

# Primer Scotland

By Artquest in partnership with

Creative Scotland and The Glasgow School of Art

**Everything you wanted to know about being an artist,  
but didn't know you needed to know, and probably  
didn't know who to ask anyway.**

# Everything we wished we'd known when we left art school.

[Artquest](#) is a professional development programme for visual artists founded in 2001 hosted by [University of the Arts London \(UAL\)](#) and funded by [Arts Council England \(ACE\)](#). We help visual artists working in any medium.

Artquest has worked in partnership with [Creative Scotland](#) and [The Glasgow School of Art](#) Development Team and Enterprise Studio to produce a Scottish version of the [Artquest graduate resource Primer](#). Find out more about us, Creative Scotland and The Glasgow School of Art partnership at the back of this resource.

Primer Scotland covers things you need to consider in your first couple of years after graduation as well as other key things about working in the visual arts sector: finding and working with galleries; understanding your rights; finding a studio; maintaining a network; and getting more advice.

# Contents

## **Degree shows**

**1**

- Your Degree Show
- Digital Shows

## **Self-Promotion**

**6**

- Business cards
- Website & Social Networks
- Curriculum Vitae (CV)
- Networks
- Your Email Newsletter

## **Launching Your Visual Art Practice**

**16**

- Freelancing & Self Employment
- Artist Fees
- Commissions
- Pricing & Selling work
- Invoices
- Budgets
- Funding & Sponsorship
- Making Applications
- Crowdfunding

- Licensing & Copyright

## **Artistic Development**

**34**

- Exhibiting
- Publicly Funded Galleries
- Artist-Led Galleries & Collectives
- Commercial Galleries
- How to Get an Exhibition
- Socially or Community Engaged Practice
- Get it In Writing
- Curators

## **Studios**

**43**

## **Residency & Exchange**

**47**

- Finding Residencies

## **Finding a Job**

**52**

- Internships & Apprenticeships

## **Your Rights & Responsibilities**

**56**

- Contracts
- Copyright
- Public Liability
- Protecting Vulnerable Groups (PVG)

## **Scottish Arts Directory**

**62**

- Advocacy, Advice & Professional Support
- Degree shows
- Studio Spaces
- Facilities & Maker Spaces
- Artist Networks
- Residencies & Exchanges
- Visual Arts Organisations
- Artist-Led Galleries & Collectives
- Arts Festivals
- Miscellaneous

# Degree Shows

[The lead up to your degree show](#) is a hectic and frequently stressful time.

It's easy to focus exclusively on making your work and to forget the wider opportunity the show brings – to have hundreds of artists, curators, journalists, buyers and collectors see your work and find out more about you as a professional artist. Once assessments have been completed the display of your work might require subtle adjustment, for example, the removal of research or other material that was important at the point of examination, to prepare your show for opening night. Your degree show can provide a huge boost at the start of your career – research shows that the first three years after graduation are the most complex and important for artists to navigate.

Regardless of whether your aim is to sell work, make contact with galleries, or just to pass your degree, the tips below will allow you to meet your professional goals.



## Your Degree Show

It's your responsibility to make your work look good.

Once you've been assigned your showing space, you have to curate it. Be objective and thoughtful, use a critical eye and input from friends, and edit your work down to a tight and concise show. Remember that you don't need to show every work you ever made during your degree and, often, 'less is more.' Label your work in the same way as others nearby to ensure the whole space looks professional. Make sure that people can clearly see who made each work.

Be present as much as possible to meet your audience – viewers, curators, prospective buyers and collectors and other artists. Be available, professional and friendly to everyone you speak to at your opening: you never know who is a collector or gallerist.

Maintain the show: restock your business cards, make sure any moving image or technology in your work is functioning when the show is open. Make sure it's presentable, clean and ready for guests.

Have your contact information available at all times. People can be interested in your work but might only want to

approach you after they have left. You must always have a business card or postcard with long term, up-to-date, professional contact information. Don't use a university email address that will expire once you graduate; use a professional-sounding email address so that people can contact you easily and respond as quickly as possible to any inquiries. Add a memorable hi-res image of your work to the card; this will help people to remember you from the pile of cards they will have collected all week.

If you decide to go on holiday or leave town straight after your degree show, make sure you can be contacted for any queries and offers of work or sales; check your email and respond promptly.

## Digital Shows

In 2020, digital degree shows became more widely used as an alternative to in person events. Having a digital degree show is another opportunity to reach audiences alongside or instead of the traditional shows hosted through your art school. If you are developing a digital degree show, make sure that the digital space you are given to do this is clearly presented and easy to navigate.

You should make sure that this includes a clear, concise statement about your work, which needs to convey the key themes, media and ideas it contains. Also, select the image, or key images (depending on the space you are given), that best communicate your current body work as a whole; finding a single picture that does this takes skill and consideration. In addition, make sure that you give links to your website, (but only if you have developed one sufficiently that adds to what you have presented here). Finally, include options for your digital audience to contact you via email or social media, and for them to source any further information about you and your practice.

# Self-Promotion

Self-promotion is sometimes frowned upon as ‘spin’, or ‘blowing your own trumpet’, but every artist needs to make sure their different audiences know who they are, what they’re doing and how to get more information. Through self-promotion your shows will get visitors, you will develop your network and build relationships with galleries. It would be a waste of time to create amazing works of art that just sit in your studio without anyone seeing them: self-promotion means building a career.

There are tools that you can use to raise awareness about your practice:

## **Business Cards**

At private views and gallery openings, business cards are an easy way of exchanging contact details. They don’t have to be expensive to produce or corporate-looking. Many artists include an image of their work on one side to personalise their cards and make them more memorable. Include your name and contact email address, phone number, website and any social media accounts you use professionally.

## Website & Social Networks

People inevitably turn to Google when initially researching an artist. [Make sure you have your own website](#) and build it for your work before you graduate, so you can add it to your digital degree show presentation and your business card.

A website can help raise awareness of, or even sell your work, depending on your practice and is useful when applying for opportunities: you can send email applications and refer to your website for images and supporting material.

Your website can be as simple as a WordPress or Tumblr blog or Flickr. Facebook, Twitter, Instagram, LinkedIn and other social networking sites can be valuable tools to reach an audience, if used well. Embed video from YouTube or Vimeo to increase your audience, but make sure you [understand the terms and conditions for uploading work to third-party sites](#).

Make sure you have the time to take on this task before you begin, and use whatever platform suits you best. Always keep your social networking sites up to date. Be careful about mixing personal and professional news on your social media sites. It is important that you consider who might be

looking at your social media feed for professional reasons so keep these separate from your personal accounts.

The presentation of your work online needs good-quality documentation: getting a qualified friend to photograph your work can bring out different aspects that you weren't aware of, and you can trade skills for this favour if you haven't the money to pay. Also include on your website:

- Photos of exhibitions, installations and projects
- A brief [artist's statement](#)
- Artist CV or [short biography](#)
- Information about past exhibitions, including dates and location
- Contact details, or links to any gallery that represents your work
- Scans of, and links to, press articles or reviews
- Information about upcoming exhibitions and projects – this could be embedded from Instagram, Facebook or Twitter.

## Curriculum Vitae (CV)

An [artist CV](#) is different from a job CV since only the experience you have which is directly related to the arts is

relevant. A CV is a list of your skills and experience including exhibitions, education, residencies, relevant artistic employment and funding, and should be individually tailored to the opportunity you are applying for – a CV for a residency application may be different from one applying for project funding. Many artists find it useful to have a ‘master’ CV – a list of everything artistic you’ve ever done – and edit it down to no more than two pages of A4 for specific applications. Put newest things first and take out any non-art related activities.

## Networks

Your professional network – all the people you know in the art world, from interns or administrators, to artists, curators, your tutors, collectors and friends – is the most important and valuable resource you have. Networks are vital for every aspect of your career and [your network](#) is the best way to find a job, spread the word about your projects, help you understand how the art world works, get feedback on your work, help with applications and advice, as well as to celebrate and commiserate down the pub.



Naturally, these relationships should be reciprocal: your support for your peers with your time, resources and knowledge will be rewarded with theirs.

Your network also includes colleagues and friends in non-art jobs who may be able to help you with fundraising, research, materials, publicity or any of the other things a well-rounded artist's career needs.

Remember: be friendly to everyone - you never know where or when you might meet someone again further down the line.

It can be useful to sign up to the newsletters of galleries and organisations to know what events and opportunities they may have where you can meet other people in the sector.

**Networking:** Online social networks can be useful tools for growing your network. You also broaden your professional network through any work in the art world and keeping in touch with your new colleagues. There are also a number of societies that you can join like [Scottish Society of Artists \(SSA\)](#), [Visual Arts Scotland \(VAS\)](#) and [Paisley Art Institute](#) where you can meet other artists.

**Making new work:** other artists will have the technical skills you lack to realise a piece of work, and you can [trade your skills](#) too.

Artists will also know about good framers, cheap suppliers, or shipping companies and will share this practical information with each other.

**Exhibiting work:** [a good relationship with a gallerist or curator](#), or a recommendation from an artist that they already know, is more likely to lead to an exhibition.

**Selling work:** people most often buy work from artists whose practice they already know. Collectors are more likely to buy further work from you if you maintain a relationship with them and tell them when you have exhibitions.

**Developing work:** while studying you rely on conversations with tutors and fellow students to develop your ideas and solve problems around your work. Outside of college, maintaining these relationships allows these useful conversations to continue.

You can also maintain and extend your networks [by setting up a peer-mentoring group](#). This is a group of like-minded artists who meet regularly to discuss their work, combining

the support and critical feedback of a group crit with the chance to learn.

**Promoting work:** in the arts, word of mouth and personal recommendation carry a huge influence. Your network acts as a public relations machine, and word about you will spread fast – whether for good or bad. Keep in touch with people when you have something to say, but don't send too many messages.

**Start now:** you've already started building your network - your tutors and peers in college can still provide mutual support after you leave. Make sure you keep in touch with everyone to maintain those crucial first links.

Artquest's [Exchange community](#) is an online social network specifically for artists around the world. We encourage artists to form their own peer networks, find new local friends, and plan trips and exchanges with their peers around the world. Also, look for Scottish arts-based networks such as: [Scottish Contemporary Art Network \(SCAN\)](#), [LUX Scotland](#) and [Creative Entrepreneurs Club](#), [We Are Here Scotland](#) aim to amplify the voices BPoC (Black People and People of Colour) in particular Artists and Creatives who reside in Scotland with

opportunities to share their work, connect with each other, and have their voices heard within the wider art community.

Further Scottish networks can be found in the Scottish Directory at the back of this resource.

## Your Email Newsletter

Send updates to your network, like current projects and news, via a well-designed [email newsletter](#) or [Substack](#) when appropriate - such as announcing an exhibition, new project or to increase audience engagement.

Your degree show and shows can help to build a network: keep track of all the people interested in your work, keep cards safe and follow up leads immediately. Ask people if you can sign them up to your mailing list rather than counting on them to contact you – and never add people to your list without permission. These are the people who you will invite to your future shows and they will get annoyed if you add them to a newsletter list without asking. Be polite - first impressions count. It is also good practice that any email newsletter should have an easy/clear 'UNSUBSCRIBE' option that any recipient can easily action if they so wish. Don't add

people to a mailing list and create a newsletter that you then make it difficult for them to leave

Always comply with GDPR guidelines on storing data. You can find out more about artists and the [General Data Protection Regulations \(GDPR\)](#).

# Launching your visual art practice

[Recent research](#) from the Scottish Contemporary Art Network suggests that in Scotland, 41% of artists earn less than half of their total income from their visual art practice.

There are three main ways any creative professional can get money, and all are useful for different types of projects or circumstances:

**Ask** – apply for funding, ask for sponsorship or support in-kind

**Earn** – sell work or skills, or find a job

**Borrow** – ask for money and pay it back over time

The Artquest [extensive online money resources](#) can help you understand which of these may be appropriate for you, depending on the different projects you are trying to financially support.

Most artists have a variety of [ways to make money](#) including part-time work, self-employment, public and private funding, commissions, sales, image licensing and private income. Different kinds of practice lend themselves to different methods; for example, a photographer may be able to license images to greetings card manufacturers or make money

taking portraits, or a jeweller developing a new line of work might get a bank loan to repay through the sales. [Sales can also be a vital source of income to artists.](#)

Sometimes you may be able to afford to work for free on a project you are sure you will gain valuable experience or connections through – if you choose to do this, make absolutely certain it is worth your while, or you will not only lose money by not getting paid for that job, but by being unable to take on other paid work in the meantime.

## **Freelancing & Self Employment**

Freelance work (also called self-employment) is very common within the visual art world. Many artists sell artwork, receive public funding, deliver workshops and undertake commissions.

In order to legally earn money working freelance, you must be [registered as self-employed](#) at Her Majesty's Revenue and Customs (HMRC) before you begin to work so that you are paying the correct amount of tax. Find out more about launching your freelance career by downloading [Creative Scotland's Illustrated Freelancer's Guide](#).



As a rule of thumb, always ask for payment for your time. You may not be offered money otherwise and asking for payment shows that you take your professional career seriously. If you're approached by an organisation that gets funding and are asked to work for free, carefully consider the impact on your current financial situation if you take on the job and your future opportunities if you don't. Creative Scotland expects Industry Standard rates of pay to be applied by the organisations that it funds so never be shy when asking for money: the person working in an organisation who is offering you a job is being paid.

Even an organisation not in receipt of funds, like most artist-led-spaces, for example, will usually be happy to have a conversation about fees. Talking about money is healthy, even if it doesn't result in payment.

## Artist Fees

Professional artists are paid when they sell their work but can also earn money when they are offered exhibitions, work on commissions, education workshops, or residencies. You will need to [calculate a rate of pay](#) for this kind of work. This can be difficult to quantify and depends on the type of work you

are going to do, the organisation you will work with, the overall budget for the project and your previous experience. Make sure to ask your peers and other artists what they charge as a comparison.

[The Scottish Artist Union](#) offers guidance and advice on artist rates of pay.

[a-n, The Artists Information Company](#) has information about [exhibition payments](#).

## Commission

A [commission](#) is an agreement between you and another party – be it a public body, local council, private individual, gallery, company, or anyone else – to create a piece of work. The commissioner does not necessarily own the commissioned work, nor do they automatically own the copyright – all of these details must be negotiated in advance and formalised into a [contract](#). The Scottish Artist Union (SAU), provides guidance and support for negotiating fair work including better rates of pay and contacts with potential employers.

Remember that a commission may involve some compromise to your practice – if the commissioner wants a specific kind of work, not just an existing piece that they could buy. It is important to negotiate exactly what is expected, when payments occur and who owns the final work – which may require an additional fee to be paid - and who is responsible for its maintenance if it is a permanent commission.

Wherever the work is shown, you still have the [moral right](#) to be credited as the author of the piece and for the work to be presented in such a way as to not damage your reputation.

Listen to Susanna Heron talk about [the relationship with commissioners for her large scale, site-specific work](#).

## Pricing & Selling Work

Sales can be a vital source of income for artists to sustain their careers and there are a number of ways to sell your work, from [working with commercial galleries](#) to [approaching corporate art collections](#) to selling directly online or producing editioned works sold at lower prices. Artist [support](#) pledge uses social media platform Instagram to support artists to sell work directly to buyers.

If you make work that you can sell, and are interested in selling, [you need to think about prices](#). If you don't have a price, it will be impossible to sell.

If the work is reproducible – like a film or photograph – you could make [an edition of it as well](#).

For your degree show and even before graduating you need to decide how much you will want to sell your work for. If you are exhibiting for the first time, your prices will be quite low, so it's a good idea not to overspend on materials for your degree show. Remember that you only have a limited say in what your prices will be – the market for your work, (the people who want to buy it) will set the initial price, and you should be prepared that this may be below what you consider fair. During negotiation, consider the trade-off between lower prices and not selling the work at all, and having to store it: if you are happy to wait for a higher price, wait.

Your first price is only a starting point; increased demand for your work is an indication that you can increase your prices, but you should leave room to continue to increase them later in your career. You can't drop your prices once you set them,

so give yourself room to develop a higher price the longer you practice.

For all shows, your prices have to be reasonable, comparable to artists with your experience and need to reflect the materials and skills used in producing the work. There are a number of formulae which may be of help when [pricing your work](#); such as comparing prices of your peers, and how to increase prices once you get some shows or sales.

Photograph every work to a high standard before you sell it and make a note of who you sold it to, when, its dimensions, and a description. You may need it for another show, and an image would help a curator understand it better than a description. It is also important to catalogue your work for your archive, and it is never too early in your career to begin. [The Art360 Foundation](#) has advice and information for [building an archive](#), including a free app for iPhone or Android.

[Own Art](#) provides low-cost loans to people wanting to purchase works through galleries that participate in the scheme. They have produced video interviews [with collectors talking about why they want to collect art](#) – because they have the time and money to find it, want to support artists to

make more work, and like to buy things that they can appreciate.

[If you make sales you will need to invoice](#) the buyer to get paid. Add the title of your work, the year and the edition number (if applicable) as well as your bank details so that you can get paid directly. More detail about invoices can be found further on in this resource. You can also look into using contactless payments so that the buyer can pay there and then.

You should also create a [bill of sale](#), essentially a receipt, so the buyer can prove that this is a legitimate work by you. This is also proof of the sale agreement and is important to keep a copy for your records.

When you deliver the work, be sure it's well wrapped, protected, and labelled properly, as it will be your responsibility if the work is damaged in transit. Deliver the work in person if you can, as it's another chance for you to meet the collector and maybe even see where the work will be hung – and, if appropriate, suggest other pieces they might like.

Creative Scotland are looking at selling platforms for artists, makers and designers and [produced an overview that](#) gives an insight into the experience of people working in the sector in a variety of roles, from the maker to the seller.

Own Art created a series of films exploring the motivations of art collectors - required watching for any artist looking to [understand why people buy art](#).

## Invoices

To get paid, most of the time you will be asked to send an invoice. This is basically a demand for the payment agreed for selling something: a piece of work, or some of your time. Invoice requirements vary from organisation to organisation, so it's a good idea to ask what they need before you send it (this might also be explained on your contract). Make a template for your invoice and reuse it each time. Most invoices will need some or all of the following:

- A date: when you're sending the invoice
- An invoice number: this is for your reference, and is often used by the person paying you as a reference for the bank transfer so you'll know when you've been paid

- A description of the work you have completed: so they know what you're invoicing them for, including the dates and hours worked
- Contact details: address, telephone, email
- Payment due period: when the invoice has to be paid, such as 10 or 30 days
- Company number or UTR (Unique Taxpayer Reference, also known as your self-employment reference number), which will be [provided by HMRC once you register as self-employed](#), plus your National Insurance number
- Your [VAT](#) registration number (if you have one)
- Payee account name and bank details: account number, sort code, bank name and branch address, plus IBAN and BIC numbers for overseas clients

You can legally claim interest on late payments under the law. [Late Commercial Payments](#) on Gov.uk has more information, and it's a good idea to mention that interest will be payable on late payments on your original invoice.

A key resource is [Creative Scotland's Illustrated Freelancer's Guide](#) which is a practical introduction to legal rights, best practices and professional troubleshooting for creative workers in Scotland.



[Creative Entrepreneurs Club](#) can offer advice for launching your creative practice as a freelancer.

[CreativeIP](#) can help you with licensing and making money from your intellectual property.

## Budgets

Everyone has a slightly different situation when it comes to expenses, earnings and potential to turn a profit. A good first step is to understand exactly how much you spend and earn by [drawing up a budget for your earnings and expenditure](#).

Think about the costs for all the materials, printing, or framing costs, studio rent, or stand hire for art or craft fairs and so forth: how much do you have to spend before you start earning money?

When you apply for funding or grants, you will frequently be asked for a [project budget](#). This is different from your general household budget and should only include the expenses you need to produce your project. You should always read the guidelines of the fund carefully to understand what costs you can include in an application.

Depending on the project, your budget might include fees, materials, venue or equipment hire, marketing and administrative overheads, like telephone bills and stationery.

## Funding & Sponsorship

There are many places that you can apply to for funding. The main provider of public funding for the visual arts in Scotland is [Creative Scotland](#) who receive their funding from the Scottish Government and The National Lottery. Creative Scotland has [funding opportunities](#) for individuals, groups and organisations and their website lists the funds that they have as well as [funds delivered by partners](#). Some funds only run at certain times of the year, so it is worth checking the funding pages regularly.

If you are applying for funding from Creative Scotland, you can seek [help and advice in advance](#). Creative Scotland cannot review an application before you submit it but can provide you with advice and also support you if you have any access needs.

Creative Scotland has an [opportunities page](#) that lists other funds and Scottish Contemporary Arts Network have a [list of current funding opportunities](#) too.

Other sources of funding include charitable grants and foundations, [SCVO \(Scottish Council for Voluntary Organisations\)](#) have a [database of funding in Scotland](#) . They sometimes aim their funding only at organisations (such as charities), or for specific types of activity, or persons (regardless of the art project involved).

Local authorities are another possible source of funding and many of them deliver the [Visual Artist and Craft Makers Awards](#) (VACMA). This is a programme of small grants schemes delivered with a range of local authorities and art agencies across Scotland to support Scotland-based visual artists and craft makers in their creative development.

COMMUN is a combined arts organisation with a focus on community building with emerging and mid-career Black, Indigenous, and People of Colour (BIPOC) voices in the UK, with a comprehensive [grants database](#).

[We Are Here Scotland](#) run a fund called [Creators Fund](#) that aims to provide practical funding opportunities for Black and

POC artists and creatives across Scotland, along with one-to-one mentorship from experienced industry professionals.

Corporate partnerships can take the form of cash support or the supply of materials and services. Sponsorship proposals need to demonstrate the commercial benefits that the company will receive in return for their support. [An introduction to sponsorship](#) can be found on the Artquest website.

## Making Applications

Most funds will need you to complete an application form and it is important to read the guidelines of any fund that you are thinking of applying to. Applying for funding can be stressful at any stage of your career and particularly if you have not applied for any funding before. Many funders will provide support and help with any questions you have, and some will provide feedback to you if you are not successful at first. It is good to see this as a development process and learn from any feedback given.

Grants and funding applications will list the things you can include in your application request. Some funds will expect fair pay to be applied and this means that you might be

expected to include appropriate fees for yourself and/or others you are working with. Creative Scotland has a document that [provides guidance around the rates of pay to use](#). As a minimum you should apply the real living wage.

Some funders will ask you to find other source of income for the project applied for (this is called ‘match funding’ or ‘partnership funding’). This can usually include in-kind or cash contributions from yourself or others. In-kind contributions are where you or someone else provides their own time or materials to the project without a cost.

[Glasgow Connected Arts Network](#) have established [Glasgow Arts Partnership](#) for members to bridge the gap between practitioners and funded projects. The White Pube have created a [Funding Library](#) of successful applications to help understand how to apply for funding, knowing where to start and demystify the language used.

## Crowdfunding

[Crowdfunding](#) allows you to collect small donations from a large number of people, rewarding them with gifts if you successfully raise your target. Platforms such as [Kickstarter](#), [CrowDFunder](#), [artistShare](#) and [IndieGoGo](#) let you propose a

project and solicit donations through your own social network. If your campaign is successful the site takes a small cut for administering the project donations, and you keep the rest of the money.

Other models include [Patreon](#) and [Ko-fi](#), where you charge a recurring membership to support your work with predictable income.

Creative Scotland worked with Paved with Gold to look at some [main crowdfunding models](#). Creative Scotland has also managed a crowdfunder competition which provides additional match funding for crowd funded projects. It is worth keeping an eye on their website for future opportunities.

## Licensing & Copyright

Artists with suitable work can [license](#) it for others to use for specific circumstances in return for payment. Image licensing requires a contract specifying, among other things, what the image can be used for, how long it can be used, in what geographical regions and media it can be used and how much payment is promised in return.

[Artimage](#) is the only digital image resource curated to showcase and license exceptional works of modern and contemporary art. Developed by [DACS](#), Artimage includes thousands of high-quality digital images of individual artworks, artists' portraits and biographical information and provides a 24-hour response to every licensing enquiry. The majority of fees go directly to artists or artists' beneficiaries, with all images approved and authorised by artists or their estates.

DACS also runs the annual [Payback](#) scheme: a royalty payment scheme that distributes £4-5million to artists each year for copyright royalties if your work has your work been used in a book, magazine or on TV, as well as secondary uses of your images, such as photocopying. Every year DACS negotiate a share of royalties which they pay to visual artists who've signed up to the scheme. In 2018 payments ranged from £25 to £3,200.

# Artistic Development



## Exhibiting

One of the main measures of an artist's career development is through exhibitions - in galleries, by completing public commissions, organising their own shows, or via other projects.

It is important to be aware of how galleries operate, so you understand how they programme exhibitions. Artquest has a section with both [articles and video interviews with curators and gallery coordinators discussing how they work with artists](#). Artquest also published a selection of [online films interviewing gallery directors](#) of publicly funded galleries, artist-led spaces, galleries within higher education institutions and commercial galleries explaining how they select artists to work with.

Whichever kind of gallery you are thinking of approaching, research them carefully to ensure your work is appropriate for the space and themes they exhibit, show interest in the rest of their programme, and explain why you think your work is suitable to them.

## Publicly Funded Galleries

[Publicly funded galleries come in many varieties](#) and are hard to generalise. In Scotland they are often funded through long-term funding, annual grants or project support from [Creative Scotland](#), local authorities and/or trusts and charities, and tend to show the work of more established artists, usually only by invitation.

A show at a publicly funded gallery is an important opportunity for an artist, but often happens later on in their career.

Some galleries might have limited resources and usually have to fundraise to make exhibitions happen. Consequently, they plan one or two years in advance to apply for and secure funding.

These galleries are publicly accountable because of their state funding and must demonstrate some public benefit for the shows they put on. Publicly funded galleries are expected to pay a fee to the artists that they are working with, and Creative Scotland expects Industry Standard rates of pay to be applied by the organisations that it funds. You should ask

about a fee and other possible costs like production costs if you are invited to exhibit.

## Artist-led Galleries & Collectives

Set up by artists to programme their own choice of exhibitions, these spaces might exhibit artists from a particular network of friends and colleagues, accept open applications, or only select artists to exhibit.

You should contact them before sending a proposal to make sure it can be considered.

These spaces can be self-funded out of the artist-members' own pocket, receive some public funding, or have no money at all. Don't assume that these galleries will be able to fund your exhibition; you may need to find money or work at the gallery to make your exhibition happen or assist with funding applications.

These galleries tend to work with artists only on one exhibition and are very unlikely to represent you. Some may try actively to sell your work for a commission fee to help support their programme, but most do not.

Artist-led spaces tend to offer exposure to a wider network and validation amongst other artists, helping you build your reputation and find more exhibition opportunities. If you have a group of artists interested in the idea, you may also consider [setting up your own artist-led gallery](#).

Scotland-based artist-led spaces can be found in the Scottish directory at the back of this resource.

## Commercial Galleries

[Commercial galleries are for-profit companies set up to sell artist's work](#). They actively represent individual artists, helping nurture careers, and maintain a network of collectors with whom they can place work. Proceeds of the sale, minus an agreed commission, are paid to the artist.

These galleries cover their costs by taking a commission of the selling price: which can initially be 100% i.e., they will sell the work for double the price you want to receive for it.

[There is no set, regular starting commission for working with a commercial gallery](#).

They may also financially support the costs of making new work, depending on your relationship with them.

On Artquest you can watch a video with [a gallerist explaining what to expect from a commercial gallery](#), plus an article on [how artists work with commercial galleries](#).

[ARTMAG](#) is a good resource for finding commercial galleries.

## How to Get an Exhibition

Building a trusting, professional relationship with galleries and curators is vital for [getting exhibitions](#). Often a director or curator will follow an artist's career for some time - possibly years - before finding an exhibition they want to include them in.

Most galleries do not accept unsolicited submissions, and sending them an email or printed application will not get you far – and may not even get a reply. A good way to be seen is by applying to selected open submission shows and prizes such as [New Contemporaries](#) and the various [Jerwood Awards](#), as gallery directors and curators are often on judging panels for these.

Gallery directors and curators spend a lot of time looking at applications and visiting exhibitions - this is an important part of their job. Try building a relationship with them by inviting them to your events and exhibitions. Keep inviting them to different exhibitions even if they don't come at first. [Read more about how to meet curators.](#)

## **Socially or Community Engaged Practice**

Many artists have a socially or community engaged practice – this is also sometimes known as participatory practice. This form of practice can include many ways of working and usually includes bringing artists, people and place together through artistic and creative activities. It can also see artists working for organisations to help deliver their artistic engagement programmes.

[Culture Collective](#) is a network of 26 participatory arts projects, shaped by local communities alongside artists and creative organisations and they have a good library of resources. [Impact Arts](#) works to help people and

communities transform their lives through art and creativity and work with in-house and freelance artists.

[ArtWorks Alliance](#) is made up of organisations and individuals with strategic interests in participatory arts, including community arts, socially engaged arts, voluntary arts and arts in education and learning from across the UK.

## Get It in Writing

If you are offered an opportunity be it an exhibition or other work, [always have an agreement in writing](#) outlining your role/s, responsibilities and the practicalities relating to the exhibition or project. Remember that every agreement and relationship will be different and open to negotiation, and be prepared to compromise where you are able.

You should always have an agreement in writing with a commercial gallery covering (among other things), who owns what work, what rights you have to access collector contact details, how often you can expect an exhibition, and what exhibition costs the gallery will cover. Artquest's Artlaw archive has a useful overview of [contracts with galleries](#).

## Curators

[Curators organise, select and programme exhibitions, and can work in a variety of ways.](#) Some are employed by institutions directly and are responsible for their organisation's programme, often with the Director or other curators, and some are independent and build their own relationships with galleries and initiate their own exhibitions.

Freelance curators (i.e., curators who work for a number of galleries as self-employed workers) are a vital contact for artists to get exhibitions, and you should have some idea of [how to meet them.](#)



# Studios

For many artists, the first task on graduating seems obvious: [get a studio](#) to continue to make work. But studios can be expensive – and for some practices, might not be the most important place to begin.

Around 50% of artists we've asked don't have a studio, with about a third of them reporting they have never had a studio.

If you do need a studio for your work, it's a good idea to apply as early as possible for a place. Subsidised studio organisations tend to have very long waiting lists, sometimes two or more years.

You can sometimes find a shared studio space or sublet by finding a studio building you're interested in and putting an advert on their noticeboard. Check out the directory at the end of this document for a list of spaces across Scotland. Many established studio organisations offer studio residencies for new graduates.

Before you choose a studio, you should consider any special resources you need and make sure they can provide them. An 'affordable' studio space usually means between 30-80% of market rent. Make sure you can afford a studio before you

take it on or agree with friends (and the studio provider) to share the space and the costs.

If you get a studio, taking part in any open studio opportunities that you can provide better exposure, better relationships with others in your studio, and new audiences. Open Studio events are also a popular and successful way of showing and selling work.

One of the main studio providers in Scotland is [WASPS](#), which houses 20 sites across Scotland.

[OuterSpaces](#) is a charity collaborating with artists, art collectives, organisations and commercial property owners to activate and reanimate the nation's empty commercial spaces. They offer access to empty shops, offices and industrial space for artists working across disciplines to research and make their work. They offer access to empty shops, offices and industrial space for artists working across disciplines to research and make their work.

[EP Spaces](#) is Edinburgh Printmakers' national network of affordable spaces for artists and creative communities. They work with landlords across Scotland, bringing disused shops, offices, and retail units back to life with new purpose and

vitality and creating buzzing creative spaces in the heart of towns and cities that can have limited workspaces for creative people.

There are also a number of maker spaces (offering specialist workshops for a membership fee), hire-a-bench workshops and hackspaces appearing across the country. These offer the use of tools and different level of memberships, often including single-day hire. These spaces offer further opportunity to exchange and collaborate with other artists, and the benefit of an increased network. [Scotland's Workshops](#) is a network of 11 visual arts production facilities across the country. The spaces give both artists and newcomers access to an amazing array of equipment, studio spaces and unique technical expertise to create and learn about art

Keep an eye Creative Scotland and Artquest's [opportunities pages](#). See the Scottish directory for further studio resources.

# Residency & Exchange

Residencies are highly sought-after opportunities and some artists manage to sustain their careers by undertaking them regularly, or continuously. A residency is a period of time that an artist spends developing their practice away from their usual location. They are prized by artists as a reflective period to focus on work without having to worry about jobs or money – although some residencies ask for payment to contribute to their running costs, a piece of work to be donated by the artist at the end, or some work by the artist on education or outreach activity. Resident artists may also be expected to put on an exhibition, run community workshops, make a presentation, or engage with staff or public.

Think carefully about the benefits of a residency. At their very best, a residency might provide a free studio, an artist's fee, accommodation and living and materials allowances, so that the artists are relieved of day-to-day pressures of life and can spend the residency period pushing forward with their practice uninterrupted. A good residency opportunity will also provide you with a supported experience through, for example, critical support, networking opportunities, and skills development.

If you are being asked to pay for all the costs with nothing offered to you by the residency provider, think about whether this is a good opportunity for you. You can apply to some funds for support to undertake a residency, but funders will need to know the benefit of this to your creative development.

Residencies might be invited (i.e., an organisation selects an artist themselves), or selected (through an open application procedure).

Although artists often work in a specifically provided studio (and sometimes accommodation) for a fixed period to develop their work, a residency might also be offered by a school, museum, university or foundation that may provide access to a collection or staff, but not a studio space.

Benefits of residencies may include:

- a period of uninterrupted time on your practice
- financial support
- new space to make work
- professional development support, such as conversations with curators
- increased networks
- exposure to new audiences

- access to specialist knowledge or equipment
- the opportunity to travel

It's important to [check exactly what a residency award provides and expects, before you apply](#). Do your own research and decide if it is right for you. There is a detailed overview of [how to get a residency](#) on Artquest's website, including interviews with artists, the benefits and what to expect.

## Finding Residencies

There are many sources of information on the hundreds of different residencies available and where to find them. The Directory below lists residencies held in Scotland.

Useful sources for international residencies also include [Res Artis](#) and [TransArtists](#), but make sure to check if they require payment to accommodate you.

If you're looking for a residency at the start of your career, you might consider signing up with Artquest's [Exchange](#) online social network. Exchange lets you meet artists around the corner and around the world to network and exchange with your peers.



Exchange offers:

- Profiles for more than 2,000 artists.
- A local network, allowing you to find artists living and working near you.
- Potential collaborators, exchange partners and friends.
- Join Artquests network and you could end up in India, Australia, Canada, Indonesia or America - or you might opt for Liverpool, Glasgow, Cornwall, or York.

# Finding a job

Don't feel bad if you need a 'day job' to support your practice: 69% of artists make money outside of their practice to help pay their rent and bills. Around half of artists who say they work elsewhere have more than one other job. Often, however, artists don't talk about this openly.

Finding a job that combines the flexibility you need for your practice, as well as providing enough income to pay the rent and bills, is difficult, but not impossible. Money earned is money you don't have to apply or write a report for; money you apply for allows flexibility and time to work more deeply in a specified timeframe. By finding the right ways to earn money, or cut expenditure, you can support your practice in a way that suits your circumstances.

Some artists have jobs that are related to their practice, for example teaching and workshops, working as arts administrators and gallery technicians, or curating gallery exhibitions. Others are happy to work in roles unrelated to their art but retain the flexibility of money and time to continue producing and showing work: artists also design websites, work in bars, and are even barbers or plumbers.

Consider the kind of work you want, and don't feel limited to having all of your earning potential in the arts sector: choose

an approach you are happy with and that fits your personal circumstances. Your university career service can also offer graduate careers advice and guidance on your options.

There are a number of general employment resources that are useful and Scotland-based arts vacancy-related sites such as [Creative Scotland Opportunities](#), [Creative Edinburgh jobs](#) and [Creative Entrepreneurs Club](#) that regularly promote current creative sector opportunities.

If you are looking to develop more skills, [Skills Development Scotland](#) is the national skills body supporting the people and businesses of Scotland to develop and apply their skills.

UK-wide visual arts job sites include; [Artsjobs](#) (run by Arts Council England), [Creative Opportunities](#) (run by UAL), [Creative Access](#), and [ArtsHub](#).

## Internships & Apprenticeships

The last few years have seen a lot of discussion on unpaid internships within the arts. Whether or not you are legally entitled to payment for work depends on whether or not you are legally defined as doing work. See the Artquest website

for [information on what makes a worker and what the law says](#) to help you understand your rights.

We also include information on what you can do to [negotiate a high quality internship](#) and information on good practice for interns.

Increasing numbers of organisations offer internships that are paid at least the [national minimum wage](#) as a result of increasing awareness of the negative impact that unpaid internships have on diversity and access to the arts.

[CC Skills has A Best Practice Guide to Apprenticeships, Internships and Volunteering.](#)

# Your Rights & Responsibilities

Artists and makers have well-established legal rights, as well as general protection under law on issues like employment or getting paid. The rights mentioned in this section are all explained in Artquest's free online legal pages, [Artlaw](#), which also provides free legal advice to professional visual artists on questions not covered by Artquest's 400+ online articles.

[Scottish Artists Union \(SAU\)](#) lobbies on behalf of visual artists working in Scotland, defending their rights, expanding their benefits and fighting to make their professional practice a means to support a better quality of life. There is a charge to be a member.

Artquest are frequently asked about contracts and copyright. If you learn nothing else, learn these two basics and avoid a raft of problems in the future.

## Contracts

For any professional agreement – whether working, getting a commission, selling work, getting a studio, collaborating with other artists, being represented by a gallery, licensing images of your work – **it's essential that you get whatever you've agreed in writing.**

This is even more important when issues of payment or copyright are involved – which, for artists, is the majority of cases.

A contract is a written record of what you're going to do, what the other party is going to do, and anything important that should happen along the way – like getting paid or delivering work – and when this should happen. Without something written down – even an exchange of emails – you have no proof of what you've agreed and therefore no way to hold the other party to their side of the bargain.

Any contract is the result of negotiation – you don't have to accept a first offer and can talk about the terms and conditions for any job or project. Be prepared to talk about money; if it's not been mentioned, bring it up yourself: you'll look more professional, too.

If you're not offered a contract, draft a basic agreement yourself. Even writing an email with an outline of what you are going to do, and any project milestones or a timeline, will be enormously helpful in case of any future disagreements. If sending an email, ask them to reply to it saying they agree to the terms. Many artists create standard 'terms and conditions'; the kind of professional relationship and working



conditions they are prepared to accept. This is then a quick starting point for any negotiations, and you can update it as often as you like.

See the [Artlaw Contracts section](#) for information on a huge range of contracts, including some horror stories of what happens without them. [Scottish Artists Union \(SAU\)](#) can provide support if things don't turn out as you expected.

## Copyright

Copyright protects any original artwork from being used or copied without permission. There are some exceptions to this, notably [performance and live art, which can be protected in different ways](#). Copyright lasts for your whole life plus 70 years i.e. artwork made by artists who died in 1950, became out of copyright in 2020 (but may be protected by trademark or other intellectual property law): work no longer protected by copyright is in the 'public domain'.

Copyright is an automatic right – it is not registered, as any original work is automatically protected. Trademarks and

[design rights](#) are different and need to be registered to protect them.

Copyright is legally enforceable throughout the world, in pretty much every country and in broadly the same way. [You cannot hold copyright on an idea](#), only over how you make something out of an idea – so, for example, the copyright of your painting about climate change is probably not infringed by another painting that looks different and is also about climate change. Remember: it is possible for people to have the same idea even if they haven't met or seen each other's work.

No-one can hold copyright on the title of a work. You keep the copyright of your work, even after you have sold it, [unless you sign a contract selling your copyright](#). Never, ever sell your copyright: consider [licensing your work](#) to others to make use of, for a fee. For more information on licensing, see the DACS and CreativeIP sites.

You can become a member of DACS when you take advantage of their annual [Payback](#) service. Every year, DACS collects and distributes millions of pounds of royalties to visual artists and craftspeople whose work has been reproduced in UK books, magazines or on TV.

For [full information on copyright](#), what's covered and what's not, see the Artquest website.

## Public Liability

**The Scottish Artists Union (SAU)** provides public liability insurance as part of their paid membership scheme. Public liability insurance is designed to cover businesses or an individual's practice from the threat that they will be sued by a member of the public. Public liability is an essential cover that all artists need in the event that you are pursued by a third party.

## Protecting Vulnerable Groups (PVG)

If you are being employed by an organisation to work with children and/or protected adults, you will need to apply to join the PVG scheme. This scheme is managed and delivered by [Disclosure Scotland](#).

# Scottish Arts Directory

This resource is not definitive and whilst it is correct at the time of publication, we cannot guarantee it will remain so. If you would like to add and /or edit any content, please contact: [visualarts@creativescotland.com](mailto:visualarts@creativescotland.com).

## Advocacy, Advice & Professional Support

[a-n The Artists Information Company](#) is a UK agency supporting the practice of visual and applied artists. Through advocacy and information, a-n stimulates and supports contemporary visual arts practice and affirms the value of artists in society. There is a charge to be a member.

[Applied Arts Scotland](#) offer services to assist makers in their day to day practice – professional development, creative experimentation, capacity building and the sharing of resources and expertise.

[Creative & Cultural Skills](#) work across the four nations of the UK to create an inclusive and skilled cultural sector by shaping skills, education and employment best practice.

[Creative Entrepreneurs Club](#) is designed to help creative people grow sustainable business in an authentic and

empathetic way, with over 3,000 members from a host of backgrounds to collaborate with and learn from. They aim to be relaxed, fun, practical and an accessible community for everyone.

[Creative Scotland](#) is the public body that supports the arts, screen and creative industries across all parts of Scotland on behalf of everyone who lives, works or visits here. Creative Scotland has a Visual Arts team who support the development of contemporary visual art and artists across Scotland.

[DACS](#) is a not-for-profit visual artists' rights management organisation acting as a broker for 80,000 artists worldwide. It runs the annual Payback scheme, distributing millions of pounds of royalty fees to artists whose work has been used in books, magazines or on TV, as well as secondary uses, such as photocopying.

[Engage Scotland](#) represents the Scottish body of Engage members, responding to training and networking needs within gallery education with a Scottish focus.

[LUX Scotland](#) is a non-profit agency dedicated to supporting, developing and promoting artists' moving image practices in Scotland.

[Scottish Artists Union \(SAU\)](#) is a trade union for professional visual and applied artist. It lobbies on behalf of visual artists working in Scotland, defending their rights, expanding their benefits and fighting to make their professional practice a means to support a better quality of life. SAU also provide access to affordable Public Liability Insurance for artist members. There is a charge to be a member.

[Scottish Contemporary Art Network \(SCAN\)](#) stand up for the cultural, social and economic value of contemporary art – and for the people who create it.

[Skills Development Scotland](#) (SDS) is the national skills agency of Scotland

[Visual Arts Scotland \(VAS\)](#) is a leading platform for national and international contemporary artists.

## **Degree Shows**

### **Aberdeen**

[Gray's School of Art](#)

### **Dundee**

[Duncan of Jordanstone College of Art and Design](#)

### **Edinburgh**

[Edinburgh College of Art](#)

[Heriot-Watt University](#)

### **Glasgow**

[City of Glasgow College](#)

[The Glasgow School of Art](#)

### **Highlands and Islands**

[Moray College](#)



# Group Showcase

[RSA New Contemporaries](#)

## Studios Spaces

EP Spaces: <https://edinburghprintmakers.co.uk/ep-spaces/>

Outerspaces: <https://outerspaces.org/>

WASPS studios across Scotland:

<https://www.waspsstudios.org.uk/spaces/>

### Aberdeen

Deemouth Artist Studios:

<https://www.deemouthartiststudios.co.uk/>

WASPS Eagle House, Langstane Studios:

<https://www.waspsstudios.org.uk/spaces/aberdeen/all/>

### Dumfries & Galloway

Solway House Artists:

<https://www.facebook.com/solwayhouseartists/>

Spring fling: <https://www.spring-fling.co.uk/about/>

WASPS Cannonwalls and Cleaverhouse Kirkcudbright:

<https://www.waspsstudios.org.uk/spaces/kirkcudbright/all/>

## Dundee

Double Door Studios <https://doubledoorstudios.co.uk/>

Generator Projects <https://www.generatorprojects.co.uk/W>

WASPS MeadowMill Studios:

<https://www.waspsstudios.org.uk/spaces/dundee/all/>

## Edinburgh

11D Studios: <https://cargocollective.com/11d>

Beaverhall Studios:

<https://www.facebook.com/BeaverhallStudios/>

Coburgh House: <https://www.coburghouse.co.uk/>

Edinburgh Palette: <https://www.edinburghpalette.co.uk>

Edinburgh Sculpture Workshop:

<https://edinburghsculpture.org/>

Out of the Blue: <https://www.outoftheblue.org.uk/>

Rhubaba Gallery and Studios: <http://www.rhubaba.org/>

Summerhall: <https://www.summerhall.co.uk/>

WASPS Albion Road, Patriothall, West Park Place:

<https://www.waspsstudios.org.uk/spaces/edinburgh/all/>

## **Falkirk**

D2 The Creative Centre:

<https://www.d2thecreativecentre.uk/>

## **Fife**

Fire Station Creative:

<http://www.firestationcreative.co.uk/home>

WASPS Newburgh:

<https://www.waspsstudios.org.uk/spaces/newburgh/all/>

## **Glasgow**

Art Space G41: <https://artspaceg41.org/>

David Dale Gallery & Studios

<https://www.daviddalegallery.co.uk/>

Glasgow Independent Studios: <https://gis.uk.com/>

Glasgow Sculpture Studios:

<https://www.glasgowsculpturestudios.org/>

Many Studios: <https://www.manystudios.co.uk/>

Mount Florida Gallery & Studios:

<https://www.facebook.com/mountfloridagalleryandstudios/>

Saltspace: <https://www.saltspacecoop.co.uk/>

The Space: <https://thespacescotland.org/>

Torridale Street Studios:

<https://www.torrisdalestreetstudios.com/>

WASPS East Campbell Street, Hanson Street Studios, South Block, The Briggait:

<https://www.waspsstudios.org.uk/spaces/glasgow/all/>

Whisky Bond: <http://www.thewhiskybond.co.uk/>

Unit 7: <http://unit7glasgow.org/>

## Highlands

Stables Studio

[https://www.cromartyartstrust.org.uk/stables-studio-artists\\_stables-studio-artists2](https://www.cromartyartstrust.org.uk/stables-studio-artists_stables-studio-artists2)

WASPS Inverness Creative Academy:

<https://www.waspsstudios.org.uk/spaces/inverness/all/>

WASPS Nairn:

<https://www.waspsstudios.org.uk/spaces/nairn/all/>

An Talla Solais: <https://www.antallasolais.org/>

## Moray

Orchard Road Studios

<https://www.facebook.com/orchardroadstudios/>

Moray Art Centre <https://www.morayartcentre.org/>

## North Ayrshire

WASPS The Courtyard Irvine:

<https://www.waspsstudios.org.uk/spaces/irvine/all/>

## **Orkney**

WASPS Stromness Studios:

<https://www.waspsstudios.org.uk/spaces/orkney/all/>

## **Perth**

WASPS Perth Creative Exchange:

<https://www.waspsstudios.org.uk/spaces/perth/all/>

## **Scottish Borders**

WASPS St Mary's Mill Selkirk:

<https://www.waspsstudios.org.uk/spaces/selkirk/all/>

## **Shetland**

WASPS The Booth:

<https://www.waspsstudios.org.uk/spaces/shetland/all/>

## Facilities & Makers Spaces

### All Scotland

Scotlands Workshops: <https://scotlandsworkshops.com/>

Make Works: <https://make.works/>

### Aberdeen

Peacocks Visual Arts: <https://peacock-visual-arts.myshopify.com/>

### Aberdeenshire

Scottish Sculpture Workshop: <http://www.ssw.org.uk/>

### Dundee

Dundee Contemporary Arts: <https://www.dca.org.uk/>

### Edinburgh

Edinburgh Printmakers: <https://edinburghprintmakers.co.uk/>



Edinburgh Sculpture Workshop:

<https://www.edinburghsculpture.org/>

Edinburgh Tool library: <https://edinburghtoolibrary.org.uk/>

Edinburgh Open Workshop: [edinburghopenworkshop.co.uk](http://edinburghopenworkshop.co.uk)

## **Fife**

Fife Dunfermline Printmakers:

<https://www.fifedunfermlineprintmakers.org/>

## **Glasgow**

GMAC: <https://www.gmacfilm.com/>

Glasgow Replay: <http://www.glasgowplay.org.uk/>

Glasgow Sculpture Studio:

<https://www.glasgowsculpturestudios.org/>

Glasgow Tool Library: <https://glasgowtoolibrary.com/>

Glasgow Print Studio: <https://www.gpsart.co.uk/>

Remade Network: <https://remade.network/>

Risotto Risograph Printing: <https://risottostudio.com/>

Print Clan: <https://www.printclan.co.uk/>

## Highlands and Islands

Highland Print Studio: <https://highlandprintstudio.co.uk/>

## Orkney

Soulisquay Printmakers:

<https://www.facebook.com/SoulisquoyPrintmakers/>

## Perth

Remade: <https://remakescotland.co.uk/>

## Artist Networks

### All Scotland

Creative Entrepreneurs

Club: <https://creativeentrepreneursclub.co.uk/>

Culture Collective: <https://culturecollective.scot/>

Scottish-Asian

Creatives: <https://scotasiancreatives.wordpress.com/>

Scottish Contemporary Art Network (SCAN):

<https://sca-net.org/>

Scottish Society of Artist (SSA): <https://www.s-s-a.org/>

Royal Scottish Academy:

<https://www.royalscottishacademy.org/>

Visual Arts Scotland (VAS):

<https://www.visualartsscotland.org/>

### Aberdeen

Aberdeen Artists Society:

<https://aberdeenartistsociety.co.uk/>

Look Again: <https://lookagainaberdeen.co.uk/>

## **Dumfries & Galloway**

The Stove Network: <https://thestove.org/>

Uplands: <https://www.weareupland.com/>

## **Dundee**

Creative Dundee: <https://createdundee.com/>

Dundee Art Society: <https://www.dundeeartsociety.co.uk/>

## **Edinburgh**

Creative Edinburgh: <https://www.creative-edinburgh.com/>

Hidden Door: <https://hiddendoorblog.org/hidden-door-launches-support-network-for-art-graduates/>

## **Fife**

Fife Contemporary: <https://www.fcac.co.uk/>

## **Glasgow**

Glasgow CAN: <https://www.glasgowcan.org/>

## **Perthshire**

Perthshire Art Association:

<https://perthshireartassociation.org/>

Perthshire Creates: <http://perthshirecreates.co.uk/>

## **Scottish Borders**

Creative Arts Business Network <https://www.cabn.info/>

## Residencies & Exchanges

### All of Scotland

Royal Scottish Academy Collections:

<https://www.royalscottishacademy.org/>

### Aberdeen

Peacock Studio: <https://peacock.studio/>

### Angus

Hospitalfield: <https://hospitalfield.org.uk/>

### Argyll & Bute

Cove park: <https://covepark.org/>

KNOCKvologan - <https://knockvologan.net/>

### Dundee

DCA Air Connect Residency:

<https://www.dca.org.uk/stories/article/air-connect-artist-residency-exchange>

## Dumfries and Galloway

MERZ gallery: <https://www.merz.gallery/>

## Edinburgh

Edinburgh Printmakers: <https://edinburghprintmakers.co.uk/>

Edinburgh Sculpture Workshop:

<https://www.edinburghsculpture.org/>

Stills Photography: <http://www.stills.org/>

## Glasgow

Glasgow Print Studio: [gpsart.co.uk](http://gpsart.co.uk)

Street Level Photoworks:

<https://www.streetlevelphotoworks.org/>

## Highlands and Islands

An Lanntair: <https://lanntair.com/>

An Talla Solais, Ullapool Visual Arts:

<https://www.antallasolais.org/>

Cromarty Arts Trust: <https://www.cromartyartstrust.org.uk/>

Northlands Creative: <https://northlandscreative.co.uk/>

Taigh Chearsabhair: <https://www.taigh-chearsabhair.org/>

The Bothy Project, Cairngorms and Isle of Eigg:

<https://www.bothyproject.com/>

Pier Arts Centre: <http://www.pierartscentre.com/>

Wasps studios, Shetland and Skye:

<https://www.waspsstudios.org.uk/spaces/all/residencies/>

## **Scottish Borders**

Marchmont House: <https://marchmonthouse.com/>



## Visual Arts Organisations

### All of Scotland

Chapter Thirteen: <https://www.chapterthirteen.info/>

Document Scotland: <https://www.documentscotland.com/>

Travelling Gallery: <https://travellinggallery.com/>

We are Here Scotland: <https://www.weareherescotland.com/>

### Aberdeen

Grampian Health Arts Trust: <https://www.ghat-art.org.uk/>

Aberdeen Art Gallery:

<https://www.aberdeencity.gov.uk/AAGM>

Peacock Visual Arts & the Worm: <https://peacock.studio/>  
<https://worm.gallery/>

### Aberdeenshire

Barn Arts: <https://www.thebarnarts.co.uk/>

Deveron Projects: <https://www.deveron-projects.com/>

## Angus

Hospitalfield: <https://hospitalfield.org.uk/>

## Argyll & Bute

An Tobar:

<https://www.antobarandmulltheatre.co.uk/whatwedo/visual-arts>

Dunoon Burgh Hall: <https://www.dunoonburghhall.org.uk/>

Mount Stuart Trust:

<https://www.mountstuart.com/arts/visual-arts-programme>

Templar Arts and Leisure Centre (TALC):

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

## Ayrshire

Dick Institute: <https://eastayrshireleisure.com/venue/the-dick-institute/>

Harbour Arts Centre: <https://thehac.co.uk/>

Rozelle House: <https://www.south-ayrshire.gov.uk/article/24234/Rozelle-House-museum-and-galleries>

## **Dumfries & Galloway**

Cample Line: <https://campleline.org.uk/>

Gracefield Arts Centre:

<https://www.dgculture.co.uk/venue/gracefield-arts-centre/>

The Stove Network Limited: <https://thestove.org/>

Uplands: <https://www.weareupland.com/>

## **Dundee**

Cooper Gallery: <https://www.dundee.ac.uk/cooper-gallery>

Dundee Art Society: <https://www.dundeeartsociety.co.uk/>

Dundee Contemporary Arts: <https://www.dca.org.uk/about>

McManus Art Gallery & Museum:

<https://www.mcmanus.co.uk/>

NeoN Digital Arts: <https://neondigitalarts.com/>

## Edinburgh

Artlink Edinburgh & the Lothians:

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

Collective Gallery: <https://www.collective-edinburgh.art/about/satellites-programme>

Edinburgh Sculpture Workshop:

<https://edinburghsculpture.org/>

Fruitmarket Gallery: <https://www.fruitmarket.co.uk/>

Jupiter Artland: <https://www.jupiterartland.org/>

National Galleries of Scotland:

<https://www.nationalgalleries.org/>

Stills: <https://stills.org/>

Summerhall: <https://www.summerhall.co.uk/>

Talbot Rice Gallery: <https://www.trg.ed.ac.uk/>

## Fife

Dunfermline Carnegie Library & Galleries:

<https://www.onfife.com/venues/dunfermline-carnegie-library-galleries/>

Fife Contemporary: <https://www.fcac.co.uk/>

Fire Station Creative:

<http://www.firestationcreative.co.uk/home>

Kirkcaldy Galleries:

<https://www.onfife.com/venues/kirkcaldy-galleries/>

## Glasgow

Centre of Contemporary Art (CCA): <https://www.cca-glasgow.com/>

Civic Room: <https://www.civicroom.com>

David Dale Gallery & Studios:

<https://www.daviddalegallery.co.uk/>

Gallery of Modern Art (GoMA):

<https://www.glasgowlife.org.uk/museums/venues/gallery-of-modern-art-goma>

Glasgow Art Map: <https://www.glasgowartmap.com/>

Glasgow Print Studios: <https://www.gpsart.co.uk/>

Glasgow Women's Library: <https://womenslibrary.org.uk/>

Govanhill Baths: <https://www.govanhillbaths.com/>

Impact Arts: <https://www.impactarts.co.uk/>

Patricia Fleming Gallery: <https://www.patricia-fleming.com/>

Platform: <https://www.platform-online.co.uk/>

Project Ability: <https://www.project-ability.co.uk/>

Sculpture Placement Group:

<https://www.sculptureplacementgroup.org.uk/>

SouthBlock: <https://southblock.co.uk/>

Street Level: <https://www.streetlevelphotoworks.org/>

The Studio Pavilion at House for an Art

Lover: <https://studiopavilion.co.uk/>

The Common Guild: <https://www.thecommonguild.org.uk/>

The Hunterian: <https://www.gla.ac.uk/hunterian/>

The Modern Institute: <https://www.themoderninstitute.com/>

Tramway: <https://www.tramway.org/>

## Highland and Islands

An Lanntair: <https://lanntair.com/>

Atlas Arts: <https://atlasarts.org.uk/>

Cromarty Arts Trust: <https://www.cromartyartstrust.org.uk/>

Inverness Musuem & Art Gallery:

<https://www.highlifehighland.com/inverness-museum-and-art-gallery/>

Taigh Chearsabhaigh Museum and Arts Centre:

<https://www.taigh-chearsabhaigh.org/>

Timespan: <https://timespan.org.uk/>

## Inverclyde

Beacon arts centre: <https://www.beaconartscentre.co.uk/>

RIG Arts: <https://www.rigarts.org/>

## Orkney

Pier Arts Centre: <https://www.pierartscentre.com/>

## Perth and Kinross

Perth Museum and Art Gallery:

<https://www.culturepk.org.uk/museums-galleries/>

## Scottish Borders

Alchemy Arts: <https://www.alchemyarts.co.uk/>

## Shetland

Gaada <https://www.gaada.org/>

Shetland Arts Development Agency:

<https://www.shetlandarts.org/>

## Stirling

Artlink Central: <https://www.artlinkcentral.org/>



## Artist-led Galleries & Collectives

### All of Scotland

NUEK - <https://neukcollective.co.uk/>

### Aberdeen

KeKun Studio: <https://www.instagram.com/kekunstudio/>

Leopard Arts: <https://www.leopardarts.co.uk/>

### Dundee

Generator Projects: <https://www.generatorprojects.co.uk/>

Nomas\* Project: <https://nomasprojects.org/>

### Edinburgh

Embassy: <https://www.embassygallery.org/>

Gallery Malmo: <https://gallerymalmo.uk/>

Rhubaba Gallery and Studio: <http://www.rhubaba.org/>

Sierra Metro <https://www.facebook.com/sierrametro/>

## Glasgow

Agile City: <https://agile-city.com/>

20 Albert Road: <http://20albertroad.info/>

Celine Gallery: <http://galleryceline.com/>

Civic House: <https://agile-city.com/building/civic-house/>

Glasgow Art Map: <https://www.glasgowartmap.com>

Govan Project Space:

<https://www.govanprojectspace.co.uk/>

Lunchtime Gallery: <https://lunchtimegallery.co.uk/>

Market Gallery: <https://www.marketgallery.org/about/>

Mount Florida Gallery & Studios:

<https://www.facebook.com/mountfloridagalleryandstudios/>

16 Nicholson Street: <https://16nicholsonstreet.org/>

Queens Park Railway Club:

<https://queensparkrailwayclub.co.uk/>

Saltspace: <https://www.saltspacecoop.co.uk/>

The Glue Factory: <http://thegluefactory.org/>

The Pipe Factory: <https://www.thepipefactory.co.uk/>

Transmission: <https://www.transmissiongallery.org/>

Strange Field: <https://www.strangefield.org/>

## **Inverness**

Circus Artspace: <https://www.circus.scot/>

## Arts Festivals

### All Scotland

Fringe of Colour: <https://www.fringeofcolour.co.uk/>

Scottish Festival List: <https://www.list.co.uk/events/scottish-festivals/>

Scottish Mental Health Arts Festival:  
<https://www.mhfestival.com/>

### Aberdeenshire

Look Again Festival: <https://lookagainaberdeen.co.uk/>

### Dundee and Fife

Pittenweem Arts Festival:  
<https://www.pittenweemartsfestival.co.uk/>

NeON: <https://neondigitalarts.com/>

### Edinburgh

Edinburgh Arts Festival:  
<https://www.edinburghartfestival.com/>

Edinburgh Short Film Festival:

<https://www.edinburghshortfilmfestival.com/>

LeithLate: <https://www.leithlate.co.uk/>

## **Glasgow**

Arika <https://arika.org.uk/>

Buzzcut <https://www.glasgowbuzzcut.co.uk/>

Glasgow Film Festival: <https://glasgowfilm.org/glasgow-film-festival>

Glasgow International: <https://glasgowinternational.org/>

Glasgow Open House:

<https://www.glasgowopenhousearts.co.uk/>

Radiophrenia: <https://radiophrenia.scot/>

Sonica <https://sonic-a.co.uk/>

Take Me Somewhere <https://takemesomewhere.co.uk/about>

## **Perthshire**

Perth Festival of the Arts: <https://www.perthfestival.co.uk/>

## Highlands and Islands

Hebridean Dark Skies Festival: <https://lanntair.com/creative-programme/darkskies/>

## Miscellaneous

### Archives and Libraries

Archives and Records Association:

<https://www.archives.org.uk/resources>

ARLIS: <https://arlis.net/>

### Digital

Creative Bridge from Code Base:

<https://www.thiscodebase.com/creative-bridge>

### Equality Inclusion & Diversity

Creative Scotland: <https://www.creativescotland.com/what-we-do/the-10-year-plan/connecting-themes/equalities-and-diversity>

Creative Scotland:

<https://www.creativescotland.com/funding/help-with-your-application>

NUEK: <https://neukcollective.co.uk/>

We are Here Scotland: <https://www.weareherescotland.com/>

## Environment

Artists' Environmental Resource - Fife Contemporary:

<https://www.fcac.co.uk/>

CAN – Circular Arts Network: <https://www.canarts.org.uk>

## Film

Alchemy Film & Arts: <https://alchemyfilmmandarts.org.uk/>

GMac Film: <https://www.gmacfilm.com/>

Lux Scotland: <https://luxscotland.org.uk/>

Scottish Documentary Institute:

<https://www.scottishdocinstitute.com/>

## Artquest's Regular Events

For an overview of [all Artquest projects](#), including residencies and internships, visit the website.

Artquest have held hundreds of talks since 2001. [All of Artquest's audio is collected](#) and distributed via SoundCloud, and is free to access.



The original Primer document was written by the Artquest team of professional visual artists, working part-time on the programme and was adapted for the Scottish context by The Glasgow School of Art Enterprise Studio team in partnership with Creative Scotland.

If you spot a mistake or have a suggestion for our next edition, help us to make Primer Scotland even more useful by sending feedback to: [visualarts@creativescotland.com](mailto:visualarts@creativescotland.com).

Artquest provides advice and information to professional visual artists and makers, helping you make the most of your career.

Their free-to-access website has over 2,000 pages of advice, listings, articles, film, audio and opportunities for over 30,000 artists and makers who visit each month, covering every area visual arts practice, including:

- Opportunities and deadlines listings: [look at the online listings](#) and follow [#artopps](#).

- Funding, funders, financing advice and awards
- Tax, money, income and budgets
- Materials suppliers from the esoteric to the banal
- Advice on getting an exhibition and meeting curators
- Information on public liability and artwork insurance
- Residencies in the UK and overseas
- Reference and research materials
- Printers, framers and graphics companies
- Marketing and publicity advice and contacts
- Legal archive and free online legal queries
- How to set up an organisation
- Benefits, housing and employment
- Becoming self-employed and invoicing
- International venues, residencies, advice services and networks
- Courses and training providers
- Calculating rates of pay, VAT and tax

More information is added each week, commissioned from artists, curators, arts administrators, funders and other arts professionals on the practical and critical elements of artistic practice. The Artquest website is complimented by a programme of talks, residencies, events, peer mentoring groups and partnerships.

Every month, Artquest lists high-quality opportunities for artists - everything from deadlines for awards, exhibitions, residencies and conference papers to commissions, mentoring, training, fellowships and journal submissions. We filter and select these opportunities for quality and reliability; because we don't accept advertising fees, our opportunities are selected on the basis of merit only.

Artquest's small, dedicated, team are all practicing artists, curators and writers. We create new resources in response to the needs of artists and makers.

## **Nick Kaplony**

Nick is a graduate of Camberwell College of Arts and has worked as assistant curator at the Arts Gallery London, and as Exhibitions officer at the Pump House Gallery. He is also a practicing artist and freelance curator. Nick is a born and bred Londoner.

## **Russell Martin**

Russell is a graduate from The Glasgow School of Art and has worked in gallery education, as a curator and is still a practising artist. His self-initiated projects include peer mentoring groups and two art project spaces, and he is co-

founder of an artist-led commissioning agency. Russell has lived in London since 1998.

## Tom Pope

Tom graduated from the Royal College of Art in 2011 and has worked extensively in education and events. Tom's artistic practice combines performative strategies with photography in a collaborative and playful manner, while additionally undertaking large scale participatory performance projects.

Contact us: [info@artquest.org.uk](mailto:info@artquest.org.uk)

Facebook / [londonartquest](https://www.facebook.com/londonartquest)

Twitter / [@artquestlondon](https://twitter.com/artquestlondon)

SoundCloud / [@artquest](https://www.soundcloud.com/artquest)

Instagram / [@artquestlondon](https://www.instagram.com/artquestlondon)

Youtube / [ArtquestLondon](https://www.youtube.com/ArtquestLondon)

Vimeo / [artquest](https://vimeo.com/artquest)

Primer Scotland was developed in 2022 by The Glasgow School of Art Enterprise Studio with permission from Artquest and generous support from Creative Scotland. Special thanks to Russell Martin and the Artquest team, Anne Petrie Creative Scotland, The Glasgow School of Art's Development Manager Sarah Smith, Enterprise Studio

Careers Adviser Lesley Black, The Glasgow School of Art's School of Fine Art Academic Staff, researcher Fiona Stephens and all the Scottish Arts Organisations who kindly agreed to feature within this resource.

Last updated: October 2022



**LOTTERY FUNDED**



**THE GLASGOW  
SCHOOL OF ART**

**ual:  
ARTQUEST**