

OF PRACTICE FOR THE VISUAL ARTS

How to use it

Introduction by AIR

Credits

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The Code of Practice:

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The artist's fees toolkit and all a-n's good practice and fees and payments guides www.a-n.co.uk/fees_&_payments See page 23 for details

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ENGLAND

AIR is the campaign and advocacy partner of a-n. The Artists Information Company and as such is delighted to endorse The Code of Practice.

In the current climate, it is vital that artists have tools at their disposal to protect and expand their practice. The advice contained here offers a clear set of guidelines that help to unpack the commissioning and delivery process and is an invaluable addition to the services that a-n delivers to all those professionally engaged in the visual arts.

Sally Sheinman, Chair of AIR Joseph Young, Vice Chair of AIR

Effective arts managers need clear information, inspiring guidance, easy to use tools and great networks. This resource from a-n The Artists Information Company is part of a portfolio that enables us to work with artists creatively and responsibly.

Jayne Knight, Chair a-n
The Artists Information Company

The Code of Practice for the Visual Arts

"I've used the Code to negotiate with a teacher in a school I was working in. I said I needed it back, but he's kept it."

Artist in residence at Millom School and Haverigg Prison

A code of practice takes commonly-agreed principles of good practice and demonstrates why and how they should be applied. The Code of Practice for the Visual Arts, draws from the experiences of practising artists along with those of commissioners, curators and others with whom artists work to draw out the principles that underpin good practice, and shows how they work in practice.

Artists' training and experience gives them a range of skills that can be applied to any number of professional situations. Creative thinking is prized. Artists who have confidence in, and assert, the creative problem-solving and lateral thinking that underpins their artistic practice are more likely to get to where they want to be.

Good practice prevails where artists

- 1 CONTRIBUTE CONFIDENTLY
- 2 PREPARE THOROUGHLY
- 3 COLLABORATE CREATIVELY
- 4 AIM HIGH

The Code of Practice: first principle

Good practice prevails where artists

CONTRIBUTE CONFIDENTLY...

...by engaging with the development of ideas and solution of problems; by refusing to pigeonhole and to be pigeonholed; by challenging stereotypes and assumptions about who knows what; by being generous with their knowledge and their skills; by knowing their worth.

Graham Fagen, Where the Heart Is (Hybrid Tea Rose #1), bronze (detail), 2002. Photo: Alan Dimmick



Whether selling, exhibiting, in residence or commissioned, the artist is working with others, and usually specialists in their own area. Understanding what each expects of the other will be critical to the success of the project. Graham Fagen begins all these encounters with sessions that allow for "knocking preconceptions on the head".

"The Artistic Records Committee of the Imperial War Museum asked if I would be interested in going to Kosovo. We had a meeting to discuss what they wanted and what I thought I could offer. They don't advertise for these sorts of things. I had just had an exhibition at the ICA in London and I think they thought that my approach to my subject matter (at the ICA I made a documentary about contemporary living called *Nothank*) could be translated to a situation like Kosovo."

"I think that the opportunity to be in a unique situation – being with the British military, having the kind of access that journalists don't get – is one of the reasons I took the Imperial War Museum commission. I was also intrigued by the situation in Kosovo. Through my work I deal with things I call 'cultural formers.' So it was a unique opportunity to learn from conflict, to learn from a destroyed culture."

"I think the way I work as an artist helped me learn from and deal with the potential difficulties with the commission. Whether I am making a show for a private gallery, public institution, museum, out door commission, whatever, I try to keep the same approach. There is a job to do; I work with other people to achieve a result. I need professional regard from all the people I'm working with to make the job work. Professionalism is about trust in both directions and trust as part of a team. Building confidence in each other opens up more and more opportunities."

"The starting point is knowing how you function as an artist, knowing your strengths and weaknesses, knowing how you can do the job – how what you do can make sense of a particular context. If I had not had a strong understanding of my practice I think I could have floundered with this commission. The subject area is huge and could be overwhelming. My 'professional' approach kept my feet on the ground and my head focused."

"It took me some time to get Kosovo out of my system. The commission was at the forefront of all my thinking for about a year and a bit. My show at the Fruitmarket in Edinburgh in 2002 saw me get rid of it. But the subject matter and of course the experience of the commission help inform what I do now. Strange things happen with your subject matter and how you represent it. 'Theatre' – the exhibition, which was the result of the Imperial War Museum commission – is slightly aggressive. With my video work for the Scottish Pavilion for Venice in 2003, *Life Study (after Giorgione)*, I guess it's about life and I've surprised myself by how violent the work is."

Graham Fagen is an artist based in Glasgow who has been exhibiting internationally since 1994. He works in a variety of medium ranging from sculpture and print making through to video and photography. www.doggerfisher.com

First published on www.a-n.co.uk April 2003

"Professionalism is about trust in both directions."



Shauna Richardson at work The Lionheart Project. Photo: Nick Hand

Artists Taking the Lead.

How do artists go about delivering a very large commission to deadline? Emily Speed talks to Shauna Richardson about *The Lionheαrt Project*, for

Shauna Richardson: When I heard about Artists Taking the Lead, 2012 Cultural Olympiad project, I took some persuading to apply. The big budget was at first intimidating and then liberating – positive that I wouldn't be successful, I really had nothing to lose. The application process was simple – all that was required was concept, something I thoroughly enjoy.

I was crazily happy when told *Lionheart Project* had been shortlisted and flattered to be among strong artists and ideas. Once shortlisted things became serious very quickly and preparations for the final presentation began immediately. Fanciful ideas must now become concrete plans with logistics and budgeting in place, all of this was new to me and it was necessary to think creatively and on my feet. I was absolutely delighted and astonished to win.

Emily Speed: Has it been a big shift for you to be working on a large-scale, two-year project like this?

SR: Although I am used to setting myself crochet projects lasting several months, I had no way of predicting how I would react to a two-year epic. There are things I do to protect myself psychologically and keep motivated. Although it would have been sensible to create all three lion forms at once, I had them made and delivered one at a time to avoid feeling overwhelmed in the studio. I find that I can work on one piece for two years and maintain a moderately healthy mind. There is a lot more involved in this project than crochet and I am developing new skills including tour management, talking to the media, structural engineering, the law, budget management, public participation, politics, and the life cycle of moths. It is a challenge, not only because I am not from the world of councils and big budgets and have previously had no contacts or advisors, but also because to complete a crochet project of this length it is necessary to zone everything out and sustain a state of mind driven by rhythm and process.

Shauna Richardson uses crochet to sculpt realistic, life-size animals. The unique body of work she terms 'Crochetdermy' evolved out of the explanation of the theory that 'anything can be art'. She is a member of AIR

www.shaunarichardson.com

www.lionheartproject.com

www.artscouncil.org.uk/our-work/artists-taking-lead-east-midlands

Emily Speed is an artist based in Liverpool and a member of AIR Council, www.emilyspeed.co.uk

First published on www.a-n.co.uk June 2011

"Ideas must become concrete plans with logistics and budgeting."

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Budgets - how to construct and manage them

Funding applications – main sources and guidelines on making applications

Going for grants – top tips from artists, curators and organisers

www.artquest.org.uk

How to make grant applications Get a handle on your money

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The Code of Practice: second principle

Good practice prevails where artists

PREPARE THOROUGHLY...

...by finding out about where, with whom and how they will be working; by researching context, legislative implications, location, environmental concerns, Potential impact, and interests of partners and colleagues.

David Cotterrell discusses his approaches to working in the public realm.

When I elected to study painting at art school, I felt that I was making a conscious decision to choose autonomy and sole authorship at the expense of reaching a broader audience. As a fledgling painter, I was confident I had made a heroic choice to abandon the rewards and temptations of mass-communication for the philosophical and intellectual purity of the garret-based artist. By 1995, after several years of happy melancholia, my momentum had begun to falter. The problem came to a head when I accompanied an Australian artist on a February adventure to the Queen Charlotte Islands, off the Canadian Pacific coast. Hopelessly naive and ill-equipped, we camped, hitch-hiked, trekked and forded north along the islands through storms, rivers, forests and snow. We saw the Northern Lights, suffered frozen boots and experienced incredible kindness from strangers as we stumbled across remote survivalists and hippies. My problem was that confronted with one of the most moving and inspiring experiences of my life to date, I was ill-equipped to respond. Laden down with fuels and waterproofs, I couldn't physically carry my canvases, oils and brushes with me. I wrote notes, drew pictures with numbed fingers on scraps of paper, photographed with 35mm, filmed with Super8 until the cameras succumbed to the cold and I was left with my thoughts and memories. Aside from being technically challenged, I realised that I had not developed the vocabulary or articulacy to respond to the experiences and issues that I felt warranted commentary.

Returning to Vancouver I resolved to allow myself to adopt a more flexible approach and venture beyond studio and gallery. I returned to my painting degree having left my paints behind and intending to dictate the nature of my future work by the demands of the conceptual agendas I might choose to engage with.

I found the public realm liberating. I felt unrestricted and inventive. I began to see the potential of the public realm as the intermediary between my early competing interests of filmmaking and fine art. Public art appeared to have the potential to contribute to a public debate – to reach out from the studio and gallery and to engage with society, while retaining an acceptable level of autonomy and independence. Public art had appeared to me and some of my peers as a compromised artform, closer to craft than the intellectual explorations of gallery-based work. Public art was, in my opinion, compromised by client, funding mechanism, conservative media and uncontroversial bland attempts to crowd-please. I was in an odd position of being attracted by the liberation, infinite variation and challenges of the public realm, while having no desire to be classified by the term 'public art'. There appeared to be a tacit understanding that public art was frequently not subject to the same rigorous intellectual peer review and criticism as gallery work. There was a worry that, public artists might never be allowed to return untainted to the intellectual laboratory of the gallery.

Years later, the 'artworld' has moved on and my initial snobbery and ignorance has been contradicted. Public projects are as likely to be discussed within specialist art journals as within local papers and tabloids. Established artists have retained respect within the commercial art market, while undertaking public projects integral to their practice. Organisations that were underground and alternative have been embraced by the art market and artificial boundaries between public, museum and gallery artwork are blurred.



David Cotterrell, Hill33, installation view, 2010. Photo: Carolyn Black

There are a number of recurring problems that can affect the quality of public art projects. Clients with limited experience of commissioning art, and a small number of art consultants dominating commissioning opportunities while promoting finite stables of well-tried artists damage the potential for innovative, successful work. Clients who want prestige, awards and rewards from a successful art project but are nervous about the ability of artists to deliver. Many significant commission competitions require artists to submit proposals for consideration at initial selection stage. While this is reasonable as the client is considering a substantial investment in the artist's work, the proposal process means that many public works are defined before the artist has fully explored the project's context, understood the audience and developed a response to the site. While local councils and private developers want to replicate the success of excellent public projects, they are often under pressure to be risk-averse.

At times I wonder if I have lost the autonomy I sought as I entered art education. The temptations of scale, financial backing, audience recognition and political debate can be associated with public commissions. Within the public realm the mediation of ideas from the artist's vision to the practical landscape of clients, contractors, and user groups can be a challenge. Artists must be vigilant to ensure that they attempt to assess the integrity of their own practice. Artists must exercise discretion and rigorously enforce critical evaluation of every aspect of their work. Developers, clients, politicians and planners must refuse to accept mediocre, standard and tested cultural components to their schemes. Stock solutions, predictable shortlists and unchallenging briefs should never be the product of a consultant's advice.

David Cotterrell is an installation artist working across video, audio, interactive media, artificial intelligence, device control and hybrid technology. His work exhibits political, social and behavioural analyses of the environments and contexts which he and his work inhabit. He is Professor of Fine Art at Sheffield Hallam University, has been a consultant to strategic masterplans, cultural and public art policy and is an AIR Council member. He is represented by Danielle Arnaud.

www.cotterrell.com

Edited from an article first published on www.a-n.co.uk September 2005 www.a-n.co.uk/nan/article/249300/473218

Read David's paper 'Bridging the Gap', presented at the 2009 VAGA symposium 'Making the Case' held at Tate Modern http://tinyurl.com/6z5f3fp

"Artists must exercise discretion and rigorously enforce critical evaluation of their work."

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The artists' contracts toolkit – interactive contract builder with clauses explained.

www.dacs.org.uk

30 downloadable copyright factsheets

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The Code of Practice: third principle

Good practice prevails where artists

COLLABORATE CREATIVELY...

...by establishing mutual respect and recognition: through identifying shared goals, encouraging the views of others, welcoming open and informed discussion, valuing complementary skills, cooperating and collaborating in achieving a vision without losing sight of their own identity and integrity.

Commissioned by Public Art Agency UP Projects, London Fieldworks developed *Spontaneous City in the Tree of Heaven*. Artists Bruce Gilchrist and Jo Joelson (London Fieldworks) discuss their approach.

London Fieldworks projects have largely been developed in rural and remote locations. The Secret Garden Project commission offered us the opportunity to work in London, not far from our studio in Hackney.

UP Projects had secured commissioning funds and the context in which the work would be presented. This meant that we weren't in a competitive situation; the site for the work had been identified and many of the bureaucratic processes were underway. It also meant the project concept had already been determined as 'a pleasure garden for birds', a reference to Cremorne Garden's Victorian heritage.

We had been approached by UP Projects with a previous work in mind: the *Super Kingdom* project commissioned by Stour Valley Arts. *Super Kingdom* was conceived as three animal 'show homes', modelled on the imperious architecture of despots' palaces (Mussolini, Stalin and Ceausescu) and installed in beech trees in King's Wood, Kent. In response to Cremorne Garden and Duncan Terrace Garden we felt that the wider brief to draw from the ecology and biodiversity of the surrounding area offered greater potential as a contemporary narrative. Therefore, instead of responding directly to the idea of a Victorian pleasure garden, we took inspiration from the surrounding architecture.

Duncan Terrace Gardens is flanked by Georgian townhouse architecture. As an exception to this, towards the south end of the gardens on Colebrook Row is a block of 1960s social housing flats, an enclave of modernity in stark contrast to the traditional architecture of the townhouses. This provided a tension both architecturally and demographically. The context was further heightened by the presence of an Ailanthus altissima, or tree of heaven, in the centre of the narrow garden sandwiched between Duncan Terrace and Colebrook Row. We later identified another tree of heaven in the Cremorne Gardens site – in the shadow of the World's End Estate – and used the species to link both locations.

Throughout the entire process, from designing the bespoke bird boxes to installation, UP Projects smoothly and successfully facilitated communication between the many layers of bureaucracy within the council. From the very outset, the environmental and conservation officers were keen for the structures to provide legitimate nesting places for birds. This brought functionality to the project that might not have been our intention. Our only concern with the adoption of functionality is that the public might judge the work's success on whether or not birds take up residence, but we felt confident we could continue working with UP Projects to manage this expectation.

When we are asked to participate in or apply for public realm projects we generally look for an opportunity to continue or expand modes of practice, or that the context or subject matter relates to current research interests. Conversely, we could also say that we welcome any opportunity to explore new methods and environments for working in.

"We generally look for opportunities to expand modes of practice."



London Fieldworks, *Spontaneous City*. Photo: London Fieldworks. Cremorne Garden, London, UK

For over ten years, **London Fieldworks** has focused on a cross-disciplinary and collaborative practice, working across social engagement, installation, video and animation, situating works both in the gallery and in the landscape.

Projects evoke the notion of ecology as a complex inter-working of social, natural, and technological worlds, and have been inspired and informed by research and residencies in remote places including Brazil, North East Greenland, Norway, Svalbard, the Scottish highlands and the USA. Recent London Fieldworks projects have been motivated by ideas around 'performative architecture': that the actuality of a building consists largely in its acts, its performances: *Super Kingdom*, Kings Wood, Kent (2008-ongoing); *Outlandia*, Glen Nevis, Scotland (2010-ongoing). www.londonfieldworks.com

A short film made about the project is at www.upprojects.com/secretgarden/film/12

Edited from an article first published in a-n Magazine October 2010 www.a-n.co.uk/publications/article/778608/1242402

"Ania Bas embraced being part of the gallery team and worked directly with all departments; from cleaning staff to security, programming team to finance department. It was rather unusual for me not to be the channel through which all residency information was shared and publicised. The gallery as a whole was her collaborative partner."

Exhibitions Curator New Art Gallery Walsall Helen Jones in *Ania Bas: In Residence*, www.a-n.co.uk/collaborative_relationships_index

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on www.a-n.co.uk/practical_guides

Creative connections – for artists working with young people

Setting up an organisation – legal structures and implications

www.a-n.co.uk/collaborative_relationships_index Rich archive of discussions between practitioners, curators and arts organisers on the processes and outcomes of their collaborations

Since 2005, **Brindley Arts Centre** Runcorn visual arts development officer has created a programme of artists' residencies with schools. http://artsdevelopmentuk.org/case-studies-2/inspiredresponsescasestudy-2/

The Code of Practice: fourth principle

Good practice prevails where artists

AIM HIGH...

...by aspiring to bring quality to everything they do, whether presenting ideas, managing professional relationships, negotiating, or producing the work.

Nina Pope and Karen Guthrie have collaborated on projects that draw on their complementary experience and skills in performance, installation, digital media and film. Their working relationship allows space for individual projects as well as for co-authored work.

In 2003, Nina Pope was commissioned by Commissions East to make a temporary site-specific work in East Tilbury for Thurrock Council. On her initial visits, she was struck by the strong presence that Czech shoe company Bata has there, and after further research discovered that there had been many 'Bata villages' not just across Britain but also worldwide. East Tilbury in the south east of England, and Maryport in the north west, were influenced by a 1930s model developed by Bata in Zlín, South Moravia in the Czech Republic.

The original project brief outlined a self-contained project with a limited timescale. But through her experience in working on large-scale self-initiated projects with Guthrie, Pope had the confidence to pitch a more ambitious multi-stage project that included Guthrie (who lives within travelling distance of Maryport) as collaborative artist.

Pope was aware that there was a limited budget for the project, and proposed that their organisation Somewhere would help Commissions East to fundraise for the larger project, with Somewhere co-managing. That Pope could back this proposal up with a track record of successful large-scale innovative projects meant that she was in a strong position to suggest this.

Due to the need to raise additional funds, *Bata-ville* was broken down into three stages: the *Travel Agency* – a performance/installation by Pope in East Tilbury during November and December 2003; the Bata-ville *Coach Trip* to Zlín in September 2004 choreographed by Pope and Guthrie and the *Bata-ville* film of the coach trip, that was launched in 2005. This allowed the installation/event *Travel Agency* in East Tilbury to take place under the original brief, whilst fundraising, planning and negotiations continued for subsequent stages.

Pope created her *Travel Agency* installation within the largely disused East Tilbury factory, recreating a strange world reminiscent of a 1950s technicolor film set. Residents were encouraged to visit the agency during November and December 2003 and contribute to the installation with their own Bata materials. They could watch Bata-related films, and fill in an application form to take part in the next part of the project – the coach trip to Zlín. The final coach party included ex-Bata staff and residents of Maryport and East Tilbury.

As the coach trip required much organisation and had to be filmed for stage three, Pope and Guthrie found Commissions East's support invaluable: "we had a fundraiser/budget manager, administrative support and lots more from their staff team. We then brought in our freelance project manager (employed through Commissions East) as an additional 'hands-on' manager for the last stage."

A co-production agreement was drawn up between Somewhere, Commissions East and Illumina Digital, the media production company commissioned by Pope and Guthrie for the coach trip and production of the *Bata-ville* film. Pope and Guthrie stress the importance of this so that artists and organisational collaborators' roles and responsibilities are clearly defined.

Bata-ville grew into a project that engaged many individuals professionally and personally, it also expanded Pope and Guthrie's working practices as individual and collaborative artists. They were able to respond to the practical challenges over a two-year period not only through their own experience as a collaborative partnership, but also through their sensitivity to working with a large number of individuals with different needs, concerns and agendas.



Pope and Guthrie, Bata-ville, We are not affraid of the future, film still, 2005.

Commissions East admitted that the prospect of raising so much money was daunting and there were challenges in dealing with a patchwork of seven funding bodies, each with their own criteria for funding requirements.

Bata-ville is not a typical public art commission; notions of scale and geographical location are challenged; the usual roles and responsibilities are blurred as the audience become performers, artists become film directors, and commissioning agents temporarily become film crew assistants.

Bata-ville was funded by Arts Council England, Heritage Lottery Fund, European Cultural Foundation and Thurrock Council, with in-kind support from the Czech Centre.

"A co-production agreement ensures all roles and responsibilities are clearly defined."

Nina Pope and Karen Guthrie launched Somewhere in 2001. www.somewhere.org.uk/bata-ville.com

Edited from an article by Jane Watt first published on www.a-n.co.uk January 2005 www.a-n.co.uk/knowledge_bank/article/203737/74998

Jane Watt is a visual artist, researcher and writer and is a Lecturer in Fine Art at University Campus Suffolk.
www.janewattprojects.com

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www.a-n.co.uk/publications/topic/2134838

Artists working in participatory settings – bibliography of resources

www.a-n.co.uk/knowledge_bank/ article/633586/77173

How to negotiate an exhibition – guide to creating a mutually-beneficial relationship

www.a-n.co.uk/knowledge_bank/ article/224182/77173

Quality on a budget – workable compromises whilst maintaining quality when money is tight

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Sample Job description for community commission

The following list of possible tasks and responsibilities has been compiled from analysis of a sample of residencies and community commissions advertised on www.a-n.co.uk/jobs_and_opps

This outline is designed as a checklist for artists and arts organisers to negotiate terms and expectations.

"The practical stuff is important to understand roles and establish clear boundaries. I drew up a document that set out the basic purpose of the collaboration, timescale and budget. Importantly, it reiterated that the artist led the project, and the gallery was there to support and facilitate."

Andrea Hawkins on Lucienne Cole's project The Whitworth Social www.a-n.co.uk/publications/article/494402/1242402

ARTIST'S JOB DESCRIPTION	YES /NO
Leading and coordinating the project team consisting	
of [artist[s], local authority staff, community officer, etc]	
Actively engaging with [community, schools, disadvantaged	
groups, the public, etc], in [place/location], through delivery	
of [workshops, performances, other activities, etc]	
Researching into the context and parameters for the project	
including consultations with [local community, school groups,	
social services, other arts professionals, key stakeholders etc]	
Working with local schools to relate the project to the	
National Curriculum	
Producing a work plan for the project that meets [financial,	
time-scale and other requirements]	
Producing [art, craft or media work[s], live art event[s], etc]	
in line with the project's aims and requirements	
Producing an exhibition [at the project's outset/completion]	
that profiles the project's intentions and outcomes	
Producing a [policy/strategy/public art programme] including	
[identifying and briefing, commissioning, managing other	
artists to contribute, etc]	
Liaising with [arts officer, cultural development/regeneration	
agency, key stakeholders etc] on the progress and direction	
of the project	
Establishing connections with other relevant artistic	
and cultural groups	
Making presentations on the project to [project team,	
community groups, key stakeholders, etc]	
Keeping the [community, press, etc] informed about the	
project and its achievements	
Producing an evaluative report for use by [the commissioner,	
key stakeholders]	
Contributing material [images, texts, etc] to promotional	
strategies for the project	

Note that text in [square brackets] on these pages indicated areas for discussion, to be included or omitted as required.

Sample person specification for an artist's residency or community commission

This person specification is designed to be adapted when designing and agreeing suitable artists' briefs and to support negotiation of budgets, fees and project outcomes.

QUALIFICATIONS AND EXPERIENCE	ESSENTIAL/DESIRABLE
Demonstrable high level of achievement in art practice	
[first/second degree in XXX]	
Previous work [number of projects/years of professional	
practice] in communities [with children, vulnerable adults, etc]	
Experience of creating learning through devising and running	
participatory workshops with [community groups, children,	
prisoners, patients and staff in healthcare settings, etc]	
Working in a [multi-disciplinary] team that includes [arts,	
non-arts, teaching professionals, healthcare specialists,	
architects/planners]	
Knowledge of current [regeneration, social inclusion,	
cultural diversity, local arts, environmental, public-sector] strategies [and policies]	
Project management [of a budget of £XXXXX]	
Criminal Records Bureau Clearance	
Health and safety certificate for use of [equipment]	
nearth and safety certificate for use of [equipment]	
Skills	
High level of creative thinking	
Good organisational skills	
Good interpersonal skills	
Good time management	
Deal with multiple priorities	
Ability to research [to identify key components in	
the project] [evaluate outcomes against expectations]	
Ability to demonstrate art materials and art techniques	
Good presentation skills for [public engagements, written	
reports, documentation]	
Ability to mentor/train other artists [whilst carrying	
out the project]	
Ability to supervise volunteers	
Personal attributes	
Self-managing	
Ability to motivate and inspire people	
Enthusiastic about experimentation in visual arts practice	
Ability to meet targets and deadlines	
<u> </u>	

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Negotiating your practice 13

What shall I charge?

The Code of Practice for the visual arts encourages artists and arts organisers to "contribute confidently" when making professional arrangements. In particular, it requires recognising worth and "considering the value of all the resources that are brought to the project".

Research commissioned by a-n from the University of Newcastle highlighted that earnings of visual artists were, overall, low in comparison with other professional workers with similar levels of education, expertise and commitment: "Visual artists are around three times as likely as the working population in general to be self-employed. As self-employed people, they negotiate remuneration and other conditions such as payment for materials, timing of payments and deadlines on an individual basis with client organisations". This situation has not substantially changed in recent years.

Research reveals confusion amongst those who benefit from artists' skills and services – arts officers, galleries, commissioners, etc – about who should recommend and set artists' rates, and how to place a monetary value on artists' creative contributions to public services. Amongst employers however, there were strong views that "experience and reputation should command higher rates".

In response to the research, a-n commissioned financial expert Richard Murphy to design a framework for artists to make the case for their charges and fees. His framework takes into account:

- · Level of remuneration for comparator professionals
- · Costs specific to freelance working
- · Artist's particular circumstances and location
- · how an artist's knowledge and experience level impacts on charges

This is an edited version of the online publication *Establishing a charge rate for a working artist* that goes step-by-step through the process of working out a personalised rate www.a-n.co.uk/knowledge_bank/document/317936

Complementing it is *The artist's fees toolkit* www.a-n.co.uk/toolkit where you can post up your annual overhead costs and anticipated working days and it does all the calculations, so you can identify your own rate and produce estimates and budgets.

"The value of artists should not be underestimated. Doing the work requires the artist's skills, knowledge and experience, and application of intelligence, passion, commitment and integrity."

Lucy Kimbell www.a-n.co.uk/knowledge_bank/article/193947/193936



ABOUT THIS RESOURCE

This resource does not try to solve all the problems an artist can face in pricing work. It concentrates on pricing the services that many artists supply, as opposed to any products they sell. There are two reasons for this:

- this area appears, more subjective than pricing a product:
- for many artists this is a core part of their work, and their ability to make a living depends upon it, but many people do not appreciate this and undervalue the services artists supply.

The artist who supplies services is part of a substantial community whose existence is little noticed and maybe even less understood. That broader community is made up of skilled people who choose to provide their services, on a contractual, usually freelance basis.

FREELANCE STATUS

This framework assumes that the artist pricing their work is a freelance contractor, and will be taxed on that basis. Thus, PAYE will not be taken on payments made to them. Note however that this is only true if:

- the artist is seeking to undertake a trade by equipping themselves with the resources to do so and incurring costs in this process and is supplying services to a reasonable range of customers / clients;
- 2. the artist is taking financial risk in supplying services:
- the artist is probably supplying more than their labour and might, for example, also be supplying materials, equipment or facilities to enable the supply of services to take place;
- the artist is not undertaking a key role, particularly one of a management nature, inside the organisation paying them;
- in education, the service supplied is not teaching, or if it is, only an occasional workshop;
- 6. most importantly (and with some difficulty in many cases) the artist is either allowed to supply someone else to provide the service if unable to do so (even if in practice they never have) or they are allowed to engage people to assist them to do so without permission of the fee payer.

The above list cannot describe all the conditions that are necessary to prove that an artist is a freelance provider of services. Seek advice if you are in doubt as to your status or on specific contract tax advice.

PRICING

The basic processes involved in setting that rate

- 1. deciding what you think you should earn;
- 2. working out over what period you need to earn
- 3. deciding what additional costs you incur and which have to be paid before there's anything left over for you, such as:
 - · costs an employer usually pays, such as national insurance and pension contributions
 - direct costs of doing the work
 - · your ongoing costs as an artist.

Deciding how much you want to earn

Your rates have to be based on three things:

- 1. what other people doing the same sort of work
- 2. what similarly qualified people in different, but not entirely dissimilar, jobs earn;
- 3. your own experience and status.

The first are reasonably objective; the third can only be assessed individually. That does not mean you should dismiss its importance. It is also important for you to consult others about it, especially if you doubt what experience and status you have, as is common amongst many talented people.

As a-n has discovered, comparison of the rates that artists' earn is a complex task. The second option might well be better and there are several strong arguments to support this view:

- 1. artists have traditionally been undervalued, so to make comparison with historic payments to them might just be to continue a trend of underpayment;
- 2. most people who employ artists do not know an artist's worth and so need to use other measures to help them form an opinion.

The most obvious comparison is with teachers. The strong logical reasons are:

- 1. teachers are usually graduates, and many will have an additional qualification, making the training period 4 years, similar to artists;
- 2. most teachers are employed by local authorities, and many artists are also engaged by such authorities or the public sector;
- 3. artists are sometimes engaged to undertake work similar to that of teachers eg leading workshops;
- 4. many of the management skills artists require are similar to those of a teacher.

In September 2011 teachers were paid the following approximate sums:

- · starting salary (outside London) £21,588;
- · average salary for a established teacher (outside London) £34,181.

An average teacher has probably had ten years service, after which automatic annual promotions tend to cease. Until then these are worth about £1,100 a year. London weighting tends to be worth not much more than £1,000 a year.

In 2012/13 for an artist this might mean:

- 1. a newly qualified artist, straight out of college should aim to make £22,932 a year;
- 2. an artist ten years out of college should hope to make £37,296 a year;
- 3. you should add about £1,100 a year for extra experience in between these times;
- 4. after about ten years increased earnings have to be justified by personal additional experience and status, although this option is always available earlier if justified;
- 5. if you are working in an expensive, and probably urban area, it is justified to increase your target earnings to allow for this by more than £1,000 a year.

Filling in the form

It's time to start filling in the form. Do this by:

- 1. putting your name and date on it;
- 2. if you're planning to quote for a particular job, fill in the description of that job;
- 3. entering your target earnings into answer box to question 1 marked A on the

Once you have done that it should look something like this: (fig. 1)

Note that all figures used in the form are suggestions for an artist with three years' experience located in a city in 2011/12.



Fig. 1

Adding on an employer's costs

Section 2 of the form deals with the costs that an employer would have to pay if they employed you, but which you will have to pay if you are self employed. A filled in example that continues from the example shown above (as all will do throughout this document) looks like this (fig. 2)



Fig. 2

To work out these costs multiply the annual income in box A by the percentage in box B or box D. To multiply by a percentage you multiply by 0 followed by a decimal point and then type the percentage after the decimal point, so to multiply by 11% you multiply by 0.11 and to multiply by 5% you multiply by 0.05. This is the most complicated maths this form requires!

If you are self employed it is suggested you use 11% as the national insurance value as the approximate payment that an employer makes for national insurance for employees. To use 5% for the pension value is fair as this is a not uncommon pension contribution employers make to employee pension funds.

Write the resulting figures in the boxes next to the letters C and E and then add them up to make figure F. Then add this to the figure A and you will have figure G. This is the pure labour rate figure that you need to be paid a year to meet your earnings objective.

Calculating a day rate

The first thing to do is decide how many days a week you want to work and enter that in box H. (fig. 3) Then multiply that number by 52 to calculate the number of possible days a year you could work and write in the box J. No one will work that number of days, so the next section calculates how many days a year will be spent doing other things such as:

- having bank holidays off, which you should assume you will do, as almost all employers provide them as time off. There are usually 8 bank holidays a year in the UK;
- taking annual holiday. Assume you will take at least 20 days, as this is the minimum amount an employer should provide to staff. In practice 25 might be acceptable, but few employers provide much more;
- training time. Enlightened employers allow training time for all staff each year. Few would provide more than five days training a year, 2 to 3 days is probably more normal;
- research and development time. Any artist has to spend time working out and developing their ideas and the way they express them. Part will be done almost subconsciously as a reaction to life itself. But expressing ideas takes time to develop and have a cost, largely in terms of time. Employees in a creative role are given such time. An artist working on a freelance basis has to do it in their own time, which reduces the days available for work. So estimate how much time you feel you need for this activity and enter it in the space provided;
- quoting and making presentations. Freelance artists have to spend time finding work. Quoting takes time. Not all quotes work, estimate (or guesstimate) the time spent on this activity a year and enter it into the form;
- admin time. Dealing with finances, insurances and IT and other admin takes a lot of time, so a fair estimate for this should be included in the form:
- sickness. Estimates of the average number of days off sick a year are rarely less than 5. Include a reasonable allowance for both sick leave and time off to cover family and other needs;
- other reasons. You may have other reasons to take time off on a regular basis. Eg other regular paid work (in which case deduct the income earned from that work from box A). Or time spent on voluntary work or childcare.

Enter values for each of these in the appropriate boxes marked K. Then add them up to find the total number of days that cannot be worked, marked L. It's likely that the number of days you will use a year for the various reasons noted will be considerable. And remember, a teacher only spends about 195 days at most in front of a class in the UK state school system. Be prepared to defend the fact that you cannot work productively for clients most days of the year.



Fig. 3

Having worked out the figure for box L take this off the figure in box J to come up with the total number of days that can be worked, and write this in box M. Then divide the figure in box G by the figure in box M and write the result (to the nearest pound) in box N. This is your day rate to cover labour only costs of working.

Importance of labour only day rate

It's highly unlikely that you will want to quote any client your 'labour only day rate'. But knowing this is important because:

- It is the basis of what you get (although it also includes employer's national insurance);
- Any client can differentiate between what they might see as being your profit and costs they also need to reimburse. In many cases it is easier for them to reimburse costs than to pay a higher day rate, so to split the two may make it easier to get an enhanced rate agreed.

Costs

Costs fall into three groups:

- 1. Additional recurring costs of working because you have taken on a particular piece of work. Such costs might be:
 - a. extra travel costs;
 - b. daily use of materials;
 - c. subsistence costs because you're not working at home eg lunch;
 - d. anything else you might think of.

These additional costs should be added to the form in section 5. When completed this might look like this: (fig. 4)

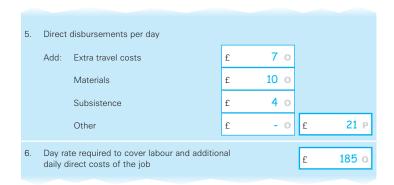


Fig. 4

As an absolute minimum you need anyone who engages you to cover those costs. Enter the figures for each additional daily cost you incur in the boxes marked O, add them up and enter the total in box P and then add that total to the figure in box N. The result is put in box Q. This shows the day rate required to cover these costs plus labour only costs.

Fig. 5

 Overhead costs. These are dealt with in section 7 and refer to those you will have to incur to put yourself in a position to do your work. These will vary considerably between different artists, but the form should (hopefully) cover most scenarios. For a completed section see fig.5.

The key issue is to identify your annual costs. An obvious way to do this is to look at your last accounts if you have them, and to allow for any changes you know you have made since.

It's also important to bear in mind that you cannot get this part of the form right. You aren't clairvoyant so you cannot know precisely what your annual costs for the current year might be. Best estimates will do.

For some things this is easy. If you pay £150 a month in rent, the annual bill will be £1,800. Other things aren't as straightforward.

The areas which may be more complex are the cost of equipment and finance costs if you are borrowing money to pay for such things. First of all, cars should only be considered here if you are only allowed to claim a petrol rate on additional daily costs. The Inland Revenue will let you claim 40p a mile from a client, and will treat that claim as tax free as long as you don't claim for more than 10,000 miles a year. Add costs for insurance, servicing etc.

On other items put a fair estimate of the cost of having the equipment in the year. In general for electronic and photographic equipment assume it lasts three years. So for equipment that cost £2,100 the annual cost is £700.

As for financing costs, just include the interest.

Write each of these costs in the separate boxes provided (called R and S for insurance and T for everything else). The add up all the T figures in each group and put the answer in box U for each group. Finally add up R, S and each box U and write the answer in box V.

This figure in box V is a reasonable estimate of the cost of actually running your business for a year. Divide this by the number of days you can actually work a year (box M) and put with the answer (to the nearest pound) in box W, which is then to be added to the previously calculated day rate for labour and direct costs in box Ω , and write the answer in box X. This is what your day rate needs to be to let you make a living from the job you are looking at quoting for.

Fig. 5 (continues on next page)

7. Overhead costs that must be paid as an artist (annual basis) 200 R Business insurance 250 Professional and product liability insurance Premises costs: 2,000 T Rent 500 Rates Heat and Light 600 200 Repair f Security £ 3,300 u Other Telephone and communication costs: 400 T Mobile 300 360 Internet and email 90 1,150 u Post and stationery IT Costs: 150 Software licences Consumables 500 650 u Research costs: 400 Books and magazines 500 Materials for research 300 Travel for research Courses 100 T Protective clothing £ 120 T Other 1,420 U Professional and advisory services: 350 T Accountancy Legal advice on contracts 200 550 u Other Promotional costs: 200 T Advertising 300 T Publicity materials 200 Website 700 u Equipment costs (annual equivalent): 1,500 T Car (business element) f 500 Computer (3 year life) 100 Printer (3 year life) £ Camera (3 year life) f 100 T 1,000 Studio equipment (5 year life) 3,200 Other £

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Establishing a charge rate

Is the day rate OK?

The obvious question to ask at this stage is "does that day rate seem OK?" If your day rate is substantially different from that of your peers or for work offered for an artist with your experience, you have to consider why. It doesn't mean your rate is wrong. The rate may be just what you need to charge, but if the market won't pay, you need to look at the rate you have calculated and decide if:

- 1. you have chosen a reasonable income target;
- you are willing to sacrifice the provision of pension contribution, because if you are this will reduce the required rate of pay;
- you have assumed you'll work on enough days a vear:
- 4. your daily additional costs are reasonable
- 5. you have reasonable overheads for the work you are doing. For example, if you are going to take up a six month residency, will you really need to run a studio as well. If you've got the wrong costs for the type of work you're targeting to get, you might always be at a day rate disadvantage.

Quoting for the job

Actually quoting for a job is different from estimating what you need to charge for it. Firstly, if you really want the job you might be willing to put in more hours to get it, or under price for it.

Secondly, the form you have filled in is not a quote. It's a way of estimating your day rate. You might want to show that to the prospective client as a way of justifying your rate, but if you do then it's unlikely you will want to give them as much detail as you need to work it out. As a result a summary version is available at the end of this form. It is prepared by simply transferring numbers from your working sheet. An example of the completed sheet might look like fig. 6.

Even then, there are issues to consider:

- 1. if the job is for a long period, winning it will reduce the time you have to spend quoting for other work, admin, etc. It may also reduce your research time. So, you should either reduce your day rate after calculating it, or allow for this when calculating the number of days available to work;
- 2. conversely, if you're quoting for a day or two admin and other costs will be high, and a higher rate is justified, such as 25% more than normal. One-off workshops are, for example, time intensive to research and plan and rates need to reflect that.

So, although you've calculated figure X, above, when this is transferred to the quote sheet for the work you want to do you might want to change this accordingly.

	Finance costs:				
	Bank charges	£	150		
	Bank and other interest	£	400	£	550
	Annual overhead costs			£	11,970 v
8. Day rate required to cover annual overhead costs			68 w		
Total day rate required to cover required earnings, direct and overhead costs			£	253 x	

Fig. 5 (continued from previous page)

Generating a quote

The last sheet is a quotation form. It starts with the day rate, as noted above. It should look like fig. 7 when complete.

Here you need to estimate how much time you will spend on a job. There's always room for some misunderstanding. In particular the research time you spend on a particular job must be different from your general research to keep yourself up to date or you might claim it twice. Likewise don't deny the time it takes to prepare work, because it often takes longer than you estimate. Also allow for debriefing time, as increasingly people usually want feedback after a job is done.

Having calculated the number of days to do a job in section 2, as broken down in boxes Y, add to give a total figure and this in box Z. This can be multiplied by your chosen day rate, put in box X and you've almost completed the quote by entering the total day rate cost in box AA. There is still a third category of costs to consider. Some costs are specific to it, neither day rate additions, nor overheads, eg specific research costs, or materials bought which will only be used on this job (but will not be consumed on a daily basis) or you might have to hire a piece of equipment. These costs need to be added on to the labour rate, using boxes BB. Add them up, put the total in box CC, added to the total in box AA to suggest a price for the job, rounded as in box EE.

Fig. 7 Establishing a charge rate for a working artist – generating a quote

Note that figures given in this example are based on an artist with three years' experience, located in a city in September 2011.

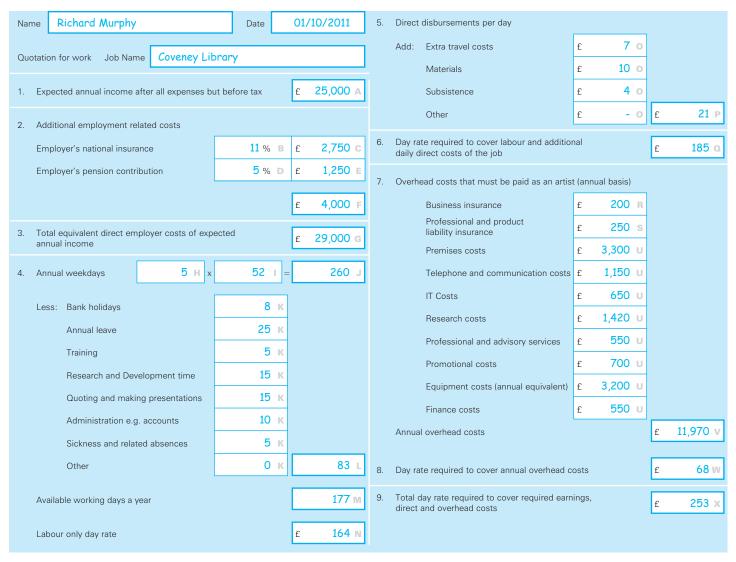


Fig. 6 Establishing a charge rate for a working artist – summary

Name Richard Murphy	Date	01/10/2011	4. contd. Travel and other related costs £ 60 BB	
			Other £ - BB	
Quotation for work	orary		Total non daily disbursements £ 3	805 cc
1. Day Rate		£ 253 X		
i. Day hato		X	5. Estimated Fee for the work	359 DD
2. Days to do the job:			6. Quoted fee for work	
Direct research	2 Y		(Rounded for convenience)	860 EE
Preparing materials	2 Y		Notes	
and other set up time			Notes	
Doing the work	12 Y		a. The estimate of costs is based upon the specification of the work supp	
Debriefing and report backs	2 Y		If that varies the right to change the quoted price is reserved.	
Other	0 Y		 All quoted fees exclude VAT which will be added, if appropriate, at the rat prevailing at the time of invoicing. 	е
Total number of days		18 z		
<u> </u>			c. The day rate is made up of:	
3. Total day rate to undertake the work		£ 4,554 AA	Labour rate £ 164 FF	
Non recurring disbursements not included in	day rata		Daily disbursements £ 21 GG	
			Overhead charge £ 68 HH	
Research	f 120 BB		Total daily rate	253 11
Materials	f 45 BB			
Equipment hire	f 80 BB			

Your name address and contact details

Client name Client address Date

Reference (if any)

Dear X

Job Name

I wish to quote for the above contract that you are currently xxxxxxxxxxxxxxxx. My price for this contract is a total sum of £4,500. This sum includes all disbursements and materials to be used. It excludes VAT which will be added at the appropriate rate at the time of billing.

The quoted price is made up as follows:

TOTAL	£ 253.00
My overhead costs per day	£ 68.00
My daily disbursements	£ 21.00
My time charges per day	£ 164.00

Number of days, split as follows:

Research	2
Materials preparation and set up	2
Undertaking the work	12
Debriefing etc	2
Other	0
TOTAL 18 da	avs

Total costs before materials	£4,554.00
Material costs	£305.00
Total costs	£4,859.00
Rounded to	£4,860.00

I will be happy to provide a breakdown of these figures if required.

This quotation has been supplied on the basis of the work as specified in the contract details as issued for tender. If those details change and the scope of the work is altered I reserve the right to revise my costs in line with the revised work to be undertaken.

For your information I attach:

- 1. my CV outlining the experience I have to undertake this work;
- 2. some photographs of recent work I have completed;
- 3. etc.

More information is available from my web site at www.xxx.com.

I will be pleased to discuss this matter with you.

Yours sincerely

Xxxxxxxxxxxxx.

Establishing a charge rate for a working artist – worksheet				
Name Date		7. contd.		
		Telephone and communication costs:		
Quotation for work		Phone	f T	
Expected annual income after all expenses but before tax	£ A	Mobile	f T	
Additional employment related costs		Internet and email	£ T	
Employer's national insurance % B	f C	Post and stationery	£ T	£ U
Employer's pension contribution % D		IT Costs:		
		Software licences	£ T	
	£ F	Consumables	f T	£ U
Total equivalent direct employer costs of expected annual income	f G	Research costs:		
4. Annual weekdays H x I		Books and magazines	£ T	
4. Annual weekdays H x		Materials for research	f T	
Less: Bank holidays K		Travel for research	f T	
Annual leave K		Courses	f T	
Training	_	Protective clothing	f T	
Research and Development time K	_	Other	£ T	£ U
Quoting and making presentations K				
Administration e.g. accounts	_	Professional and advisory services:		
Sickness and related absences K Other K		Accountancy Legal advice on contracts	f T	
Cure		Other	f T	£ U
Available working days a year	M			
Labour only day rate	£ N	Promotional costs:		
		Advertising	£ T	
5. Direct disbursements per day]	Publicity materials	£ T	
Add: Extra travel costs £ 0 Materials £ 0	_	Website	f T	
Materials £ 0 Subsistence £ 0		Other	f T	£ U
Other £ 0	f P	Equipment costs (annual equivalent):		
		Car (business element)	£ T	
Day rate required to cover labour and additional daily direct costs of the job	f Q	Computer (3 year life)	£ T	
7. Overhead costs that must be paid as an artist (annual basis)		Printer (3 year life)	£ T	
Business insurance	£ R	Camera (3 year life)	f T	
Designational and analysis link life in consequent	f S	Studio equipment (5 year life)	f T	£ U
Professional and product liability insurance	£ S	Other	f T	L U
Premises costs:	7	Finance costs:		
Rent £ T		Bank charges	£ T	
Rates £ T		Bank and other interest	£ T	£ U
Heat and Light £ T	-	Annual overhead costs		f V
Repair £ T				0 55
Security £ T		Day rate required to cover annual overhead c	osts	£ W
Other £ T	£ U	Total day rate required to cover required earn direct and overhead costs	ings,	£ X
		direct drid overriedu costs		

Establishing a charge rate for a working artist – summary			
Name Date	5. Direct disbursements per day		
Quotation for work Job Name	Add: Extra travel costs £		
Quotation for work 300 Name	Materials £ 0		
Expected annual income after all expenses but before tax	Subsistence £ 0		
Additional employment related costs	Other £ O £ P		
Employer's national insurance % B f C	6. Day rate required to cover labour and additional daily direct costs of the job		
Employer's pension contribution % D £ E			
f F	7. Overhead costs that must be paid as an artist (annual basis) Business insurance		
	Professional and product		
Total equivalent direct employer costs of expected annual income £ G	liability insurance Premises costs £ U		
4. Annual weekdays H x I = J	Telephone and communication costs £ U		
	IT Costs £ U		
Less: Bank holidays K	Research costs £ U		
Annual leave K Training K	Professional and advisory services £ U		
Training K Research and Development time K	Promotional costs £ U		
Quoting and making presentations K	Equipment costs (annual equivalent)		
Administration e.g. accounts K	Finance costs £ U		
Sickness and related absences	Annual overhead costs £ V		
Other K L	Day rate required to cover annual overhead costs £ W		
Available working days a year	9. Total day rate required to cover required earnings,		
	direct and overhead costs		
Labour only day rate £ N			
Establishing a charge rate for a working artist – ge	nerating a guote		
Name Date	4. contd. Travel and other related costs £ BB		
Name	Other £ BB		
Quotation for work	Total non daily disbursements £ CC		
1. Day Rate £ X			
	5. Estimated Fee for the work		
Days to do the job: Direct research Y	6. Quoted fee for work (Rounded for convenience)		
Preparing materials	Notes		
and other set up time Doing the work V			
Debriefing and report backs	 The estimate of costs is based upon the specification of the work supplied. If that varies the right to change the quoted price is reserved. 		
Other	 All quoted fees exclude VAT which will be added, if appropriate, at the rate prevailing at the time of invoicing. 		
Total number of days			
Total day rate to undertake the work £ AA	c. The day rate is made up of: Labour rate £ FF		
E AA	Daily disbursements £ GG		
Non recurring disbursements not included in day rate	Overhead charge £ HH		
Research £ BB	Total daily rate £ II		
Materials £ BB			
Equipment hire £ BB			

Establishing a charge rate a-n The Artists Information Company

More resources on www.a-n.co.uk

www.a-n.co.uk/good practice publications

Collaborate creatively

Expert advice that explores working relationships between arts organisers and artists.

Sample artist's day rates

Update annually - www.a-n.co.uk/sample_day_rates

Good exhibition practice

Guidance on how artists and exhibition venues can achieve good practice in their working arrangements.

Good practice for new artists

Illustrate how artists from a range of practices and disciplines have negotiated their own paths through the art world.

Negotiating your practice

Artists' approaches to and strategies for negotiating their practice.

www.a-n.co.uk/video guides

Growing portfolio including social media guides to using blogs, twitter and Facebook.

www.a-n.co.uk/fees_&_payments

Negotiating a better rate of pay by Rod McIntosh

Getting paid a fair fee is not suggestive of a revolution. So why does it sometimes incur resistance, both from those who pay and from ourselves?

www.a-n.co.uk/toolkits

The artist's fees toolkit by Richard Murphy

Takes artists step-by-step through a process to calculate an individual daily rate and prepare quotes for freelance work.

The artist's development toolkit by Linda Ball

Provides self-reflective material suitable for any career stage and allows artists to review their position and explore ways of developing themselves and their practice.

The artist's contracts toolkit by Nicholas Sharp and Sheena Etches

An introduction to the contractual process, enabling artists to assess contracts and to build their own.

The studios toolkit by David Butler, Mike Franks

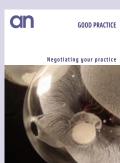
A step-by-step guide to developing group studios.

www.a-n.co.uk/practical_guides

How do I set up in business, organise events, make proposals? What are my responsibilities on copyright, insurance and health and safety?

What's the best way to price work, approach galleries, get legal advice and collect debts? Includes over fifty guides guides written by artists, curators and arts experts.



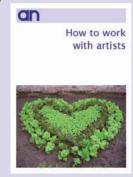








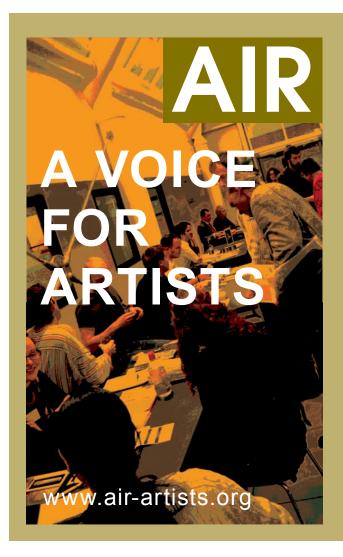




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FOR ARTISTS

a-n + AIR - enhancing artists' practice and professional status



AIR believes artists should stand at the centre of culture, be active, visible and listened to, valued for their practice, respected for their contributions to making a vibrant culture and healthy society.

By joining AIR, artists not only benefit from professional services and peer networking but are adding their voice to campaigns and advocacy, helping to enhance the lives and professional status of all artists, now and in the future.

AIR membership:

- » INSURANCE free £5m public and products liability cover for UK-based artists + low-cost cover options for studio, equipment, art work etc
- » CONSULTATION through surveys and debates
- » REPRESENTATION Elected AIR Council listening to and working for you
- **» e-BULLETINS** invites, research, surveys, campaigns plus routes into www.a-n.co.uk
- » DACS PAYBACK automatic alerts to annual application for copyright payments
- » ARTELHER sign up to Artquest's free platform facilitating international studio swaps

a-n supports artists' livelihoods and visibility by providing a wealth of professional resources, tools and opportunities, enabling visual and applied artists at all career stages to develop their knowledge, networks and practice.

a-n membership:

- » Making, finding and funding work Jobs and Opps, new collaborations
- » Professional development online guides, tools + seminars, networking events
- » a-n Resources publications, Knowledge bank, research and analysis
- » Profiling and promotion through member-tomember interaction, blogs, what's on

