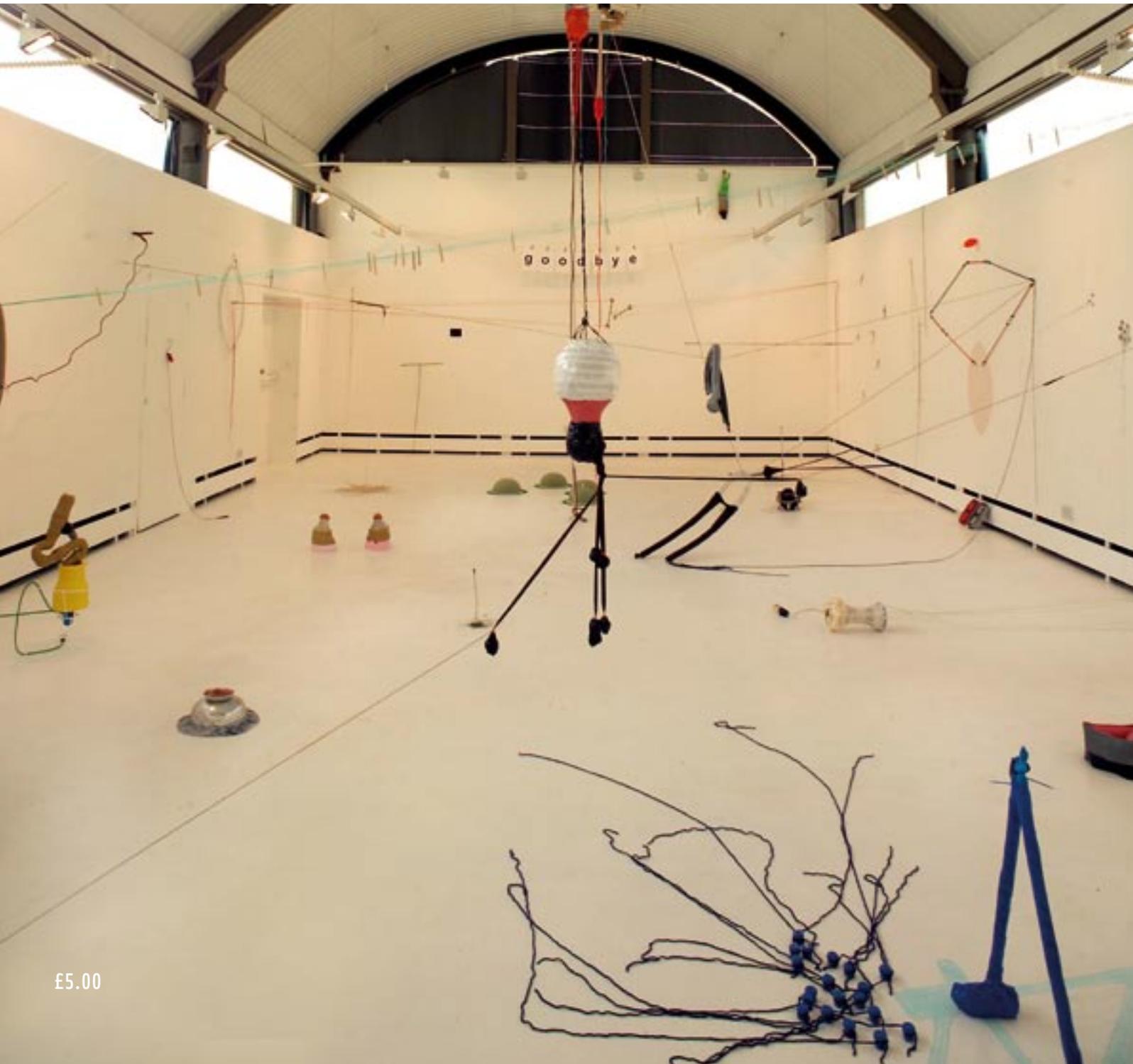


Good practice for new artists





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Artists' profiles

In-depth profiles of the artists featured in this publication can be found on www.a-n.co.uk, where over 200 artists' profiles provide first-hand insights into the practices, experiences and career development of artists such as Alexander Beleschenko, Franko B, Layla Curtis, Ruth Claxton, Graham Fagen, Anya Gallaccio, Ilana Halperin, Beverley Hood, David Mackintosh, Andrew McDonald, Scott Myles, Nils Norman, Yara El Sherbini, Clara Ursitti, Alison Watt, and Jane and Louise Wilson.



David Kefford, *Born Again*, mixed media installation, dimensions variable. 2005. Photo: Nicky Willcock

In the summer of 2005 David was commissioned by Wysing Arts Centre to undertake a four-week residency in their gallery space. He used the opportunity to create a site-specific 'Total Environment', pushing the boundaries of his usual studio practice into a more expansive exploration of the given space. David lives in Cambridge and is currently the Artist Representative at Wysing Arts Centre where he has a studio. See Artists' profile on page 5.

www.davidkefford.com

A text-only version of the publication is available on www.a-n.co.uk

Good practice for new artists

Good practice for new artists is an introduction to the wide range of practical and insightful material available to new artists on www.a-n.co.uk

Mark Gubb's essay provides a springboard to further research, and suggests routes through the "minefield of the art world" and some of many paths you might follow as you establish your practice, develop networks and gain critical acclaim. Throughout **Good practice for new artists**, a selection of artists' profiles, written by Jo Wilson, illustrate how artists from a range of practices and disciplines have negotiated their own paths. Full versions of these profiles can be read at www.a-n.co.uk where you will also find over 250 artists' profiles, practical guides written by artists, curators and experts and interactive Toolkits to evaluate and develop your practice.

INTRODUCTION

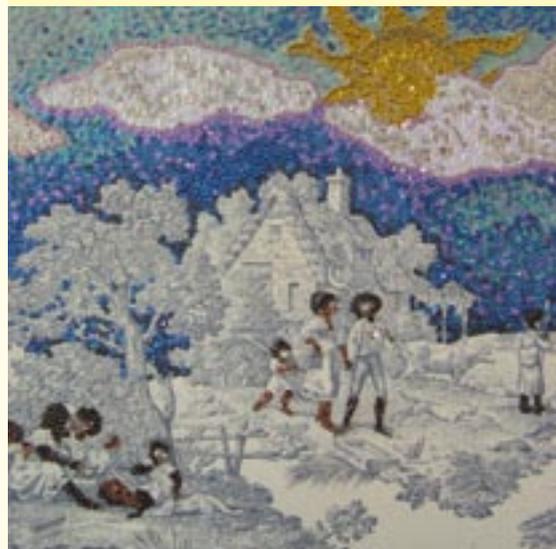
Everyone knows that the first few years out of college are notoriously hard; those that have survived it will attest to this, as will those currently going through it. The support structures, critical and financial networks that you've relied on suddenly disappear and you can feel completely lost. A disappointingly high number of people disappear over the edge of the art horizon, never to return.

Many degree courses now run 'professional practice' modules, to varying levels of relevance and success, but you only really start to figure out the minefield of the art world when you're tiptoeing through it, wondering why you ever signed up in the first place.

More than ever, there are resources and support networks available to help make this perilous journey something more of a tactical negotiation than a charge in to no-man's land and this guide is set out to point you towards the wealth of information that can be found at www.a-n.co.uk.

Alberta Whittle

"The variety and breadth of opportunities for artists really excites me. I feel more ambitious and positive about realising my goals."



Alberta Whittle, *Nouveau Britons – Nightmare*, mixed media, foam, toil de jouy, sequins, beads, pins, April 2007.

Originally from Barbados, Alberta Whittle graduated from Edinburgh College of Art in 2002 with a Tapestry degree. Although initially finding the transition from student to graduate a struggle, bringing with it a burgeoning disillusionment with art and uncertainty as to the direction of her practice, the consequences of these difficulties were positive; the expansion of her practice, looking to different mediums for inspiration. Two years of steady momentum-building culminated in the confidence to finally "make things" again.

Apparent in Alberta's practice is the permeation of political circumstances into the work. Media debate around Britishness, citizenship and ID cards led to a creative interest in these issues, through which she explored her own ideas of national identity, and her personal feelings of isolation as an immigrant living far from home.

Alberta's attitude to being an artist is optimistic: "the variety and breadth of opportunities for artists today really excites me, and I feel more ambitious and positive about realising my goals".

Alberta Whittle's full profile on www.a-n.co.uk/artists_profiles_index

Nicky Hodge

"A space with twenty-four hour access means I have more time to devote to my work."



Nicky Hodge, *Forest series*, oil on board, 2005.

Nicky Hodge featured in the Fine art and Painting sections of a-n's *Signpost* publication for new graduates in 2001-3. Since then, exhibitions with Danielle Arnaud Gallery have served to demonstrate the value of the artist-gallery relationship. Following a solo show there in 2001, she has exhibited with the gallery a further three times in group shows, including *Outdoors* in 2006, an exhibition of Belgium and London-based artists. Although primarily a painter, Nicky's recent exhibition 'Close at Hand' at Contemporary Art Projects, London, which she co-curated with artist Gavin Maughfling, showcased her unexpected foray into the world of video art, and the new experience of being an artist-curator.

After escalating studio rent prices, Nicky built her own novel approach to home working: "A nine-foot cube that takes up more than half the space in the garden but has a light and airy feel due to a glass-panelled front. Most importantly it has provided me with a space that I have access to twenty-four hours a day, which in turn means that I have more time to devote to my work and spend less time worrying about travelling and all the other distractions that seem to arise when your studio is at a distance."

www.caprojects.com | www.daniellearnaud.com

Nicky Hodge's full profile on www.a-n.co.uk/artists_profiles_index

www.a-n.co.uk/studios

Includes:

The studios toolkit

The studios toolkit is a comprehensive guide to setting up group studios. A step-by-step guide leads you through the process, highlighting all necessary considerations.

Studio profiles

In-depth profiles of group studios including S1 Artspace in Sheffield, Out of the Blue in Edinburgh, Gasworks in London, Art Gene in Cumbria, TactileBosch in Cardiff, Rodney Court in Manchester.

Tours

Read Paul Glinkowski and Stephen Palmer's guides to artists' studios and overviews of the studio resources on www.a-n.co.uk

NEW Practical guide:

Setting up a studio

SOMEWHERE TO WORK

The first thing you need is somewhere to work. The chances are, there will be some established studios in the town or city where you live, but it is also extremely likely that these studios will be full. At this point there are two paths you can tread:

Option 1: Establish your own studios or studio group

A time consuming, though rewarding, way to go, establishing your own studios can provide you with most of the benefits you've become accustomed to whilst studying; group dynamic, people to talk to, pooling of resources etc.

If this is the way you want to go, a useful guide to establishing a studio/studio group can be found in **Professional practice > Practical guides**. Dealing with the whys and wherefores of setting up studios, this may help you clarify exactly what you want from your studio. Also, the profiles that can be found in the **Time & space > Studios** section give a wealth of examples of how others have successfully negotiated the idea themselves, from S1 Artspace's approach of establishing 'a flexible, adaptable and sustainable studio group' in an affordable, privately owned building, to East Street Arts' £1.6 million purchase and refit of Patrick Studios.

Having made the decision that this is the right thing for you, in **Professional practice > Toolkits** you'll find **The studios toolkit** which will take you through the process and considerations step by step, maximising your chances of success.

Option 2: Figure out another option

One of the most important decisions you can make is whether you really need a studio or not. Most people have some idea of this by the time they leave university, but most people are still in the mindset that 'to be an artist I need a studio'. This is absolutely not the case.

In the **Time & space > Studios** section on www.a-n.co.uk, you'll find various reasons for and against studios, and some unique approaches that different artists have taken. Should you be lucky enough to have a decent-sized garden, you can always take Neil Walton's approach with his 'shedio'.

Turning a ready-made shed in to a secure and useable workspace cost him £850 (a pretty low average cost to rent a space in a group studio for a year) and the electricity supply comes from his house. This approach gives him the benefits of a separate studio, but without having to traipse across town after work.

You may find that you've a cellar or a box room in your house which can equally be spruced up to become your work space, or you could always take Gordon Dalton's approach which is to 'blag' favours and exchanges from friends and colleagues, enjoying 'the input other artists can have to [his] work.'

SHOWING

Having made some work, logically, you'll want to show it. There are any number of ways to get your work out there, from applying for opportunities listed in *a-n Magazine* and updated daily on www.a-n.co.uk/opportunities, to approaching galleries and setting up your own exhibitions or exhibition spaces.

When assessing which opportunities you should apply for, you'll find a useful list of pointers and advice in **Practical guides > Assessing opportunities**. Things such as *'Google the organisations, get the low-down. If they're asking for money upfront from you to participate... treat with great caution!'* and, maybe most importantly, *'are they interested in your kind of work? Do your homework; always ask for and read the additional information and check out websites to get an idea of past projects or exhibitions and an understanding of the kind of work they are interested in'*.

This idea also applies if you choose to approach galleries with your work. **Practical guides > Approaching galleries** is an honest and useful look at how and why you might go about approaching galleries to show your work (including why not to do it); *'whilst there are no set rules, this guide suggests a number of imaginative strategies for creating gallery interest in your work'*.

Research is key. You need to look at the galleries and organisations and see where your work may fit in. Look at the artists they are already working with and projects they are delivering and ask yourself, "do I feel an affinity with the work of the artists already represented?". If you feel no affinity with the gallery, even if it's the gallery you most want to show with in the world, then you are probably looking in the wrong place.

Also, don't send your slides to a gallery unsolicited. This may have worked for a handful of people, at some point, possibly, maybe. But most probably not. Your slides and documentation of your work are too important to send off blindly, only to most probably never see them again. You have to meet and talk to other people. You are only going to be invited, introduced or recommended by being seen.

This is also the time to really consider the kind of work you make. The Holy Grail of the art world is often perceived as being represented by a gallery, but for many artists, this is totally wrong and impractical for their work. Many artists sustain very good careers through being commissioned to make new work, often for temporary projects or sites, or by developing their own projects and initiatives and applying for funding from public bodies and other organisations.

David Kefford

"Adopting a multi-faceted attitude to my practice is vital."



David Kefford, *Magic Hand*, 2005. Photo: Nicky Willcock.

David Kefford is a sculptor who uses low-tech craft processes to transform found objects into surreal creations imbued with human characteristics and emotions. He featured in a-n's *Signpost* publication for new graduates in 2001. Six years later, whilst still applying relentlessly for opportunities, David's attitude to his work has developed. While the need to continuously self-publicise remains a fact of his career, it is done so in a more relaxed, less anxious way, "in the knowledge that I no longer need to prove myself to everyone and appear somehow apologetic". This attitude is reflected in his practice; the work remains gallery-oriented, but has become more site-specific and in the form of installation. David combines time in the studio with teaching and educational workshops. He is one of thirteen artists selected for Arts Council England East's Escalator Visual Arts programme, and has recently been awarded an Individual Grant for the Arts for research and the development of his practice.

David Kefford's full profile on www.a-n.co.uk/artists_profiles_index

www.a-n.co.uk/opportunities

a-n's daily-updated opportunities service is specially researched by a team of artists and includes Academic, Beyond the UK, Applied arts, Residencies, Artist-led specialisms and more. It is the place for anyone seeking work in the visual arts.

About News feeds

Artist+AIR subscribers to a-n can sign up for news feeds alerting them to new opportunities as they are added to the site. www.a-n.co.uk/AIR for more details.

Karin Kihlberg

"We started to collaborate when our ideas started to merge. We could also support each other in making work."



Karin Kihlberg, *The Waiting Room*, video still, produced at New Art Gallery Walsall, 2006.

Karin Kihlberg studied BA (Hons) Fine Art from 1999–2002 at Birmingham Institute of Art and Design, University of Central England. She featured in a-n's *Signpost* publication for new graduates in 2001–3. She now works in partnership with Reuben Henry, both in the residencies they offer at Springhill Institute – the studio in Birmingham that they set up in 2003 – and embarking on residencies abroad to make their own work. Over the past three years they have hosted seven international artists' residencies, where the invited artists lived and worked at Springhill Institute for two weeks to produce a new project. They have attended residencies themselves in Prague, Beijing and Stockholm and are currently editing a publication on Springhill Institute, which will be launched in June.

The support and creativity of her collaboration with Reuben has defined and shaped Karin's practice: "Reuben and I started to collaborate in 2004 after spending so much time together our ideas had started to merge. We also felt that our individual skills and interests could support each other in making our work."

www.karinkihlberg-reubenhendry.org

www.springhillinstitute.org

Karin Kihlberg's full profile on www.a-n.co.uk/artists_profiles_index

www.a-n.co.uk/NAN

The NAN initiative (Networking Artists' Networks) recognises the vital role networking holds in supporting artists' development. Through events, artists' bursaries and research, the initiative aims to facilitate exchange, dialogue and collaboration amongst visual artists, whatever their practice and location. NAN seeks to enhance awareness of the value of artists' initiatives and works in partnership with artists' own projects.

DIY

The other way to do it is to set up your own exhibition or artist-led space. **Practical guides > Setting up an event** and **> Setting up an artist-led space** run you through the things you should be thinking about before you charge off to the printers to get some fliers photocopied to advertise your show/gallery/project.

On one level, this might be really simple. Someone you know might own a shop/café and ask you if you want to show some work there. But even in this situation you need to consider insurance, both of the work and the people that are going to be looking at it. **Practical guides > Insurance** gives you a basic introduction to why and what you should insure. In the case of the shop/café, it would probably just be your work, but in the case of a temporary exhibition in a site/venue you've found yourself, you'll also need public liability insurance to cover those people that come to the show. A disused space can seem like an amazing venue until you find yourself contacted by www.wewillsueanyoneforanythingbecauseitmakesusmoney.com, because someone tripped on an uneven floorboard or got hit by a piece of falling plaster from the ceiling.

In setting up your own exhibition or space you can achieve many of the benefits of working in a group studio; creating a support structure for your own practice and overcoming the isolation of working on your own. Other people are there to maintain your enthusiasm and momentum and to share skills and contacts.

The other side of that coin is that you may have to compromise your own personal vision for the greater good of the project. Remember how difficult it was when 40/50/60 people had to negotiate the space for your degree show? Just because there are now only five people involved, these negotiations don't get any easier, or more reasonable.

You should also establish the rationale behind your project. Why do you want to do it? What is it about? What do you hope to achieve? Who's going to be interested? What are you offering that other people aren't? Where's the money going to come from?

These practical guides will help you to consider each of these questions and more, to help you to put together something which is going to be of benefit to your practice and, hopefully, the wider community in which you work.

FUNDING

The natural solution to 'Where's the money coming from?' is to make an application for funding. This may be to the arts council or another funding body, but there's very much a right and a wrong way to go about these applications (though these aren't things that can be categorically stated in a bullet-pointed list).

Funding is, in itself, something of a lottery (no pun intended), but a lottery in which you can fix the odds in your favour. Whether setting up your own event/exhibition, artist-led space, project, or just asking for research and development time for your own practice, there are similar things you need to consider when applying for funding.

Practical guides > Funding applications and > Going for grants will be of great use to you as you take a step in to the new minefield which is funding. Fundraising is always competitive, with more applications than there are funds available. Before applying for any funding it's important to establish:

- What is the potential funder interested in funding?
- What kinds of activity will it fund (or, more importantly, what won't it fund)?
- What kind of funding does it offer (ie start up grants, running costs, project funding)?
- Are you eligible (ie you might need to be based in a specific region)?
- Can you complete your project within the required timescale?
- Do you have the skills to deliver the project and can you prove it?

This last question is the sticking point for most recent graduates. You find yourself in the Catch 22 situation of not having enough relevant experience but also not being able to get funding to gain new experience. There is no answer to this other than to be imaginative; volunteer, get involved, organise things on a shoestring. Once you can back up your new ideas with evidence of your ability to deliver that idea, you can apply for funding.

Lucy Panesar

"I plan to use my MA to explore the interface between live art and design."



Lucy Panesar with Emma Sampson, *The 1/2 Smile Test*, Market Research Exercise at Southampton Live, August 2006.

Lucy Panesar's college aspiration was to be a practising artist and part-time college lecturer, and a methodical approach to her career has made this a reality. Graduating from Canterbury in 2002, Lucy has trod a mainly academic path through the post-grad years; being invited back to UCCA to teach Foundation diploma students, a part-time PGCE, and the publishing of her BA dissertation in an academic journal. She has also reaped the rewards (and awards) of contact with art organisations. On moving to London in 2005, contact with the Live Art Development Agency led to regular attendance at workshops and networking events. In 2006, it was Arts Admin who provided the support, in the form of an early career bursary, which was a catalyst for the complete transition into making live art. Lucy returns to academia in September 2007, with a part-time MA in Design, where she will explore "the interface between live art and design, using performance to examine how design objects act as social signifying props in everyday life, and at how eco/social-design might be better marketed."

www.lucypanesar.com

Lucy Panesar's full profile on www.a-n.co.uk/artists_profiles_index

www.a-n.co.uk/organisations

Artists' networks

Find artist-run galleries, collaborative groups, peer critique and artists' resources near you – over 150 organisations, searchable by area.

Professional development

Comprehensive list of organisations offering support, courses and opportunities.

International organisations

Country-by-country listing providing routes into networks for artists seeking opportunities beyond the UK.

Anthony Hall

"Research projects, consultation and education work have become a lot of what I do now. I see this as a way of becoming self-sufficient."



Anthony Hall, Owl Project – SoundLathe, collaborative project between Antony Hall, Simon Blackmore and Steve Symons.

Anthony Hall undertook an MA in Art as Environment at Manchester Metropolitan University, graduating in 2002. He featured in a-n's *Signpost* publication for new graduates in 2001–3 in the Fine art section. Since then, his work has had an emphasis on technology, usually in the form of long-term research projects, residencies, performance, web and sound art. He splits his time evenly between working collaboratively on Owl Project and on solo projects. Through Owl Project, Antony and his collaborators Simon Blackmore and Steve Symons create electronic music and instruments such as the iLog, fusing together hi-tech electronic performance with traditional woodcraftsmanship. A conceptual worker, Antony is driven by process, and focuses less on the end result than the journey he took to get there. He is realistic about the pressure to take on different forms of arts-based work in order to make a living: "Research projects, consultation and education work have become a lot of what I do now – but this is not a compromise – I see this as a way of becoming (to a certain extent) self-sufficient. So it has become a hybridised practice."

www.antonyhall.net | www.owlproject.com

Anthony Hall's full profile on www.a-n.co.uk/artists_profiles_index

www.a-n.co.uk/signpost

Aimed at students and emerging artists and the tutors and advisers working with them, *Signpost* presents profiles of artists, designers and makers at different career stages talking about their professional development since graduation. These pages provide insights into the world of the visual arts and the strategies artists employ to raise their profile and find work. Includes: Ceramics, Design, Digital art, Engaged practice, Film and video, Fine art, Illustration, Interdisciplinary, Jewellery, Painting, Photography, Public art, Sculpture, Textiles, Time-based art.

FUNDING^{contd}

Key to most applications is your funding proposal. When it comes to writing this, read and re-read any guidance notes that have been supplied. Ignore them at your cost. If the guidelines ask you to address certain headings in your proposal, it is not ok to submit a proposal that vaguely addresses them and just hope that the person assessing your application will be able to match up bits of the text to the headings they've given you. You have to make it as easy and clear for the assessor as possible.

Practical guides > Going for grants gives you a host of advice concerning each area of the funding application procedure from different arts professionals.

Writing a clear proposal: *'Don't make generalisations, be specific and articulate your idea/concept clearly and succinctly without going down the path of any hermetic or high-theoretical language. Don't quote Deleuze, Derrida or Lacan!'*

Compiling a realistic budget: *'Be realistic, include all relevant costs, but also be aware that there is always high competition for funds and that smaller grants are often more successful. It is a fine balance and sometimes it is possible to discuss these aspects in advance with the funder'.*

Speaking the language: *'Make sure that every question raised in the guidelines is answered in the order that they are asked. Don't be afraid to repeat yourself if you need to, sometimes the same information answers more than one question'.*

Outcomes and evaluation: *'Look at the funder's priority areas; you won't hit them all, so just focus on those that cover your project'.*

SELF-EMPLOYMENT

Following this, you should, hopefully, be generating income through grants, sales and commissions etc, which means that people will be paying you to be an artist and to make artwork. Much as we like to think of ourselves as being on the periphery of all that nasty business, we all have to pay tax and account for our earnings. Even as an artist, working alone, with no outside influences whatsoever, the moment you start to generate income, you are a business.

Practical guides > Self employment and **> Tax and NI** will demonstrate some of the benefits of being a self-employed artist. Registering as self-employed can all sound very scary but self-employment can actually work to your advantage.

Most galleries/organisations need to know that you are self-employed before they can issue payment to you, whether it be for a workshop, a sale or a commission. Whilst it can be very confusing, the benefits really do outweigh the negatives of being self-employed and most people can handle their accounts themselves. If you are capable of balancing the budgets you need to submit with your funding applications, you will be capable of keeping your own accounts. These guides just help you to negotiate these pitfalls a little better and, hopefully, with a few less falls.

Amy Cooper

"By not having definitive objectives I have allowed myself go with the flow and take each opportunity on its own merit."



Amy Cooper, *Holey Planet and Friends*, three porcelain lamps, 2007.

Amy Cooper featured in the Ceramics section of a-n's *Signpost* publication for new graduates in 2001. Graduating the same year with an MA in Ceramics from Wolverhampton, she has increasingly divided her practice between 'bread and butter' porcelain work, and a more creatively stimulating sculptural output, with overwhelming success in both areas. Her porcelain creations have led to shows home and abroad, and an award from Craftsman magazine. At the same time, her sculptural work has found an audience in the public realm; her original brickwork, *Community Seat* is at Broomhill Sculpture Gardens, Devon.

Amy extols the benefits of working with others; she is a member of artists' exhibiting group The Contemporary Gallery, and member and secretary of Red Herring studios. Both provide day-to-day interaction with artists and member-led discussion on practice. Rather than treading a defined career path, experience has provoked self-confidence in her work, and of the choices that she makes. "On the whole, by not having definitive objectives I think I have allowed myself go with the flow and take each opportunity on its own merit."

www.amycooperceramics.co.uk

Amy Cooper's full profile on www.a-n.co.uk/artists_profiles_index

www.a-n.co.uk/self_employment

Exploration of self-employment and the characteristics of artist-run businesses offering practical guidance on developing the skills and qualities needed to get started in creative practice. With links to relevant Practical guides and Toolkits.

Adele Prince

"I am driven by a need to follow an idea as it strikes me. In an ideal world, funding would pay for time to let creative wanderings occur over time."



Adele Prince, image from www.trolleyspotting.co.uk, web-based commission for group touring exhibition 'Day-to-Day Data' at Angel Row Gallery in Nottingham, Aspex in Portsmouth and Danielle Arnaud contemporary art in London in 2005 and 2006. Project involved a journey around each of the three cities documenting abandoned shopping trolleys and translating this into a virtual walk for visitors to spot the trolleys themselves. The project won the Yahoo Finds of the Year Award 2006.

Adele Prince graduated from Manchester Metropolitan University in 2001. She featured in a-n's *Signpost* publication for new graduates in 2001-3. Since then, she has continued to work full-time as an artist on a variety of commissions and exhibitions. Adele's work is process-based, concerned more with the journey than the end result. "Like many artists, I am driven by a need to follow an idea as it strikes me and, in an ideal world, arts funding would pay for time to let creative wanderings occur over time, letting an idea shift and change through a process of experimentation and daydreaming."

Her exploration of non-traditional artistic environments has brought unexpected results. She has shown her work in such diverse settings as the Big Screen in Exchange Square, Manchester; a series of instructional tickets distributed through Pay and Display car park machines in Cumbria, and a church in the City of London. Gaining further success in public art settings, she is about to begin an installation bound for the Cardiff Bay area, commissioned by CBAT.

www.cbat.co.uk | www.bbc.co.uk/powerofart

Adele Prince's full profile on www.a-n.co.uk/artists_profiles_index

ONWARDS

So, you've made it through the minefield. You've got a place to work, you've had some shows and set up your own project, raising funds from various sources. You've even paid some tax from the earnings you've made through your arts activities. Now, as you turn to stride triumphantly out of harms way, you realise that you're back in the middle of it all again, but at least you now know which routes to follow and where you can find some guidance to help you safely on in your chosen direction.

Mark Gubb

Mark Gubb is an artist/curator/writer living in Nottingham. Formerly a member of a-n's Networking Artists Networks (NAN) steering group, he is also a lecturer in Fine Art at Nottingham Trent University and organised a-n's first Fast Forward conference in the East Midlands, in partnership with Derby City Council. Mark is currently curating a series of live events in skateparks around the UK (www.amongtheliving.org) and working towards a solo, live, project with the ICA, this summer. His practice covers a range of disciplines including video, sculpture, performance, installation, curation and writing and often incorporates a non-arts audience in the production and/or audience for his work. Mark generates most of his own projects, sourcing funding and partners relevant to the work/project. www.smarkgubb.com

Jo Wilson is a freelance journalist and project officer based in London. A former member of a-n's Editorial Production team, she has an MA in Cultural Management from Northumbria University, where she researched the management of collaborative arts projects in the social realm, with a focus on young offenders. After coordinating the marketing and events for the Contemporary Art Society's *ARTfutures* 2007, she is currently working as a Project Officer for the Commission for Architecture and the Built Environment (CABE) on the Building Schools for the Future programme, which was set up to transform all secondary school learning environments in England.

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?

Use these guides from artists, curators and arts experts as an introduction to being professional as an artist.

- Agreeing a contract
- Applying the age discrimination law **NEW**
- Approaching galleries
- Assessing opportunities **NEW**
- Artists and pensions **NEW**
- Budgets
- Commission agreements
- Community Interest Companies (CICs)
- Copyright
- Exporting
- Funding applications
- Gallery, dealer and agent agreements
- Getting legal advice
- Getting Paid
- Going for grants
- Insurance
- Licensing reproductions
- Marketing
- Negotiating a better rate of pay
- Planning
- Promoting your practice **NEW**
- Proposals
- Quality on a budget
- Safe working practice
- Selecting a solicitor
- Self Employment **NEW**
- Setting up an artist-led space **NEW**
- Setting up an event
- Setting up an organisation
- Setting up a studio **NEW**
- Setting up in business
- Tax & NI
- UK arts councils
- What is a contract?
- When a contract goes wrong
- Why use a written contract ?
- Working abroad
- Working from home
- Working with people

NEW > Setting up an artist-led space and Promoting your practice are two of the new additions to the Practical guides on www.a-n.co.uk. Written by artists, curators and arts professionals, they provide insights and advice on over on all aspects of artists practice. They can be found under 'Professional practice' in the Knowledge Bank section.

TOOLKITS

The interactive toolkits on www.a-n.co.uk/toolkits offer step-by-step practical and self-evaluation guides. The contracts, development and fees toolkits can be filled in and printed out as you go along, becoming personalised appraisal tools.

The artist's contracts toolkit

An introduction to the contractual process, enabling you to assess contracts and build them for yourself. Devised by solicitor Nicholas Sharp and arts consultant Sheena Etches, it is intended to create a thinking and learning process around the arrangements artists make for exhibiting, selling, placing their work on consignment, licensing reproductions and undertaking commissions and residencies.

The artist's development toolkit

Enables you to develop yourself and your practice. It provides self-reflective material suitable for any career stage and allows artists to review their position and explore ways of developing. Researched and written by arts and education consultant Linda Ball, this toolkit is a collaboration between a-n The Artists Information Company and APD (Artists Professional Development) network, supported by Arts Council England and Centre for Learning and Teaching, University of Brighton through the Excellence in Teaching Award scheme.

The artist's fees toolkit

Takes you step-by-step through a process to calculate an individual daily rate and prepare quotes for freelance work. It concentrates on pricing the services that artists supply, as opposed to any products they sell. Written by financial expert Richard Murphy and published with Arts Council England support, The artist's fees toolkit is part of a body of advocacy, advisory and practical resources from a-n The Artists Information Company around good practice in valuing and paying artists.

The studios toolkit

A step-by-step guide to starting up group studios. Written by David Butler and Mike Franks, it is designed especially for artists thinking of setting up some kind of studio facility to envision what it is you want to achieve and to deconstruct your initial vision through an options appraisal, reconstruct it and then outline how you might achieve your vision and start the process of risk – and reward – assessment.

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- **Shifting practice**, explores artist-led initiatives.
- **Good exhibition practice** Informed by the *Code of practice*, contains guidance on how artists and exhibition venues can achieve good practice in their working arrangements.
- **Negotiating your practice**, artists' approaches and strategies for their practice, featuring Pope and Guthrie, David Cotterrell, Graham Fagen and Gavin Wade.

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Offer ends 30 September 2007.

The screenshot shows the a-n website interface. At the top, there's a search bar and a user login section. Below that are navigation tabs: HOME, THIS MONTH, KNOWLEDGE BANK, PUBLICATIONS, NETWORKING, and ABOUT A-N. The main content area features a large article titled "Stimulating and supporting contemporary visual arts practice" with a sub-headline "Exposing the diversity and complexity of artists' practice...". To the right, there are several smaller sections: "a-n Unedited" (Your space to write about art), "on projects needed" (Artists' projects in progress), "on reviews" (Critical writing on exhibitions and live art), "This week" (Broad and choices), "Turner prize" (Shortlist announced), "Arts olympics" (Grant out protest), and "Arts unwrapped" (London open studios). A sidebar on the left lists "This month's top app" (Lead Artists - Essex County Council), "Opportunities" (Unique resources researched by artists for artists), "Knowledge bank" (Terry Anderson on Culture Scotland), and "a-n Magazine" (May issue: Diversity debate). A central section titled "NEW ON THIS SITE" highlights "Artists' profiles index" and "the 2007 shows". At the bottom, there's an "AIR Artist subscription + AIR membership" section listing benefits like open dialogue, news feeds, and monthly bulletins. A "Calendar" section is also visible.

Three magazine covers are displayed side-by-side. The first is titled "an Artists' profiles" and features a collage of images. The second is titled "an Collaborative relationships" and shows a white briefcase with a yellow interior. The third is titled "an Shifting practice" and depicts a modern architectural structure with a large, angular roof.

Three magazine covers are displayed side-by-side. The first is titled "an ARTISTS' FEES & PAYMENTS Good exhibition practice" and shows a bright yellow door in a white hallway. The second is titled "an GOOD PRACTICE Negotiating your practice" and features a close-up of a textured, organic form. The third is titled "an GOOD PRACTICE" and shows a person standing in a room with a large window and a plant.