

WHAT NEXT?



Introduction

Starting out, whether you are a recent graduate, or someone who has decided to change direction in mid-career, can be daunting and a long process.

Your practice aside, a great deal of time is often spent applying for funding, exhibitions and fairs, marketing and networking, not to mention being self-employed. Time and experience will make you very skilled at all the other things that compliment your creative practice, while you need to remember they are secondary to your personal creative development.

These informal advice sheets have been written as a signposting facility to put you in touch with a wide range of organisations offering information and advice. It is also hoped that these sheets will help to save you valuable time, sore eyes from surfing the internet, shoe leather and the making of many unnecessary and expensive telephone calls.

The internet is the worlds biggest library and so any links suggested while important sites of reference, only scratch the surface. These sheets are my no means comprehensive more a helping hand. We apologise in advance if some of the information is out of date at time of viewing, the creative world is very fluid and dynamic, changing and shifting everyday. While we hope to be relevant for the immediate future, your own specific research is an integral part of your practice.

The printout where created jointly by Applied Arts and Visual Arts practitioners, so there maybe information that is relevant to only one of these fields. Where appropriate we have indicated the differences, while a lot of knowledge is common.

Headings

- ***Some things to consider***
- ***Finding a Studio/Workshop***
- ***Exhibiting and selling***
- ***Intellectual property & copyright***
- ***Marketing your work***
- ***Sustaining your practice***
- ***Contracts, Fees and Legal Matters***

Some things to consider

1. **Make the most of your transferable skills**, no one has more transferable skills than an artist...Fact!
2. **When looking for other work to support your practice**, decide which areas of work are compatible with personality and practice
3. **Research galleries/ agencies/ organisations sympathetic with your type of practice**. It's a waste of time sending images to galleries that do not show work in your 'media' or 'aesthetic'
4. **Get networked** – get on invite lists for galleries meet like-minded peers and form links with artists and galleries who think about art like you do.
5. **Document work** - If you don't do already, start and do it yourself, Save money and learn new skills.
6. **Digital images** of works are the norm these days as they can be sent quickly on-line. Know your DPI's for print and megabytes for emails. Love your j-pegs.
7. **Register** with on-line databases and profile your work through sites such as Axis, AN, Your regional Arts Council, Local Authority, Re-title, Art Review etc.
8. **Subscribe** to AN Artists' Newsletter and Axis, the benefits are your access to opportunities, knowledge and a UK wide profile
9. **Apply** for at least 5 things every month, have a CV and CD of images (and e-mailable ones) ready to go, this reduces application trauma
10. **Read** application forms carefully – think what a funder/ commissioner wants. Write clearly and avoid 'Artspeak' and never leave it to the last minute, that printer always runs out of ink when your stressed

11. **Keep track of** paperwork/receipts. Have a familiar separate box or place in your bag before filing on a Sunday once a month. If you are not self employed now, you will be, so get into the habit.

12. **Exploit** training opportunities particular media software training such as Photoshop, Final Cut Pro and other imaging packages.

13. **Avoid** low-paid work to support studio practice (unless it's likely to lead to better things) If agency work is an option remember the long hours you may

work may impact on your art time while the flip-side is working part-time and being low paid. Find a balance but avoid real compromises to your art practice

14. **Look** for work in a media environment to support your practice, writing, P/T teaching for example, they better for the soul, stimulating and possible networking opportunities.

15. **Research** fees/salaries/going rates before offering to do anything. AN(Artists Newsletter) has advice on

current rates for artists. If your selling work research what your worth, too high or too low are both not good.

16. **Consider** sharing resources and be open to collaborative practice, it can open doorways to new opportunities.

17. **Becoming self-employed**
If you are earning an income from your practice you must register as self-employed. Your local HMRC office runs regular workshops on being self-employed. It sounds daunting but it is easier than you think.

Some useful contacts:

www.artscouncil.org.uk

www.axisweb.org

<http://artsdevelopmentuk.org/>

<http://www.acenterprises.org.uk/>

<http://www.artsprofessional.co.uk/>

www.a-n.co.uk

www.artquest.org.uk/

www.studiopottery.co.uk

www.craftscouncil.org.uk

www.potters.org

www.ukpotters.co.uk

www.ukcraftwebsites.co.uk

www.designdirectorywales.org

www.craftscotland.org

www.icga.co.uk

Arts Council of England

Axis (national artists' database with extensive opportunities pages on-line for members)

Arts Development UK

Professional mentoring, e-bulletin of opportunities in all art forms

Free jobs email bulletin

National Artists' Resource, extensive resource section on-line and monthly magazine.

Art quest. Information for Artists

UK wide directory of ceramic artists, exhibition listings, opportunities, suppliers, education and resources.

national directory of makers, venues, suppliers, organisations and opportunities. Also maker profiles.

international discussion forum

forums, resource listings and directory.

directory and listings.

Design Directory Wales listings of design businesses in Wales

directory of makers, venues, opportunities and business support specifically for Scotland.

listing of independent crafts galleries and their exhibitions.

Some Artists Databases on-line

www.theartistsweb.co.uk/

www.artselector.com/

<http://www.craftscouncil.org.uk/craft-directory/>

The Artists Web

Art Selector

Craft Council

Some Arts Information Sites

www.re-title.com

www.artrabbit.com/

Re-title

Art Rabbit

www.welshartsarchive.org.uk/archive.htm
www.performance-wales.org/
www.publicartonline.org.uk/
www.24hourmuseum.org.uk/index.html
www.galleryguide.org.uk/index.htm
www.valleyandvale.co.uk/links.htm
www.artscatalyst.org/
<http://www.britisharts.co.uk/index.html>

Welsh Arts Archive
Performance Wales
Public Art South West
The 24 hour Museum
North West Gallery Guide
Vale and vallery Community Arts
Arts Catalyst
British Arts

Some Artists networks

www.myspace.com/frameworkswansea
www.theforest.org.uk/
www.midwest.org.uk/
www.digitalwomensnetwork.org/
www.criticalnetwork.co.uk/
www.womensarts.co.uk

Framework
The Forrest
Midwest
Womens Digital Network
The Critical Network
Women's Arts Association

Links to being self-employed and other useful links

HMRC

<http://www.hmrc.gov.uk/selfemployed/>

AN

http://www.a-n.co.uk/knowledge_bank/shortcut/article/360983

Artquest

<http://www.artquest.org.uk/articles/view/what-is-self-employment->

Accounts for Artists

<http://www.accountsforartists.co.uk/freeinformation.aspx>

Employment Studies

<http://www.employment-studies.co.uk/summary/summary.php?id=364>

Artlaw Archive

<http://www.artquest.org.uk/artlaw>

Artquest

<http://www.artquest.org.uk/articles/view/art-copyright1>

Arts Advice

<http://www.artsadvice.com/business/copyright/default.asp>

British Arts

<http://www.britisharts.co.uk>

Crafts Council

<http://www.craftscouncil.org.uk>

Creative Capital Platform Three

<http://www.platform-3.co.uk>

Creative People

<http://www.creativepeople.org.uk>

Design and Artists Copyright Society (DACS)

<http://www.dacs.org.uk>

ACID – anti copying in Design

www.acid.uk.com

Some Guilds and associations

Craft Potters Association

www.cpaceramics.co.uk

Contemporary Art Society

<http://www.contemporaryartsociety.co.uk/>

Books: Some General Guides

The Artist's Handbook of Materials and Techniques (Artists' Handbook of Materials and Techniques)

Author: Ralph Mayer, **Hardcover:** 784 pages
Publisher: Viking Books; 5 Rev Upd edition (May 1991) **Language** English **ISBN-10:** 0670837016 **ISBN-13:** 978-0670837014

<http://www.amazon.co.uk/Artists-Handbook-Materials-Techniques/dp/0670837016>

The Artist's Handbook (Hardcover)

Author: Ray Smith, **Hardcover:** 384 pages
Publisher: Dorling Kindersley Publishers Ltd; New Ed edition (1 May 2003) **Language** English **ISBN-10:** 0751364398 **ISBN-13:** 978-0751364392

http://www.amazon.co.uk/Artists-Handbook-Ray-Smith/dp/0751364398/ref=pd_sim_b_title_7

The Complete Potter: The Complete Reference to Tools, Materials and Techniques for All Potters and Ceramicists (Paperback) **Author:** Steve Mattison,

Paperback: 224 pages **Publisher:** Apple Press (1 Feb 2003) **Language** English **ISBN-10:** 1840923636 **ISBN-13:** 978-1840923636

http://www.amazon.co.uk/Complete-Potter-Reference-Techniques-Ceramicists/dp/1840923636/ref=pd_bxgy_b_title_b?ie=UTF8&qid=1211536341&sr=1-1

The Complete Potter's Handbook: The Complete Practical Guide with Step-by-step Techniques and Over 25 Projects (The Complete): The Complete Practical Guide ...

and Over 25 Projects (The Complete) (Paperback) **Author:** Josie Warshaw, **Paperback:** 264 pages **Publisher:** Southwater (6 Oct 2003) **Language** English **ISBN-10:** 1842158899 **ISBN-13:** 978-1842158890

http://www.amazon.co.uk/Complete-Potters-Handbook-Step-step/dp/1842158899/ref=pd_sim_b?ie=UTF8&qid=1211536341&sr=1-1

Craft and Art: The Business (Right Way plus) (Paperback) **Author:** Elizabeth White, **Paperback:** 192 pages **Publisher:** Right Way Plus (1 Jan 1950) **Language** English **ISBN-10:** 071603008X **ISBN-13:** 978-0716030089

http://www.amazon.co.uk/Craft-Art-Business-Right-plus/dp/071603008X/ref=pd_sim_b?ie=UTF8&qid=1211536686&sr=1-6

Marketing and Selling Your Handmade Jewelry (Paperback) **Author:** Viki Lareau **Paperback:** 96 pages **Publisher:** Interweave Press Inc (Jan 2007) **Language** English **ISBN-10:** 1596680245 **ISBN-13:** 978-1596680241

http://www.amazon.co.uk/Marketing-Selling-Your-Handmade-Jewelry/dp/1596680245/ref=pd_sim_b?ie=UTF8&qid=1211536686&sr=1-6

Second Steps: A One-stop Resource for All Who Are Setting Up a Business in the Applied Arts [Illustrated] (Paperback) **Author:** Caroline Mournement, **Paperback:** 368 pages **Publisher:** BCF Books; 4Rev Ed edition (20

April 2006) **Language** English **ISBN-10:** 0955002621 **ISBN-13:** 978-0955002625

http://www.amazon.co.uk/Second-Steps-One-stop-Resource-Business/dp/0955002621/ref=pd_bxgy_b_img_b?ie=UTF8&qid=1211536686&sr=1-6

craft galleries guide: Applied Arts Galleries Throughout the UK with Pilot Northern European Section [Illustrated] (Paperback) **Author:** Caroline Mournement, **Paperback:** 356 pages **Publisher:** bcf books; 9th edition edition (15 Oct 2007) **Language** English **ISBN-10:** 0955002648 **ISBN-13:** 978-0955002649

http://www.amazon.co.uk/craft-galleries-guide-Galleries-Throughout/dp/0955002648/ref=pd_sim_b?ie=UTF8&qid=1211536686&sr=1-6

The Internet for Artists: A Guide to Exhibiting and Selling Your Work on the Web (Paperback) **Author:** Karen Taylor, **Paperback:** 64 pages **Publisher:** Eyelevel Books (15 Jul 2002) **ISBN-10:** 1902528158 **ISBN-13:** 978-1902528151

http://www.amazon.co.uk/Internet-Artists-Guide-Exhibiting-Selling/dp/1902528158/ref=sr_1_1?ie=UTF8&s=books&qid=1211537960&sr=1-1

Artist's Guide to Selling Work (Paperback) **Author:** Annabelle Ruston, **Paperback:** 128 pages **Publisher:** A & C Black Publishers Ltd

(10 Mar 2005) **Language** English **ISBN-10:** 0713671599 **ISBN-13:** 978-0713671599

http://www.amazon.co.uk/Artists-Guide-Selling-Annabelle-Ruston/dp/0713671599/ref=pd_sim_b?ie=UTF8&qid=1211537960&sr=1-1

The Artists' Yearbook 2008/9 (Paperback) by [Ossian Ward](#) (Editor), **Paperback:** 544 pages **Publisher:** Thames & Hudson Ltd (28 Aug 2007) **Language** English **ISBN-10:** 0500286922 **ISBN-13:** 978-0500286920

http://www.amazon.co.uk/Artists-Yearbook-2008-9/dp/0500286922/ref=pd_sim_b?ie=UTF8&qid=1211537960&sr=1-1

How to Survive and Prosper as an Artist, 5th Ed.: Selling Yourself Without Selling Your Soul (Paperback) by [Caroll Michels](#) (Author), [Dennis Robin](#) (Editor), **Paperback:** 369 pages **Publisher:** Holt Rinehart and Winston; 5 Revised edition (Nov 2001) **Language** English **ISBN-10:** 0805068007 **ISBN-13:** 978-0805068009

http://www.amazon.co.uk/How-Survive-Prosper-Artist-5th/dp/0805068007/ref=pd_sim_b?ie=UTF8&qid=1211537960&sr=1-1

Running a Workshop: Basic Business for Craftspeople by Barclay Price, Printed by the Crafts Council Last print 2000, ISBN 1 870145 73 9 . Currently out of print.

Some Magazines

The Art Newspaper

<http://www.theartnewspaper.com/>

an - the Artist's Information Company (Artist's Newsletter)

<http://www.a-n.co.uk>

Art Monthly

<http://www.artmonthly.co.uk>

Art Review

<http://www.theartnewspaper.com/>

Frieze

<http://www.frieze.com/magazine/>

British Journal of Photography

<http://www.bjphoto.co.uk/>

Ceramic Review

<http://ceramic-review.com/>

Crafts

<http://www.craftscouncil.org.uk/crafts-magazine/>

Galleries

<http://www.artefact.co.uk/>

International Artist Magazine

<http://www.international-artist.com/>

Artists and Illustrators Magazine

<http://www.aimag.co.uk/>

Craftsman Magazine

<http://www.craftanddesign.net/>

Modern Painters Magazine

<http://www.modernpainters.co.uk>

This list is not intended to be comprehensive but a starting point for personal research.

Finding a Studio or Workshop

Some questions to ask yourself

Finding a Studio/workshop can be a daunting task. Most spaces are not purpose built and may not become vacant very often. While the notes below are written as a checklist, achieving all things may not be possible. Visit in person, to get a feel of the place, make sure you have all the contact details, who is the landlord, what is included in rent etc If there is a waiting list for a space get placed upon it.

*

What type of work do you make?

While you may never really know what you are actually making, in terms of scale or media, from one month to the next, you should have some idea of the work you have aspirations for and want to develop in the immediate 6 months. This dictates what size and type of space you are looking for, too big will be too costly and affect how you

realise work just as much as a space that's too small. If looking for a studio/workshop for the first time, be realistic about where you will be in a year or so. The studio/workshop is a physical extension of your headspace: for manageable/achievable goals see a manageable space. You may not have the finance to make big work initially.

Is it close to where you live?

Studios ideally should be a short car distance, pleasant cycle bike or good walk from home. Far enough away so you identify it as a separate headspace to home. It should be where you go to work, while close enough to allow you to get in as often as possible, fitting in around all the other things to have to do to allow you time to make work. Think of your journey there and imagine what it will be like at night.

Does the space have the right facilities for you?

Generally artists studios don't come with shared equipment, most being simply spaces to work in. Some may have a funded, shared area with facilities such as computers, internet

access, while others maybe for specific practices such as video work, woodwork or ceramics. Check there is a toilet ,is its looked after? This will give you an idea of the other tenants and how the space is run. Is there running water, easy access to your space, what is the the number of power points and the state of any communal areas? Workshops can be equipped with a range of equipment, kilns, band saws etc. Do you know how to operate these? Check if there is training and adequate safety measures in operation. Is the workshop an additional charge or included in the rent?

*

How much can you afford?

Workout your budget, landlords will usually expect a direct debit, paid monthly, even if they don't, initiate your own to avoid potential debt.

Initially, you may not be making an income from your practice from which studio rent would logically be taken from. Workout all your income and outgoings, remembering realistic figures, include food, clothes and socialising, not simply standing orders,

credit cards and direct debits. As a VERY rough ballpark figure for an artists studio space 10ftx10ft expect to put aside £2-£25 a week. Workshops are more expensive because of facilities and costs.

*

How often can you use it?

Besides balancing where the studio is and how much can you afford, you also need to factor in other commitments, family, employment (full and part-time) and social time. Identify fixed studio days in your weekly regime, and avoid compromising or switching these days around. (See also access.)

*

What is it like in terms of access?

Many studios have 24 hour access. You will have a set of keys. Will you be working through the night? Is the location and building a good place to work on your own safely?

*

Is it safe and secure?

Ensure you have a set of keys for all doors and gates, many studios and workspaces have outer gates. Your space, if it is a unit, should have its own lock. If you move into a new

space, buy a new padlock and take it with you when you move out.

*

Can you share with someone?

Sharing can be fun and good for your practice and social life.

Sharing equipment means you have more space to work while it may mean the rent is cheaper. Another way to save rent is to sub-let. If you are not going to be using the studio for an extended period of time, say 3 months, you may want to rent the space to someone and not pay rent. Remember to clear this with the Landlord and the person sub-letting needs to set up a direct debit with you.

*

Is your equipment insured?

If you are going to keep expensive equipment in the space, look into including them on house contents insurance as they are unlikely to be covered on a rental agreement.

*

Does it suffer from damp?

Workshops and Studios are usually pretty run down buildings, if you are using paper and card, have photographic prints, they maybe

affected by damp. Not a problem in the summer. In winter you may want to heat the space. Avoid using an electric heater because of the high running costs and safety. Check with your landlord about using gas heaters.

*

Are you clear who is the landlord?

Studios and workshops maybe made up of many members. Whoever is the head of the studios and whom you pay money too may not be the actual landlord, for ease of collecting rents. Remember to get a contact for the actual landlord who is liable for repairs etc.

*

Is there a signed contract, fixed agreement?

Ask for a contract or tenancy agreement for the space you are renting. It will clarify your relationship with the landlord of the property.

How long is it available for?

Many studios are available on a temporary basis. They maybe in the process of getting planning permission and your time there may not be long-term. It is good to envisage before you

move in how long do you intend to be there, to focus your working priorities. The space maybe a means to an end, for a particular project and not something more settled. Ask about the plans of the building when considering a space.

*

Does the rent include electric/gas and water?

The studio rent may not include shared bills for utilities such as water and sewage. If they are not included, it could affect your budget and ability to afford the space.

*

Does the rent include business rates?

Studios and Workshop are liable for business rates, a council tax for businesses. Calculated on the size of the building, the Landlord is not liable for this and it will be an additional cost. Remember to ask if the studios/workshops are liable.

*

Are the artists collectively registered as a non-profit organisation?

Business rates are greatly reduced for registered charities and non-profit organisations. Some studios are set up as non-profit organisations. You will need to check this, while if they are you should offer to help with admin and meetings as part of the voluntary activity of the artists group

*

Do you pay only for your space or as part of a group?

Be aware of collective costs if, for example gas bills are divided and are they paid off when they arrive.

*

Be part of a Community.

If you are part of a studio group, everyone will be facing similar problems making work. Support each other and contribute voluntarily to shared activities.

Studios in your area

Some a studios and workshops will have websites, while many are located through word of mouth. Check arts related message boards, local libraries and colleges. Contact your local

authority arts officer who maybe linked to a visual art forum for the region. Another option is to get together with other artists find a location and set up you own studios.

Setting up a gallery as part of the Studios

Links

AN Artists and Studios

http://www.a-n.co.uk/jobs_and_opps/shortcut/article/361282

Working from home

While not ideal, it is possible that initially you will be working from home. It is better to extract and focus on your work in an allocated space, everything overlapping is a recipe for stress and best avoided.

If you can, kit out a spare room or garden shed and put a sign of the door indicating it is 'the studio'. While good for the psyche, it is practical as there are various things you can claim for, when being self employed and so your place of work needs to be identifiable from your home.

Links

(see link or contact IR for advice)

Residency studios

Larger Arts Organisations and studio buildings with galleries may have spaces set up for temporary residencies. Usually for artists from abroad, opportunities for travel and making work in another countries can be found on a number of websites. Many venues cover your living costs, but they may not include travel, while some include a bursary. Before you apply, make sure you know what costs will be covered by the organisation and what you will need to pay.

Links

Artquest

<http://www.artquest.org.uk/international/residencies/visual-arts-rest-of-the-world.htm>

Resartis

<http://www.resartis.org/>

Transartists

<http://www.transartists.org/>

Helix Arts

<http://www.helixarts.com/pages/guidelines.html>

Pépinières européennes pour jeunes artistes

<http://www.art4eu.net/en/home/>

Axis opportunity pages

<http://www.axisartists.org.uk/>
(membership required to view)

AN opportunity pages

<http://www.a-n.co.uk/cgi-bin/db2www.exe/home.d2w/input?textonly=0>

(membership required to view)

Other Links

Artists Terms

Choosing a studio

<http://www.artistterms.com/artbusiness/artiststudio/choosingstudiotips.htm>

Public Art on-line

http://www.publicartonline.org.uk/practical/commissioning/health_safety.html

Book Links

Setting Up a Pottery Workshop
(Ceramic Handbooks) (Paperback)

By Alistair Young

Publisher: A & C Black Publishers Ltd (31 Oct 2006)

ISBN-10: 0713679387

The Artist's Complete Health and Safety Guide (Paperback)

By Monona Rossol Paperback: 408 pages

Publisher: Allworth Press,U.S.; 3Rev Ed

edition (Dec 2001)Language English ISBN-10:

1581152043ISBN-13: 978-1581152043

Exhibiting & Selling

How do I identify suitable spaces?

It is important at this stage to be clear about your aim. Are you looking for an exhibition opportunity, seeking to sell your work on a retail basis, looking to gain general publicity or wishing to interest people in commissioning work from you?

The type of exhibition venue you will be looking for will be influenced by all the reasons listed above. It is also important to do your research and choose spaces that are sympathetic to your type of work. Hiring a gallery is an option and this is best done as part of a group as it can be costly, but be aware of the possible effects on your reputation. Hiring a gallery is another option but this can be costly.

It is worth noting that the best exhibition space is not necessarily a gallery. Opportunities could exist within Public buildings, outdoor spaces, studio complexes etc.

How do I approach a gallery?

Some galleries prefer not to be approached at all and prefer to find and approach you but generally speaking most approaches are welcomed as long as the information submitted is clear and concise and of good quality. Digital Images and artists' packs are the best means of doing this. See the 'Marketing your work' pages for information on how to put together an artists pack. Make sure you send your information to the correct person, telephone first to find out. Sending it to the wrong person or to the gallery in general will not only look unprofessional but will also risk your information never finding its way to the person who needs to see it. For craft makers in particular it is important to include a price list with wholesale prices for retail or selling prices for exhibitions.

Writing a proposal.

When writing a proposal, keep the language clear and concise, avoiding 'Art Speak'. Remember something you

may have been thinking about for sometime, in your own way may not be as easy to understand by someone engaging your ideas for the first time. Remember to include documentation of your previous work and if possible some pictorial indication of your proposal.

Set out the Proposal in logical order. Start with a covering letter, then your proposal followed by supporting information, budget*, images, CV, unless the application states a preferred format. Place in a binder if postal applications are specifically requested. Post in good time, avoid doing last minute, something will usually go wrong, print ink running out, postal delays etc.

*Budgets. If you are writing a budget for your proposal don't forget to include any partner funding, copies of quotes for materials, support in kind and include a fair rate of pay for your time. Visit Artists Newsletter to information of rates of pay for artists.

Links

Artquest provides comprehensive information of writing applications.

<http://www.artquest.org.uk/articles/view/how-to-write-an-artist-s-statement>

Initial approaches from galleries may occur by various means: degree shows, miscellaneous exhibitions, word of mouth, craft fairs, on-line profiles, websites and so forth. Bear in mind that most medium/large scale galleries plan exhibitions on average 18 months/ two years in advance, therefore any approach may only be for an outline exhibition concept, for later discussion with the gallery.

What is the procedure once an exhibition is confirmed?

If the gallery is interested in developing your specific idea, or featuring your work generally in the overall programme, you should receive a contract outlining the conditions of exhibition (i.e. delivery and collection, insurance, commission, sales and payment, and publicity) and once you

have accepted these conditions in writing, this contract is legally binding between you and the gallery. You should raise any queries before signing a contract to avoid confusion later. See 'Contracts, Fees and Legal Matters' for more information.

Nearer the time of the exhibition (approximately two months before the opening date) details such as transport, installation, a timetable for delivery and publicity information will be confirmed. This is your last opportunity to clear up any final exhibition queries, which may remain.

Copies of the publicity material should be sent to you allowing enough time for distribution to your own list - alternatively the gallery may request your invitation list of individuals and organisations and then undertake a mail shot on your behalf.

After the exhibition has closed, all unsold work will be returned. Be sure to clarify who pays for return of work in your contract. You must check immediately all pieces of work for

damages and omissions and notify the gallery as soon as possible. You should shortly afterward receive confirmation of any payment due to you and when you are likely to receive it.

How do I price work for a retail / selling exhibition?

Establishing a cost for your work and creating a detailed pricing structure to cover all scenarios from retail to trade and Sale or Return can be an onerous task.

The following link offers useful information on this matter:

<http://www.craftscotland.org/businessfactsheets.html>

What do I need to know about exhibiting at Craft Fairs?

Advantages of exhibiting at craft fairs include selling work direct to the public so achieving a higher profit than through an exhibition or shop and also the opportunity to network and meet other makers.

Choosing a fair: you can only really assess the quality of a fair by visiting it for yourself – it must be right for your work and capable of generating worthwhile sales, future orders, contacts and opportunities.

Before you apply or commit, find out about advance publicity, previous years sales and visitor numbers. If possible contact past exhibitors to get their opinions. Before the event make sure you inform your existing customers, client list and also the press in order to make the event as successful as possible.

For information and tips on exhibiting at craft fairs use the following links:
<http://www.craftscotland.org/businessfactsheets.html>

<http://www.craftanddesign.net/downloads/>

Some Craft fairs:

Origin

<http://www.craftscouncil.org.uk/home/search.origin>

Contemporary Craft Fair Bovey Tracey
<http://www.craftsatboveytracey.co.uk/>
Hereford Contemporary Craft Fair
<http://www.craftfair.uk.com/>
Lustre
[http://www.lakesidearts.org.uk/Crafts/Lustre Contemporary Craft Makers Market.html](http://www.lakesidearts.org.uk/Crafts/Lustre/Contemporary/Craft%20Makers%20Market.html)

Some Art Fairs.

Most often, Visual Artists are represented by Galleries, as opposed to representing themselves.

Battersea Contemporary Art Fair
<http://www.bcaf.info/index.htm>

Affordable Art Fair
<http://www.affordableartfair.com/>

Zoo Art Fair
<http://www.zooartfair.com/>

Freize Art Fair
<http://www.friezeartfair.com/>

London Art Fair
<http://www.londonartfair.co.uk/page.cfm>

Some Competitions and Opens Prizes.
New Contemporaries
<http://www.newcontemporaries.org.uk/>
Jerwood Visual Arts

<http://www.jerwoodvisualarts.org/>

Useful sources of information

Books.....

The Internet for Artists: A Guide to Exhibiting and Selling Your Work on the Web (Paperback)

<http://www.amazon.co.uk/Internet-Artists-Guide-Exhibiting-Selling/dp/1902528158>

How to Survive and Prosper as an Artist, 5th Ed.: Selling Yourself Without Selling Your Soul (Paperback)

http://www.amazon.co.uk/How-Survive-Prosper-Artist-5th/dp/0805068007/ref=pd_sim_b_title_2

The Artists' Yearbook 2008/9 (Paperback)

http://www.amazon.co.uk/Artists-Yearbook-2008-9/dp/0500286922/ref=pd_sim_b_img_4

Artist's Guide to Selling Work (Paperback)

http://www.amazon.co.uk/Artists-Guide-Selling-Annabelle-Ruston/dp/0713671599/ref=pd_bxgy_b_text_b

Career Guide for Creative and Unconventional People (Career Guide For...) (Paperback)

http://www.amazon.co.uk/Career-Guide-Creative-Unconventional-Peopl/dp/1580088414/ref=pd_sim_b_title_15

Intellectual property and copyright

What is intellectual property?

Intellectual property (IP) can allow you to own things you create in a similar way to owning physical property. You can control the use of your IP, and use it to gain reward. This encourages further innovation and creativity.

The four main types of IP are:

Copyright protects material, such as literature, art, music, sound recordings, films and broadcasts.

Link to UK Intellectual Property Office
<http://www.ipo.gov.uk/whatis/whatis-copy.htm>

Designs protect the visual appearance or eye appeal of products.

Link to UK Intellectual Property Office
<http://www.ipo.gov.uk/whatis/whatis-design.htm>

Patents protect the technical and functional aspects of products and processes.

Link to UK Intellectual Property Office
<http://www.ipo.gov.uk/whatis/whatis-patent.htm>

Trade Marks protect signs that can distinguish the goods and services of one trader from those of another. However, IP also covers trade secrets, plant varieties, geographical indications, performers rights and so on.

Often, more than one type of IP may apply to the same creation.

Link to UK Intellectual Property Office
<http://www.ipo.gov.uk/whatis/whatis-tm.htm>

What basic steps can I take to protect myself from theft of Intellectual Property?

Resources

For comprehensive advice for matters involving IP and Copyright visit:
<http://www.own-it.org/>

The following listings are excerpts from the [own-it.org](http://www.own-it.org/) recommended information site

ACID

<http://www.acid.uk.com/>

ACID (Anti Copying In Design) is a membership trade organisation and action group created to combat the growing threats of plagiarism in the design and creative industries.

Artquest Artlaw

<http://www.artquest.org.uk/artlaw/copyright/29491.htm>

BECTU

<http://www.bectu.org.uk>

BECTU is the independent union for those working in broadcasting, film, theatre, entertainment, visual art, interactive media and allied areas.

British and Irish Legal Information Institute

<http://www.bailii.org/>

BAILII offers access to freely-available British and Irish public legal information.

British Copyright
<http://www.britishcopyright.org/>
UK umbrella for organisations that represent creators, rights holders or performers of literary, dramatic, musical and artistic works.

British Female Inventors and Innovators Network
<http://www.bfiin.com>

British Inventors Society
<http://www.thebis.org>

Campaign for Digital Rights
<http://ukcdr.org/>

Design and Artists Copyright Society
<http://www.dacs.org.uk/>

Designs Registry (Patent Office)
<http://www.patent.gov.uk>

Federation Against Copyright Theft
<http://www.fact-uk.org.uk/>

IPRsonline
<http://www.iprsonline.org>
IPRsonline.org is an internet portal on Intellectual Property Rights

Content supplied by [Artquest](#).

Law Dictionary
<http://dictionary.law.com>

Applied Art

Association for Contemporary Jewellery
<http://www.acj.org.uk>

Association of British Designer Silversmiths
<http://www.theabds.co.uk>

British Design Initiative
<http://www.britishdesign.co.uk>

British Jewellers' Association
<http://www.bja.org.uk>

ChangeActShare
<http://www.change-act-share.org.uk/>

Crafts Council
<http://www.craftscouncil.org.uk>

Crafts Council Photostore®
<http://www.photostore.org.uk/>

Design Council
<http://www.design-council.org.uk>

Design Factory
<http://www.designfactory.org.uk>

Design Trust
<http://www.thedesigntrust.co.uk>

Designer Directory
<http://www.designerdirectory.org.uk>

Designers Network
<http://www.designers-network.com>

Guild of Glass Engravers
<http://www.gge.org.uk>

Innovate
<http://www.innovate-design.co.uk>

Inspired Recycling
<http://www.inspiredrecycling.org>

Visual Art

an - the Artist's Information Company
(Artist's Newsletter)
<http://www.a-n.co.uk>

Art Monthly
<http://www.artmonthly.co.uk>
The UK's leading magazine of
contemporary visual art

Artlaw Archive
<http://www.artquest.org.uk/artlaw>

Arts Advice
<http://www.artsadvice.com/business/copyright/default.asp>

British Arts
<http://www.britisharts.co.uk>

Creative Capital Platform Three
<http://www.platform-3.co.uk>

Creative People
<http://www.creativepeople.org.uk>

British Film Institute's Creative Archive
<http://creative.bfi.org.uk/>

Copyleft
<http://www.copyleftmedia.org.uk/>

Creative Archive
<http://creativearchive.bbc.co.uk>

Creative Commons
<http://creativecommons.org/>

Further Reading

Dear Images: Art, Copyright and
Culture
<http://www.amazon.co.uk/exec/obidos/ASIN/0954171020/202-6833295-8311064>

Dear Images: Art, Copyright and
Culture
by Karsten Schubert (Editor), Daniel
McClean (Editor)

The Visual Artists Business & Legal
Guide
<http://www.amazon.co.uk/exec/obidos/ASIN/0133045935/qid=1091786193/>
The Visual Artists Business & Legal
Guide
by Gregory T. Victoroff (Editor)

Open Sources: Voices from the Open
Source Revolution
<http://www.oreilly.com/catalog/opensources/book/toc.html>

Marketing your work

Being an applied artist to a greater extent than a visual artist, involves making a living from your sales. This is a curious difference as all artists need to sustain their practice with the mantra 'living to work' as opposed to 'working to live'. Visual artists are more likely to support their practice through secondary arts-related work, while the functional nature of an applied arts 'maker' with the emphasis on creative products means the market place is a key part of their general practice. This text is for both Applied and Visual Arts as adopting good practice is vital to sustaining arts practice in a competitive world with a range of markets and audiences for you work.

Know your Market: The value of Research.

Whether researching a fair, retail outlet or exhibition venue, research is very important. Marketing yourself takes time and vital time away from your practice. Applying and approaching venues is very time consuming, so

preparing material for a venue inappropriate for your work is simply a waste of time. Your watercolours will not be shown at a National Contemporary Gallery showing video in the same way a video work will not be exhibited by a Commercial Fine Art Gallery dedicated to selling oil paintings. Researching what they show is essential to see if your work has an empathy with the aims of the venue, you also need to be realistic in knowing you place in 'the food chain'. Sending work to the Tate, straight out of college sounds folly, which it is, but artists still send work to national galleries in the UK without out any defined track record for artistic achievement. Numerous directory publications and yearbooks exist with contact information on UK galleries, Fairs and outlets.

Documenting your work.

Images

Of the many pieces of equipment you could invest in, the most useful would be a good quality Digital Camera. Digital SLR Style cameras have

reduced greatly in price over the past few years and the features now mirror film based 35mm cameras. The higher the mega pixels, the greater the image resolution and above 12 mega pixels is recommended although this also depends on the quality of the image sensor so conversely HD Ipads for example can produce good images with a 5 mega pixel rating. When looking at types of camera, research the cost of memory cards, you will need to buy a bigger memory card (ideally the biggest) and you may get a good deal at time of purchase, while the internet has numerous excellent offers. The digital camera and the Ipad or tablet have become the artists' notebook, from snapshots, noting ideas and works in progress through to documenting and publishing work as print or on-line installation images. A tripod is essential for documenting purposes reducing the need to use of a harsh flash that can bleach out details on work. A photographic lamp is worth considering buying especially if you are a painter. You could pay some one to take professional images of your work, this can be expensive but you have to

weight up the value it will have in enhancing the impact of your work. What will the images be used for? Are you working to a tight deadline? One thing to remember is to request the images of your work taken by the gallery after an exhibition. Remember to always quote the photographer in future publications.

You may feel you have to document your work, photographically using a medium format camera. In this instance it is better to hire a photographer! For 35mm format try yourself, the cost you will save from developing a knowledge of documenting your work to a professional level using a digital camera will benefit you for years to come.

Formats

Images of your work, once created digitally, are convertible for various purposes. For sending to anyone through the internet, the standard image file format is the J-Peg, while Tiff, PNG and Gif, are also used, but like the dated Bitmap format they can be problematic. Unless it is required in

a particular format for printing in publications, default to J-Pegs.

File Sizes-General Rules

When emailing images for applications, exhibition information and mailing lists etc, the J-Peg file size should be less than 500k. Magazines and Galleries have hundreds of emails so images that take an age to download simply frustrate and have a negative impact. If you are replying to a particular request to view your work, the file can be bigger but generally avoid sending more than 1 megabyte in an email. Magazines will require the images at a higher resolution, confirm spec. with the magazine, that will ask for 300 dpi for example. This can be assessed in Photoshop. You may have to mail them a CD of images if they are unreasonably large file sizes however *Dropbox* and other on-line file sharing software is available and more common than a posted CD these days. When uploading images to website databases or personal site, the images need to be compressed, ideally to less than 400K. Large files can be uploaded but your images may not display

instantly and can look unprofessional. Most sites eg Facebook compress images for you. You can upload to Facebook and drag off the uploaded version from the page as a way of compressing an image if you're not sure using your Mac or PC.

Slides.

Generally slide transparencies, while excellent quality, are rarely required these days unless for use in an art work involving a slide presentation. Requests and applications for competitions and open submissions will be using the digital format described above.

CV's

Curriculum Vitae are still an important part of marketing currency. It is likely you will need several versions, tailored for different reasons. A CV for a gallery will primarily focus on your exhibiting to date. Future exhibitions should be included to emphasise you're in demand. Reference to publications, residences, awards, websites and articles should feature awhile a minimal reference to your arts

education should feature. If you are applying for a teaching post, experience in that role should be added, while it is your experience as a practicing artist galleries are interested in. A free-lance CV, for an arts related posts should include any experience relative to the post, while it should also indicate your arts practice as related knowledge.

The feel and presentation of a CV is very important. While there are no fixed rules, images should not included on the CV, but it maybe suitable to attach as a separate sheet.

Typefaces can give away your level of professionalism and eye for presentation. NO Comic Sans or informal typefaces, while Times Roman is now dated. For readability and clarity on the page, Aerial has replaced Times Roman, while Verdana, Gill Sans and Tahoma have been in vogue for sometime. One additional suggestion would be Georgia that sits between Times Roman and Aerial in style.

Artists Statements.

Writing a statement about what you do can be difficult. Picture yourself an new to your work, what are the key themes and values that inform what you make and how it is made? It is worth having a number of statements of different sizes, eg 50, 150 and 500 words. A statement generally refers to your practice, it is useful to also create a biography of 300-500 words giving an overview of your exhibiting history, type of work you create and positions of influence and work within the arts, relating to your work.

Links on writing statements:

http://www.artistsfoundation.org/art_pages/resources/resources_arts_statement.htm

<http://www.artbusiness.com/artstate1.html>

Press Releases

Keep it simple, no more than 2 pages. Follow links for more tips and advice.

Artists Foundation

http://www.artistsfoundation.org/art_pages/resources/resources_arts_presskit.htm

Empty Easel

<http://emptyeasel.com/2007/10/16/1-artist-7-tips-for-writing-a-press-release-free-newspaper-publicity/>

Promoting You and Your work.

Artists Information Packs

Whether a paper version or a CD version, create and regularly update the information about your practice. Usually this would take the form of a CV, Statement on your work, good quality images and if you are looking to sell your work, a catalogue and a price list. You may not have all these things initially but it will change over time. Buy a box folder and collect any examples of print, reviews of exhibition and flyers for shows you have. You may want to include a specific exhibition catalogue, while include a covering letter tailored to the person receiving the pack. Applied Arts may want to include a sample of their work if it small although not usual practice for visual artists.

CD's of images and texts should have a printed label, preferably with an image. Hand-written titles with CD marker pen can look un- professional.

Resource cases for the CD's on-line, a number of impressive containers are available that can enhance your application when sitting along side others.

Invites

When supplying images for invites confirm with the printer, gallery and designer the file type and resolution you need to provide. Proof read the text yourself and involve yourself in the process if appropriate and possible. You will pick up tips on creating your own print in future.

Postcards

From time to time you may want to have a postcard printed of a signature piece that can be used in your artists pack or as a stand alone bigger business card.

Again familiarise yourself with what format images are required in and what options are available for a piece of text on the reverse. Remember if you are ordering 500 or 1000 that they will last you along time so think about the image you select and ask yourself if it is representative of your future

direction. Avoid adding text that may be out of date in 12 months time like your address or a temporary email account. If you are leaving college and finding your feet, you can always have labels printed to cover changes.

A number of websites for postcard and business card printing are available on-line, that can be cheaper than local printers but remember for factor in the postage. If you submit the information on-line it will be more difficult to change as the process maybe automated.

Logo's

DON'T FORGET to include funder's logo's who have supported the production of the work in the image or the project which the postcard or flyer represents. They will want to see examples of their logo in funding assessments and it also enhances your profile as their support can contribute to you status as a practitioner.

Logo files can look good on a monitor while appear pixelated on the print, confirm with the printer that the image is the right file type and resolution

quality. They will require a 'vectored' file that allows them to increase/decrease size without changing the resolution and so remains sharp.

Mailing Lists

Maintain an up to date list of people interested in your work, potential galleries, current and previous buyers. These would form the bulk of your postal mailing list who would receive a physical invite to exhibitions/fairs etc. A second mailing list of emails could also include fellow artists and friends. Obviously emails are free while environmentally friendly, although it is still generally the norm to have invitations on card. Remember to provide galleries with your mailing list so they can include them in mail outs for your exhibition or ask for a number of invites. Remember to forward the gallery invite to your email list. Keep a number of printed invites of your shows for including in future applications.

Social Networking Site are good for mailing to connected people. Sites such as Twitter and Facebook are free to set up, provide space to promote

your work and now many arts organisations have facebook sites.

The Internet

Databases and Directories

Join a number of directories that will profile your work on-line. Research the right type of directory for your work. Look at the work of the other members, do you feel your work sits happy along side theirs? While some sites are free to register, sites with paid membership may offer a better platform for your work. Look at sites such as AXIS and AN, while they display artists work, they offer a wide ranging resource to their members, from advice to national and international artists opportunities.

Some Databases

AN

<http://www.a-n.co.uk/>

Axis

<http://www.axisweb.org/>

The Artists Web

www.theartistsweb.co.uk/

Art Selector

www.artselector.com/

re-title

<http://www.re-title.com/>

Craft Council

<http://www.craftscouncil.org.uk/craft-directory/>

Personal Websites

Many artists today will have their own website, once you have a domain name, creating a site is no longer the exclusive realm of web designers. Wordpress and Mr Site are just two examples where a basic design template is created and you add your content through a process akin to simply cutting and pasting information onto the pages. They do not provide the creative flexibility that a designer would bring or support flash animation giving an enhanced personal feel, but they can have features such as media players for playing movies and sound files, mailing list and contact pages, slide show presentations of your uploaded images and Paypal shopping cart options so you can sell work directly through your website.

Like all things it is worth shopping around and finding the best option for promoting your practice on-line.

Wordpress

<http://wordpress.org/>

MrSite

<http://www.mrsite.com/>

Daily

<http://www.daily.co.uk>

Fasthosts

<http://www.fasthosts.co.uk>

Other Links relating to this Advice Sheet.

CD Labels

<http://www.uk.neato.com/>

Example of CD Cases

http://www.aprmedia.com/c_cd_dvd_cases.php?link=1

http://www.amazon.co.uk/s/?ie=UTF8&keywords=cd+shell+case&tag=qoghydr21&index=aps&hvadid=689514429&ref=pd_sl_1jrdnk5bv2_b

http://www.jetcase.co.uk/acatalog/C_Shells.html

Sustaining Your Practice

With the pressures of family, relationships, lack of money, having feelings of being disenfranchised from the rest of society coupled with knock backs and questions of self-doubt in your ability you have from time to time, sustaining your practice can be hard. You need to be more resourceful and self-reliant than most the people you know, while they probably think you've got it easy. We know the image of the beret wearing absinthe drinker, adored by 'his' (I say his as he usually is a white, middle class male) adoring patrons who lavish him with cash for 5 minutes of paintwork. This is obviously a myth. What is frightening is many people do believe this character is 'your' reality. It is one of a number of stereotypes created by a generalist media and frankly such images that are defamatory, ridiculous and ignorant, to such an extent that many artists feel embarrassed to tell

someone what they do. **Don't be embarrassed!**

You know the reality is you're a one person business, a mini industry of ideas and ambitions who promotes and markets themselves, wades through endless applications, receipts and goes square eyed to the early hours scanning the internet to research and support your unique practice. On top of this, the mini industry that is you, usually has to work full or part-time doing the same work 'normal' people do but takes up all of their time).

While maintaining a family is a full-time job in itself. What have I missed out, oh yes and you make art too! Sometimes in the scheme of living actually making art becomes just one of your routines, remember its not, it's what make you what you are.

John Lennon once said 'Living is what you do while you're busy making other plans' and it is very easy to lose your focus on making work. While society may think you make art as a luxury, you know you work out of necessity

and it is import that you limit the effects of life on your practise, because all things eat up your time.

Put some time to one side for you. Being creative is not a 9 to 5, 5 days a week job. The creative mind has not signed up to the Gregorian Calendar. Evenings, Bank Holidays, Saturdays and Sundays will become normal working times. You will see the sun rise more than most. It is important you set aside time for yourself, for well-being. To bring something from outside into your art, you need to give yourself a breather. This will benefit your practice.

Employment.

Work impacts in a number of ways, Obviously you need to earn money to keep a roof over your head and the head of your loved ones. It also takes time away from your practice.

It takes energy, physically and mentally and while you need to balance earning 'living' money against time making art you need to factor in yourself and your personal well being. Being too tied to make work will get you down.

For flexibility, registering with a number of employment agencies will give you a cushion in-between work you feel more inclined to do to support your practice. Agencies generally specialise in different sectors of the work force. Manual or repetitive work such as order pickers or supermarket work pays less but can be less stressful, so your mind is more focused on art making. Call centres, like supermarket work has a heavy turn around of staff but can also be draining if cold calling the public. While these jobs have the benefit of being able to work flexible shifts that may suit a studio practice. Carework is a type of work favoured by a lot of creative people. Work involving sleep-ins or nights means you can earn higher rates of pay while working more hours in a shorter time. Work can be stressful but also rewarding. Office work, depending on the post can pay well and the difference between the office and the studio environment can be good for the headspace. Many artists teach. Full-time posts are rarely advertised; while it is likely your practice would suffer greatly. There is

an old adage that says 'those who don't, teach' and while many dispute this, pretty soon the perception of artists in education is one of being primarily teachers in conversation and to the perception of them sadly becomes fixed. This is less so for lecturers but it is hard to balance the demands of teaching and those of making.

Part-time lecturing is a much sort after job and while qualifications for teaching are become the norm, generally part-time posts if not long-term can be unqualified.

Many artists also pick up writing for publications, whether critical texts or reviews. Not sustainable on its own but every little helps, while jobs as gallery assistances and admin roles in arts organisations are commonly done by artists.

New Skills

Leaving college is an end to one way of life and the beginning of another. You won't by any means have all the skills to sustain your practice. Look at what skills you have. Are any of those

skills transferable or could be used in a freelance, commercial way?

Make a list. You may consider a teaching certificate that allows to teaching workshops to adults. Local colleges run part-time courses in teaching, while you may see your practice as being primarily as an educator.

Learning imaging software opens up new methods of working and can also be taught to others. Think about what techniques to could teach in local evening classes.

Studio

You need to keep going to your studio despite all the other commitments you will have. Personalise you space; get a kettle, a microwave, your favourite biscuits, things that will mean you can work there for long periods working through ideas. Sounds simple but don't under estimate the power of comforts such as biscuits in creating a bound with your space! As mentioned in a previous advice Sheet your studio is a physical representation of what's inside your head, so while very tidy is as bad as very messy, remember to have a

regular sort out and leave something waiting to do for your next visit. It is easy to sit and do nothing in a studio. Remember its not a haven for you from all the other responsibilities you have, it's a place where you can make your ideas a reality.

Debts

It is likely you will invest a great deal of time and money into making you art work and if it is not immediately sellable or directly made to ultimately reimburse your effort financially, don't forget to reassure yourself that what you do creativity defines you and has an ultimate value. Following your dream or where your creative head takes you, does need practical financial support. Avoid getting a Credit Card. Paying interest will eat into your ability to make-work. A loan is better, but shop around.

The Arts Council of Wales has an interest free loan scheme for artists. Check the website funding section for information on how to apply. Research into the availability of interest free loans.

Don't get a loan to primarily get you out of a hole. This is dead money. Only apply for a loan for a planned and costed project that advances your practice so you have a physical outcome. One example would be buying a piece of equipment that will not only sustain your art practice but enhance it. If you are making video work, consider buying a projector. You can hire it out and use it to show your own work.

In managing your money you may want to consider a separate account with a building society for buying equipment, paying for courses etc, setting up a direct debit to yourself. If you're self employed you will be required to have a separate account for the business side of things but this does not necessarily have to be a formal business account. It is a good idea to plan ahead for Tax self-assessment, while it is unlikely you will make a profit that can be taxed your early years out of college is it a good habit to put money side to cover a possible Tax bill.

Contracts, Fees and Legal Matters: Some Resources

Contracts

Artists contracts are vital in knowing where you stand. They should clarify the relationship between you and a gallery, Art fair or other working situation relating to your practice and employment. When exhibiting you need to know what are your responsibilities. For example transporting work, money for materials, insurance (claiming for damages) and artists' fees. You will need to know what you will receive when paying to a stand at a fair, is there a contingency if fair is cancelled, what are the responsibilities of the venue in promoting the event?

Artquest

<http://www.artquest.org.uk/artlaw/contracts/28313.htm>

Own-it

www.own-it.org

Arts Council

http://www.artscouncil.org.uk/ownart/downloads/Own_Art_Contracts_Checklist_Final_0606.doc

Public Art Advice Sites

Artquest

<http://www.artquest.org.uk/artlaw/contracts/28542.htm>

Public Art On-line

www.publicartonline.org.uk,

Artists Fees

Before you begin working as an artist on a project in a free-lance role, agree a daily rate or fixed fee for your time. It is important you and the client knows your worth. Many Arts and Crafts Organisations will have rates based on a perceived national average. This can vary greatly and it is worth looking on-line to get an idea of the current rates of pay for artists. These can be based on experience. Remember to do your research as you don't want to under sell yourself, while over pricing is as unprofessional. Initially you may have to balance the experience in your career development and do things that may not have a financial outcome but enhance your exhibiting profile.

Links

AN

http://www.a-n.co.uk/an_docs/a-n_fees_12pp.pdf

Arts Council

http://www.artscouncil.org.uk/publications/information_detail.php?browse=recent&id=23&rid=0&sid=

Health and Safety

Link:

Health and Safety at Work Act 1974

<http://www.hse.gov.uk/legislation/hswa.htm>

CROET Web

<http://www.croetweb.com/links.cfm?topicID=2>

Craft Report

<http://www.craftsreport.com/may00/studioissues.html>

Arthazards (US Site)

<http://www.ci.tucson.az.us/arthazards/medium.html>

NSEAD

<http://www.nsead.org/hsg/index.aspx>

Further Reading

The Artist's Complete Health and Safety Guide

<http://www.amazon.co.uk/Artists-Complete-Health-Safety-Guide/dp/1581152043>

Public Liability Insurance

In addition to insurance for damage to an artwork, Public Liability insurance is essential when undertaking any workshops or art activities involving

members of the public, be it in a community centre, an outdoor park or school. Without insurance cover the artist can, if a person is injured or equipment is broken, be held personally accountable.

If you are taking your work to a craft fair, it is very likely you will need to have Public Liability Insurance for your stand. It is worth noting a subscription to AN the artists resource includes insurance up to the value of 5 million pound free of additional charge.

Links

Creative People

<http://www.creativepeople.org.uk/media/doc/CP%20Insurance%20FAQ%20v2.doc?PHPSESSID=0df9ba3dbfdbe7b1651ccbd85cb184c>

AN

http://www.a-n.co.uk/cgi-bin/db2www.exe/directoryresults.d2w/input?section=6&topic=0&s1_id=55&row=0&textonly=0

AN now offers free Insurance when you take out a subscription, check their site for more info.

CRB (Criminal Records Bureau) Checks

Previously known as a Police or 'background' check – it is the name given to the procedure job applicants who apply to work with certain vulnerable people have to go through before taking up employment. CRB's are valid for 3 years although employees usually request an updated certificate for those applying for a new post.

Links to further information.

CRB

<http://www.crb.gov.uk/>