

How to work with artists





Introduction

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Editor and Publisher Susan Jones
Advisers Jayne Knight, Caroline Wright
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Registered address
First Floor, 7-15 Pink Lane,
Newcastle upon Tyne
NE1 5DW
UK+44 (0) 191 241 8000
info@a-n.co.uk
www.a-n.co.uk

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About a-n

Through advocacy and information and from the
perspective of artists, a-n's mission is to stimulate
and support contemporary visual arts practice and
affirm the value of artists in society,

a-n The Artists Information Company's publications
and programmes are enabled by artists who
form our largest stakeholder group, contributing
some £384,000 annually in subscription income,
augmented by revenue funding from Arts Council
England.



Local authority arts officers are great jugglers and plate spinners. We work across all art forms, all age groups and the length and breadth of our patch. We are usually part of a small team and many are one-person-bands. We manage our jobs through stealth; we work in partnership, we avoid re-inventing the wheel, we plagiarise and we learn fast.

Good arts officers need clear information, inspiring guidance, easy to use tools and great networks. I am delighted to be working with a-n The Artists Information Company on the development of some new resources especially for arts officers; resources that will enable us to work with artists creatively and responsibly.

This 'how to' guide is excellent; it explores the nuts and bolts of working with artists collaboratively and effectively. It will help us address our needs and ambitions.

Jayne Knight
Arts Development Manager,
Suffolk County Council
Trustee National Association of Local
Government Arts Officers (NALGAO)



Cover image:
Christine Wilcox-Baker, *Heart of the estate*,
growing artwork: lettuce and radishes, 2009.
From Wilcox-Baker's 2009 residency at Tatton Park:

"My work has developed in many directions during this residency as I have been able to experiment both with using actual growing plants to create artworks and also using plant imagery as inspiration. I have documented the Kitchen Garden through the seasons and have drawn from life before creating works and designs. The whole experience has enabled me to 'think outside the plot' and I have many more ideas to take forward and develop, including designs for fabric and wallpaper."

Extract from a-n Magazine March 2010 'Cultivate and Celebrate: Treasures of the Kitchen Garden'.

Art in a shopping centre

Sanna Moore, Exhibitions Curator at Towner Art Gallery, Eastbourne describes the factors that ensured her community project was successful.

ARTDNA is the second project I have worked on with Sally Sheinman. I was planning a series of off-site projects around the town in the run-up to the opening of the new gallery and putting this one in the shopping centre seemed to be a perfect fit.

Sally is extremely flexible and is also someone who goes with her instincts, so I think we have a similar approach to life and are often thinking along the same lines. For example, in deciding the colour of the booth she said 'I was thinking green or orange' and I said 'I was thinking green' so she decided 'OK let's go for green'. A simple example, but decision making with Sally is often straightforward in that way, rather than being an agonising process. I would say my relationship with Sally is a friendship as I have now known her for more than five years and my working relationship with her is always very much in collaboration, trying to achieve something ambitious which at first has a lot of obstacles in the way. By its very nature taking art out of the gallery space is always problematic and securing the shopping centre space was the most difficult part of the project. Once that was in place and dates were confirmed, the construction of the booth/transport/installation all fell into place.

The main factors that made the project work so well were:

- Sally's flexible approach to working and her innovative ideas. The fact that she is always interested in the interactive. Asking the public to interact to complete her creative process can be somewhat challenging at first but ends up having a great response.
- We have worked together before and didn't need to get to know each other. We already knew the boundaries and were able to get on with it.
- Sally never takes anything for granted – we are always clear and upfront with each other.
- The fact that the project fitted so well with the shopping centre environment and the public's response was immediate and overwhelming. We had around 4,000 visitors in a two-week period. The deeply personal information which some people gave was overwhelming and in many cases very emotional.



When I work with an artist I want the collaboration to provide an opportunity for the artist to extend their practice so they are realising something new or fulfilling an ambition. I try not to be prescriptive about what I want from the project in the first meetings, I like to see how an artist responds to the space. It often works effectively if they can come up with a number of ideas and then we can discuss which will work best for them and for the gallery, (always bearing in mind budget constraints).

I try to be flexible in my approach and it works well if the artist also has that degree of flexibility. The idea of the artist/curator relationship being a collaboration gives the artist freedom to be experimental and use the curator as a sounding board to bounce ideas off. I think relationships tend to become difficult if there is not flexibility on either side. If an artist is very single minded in their ideas for a project and not open to exchange it becomes difficult for the curator to feel they have much input into the process and you become essentially a facilitator.

"ARTDNA, is a large green booth which invites members of the public to enter and interact. The space has been created so that individuals can share facts and details about their family history; viewers are asked to participate by simply writing any fact about their family on one of the spaces provided. When considering projects to apply for or participate in, the most important factor for me is to do something new and hopefully something no one else has done before. All my work involves some interaction with the public but not always on the scale of ARTDNA, and all my work involves some form of multiple. Ideas which open an artist to new audiences and explore, in reality, bigger issues are appealing to me. At the same time I find it important to communicate with a wide section of the population and of course to bring a little hope and fun to the art world."

Sally Sheinman

Extract from a-n Magazine July 2008 'Art DNA'.

Sally Sheinman, ARTDNA.
Photo: Sanna Moore

Designing a selection process

Safle Project Manager Cinzia Mutigli talks to Jobs and opps editor Kate Brundrett about her approach when appointing new graduate artists.

We've learned a lot from selection processes when offering commissions and projects previously, and decided for our awards for newly-graduated students to go straight to heads of art school departments to get their nominations. This direct approach helped to avoid being inundated with applications, and also removed the risk of getting very few.

We prepared all the administration and created very simple forms for the artists to complete. Disseminating the application information through the colleges however proved to be a little inconsistent, and we will look at making more direct contact with the artists next time.

The application form asked for the kind of information you would expect from professional artists, such as expression of interest and CV but kept the answers short and made headings explicit. Even then, some applications missed out very obvious pieces of information that you would take for granted when receiving applications from professional artists. These new graduates haven't had to do this before, they aren't used to the applications and interviews process and it's all a learning curve. Every stage adds to their professional development.

Read the full interview on www.a-n.co.uk/jobs_and_opps/article/503968
For examples of Safle's project briefs for current projects go to www.safle.com

"A good selection process also helps to develop the project. Often different project managers will be involved in the selection who aren't of an arts background and you can see how being exposed to all of these different images, ideas and approaches opens their eyes. Quite often by the end of the process they'll be saying 'we've only got one chance at this, let's go for it' and take a risk."

Andrew Skelton, Sheffield City Council

Work by 2009 Safle
Graduate Award artist
Alistair Owen.



FAQ

Q When budgeting for projects that will take place next year, how can I make sure that the fees I'm including for artists will be right?

A The best starting point is the sample rates of pay – see FAQ page 10 – or the Sample rates update published on www.a-n.co.uk/publications/document/381668. If you use the Person specification on page 8 to decide on the level of experience you're needing and assume the artist has the highest overheads costs your budget won't be far off. For a project taking place more than six months ahead, add a percentage for inflation – equivalent to the cost of living rise for employees. It's advisable to also add this percentage to other direct costs in your budget.

Whilst preparing an artist's brief and budget, you'll find it useful to consult with artists on your patch. Would they be interested in a project like yours? What time-scale would they need to realise it? What are the travel and accommodation expenses for, say two days a week over six months, actually likely to be? Is studio space required for fabrication/administration/'thinking time'? Does the materials budget reflect contemporary practices? Where would they suggest advertising it to get the right kind of applications?

Finding artists



There are many, varied ways of locating artists for your projects. Although you can often place announcement for free in some listing services, can you be sure that the professional artists you need to reach are consulting them?

Inviting applications from adverts in specialist publications like *a-n Magazine* whose subscribers include over 13,500 professional visual and applied artists mean you are likely to get better quality applications from artists whose experience is relevant to your requirements.

www.a-n.co.uk/jobs_and_opps is the only service that gives arts organisers the opportunity to say exactly what experience level their particular project requires. Advertisers also have the unique chance to post up their own account in the Reports section of the site.

“I was very impressed with the breadth and high quality of the work I received to put before the selection panel. The artists we decided to shortlist – four out of five were a-n subscribers – combined not just skill and experience, but displayed a lively and innovative approach to the projects they had previously worked on. Advertising with a-n in my view is essential in reaching both a broad and wide range of visual artists.”

Olivia Stevens, Public Art Project Manager / Exhibitions Curator, Chichester

Oliver Barratt, *Waterline*, painted steel, 4x4x7m, 2006. Commissioned by Lewisham Council and Desiman Developers for Catford High Street, London.

Barratt was shortlisted for the Chichester Canal Basin public art commission “We were impressed by Oliver’s innovative and imaginative response to the sites he has previously worked on. We are confident that Oliver will come up with ideas that will both surprise and delight, whilst also containing elements of risk in terms of what perhaps the general public may expect to see on this site.”
Olivia Stevens

Other ways of finding artists include circulating your announcement to local and regional mailing lists, seeking recommendations or nominations from curators or other arts officers and choosing someone you’ve worked with before whose approaches and ideas complement or extend your own.

Independent curator and consultant Frances Lord who works with artists of all disciplines: applied arts, fine artists, photographers, filmmakers, writers and poets says:

“I find artists through the usual mix of sources: prior knowledge of work; keeping in touch with artists I have worked with previously; going to exhibitions and talks; researching published material and specialist recruitment websites such as a-n’s Jobs and opps; online databases like Axis and Crafts Council’s Photostore; as well as a recommendations from friends and colleagues.

“My approach is to appoint the best artists for the job and wherever possible provide new creative and artistic opportunities and challenges within a supportive environment. I am a great supporter of building mentoring and professional development into projects.”

Q We are a local-authority-run gallery occasionally employing artists to run workshops. We have been told by our payments department that artists must be taken on as casual employees and their incomes taxed by us, even though they are often self-employed and paying their tax fairly through that. What is the situation?

A There's a lot of confusion about when anyone should be considered self-employed. HM Revenue & Customs document IR56 (www.hmrc.gov.uk/pdfs/ir56.pdf) is designed to help. But even this leaflet does note that there are special rules for some situations and one of these occurs if a person is a school teacher, lecturer or instructor.

It does not matter in these cases that a person might be self-employed for all their other work, the special rules apply for teaching and related activities, including running workshops for local authorities who consider themselves to be supplying education.

Two situations can arise here. The first is that the employer (whether a school, education authority, university or further education college) can issue a contract of employment for the work the artist does. In that case the artist is employed, as a matter of fact.

Alternatively the artist might be deemed to be employed because they are working in an 'educational establishment' and are paid by, or on behalf of the organisation or person providing the education, and not by fees directly from individual students, or the instruction is carried out in the presence of their students or the employment is with the Open University. In any of these cases PAYE has to be applied unless before running the sessions the artist has agreed to teach on not more than three days in three consecutive months or if the sessions are given as public lectures which anyone can attend.

An 'educational establishment' is one of the institutions noted above that provides teaching leading to a certificate, diploma, degree or professional qualification, or if the course given could be used that for that purpose even though it does not aim at preparing students for an examination.

What this means in practice is that most teaching is treated as being an employment, especially when paid for by a state authority, whatever the tax status a person has for the rest of their work unless (and this is the important bit) you do the work for no more than a day a month, and for not more than three months in a row. This is recognised in a further HM Revenue & Customs document which says in guidance issued to the Committee of Vice Chancellors and Principals that: "A visiting lecturer who gives a one-off talk or short series of talks on a subject about which he or she has specialist knowledge and which is not part of the core curriculum will normally be engaged on rather different terms and conditions and is likely to be self-employed."

www.hmrc.gov.uk/manuals/esmanual/esm4504.htm

School project

A bargeman's tale comprises five sonic artworks, which reinterpret the format of a guided walk, incorporating sounds and words inspired by and sampled from Chichester Canal Basin. Conceived by London-based artist Duncan McAfee in collaboration with students from Chichester High School for Girls. It evolved out of an open submission call through a-n, inviting artists to send examples of their work. Duncan's work was selected because it both fulfilled the project brief and approached the project's aims and objectives in a way that found a balance between educational and collaborative elements whilst also delivering on innovation, cross-disciplinary working and as a high-quality art project.



Duncan McAfee and the student group from Chichester High School for Girls.

Temporary art space

Calderdale Metropolitan Borough Council (CMBC) Consultant and Piece Hall Manager Matthew Geraghty reveals how working with artists supported the regeneration strategy and how some of the very practical issues were handled.



Jeremy Parkin, *History Chairs*.
An exhibitor in the TAS programme.
See a-n Magazine September 2009
'Temporary art space'.

During a period of accelerated and prodigious change for the Piece Hall the primary driver has always been the development of the arts and cultural offering. This both reflected the positioning of the Piece Hall at the cultural heart of Halifax, as expressed in the Town Centre Masterplan, and a belief amongst the management that the regeneration and revitalisation of the Piece Hall would best be served by taking such a tack.

To this end, and in conjunction with a number of other cultural and artistic developments, the idea of opening up a number of units as artistic spaces was put forward. The means to bring this idea to fruition fell into our laps swiftly and unexpectedly in the form of Alice Bradshaw. Together with a group of collaborators, who had in the past run an exhibition in a Huddersfield mill space, put themselves forward to create the art space.

Initial discussions quickly led to an accord that stipulated that the space would be opened up to Temporary Art Space (TAS) on a non-commercial basis – it would not be a selling space, merely a 'canvas' for exhibiting work. This circumvented the possible repercussions from existing businesses that we were providing a 'back door' retail area without any of the attendant costs incurred when taking out a unit.

The relationship between TAS and the Piece Hall has generally been a positive one – there have been a few hiccups involving staff – but this has to be placed in the context of an ongoing root and branch reform of the Piece Hall operation. On the whole, it has been a pleasure to have them on site.

Once the decision had been made to let them occupy the space and opening hours had been finalised, we operated a very hands-off approach to the gallery. Letting the artists produce and acquire the artwork for each exhibition unencumbered by any limitations imposed by ourselves. This has on the whole gone smoothly and the artistic yardstick employed by the team has ensured that the work exhibited has been both of a good standard and interesting.

We would work with the TAS team again for the collaboration has aided in the process of redefining what the Piece Hall is

and can be – to such an extent that we have employed Milk Two Sugars [TAS co-directors Bob Milner and Tom Senior] to provide a visual backdrop the 2009 Yorkshire Day event.

For future collaborations word of mouth/peer recommendations can provide significant pointers, however I would not be averse to placing adverts asking for expressions of interest. The main drivers in any future decision to engage artists would have to be that the work was of a sufficiently high standard, culturally relevant, challenging, engaging and well thought out. It would also require a well organised team to ensure that it was professionally staffed and curated.

It is to be hoped that these collaborations between artists and the Piece Hall can provide a low cost and public 'canvas'/gallery for contemporary artists that provides mutual benefits.

We agreed with CMBC we would pilot the project for six months, so we drew up a packed programme of six major exhibitions with a sub-programme of 'changeover' exhibitions. We approached various local and regional businesses asking for additional support-in-kind and Yorkshire Tea agreed to support us in kind with a generous supply of tea bags for visitors and staff. There was a support offer of a short flyer print-run from Tesco Express but we turned it down and self-funded a really cheap run of 15,000 flyers for our entire six-month programme. We signed up to freecycle.com and collected unwanted furniture, TVs and DVD players and borrowed plinths from friends.

Our strongest collaborations through Temporary Art Space were inevitably with the artists and fantastic volunteer staff we recruited, many of whom are artists, curators and BA and MA students and graduates, but we have been lucky that the CMBC staff involved have been supportive. Several CMBC staff visited our exhibitions, who were surprised, pleased and encouraging. We think it's really important to have a common purpose in a mutually beneficial collaboration, and our common purpose with CMBC was to show the public-at-large some art we thought was excellent. CMBC enjoyed us bringing visitors and attention to the Piece Hall and we enjoyed working in a beautiful, charismatic building.

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

Analysis of a range of advertised artists' briefs have informed this pro-forma Person specification for an artist's residency or community project. It is designed to be adapted and amended by arts organisers, as an aid to designing suitable briefs and budgets, and to support recruitment and negotiations on fees, responsibilities and the 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]	
Skills	Essential / desirable
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	Essential / desirable
Self-managing	
Ability to motivate and inspire people	
Enthusiastic about experimentation in visual arts practice	
Ability to meet targets and deadlines	

Agreement for a community project

Written contracts avoid misunderstandings. If you do not write down what you have agreed, or think you have agreed, there is always the risk that the other person with whom you are dealing will later tell you s/he did not agree at all, or agreed to something quite different. So it is always worth writing down what you have agreed, and getting it signed by both parties as a record.

The following summarises the main areas that need to be included in an arrangement between an arts organisation and an artist for a community project.

- 1 Name of artist or group
Main contact – if a group with other artists' names listed
Address, Telephone, Email, Website
- 2 Host organisation
Address, Telephone, Email, Website
- 3 Name of the person coordinating the project
Address, Telephone, Email
- 4 Description of the key elements of the project – this may be drawn from the project brief (which can be attached).
- 5 Duration – commencement and termination date and any information about what conditions may cause these dates to be amended.
- 6 Fees – total fee and whether the fee includes or excludes VAT (see below).
Whether the artist is freelance or employed for this project. Advice may need to be taken on tax status.
- 7 Payment schedule – dates or specific milestones in the project and whether these are payable against an invoice.
- 8 VAT – if the artist is registered for VAT, note the VAT number and require a VAT invoice to be supplied.
- 9 Expenses – for materials, travel, other expenses and how these can be claimed and will be paid.
- 10 Responsibilities – of the organiser, host – these should be stated in as much detail as possible to avoid misunderstandings.
- 11 Responsibilities of the artist – including number of days, where they will work, workshops, events, presentations, consultations, etc required. These should be stated.
- 12 New work – if the project requires an artist to produce work for a commission there should be a separate contract for this.
- 13 Ownership and Copyright – covers ownership of any work produced and copyright and reproduction rights. Note it is best practice for artists to retain copyright and all reproduction rights in the work and to give the Host suitable reproduction rights.
- 14 Moral rights – artist's right to the identified as 'author' of any work created.
- 15 Insurance – set out which party is responsible for insurances required such as Public Liability, insurance for equipment, materials, art work etc.
Note that artists who have an a-n subscription+AIR membership have an automatic free £5m Public and Products Liability insurance cover.
- 16 Documentation – which party is responsible for what aspects.
- 17 Confidentiality – not to disclose anything confidential about the organisation/host.
- 18 Termination – what conditions would cause termination of the agreement.
- 19 Governing law.
- 20 Force majeure – failure to comply with the agreement caused by circumstances outside the control of the parties.
- 21 Changes – how amendments can be made to the agreement (normally only by written agreement).
- 22 Disputes – how these will be handled.
- 23 Whole agreement clause – ensures neither party can claim the agreement did not contain all agreed terms.
- 24 Non waiver – ensures that any one variance in the operation of the agreement does not apply to the whole agreement.
- 25 Signatures and dates.

This checklist was derived from material in **The artist's contracts toolkit** developed by Nicholas Sharp of Swan Turton Solicitors and Sheena Etches. The toolkit includes the option to build a customised contract for Exhibitions, Sales and Residencies, with checklists for Commissions, Licencing reproductions and Gallery Dealer Agent.
www.a-n.co.uk/contracts_toolkit

Q How do I know what fee to pay artists?

A A 2009 survey showed that although the level of self-employment is 41% within the creative industries, in the visual arts it's more like 72%, so many of those bidding for your projects will be self-employed.

This means their fees they charge have to cover costs like studio or workshop, insurances, equipment and other professional overheads and they are responsible for their own training, professional development and research costs. Their fees also have to cover times when they aren't working including through illness or because no-one is booking them, as well as holidays. Self-employed people's fees are therefore very different from salaried posts for employees.

The sample rates given here indicate how artists' overheads and their level of experience effect what they charge.

experience level	annual £ excluding overheads	day rates with overheads £10k pa	day rates with overheads £15k pa
New graduate artist	22,932	£186	£214
1 year's experience	24,260	£193	£221
2 years' experience	26,675	£207	£235
3 years' experience	28,003	£214	£243
4 years' experience	29,004	£220	£248
5 years' experience	30,658	£229	£258
6 years' experience	31,985	£237	£265
7 years' experience	33,313	£244	£272
8 years' experience	34,641	£252	£280
9 years' experience	35,969	£260	£288
10 years' experience	37,296	£267	£295

Note

- 1 Rates exclude artist's expenses for a specific project and VAT as relevant.
- 2 Day rates are based on 177 paid days work for the artist per annum. If artist is likely to gain fewer days work, the day rate can increase accordingly.
- 3 10+ years experience rate depends on external factors including an artist's art world track-record and/or unique attributes, market forces.
- 4 Rates assume suitable professional conduct by artist. See Code of Practice for the Visual Arts with versions for artists and arts organisations on www.a-n.co.uk

Sustainable practices



Laura Ellen Bacon, *Fallen tree willow*.

Slow Art Trail was a pilot public art project developed by Chrysalis Arts to raise awareness of environmental issues and to explore how artists can develop a more sustainable approach to their creative practice. Local community participation was encouraged through a programme of creative writing and visual arts workshops. The project connected with the slow food concept of taking more time to appreciate quality, sourcing materials locally where possible, use of natural and non-toxic materials and aimed to highlight issues such as re-using and recycling, sustainable transport and responsible travel. With support from Gaia Research, Chrysalis produced an initial brief for artists to respond to which requested that installations follow the guidelines of sustainability, low embodied energy, and recycled and recyclable materials.

www.chrysalisarts.org.uk

Art in rural areas

Charitable trust VARC aims to create interaction between the interests of rural communities and artists through its residency programme.

Since 2000, VARC (Visual Arts in Rural Communities) has generated an on-going programme of twelve-month residencies for visual artists at remote Highgreen in Tarsset, Northumberland.

Alongside these residencies VARC also initiates projects and funds small-scale art projects in response to applications from local groups and Northumberland-based artists. Its intention is to provide artists with opportunities to develop new work in direct response to the remote rural landscape and its community and to create creative engagement between artists, community and visiting groups.

VARC's open submission residency provides an artist with studio and flat and pays fee, utility bills and expenses. The artist is expected to develop his or her own work and also leads workshops and projects in the community and with visiting groups. An exhibition is held at the end of the residency with an accompanying catalogue.

The challenge for current resident artist Jilly Morris who arrived in Highgreen from Bristol was working out how the vast moorland space and Tarsset skies would influence and affect her creative practice. A film made as a collaboration between the artist and filmmaker Steve White documenting her personal and artistic journey through the year starts by revealing the shock she experienced when confronted with her new surroundings.

The artist developed her inspiration for the residency through a self-imposed framework of gathering data through long daily walks followed by immediate creative processing of this information. During the walks, she gathered data such as the number of steps, calories used and distance covered. She is also creating a video, a written walking diary and a photographic record of occurrences and encounters including the 'Feet that I Meet' project.

Jilly Morris *Texture Boards* (detail), work in progress, graphite paste, oil pastels, graphite, wire, nails, horsehair, marker pen, 30 x 20 cm, 2010. 2009/10 resident artist at VARC – Visual Arts in Rural Communities, Northumberland.



2007/08 resident **Imi Maufe**, who trained and worked as a landscape architect and had an MA in multi-disciplinary printmaking, fully embraced the life of the Tarsset community and landscape, making drawings, maps, photographs, prints, and objects highlighting in an inspiring or affectionate way aspects the life or landscape that might have otherwise gone unnoticed or undervalued.

Her observations and stories of personal and artistic experience are documented for all to read on her weekly blog. In terms of her involvement with the community, she noted in this blog in December that she had: "Spent two busy nights holding 'taster' enamel workshops, which hopefully will lead to more. It's a prerequisite of the residency to do some form of creative activity that's offered to the local community. It seemed to be a success and always a joy to see people discover some of the beauties of enamelling".

So far, impressions and feelings are expressed most immediately in the artist's drawings and small relief pieces. Use of bitumen, graphite paste and other pigments build texture and surface into which marks are made. Horse hair, nails, sheep's wool and bits of wire protrude providing three dimensions in other pieces.

www.varc.org.uk/artist-residency/current-artist/artists-blog

www.jillymorris.co.uk

Fundraising

Lecturer, curator and trainer Lisa Le Feuvre introduces the main funding sources and offers guidelines to help your funding applications.

Trying to generate financial support for your project can be very time consuming. Developing an efficient method of sourcing funds will make the best use of your time and will increase your likelihood of success.

Always make time to do research on potential funders – you need to match what you are doing to the aims and objectives of potential funders'. Keep a careful record of your research, as this will be useful for the next time you are looking to raise income.

Draw up a top ten list of likely funders, and approach the top five, leaving the others as a contingency plan if you are unsuccessful.

Before applying it's important to establish:

- what the potential funder is interested in funding?
- what kinds of activity will it fund?
- what approaches will the potential funder expect?
- what kinds of funding does it offer? Eg start up funds, running costs, capital funding, project funding, core funding.
- whether you are eligible? (You might need to be a charity, or to be located in a specific geographical area, for example.)
- whether you can complete your project within the required time period?
- whether you have the financial and management skills, and can prove it?

Funding sources

The three main sources of financial support for arts projects are: public funding, grant-making trusts and commercial sponsorship.

Public funding

Arts Councils England, Creative Scotland, Arts Council of Wales and Arts Council of Northern Ireland offer funding schemes targeted across all art forms in a range of areas, including individual artists, projects, organisations, research & development and arts education initiatives.

Grant-making trusts

These are charitable organisations, registered with the charity commission. Trusts usually set out to create change, promote a better quality of life, or realise the potential of individuals and communities. Always bear these factors in mind when approaching them. This focus makes trusts as interested in small projects as large ones.

The areas trusts cover are: Education, Health, Social causes, Development and housing, Arts culture and amenities, Religious activities, Environment and animals, Civil society, Law and advocacy, Science and technology and Philanthropy and volunteering. Remember that the arts projects may fit into any of these categories.

Private companies

Support could be in the form of donations, advertising eg buying advertising space in your print material, staff secondment (most common among large companies), corporate membership or entertainment, media sponsorship, eg advertisement in return for promotion of that publication or journal and sponsorship-in-kind – for specific or materials.

In your proposal you'll need to say how much money you need, and offer a sliding scales of prices. Think about:

- Why the company will want to sponsor you – both parties need to benefit.
- Linking the company's target market to your potential audience.
- Stating the advantages of involvement.
- Ask the company to sponsor a cost centre that is exciting or 'worthy' eg education or commissioning of new work.
- What you can give the sponsor in return eg publicity, special events, promotion of their product to a specific market.
- Think local first.

Always draw up a written contract following any verbal agreement. Make sure that all conditions of support are specified. Keep in contact with your local Arts & Business who look to connect companies and projects. They can also provide advice, and sometimes will be able to offer a matching scheme.

Culture and nature

Engulfed by nature and forgotten by the city of Birmingham for over twenty years, the Rea Garden has entered a new and more prosperous stage in its evolution thanks to artists' collective Behind Closed Doors and Arts Council funding. At the turn of each season a different artist occupies the space for three months, tackling the challenges of the outdoors to produce site-responsive work. Claudia Borgna is the second artist to take up residence, using the site to inform her temporary installations. Over the course of her residency, she has been wrapping, shaping and extending the natural forms of the garden using recycled plastic bags in works that "emphasise the relationship, or the conflict, between culture and nature, and how they influence and reflect each other".

www.behindcloseddoors.org.uk

Claudia Borgna, Tu Kuan Yin.



Making a funding application

You need to prepare your case for funding – funding is competitive, so demonstrate your project is viable, achievable and has long-term relevance to audiences, and to the development of cultural practice. Try to define your project as an identifiable, unique project for which you have developed a practical plan of action.

Your proposal must communicate:

- Demand for your project
- How you fit into the funding criteria/profile of the funder
- Why you are working with your chosen audience and artists
- Who you are
- Your goals
- Your monitoring process
- Detailed cost.
- Detailed time schedule.
- Sustainability and environmental issues

Remember the funder probably knows nothing about you, so describe your background and experience and your current activities.

The project:

- What are your aims?
- What relevance does your project have?
- What do you hope to achieve?
- Who is it for?

The process:

- Time schedule
- Working team and roles.
- Location.
- Methodology.

Evaluation:

- How can you learn from your project?
- How can you measure if you met your aims?

Budget:

- What is your expenditure? Give accurate costings.
- Where is your income for this project coming from? Try to show you have income coming from additional sources.

Moving on:

- Make sure your project has a clear end.
- How will you move on from this project? Funders like to feel that their input will have a long-term effect – this will inspire confidence.

Good practice

- Ensure you have the full funding guidelines for each application.
- Analyse the funding criteria in detail before filling out forms.
- Always indicate why you are approaching each funder and adapt your case to the guidelines.
- Always type forms and application letters, and keep a copy for your own reference.
- Ensure any additional material is included, eg reference letters, equal opportunities statements.
- If visual material is requested make sure you follow the stated format and amount of material.
- Label each image and indicate which is the top and never send originals.
- Submit applications to the deadline.
- Wait to hear from the funder rather than pushing them for an answer.

Assessing applications

Funders will filter applications and will automatically reject those who do not fit. They will assess your application in terms of you fitting the purpose of the fund, your ability to realise the project and the quality of the project you are proposing.

Extract from a Practical guide on www.a-n.co.uk



Artists and networks

How artists' groups and AIR can support your work

Whilst some artists' groups are long-running, others pop up all the time, especially in May and June when students graduate. A new network may come to you for help to find temporary studio or gallery space or to ask if they can hold their networking events in your venue.

Arts officers often find it valuable to organise special events for the artists in their area, providing an opportunity to bring these artists together to hear talks by or get advice from established artists, arts experts or curators.

“Caroline Wright’s presentation about a-n and AIR was a great introduction for the network members and generated a great deal of interest.”

Laura Woollacott, Arts & Heritage Development Officer, South Norfolk Council.

If you’re looking to make contact with artists’ networks in your area, you’ll find a list on www.a-n.co.uk/nan/organisations where you can search by region or key word.

“ACTIVATE, Chelmsford’s Visual Arts Group, a voluntary organisation set up in October 1999 supports and encourages professional artists and crafts people in mutually beneficial creative enterprises.

“Our intention is to establish Chelmsford as a prestigious centre for the Visual Arts. We aim to raise the profile of the visual arts in Chelmsford through group organised events, to attract new artists to the Borough and to satisfy a recognised need for the experience of contemporary art in the town.

“We have a pro-active membership of a broad spectrum of professional artists including: Painters, Printmakers, Photographers, Ceramicists, Sculptors, Textile Artists, Digital Artists, Community, Public and Environmental Artists.

We provide the opportunity to meet artists, develop projects and realise ideas through regular meetings on the second Monday of every month at 7pm.”

www.activatechelmsford.org.uk/

AIR Open dialogues event, May 2009.



Established in 2006, AIR – Artists’ Interaction & Representation – is enabled by a-n The Artists Information Company and combines practical support and professional benefits for its artist members with campaigns and lobbying for improvements to artists’ working conditions and for artists’ active participation in arts and cultural policy-making.

When appointing an AIR artist for your projects, not only can you expect high-quality art and project management, but you can be assured that they have the level of Public liability cover local authorities require from freelancers, as this comes automatically within their membership fee. The value of AIR has been recognised by bodies such as Arts Council England and Creative and Cultural Skills who have included AIR in their action plan for workforce development in the visual arts. Based on their own practice, AIR Advisers can not only help arts officers to keep up-to-date with changes in contemporary art practice, but provide signposting to good practice information such as rates of pay and contracts.

Put artists in touch with AIR

If you’re working with artists who would benefit from the professional support that AIR provides, please direct them to www.a-n.co.uk/subscribe

Bring AIR into your programme

If you’d like to host an AIR event for artists or want an AIR Adviser to come along and speak directly to artists in your area, contact AIR@a-n.co.uk 0191 241 8000

The AIR membership package includes:

- a-n Magazine
- www.a-n.co.uk/jobs_and_opps + e-alerts when new entries are added
- artists’ toolkits – contracts, fees and professional development
- invites to AIR events and networking opportunities
- post their What’s on listings on www.a-n.co.uk/interface
- post artist-led opportunities on www.a-n.co.uk/jobs_and_opps
- e-bulletins with news, offers, prizes and invites
- £5 Public and Products liability insurance
- low-cost artists insurance for studio, artwork, exhibitions, equipment etc

Resources and links

On www.a-n.co.uk/knowledge_bank

Agreeing a contract

Sheena Etches and solicitor Nicholas Sharp outline issues and practicalities to be aware of when negotiating and agreeing a contractual arrangement.

www.a-n.co.uk/knowledge_bank/shortcut/article/92014

Code of practice for the visual arts

Guidance on how to be a good arts employer and achieve high-quality projects.

www.a-n.co.uk/knowledge_bank/topic/75008

Collaborate creatively: Artists within public projects

Case studies through interviews with arts organisers and artists on the scope and value of working collaboratively.

www.a-n.co.uk/publications/document/523955



Contracts toolkit

Build up your own customised residency or exhibition contract, with explanations of terms and contexts, with this legally-sound toolkit.

www.a-n.co.uk/contracts_toolkit

Commission agreements

Checklist by Sheena Etches and solicitor Nicholas Sharp on issues relevant to small-scale public art commissions.

www.a-n.co.uk/knowledge_bank/article/91121/77173

Engaged practice

Susan Jones explores the way artists interact successfully with audiences through projects and schemes in social or environmental contexts.

www.a-n.co.uk/knowledge_bank/article/84628

Fees toolkit

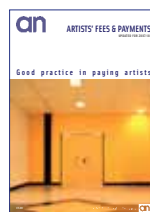
Enables freelancers and artists to calculate what to charge against their overhead costs and experience level.

www.a-n.co.uk/fees_toolkit

Good practice in paying artists

Richard Murphy, Susan Jones and Susan Baines encourage artists and arts organisers to collaborate effectively using this guidance document that includes a sample job and person spec for a community project and explains how self-employment impacts on artists' charges.

www.a-n.co.uk/publications/article/217183/193936



Sample rates of pay for artists

Quick route to locating day rates against overheads and experience level when planning projects and budgeting

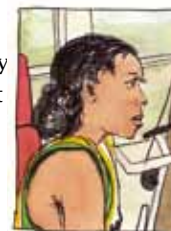
www.a-n.co.uk/publications/document/381668

Selected projects on www.a-n.co.uk/artists_talking/projects

Journey to the podium

Elaine Tribble's account of an opportunity organised by Essex County Council Arts Development for artists to adopt one of the Essex ambassador athletes and create an artwork that marks their journey to the 2012 games and that captures the essence of their personalities and sport.

www.a-n.co.uk/artists_talking/projects/single/567924



Elaine Tribble, Anne, Harlow gym, graphic pen and watercolour sketch, 2010.

Landscape-Portrait

A collaboration between artist Kevin Carter and artists and communities from around the UK that presents a unique view of a region, its people, places and communities.

www.a-n.co.uk/artists_talking/projects/single/603439

Live art in Lincoln

Documenting progress on developing commissioned live art events and projects for Lincoln Art Programme running throughout October/November 2010.

www.a-n.co.uk/artists_talking/projects/single/556954

Making art with other people

One of several interesting blogs by Rob Turner that explore the what, why and how of his community-based visual arts practice.

www.a-n.co.uk/artists_talking/projects/single/570784



Rob Turner Model construction as part of the design process for a School Garden Project, with the 'Transition Group'.

www.a-n.co.uk/subscribe

Looking for

- Practical information on working with artists?
- Places to hear about who's doing what?
- E-bulletins with news and links?
- News of jobs, moves and more?
- Discounts and prizes?
- Professional forums?
- a-n Magazine by post?
- our super archive of arts resources?

All for less than 20p* a day

Just go to www.a-n.co.uk/subscribe or subs@a-n.co.uk

* Organisation subs includes 5 web passwords, all printed and e-publications and e-communications

www.a-n.co.uk/arts_organisers

Your quick route into our information-rich site to locate good artists to work with and explore the environment for contemporary visual arts and the what, why and how of artists' practice.

INTERFACE

Visual arts exhibitions with a platform for new critical writing

ARTISTS TALKING

Critical conversations around contemporary artists' practice



Publications

a-n Magazine
a-n Collections
Research papers

NAN

Networking artists' networks

Forums

Communities

Artists
Arts organisers
Students
Advisors & tutors
Research & media

DEGREES UNEDITED

Platform for art & design shows

About a-n

Jobs and opps

Connecting artists and organisers into the environment for work and careers development

Visual Arts Research

Facts, commentary and analysis on contemporary practice

Knowledge bank

Inspiring expert resources and toolkits

AIR

Membership and professional benefits for visual and applied artists