



# Signpost



stepping out as

a new **artist**

what you need to know, and where to find it

## What didn't they tell you at art school?

**Jamila Walker:** You'll spend at least 70% of your time marketing, doing admin, etc, and only 30% actually making work.

**Emilia Telese:** Art is a long career with no predetermined path, where the journey is part of the fun; it needs stamina, dedication and a good dose of humour.

**Pippa Koszerek:** I came out of art school with an idea that it was an either/or choice between being an artist and having a career. With hindsight, it's clear that the capacity for greater earning power or an interesting role in an arts organisation are both things that help artists remain artists. After all, you can't really survive on relatively low-paid part-time temp work in the long-term.

**Marcelle Holt:** They didn't tell me anything about applying for funding, or how to survive in the real world; living hand to mouth, juggling jobs and housing and benefits. But I'm not sure how prepared you can be.

**Elaine Speight:** That you will end up doing an inordinate amount of admin and carrying heavy things from one place to another!

## Introduction

**Signpost is a new publication from a-n The Artists Information Company. Aimed at new graduates, it offers support in negotiating the first few years out of higher education. It's a practical guide that points to all the information and advice new graduates need to get started in their chosen creative profession.**

Creative arts and design courses offer an amazing array of subject-specific skill acquisition. What is less celebrated are the transferrable skills that arts graduates acquire, from creative thinking and problem solving to time and project management skills. This is why graduates from creative courses can go in so many different directions.

For those determined to forge a career as an independent artist or designer, however, it can be difficult to know where to start. Which is why it's important to realise that most practitioners find themselves juggling more than one role, job or task at any time – especially in those all-important first years out of education.

This publication sets out some of the main things new graduates need to know, and demonstrates some of the approaches that other creatives have taken in moving their careers forward.

The creative industries are an important part of the UK economy, and are estimated to grow at twice the national average over the next few years. But with thousands of creative practitioners graduating from UK degree courses each year, how do you ensure that you stand out from the crowd?

The fact that you are reading this shows you're already one step ahead of the game.

Anna Francis, Signpost Editor.



### ANNA FRANCIS

Anna Francis is an artist whose practice examines private histories, public space and civic languages; using forms of intervention, drawing, mapping, performance, consultation and photography to investigate the impact that artists can have on their environments. She is Director at AirSpace Gallery, Stoke-on-Trent's contemporary, artist-led exhibiting space, where she has particular responsibility for the education and outreach programmes. She is course leader on the BA Fine Art course, Staffordshire University.

[www.annafrancis.blogspot.com](http://www.annafrancis.blogspot.com)



**The fact that you are reading this shows you're already one step ahead of the game**

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Signpost

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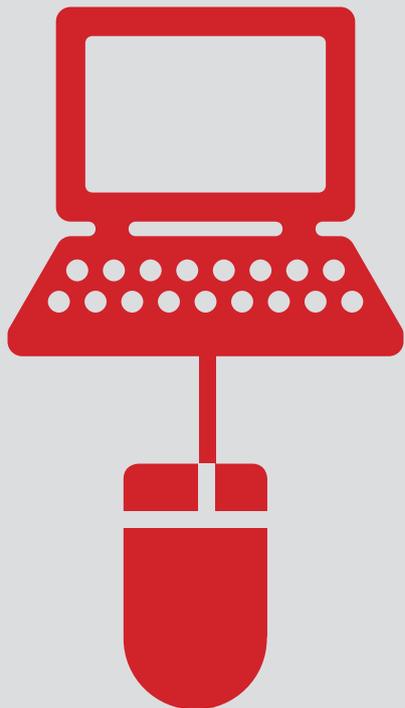
Through advocacy and information and from the perspective of artists, a-n's mission is to stimulate and support contemporary visual arts practice and affirm the value of artists in society



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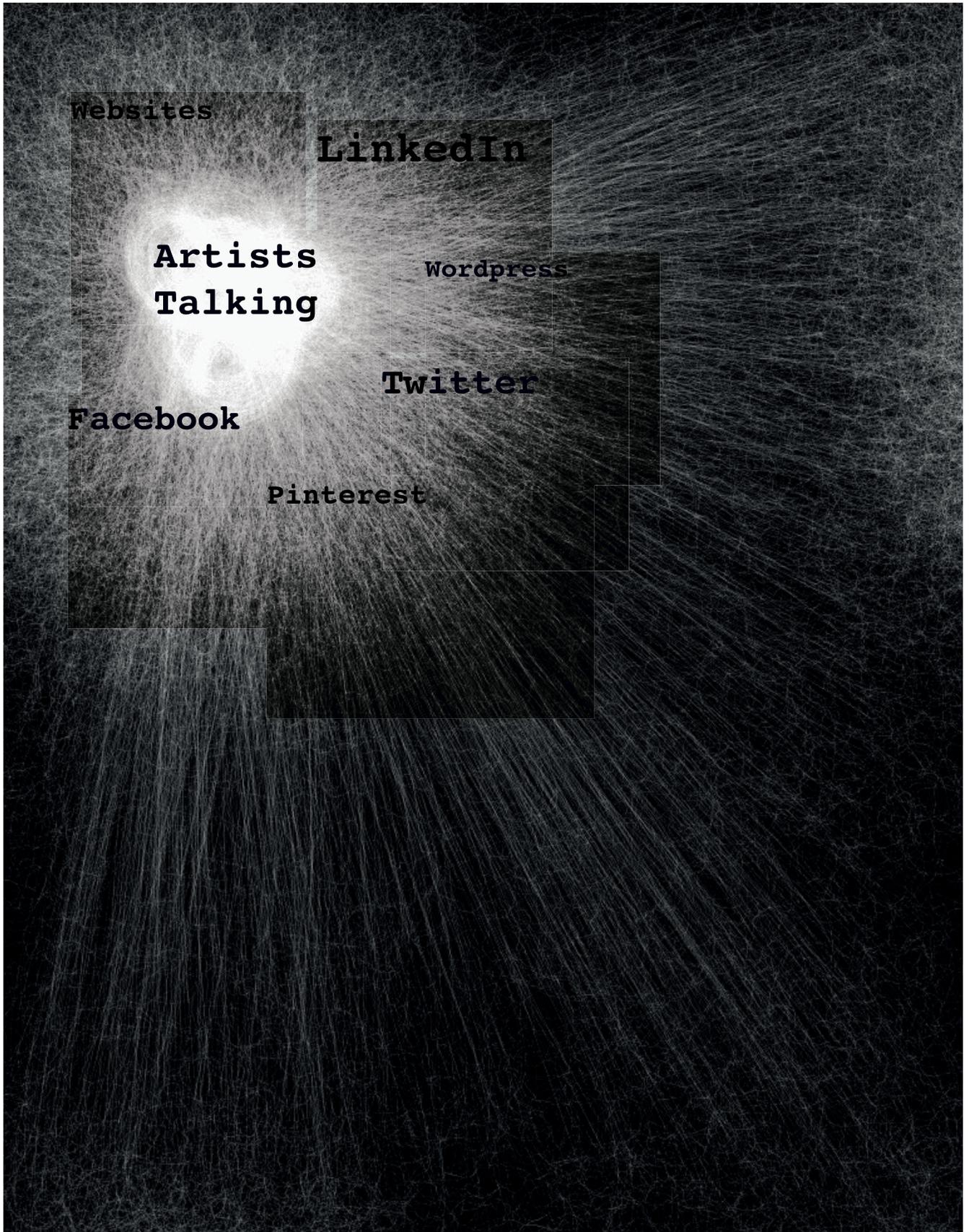
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ENGLAND**





# SECTION ONE: THE INTERNET AND YOU





Jack J Hutchinson, *V404 Cyg*, digital drawing on Ipad, 2013.



## “Being web literate can help you connect”

**Now, more than ever, being web literate can help you to connect, and stay connected, to the art world. Not only is being visible online a great promotional tool for you and your work, it can help you build and maintain networks.**

The web can provide a secondary (and at times primary) audience for your work, and documenting and publicising your activities online can be key to your development as an artist. There are many options when it comes to your online presence, from having your own site or blog to using managed platforms and social media. Being strategic about where you put your time and energy online is imperative.

The most successful online practitioners have a multi-pronged approach. It's important, then, to think carefully about your strategy.

It is a waste of time building a complicated web platform that quickly gets out of date. For some practitioners, a blog can be a much more immediate and appropriate way of maintaining an up-to-date online presence. The key thing is to keep it updated: you can improve your presence on search engines by posting regularly.

Deciding who and what your online presence is for will help you to work out what you need. The main thing to remember is to keep it simple. Rather than creating a complex site, it's better to have a straightforward, easy to navigate one and then have a presence on a strategic number of other managed sites, such as Tumblr (for images), Axisweb (for networking) and a-n (for blogging and individual projects).

You should regularly check your website for broken links and make sure your web presence is joined up. Provide links from your blog to your website, to your Facebook page, to your Axis profile, to your Twitter feed, etc.

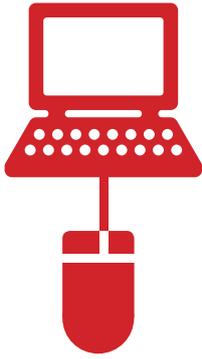
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### ARTIST'S PAGE: JACK HUTCHINSON

Jack Hutchinson is an artist, writer and educator. A specialist on the role of digital technology within the visual arts, he is Communications Officer for AIR: Artists Interaction and Representation through a-n The Artists Information Company. His writing has featured in a diverse range of publications, including Dazed and Confused, Garageland, Guardian Culture Professionals, Twin Magazine, a-n Magazine and Schweizer Kunst. Based in London at Bow Arts Trust, he is an active campaigner for artistic, legislative and economic measures that enhance artists' working lives and professional status. His drawings have featured in solo and group exhibitions across the UK.

[www.jackjhutchinson.com](http://www.jackjhutchinson.com)



## Web savvy artist: Ellie Harrison

It's easy to set out to create a website, and then get bogged down by how much content you could include. It is always a good idea to identify other artists whose websites work particularly well. This should help you avoid wasting time creating content that you don't need. Ellie Harrison's website is a great example of good practice. [www.ellieharrison.com](http://www.ellieharrison.com)

Ellie Harrison, web view, accessed May 2013.

Ellie Harrison:

*General Election Drinking Game*, May 2010.

*Work-a-thon for the Self-Employed*, 2011- ongoing.

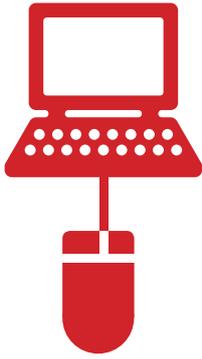
*Artists' Lottery Syndicate*, 2010-11.



The screenshot shows the homepage of Ellie Harrison's website. At the top, it says 'last updated 7th June 2013' and 'Ellie Harrison \*'. A navigation menu on the left includes: Introduction, Internet Projects, Gallery Projects, Collaborations, Residencies, Exhibitions / Events, Press / Texts, Contact, and Shop. The main content area features a large image of several office chairs in a room. Below the image is a red banner with the text: '\* Can't get anything done with a hangover'. To the right of the banner is a 'Newsletter' section with an email address field and a 'Subscribe' button. Below the newsletter is a 'Links' section with various links to her work and social media. At the bottom of the page, there are links for 'Environmental Policy', 'Creative Commons License', and 'RSS Feed'.

### HOW THE SITE WORKS

The front page has a header with changing images of works, all of which are labelled, giving a good overview of the artist's work. Each image is clickable, providing quick access to more information about projects. The statement on the front page introduces Ellie's practice and some recent projects. The website's aims are also outlined – it is an archive of gallery-based works and a portal into web-based works.



## WHAT IS ON THE SITE?

An introduction – with access to Harrison's CV, educational background and further references.

A page of links to Harrison's web-based projects, such as [Tea Blog](#). (For three years, she recorded what she was thinking about every time she had a cup of tea or a different type of hot drink.)



Ellie Harrison, *Tea Blog*, 2006-8.

A series of self-explanatory pages, such as: Gallery projects, Collaborations, and Residencies. All are kept up to date – there is even a time marker on the left-hand corner of the website telling us when the website was last updated.

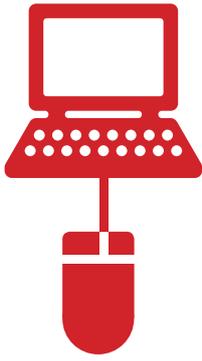
## WHAT MAKES IT STAND OUT?

For each page you click on, a light-hearted and entertaining fact about the artist appears. This fits well with a lot of Harrison's work, which talks about ordinary data and how it is used. It also establishes an engaging, open and conversational tone.

There is a fantastic links section on the right-hand side of the front page, which shows how well networked Harrison's web presence is. All the links take you to more places where she can be found, including Facebook, Twitter (with no tweets, as she is boycotting the platform) and her Art Monthly profile.

**\* Self-confessed perfectionist**

Ellie Harrison, web view, accessed May 2013.



**Ryan Hughes** graduated from BIAD at Birmingham City University in 2011 with BA (Hons) Fine Art. A skilled networker, Hughes' practice explores the importance of networks, while his work often uses technology-related motifs.

[www.ryanhughesprojects.net](http://www.ryanhughesprojects.net)

Ryan Hughes, *Untitled (Firewall)*, 2012.



## Q&A: RYAN HUGHES ON WORKING THE NETWORK

### How important is it to have an online presence after graduation?

It's absolutely crucial to have a solid online presence in those early years out of art school. It allows audiences to engage with your practice even while you're not showing, and this includes curators and folk involved in programming events. Maybe 90% of the shows and projects I've been included in have been as a direct response to my online activity. Likewise, when I put together shows, other people's online presences are key to who I invite to work on projects.

### Did you have a strategy?

I don't think a strategy as such is necessary, but it's important to post frequently – and I don't think one slightly dodgy studio shot in between ten photos of you doing shots at your friend's birthday and that funny picture of a cat walking on its hind legs really counts as a post! You need useful content. And if what you're posting is going to become a physical thing, remember not to give everything away online; leave the audience wanting to see the finished work.

### What networks have you been developing and why are they useful?

The networks I operate within are constantly in flux and are frequently international. Recently, I've been connecting with artists, musicians and organisations in relation to my [RHP] CDRs project, which explores the relationships between sonic and visual production through commissioning new work and programming events. Over the past three months I've worked with artists from Malaysia, Scotland, Germany, the Netherlands and America – that's purely through networking.

It's useless to follow someone on Twitter and propose a project without any sort of relationship. You need to pay attention to what that person's posting and start a dialogue around it to discover if a project might happen. For example, I met Kamal Sabran, a fantastic Malaysian sound artist and

researcher, online in 2009. I bought his album, we spoke a lot about ideas we were playing with and gradually became friends. Then, earlier this year, I commissioned him to make new work; the slow burn approach is most effective.

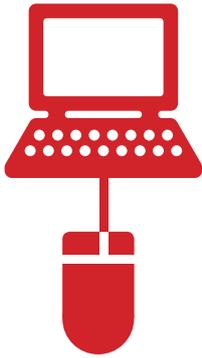
It's also important to remember how useful effective networking can be locally. It's great to meet friends of friends, and quite often that can be a great way of being brought into projects you would have otherwise just attended as an audience member.

### What advice would you give to new graduates regarding their online presence?

Keep up a frequent stream of high quality content and build meaningful relationships. You need to be passionate about the work as well – otherwise, trying to promote it through networking is just flogging a dead horse. It's also important to remember that networking is a two-way process – it's not just about what you can get from networking but also what you can offer. It's very easy to give your practice context through what you share, link to and post online. By sharing a meme you tell audiences about your politics, sense of humour, temperament, etc. If your audience know these things then they can read your work more accurately.

### What didn't they tell you at art school?

Things like how to pack and ship your work properly; when to expect payment and how to ask for it; how to actually find shows and projects to work on; being able to sense what is genuinely an 'opportunity'. A lot of logistical, quite business-like stuff, really. I managed to pick up a lot of that sort of information quite early on through working in galleries and museums as a technician, as well as through showing frequently during the final year of my degree and since graduating. The other thing I wasn't told is that as an artist you will never have time to sleep properly or have any kind of down-time; it really does take all of your time to do it right!



**Trevor H Smith**, a recent Bath Spa School of Art and Design graduate and a-n blogger, helps you decide.

Read Trevor's blogs:  
[www.a-n.co.uk/degrees\\_unedited](http://www.a-n.co.uk/degrees_unedited)  
[www.a-n.co.uk/artists\\_talking](http://www.a-n.co.uk/artists_talking)

## Is blogging for you?

**I'm not sure whether I should start a blog, as I haven't decided what I am doing yet.**

You needn't have a plan before you start blogging; often ideas will come to you as you write. At first it might be handy to address the idea of blogging in itself; why you are even considering blogging, and what you hope to get out of the experience.

**I can blog about blogging?**

Why not? Nothing is off the table, writing about why you're writing might help establish themes and tones within your blog that last throughout the year and beyond. As a work in progress, your blog becomes a part of your practice, and that extra strand of enquiry can only be a positive thing.

**I'm not so sure whether my work is interesting enough...**

All artists feel this way about their work at some point or other, and especially during the early years of their studies or career. For all of the people that are not interested in your work, there will be plenty that are.

**How do I know they will read my blog?**

You don't. There is no sure-fire way of guaranteeing the 'right' readership for your blog. But there is more to blogging than receiving a thumbs-up; it can be about using writing to help you understand your own work.

**It would be nice to have some readers though...**

Posting regularly will increase the visibility of your blog, as recent posts are always gathered at the top of the feed. The title of each post is the first thing that anyone will read, so appropriate or intriguing titling could mean the difference between a reader scrolling past your blog or taking a longer look.

**Some people think that it's not 'cool' to look too confident in yourself.**

Writing a blog about your studio practice is not about self-promotion; think of it more as a critique of your own work, a space to come and think out loud about the whys and whats of your practice. You'll soon forget about what people think is cool or not.

**Writing is not my forte, so what use is a blog to me?**

Blogging isn't necessarily about the quality of your writing; it is about giving room to your thoughts, getting them out of your head and onto the page.

**But won't people steal my ideas if I put them in the public domain?**

As artists we are constantly discussing new ideas with our peers, without any guarantee that work like ours won't pop up in the studio next door. The thing to remember is your reason for making what you make and that the motivations and decisions you take in the creative process are entirely yours. Out of that will come the work.

**There are other blog platforms, why should I blog with a-n?**

a-n blogs are populated exclusively by artists and art and design students, so your audience is already filtered to people that want to read about and discuss your work.

**So I should only blog with a-n?**

There is no harm in maintaining blogs across a number of sites and different providers offer different benefits. Just remember to link back in order to increase the traffic at your main practice-based blog.

## Axisweb – supporting artists for more than 21 years

Axisweb helps artists by brokering relationships with the people who want to find out about their work and commission them to do things.

For artists and art professionals it's a platform to showcase their work, find work opportunities, stay informed and make meaningful connections.



Adam Goodge, *Work Life Art Balance*, 2013.

### Promoting your practice online

The directory of over 2,500 selected artists and art professionals is a well-respected research tool for anyone interested in UK contemporary art. And the excellent opportunities and enquiries service puts users in touch with artists and art professionals who suit their brief.

Alongside the directory you can find features which identify the contemporary artists who should be on your radar, plus in-depth insights and discussion to keep you informed and involved.

Surely most artists now have their own websites? Yes, of course they do, and so they should. But individual websites are like the proverbial needle in a haystack - nobody will find you unless they already know your name.

The sophistication of Axisweb's filtering mechanisms makes it easy to browse the site and search for all kinds of work in any UK location, from painting in Southampton to socially engaged practice in Orkney. Many artists are contacted directly through the site (though the Axisweb team keep an eye on enquiries to filter out anything inappropriate).

[www.axisweb.org](http://www.axisweb.org)

### Helping artists find work opportunities

Axisweb process several thousand opportunities and enquiries each year, many from curators, collectors and commissioners in other countries. More than 30% of visits to the website come from outside the UK.

David McFadden, Chief Curator of the Museum of Arts and Design in New York, says: "I have used the site to discover artists working in unexpected and non-traditional materials, ranging from ashes and repurposed organic materials to those using traditional materials and techniques in their cutting-edge work, such as knitting, paper cutting and embroidery."

Four directory members – Catherine Bertola, Paul Hazelton, Stephen Livingstone and Julie Parker – exhibited in *Swept Away: Dust, Ashes, and Dirt* in Contemporary Art and Design at the Museum of Arts and Design in 2012.

For curators like David, it's reassuring that the site offers guaranteed access to innovative work and an easy means of browsing images and refining searches. The web is a crowded place these days and users want instant access to authoritative information.

"It's the quality of artists that makes Axisweb an essential resource for contemporary art in the UK – we would be lost without it!" says Dawn Giles, CEO, Bedford Creative Arts.

Find out more about the opportunities service by watching this film which tells how artist Liz West secured a commission through Axisweb

<http://vimeo.com/59402908>

### Join Axisweb – the online destination for artists and art professionals

Apply now to become part of the Axisweb community, showcase and promote your work, find work opportunities and make lasting and relevant connections.

Early career membership at £15 a year.

Full membership at £28.50 a year.

Or you can now spread the payments throughout the year and pay monthly.

Find out more and apply

[www.axisweb.org/apply](http://www.axisweb.org/apply)

Axisweb is a registered charity and a National Portfolio Organisation, funded by Arts Council England. It is also project funded by the Arts Council of Wales.



Julie Parker, *Ritual Accumulations*, 2011-12.  
Photo: Ed Weston. Courtesy: Museum of Arts and Design, New York.



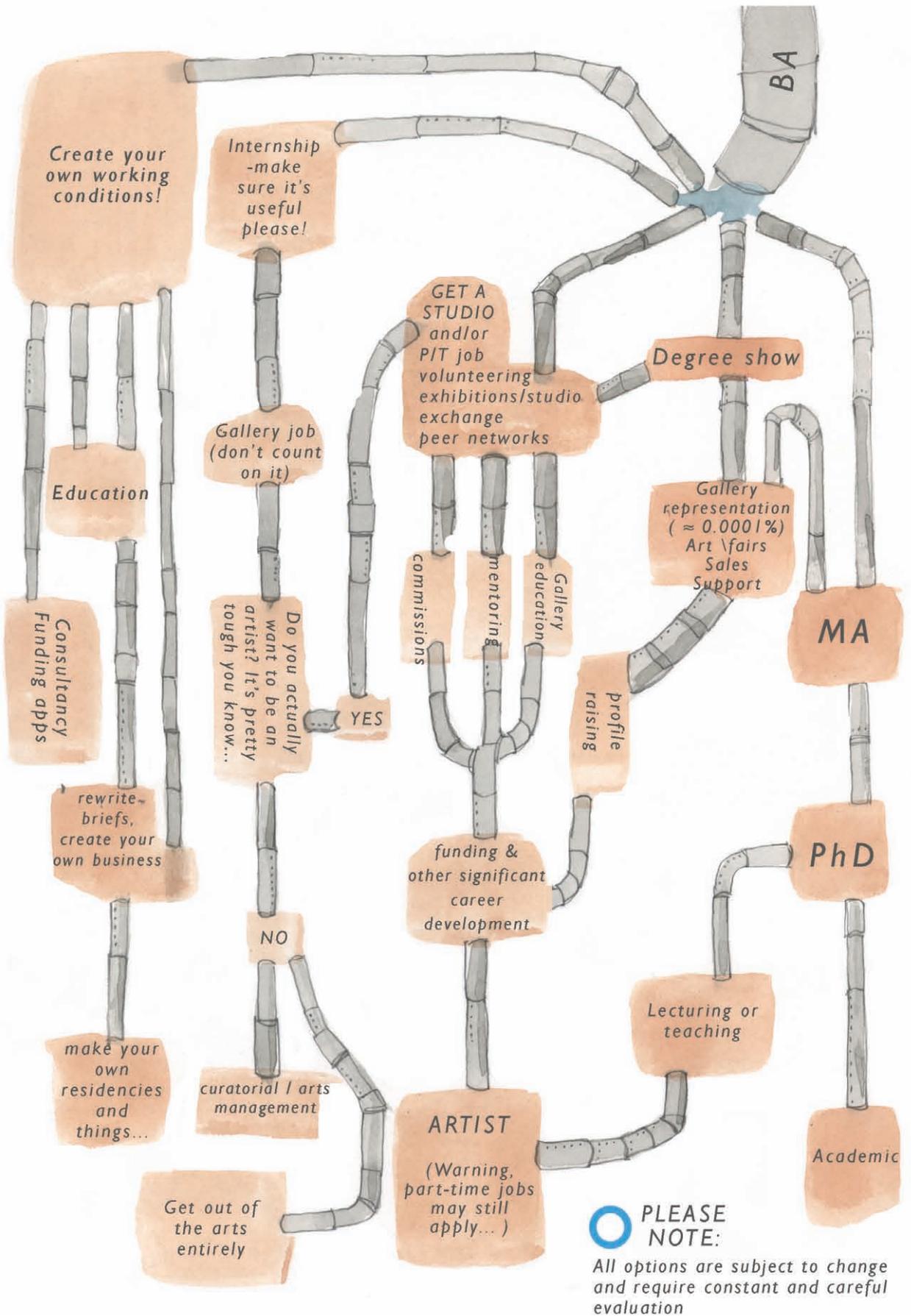
Still from film about artist Liz West.



## SECTION TWO: EXPLORING THE OPTIONS



# (Some of) THE OPTIONS



Emily Speed. (Some of) The Options, 2013.



## “Many artists find themselves juggling a variety of roles”

**So, you’re stepping out as a new artist, but what does that really mean? The choices you make will feel incredibly important, as you decide between further study, starting your creative career, getting a studio – or maybe taking some time out. How do you decide what is right for you?**

**The truth is, many artists find themselves juggling a variety of activities and roles, especially in the first few years after graduating. In this section we explore some of the more common options that art graduates may be considering, and look at some the things it’s important to remember when making choices about the future.**

### **POSTGRADUATE STUDY**

Whether it’s an MA, Postgraduate Certificate of Education or an other further learning opportunity, it’s crucial to do your research. Once you have a particular course in mind, find out who has done it before and what they went on to do. Visit the course, speak to the students and ask questions: how much contact time do you get with lecturers and who are they? What opportunities to get involved in external projects does the course offer? Is there any funding or financial support available?

Getting on the ‘right course’ for you may take some time. Sometimes artists have to apply to the same course more than once before they’re accepted (I know artists who’ve applied three years in a row for the course they want to do). If the course ethos and lecturers are what you want and where you need to be, then persevere and do all you can to make it happen.

### **STUDY ABROAD**

With costs of second degrees in the UK soaring, studying abroad is increasingly becoming an option. In an interview for a-n, Kate Brundrett talked about the Swedish system with Jason E Bowman, MA Fine Art course leader at the University of Gothenburg.

“It’s hard to compare to the UK,” he said, explaining that Sweden has a healthy culture of understanding the artist as an autonomous figure, and this forms part of the historic framework of art education in the country. In Sweden, the artist commands the right to a “status of independence and non-instrumentalisation, and in doing so retains a critical distance from being instrumentalised.”



#### **ARTIST’S PAGE: EMILY SPEED**

Emily Speed, born 1979, is based in Frodsham, Cheshire. Speed studied for a BA (Hons) Drawing & Painting, Edinburgh College of Art, 1997-2001, before completing an MA in Fine Art: Drawing at University of the Arts London: Wimbledon College of Art, 2005-6.

Speed has exhibited at, among others, Oredaria Gallery, Rome; Laumeier Sculpture Park, St Louis, USA; Danielle Arnaud Gallery, London; Bluecoat, Liverpool; Yorkshire Sculpture Park; and Musée Cantonal des Beaux-Arts, Lausanne, Switzerland.

She was nominated for the Northern Art Prize 2013 by Sally Tallant, Director, Liverpool Biennial.

Speed’s work explores the temporary and the transient through reference to architecture and the body. She examines buildings, both literally and metaphorically, as physical shelters and as containers for memory, bound with the history of their occupiers.

[www.emilyspeed.co.uk](http://www.emilyspeed.co.uk)



Bowman added: "Artists are given support on their own merits and through their own definition of practice. Whereas I think in the UK... there has been a shift towards the instrumentalisation of the artist and artists having to define themselves in relation to public benefit."

To read this Subscriber resource, and to find out why many UK graduates are looking further afield for their post-grad study options, click [here](#).

## WORKING WITH THE PUBLIC

All artists engage with the public at some point. This may just be at the exhibition stage, where your work will do the talking for you. But since the 1960s, artists have also been working with the public in increasingly immersive and collaborative settings.

Working in a participatory setting is not for everyone, but debates are raging about the importance and purpose of working with people in a meaningful way. Many opportunities and funding bodies build in the necessity of working with people, and it is important that if you decide to apply for this kind of work, you are aware of what you are letting yourself in for. You have to want to do it or you will be found out – and there is nothing worse than being found out in front of a crowd.

Projects involving an element of public engagement come in many shapes and sizes, but the following opportunity for a one-week residency in a newly-renovated library is a good example to look at:

'An open call out has been made for week-long Creative Residencies in the Library of Birmingham.

As part of the Discovery Season, Capsule and Library of Birmingham are inviting artists, creative practitioners and arts organisations to propose ideas for week-long residencies in the Playground of Discovery: an exciting and dynamic structure designed by [Studio Myerscough](#) to be situated in the foyer.

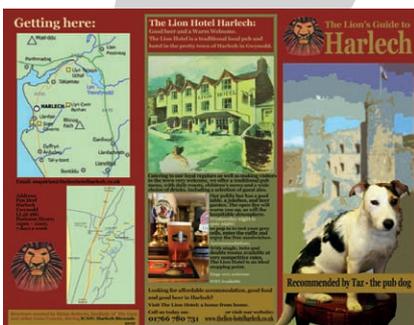
Residencies will need to offer free drop-in activity for visitors to the Library of Birmingham around the central principle of Discovery. The structure will be able to accommodate between 10-20 people.'

The application for this opportunity required artists to set out their idea for a residency project, giving a clear indication of how the public might engage through drop-in workshops. The artist also had to give an idea of a physical outcome for the project. If interviewed, the applicant had to give a five-minute presentation that would demonstrate to the panel what the public would experience when visiting the residency space.



Anna Francis, *Kiss Me Quick*, 2011. Project that took artists from Stoke-on-Trent on a 'Potter's Holiday' to Margate to reflect on how the newly opened Turner Contemporary might impact on the town's future.

Anna Francis, *Repopulating the Bandstand*, 2010.



Anna Francis and Rhian Roberts, *Harlech Tourist Brochure*, 2012.

WHEN CONSIDERING APPLYING FOR A PARTICIPATORY PROJECT IT'S IMPORTANT TO ASK YOURSELF SOME KEY QUESTIONS:

**1. Would you like to work with the public within your art work?**

**2. Are you interested in the 'unknowable' and sometimes risky business of allowing the public to determine the direction your work may take?**

**3. Do you really want to work with people, or did you just say that to get the job?**

If the answer is yes to all of the above, then the chances are you will get on OK. But remember, some artists are better at working with people than others. Are you the sort of person that people want to engage with, and if not, are there tools (props, costumes, distractions) that could be employed to help you?

It is also important to ensure that you are working with the public for the right reasons. Think about what the participant gains from the experience. Don't apply for something which doesn't fit your way of working (or at least fit with a way of working that you want to try).

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QUESTION AND ANSWER:

Question from Lisa Evans, graduating from Coleg Sir Gar, in BA (Hons) Fine Art Sculpture, to artist Emily Speed.

**Q. How can I stand out from the crowd and what do I need to do to go that extra mile?**

**A. I don't know for sure, but I reckon just having integrity about your work has a lot to do with it. Work hard, be generous, curious and most of all; keep going. It (whatever it is) doesn't happen overnight for most people.**





a-n's Director, **Susan Jones**, on artists who engage with the public.

## Engaged practice

**A project's participants may not necessarily 'feel better' or have had 'fun' doing it. Sometimes, they end up feeling bemused, confused or disheartened by a situation in which an artist has caused them to question their beliefs and motives. Thus, artists need to approach people-centred working with sensitivity, and manage the impact their practice can have on people's lives. This includes guarding against creating dependency amongst participants and devising suitable exit strategies.**

Read the full article, available to a-n Subscribers, [here](#).

**Rosemary Shirley** offers some tips.

## Working with People

Your artist's skills are valuable and can be applied in community, outreach and educational projects.

Organisations ranging from national galleries to local community centres all employ artists to share their skills, often in the form of leading workshops and practical activities.

Choosing to expand your practice in this way can be incredibly rewarding. Artist Sam Gorman has been working in educational and community contexts for over ten years.

"Studio practice can be very solitary. Artists are communicators and it's important to keep in touch with people. I've seen people lose themselves in art - they remember how to dream and be creative."

"Artists working in schools can add balance to the curriculum where art is often not a high priority. After one workshop a child said to me: 'This is the best day I've ever had!'"

Read the full article, available to a-n Subscribers only, [here](#).

top tip



Don't wait for your ship to come in, swim to it. Graeme Vaughan



AirSpace Gallery studio members area, Stoke-on-Trent.

## Getting a studio

### Things to consider when looking for a studio space.

**One of the key questions to consider when getting a studio is can you actually afford it? The next is how much time will you have to spend in it?**

Having a studio is not just about having a space to work in. Studio groups come in all shapes and sizes, and it is important to make an informed decision about the right place for you, based on what they offer, but also what they expect from you.

Some studios are just about the provision of space; others are more about a community of artists working together and supporting each other. You may be required to take part in a yearly exhibition or open studio event, and some spaces have strict rules about how often you use your space, to avoid absentee studio holders.

If you decide that you do need a studio, find out what's in your area and then go and visit. Find out what the deal is, but think carefully about what you are looking for, and what you can afford.

## Residencies

**Residencies can give artists time to focus and develop their practice alongside space for personal creative exploration and experimentation. They can take place in studios, galleries, specialist centres or any number of non art locations.**

The Muse Gallery awards four MA and BA graduates a studio space for an eight month residency, enabling them to work alongside their contemporaries and the more established artists showing in the gallery.

"It's challenging working live in a space that proffers an immediate audience", says Stephanie Smart who undertook a residency at Muse Gallery in 2013. "And it's challenging feeling you've got enough actually done in a day when you know how important it is to also engage with visitors."

Open Plan is a collective led by London-based MA students. Annamaria Kardos' blog followed her Open Plan Micro-residency in a newly refurbished office space in central London.

"The space has to be kept 'pristine' – no drilling or nailing, taking up floors or mess. These rules might appear as limitations yet I see it as a productive measure: good for making and showing sculpture, video, performative work or to develop existing ideas in the context."

Find out more about UK and International residencies [here](#)

## Q&amp;A: BETHAN LLOYD WORTHINGTON, MANIFOLD STUDIO GROUP



**Manifold** is a group of nine artists and designers who founded a studio in an East London railway arch in 2010. Their individual activities range from sculpture, installation, digital art, process-driven product design, drawing, research, teaching, collaborative projects and progressive approaches to age-old ways of making.

These practices grew up alongside each other when the artists were all studying at the Royal College of Art. Shared knowledge and the power of the group are the pillars of Manifold's approach. Founding member Bethan Lloyd Worthington explains why, along with other artists and designers, she decided to form a studio group.

[www.studiomanifold.org](http://www.studiomanifold.org)

**Why did you decide to start your own studios, rather than joining someone else's?**

The Royal College of Art can be quite an all-consuming experience; everything becomes about what happens within that building and the people around you. We were quite a tight year group and we became accustomed to running things together during our two-year Masters (such as exhibitions, publications, crits), and so it was natural that we started talking about what we'd do next and moving forward with it together. There was a sense that we could make it what we wanted it to be, rather than standing under someone else's umbrella – even if we didn't quite know what we wanted.

**What have been the high points for you as a group since setting up the studio?**

There are definitely things that we've been invited to do on the basis that we're a group. The collaboration with AirSpace Studio was a great early one, instigated by the British Ceramics Biennial; members of our group were randomly paired up with members of their studio group to make collaborative works. In 2012 we were approached by National Trust to do a 'Late' at 2 Willow Road, which we expanded on to create a dual-site exhibition at 2 Willow Road and Red House. The project was called This Is

How To Live. We also ran workshops at the V&A last summer. This year we've been approached by artist Clare Twomey of the craft collective 60/40 to 'take over' Siobhan Davies Studios in Elephant & Castle for three months over the summer.

**What are the benefits of being in a group like this?**

Opportunities – both in the sense of the ones already mentioned, where people approach us because we're a group, but also because things get passed amongst us. If someone spots or hears about an opportunity, they'll email it out to the group even if they're going for it themselves.

Noise – nine people talking about a thing is louder than one person talking about a thing. We all have our individual practices and the studio is there to support that. If the studio attracts attention, it can help people find their way to your own work.

Support – emotional, critical, knowledgeable, physical.

**What advice would you give new graduates?**

Don't assume any money will turn up because you've graduated. Just get a part-time job, anything to keep you ticking over for a bit, but preferably something that's flexible or easy to leave at short notice. It's really hard to make art if you're worrying.



The Manifold studio members, London.



### Cockpit Arts: Making It

Cockpit Arts is an award winning social enterprise and the UK's only creative business incubator for designer-makers. Since 1986 Cockpit has helped thousands of talented craftspeople to develop successful businesses. As well as affordable creative workspace in London, its experienced on-site team offers an array of support services including:

#### Making It

- ✦ Workshops and seminars
- ✦ Toolkit covering all the essentials for a designer-maker business
- ✦ Free online resource & e-newsletters

#### Incubation Package

- ✦ All of the above +
- ✦ Affordable studio space
- ✦ One-to-one business development coaching
- ✦ High profile selling events, including Open Studios
- ✦ Office facilities
- ✦ Social and wellbeing events and more

Visit [makingit.cockpitarts.com](http://makingit.cockpitarts.com) for up-to-date articles from Cockpit Arts in-house team and other industry experts.

[makingit.cockpitarts.com](http://makingit.cockpitarts.com)

**COCKPIT ARTS**



### The Design Trust

The Design Trust is an online business school for designers and makers. With over 20 years of experience, the Trust helps people to start, grow and run a better design or crafts business.

This support is provided in a number of ways, including:

- ✦ Free blogs, listings and online master classes on the Design Trust website
- ✦ A free newsletter full of opportunities, business training and information
- ✦ The Business Club, featuring practical expert webinars, online videos and selected offers
- ✦ The Design Trust e-books and e-courses, such as The Design Trust Guide to Start & Run a Successful Crafts Business and the Get Clients Now! coaching programme
- ✦ An online shop with recommended business books, courses and tools.

[@TheDesignTrust](http://www.thedesigntrust.co.uk)

the  
design  
trust



### londonprintstudio: low cost professional development

londonprintstudio is an artist-led studio in central west London offering affordable professional development for artists. Benefits include a 20% new graduate discount on membership and services.

The studio has open access printmaking sessions with facilities for screenprinting, etching (including photo-etching), photopolymer, block printing (woodcut, lino), relief printing (collograph, monoprint), stone lithography and letterpress. The studio's digital area provides archival large format inkjet printing, image retouching and manipulation, and professional high res scanning.

Career development is a key aspect of the print studio's work. Its gallery features emerging artists. Through its 2013 New Graduate Awards, gallery shop, courses and a lively newsletter profiling new work to a large audience, londonprintstudio is committed to supporting artists in innovative ways.

[www.londonprintstudio.org.uk](http://www.londonprintstudio.org.uk)



### engage: the National Association for Gallery Education

engage is the UK's most effective advocacy and support organisation for gallery education, supporting access to the visual arts through professional development, activity and research, dissemination and advocacy. It works through its members to promote access to, understanding and enjoyment of the visual arts in the UK and over 20 countries worldwide. engage members are those who deliver education programmes in the visual arts and cultural sectors, including gallery and museum educators, artists and artist educators, as well as students, teachers, curators, directors, youth and community workers, policymakers and others involved in learning and the arts.

*"Learning plays a central role in galleries and visual arts organisations, adding to the experience and enjoyment of the visual arts. engage is a great advocate for gallery education, providing invaluable support to those working in the sector."*

Sandy Nairne, Director, National Portrait Gallery, London

engage members benefit from professional development support, access to groundbreaking research projects, resources and publications and a national and international network of peers.

[www.engage.org](http://www.engage.org)

engage in the  
visual arts





# ARTQUEST

Got a question? Ask Artquest...  
Everything an artist needs to know and all for FREE at  
[www.artquest.org.uk](http://www.artquest.org.uk) including...

- ! **An online advice service:** A free email query service for artists anywhere in England including free specialist legal advice.
- ! **Opportunities listings:** Exhibitions, residencies, commissions, awards, prizes and more.
- ! **Resources for visual arts practice:** Films, interviews and articles by artists, gallerists and curators about all aspects of working as a visual arts practitioner.
- ! **The arts directory:** Gallery listings, materials and service providers, studios and artists' networks, funders and support organisations.
- ! **Global travel guides:** Resource listings and introductions to international art scenes for artists working abroad.

## Redeye

The Photography Network



### Build your photographic career with Redeye

For over a decade, Redeye has supported developing photographers by providing cutting edge events and top-quality information and advice.

As a network run by and for photographers, we understand the needs of a photographic career, and can help you better understand the market and how to survive and grow.

Our Lightbox programme has helped many photographers into the worlds of exhibiting and publication, while our workshops and networking provide a supportive environment in which to build your knowledge.

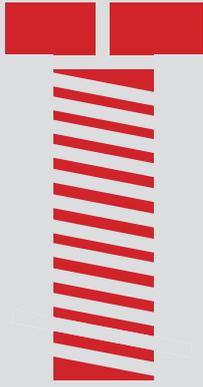
Now, Redeye membership goes a stage further. Members get:

- ⚙ Exposure – through your own page on our website and special promotions
- ⚙ Opportunities – including exclusive exhibitions, commissions and our Printing Bursary
- ⚙ Savings – discounts on most Redeye activities and on a range of other useful services
- ⚙ Involvement – priority access to advice and activities, and a say in how the network is run

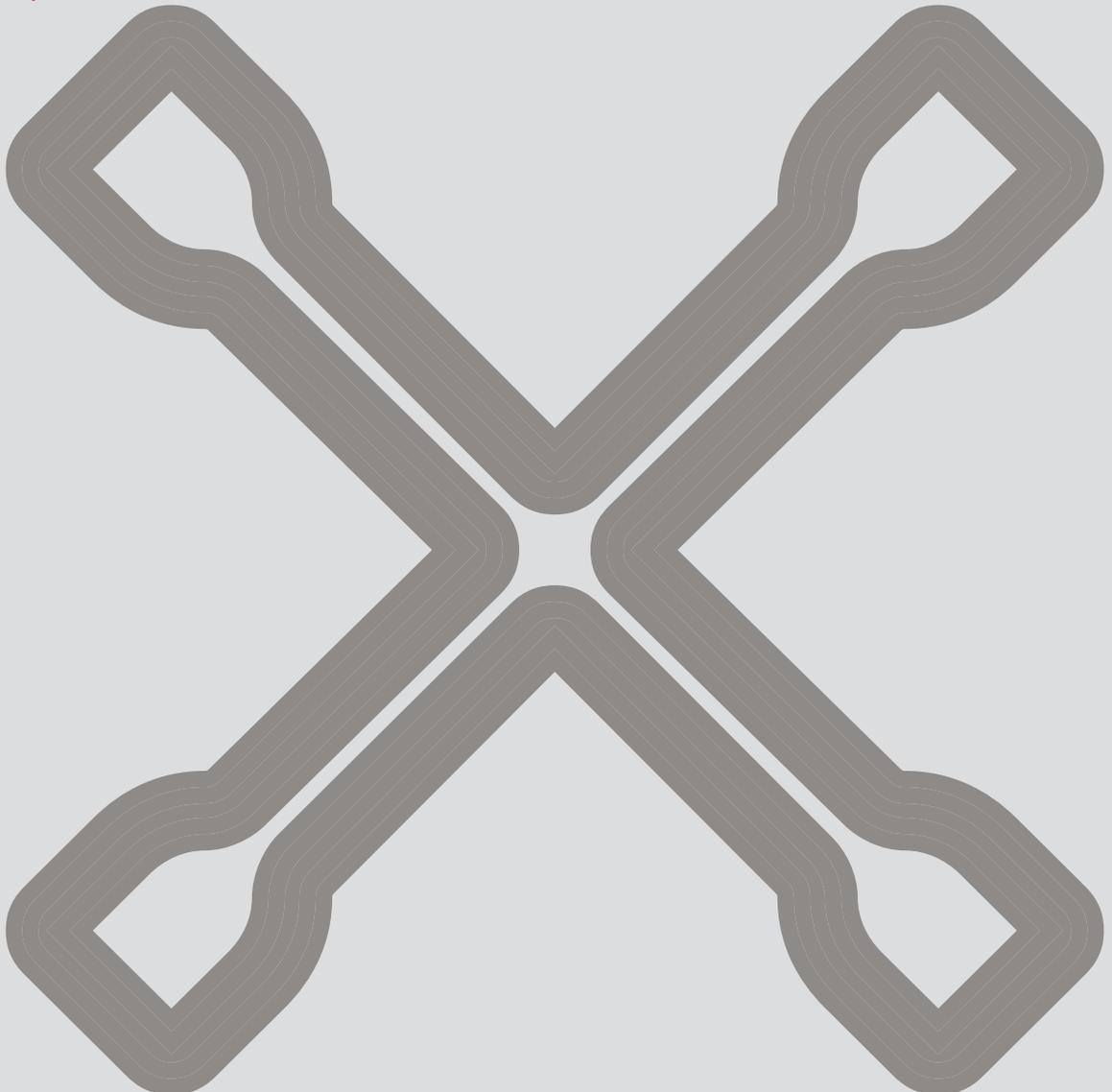
Membership costs from just £2.50 per month; a special rate for students up to a year after graduating

[www.redeye.org.uk](http://www.redeye.org.uk)  
[@RedeyeNetwork](https://www.instagram.com/RedeyeNetwork)





# SECTION THREE: NUTS AND BOLTS





# Dodge The Shredder - The

-name  
-expla  
two s

©Dodge The Shredder & The Atomic System - copyright Emilia Telese 2001 - 2013

- how will the public benefit?
- how many people will see it?
- what will they get out of it?



- how will you benefit as an artist?
- short term benefits
- long term benefits



- insert timetable with:
- research & development
- production time
- marketing
- exhibition
- evaluation



## ARTIST'S PAGE: EMILIA TELESE

Emilia Telese is an artist and writer based in Sussex. Born in Italy, Telese graduated in painting from the Fine Arts Academy in Florence in 1996, following studies in literature and philosophy. Her practice spans several art forms, including interactive and body-responsive technology, film and live art, installation, literature and public art. Her work often involves site-specific interventions in non-conventional spaces. Alongside her practice, she is a visiting lecturer in more than ten art institutions in the UK and at the Palermo Academy of Fine Arts and the Pistoletto Institute in Italy; she was part of Paradox, the European Forum for the Fine Art, which looks at the implications and consequences of changes (social, economic and cultural) on fine art practice and higher education in Europe. Telese works with UK and international arts organisations as a trainer and consultant specialising in professional development advice for artists.

[www.emiliatelese.com](http://www.emiliatelese.com)

Emilia Telese. *Dodge The Shredder*, 2013.

# Atomic System® for writing holistic artists' proposals



your project  
in it in  
entences

project  
description

- why are you doing it?
- what are the ideas behind it?
- why should it be funded?

philosophy

- describe project location
- is it site-specific?
- have you confirmed an exhibiting space?

location

YOUR PROJECT

artists &  
partners

- who are you?
- who else is involved?
- attach CV

technical  
details

- how will you do it?
- what will the public experience?
- describe technical specifications
- attach budget with income & expenses
- don't forget artists' fees!

Shredder logo by Antonio Dell'Inghila





## Nuts and bolts

**This section sets out some of the nuts and bolts of being an artist: where to find opportunities and how to assess them, apply for them and be paid fairly.**

It's important to form a plan in the first few years out of art school – essentially a 'plan of attack', which you can return to periodically to see how you are getting along.

### APPLYING FOR AND ASSESSING OPPORTUNITIES

The first way to increase your success rate when applying for opportunities is by being selective about the applications you actually make. Artists are constantly bombarded with 'opportunities' they may or may not want to apply for. These are advertised through specialist websites such as a-n, which promotes over £20m worth annually, as well as via social media, newsletters and e-bulletins. You can sign up to get this information from art-form specific, local, national and international organisations.

Opportunities can include everything from volunteering and internships in arts organisations, to online galleries expecting you to send high-res images and sign-up fees, and public art commissions and residencies wanting written proposals in response to specific briefs. The onus, as ever, is on the individual artist to sort the good from the bad, in order to find genuine opportunities and future collaborators.

So how can artists identify which are the most appropriate opportunities to invest their time and money on following up? We asked a selection of artists and advisers for some tips.

A F

#### Can you trust them?

Check the websites, Google the organisations, get the low-down. If they're asking for money upfront from you to participate... treat with great caution.

Manick Govinda, Artsadmin

#### Are they professional?

If you've responded to an opportunity and been successful but find there are issues you are uncomfortable with once contracts are presented, discuss this with the organisers and, particularly in the area of fees, indicate the going rate for the type of work on offer. You can cite other projects as examples, or use a-n's [artist's fees toolkit](#) as evidence.

Caroline Wright, artist

### **Are they interested in your kind of work?**

Do your homework and always ask for and read the additional information. Check out websites to get an idea of past projects or exhibitions and an understanding of the kind of work they are interested in.

Catherine Bertola, artist

### **What's the risk?**

The value and risk involved can be judged on the amount of information an organiser provides. An opportunity that starts by telling you exactly when, how, who, why, what, where, how long and how much... is probably low risk and well organised. The opportunity that starts with maybe, could be, possibly, might have, you will pay... is probably high risk and disorganised. Each experience has something to offer and it all depends on what you stand to gain or lose as an artist, balanced against this information that decides your willingness to participate.

Michael Cousin, artist

### **What exactly is the deal?**

What's on offer? Are they paying you? Will there be support? Who's paying for transport, insurance, publicity? Find these things out first before you part with any work, money and time.

Emilia Telese, artist

### **Is it right for you?**

Spend time researching the origin of the opportunity – whether that's a gallery, organisation, festival, public art body or other. You can then decide if your work is appropriate and if you are at the right stage in your career to make an application. If you feel unsure about aspects of an opportunity, research examples of other projects that are similar and make a comparison. This is particularly useful as regards assessing fees and payments.

Caroline Wright, artist

### **Does it fit with your vision?**

You should be fairly clear about who you are and what you can and would like to achieve in the long and short term. Then ask yourself: Is accepting this opportunity going to help me to get what I eventually want? Make a check list of pros and cons such as: Will it improve my track record? Offer me a financial reward? Give me a promotional opportunity? Be enjoyable or fulfilling? Teach me new skills? Strengthen my network? Give me time/money to develop new work? If the opportunity you are offered is all give and no gain, you are probably wasting your time.

Mir Jansen, Yorkshire Artspace

Don't forget to ask yourself what it is that you want to get out of it... and remind yourself of this if you get the opportunity.

Emilia Telese, artist

Read more about assessing opportunities [here](#)



**Emily Campbell** and Signpost editor **Anna Francis** provide a practical template for writing proposals.

## What makes a good proposal?

**Before you start your proposal, consider what it is you are proposing – is it an event, a creative project, an exhibition? The answer will have an impact on the approach you take.**

If you are responding to a call, rather than negotiating your own project, make sure you have carefully read the application details, understand what is being asked for and know what the requirements are. If you need to clarify any details for the application, there may be an opportunity to ask questions before submitting it. If this is an option, it's always a good idea to get in touch and make yourself known to the selection panel. Make sure all communication is polite and professional.

Selection panels for projects will consider the following when looking at your proposal:

- ✿ Does the proposal show a high level of creativity and quality?
- ✿ Does the proposal respond to the brief (where there is a brief)?
- ✿ Does the proposal meet the aims of the project?
- ✿ Is the proposal realistic and achievable, and has this been demonstrated well?

### WRITING A PROPOSAL

**Project name:** Call your project something that sums up what it is you are interested in. Try and think of words that describe the core interest rather than the aesthetic/descriptive nature of the project. The title might be the name of your project/piece of work.

**Introduction:** A short paragraph that details your personal response to the project, setting out why you are interested in exploring this particular idea. This could include information about previous work and should give the reader a clear idea of your background and interests as a creative practitioner, and what makes you relevant to the project. It should be the hook that encourages potential commissioners/employers to read on.

**Rationale:** This is the part where you set out the particular area of research that your work responds to and is situated within. It is where you explain why your project is needed and what makes your idea different to other similar projects. You should also establish here what it is that interests you as an individual and practitioner.



top tip



After you graduate you'll chase opportunities and in doing so you'll have to define yourself and your practice with words over and over again. Each time you do that, the last thing you wrote will make you shudder. That's fine – you're getting better! You won't be a new graduate for long, so seek out all the opportunities that are specifically for you, such as residencies that will help you meet people. People are really important – they will make you do things.

Bethan Lloyd Worthington.

**Delivering the requirements of the project:** This is a really important part of any proposal. Exactly what is the project? Describe what you intend to and how you are you going to do it. What kinds of activities may take place and with whom, where or what will you engage with? When will the project take place? Write yourself a timeline, showing what sorts of activity will happen when.

You should also describe what the outcomes will be. For example, what will be produced by the end of the project? If at this stage you are not sure, it is OK to say that the process of investigation will lead to a more conclusive idea about what will be produced. It is, however, a good idea to make suggestions and also to include images/examples of other work, and examples of the methodology that you intend to use to carry out your project.

**Think about resources:** How much money will your proposal cost? Do a break down, including charges from other suppliers and resource providers. Make it clear if there are other people you'll need to work with in order to carry out the project, and if so who are they and how you will access them? What equipment will you need and where will you get it from? Do you need rooms/space for your project? And how will you promote the project – do you need an advertising strategy? And if fundraising is needed, how do you intend to go about this? Can you get sponsorship or support in kind?

**Risks and health and safety:** Do a risk assessment by identifying any known risks that could affect your ability to carry out the project. Then set out alternative solutions if any of those risk factors were to take place, concentrating on the areas of highest risk. This may be as simple as a trip hazard from an electric wire or consent slips for photographs, to failure to raise funds/identify professional partners.

**Images:** Include images/diagrams/plans where appropriate. If you have logos/advertising materials for your project (even if these are working documents) these should also be included in the proposal. Create mock-ups where you can – show the work on site if possible. Help the selection panel to see your vision.

**The pain of rejection:** If after all that hard work you aren't selected, don't despair. Remember that an unsuccessful application doesn't necessarily mean you had a bad idea. There can be all sorts of reasons why you were not chosen: logistics, short or wrong resources, personal preference of the selection team. And the hard work you put into this application and the development of your idea is not wasted: keep the idea on the back burner, and see if it can be adapted for another opportunity.

Emily Campbell is an artist, designer and educator, with extensive experience of large-scale art works in the public realm and within healthcare settings.

[www.emilycampbell.co.uk](http://www.emilycampbell.co.uk)



## How to price your work

**Deciding what to charge for your work when you've only just graduated can be confusing. Here, a variety of visual art professionals offers some advice.**

### Be realistic – do your research

My advice to graduates is be realistic and do your research. Visit respected spaces showing and selling work by artists at a similar career point (your peer group) and decide whether the pricing is fair. Bear in mind that recent graduates showing in a gallery may well have gallery commission included in the final sale price – usually 30-50%. Directly after college, you want to be building enduring relationships, so be pragmatic – it's better to sell a work at a negotiated price to a respected gallerist, curator or collector than to stick to your guns and stay with a price that they consider too high. Anyone serious about your work won't be interested in exploiting you but may be looking at paying closer to £1,000 for a painting from a recent graduate rather than £10,000. A good starting point is articles that will help give you a baseline, such this [Artquest piece](#) and a-n's [toolkits](#) and [fees](#) pages.

Lucy Day, curator, [www.lucyday.co.uk](http://www.lucyday.co.uk)

### Take your cue from the work itself

Take your cue about pricing your work from the work itself. Do you make work that would sell best with a lo-fi vibe, in an edition of hundreds and fairly cheap? Or does your work suggest something quieter and rarer, a more exclusive approach with a higher price tag? There needs to be a logic that follows through from the work you make, where you show it, who your market is, and how the price is pitched. [Artquest's page about selling](#) is great (and includes a tip on pricing).

Sue Jones, curator Whitstable Biennial [www.whitstablebiennale.com](http://www.whitstablebiennale.com)

### Identify the cost price first

Are you charging enough? First you need to identify the cost price of your product, and include all your costs (don't forget all your overheads). Many young artists just pluck a figure out of the air without knowing how much it actually costs them to produce something. You can find a detailed but easy to follow seven-step guide to calculate the price of your product on the [Design Trust site](#).

When you start selling to retailers, shops and galleries you might get confused with all the different price terminology: cost price, wholesale price, trade discounts. To come across as credible and



professional you need to know the difference between all of them. You can find out more [here](#). And don't forget that most retailers will make a mark up of 2-3 times your trade price, so if your trade price is £40 they will sell it for anything between £80-£120.

Patricia van der Akker, The Design Trust, [www.thedesigntrust.co.uk](http://www.thedesigntrust.co.uk)

### Pricing work that isn't commercial

How do you price your work, when it isn't immediately commercial?

That's difficult to answer as I don't really have anything to sell! I sell publications and merchandise-type stuff on my website, but I like to keep the prices low and include P&P so it's as simple as possible for people to get hold of. For me, it's more about getting the stuff out there than making money. I would prefer to rely on an income from teaching and artist's fees for exhibitions or events, so as not to fall into the trap of deliberately creating 'commodities'.

Ellie Harrison, artist, [www.ellieharrison.com](http://www.ellieharrison.com)

## Advice on copyright: know your rights

**As you start getting your work in exhibitions and online, it is important to know your rights when it comes to copyright. The one-stop shop for advice and support is the Design and Artists Copyright Society (DACS).**

**Founded by artists including Eduardo Paolozzi, Susan Hiller and Elaine Kowalsky, it is a not-for-profit visual arts rights management organisation that was established to protect artists' rights and ensure they are recognised both financially and morally.**

DACS translates rights into revenues for artists and their heirs, helping to sustain their practice and livelihood; in 2011, it distributed over £8.2 million of royalties to artists and their beneficiaries. DACS actively campaigns on behalf of visual artists.

[www.dacs.org.uk](http://www.dacs.org.uk)



## DACS: Helping artists make the most of their copyright

**Understanding copyright can seem like a daunting task but it doesn't have to be. As an art graduate, getting to grips with the basics of copyright will help you benefit financially from your creations and control how your work is used by others.**

One of the most common questions artists ask DACS is 'how do I register my copyright?' The simple answer that in the UK you don't have to. You enjoy copyright protection from the moment your work is created. However, your work must also be 'original' in the sense that it is not copied from someone else, and it must be recorded in a permanent way – copyright does not protect ideas or concepts but the expression of these ideas in a material form. A painting is one example of this.

It's also good practice to keep records and evidence of your art work. Signing your work is the simplest way to do this, as well as marking your work with the international © symbol followed by your name and the year of creation. This ensures that anyone who wishes to use your work will know that you own the copyright.

The great thing about copyright is that long after you have created your work of art you can continue to make money from it. It's a common myth that when you sell your physical work the copyright is transferred to the buyer. This is not true – the copyright will remain with you, so you can continue to profit from it even when the artwork is resold.

If someone wants to reproduce your work, such as in a book or on a t-shirt, you can grant them a licence instead. Keeping your copyright puts you in control because you can agree how the work can be reproduced and you can charge a fee for the intended use. There may also be royalties for you if your work is published in a book or magazine and then photocopied or scanned at a later date.



Angela de la Cruz.  
© Ione Saizar 2013

### Artist's Resale Right

Thanks to the Artist's Resale Right, introduced in the UK in 2006, you can also benefit from royalties if your work is resold by a gallery, dealer or auction house for over €1000. This is the most significant new right for visual artists in recent times, giving you an ongoing stake in the value of your work.

"I think it is great that artists can benefit when their work is re-sold," says artist Angela de la Cruz. "Receiving my first royalty from DACS felt well deserved. Why shouldn't the artist get some too?"

Artist Chantal Joffe adds: "I like the fact that DACS provides me with a statement so that I can keep track of the royalties I get. It is a brilliant service."

Chantal Joffe.  
© Brian Benson 2013

DACS can help you make the most of your copyright throughout your career. Contact DACS to find out how: [membership@dacs.org.uk](mailto:membership@dacs.org.uk) or [www.dacs.org.uk](http://www.dacs.org.uk)

### About DACS

DACS was established by artists for artists almost 30 years ago. As a not-for-profit rights management organisation, it provides services to artists that help sustain their practice and livelihood.

To keep up to date with all the latest news from DACS, visit [Facebook.com/DACSforArtists](https://www.facebook.com/DACSforArtists) or follow us on Twitter at [@DACSforArtists](https://twitter.com/DACSforArtists)

[www.dacs.org.uk](http://www.dacs.org.uk)



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[www.counterwork.co.uk](http://www.counterwork.co.uk)

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#### QUESTION AND ANSWER:

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Question from Alex Hackett graduating from Oxford Brookes University with a BA Hons in Fine Art, to artist Rich White.

**Question: What can I realistically expect to achieve/be successful in, in terms of residencies and shows, as an emerging artist?**

**Answer: My practice is quite specific – I rarely make work unless I have an exhibition or event to show at and the work is made on site for the location it is to be shown in. So the bulk of what I do consists of applying, promoting, planning, and more applying. Then, every now and then, I actually make something. Last year I applied for approximately 70 opportunities. Eight of those applications were successful – that’s a hit rate of 1 in 8.75. For each of these I spent approximately four days building or making each work (not counting thinking time, which is very important), making drawings, CAD models and photomontages to test ideas, site visits and material hunting. That’s 32 days out of 365 spent making work. Of the remaining days, about half are spent working on other jobs to support myself; I’m an assistant to a small number of sculptors, technician at a gallery, and do other freelance creative jobs when they arise. Excluding weekends and holidays, I spend 152 days selling myself and applying for opportunities, and 32 days making work, or thereabouts. I am a responsive artist – my practice requires an external impetus, such as a commission or exhibition. This provides the inspiration for the work – the purpose to create.**

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#### QUESTION AND ANSWER:

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Question from Barbara Witkowska, graduating from Staffordshire University, in BA (Hons) Fine Art, to Ceri Hand, gallerist.

**Q: How I can approach galleries and get them interested in my work? What makes an artist an attractive ‘product’ for a gallery to represent?**



**A. Research which gallery programmes fit with your work; know your context – attend previews, read magazines, go to art fairs and biennials; apply to as many contemporary prizes, residencies, open exhibitions as possible; don’t wait to be invited to exhibit, DIY; utilise diverse distribution platforms; make sure your CV has as many recognised exhibition venues/ awards/ prizes on as possible; build your database – know which press, curators, artists to align yourself with; keep your website/ blog up to date; make lots of work; take risks; get framing/installation advice; take good documentation photographs; be patient!**





## Toolkits and guides on [www.a-n.co.uk](http://www.a-n.co.uk)

**For all those working in the visual arts, there's a host of important and useful information, some of which you'll need a subscription to access.**

### TOOLKITS

These great 'toolkits' will go a long way to helping you with many of the questions we've explored in this section of Signpost.

Toolkits are useful, practical kits, supporting you in the following areas:

- ✿ **The Artist's Contracts Toolkit** is an introduction to the contractual process, enabling artists to assess contracts and to build their own;
- ✿ **The Artist's Development Toolkit** enables artists and students to develop themselves and their practice. It provides self-reflective material suitable for any career stage and allows artists to review their position and explore ways of developing;
- ✿ **The Artist's Fees Toolkit** takes artists step-by-step through a process to calculate an individual daily rate and prepare quotes for freelance work;
- ✿ **The Artist's Studios Toolkit** is a step-by-step guide to developing group studios. It is designed for you to envision what it is you want to achieve and to deconstruct your initial ideas through assessing the options and making a plan.

These are available at: [www.a-n.co.uk/toolkits](http://www.a-n.co.uk/toolkits)

### PRACTICAL GUIDES

The a-n site has plenty of practical guides to provide support and advise to artists. Topics covered include: how to set up in business, organise events, and make proposals; your responsibilities on copyright, insurance and health and safety; the best way to price work, approach galleries, get legal advice and collect debts. The guides are written by artists, curators and arts experts and act as an introduction to being professional as an artist.

These are available to Subscribers at:  
[www.a-n.co.uk/practical\\_guides](http://www.a-n.co.uk/practical_guides)

See page 58 for more details about the a-n Artist + AIR membership package.



## SECTION FOUR: DOING IT YOURSELF



## ARTIST-LED

## HOT 100

The 'ARTIST-LED HOT 100' is an artwork by Kevin Hunt that aims to draw attention to some of the most superb activity being facilitated by emerging independent artists and curators right now in the UK.

Formulated around a subjective scale of nonsensical proportions, organisations are rated on notions of provision, beauty, recommendation, favouritism, friendship and function alongside the importance of highlighting the obscure and those out on a limb. The final list charts the galleries, curatorial projects, publishing groups, studio collectives, platforms, commissioners and critical movers and shakers of the artist-led world at this specific moment in time in no real specific order.

## KEY

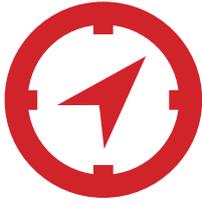


ROVING



ONLINE

<b>The Royal Standard</b> - Liverpool	<a href="http://www.the-royal-standard.com/">http://www.the-royal-standard.com/</a>	<b>Catalyst Arts</b> - Belfast	<a href="http://www.catalystarts.org.uk/">http://www.catalystarts.org.uk/</a>
<b>Supercollider</b> - Blackpool	<a href="http://www.supercolliderhq.org.uk/">http://www.supercolliderhq.org.uk/</a>	<b>Platform</b> - Belfast	<a href="http://www.platformartsbelfast.com/">http://www.platformartsbelfast.com/</a>
<b>ST Artspace</b> - Sheffield	<a href="http://www.startspace.org/">http://www.startspace.org/</a>	<b>Satis House</b> - Belfast	<a href="http://www.satis-house.com/">http://www.satis-house.com/</a>
<b>PSL</b> - Leeds	<a href="http://www.projectspsleeds.org.uk/">http://www.projectspsleeds.org.uk/</a>	<b>Space in Between</b> - London	<a href="http://www.spaceinbetween.co.uk/">http://www.spaceinbetween.co.uk/</a>
<b>BAZ</b> - Birmingham	<a href="http://www.bazbazbaz.com/">http://www.bazbazbaz.com/</a>	<b>Auto Italia South East</b> - London	<a href="http://autoitaliasoutheast.org/">http://autoitaliasoutheast.org/</a>
<b>XO</b> - Leeds	<a href="http://www.xo-xo.co.uk/">http://www.xo-xo.co.uk/</a>	<b>Superclub Gallery</b> - Edinburgh	<a href="http://www.superclubstudios.com/">http://www.superclubstudios.com/</a>
 <b>Accidental Purpose</b>	<a href="http://www.accidentalpurpose.net/">http://www.accidentalpurpose.net/</a>	<b>Bristol Diving School</b> - Bristol	<a href="http://www.bristoldivingschool.net/">http://www.bristoldivingschool.net/</a>
<b>N/V_PROJECTS</b> - London	<a href="http://www.nvprojects.co.uk/">http://www.nvprojects.co.uk/</a>	<b>SWG3</b> - Glasgow	<a href="http://www.swg3.tv/">http://www.swg3.tv/</a>
<b>Arcadia Missa</b> - London	<a href="http://www.arcadiamissa.com/">http://www.arcadiamissa.com/</a>	 <b>Or - Bits</b>	<a href="http://or-bits.com/">http://or-bits.com/</a>
<b>Almanac</b> - London	<a href="http://almanacprojects.com/">http://almanacprojects.com/</a>	<b>Yuck 'n Yum</b> - Dundee	<a href="http://www.yucknyum.com/">http://www.yucknyum.com/</a>
<b>LIMAZULU</b> - London	<a href="http://www.limazulu.co.uk/">http://www.limazulu.co.uk/</a>	<b>Lincoln Art Programme</b> - Lincoln	<a href="http://www.lincolnartprogramme.co.uk/">http://www.lincolnartprogramme.co.uk/</a>
<b>CORFU</b> - London	<a href="http://welcometocorfu.org/">http://welcometocorfu.org/</a>	<b>PLAZAPLAZA</b> - London	<a href="http://www.plazaplaza.co.uk/">http://www.plazaplaza.co.uk/</a>
<b>Airspace Gallery</b> - Stoke on Trent	<a href="http://www.airspacegallery.org/">http://www.airspacegallery.org/</a>	 <b>bubblebyte.org</b>	<a href="http://bubblebyte.org/">http://bubblebyte.org/</a>
<b>Grand Union</b> - Birmingham	<a href="http://www.grand-union.org.uk/">http://www.grand-union.org.uk/</a>	<b>Meter Room</b> - Coventry	<a href="http://www.meterroom.org/">http://www.meterroom.org/</a>
<b>The Lombard Method</b> - Birmingham	<a href="http://thelombardmethod.org/">http://thelombardmethod.org/</a>	<b>MOVEMENT</b> - Worcester	<a href="http://www.movementtimetable.com/">http://www.movementtimetable.com/</a>
<b>g39</b> - Cardiff	<a href="http://www.g39.org/">http://www.g39.org/</a>	<b>Down Stairs</b> - Herefordshire	<a href="http://downstairsgallery.co.uk/wp/">http://downstairsgallery.co.uk/wp/</a>
<b>Motorcade Flash Parade</b> - Bristol	<a href="http://www.motorcadeflashparade.com/">http://www.motorcadeflashparade.com/</a>	<b>British Racing Green</b>	<a href="http://www.b-r-g.org/">http://www.b-r-g.org/</a>
<b>Embassy</b> - Edinburgh	<a href="http://www.embassygallery.org/">http://www.embassygallery.org/</a>	<b>LOCWS International</b> - Swansea	<a href="http://www.locwsinternational.com/">http://www.locwsinternational.com/</a>
<b>Lionel Dobie Project</b> - Manchester	<a href="http://lioneldobieproject.com/">http://lioneldobieproject.com/</a>	<b>Banner Repeater</b> - London	<a href="http://www.bannerrepeater.org/">http://www.bannerrepeater.org/</a>
 <b>Copeland Book Market</b> - London	<a href="http://www.copelandbookmarket.com/">http://www.copelandbookmarket.com/</a>	<b>Eastside Projects</b> - Birmingham	<a href="http://www.eastsideprojects.org/">http://www.eastsideprojects.org/</a>
<b>Crates</b> - Margate	<a href="http://cratespace.co.uk/">http://cratespace.co.uk/</a>	<b>Black Dogs</b> - Leeds	<a href="http://www.black-dogs.org/">http://www.black-dogs.org/</a>
<b>Two Queens</b> - Leicester	<a href="http://www.2queens.com/">http://www.2queens.com/</a>	 <b>Lucky PDF</b> - London	<a href="http://luckypdf.com/">http://luckypdf.com/</a>
<b>Transmission</b> - Glasgow	<a href="http://www.transmissiongallery.org/">http://www.transmissiongallery.org/</a>	<b>It's Our Playground</b> - Glasgow	<a href="http://itsourplayground.com/">http://itsourplayground.com/</a>
<b>David Dale Gallery</b> - Glasgow	<a href="http://www.daviddalegallery.co.uk/">http://www.daviddalegallery.co.uk/</a>	<b>CAZ</b> - Penzance	<a href="http://www.cazart.org.uk/">http://www.cazart.org.uk/</a>
<b>The Duchy</b> - Glasgow	<a href="http://theduchygallery.blogspot.co.uk/">http://theduchygallery.blogspot.co.uk/</a>	<b>L.I.E.</b> - Plymouth	<a href="http://www.l-i-e.co.uk/">http://www.l-i-e.co.uk/</a>
<b>Rogue</b> - Manchester	<a href="http://www.rogueartistsstudios.co.uk/">http://www.rogueartistsstudios.co.uk/</a>	<b>The Woodmill</b> - London	<a href="http://www.woodmill.org/">http://www.woodmill.org/</a>
<b>Malgras Naudet</b> - Manchester	<a href="http://malgrasnaudet.tumblr.com/">http://malgrasnaudet.tumblr.com/</a>	<b>Queens Park Railway Club</b> - Glasgow	<a href="http://www.queensparkrailwayclub.co.uk/">http://www.queensparkrailwayclub.co.uk/</a>
<b>Rhubaba</b> - Edinburgh	<a href="http://www.rhubaba.org/">http://www.rhubaba.org/</a>	<b>YH485</b>	<a href="http://www.yh485press.org/">http://www.yh485press.org/</a>
<b>Generator Projects</b> - Dundee	<a href="http://generatorprojects.co.uk/">http://generatorprojects.co.uk/</a>	 <b>blip blip blip</b> - Leeds	<a href="http://blipblipblip.co.uk/">http://blipblipblip.co.uk/</a>
<b>Trade Gallery</b> - Nottingham	<a href="http://www.tradegallery.org/">http://www.tradegallery.org/</a>	<b>Hotel</b> - Manchester	<a href="http://cargocollective.com/hotel/">http://cargocollective.com/hotel/</a>
<b>Outpost</b> - Norwich	<a href="http://www.norwichoutpost.org/">http://www.norwichoutpost.org/</a>	<b>B.C.</b> - London	<a href="http://www.bazandchaz.com/">http://www.bazandchaz.com/</a>
<b>Supersaurus</b> - Swansea	<a href="http://studiosupersaurus.tumblr.com/">http://studiosupersaurus.tumblr.com/</a>	<b>Hunt and Darton Café</b>	<a href="http://huntanddartoncafe.com/">http://huntanddartoncafe.com/</a>
<b>Aid &amp; Abet</b> - Cambridge	<a href="http://aidandabet.co.uk/">http://aidandabet.co.uk/</a>	<b>LEGION TV</b> - London	<a href="http://www.legion-tv.com/">http://www.legion-tv.com/</a>
<b>The Newbridge Project</b> - Newcastle	<a href="http://thenewbridgeproject.com/">http://thenewbridgeproject.com/</a>	<b>Nous Vous</b> - Leeds / London	<a href="http://www.nousvous.eu/">http://www.nousvous.eu/</a>
<b>Nom de Strip</b> - Plymouth	<a href="http://nomdstrip.co.uk/">http://nomdstrip.co.uk/</a>	<b>Panel</b> - Glasgow	<a href="http://wearepanel.co.uk/">http://wearepanel.co.uk/</a>
 <b>Peles Empire</b> - London	<a href="http://www.pelesempire.com/">http://www.pelesempire.com/</a>	<b>SUPERNORMAL</b> - Oxfordshire	<a href="http://www.supernormalfestival.co.uk/">http://www.supernormalfestival.co.uk/</a>
<b>The Sunday Painter</b> - London	<a href="http://www.thesundaypainter.co.uk/">http://www.thesundaypainter.co.uk/</a>	<b>X Marks the Bookshop</b> - London	<a href="http://www.bokship.org/">http://www.bokship.org/</a>
<b>Many</b> - Glasgow	<a href="http://www.manystudios.co.uk/">http://www.manystudios.co.uk/</a>	 <b>Alpha 60 Projects</b>	<a href="http://www.alpha60projects.org/">http://www.alpha60projects.org/</a>
<b>MEXICO</b> - Leeds	<a href="http://www.m-e-x-i-c-o.co.uk/">http://www.m-e-x-i-c-o.co.uk/</a>	 <b>The Artists Bond</b>	<a href="http://www.artistsbond.co.uk/">http://www.artistsbond.co.uk/</a>
<b>Goat Major Projects</b> - Cardiff	<a href="http://www.goatmajorprojects.com/">http://www.goatmajorprojects.com/</a>	<b>The Attic</b> - Nottingham	<a href="http://www.onethoresbystreet-attic.org/">http://www.onethoresbystreet-attic.org/</a>
<b>Division of Labour</b> - Worcestershire	<a href="http://www.divisionoflabour.co.uk/">http://www.divisionoflabour.co.uk/</a>	<b>Five Years</b> - London	<a href="http://www.fiveyears.org.uk/">http://www.fiveyears.org.uk/</a>
 <b>Eastern Surf</b>	<a href="http://eastern-surf.tumblr.com/">http://eastern-surf.tumblr.com/</a>	<b>Vulpes Vulpes</b> - London	<a href="http://vulpesvulpes.org/">http://vulpesvulpes.org/</a>
<b>Project Number</b> - London	<a href="http://www.projectnumber.org/">http://www.projectnumber.org/</a>	<b>Mermaid and Monster</b> - Wales	<a href="http://mermaidandmonster.wordpress.com/">http://mermaidandmonster.wordpress.com/</a>
<b>French Riviera</b> - London	<a href="http://www.frenchriviera1988.com/">http://www.frenchriviera1988.com/</a>	<b>SAVORR</b> - Norwich	<a href="http://www.savorr.co.uk/">http://www.savorr.co.uk/</a>
<b>The Last Gallery</b> - Llangadog	<a href="http://www.thelastgallerywales.blogspot.co.uk/">http://www.thelastgallerywales.blogspot.co.uk/</a>	<b>Loophole Supplements</b> - South West	<a href="http://www.loopholesupplements.org/">http://www.loopholesupplements.org/</a>
<b>The Toolshed Gallery</b> - Freme	<a href="http://toolshedgallery.com/">http://toolshedgallery.com/</a>	<b>Ohio</b> - Glasgow	<a href="http://www.facebook.com/0hi000/">http://www.facebook.com/0hi000/</a>
<b>Open School East</b> - London	<a href="http://openschooleast.org/">http://openschooleast.org/</a>	<b>Published and be Damned</b>	<a href="http://www.publishandbedamned.org/">http://www.publishandbedamned.org/</a>
<b>General Practice</b> - Lincoln	<a href="http://www.general-practice.net/">http://www.general-practice.net/</a>	<b>Café Royal</b> - North West	<a href="http://www.cafeyoyalbooks.com/">http://www.cafeyoyalbooks.com/</a>
<b>Karst</b> - Plymouth	<a href="http://www.karst-projects.org/">http://www.karst-projects.org/</a>	 <b>e-permanent</b>	<a href="http://www.e-permanent.org/">http://www.e-permanent.org/</a>
<b>The Penthouse</b> - Manchester	<a href="http://thepenthouseq.tumblr.com/">http://thepenthouseq.tumblr.com/</a>	<b>The Northern Charter</b> - Newcastle	<a href="http://thenortherncharter.org/">http://thenortherncharter.org/</a>



## “Make stuff happen”

**For most artists, waiting for opportunities to come their way isn't an option – instead, they get on with it and make stuff happen. With arts funding getting ever tighter, the DIY approach is a great way to make connections and get things done. DIY can work at any level, from instigating your own art project, to setting up an artist-led gallery or studio, to self-publishing.**

**Being active and providing opportunities for other artists as well as yourself is a great way to get noticed and can bring its own opportunities. But you need to be strategic about the connections you make and be clear on the direction you are taking. Running an artist-led project, for example, can take up a lot of time and your own practice can suffer. The a-n Artist's Development Toolkit can help you with advice on how to keep focused on your career as an artist.**

### QUESTIONS TO ASK YOURSELF, AND KEEP ASKING

- ✿ What do I do?
- ✿ What am I doing?
- ✿ What do I want to do?
- ✿ How do I do more of what I want to do, and less of what I don't want to do?
- ✿ Am I going in the right direction, if not, how do I change it?
- ✿ What am I good at?
- ✿ What do I need to learn?
- ✿ Where do I need to go next?
- ✿ What is/is not working for me right now?
- ✿ Who do I need to meet?

A F

#### **ARTIST'S PAGE: KEVIN HUNT**

Kevin Hunt is an artist and curator. Between July 2007 and January 2011 he was a director of The Royal Standard, an artist-led gallery, project space and social workspace in Liverpool. He was nominated for the Liverpool Art Prize 2013.

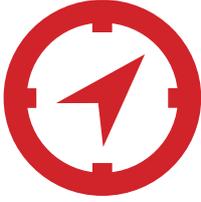
[www.kevin-hunt.co.uk](http://www.kevin-hunt.co.uk)

 **top tip**

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Don't just carry on blindly playing the game and doing what you think you're meant to. Really challenge yourself to think about what you care about in the world and what makes you happy. Create situations where you can work towards these as your goals, rather than some unattainable notion of 'success' that you've read about in a magazine or seen on TV. Ellie Harrison

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**Chris Brown** introduces a rulebook to guide you through the whys and wherefores of artist-led activity.

top tip



As a newly graduated artist aiming to develop my practice working within a collective studio space, I recommend Chris Brown's a-n article on artist-led activity. It's the kind of practical, hands-on information that cuts through the arts speak we are bombarded with in today's artworld. Jeannie Brown, artist, [www.jeanniebrownfineart.co.uk](http://www.jeanniebrownfineart.co.uk)

## Artists' strategies: artist-led activity

**The object of this game is to have a successful career as an artist. There is no limit to the number of players.**

Each player moves around the art world using any means to realise their personal definition of a successful artist by creating opportunities for the production and promotion of their art. It is at the discretion of each player whether to play selfishly or not.

### TO START

For many, the game starts in earnest on leaving college when a player's support system and ready-made peer group suddenly falls away. A player must renegotiate their working environment and methods to re-enter the game proper. There is no common starting point, and no generally recognised best route to pursue following this departure; the pathways through this game are more self-determined than in any other.

Players usually adopt one of two tactics: one is financially motivated, the other benefits a player's artistic practice. It is rare that these tactics can both be used during a single move, particularly in the early stages of the game; players are often required to switch between tactics on alternate moves.

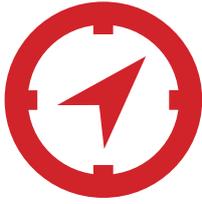
### STRENGTH IN NUMBERS

In the absence of a system that requires a player to constantly be creating art (such as college), many players find it beneficial to work collectively. Two or more players can often operate more efficiently than a solitary player. Allying oneself with other well-chosen players creates a critically supportive environment where exchange of ideas, tactics and opportunities can take place between moves.

This grouping also facilitates players to implement a key strategy in the game: securing a venue that can be used for workspaces, initiating exhibitions and/or projects. There are various reasons why a player might choose to create a platform that allows not just him/herself, but also his/her peers to promote their work. In some cases it may be an altruistic move to address the lack of suitable opportunities for exhibiting in a player's region, whereas for others it is a stepping stone to their own commercial success or wider recognition.

### WHO'S WHO

This game involves the wearing of many hats, also known as portfolio working. For example, you may find yourself alongside curators who are also artists, or co-exhibitors who are also lecturers. Many players have jobs that feed directly into or inform their practice: arts administrators, lecturers, designers, technicians, writers, even legal advisors and building site managers. Jobs that



are completely unrelated could still lend another useful skill to the player, for example, management. This 'supplement' tactic is beneficial to counter financial gaps left by a sporadic practice and can contribute to strengthening a player's network capacity.

### **BITING THE HAND**

Finding ways to finance one's manoeuvres throughout this game is imperative to avoid missing a turn or losing the game. To what extent players seek funding and from where depends on the scope of their playing tactics. Players may apply for funding from arts bodies and local authorities, and/or solicit backing from businesses and industries, private trust funds and individuals.

### **THERE IS ANOTHER WAY**

Artist-led activity has an empowering effect on those players who want to seek an alternative to handing over the control of promotion and presentation of their work. These entrepreneurial types take responsibility for creating their own platforms for presenting work, and with that comes the freedom to control how their work is seen and by whom. On a practical level, this activity is a DIY approach to promoting and presenting artwork; on a national level it is more a way of working, a mindset, than a prescriptive institution.

The impact that this grassroots activity has made to Britain's recent visual culture is formidable and has affected a move in critical attention away from what was previously regarded as the mainstream system. Whether this 'rulebook' can deliver an academic knowledge for playing the game is debatable, as each and every group of players has its own methods of playing depending on its particular aspirations, aims, abilities, quality controls and visibility. You make up your own rules as you go along.

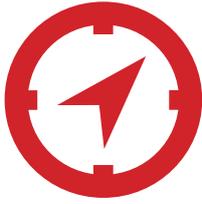
### **FAILURE IS WONDERFUL**

As with all games that require a level of good sportsmanship, it's not the winning that counts, it's the taking part. Players constantly push boundaries without the certainty of success when developing new work – it is a requirement of one's progress. For this reason, risk taking is a key factor of many aspects of play during the game. New players in particular often take risks, sometimes due to unfamiliarity with the game or because they commonly have little to lose and much to gain, but risk (and failure) equally plays an important part of an established player's game. With a well-planned risky move they can potentially advance to a higher level of play; a failed move inevitably leads to a better-executed one, and another step closer to success.

### **THE REVERSE IS ALSO TRUE**

All the rules that have been set out may be subject to change by future players.

Chris Brown is an artist and co-director of g39, Cardiff.  
[www.g39.org](http://www.g39.org)



Kevin Hunt:, Cave Art Fair, Liverpool 2012.



Kevin Hunt, *Deadpan* exhibition installation view, The Royal Standard Liverpool 2010.

## Q&A: KEVIN HUNT ON ARTIST-LED ACTIVITY

**You graduated from North Wales School of Art in 2005 and not long after that you became involved in The Royal Standard. Why did you decide to get involved in an artist-led initiative of this kind, and what benefits has it brought your practice?**

After graduating I planned to move back home to Liverpool temporarily – eight years later, I'm still here. Initially, I was just looking for a studio, somewhere to continue to make work. After a few false starts I heard of this new space being set up in an old pub in Toxteth by four recent JMU graduates – I was one of the first artists to take on a studio there early in 2006. After a year or so in that building we had to move out, and a decision was made to evolve the organisation, appointing a new team of directors (of which I was one) to maintain its continuation and move it forward. Double its original size, The Royal Standard re-opened in the summer of 2008 in the building it's still in today.

We all realised pretty quickly that together The Royal Standard was greater than the sum of its parts, and its potential became enormous. We secured Arts Council England funding for a two-year programme, recruited around 20 new studio members and aimed high, programming exhibitions and events. Eventually opportunities came our way we would never have dreamt of as a team of fairly recent graduates. This process continues today, with a rolling directorship modelled roughly on other successful artist-led spaces around the UK, and The Royal Standard continues to evolve and grow, recently expanding to become double the size once again. The constant change that new directors brings really excites me.

The Royal Standard has provided me with a great set of peers – artists, curators, writers and those that run galleries around the UK, who have subsequently become friends and collaborators over the years. This, out of all the benefits being involved in The Royal Standard has brought me, is the thing I value most.

**Do you have any advice for graduates considering setting up their own artist-led space?**

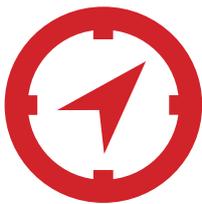
I'd say be brave, ambitious and take big risks. The Royal Standard definitely wouldn't be around today if none of us had taken any risks. We had no idea how to write a funding application or secure a lease on a building but we all had a great desire to make things happen, to make this work – and it paid off.

It's frustrating that in a city like Liverpool, despite all its cultural caché, there aren't more artist-led spaces. This kind of activity seems to come in waves, and often needs a stimulus to spark it into motion. With The Royal Standard, part of that stimulus was an understanding of the need for something to fill a gap between all the hefty public galleries, museums and institutions in the city (the highest concentration in any city in the UK outside London) and recent graduate activity. At that time there really was nothing on the level that The Royal Standard continues to position itself at, so my advice would also be to do something that is necessary, that matters, that is urgently needed – you know, if you build it they will come.

**CAVE art fair in Autumn 2012 was an amazing artist-led thing you instigated. From the outside, it looked like an enormous amount of work and quite a risky project. Was it?**

I suppose my involvement with The Royal Standard has given me a very 'can do' attitude to things as an artist, and I honestly believe that if you are passionate enough about a project, about making things happen, you can make it a reality. CAVE came out of that ethos, working alongside fellow Royal Standard studio member Flis Mitchell.

CAVE was enormous in every sense; we were propelling the idea of an artist-led art fair as far as we could, to see what would happen if nothing else. Several other Biennial festivals around the world have some kind of commercial activity happen during their opening weekend, so that visitors to the festival and the city can not only see great art but invest in it. It makes complete sense, and is illogical that until now Liverpool



Biennial had not had any kind of activity like this for the thousands of extra artists, curators, journalists and collectors who descend on the city during that weekend. CAVE provided this for Liverpool Biennial 2012.

With no funding, a little sponsorship, a hefty feasibility study, and a lot of goodwill CAVE manifested as a showcase of 45 of the most exciting artists working in the UK today without representation from a UK gallery. Consultation with over 50 artist-led organisations helped shortlist the artists and it was decided that any sales made would be commission-free. Flis and I did CAVE with no financial gain whatsoever. It wasn't about making money ourselves, but proving money could be made in this city from the sale of art (which we were told repeatedly wasn't ever going to happen!) If a market can be built or even just stimulated, which we hope CAVE did, then the ball has been rolled for the good of all of us, as artists operating in this city. It's that same Royal Standard ethos that definitely came into play when setting up CAVE.

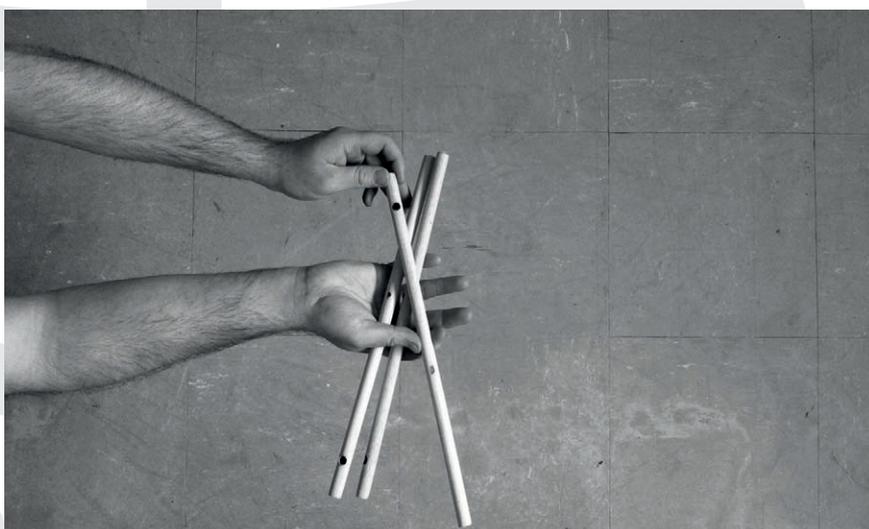
#### **Would you do it again?**

I don't know if CAVE will happen again, maybe it was part of a particular moment in time that felt

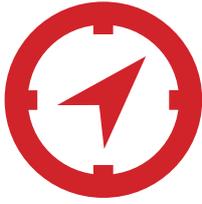
right. It's not up to us as two artists to create or maintain a market for the sale of art in this region, it just needed us to provoke the idea, to shake things up. I'd hope that if something like CAVE happened again, somebody else would take the initiative to do it – if they had the balls!

#### **You didn't go down the route of doing an MA after graduating, why was that?**

I didn't do an MA straight after graduating because I didn't get on one! I applied for and contemplated a few, and have since. Several years later I had interviews in mainland Europe. But in retrospect, all these things would have been wrong – I was too young. I think an MA is something you should do when you hit a wall, when you need that fresh impetus of thinking to break you out of your day-to-day monotony of making (or indeed not making). The Royal Standard has constantly provided me with that fresh impetus ever since I moved back to Liverpool and I suppose that is what has kept me here. I am tentatively considering applying for an MA next year, maybe, who knows, it depends on what happens next at The Royal Standard. I could find myself accidentally here for another eight years without really realising it!



Kevin Hunt, 2012.



**Catherine Roche** is an artist, lecturer and freelance writer based in Cardiff.

## Self-publishing

**Bookmaking as a form of artistic activity has a rich heritage and has played a significant if peripheral role within creative production for well over fifty years. In the last five years, however, a shift has occurred.**

**Artists' books and printed matter have gained a greater prominence, most noticeably through the sharp increase in artists' book fairs.**

At the core of artists' self-publishing is its relationship with control, dissemination and distribution of ideas. Following a clear historical precedent, self-publishing culture offers freedom from the editorial restrictions exerted by mainstream publishing and print distribution processes, whilst also circumventing gallery systems to reach new audiences. Publication is to make public. Authorship is entirely attributed to the artist, with ideas freely or affordably exchanged.

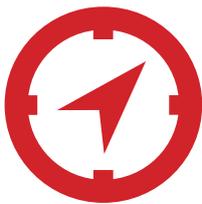
Banner Repeater, a successful artist-led project space and reading room, brings critical attention to the role of dissemination in artists' self-publishing. Sited on a London railway platform, Banner Repeater facilitates the distribution of artists' pamphlets, posters and printed material to the 4,000 commuters that pass through the station daily. "The technologies that can now be found easily online certainly contribute to a broader activity of what it means to 'publish'," says founder Ami Clarke. "Post-digital publishing makes use of all available technologies ... interest in the conventions of printing on paper is certainly far from over."

Clarke is one of the many who feel that technological advances offer unprecedented opportunities to the artist self-publisher.

The full article by Catherine Roche can be read on the a-n News site at [new.a-n.co.uk](http://new.a-n.co.uk)



Banner Repeater Archive.



**Bob Gelsthorpe** graduated from Cardiff School of Art and Design degree course in 2012. He immediately went on to set up artist-led studios, **B I T**, with two other recent graduates.

Two months after graduating Gelsthorpe talked about how things were going on his blog: 'Since leaving art school approximately two months ago, work naturally has taken a hit, to make more time for all manner of fun things like paying rent and working out council tax. However, I have been a lot more impulsive with making work.'

We caught up with Gelsthorpe to find out how the first year out of university has been and what's next for him and B I T.

[www.bobgelsthorpe.com](http://www.bobgelsthorpe.com)

## Q&A: ONE YEAR ON: SETTING UP AN ARTIST STUDIO

### **It's one year since your degree show, so how are you finding things and how's the job/practice balance?**

It's going well. I think practice naturally takes a hit after graduating, simply due to time and financial constraints. Alongside making a few new paintings, I've been working a lot more in video, and I've just finished a performance art course with Davida Hewlett, which has been great for instigating some ideas for future works.

### **What have been the big issues for you this year in setting up an artist-led studio?**

One rather big issue was regarding the lease for the building; when we got it from the estate agent is was too vague and had a few vital clauses left out. For example, the original document forbid us from subletting the building, which was the whole point of the studios. A great learning curve has been how to work with other people in more of a business context, because it's something that we didn't really talk about on my degree. I've been learning on the job with two of my best mates, so it's been quite slow and we're still learning now. The responsibility feels like a good thing, although it's a tricky dichotomy; having a studio in a building where your name's on the lease means that I sometimes I worry too much about getting everything [at the studio] up to scratch.

### **What would you say to any students finishing this year who are thinking of setting up their own studios?**

Do it. If there's enough of you, get together, do the research, ask your local council what empty properties

they might have, have a look around. But make sure you understand the legal jargon because that can leave you in a very vulnerable situation. And make sure you have fun with it – it's great having a studio complex on your own terms, it makes it all feel worth it.

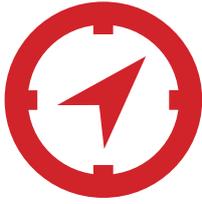
### **How do you choose which opportunities to apply for, and how do you sustain your own practice and the studios at the same time?**

It depends what I'm interested in at the time. If I have a curatorial proposal, I send it to places that I think will appreciate it and would be interested in similar ideas. When it comes to exhibiting my own work, I'll always show work if someone asks me to – within reason. Outside of that I usually apply for exhibitions that I would want to be a part of, ideally without a submission fee. The odd national exhibition is good to apply for too, just to gauge for yourself if there's good selectors; I applied for the Eisteddfod this year, not expecting to hear anything, but it's always worth a shot.

In terms of the studios/own practice balance, I think it's important to give yourself enough time to make work. Since graduating, I've had a good few months where curating has taken up the majority of my time; for the rest of the year I'm looking forward to concentrating on making work. I'm also looking to push my critical writing as much as possible. I've been thinking about an MA as well, but it's still enjoyable being out of education, so I might leave that for another year or two.

## top tip

Don't wait for opportunities to come along, make your own. Work together with other recent graduates – there's strength in numbers. Network as much as you can, go to openings and be aware of the artist-led activities in your region and beyond. Elena Cassidy-Smith, artist



What if you don't want to continue in higher education, but you still want to learn? All over the country there are artist-led spaces for critical debate and conversation, peer-to-peer support and networking opportunities. **Marcelle Holt**, founder of Manchester's DIY Art School, describes how this alternative art school supports recent graduates.



Marcelle Holt.

## DIY Art School: learning without education

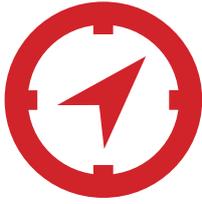
**DIY Art School (DIYAS) is a peer-led project made up of graduates from the class of 2012. It is part research, part social experiment, part art club. The group was founded to support each other to become creative independents; formalising our own agenda.**

We meet every Monday at our HQ at the Lionel Dobie Project in central Manchester. We work on collaborative projects (Chalet Residency/Merzbarn/Manchester & Rennes exchange) as well as supporting each other's individual practices. We do it because the transition from art school to the real world is brutal and we need each other right now.

DIYAS is more of a fourth year to art school. I set it up because I wasn't ready for an MA but I also wasn't finished with education. If I do go on to do an MA I want to be really thoughtful about it and give my practice a chance to breathe before heading back into an institution. Sometimes, people do an MA because they are stuck or need a platform to take their practice forwards; we wanted to see what we could do by ourselves through broadening our networks and increasing our opportunities, while having each other's backing and a structure that adds a backbone to the experience.

I instigated DIYAS because I was struggling with my degree show project. A lot of the language used at art school was about resolution – 'resolve your ideas', 'resolve your practice' – and I really struggled with that. The weight of the word led me to a block, so I created the pitch for DIY Art School as my degree show project because I needed to buy myself another year. I was able to utilise the platform of my degree show to sell the alternative model from within the institution. This led to being approached by the Lionel Dobie Project and being taken in under their year-long research project into curatorial practice. That gave me the support and, importantly, a physical base to move the project on.

We launched DIYAS with the Lionel Dobie Project and managed to attract a broad spectrum of graduates; mostly from Manchester School of Art but also from the Bolton (Interactive Arts, Three dimensional design, Illustration and Animation, History of Art, Fine Art & Textiles).



Are you thinking about working towards setting up your own business and becoming self-employed? Accountant **Russell Smith** guides you through the process.

## Becoming self-employed

**It is usual for artists at all stages of their career to be great jugglers: not only will we be working one or more part-time jobs, but we may also be set up as sole trader businesses or registered as self-employed.**

**One of the things that can seem most daunting about all of this is filling out a tax return. But contrary to what you may think, this is relatively easy, as long as you have planned ahead.**

So, what do you need to know? If you are employed, you (usually) work for one organisation, are paid net of tax and have set hours of work. If you are self-employed, you will be able to choose the work you do, choose the hours you work and take holidays when you like. Most artists will have a mix of income from sales of their work, commissions, residencies, workshops, teaching, arts administration, etc. Arts organisers can benefit from a portfolio of clients and project opportunities. This is why self-employment can be a good thing – it allows artists and arts organisers to work for many different people and perform more than one type of work.

### **HOW DO I BECOME SELF-EMPLOYED?**

You only need to do two things. Firstly, contact HM Revenue & Customs. Tell them you want to register as self-employed and the date you started your business (usually the date of your first expense rather than the date of your first sale).

Secondly, start paying Class 2 National Insurance. This costs a fixed sum per week and you can pay it monthly or six monthly (by direct debit). If your total income is less than a certain amount per year, you can get an exemption from paying Class 2 National Insurance. However, paying this contribution is generally a good thing since it counts towards your basic pension. You can find out current contribution rates on the HMRC website.

Once you've registered, HM Revenue & Customs will issue you with a 10 digit number called your unique tax reference (UTR). This is different to your NI number and is only issued to those who are self-employed.

### **WHEN DO I PAY THE TAX?**

You'll have to pay the tax on the year ending 5 April by the following 31 January. So that's almost a full ten months of holding the taxman's money in your bank account – remember not to spend it (see above). You also have to complete your online tax return by the 31 January (or by 31 October if you use a paper form). In your second year of self-employment, the taxman will collect tax on 31 July and 31 January. See the HMRC website for more information on paying your tax.

Read the full version this article at [www.a-n.co.uk/students/knowledge\\_bank](http://www.a-n.co.uk/students/knowledge_bank)

### Artsadmin: free, in-person advice for artists

From its Toynbee Studios home in East London, Artsadmin supports artists working in contemporary and interdisciplinary performance from across the UK, at all stages of their development.

Artsadmin's Advisory and Education team facilitate artistic and professional development through a range of projects, services and events. This range reflects Artsadmin's commitment to young people getting involved in making work for the first time, through to artists with established careers.

Artsadmin's three advisors offer free advice to individual artists and small groups. These sessions, usually in person and lasting around an hour, respond to questions and concerns artists bring; more general questions are addressed in the Frequently Asked Questions section online. Information and advice is also available by email, phone or skype.

Other services and activities Artsadmin provides for artists include online resources, a weekly e-digest newsletter and app, workshops led by Artsadmin's staff and invited artists, a summer performance project for 17-24 year olds, an annual paid traineeship, talks and the prestigious Artsadmin artists' bursaries.

To find out more about what Artsadmin offers and how you can get involved, visit [artsadmin.co.uk](http://artsadmin.co.uk) or contact Mary Osborn at [mary@artsadmin.co.uk](mailto:mary@artsadmin.co.uk) or 0207 247 5102.

[www.artsadmin.co.uk](http://www.artsadmin.co.uk)

**ARTS  
ADMIN.**



### PAC Home: supporting art production in the South West

Run by Plymouth Arts Centre, PAC Home is a network for artists, curators and writers in the South West.

Aiming to develop and raise engagement in contemporary art, PAC Home supports production through critical review and connection to a professional and global network.

Membership of PAC Home includes:

**Talks** – a programme of presentations by invited artists, curators and writers.

**Crits** – a chance to share work and get feedback on current projects.

**Away Days** – organised trips to regional and national venues and events with some travel bursaries available.

**1to1s** – advice sessions with invited guests on creative and professional development.

**3/5/7s** – short exchange residencies with regional and national partner venues.

**PAC Home Space** – a dedicated space for drop in use, with resource library and Wi-Fi access.

**Website listing** – free name and website listing on the PAC Home page.

Email [pachome@plymouthartscentre.org](mailto:pachome@plymouthartscentre.org) for more information or visit the PAC Home website.

[@PAC\\_Home](http://www.plymouthartscentre.org/pachome)



### Q-Art: critically engaged, peer-led learning

Q-Art organises open monthly crits across UK art colleges and gallery spaces for students, graduates, self-trained artists and those with an interest in art to meet, discuss and present work in a diverse and supportive environment.

A place for graduates to grow their network and continue developing their practice, Q-Art crits bring together people with a broad range of practices, backgrounds and perspectives. They foster a uniquely accessible, but still critically engaged, peer-led learning environment.

The Q-Art website also contains tips for presenting, research into good practice in art education, and books that demystify the art world.

[www.q-art.org.uk](http://www.q-art.org.uk)



### AAZA: Support and advice for graduate artists and makers

AAZA offers 130 placements for artists and designer makers in over 30 universities and art colleges in England. This coming year, AAZA is focusing on 'employability'. Encouraging students to keep up their practice when they graduate and choose self-employment as an option, this will complement the work AAZA artists already do – talking to students informally and giving presentations about their work.

AAZA will approach all its past artists and ask them to help students understand what life is like after graduation. The artists will provide insights into the art world, such as hosting a student's visit to their studio or accompanying a student to an exhibition opening.

AAZA's host institutions have dedicated Student Reps who take on monthly online challenges and help keep other students informed about the artists. Former AAZA Student Rep of the Year at Northumbria University, Charlie Snow, is AAZA's first Graduate Link artist on the organisation's 'Dotbiz' [<http://aa2a.biz>] networking site. As students cannot apply for an AAZA placement until a year after graduation, this new role of graduate link helps to bridge that gap.

AAZA produces a digital guide, Making it Out There, for students thinking about self-employment as a career. It covers all the key organizations, such as a-n, Axis and DACS, and is available online for £5.95. [[www.aa2a.org/buy\\_donate/packs/gradpack/preview\\_gradpack](http://www.aa2a.org/buy_donate/packs/gradpack/preview_gradpack)]

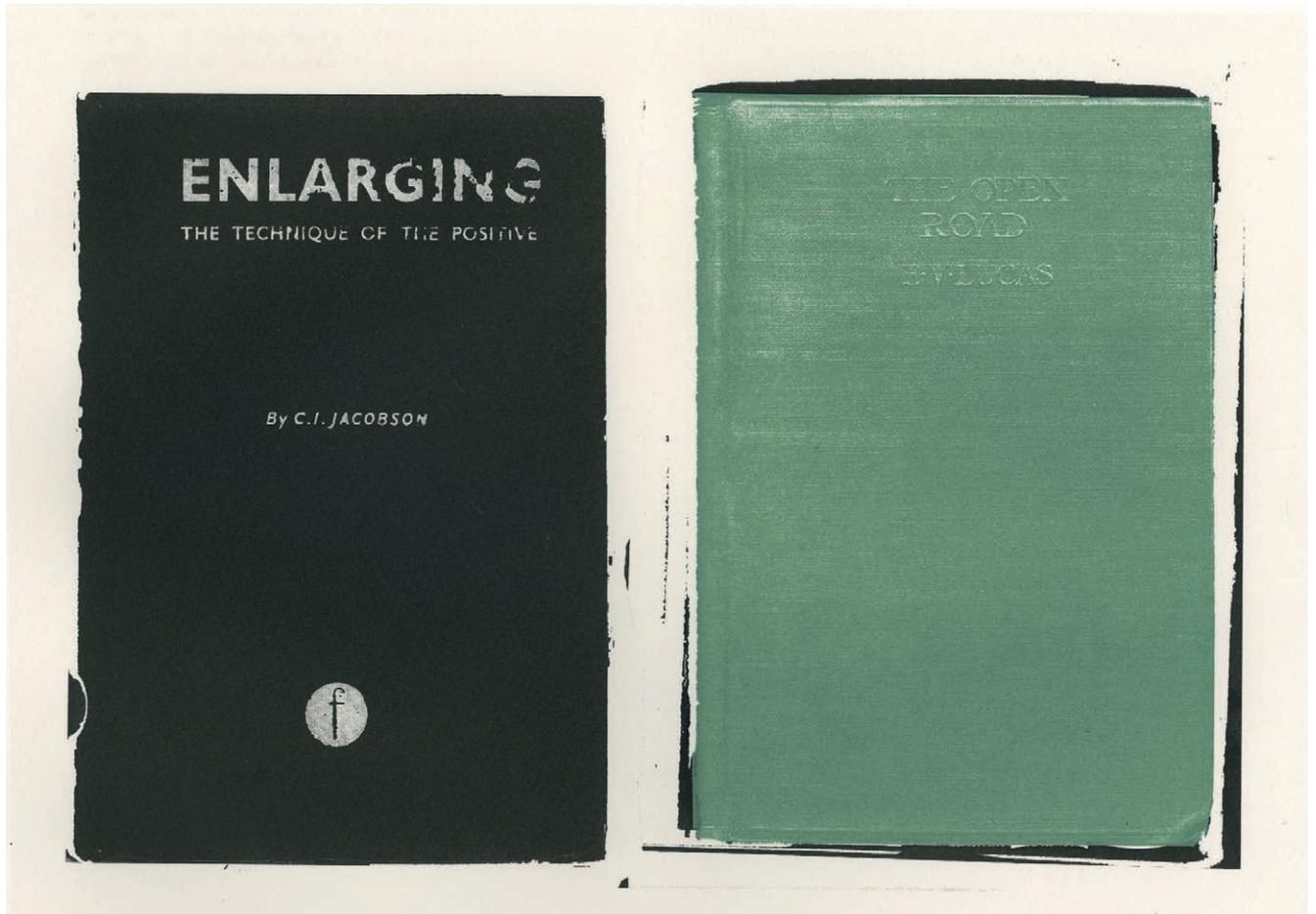
[www.aa2a.org](http://www.aa2a.org)



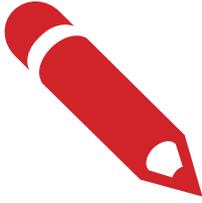


# SECTION FIVE: INFORMATION/ LINKS/ RESOURCES





Johnny Gailey, *Open Road*, 2013.



## The importance of being connected

**Getting connected is one of the most important things you need to do when starting out as a new artist. It's imperative that you begin to form a network (if you haven't already got one in your graduating group). That old adage 'it's not what you know, but who you know' may not be wholly true, but in the art world at least, letting people know who you are, where you are, and what you do can really move you along.**

a-n offers plenty of opportunities for artists at all stages of their career. Critical writing bursaries, for example, can get you started as a reviewer, while Go and see bursaries help give artists the funds to go to amazing places. My own experience of a trip to Lille supported by a-n – promoted as a research and networking opportunity – was incredibly positive. I went on to work with a number of artists I met on the trip, providing opportunities for them through my activities, but also gaining opportunities from them; including a two-month curatorial bursary, a commission for a publication and ongoing support and advice over the years.



### ARTIST'S PAGE: JOHNNY GAILEY

Johnny Gailey is a freelance photographer, artist, educator and organiser based in Edinburgh. Since 2000, he has worked freelance for a range of organisations in the visual arts, community arts and gallery education sector in Scotland, including An Tuireann on the Isle of Skye and The Fruitmarket Gallery in Edinburgh. Johnny has written for publications and contributed to national debates and sectoral development via advisory work and speaking at events across Europe. In 2011, he programmed the engage International conference, held in Margate, UK, bringing together practitioners, artists and academics from across the world to discuss participation. Currently, his time is divided between the studio, developing projects, curating, researching and writing; the darkroom, working on developing and printing an exhibition of photography; and across the UK, where he works with a range of partners on participation in the arts.

[www.cargocollective.com/johnnygailey](http://www.cargocollective.com/johnnygailey)  
[Twitter @johnnygailey](https://twitter.com/johnnygailey)

The key to getting so much out of the trip was making sure I was proactive. I took publications and business cards with me, and made sure to exchange them with people. On my return to the UK, I followed-up on interesting conversations with emails. I also visited people back in their own spaces in Preston, Nottingham and Margate. I also wrote up my experiences on my blog, which brought a lot of traffic as a result.

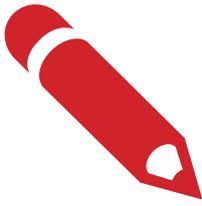
If you are really interested in other people and what they are up to, they will also be interested in you and what you are doing. Take opportunities, maximise them, make connections – but remember to keep them going too.

A F

top tip



Form alliances/gangs/clubs/schools/studios. Be part of something, especially if you've just graduated. Regular contact with such groups reminds you that you are an artist and not just a shop girl/bartender/houseworker/marketing assistant. It keeps your eye on the prize (whatever that is!). Marcelle Holt, artist



top tip



Be confident. You just have to get over the embarrassment of talking about yourself and really go for it; how else are people going to find out about your work? Adele Prince, artist [www.adeleprince.com](http://www.adeleprince.com)

### Answers

#### **Mainly 'a's**

If you were a car you'd be a classic. Always there, not overly exciting and prone to ending up in an immovable heap somewhere.

#### **Mainly 'b's**

You're a networker. You realise that to get on in life you need to meet people and that friendships are not exclusive of professional relationships.

#### **Mainly 'c's**

You're a focuser. You know what you want and you think you know how to get it. Whilst you may get some way to reaching your goals, you may inadvertently annoy too many people who could help you in the future.

#### **Mainly 'd's**

You're a rare breed and should be nurtured. The art world needs more people like you.

## ARE YOU A NETWORKER?

Find out where you fit in the art world by doing S Mark Gubb's fun quiz. The scene is a familiar happening for artists – the exhibition preview.

### 1. What time do you arrive at the opening?

- a) As early as possible so that the bar's not too crowded
- b) Not too long after the doors open but long enough after to go for a drink in the pub with your friends first.
- c) As early as possible in the hope that you get to meet the artist.
- d) As early as possible so you can look at the work before it gets busy.

### 2. When in the gallery, do you:

- a) Try and stay within ten feet of the bar to make sure you get as much free wine as possible?
- b) Wander around talking to anyone and everyone there?
- c) Ditch your friends and go and hunt down the curator/director to introduce them to your groundbreaking artwork?
- d) Look at and enjoy the artwork on display?

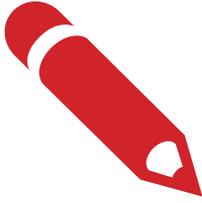
### 3. At the post opening bash, do you:

- a) Carry on drinking like you've just won the Turner Prize?
- b) Enjoy yourself, taking this informal opportunity to get to know people better?
- c) Find the 'cool' table, introduce yourself and sit down?
- d) Have a drink and a laugh with your friends?

### 4. The next morning, do you:

- a) Wake up and wonder where you are and what you said and did?
- b) Make mental plans to contact the interesting people that you met?
- c) Log straight on to the Internet and e-mail everyone whose cards you gathered?
- d) Tell people what a fantastic exhibition you saw and encourage them to get along to see it?

S Mark Gubb is an artist, writer and lecturer, [www.smarkgubb.com](http://www.smarkgubb.com)



## WHAT DOES NETWORKING MEAN FOR YOU?

Networking has always played an important part in my practice, to the extent that I have initiated and coordinated a number of networking events in the past (including [Hen Weekend](#)). I consider all my collaborative / collective and curatorial projects as networking of sorts, and I see these as essential social activity for anyone, like me, who is otherwise working alone in an isolated environment.

Ellie Harrison, artist, [www.ellieharrison.com](http://www.ellieharrison.com)

## Five tips for getting started in contemporary visual art

[welikeartists.com](http://welikeartists.com) is a user-friendly site with lots of information and free resources. Here, [Angela Bartram](#) shares some tips on getting started as an artist.

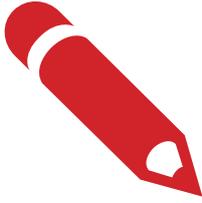
1. Network like mad and get to know people in the arts in your locality and further afield. You need to be known to be recommended.
2. Find practical and worthwhile ways to support your work as it develops. Consider the benefits of further study.
3. Be prepared for rejection. Pick yourself up, shake yourself down. It happens to all of us, honest.
4. Be self-employed. The cost of the odd tube of paint or stack of blank DVDs adds up and can be counted against your income, from art or other work.
5. Take advice. Don't be too frightened or too proud to ask the advice of someone who has been working successfully as an artist for longer than you. They've experienced pitfalls, anxieties, poverty and despair and come through it.

More on networking and getting started: [Good practice for new artists](#) – a-n publication edited by artist S Mark Gubb

### top tip

You're less likely to drown in information if you set aside specific time in the week/month to research resources, training or other kinds of professional development. Store useful websites you come across in the meantime in a folder in your favourites, so you can look at them as a group and unfavourite the less useful ones. Use the My bookmarks function on [www.a-n.co.uk](http://www.a-n.co.uk) to quickly get back to the most useful opportunities on the site.

Susan Jones, Director, a-n The Artists Information Company



## OPENS AND COMPETITIONS: ENTER AT YOUR OWN RISK

There are so many out there and many charge fees to enter. So, how do you side what to go for and what to avoid? Artist Maša Kepić gives good some advice.

### 1. Be selective

Set your own personal criteria – be selective. Before you even get to the practicalities of applying (there are so many out there and you can't enter them all), you need to establish which open submissions you wish to align yourself with. Not everything will be right for you – make sure you're convinced you want to be part of it before you apply.

### 2. Does the show's theme, venue, or curation excite you?

It is good to try new things. It might be a new format or venue (like a pop-up exhibition space), or a curated theme that really grabs or challenges you. And it may be something less widely advertised that catches your eye – often, these kind of opens can be found on twitter with their own #hashtag. They may not have prize money, but born of passion and dedication, they tend to attract a diverse group of interesting and talented people.

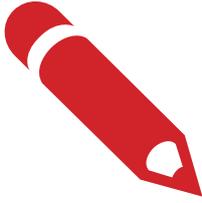
### 3. Who are the selectors?

Who's on the selection panel – critics, collectors or artists who you respect? Having your work selected by peers whose work you admire can be personally and professionally rewarding. And the choices made by artists when on selection panels are always interesting.

### 4. Is the exhibition a good fit for your work?

It's worth researching the type of works previously selected. Is the work something that you aspire to or of a calibre that you would feel happy to show alongside? Who are the exhibition sponsors, and would this be an issue for you? Are artists in your peer group planning to enter or talking about this opportunity?

For more tips Read the full article [here](#)



# Signpost Directory – useful organisations, websites and resources

## Artist's opportunities:

### a-n jobs and opps

#### Artlyst

#### Re-title

#### Artquest

Most arts venues have their own newsletters too, so sign up to those that are relevant to you, to hear first about their opportunities and events.

## Artists' residencies:

### a-n jobs and opps

#### Trans Artists

An independent knowledge centre on cultural mobility for artists, with a strong focus on artist-in-residence opportunities. You'll find information about the use and value of international artist-in-residence programs, as well as other cultural opportunities for artists to stay and work elsewhere.

#### res artis

an association of over 400 centres, organisations, and individuals in over 70 countries. Each of their members offers artists, curators, and all manner of creative people time and space away from the pressures and habits of every-day life, an experience framed within a unique geographic and cultural context.

## Bursaries and awards:

Numerous organisations and funding bodies offer bursaries and awards but competition is always tough – so be prepared to apply and apply again. a-n provides specific support for things such as travel, professional development and critical writing bursary schemes. Members of a-n (see details of how to join on page 58) get regular emails keeping them informed and can sign up to alerts for new jobs and opps postings.

Also keep an eye on:

#### Artsadmin

#### Crafts Council

#### Live Art Development Agency

## Funding and employment advice:

Artquest's comprehensive list of competitions, awards and funding sources.

Arts Council England's list other funding sources

Craft Scotland's information on funding for makers in Scotland

## Jobs and art opportunities advice:

www.creative-choices.co.uk

www.prospects.ac.uk

www.artsjobs.org.uk

Getting Experience: Internships in the Arts, an Arts Council England publication

Why volunteer in the visual arts, an a-n guide

Intern Culture, an Artquest publication on internships

## Membership and support schemes:

### a-n Artist + AIR membership

Membership scheme for practising visual and applied artists that provides them with professional benefits and opportunities to represent their aspirations and concerns to others. AIR provides a range of channels of communication and dialogue amongst artists and seeks to ensure that artists' views and concerns are heard within all areas of cultural decision-making.

www.a-n.co.uk/air

See page 58 for more info.

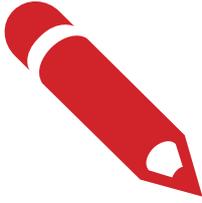
### AA2A

Provides placements for visual artists and designer makers in Higher and Further Education institutions across England. In the last 13 years, over 1,300 participants have had the opportunity to undertake a period of research or realise a project, using workshops and supporting facilities in participating fine art and design departments. It currently offers over 130 artist and designer maker placements in more than 30 universities and art colleges.

aa2a.org

See page 46 for more info.





### Alias

Platform built by artists for artists for the development of artist-led groups in the South West of England. Nurtures artist-led activity by providing a critical context, resources and advice to artist-led groups through an advisory service and by fostering an organic community where cooperative and collaborative projects can thrive. [www.aliasarts.org](http://www.aliasarts.org)

### Artsadmin

Enables artists to realise their ambitions and create projects that aim higher and reach further. Its free advisory service for artists provides everything from critical feedback to insight into how to approach venues or promoters. [www.artsadmin.co.uk](http://www.artsadmin.co.uk)  
See page 46 for more info.

### Artquest

Helping artists to make work, sell work, find work and network, Artquest provides the information to drive creative practice and help artists thrive. Run by artists, for artists, it builds a bridge from student experience to sustainable working life, and throughout your professional career. [www.artquest.org.uk/](http://www.artquest.org.uk/)  
See page 22 for more info.

### Association of Illustrators

Non-profit trade association dedicated to members' professional interests and promotion of illustration. [www.theaoi.com](http://www.theaoi.com)

### Association of Photographers

UK-based membership organisation that promotes and protects the rights of, photographers. [www.the-aop.org](http://www.the-aop.org)

### Axisweb

Platform for artists and art professionals to showcase their work, find work opportunities, stay informed and make meaningful connections. [www.axisweb.org](http://www.axisweb.org) includes a directory of over 2,500 selected artists and art professionals plus interviews, discussions, art news and debate and professional development resources. [www.axisweb.org](http://www.axisweb.org)  
See page 12 for more info.

### Castlefield Gallery

The CG Associates scheme is for artists, writers and independent curators working in contemporary art. It has been developed to support members in developing their work and careers by providing information, skills, opportunities, resources, promotion and critical dialogue and includes user-generated activities, developed in response to members' needs. [www.castlefieldgallery.co.uk](http://www.castlefieldgallery.co.uk)

### Cockpit Arts

Cockpit Arts is an award winning social enterprise and the UK's only creative-business incubator for designer-makers. Its experienced on-site team offers an array of support services including workshops and toolkits. [www.cockpitarts.com](http://www.cockpitarts.com)  
See page 21 for more info.

### Contemporary Glass Society

UK's foremost organisation for supporting established and up-and-coming makers and for promoting contemporary glass in the wider art world. Member resources and profiling, events and publications. [www.cgs.org.uk](http://www.cgs.org.uk)

### Crafts Council Collective

A programme of CPD (continuing professional development) provision for makers. These cover networking events; opportunities for business and creative growth; support for start-ups and to explore new pathways to develop a practice. [www.craftscouncil.org.uk/professional-development/maker-development](http://www.craftscouncil.org.uk/professional-development/maker-development)

### Eastside Projects

The Associates scheme supports the development of work, ideas, connections and careers through a programme of [events](#), [opportunities](#) and [projects](#) and practice-led peer support network [www.eastsideprojects.org](http://www.eastsideprojects.org)

### engage

Membership organisation representing gallery, art and education professionals in the UK and over 20 countries worldwide. engage promotes access to and the enjoyment and understanding of the visual arts through gallery education. [www.engage.org](http://www.engage.org)  
See page 21 for more info.

### Ideas Tap

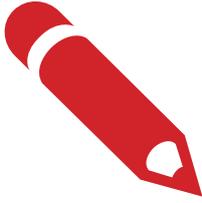
Charity that supports young, creative people at the start of their careers through [opportunities](#), [funding](#), arts jobs and [career development](#). [www.ideastap.com](http://www.ideastap.com)

### londonprintstudio

Provides educational resources in the graphic arts for artists, community organisations, and the public. londonprintstudio is a working professional studio with an integrated gallery space; a digital design studio; and a network of professional printmakers, artists, designers, and comics artists. [www.londonprintstudio.org.uk](http://www.londonprintstudio.org.uk)  
See page 21 for more info.

### PAC Home

Membership network for artists, curators and writers who live and work in Plymouth and the wider region. An initiative of Plymouth Arts Centre, it aims to foster a strong visual arts sector in the South West region by developing and raising engagement in contemporary art and supporting production through critical review and connection to a professional and global network. [www.plymouthartscentre.org/pachome](http://www.plymouthartscentre.org/pachome)  
See page 46 for more info.



### Redeye Photography Network

Not-for-profit organisation that supports photographers at every level through events, opportunities, advice and information. Redeye works to bring photographic and other organisations together, to encourage ethical and best practice, and to build a voice for photography.  
[www.redeye.org.uk](http://www.redeye.org.uk)  
 See page 22 for more info.

### Royal Society of British Sculptors

Membership society for professional sculptors, with advice and information service, a resource centre and educational programme.  
[www.rbs.org.uk](http://www.rbs.org.uk)

### Scottish Artists Union

Lobbies on behalf of visual artists working in Scotland, defending rights, expanding benefits and fighting to make their professional practice a means to support a better quality of life.  
[www.sau.org.uk](http://www.sau.org.uk)

### Shape

Develops opportunities for disabled artists, training cultural institutions to be more open to disabled people and running participatory arts and development programmes.  
[www.shapearts.org.uk](http://www.shapearts.org.uk)

### Spike Associates

Membership network of artists, writers, curators, designers and creative practitioners. Offers a dynamic context for the development of individual practices by facilitating new connections, hosting critical discussions and supporting ambitious projects. Programme of activities shaped by members and includes regular trips, critiques, projects and events.  
[www.spikeisland.org.uk](http://www.spikeisland.org.uk)

### The Design Trust

Helps professional designers and craftspeople to create and run better businesses. The Design Trust creates, recommends and promotes a wide range of practical and expert business development information, as well as training, books, products and tools for those starting out as well as for more established designers and craftspeople across the world.  
[www.thedesigntrust.co.uk](http://www.thedesigntrust.co.uk)  
 See page 21 for more info.

### Visual Artists Ireland

All Ireland organisation representing professional visual artists. Provides advocacy and advice, professional development, and online and print information services to professional visual artists, arts organisations and independent art workers.  
[visualartists.ie](http://visualartists.ie)

### Zeitgeist Arts Projects

Artist-led, supports ambitious artists with practical ways to sustain their practice. Includes artists' professional practice programme Show & Tell and The A-Z of Surviving as an Artist, designed to encourage artists to learn from other artists, network, engage, thrive and raise their profiles.  
[www.zeitgeistartsprojects.com](http://www.zeitgeistartsprojects.com)

### Professional development:

a-n is a key resource to find out about what professional development's on offer around the UK, as is [Artquest](#). Look out too for any local graduate support schemes being run across the country by artist-led spaces. In England, some of the [CVAN](#) regional groups offer specific schemes. In Scotland, [Creative Scotland](#) provides advice and support for artists through various channels, including the [Cultural Enterprise Office](#), while in Wales there's [WARP's](#) specialist programmes. You should also get in touch with your local arts development organisations and galleries to see what they offer. This a-n article on [Support Schemes](#) is a useful source of information and contacts.

### Creative Scotland

Scotland's national agency for the arts, screen and creative industries provides a wide range of support for visual artists at all stages of their careers.  
[www.creativescotland.co.uk](http://www.creativescotland.co.uk)  
 See page 56 for more info.

### CVAN

The Contemporary Visual Arts Network is a consortium of 11 coordinated regional groups of contemporary visual arts professionals across the nine English regions. CVAN's Vision is of a strong, sustainable and supportive contemporary visual arts network, working collectively in order to safeguard the future of artists and our sector as a whole.  
[www.cvan.org.uk](http://www.cvan.org.uk)  
 See page 57 for more info.

## Creative Scotland: promoting and advocating for the visual arts

Scotland's national agency for the arts, screen and creative industries provides a wide range of support for visual artists at all stages of their career.

Creative Scotland distributes money from the Scottish Government and the National Lottery through a series of funding programmes which allow artists, practitioners and organisations to apply for financial support to develop talent, create new work, and support widening access and participation.

Scotland's contemporary arts scene is world renowned, and Creative Scotland funds a range of key organisations, and supports major initiatives, which promote and advocate for the visual arts, such as Scotland's presence at the Venice Biennale, or the Generation Project – which throughout 2014 will celebrate 25 years of the very best art from Scotland.



### Funding programmes

For the individual artist, looking for financial support for their work, or to develop their practice, there is a range of funding programmes that they can apply to for assistance.

These include:

**Artists' Bursaries** | Fixed bursaries of £5k, £15k or £30k to provide artists and other creative professionals time and resources to develop their practice. Open to individuals at any stage in their career, these will be for artists able to demonstrate a high level of quality, imagination and ambition in their work. Deadlines: 8 July 2013, 14 October 2013, 13 January 2014.

[www.creativescotland.com/funding/artists-bursaries](http://www.creativescotland.com/funding/artists-bursaries)

**Professional Development Programme** | Funds up to £5k to support individuals to develop their practice through specific activities such as attendance at conferences, seminars or professional networking events; participation in workshops, master-classes or residencies; mentoring/shadowing; or a structured programme of technical skills development. No deadline, but applications need to have a clear eight weeks between application and activity.

[www.creativescotland.com/funding/professional-development](http://www.creativescotland.com/funding/professional-development)

**Quality Production** | Funding will support research and development (up to £20k) and production and presentation (up to £70k) for creating and developing high quality work in any artform. These must have a clear public outcome, such as an exhibition, performance or publication. Deadlines: 1 July 2013, 7 October 2013, 6 January 2014.

[www.creativescotland.com/funding/quality-production](http://www.creativescotland.com/funding/quality-production)

**International** | Individual awards will range from £1k- £10k to support research and development that builds knowledge and skills in an international context. Applicants can also request funding to present and promote their work overseas. No deadline, but applications need to have a clear eight weeks between application and activity.

[www.creativescotland.com/funding/international](http://www.creativescotland.com/funding/international)

**Visual Arts & Crafts Awards in partnership with Creative Scotland** | Creative Scotland has established award schemes with local authorities across Scotland to support visual artists and craft practitioners in their geographical area. The awards are aimed at early stage support for practitioners who have demonstrated a commitment to their work and in developing their practice. See your local scheme for specific details.

[www.creativescotland.com/funding/visual-arts-and-crafts-awards](http://www.creativescotland.com/funding/visual-arts-and-crafts-awards)

For all of these funding programmes, artists should be based in Scotland and not be in full-time education. For Quality Production, exceptions can be made if the project will have a clear public outcome in Scotland and have direct benefit to the people of Scotland.

### Help, advice and other resources

**Opportunities** | Creative Scotland has developed a free, user-generated, and interactive online bulletin board which artists can access, advertise on, or receive information about a wide range of professional development opportunities. These can include workshops, funding opportunities, business support, conferences, awards and competitions, research and artist residencies. The opportunities come from a wide range of organisations and agencies.

[opportunities.creativescotland.com](http://opportunities.creativescotland.com)

**The Cultural Enterprise Office** | The Cultural Enterprise Office offers professional business support and development for artists and creative practitioners. It runs an information and advice service to assist in all aspects of setting yourself up and has a network of specialist advisors able to assist enquirers.

[www.culturalenterpriseoffice.co.uk](http://www.culturalenterpriseoffice.co.uk)

**Creative Scotland Enquiries Service** | The Enquiries Service assists with any questions about funding or support from Creative Scotland. Call 0845 603 6000 (Mon-Fri, 10am-12pm, 2pm-4pm, voicemail outwith these hours) or email [enquiries@creativescotland.com](mailto:enquiries@creativescotland.com)

[www.creativescotland.com/funding](http://www.creativescotland.com/funding)



## CVAN : a national network for visual arts professionals and artists in England

**Consisting of 11 regional networks in the nine English regions, CVAN can provide local support and networking for recent graduates.**

The Contemporary Visual Arts Network (CVAN) consists of 11 regional networks in the nine English regions. CVAN works to strengthen and develop the contemporary visual arts sector in England through collegiate working defined locally and nationally, using the network as a platform to do so. The network is sector led and mutually supportive, embracing a broad range of artistic and curatorial practice.

The regional networks support recent graduates as they leave university and enter the sector. There is real aspiration to play a crucial role in developing artists' practice, working closely with Higher Education and the visual art sector to ensure that we are supporting graduate professional development and nurturing new talent, the latter extending far beyond initial graduation.

CVAN is keen that graduates are retained in our regions. It is mindful that a healthy and vibrant visual arts sector can only be maintained if graduates have access to professional development, training and support from an established network of operators. The 11 regional networks embrace artists' practice. In relation to graduates, they develop their own tailored programmes that range from major initiatives to more bespoke activity.

### Large-scale initiatives

Over the last 12 months there have been two such large-scale initiatives in the South East and West Midlands. Platform 2012 was a South East pilot project that addressed the needs of both the Higher Education and contemporary visual arts sectors in supporting graduate professional development and nurturing new talent.

Artist Joella Wheatley won the 2012 Platform Award. She received a bursary of £2,500 towards studio accommodation across the year and in-kind support towards residencies and mentoring, through access to the directors and curatorial teams of the partnering organisations. Further details of this project can be found at [frameandreference.com/platform-2012-new-talent-in-the-south-east](http://frameandreference.com/platform-2012-new-talent-in-the-south-east).

New Art West Midlands was a large partnership programme profiling the rich talent coming out of Higher Education in the West Midlands, supported by the universities and 3 high level galleries and organisations in the region. You can find more details on artist development programmes in the West Midlands 2013-14 at [www.tpwestmidlands.org.uk/artist-development](http://www.tpwestmidlands.org.uk/artist-development) or sign up to their e-bulletin [www.tpwestmidlands.org.uk](http://www.tpwestmidlands.org.uk).

### Regional and bespoke

Other regions have also been developing programmes of work, bespoke to their regional needs and with a direct impact on individuals developing their practice. In Yorkshire, a Cultural Entrepreneurs programme is currently running, supporting individuals and small organisations to consider how they could develop the market for their work.

In the South West and North East Critical writing bursaries are enabling professional development opportunities for artists who wish to develop their writing skills. In the East, artist development programmes come thick and fast out of the area's regional network led by Wysing Arts Centre.

Castlefield Gallery in Manchester is leading research in artists' needs in the Greater Manchester areas on behalf of the North West network, while in Liverpool, Arena Studios can help support artists and their development alongside the [www.artinliverpool.com](http://www.artinliverpool.com) site – a great place for artist opportunities and arts jobs. In the East Midlands there is a membership website, [www.emvan.net](http://www.emvan.net), for information and opportunities.

To register to receive updates and find out what is happening in your region go to the national website at [www.cvan.org.uk](http://www.cvan.org.uk) and follow CVAN on Twitter [@cvanetwork](https://twitter.com/cvanetwork)

[www.cvan.org.uk](http://www.cvan.org.uk)

Herdi Ali, *Boy*, 2012. © the artist



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**'huge resource of valuable and essential material'**

**'so many interesting connections and conversations'**

**'fresh and lively'**

a-n is all about artists and the visual arts with news, research and context for and about the ecology of the sector.

Our dedicated resources enable members to make, fund and find work as well as providing space for networking and conversation. A fast route into a vibrant, active artists' community.

Join in at [www.a-n.co.uk/subscribe](http://www.a-n.co.uk/subscribe)

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