

Sustaining Your Practice
PH6PRO CRS 110320

Assignment 2: Publication Proposal

Name:	Lynda Kuit
Student No	512863
Date Submitted:	13 March 2023

Publication Proposal

Profile Details

Name: Lynda Kuit
City: Blind Bay
Province: British Columbia, Canada

Applicant Details

Field of Practice

- Photography

British Columbia Resident Acknowledgement

- I am a Resident of B.C. and I have lived in B.C. for at least one year immediately prior to this application.
- If requested, I can produce proof of residency including one or more of the following:
A valid BC ID card, BC Driver's license, or BC Services Card.

Resident of B.C. since (Year-Month-day)

(1996/09/03)

Project Information

Amount Requested:

CAD\$900.00

Project Start Date:

2023-03-31

Project End Date:

2023-09-01

Describe your project briefly by completing this sentence: Funding is requested to assist with... the publication of a photobook and virtual exhibition about the latent history of the Shuswap Lake communities and a dedicated website.

(25 words total)

Provide a detailed written statement that includes a precise description of the proposed project. Describe how an award will have an impact on you and the project. In this statement consider responding to these questions:

"Why this project? Why you? Why now?"

This project, *Shuswap Lake Tales*, originated from another project I did on historical buildings in Notch Hill which then led me to consider the underlying history of the *Secwépemc* nation and the social history of this place. As a newcomer to this area the latent history fascinated me. I decided to have a more in-depth look at the colonial of the communities around Shuswap Lake which has a shoreline circumference of over 1,000 kms. How does the history taught in schools differ with the communicative memories of these communities? My focus turned to the latent history of the early homesteaders and settlers. I collaborated with three descendants of the original homesteaders who provided me with stories and archival images to use in my project. A further collaboration was with a fellow student who created the frontispiece (an aerial view painting of the lake) for my book. The images in my project follow the shoreline route I took to explore the lake (by road and boat). The landscape and communities are so different from my native South Africa. The work takes on the form of an ongoing conversation between the original homesteaders, their descendants, myself and ultimately the future reader of this work. Our memories and individual histories are built up in layers. So too is the landscape. It is important in this era, where emphasis seems to be in tearing down statutes and erasing the past, that we actually take time to look beyond the depth of institutionalised collective histories and discover those stories that didn't make it into the history books, especially in rural communities.

Does this project demonstrate alignment with and commitment to some or all of these BC Arts Council strategic directions: Indigenous Arts and Culture; Equity, Diversity, and Access, Regional Arts? If yes, please explain.

Yes. It is located in a regional area outside of the Greater Vancouver area, namely Regional Arts. It will raise awareness and support of photographic art in the small interior community of Blind Bay and surrounding Shuswap areas.

- Improve outreach and communication efforts across the province to increase our understanding of regionally-distinct arts practices and raise program awareness and accessibility.
- Increase support for professional arts in non-urban areas, acknowledging the unique and diverse characteristics of regional arts.
- Increase support for community arts throughout B.C., recognizing their importance in developing and celebrating vibrant communities.
- Support organizations and artists across the province

Ethical Approaches in my Practice

While my project does not involve working with individuals or communities that have been historically underserved, I have respected the individuals that I collaborated with. I compiled a consent form to cover the ethical considerations of my project for the usage of the interviewees' archival images and audio recordings. Each form was accompanied by a contact sheet of the images scanned for the project with a Yes/No tick box next to each image. These were sent to each interviewee for their individual sign off. See [Appendix D](#).

Budget

See attached spreadsheet ([Appendix A](#))

Support Material

Portfolio of Recent Completed Work

As requested, materials are provided as a link to my artist website: <https://www.lyndakuit.com>.

A mock-up of the book can be seen at:

<https://lyndakuitphotographylevel3.files.wordpress.com/2022/09/lk-shuswaplaketales-a5-final-reduced-with-bookcover.pdf> .

Portfolio Materials

A sample of the images list (maximum of 12 images) has been included ([Appendix B](#)), following BC Arts Council's preferred naming convention listed below:

Surname, Given Name, File Order Number, Title of Work (.jpg, .mp3, etc.)

File Naming Example: SmithSara01Painting.jpg

Timeline

Project	Status
Website	
Website has been created and launched.	Completed
Website Optimisation needed	
Social Media	
I plan on using Instagram and Facebook as my main communication vehicles	Completed
Will do a communication strategy theme that will build momentum and interest closer to book completion date (to be disseminated on Instagram).	In Progress
Book Publication (<i>Shuswap Lake Tales</i>)	
Book dummy mock-up	Completed

Project	Status
Research of book publishers. Concentrating on self-publishing options as I am self-funding this project.	In Progress (about 75%)
Quotes for printing	In Progress (60% complete)
Sample papers obtained from ExWhyZed, Mixam and Newspaper Club	Complete
Design of book cover	In Progress (80% complete)
Finalise quotes and shipping costs once book publisher has been chosen	
Determine whether ISBN is needed	In Progress
Finalise book layout	In Progress (90% complete)
Send to printer for test copy	
Make any design adjustments/corrections. Printer then to do full print run. The plan is to have the book complete and delivered to me by mid-August at the latest.	
Virtual Exhibition	
Purchase Basic Option from Kunsmatrix. Allows for 50 artworks and 5 concurrent public exhibitions.	
Aim for July exhibition to help build momentum for the book launch	

Marketing Strategy

I plan on building a marketing campaign based on snippets of the stories that were shared by my interviewees, together with images. I will disseminate this information and announcements of the virtual exhibition through Instagram (mainly an international following) and Facebook (local following). I will also make use of the local arts council's newsletter to distribute information. Having an article in the local newspaper should also help. I plan on including the local galleries within a 3-hour drive radius.

Application Uploads

My Curriculum Vitae (CV) can be seen in [Appendix C](#).

Lynda Kuit Publication Proposal - Appendix A (Expenditures)

	Canadian \$
Expenditures to date	
Subscriptions	
Website domain www.lyndakuit.com - per annum	\$154.00
Membership: Salmon Arm Arts Centre - per annum	\$15.00
Software	
Affinity Publisher v2	\$56.99
Affinity Photo v2	\$56.99
Subtotal	\$113.98
Paper & Ink	
Canon 4x6 photo paper	\$19.53
Canon matt photo paper 8.5x11 (50 pack)	\$22.49
Ink cartridges for Canon Pixma Pro-100 x8	\$201.52
Subtotal	\$243.54
Silk prints	
-- 1 x Georgette Silk scarf (test)	\$136.00
-- 2 x Art Fabrics Silk Habotai (52" wide) (test)	\$64.00
Subtotal	\$200.00
Portfolio reviews	
-- Breda Photo Festival	\$19.94
-- LensCulture Art Photography (includes competition fee)	\$75.92
-- LensCulture Critics Choice (includes competition fee)	\$75.33
-- Format International Photography Festival	\$174.07
Subtotal	\$345.26
Open Call/Competition Entry Fees	
-- Belfast Photo Festival	\$30.32
-- Fotofestiwal Poland	\$21.49
-- Photo Oxford Open 2023	\$33.34
-- Shutterhub OpenCall 2023/2024 Cambridge	\$25.05
Subtotal	\$110.20
Total	\$1,181.98
Exhibition Expenses	
-- Séwllkwe Exhibition, Salmon Arm	
3 x 8.5"x11" prints printed by me (Canon Matt paper and Canon Proxima P-100 ink costs included in calculation)	\$150.78
3 x frames	\$67.41
Petrol (4 return trips to Gallery - 232 km in total: drop off, opening, artist talk, pickup)	\$30.96
-- The Glasgow Gallery of Photography, End of Year 2022 Exhibition	
Glasgow Gallery of Photograhay - participation costs	\$74.28
Total	\$323.43

Future expenses	
Book	
Initial run of Shuswap Lake Tales hardcover (10 copies). Shipping costs to be added on completion.	\$400.98
Initial run of Shuswap Lake Tales soft cover (100 copies). Shipping costs to be added on completion.	\$886.72
2x Silk prints - Contrado (discounted price with student discount = \$190.40)	\$272.00
Ink and Paper	
Printer ink set of 8	\$201.52
Canon 8.5x11 photo paper	\$22.49
Equipment and space rental (if applicable)	
Virtual Exhibition	
Virtual exhibition using the Kunstmatrix platform (US\$144) -- 50 artworks, 5 public 3D exhibitions --Exchange Rate 1.37 (USD-CAD)	\$197.28
Resolving Work	
Future photography open calls/competitions est.	\$150.00
Fees/gratuities to other artists etc., est.	\$50.00
Projected travel costs	\$100.00
Subtotal	\$2,280.99
Support in kind	
Fellow student, Neil Gallacher travelled & photographed Glasgow Gallery of Photography End of Year 2022 exhibition in situ (return). Approximate petrol cost for 240km. Time spent - incalculable	\$28.27
Contrado.ca 30% student discount (for silk scarves)	\$81.60
In-law family member, Andre Caputo, a 2D/3D artist and graphic designer: advice on book layout	\$0.00
Subtotal	\$109.87

Cost/soft cover book	\$8.87	
Estimated 10 giveaways. Sale of 90 books to cover costs (\$9.85)	\$19.70	
Option 1: Double & round up to next \$	\$20.00	\$1,800.00
Option 2: Double & round up to \$25	\$25.00	\$2,250.00
*Profit/Loss Option 1		
Sale of 90 books @\$20	1,800.00	
Future expenses - support in kind	2,280.99	
	- 109.87	
	2,171.12	
Loss	-371.12	
*Profit/Loss Option 2		
Sale of 90 books @\$25	\$2,250.00	
Future expenses - support in kind	\$2,280.99	
	- \$109.87	
	\$2,171.12	
Profit	\$78.88	

*This does not take into account outward shipping to purchasers as this would be dependent upon their locations (international or local)



KuitLynda06SalmonArmWharf.jpg



KuitLynda07-CASSIChristening.jpg



KuitLynda10HouseboatShuswapLake.jpg



KuitLynda11DOEBERTFamilyPicnic.jpg



KuitLynda13ChristiansenRdSalmonArm.jpg



KuitLynda14StewartCouple.jpg



KuitLynda17WilliamHopkinsjr.jpg



KuitLynda18HarbourExitSicamous.jpg



Charles Edward Doebert
 1881-1957
 Edith 1892-

Blind Bay.
 The marriage of Mr. Chas. Doebert and Miss Edith Barrett, two of our popular young people, was announced in the last issue of Blind Bay on Wednesday afternoon. Rev. Mr. Reed of Belmont Ave. led the knot.
 There was a public dance given in the evening in honor of the nuptial party. They only took a look in at it and then the happy couple left on the evening train for the coast. The assembly did not break up, however, and dancing during the merry hours of the night program was made towards other similar events.



KuitLynda21BlaisFarmhouseCelista.jpg



KuitLynda41BaysideMarinaBlindBay.jpg



KuitLynda42DOEBERTHomestead.jpg

Appendix C

Lynda Kuit (born South African, lives and works in Blind Bay, Canada)

lyndakuit@gmail.com

www.lyndakuit.com

Tel. No. 1-778-490-5235

 [lynda.kuit](https://www.instagram.com/lynda.kuit)

Education

In progress Open College of the Arts, BA (Hons) Photography, Barnsley, United Kingdom
2010-2012 Focal Point Photography School, various courses
2002 University of British Columbia, Certificate in Internet Publishing

Group Exhibitions

2022 *Séwllkwe* (Secwepemctsin for water). Salmon Arm Arts Centre. Salmon Arm, BC, Canada.
Curated by Tracey Kutschker
2022 *End of Year International Exhibition*. The Glasgow Gallery of Photography. Glasgow, Scotland

Publications

2019 [Edgezine Issue No 8 Autumn edition](#) pp 11 – In one photograph we have the passing of time over one year
2019 [Edgezine Issue No 7 Summer edition](#) pp 46-51 – Shuswap Floods
2015 [Image of students](#) in *The Conversation* (2015) *To reduce debt, give students more information to make wise college choice decisions.*
2013 Image of student featured in *FDU Notables - Diana Bukatova* (2013) In: [FDU Magazine - Winter/Spring 2013](#) by Fairleigh Dickinson University 2013 (p 10)
2012 Maxon, R. (2012) 'Thriving at Five (Photos featured page 25-27)' In: [FDU Magazine - Summer/Fall 2012](#) by Fairleigh Dickinson University Summer/Fall 2012 pp.24–27.
2012 Photographs (headshots, interiors and exteriors) for Fairleigh Dickinson University-Vancouver Marketing Brochure 2012
2011 Vancouver Nightscape - Featured on Global TV's Wayne's Weather Window on January 21, 2011

Texts

Kuit, L. (2022) *Between Memory and the Archive: the Dynamics of Photographic Heteroglossia*. [Dissertation] Open College of the Arts.

Private collection: Austin, Texas, USA

Contact Sheet: First Name Last Name's Photographs

No.	Photograph	Yes	No
1	Thumbnail of photograph		
2	Thumbnail of photograph		
3	Thumbnail of photograph		
4	Thumbnail of photograph		
5	Thumbnail of photograph		
6	Thumbnail of photograph		
7	Thumbnail of photograph		
8	Thumbnail of photograph		
9	Thumbnail of photograph		
10	Thumbnail of photograph		

Consent Form for Shuswap Lake Project

<https://lyndakuitphotographylevel3.wordpress.com/>

This form refers to photographs that you digitally supplied to Lynda Kuit, as part of the Shuswap Lake Project in which you have participated. As discussed with you, photographs may be shared within the body of work and research project. I would also like to use some photographs (in electronic or print form), in presentations, publications and exhibitions arising from the project. Please could you sign one of the boxes below to indicate whether or not you are happy for me to do this. I have attached numbered contact sheet of your photographs to assist you, and for your records. I won't use any photographs outside the project without your permission.

Please sign either 1, or 2 as well as 3 below:

1	I give my consent for all these photographs to be reproduced for educational and/or non-commercial purposes, in presentations, publications, websites and exhibitions connected to the Shuswap Lake project. I understand that the photographs may be combined with other images, text, graphics, film, audio, audio-visual works; and may be cropped, altered or modified.
Signed	
Date	

OR

2	I give my consent for only the photo numbers as I have indicated on the contact sheet to be reproduced (in electronic or print form), for educational and/or non-commercial purposes, in presentations, publications, websites and exhibitions connected to the Shuswap Lake project. I agree that the photographs may be combined with other images, text, graphics, film, audio, audio-visual works; and may be cropped, altered or modified.
Signed	
Date	
3	I give my consent for excerpts of the audio recording of our conversation held on August 12, 2020 to be used in presentations, publications, websites and exhibitions connected to the Shuswap Lake project.

	I understand that the excerpts may be combined with other images, text, graphics, film, audio, audio-visual works.
Signed	
Date	

Thank you for participating in my project. If you have any queries about this form or about the project or your participation in it, please do not hesitate to contact Lynda Kuit: tel: (778) 490-5235, lynda512863@oca.ac.uk or lyndakuit@gmail.com.

Contact Sheet: First Name Last Name’s Photographs

No.	Photograph	Yes	No
1	Thumbnail of photograph		
2	Thumbnail of photograph		
3	Thumbnail of photograph		
4	Thumbnail of photograph		
5	Thumbnail of photograph		
6	Thumbnail of photograph		
7	Thumbnail of photograph		
8	Thumbnail of photograph		
9	Thumbnail of photograph		
10	Thumbnail of photograph		