

Primer Scotland

Part 2

By Artquest in partnership with Creative Scotland and
The Glasgow School of Art

Advice about your degree show and what happens after you have graduated



Introduction



This document is Part 2 of a 2 part guide.

It covers things you need to think about in your first couple of years after graduation as well as other important things about working in the visual arts.

Funding & Sponsorship



Most public funding for the visual arts in Scotland is from [Creative Scotland](#) who get their funding from the Scottish Government and The National Lottery.

If you are applying for funding from Creative Scotland, you can get [help and advice in advance](#).



Funding information is available from:

- Creative Scotland's [opportunities page](#)
- [Scottish Contemporary Arts Network](#)
- [SCVO \(Scottish Council for Voluntary Organisations\)](#)
- [Visual Artist and Craft Makers Awards \(VACMA\)](#)
- COMMUN [grants database](#)
- [We Are Here Scotland](#) run a [Creators Fund](#)



Making Applications



Most funds need you to fill out an application form.

Funders will give support and help with any questions you have.

Some funders will give you feedback if you are not successful at first.



Applications will list the things you can include in your application request.

Some funds will expect you to include fair pay for yourself and others.

Creative Scotland [gives guidance around the rates of pay to use.](#)



Some funders will ask you to find match funding or partnership funding - other income for the project.

This can usually include support or cash payments from yourself or others.

The White Pube [Funding Library](#) of successful applications can help you to understand how to apply for funding.

Crowdfunding



[Crowdfunding](#) is an online way to collect small amounts of money from many people, rewarding them with gifts of your work if you raise all the money you need.

Creative Scotland has information about [crowdfunding models](#).

Licensing & copyright



Artists can [license](#) their work for others to use in certain ways if they pay for it.

[Artimage](#) is the only digital image resource that licenses works of art.

DACS (Design and Artists copyright service) has the [Payback](#) scheme.

It pays you money if your work has your work been used in a book, magazine or on TV.

Exhibiting



If you contact a gallery about having an exhibition:

- make sure your work is right for the space and themes they exhibit
- show interest in the rest of their programme
- explain why you think your work is right for their gallery

Publicly funded galleries



In Scotland they are often funded through [Creative Scotland](#), local authorities or trusts and charities.

They 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 in their career.

Artist-led galleries and collectives



These are [set up by artists to programme their own choice of exhibitions](#)

They might:

- exhibit artists from a network of friends and colleagues
- accept applications from anyone who wants to exhibit

Contact them before sending your idea to make sure it can be considered.

Artist-led spaces can help you build your reputation and find more exhibition opportunities.



Commercial galleries

Commercial galleries organise exhibitions for artists that they represent.



They make money by selling artists' work and taking a **commission**.

A **commission** is an amount of the selling price.

This means they will sell the work for more than the price you want to get for it.

How to get an exhibition

Building a relationship with galleries and [curators](#) is important for [getting exhibitions](#).



A **curator** organises exhibitions.

Invite gallery directors and curators to your events and exhibitions.

Find out more about [how to meet them](#).



A good way to be seen is by applying to **open submission** shows – where anyone can send work in, or to prizes like [New Contemporaries](#) or the [Jerwood Awards](#).

Socially or community engaged practice



This can include many ways of working and usually includes bringing artists, people and places together through artistic and creative activities.

Organisations that do this include:

- [Culture Collective](#)
- [Impact Arts](#)
- [ArtWorks Alliance](#)

Studios



Some artists [get a studio](#) so they can keep working after they graduate.

Apply as early as possible for a studio space.

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.

Organisations that provide studios are:

- [WASPS](#) which has 20 sites across Scotland
- [OuterSpaces](#)
- [EP Spaces](#)
- [Scotland's Workshops](#)



Residencies



A **residency** is time that an artist spends developing their work in a new place.

Resident artists may be expected to put on an exhibition, run community workshops, make a presentation, or engage with staff or the public.



If you are asked to pay for the costs of a residency think about whether this is a good opportunity for you.



Good things about residencies can include:

- time and space to develop new work
- growing your **network** - the people you know in the art world
- access to specialist knowledge or equipment
- more people seeing your work
- the chance to travel
- financial support



It is important to check [exactly what a residency award provides and expects](#), before you apply.

Finding a job



Many artists have a 'day job' to help pay their rent and bills, as well as being an artist.

Some artists have jobs that are related to their artwork like:

- teaching and workshops
- working as arts administrators and gallery technicians
- curating gallery exhibitions

Some useful employment resources are:

- [Creative Scotland Opportunities](#)
- [Creative Edinburgh jobs](#)
- [Creative Entrepreneurs Club](#)
- [Skills Development Scotland](#)

UK-wide visual arts job sites include:

- [Artsjobs](#)
- [Creative Opportunities](#)
- [Creative Access](#)
- [ArtsHub](#)



An internship is work experience.

An **apprenticeship** is a real job where you learn, get experience and get paid.

If you are interested in getting an **internship** or **apprenticeship** the Artquest website has:

- [information on what makes a worker and what the law says](#) to help you understand your rights
- information on what you can do to [get an internship](#) and information on good practice for interns

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



Your rights



Artists and makers have legal rights, as well as general protection under law on issues like employment or getting paid.

The [Scottish Artists Union \(SAU\)](#) defends the rights of visual artist working in Scotland.

There is a charge to be a member.

Contracts



It is important to get an [agreement in writing](#) or a **contract** for any professional agreement.

A **contract** is written record of:

- what you are going to do
- what the other person or organisation is going to do
- and anything important that should happen along the way – like getting paid or delivering work – and when this should happen.



Any contract is the result of discussions – you don't have to accept a first offer and can talk about the terms and conditions.

If you are not offered a contract, draft a basic agreement yourself.



Even writing an email with information about what you are going to do and when you will do the work will be helpful in case of any future disagreements.



Many artists create '**terms and conditions**' - the kind of professional relationship and working conditions they are prepared to accept.



See the [Artlaw Contracts section](#) for information on a huge range of contracts.

The [Scottish Artists Union \(SAU\)](#) can provide support.

Copyright



Copyright protects original artwork from being used or copied without permission.

The copyright symbol is seen here on the left.

Any original work is automatically protected.



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

Copyright protects your work across the world.

No-one can hold copyright on the title of a work.

Never sell your copyright.

You keep the copyright of your work, even after you have sold it.



Public liability



The Scottish Artists Union (SAU) provides public liability insurance if you become a member.

You need public liability insurance to cover you if any legal claim is made against you by a member of the public - for example if they get an injury during a project.

Protecting Vulnerable Groups (PVG)



If you are being employed by an organisation to work with children or **vulnerable adults**, you must join the [Disclosure Scotland](#) PVG scheme.

Vulnerable adults are people who:

- are at risk of harm or abuse
- cannot look after themselves

Scottish Arts Directory



[Primer Scotland | Creative Scotland](#) has details of organisations and networks across Scotland who offer support and information.