

# Application Q&A for Graduate Programme 2021

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## SUMMARY KEYWORDS

residency, application, artists, questions, graduated, people, program, practice, processes, biography, bursary, terms, group, graduate program, mentors, website, facilities, apply, image, dates

## SPEAKERS

Cicely Farrer, Question from Chat, Lucy Byatt, Kirsten Wilson



Lucy Byatt 21:29

Hello everybody welcome, so this room is full of 50 people so that's fantastic. Although I'm not seeing you all, it's fantastic to feel as though I'm in the same room with so many folk. Some of you might already know we've been running a graduate residency here for a number of years, and we only had the capacity for 12 artists to come here for two weeks. This year of course, is different, and those people who've graduated in 2019 and 2020 have had this very very difficult time to come out into the world, out of full time education and become artists. So we thought we needed to adapt and really focus on proper time and energy into raising some additional funding. We thought quite long and hard about whether or not we would just give a much deeper experience to that group of 12 that we might pick from the art schools of Scotland. What we decided in the end was to support as many as we possibly could. So in a sense, we've spread our resources quite thin, but we think that this is the time to do that. And so that the focus is coming here to do a residency and there's also the mentoring program that Cicely will be leading. It's so much about how you take advantage of it, how you use it to propel yourself forward and use your time here and the amount of contact time that we can offer you. So, I encourage you, obviously to apply, but to really understand it within the context of what it is, which is an offering amongst many that you should and could be applying for. And that you need to use it. You need to be proactive in using it for your own good. And just to scroll back a little

bit. The Graduate Program sits very much within the history of Hospitalfield. This is an organization that was established by an artist in the 19th century. It was established by an artist in the 19th century and what's left is a legacy in trust to support artists of the future. So it's always been a place that is about artists and was established in 1902 as one of Scotland's first art schools. So although we're not an art school, and we don't have that affiliation formally these days with the four art schools, the history of hospitalfield is this very close proximity with the art schools of Scotland. So that is why the extending this graduate program is so important in this very difficult time. I think that's enough for me. Obviously if there are questions that you want to ask later about the organization, then I can answer them.

C

Cicely Farrer 24:45

So what we're going to do is going to be really practical. I'm going to share my screen we're going to go on to the onto the website itself. And we're going to look particularly at certain areas that you might have questions about. And I'd really encourage you to just pop your questions, either in the chat or raise your zoom blue hand, as the questions arise. We will roughly be going through the structure that is on our website. So looking at the program itself, looking at eligibility, if you've got questions around eligibility, if you've got questions relating to the mentor circle, bursary arrangements, around COVID-19, access and safety. Furthermore, if you've got questions particularly about the form, about the questions that are in the form itself. And also dates and anything. We've tried to think of lots of questions you might have. But we need to know from you because also, we can't predict, we'd be really keen to hear the specific questions you've had along the way. So I'm going to start sharing my screen. So you should now be seeing my screen, which is my Chrome screen. And what you can see is that we're on the hospital field website. You can see Hospitalfield the building which you may not have seen before, which is the, the architecture was designed by Patrick Allen Fraser. And this is where if you would come on the residency, on the, on the residency aspect of the program if you apply and you are successful, and you would be staying here in the house. And in the grounds of Hospitalfield. So we're going through to the page that I'm sure you have already looked at carefully and had questions in relationship to and thought about and have been reading in relationship to the programme. What is the number of applications we have each year? The answer is that it depends. Usually it's around 100, to 200 applications. And with the graduate program this year we're expecting potentially more. I'd estimate about 10 applications, per place we have available. As the programme has expanded this year, we think that we'll have more people apply.

K

Kirsten Wilson 28:25

Well there was one question that came in about the mentorship: If the graduates are matched to a particular mentor, or if the to be sort of more of a community circles, you know, and working with everybody, or if you get some one-to-one.

C

Cicely Farrer 29:32

The majority of the activity with the mentors will be through group activity, most of your activity will happen amongst the peers. We're going to be selecting three groups of 10, who would come on the residency and then join the online program. One residency per group of 10, and the mentors. Their role is that they are working on the shaping of the program. So that's something that we're doing now and we're in conversation around so the mentors are Sekai Machache, who is an artist, curator Eoin Dara who is the Head of Exhibitions at Dundee Contemporary Arts, and then writer curator Tendai Mutambu, who is both an independent curator, but also a writer and works at Spike Island in Bristol managing the one of the artists programs there. So, this in the first stages, your contact would be mostly through the group activity and one of the things that Lucy highlighted, is the importance of being proactive in expressing to us the kinds of knowledge that you feel like you need and want to find out more about, and we will be guiding that also. But having that exchange and really working with us to shape that program as it develops over the course of the year. And that one of the key things about the program is that there's the residency component which is a 16 day residency that will happen at Hospitalfield at some point over this year, and likely next year. The changes to the restrictions have meant that we're currently reviewing the April date that we had put into the application advertisement and the application. And so, you'll notice that I am going to put a revised date in there, too, to replace that date, and then the online program will be happening over the course of the year. The online program is totally optional. The bursary is intended to cover the costs of participating in the residency itself. The online program is intended to provide support over the course of the year and you can opt in and opt out of what you would like to be a part of. One of the things I'd say about the mentor circle is that they are all very knowledgeable people within the art sector that are in their early / mid-career in their practice. One of the things that we're really aware of is the art world, or worlds, because there are many art worlds, they evolve and change very quickly, and everyone has different experiences of how they navigate it. And so we've been really conscious with the mentor circle of working with people that are active right now in developing their practice. And I think that their knowledge will be really invaluable in that process.

Q

Question from Chat 33:20

How regular is the online program?

**C** Cicely Farrer 33:25  
So the online program, we are structuring it at the moment. It will likely be on three or four occasions over the course of the year. The intention is that it will be both peer activity, but also we will have people invited in to speak to the group. And part of that programming process is the people that we invited: we're going to be thinking very much about what the, the artists and applicants, express in their applications. So it will be a tailored program to the expressed desires and the needs that we identify through the application process.

**K** Kirsten Wilson 34:18  
So firstly someone's asked if the online program is to include the whole group of 30. Just as you're talking about the online program.

**C** Cicely Farrer 34:28  
At this stage, I think it would be a mixture. I think it would be very much about your 10 person group. And then, there may be aspects that the whole 30 would attend.

**Q** Question from Chat 34:53  
what are your expectations for the production of work during the residency/year long program?

**C** Cicely Farrer 35:15  
We don't expect you to produce a body of work for us or a piece of work. We expect you to use the time to explore, to research, to experiment, it's basically your time to use in a proactive way in order to develop your practice. And that is also how we've directed the questions in the application form. We're really aware that this year with the changes to degree shows, and the way that you're graduating from art school, particularly those who've graduated in 2020. We give you time and space, that's something that we do as Hospitalfield through our residency program. We don't ask to see the outcomes, it's more about providing time and space to develop your practice.

**K** Kirsten Wilson 36:44  
How regularly, will we be in touch with mentors.?



Cicely Farrer 36:49

So, it's likely to be the main period of time that we'll be in touch is through those online meetups, and I would likely be your key contact through the mentors circle. And a lot of the contact would be through me so if you had questions along the way and then the mentor circle main occasions would be through those online events and during the residency. So, members of the mentors circle will either visit, or host the artists group.



Question from Chat 37:58

How do we select that group?



Cicely Farrer 38:10

So, when we are selecting we are looking at the group as a whole as well as as individuals. And so if we see commonalities in practice or we see productive divergences or productive differences. And we might look at how having those people in that group. We can't really predict things like that, it's always so much about the group that comes together, and how they navigate that space. We anticipate that the group come and the individuals come to us with with what they want to do.



Question from Chat 39:08

Is there a potential for co-creation and collaboration, or is the emphasis on individual working? And how have groups worked in previous years?



Cicely Farrer 39:19

It's really depended on the group. At the point of application and while you're on the program, it's mostly about individual working. We don't expect you to do/produce work together. You may, if you want to. If you wanted to form a collaboration that's something that might happen. But that's not an expectation on our part. In the past when we've done the residency program, quite a lot of the artists have used the space as like a testbed. So, if they're developing a piece of work that they want to produce with others or they want others to participate in. They might be developing a workshop structure or a performance structure or they might be developing research. For instance one artist was looking at the way up what other artists have part time jobs. And so, a lot of their research was done through talking to their peers as part of being in the program. But this is so it's so dependent on the group itself. And that's a really exciting prospect, and it's really exciting for us as well as the people who are hosting and facilitating the groups as well.

And we do this prior to the residency aspect. We share timetables and so you can, if there is something you want to do, you can propose it to the group as well.

Q

Question from Chat 41:05

Is there equipment on site that the groups can use during the residency, for instance PA system, or projectors?

C

Cicely Farrer 41:15

Yes, we do. We don't have a lot by any means, and you need to talk to. I'll be your main point of contact when you're at Hospitalfield. So we do have a projector. And we do have speakers. And we do have access to a PA system and, but on the whole if there's something that you need to use every day of that residency we don't have the same facility that you would have in an art school. We would expect that if you need something inherently to some thing that you're researching or experimenting with or the project you're working on, we would anticipate that you should bring that with you as well. Because there's more than one person that might be needing to use equipment so just being aware of the group as well.

Q

Question from Chat 42:23

Is it possible to identify which residency period would most be most beneficial based on individual circumstances, and in line with other commitments?

C

Cicely Farrer 42:35

Yes, that's possible. So, in the application form, the last question is to indicate which date is your preference. In terms of the residency dates, the June and October dates are as fixed as much as they can be given the current public health pandemic situation in the UK. The April date is going to change, and it is looking likely that it will be a 2022 dates which I will be updating on the website. I think the other part of that question in terms of individual circumstances and other commitments. For us it's really helpful if you can give us a little bit of indication of that either over an email directly to me so to [cicely@hospitalfield.org.uk](mailto:cicely@hospitalfield.org.uk). Or if you express that in your application and we can take that into consideration, both in terms of which residency period but also in terms of how we're thinking about the online program, in terms of timings of when we do them and how we facilitate those events so that the whole group can come along.



Question from Chat 44:23

If I would like to apply as part of a collaborative group, or collaboration does each member of the collaboration need to fill out a totally separate form or should we fill out the form together, then submit it individually?



Cicely Farrer 44:41

I would fill out the form together, and then submit it individually. We do accept applications from collaborations. But it's about ensuring that there's enough bursary places so individual forms helps us administrate that process.



Question from Chat 45:19

Are any other materials provided in the residency or should we bring everything.



Cicely Farrer 45:25

I would really encourage that you bring everything and you can get things delivered directly to us, that's just a conversation with me in advance, just so I know to expect a parcel. This is something that the bursary might cover.



Kirsten Wilson 45:52

With regard to bursaries, how should the grants and spending be documented. Will you need receipts and invoices and or is there a specific format you want to receive that documentation?



Cicely Farrer 46:04

So the grant the bursary, you would just send us an invoice for. So, you would send us an invoice in advance for half at the beginning of the residency and then at the end of the residency period you would send the invoice for the other half. Some of you may not have invoiced before or sent an invoice before. So if you have any questions about that process, what I would do is send you all a template of the information we need from you for that invoice. And then we can go through that process together. And if you have any questions about that as it arises please do. Just send me a message, I'm the key points of contacts throughout.



Question from Chat 47:04

Am I eligible to apply as a current postgraduate student?



Cicely Farrer 47:12

I'm afraid not. So, the graduate program is for people who are not currently in education so it's specifically, people that have graduated from their programs or completed their programs in either 2019 or 2020.



Question from Chat 47:34

If you're graduating in 2021, will your application be considered?



Cicely Farrer 47:39

No, we will run this program again. It may not be of the same scale in terms of the number of places but we will be running the program again for people who have graduated in 2021, 2022 and beyond. We've been running this program since 2015, and we intend to continue running this program and we have supportive partners who fund this program who we are very, very grateful to so we, as far as we can affirm, we do intend to continue this program so you would be able to apply in future years.



Kirsten Wilson 48:20

I've got a question about facilities as the you ready for that just naturally Hold on.



Cicely Farrer 48:24

Yeah, we can do facilities question.



Kirsten Wilson 48:27

And are there any workshop facilities that Hospitalfield, a wood, metal fabrication?



Cicely Farrer 48:34

We have very basic wood workshop facilities. However, we don't have metal fabrication. The way we work in terms of production is that if there was a specific process that you wanted to use, we would look to identifying local organizations or individuals that you

could work with to do so, and there might be costs attached to that. But no, we don't have expansive workshop facilities in that way. The best thing to do would be if you go on to our website, and you go to the residences tab. And you can see in there, there's a tab called FACILITIES. If you click there, you can find out a little bit more about the facilities that we have at Hospitalfield, and you also have specifically details of the different spaces that would be available to us.



Kirsten Wilson 49:45

Could applicants see a photo of the spaces before submitting so they can gauge the size of work that can be made so I don't know if dimensions are on that page.



Cicely Farrer 49:58

Certainly photographs are on the website on the facilities page. I can provide dimensions at the point of selection. If you were to want to work on something very large, we have large studios, which are shared during the residency period. We also have a lot of outdoor space. I would also say in your application: we don't anticipate a final fully conceived work to be in your form. Have a think about what what you would like to do space wise, but also it's just a 16 day residency period. So in terms of timeframe, being realistic about what is possible to achieve in that time as well. I've had a couple of further questions around eligibility. So, if you have applied to start a program in 2021 you are eligible to apply because you're not currently in education. Any of these specifics around your personal situation in terms of whether you are currently in education, or looking to apply, it would be really good if you could email me individually about those. And, to make sure you're clear about that in your application form. And so if you are graduating in summer 2021 you're not eligible to apply for this program. You are only eligible to apply if you've graduated in 2019 or 2020.



Question from Chat 52:52

If you've completed and received your degree results in 2020 but not formally graduated. Are you eligible to apply?



Cicely Farrer 53:01

Yes, you are.



#### Question from Chat 53:09

When you are in the residency aspect of the program, are the residents allowed to use the printing studio for relief printing?



#### Cicely Farrer 53:18

Yes, you are. It is possible to use the print studio. I would want you to explain that that's something you want to do in your application and also to express your experience using a print studio in the past. We don't have technicians managing the studio so we anticipate that those using the print studio should have some experience already. And I would bear in mind that there is only one. One print studio and these are solo, it's solo use print studio. And so I've actually had a question relating to the application form itself. So, we're using a program called submittable, which is a piece of software that you probably will come into contact with quite a lot now you've graduated or now you're looking at applying for these opportunities. It's a piece of software that enables us to have everyone's information in a very similar format. It helps us to review all the applications, but also it doesn't rely on having the most best designed PDF document of your portfolio or of your images or of your projects or of your, your website. We think it's a very good program to use when you apply for opportunities in the future, which we anticipate you will be doing, or if you are already applying for opportunities. These kinds of applications for all sorts of different ways of applying, sometimes it would be over email. Other times, it would be through Dropbox. And other times they allow postal votes. With the application form if you're having any trouble with the form, please just send me an email and I'll try to be online, on the day of the deadline, ideally it would be great if you could send me these questions in advance of that deadline. I'd also really encourage that you submit the application half an hour before the deadline. The software is always usually fine but I think it's good to make sure. I think the deadline is one minute before midnight. So just making sure you give yourself enough time to get that form submitted. And the information that we request in the application, there's a lot of really practical information that we need from you so we need to know your name, where you're based, which art program you've graduated from or you've completed at. You can apply to this program if you do not live in Scotland right now, it's specifically about graduating from programs within Scotland. So, you may have moved off somewhere else afterwards, or returned somewhere else after completing the program. And it's really really helpful for us to know which program is you're coming out from. Particularly because this is information that we we want, we need to know in terms of reviewing the spread of where people are graduating from but also because we we like to use to show people where people have graduated from.



Question from Chat 57:31

Are we able to upload 10 images plus two videos or is it a maximum of 10 total works.



Cicely Farrer 57:38

There's no maximum or minimum of the number of works. It's however many images or videos you like, or audio if you'd like or web links, you feel will support your application best, and express to us, what you would like to demonstrate about your practice, and about how the whole program will support you in developing your artistic and professional practice, and as you step into the art world.



Question from Chat 58:40

With video or audio examples of work; Is it a total of five minutes, or five minutes for each link.



Cicely Farrer 58:49

So, if you're giving examples, it would be a total of five minutes for each link. And I would ask when you're when you're adding your link, you can do a longer link but we would only be able to engage with/ watch up to five minutes. So it's useful if you do put a shorter link, then we're able to see the particular aspects of that work that you want us to see as well. You can also put a longer link and say which section so the timeline. And in the video or audio work if there's a specific part that you want us to listen to.



Question from Chat 59:36

What should I put in my biography?



Cicely Farrer 59:38

So, the first section you'll notice we've got an 80 to 100 word biography. I'm pleased you've asked that question because I find it very interesting in terms of what people choose to describe about their practice. I think you'll notice in the application form. We've also not asked for a CV. In a biography, I think the best way of thinking about it is: you want to tell us in a small, small section of words 80 to 100 words, what you feel best describes your practice and your experience. So, a really good thing to do would be to go onto our website in the residency section. And if you look in residents. You can see how we've used biographies, in the past. So, for example, the graduate residency from 2019.

We have a short biography about each of the artists that participated. And you could enter, for instance, if you have a website or an Instagram you could include that in your biography, but you'll see they talk about previous works, they talk about the kind of material processes or performative processes or mediums, they describe their practice and sometimes they might include CV and education information. If they feel like it demonstrates something that they want to be known about themselves. It's also, quite subjective, about what you would like to put in there. And so, I find it useful to have a look at what other people have done in the past and then decide what you think would be most helpful for yourself.

 Question from Chat 1:01:44  
Is it okay to have more than one image on a slide.

 Cicely Farrer 1:01:47  
Yes, that's fine.

 Question from Chat 1:02:02  
Is it okay to have more than one image on a slide?

 Cicely Farrer 1:02:05  
Yes, that's fine.

 Question from Chat 1:02:10  
In terms of uploading within each jpg, can we add multiple images in one JPG to display development of works, or only one.

 Cicely Farrer 1:02:22  
This is the same question as before, yes you can add more than one image in.

 Question from Chat 1:02:32  
Is it possible to submit short extracts of text based work? Should this be submitted as an image.



Cicely Farrer 1:02:41

Yes, you can submit short extracts of text based work. So, you could submit this either as an image or as a PDF file. So, if you save the text from whichever word software you use into a PDF, then you can upload a PDF. It will be helpful if you do this in the section that has documentation of your work. And you could also, if there is a web link to that information you can put it in one of the links to Vimeo YouTube or SoundCloud, I can update that section of the form so that you could put a link to the text example as well. And I would encourage when uploading the texts to think about having a short extract, rather than very, very long pieces of text.



Question from Chat 1:03:56

Is there a maximum page limit on the tax pieces on PDF.



Cicely Farrer 1:04:01

No. Not technically in terms of the form. I think it's more about thinking just in terms of maybe considering having about two minutes worth so I think that's maybe three, three pages, four pages.



Question from Chat 1:04:33

It sounds like the biography includes artistic interests too, which is one of the other questions, so there may be some overlap. Are you thinking the first bit is a summary with specific details and the artists interests and motivation question there probably will be some overlap between your biography and your artists interests?



Cicely Farrer 1:05:02

We very much anticipate that there may be some overlap. But I think the two questions asked for quite different things. For the biography give an overview of yourself and your practice. We'll be majority looking at your responses to the questions, as opposed to the biography so much.



Question from Chat 1:05:46

Is selecting a single set of residency dates preferred or can we select all the dates if none are preferred?

- C** Cicely Farrer 1:05:54  
You can select all the dates if none are preferred. That would be really helpful for us, when we're deciding on which successful applicants are in which group. We'll be looking across the dates that they've expressed they can attend as well as the specifics of each artist's practice. And then, and what they put in their application.
- Q** Question from Chat 1:06:29  
How much additional information would you like in the image list. For example, context of work, or more simply, materials, yeah, etc.
- C** Cicely Farrer 1:06:45  
I would expect that the image list itself, each image would have no more than three or four lines about each image. So you could add a little bit of context, but not very much.
- Q** Question from Chat 1:07:08  
In the website section, can we add both a website and social media link or just one? You can add both. I would suggest doing a kind of a forward slash or a comma between the two. I think you should be able to add both into that section of the form. Also if you don't have a website or social media. Likewise, you don't have to put one there. That's fine if you would like to put Instagram. I think in terms of which links: You should decide which link best demonstrates what you would like us to know about your work. So, if that's a website, if that's social media. If it's a profile from another website that exists about your work, if all the different things that that web link could be it's what you would like to demonstrate to us and what information you would like about yourself asked to know.
- K** Kirsten Wilson 1:08:22  
there's one question that is quite nice to end on. And that was sent in beforehand, which was "Who is a good example of a past graduate who used their time greatly?"
- C** Cicely Farrer 1:08:35  
So, Lucy and I actually had a quick chat about this beforehand, and we can't give you an example, because that would involve us, evaluating the success of people coming out of the program, which we can't do. I mean you can have a look at what's happened in the past but for us it's really about providing time and space and the specific kinds of

knowledge that might benefit you in developing your practice. We couldn't possibly pull out a particular artist or group of artists that have done the program.



Lucy Byatt 1:09:49

You know, we have to ask ourselves what the purpose of a residency is, and the purpose of residency is simply to give artists time and space to meet new work in an environment in which, it's very very challenging, isn't it?, to find that time. And often somebody can sit in a corner and read a book, somebody else can edit a film, somebody else can make a big sculpture, somebody else can, as they have done, take a great big pit kiln and not get it right and fail. But, in failing, they've succeeded in proving something to themselves. So this is time and space to allow for failure because failure is, is, is, is everything we need to do every day in order, in order to learn how to do the next thing. So, these are the principles of what a residency is for. So to say what is a successful residency well of course you know it's a massive menu that one could list, and also what I think is a useful feedback from a lot of the artists when they leave the residency they don't quite know how it's been important but over the next year or so they understand that that's where new threads and new ideas have fed into their practice in a way that is they wouldn't have been able to do otherwise. So, it's that very nuanced idea about practice you know you're not an artist unless you have a practice. And it's becoming more and more challenging to find time and space as I said to, to develop that and I think particularly as a graduate when you're here everyday you're here in the residency, you have to be an artist, at breakfast, lunch and supper. And in the evenings you know that you're sort of and, but when you're in your real life you have to do the shopping and you have to pick up the children or you have to deal with your relationships or you have to do your job or you have to deal with your parents you know all the things that one has to do in life. Here, it's a very focused time. And I think artists really need that, particularly at the beginning of their practices. And so I think it's not so much what is successful is how you made it successful for you but that might mean failing. But it's also about our belief that we need to we need to make sure that, you know, particularly new artists get that opportunity to to spend time making their work and thinking about their work.



Question from Chat 1:12:34

How do you assess the applications?



Cicely Farrer 1:12:37

So what I've put on the website is a section that says how your application will be assessed. If everyone can see, there is an element here where we explain how your

application will, will be assessed. This is the criteria that we're going to be using when judging the applications that come in, and when deciding, and deciding who will be selected for the program. And it's not a tick box, exercise or point systems. That's not the process that we use.

**Q** Question from Chat 1:13:47

How did you chose the mentors and how might potential applicants think about their work in terms of interests and strengths?

**C** Cicely Farrer 1:14:05

That's totally up to you. You may find commonalities but you also may find that you're practicing in a totally different way. It's more about the knowledge they can share and impart and support with in terms of how they navigate the art systems, the art world, the institutions, the people, the networks, the patterns that we all find ourselves working within in the art world. And, they've been chosen specifically because of that knowledge and how they practice. If there are specific interests that you see you have in common, by all means, bring that out in the application but that won't be something that you'll be assessed on. And if you don't see it. You don't need to express that. And it won't be something that will be part of the assessment process.

**Q** Question from Chat 1:15:18

Please, may you elaborate on what is meant by thought/making processes in the assessment section?

**C** Cicely Farrer 1:15:43

So, thought slash making processes, I can see that that's not entirely clear. I would say, either your thought processes, or your making processes, or how your processes of thinking about practice, developing your work, making your work, your methodologies. I hope that that gives a bit more clarity. I might actually edit that after this session just so it's a little bit clearer. And it's basically your processes of developing work. Let me know if you want me to elaborate further.

**K** Kirsten Wilson 1:17:01

That was a few questions on Instagram actually come through checking there that people that couldn't make tonight to sleep but wanted to know if there's a recording so, or if, is it

best just email you directly so that can be included on that information when you do send out or even on the website?

**C** Cicely Farrer 1:17:18  
I'll put the information on the website.

**Q** Question from Chat 1:18:17  
What in particular are you looking for in terms of making processes and whether they should be demonstrated in the works provided in our applications?

**C** Cicely Farrer 1:18:34  
We will be able to see that, I think, in the what you supply. You don't need to go into a detailed description of what those processes are. This will be part of how we judge the applications. We will assess based on both the images, and the links, and the text, how we are viewing your practice and your ways of approaching practice.

**Q** Question from Chat 1:19:42  
Should we show final works only or in progress ones as well?

**C** Cicely Farrer 1:19:47  
By all means, show us in progress, as well as final works. We are interested in whatever you're thinking about in your practice. And what you think is the most important thing you want us to know about. I think we might be if everyone's had opportunity to to send their questions. There were around 50 people here today. But if you know anyone else who is really disappointed that they couldn't come along to the q&a, we may consider doing another one of these at a different time on a different day closer to the application date. if that's helpful. So please just send me an email if you do know that that is the situation for, or if you know someone who was really wanting to come along and otherwise. I think it would just be coming to saying thank you so much for your interest in the program. We're really excited that so many of you are interested in Hospitalfield, interested in our program, interested in the Graduate Programme 2021 which we've been able to expand this year and create more opportunity for more artists to take part. Good luck with your applications and reminder the deadline of this 31st of January at midnight. thank you very much. Well, we'll be in touch again.



Kirsten Wilson 1:23:37

Thanks, everybody.



Cicely Farrer 1:23:38

Thank you. Bye, Bye bye.