Managing Public Art Projects

A Handbook for Artists

Written by
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Commissioned by Public Art South West

Introduction

This handbook arose from a series of successful seminars which took place during 1997 and 1998, which were specifically aimed at artists and craftspeople working within the public art sphere.

The intention behind the seminars was to equip artists with the skills and information they needed to be able to take a leading role within public art projects, either as initiator or consultant. The aim was to redress the balance between prescribed public art opportunities and artists' own aspirations to instigate projects within the public realm.

Public art offers many opportunities for artists, but it also challenges them to develop skills in addition to those required in many other forms of visual arts practice. Public art tends towards working practices which involve co-operation, negotiation and an interface with others, particularly professionals, who are not necessarily used to working closely with artists.

Whilst nothing can replace the benefits working within a group and exchanging ideas can bring, we believe this Handbook will be a useful 'aide memoire' for artists who are working in or about to embark upon work in this area.

This Handbook was piloted at the first set of seminars and has been modified in line with artists' suggestions. We have tried to keep the most pertinent aspects, which artists on the course found most helpful, and to present the information in a way which allows it to 'stand alone' from the actual seminars.

We hope you find it useful and thought provoking and if you have any comments or suggestions on how we could develop the Handbook, we would be pleased to hear them.

Our thanks go to Lee Corner and Janet Summerton for the enthusiasm and expertise they have brought to this initiative.

Maggie Bolt
Director
PUBLIC ART SOUTH WEST

Part One Opportunities & How to Identify Them

- **Context**
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- **You and Your Work**
- **Developing Your Strengths**
- **Planning Ahead**
- **Assessing the Opportunity**
- **Appraising Your Contacts List**

Part One Opportunities & How to Identify Them

Context

Managing Public Art Projects assumes that the artist will be doing just that - managing.

Part One Opportunities & How to Identify Them

Taking the Lead

It is often the case that the degree of influence an artist can exert is in direct proportion to the degree of responsibility s/he carries. As artists weigh up their interest, therefore, in becoming a Lead Artist they may need to consider the pros and cons. The following points have been gathered from artists who have some experience in the field:

- having a place in the design team and/or a say in the overall project allows you to develop your conceptual and imaginative skills as well as your practice
- it is also likely to involve you in many meetings and, in order to keep your finger on the overall project pulse, you may need to attend meetings which are not solely devoted to your area of interest
- influencing outcomes can be satisfying, but also carries responsibilities and you may find you are asked to carry Professional Indemnity insurance in case a decision you have 'influenced' turns out to be wrong or dangerous
- being in a position to offer work to other artists can be enjoyable, exciting, inspiring and gratifying
- chasing them, badgering and getting heavy over unmet deadlines can be soul-destroying
- initiating your own projects can mean the chance to develop your own practice on your own terms, building on and enhancing existing strengths and interests
- you may find that - as is quoted to be the case in many architects' practices - 95% of your time will be spent on management and administration (including fundraising) and 5% on 'the creative bit'
- the opportunity to work with (and choose) other professions can be extremely fruitful; it also involves learning other approaches, methodologies and even language specific to that profession
- most other professionals you will encounter work to codes of practice or conduct laid down by their professional association which both protect and regulate them. There is no such body for artists who therefore need to be clear and assertive in establishing their terms
- the buzz of attending the opening, unveiling or launch of a successful project in which you have played a major part seems to make all the hassles of paper pushing fade into insignificance!

Part One Opportunities & How to Identify Them

Preparing for Opportunities

Identifying and taking advantage of opportunities requires people to be proactive, taking the initiative to connect with potential partners. Or as the Vietnamese proverb says:

A man must sit on a hillside for a very long time with his mouth open
before a roast duck flies in

Edward De Bono, in his book 'Tactics, The Art and Science of Success', distinguishes between "opportunity seeking and opportunity spotting". In our context opportunity spotting is following a publicised need of others, such as a contest or a tender for a specified piece of work. Opportunity seeking, on the other hand, involves you finding a likely site, partner, activity where you feel it would be appropriate to propose a public art project.

While we all believe in 'luck', it has usefully been defined as a combination of preparedness and openness. Are you prepared for, and open to, taking and creating opportunities? This might involve making the time to research the field, equipping yourself with appropriate and up-to-date knowledge, and having a sound understanding of how you work and what you're interested in.

What do you know about:
- sources of information
- who knows what
- understanding of how opportunities arise
- developments and trends

Are you set up to:
- record ideas, possibilities
- develop opportunities
- reflect on past projects
- build long term relationships
- keep records of useful contacts

Any potential opportunity needs to be analysed from a number of perspectives. First of all, what are the benefits? Of course, the financial aspects are important, but other benefits might be the chance to extend your work, raise your profile, work with people you respect.

Then the feasibility of the opportunity needs to be considered. You might need to ask yourself questions such as: is it consistent with my aims; does it fit in with my current schedule of work; does it suit my way of working?

The downside also needs examining. What might be the disadvantages in pursuing this opportunity; can you see any potential problems which need to be considered? Asking these questions may help you to decide to reject opportunities which have an inappropriate time scale or budget, an unclear brief, or which you intuitively feel have problems.

You may already do such analyses as a matter of course. If you do not, and feel this might be a useful area for you to develop, you might find literature on the techniques of decision-making useful. Some are included in the booklist.

It is very easy in the course of running a multi-faceted career which involves us in working with various groups of people, to lose sight temporarily of our own interests and direction and priorities. Day to day pressures can also prevent us from taking the time to spot and to follow up opportunities.

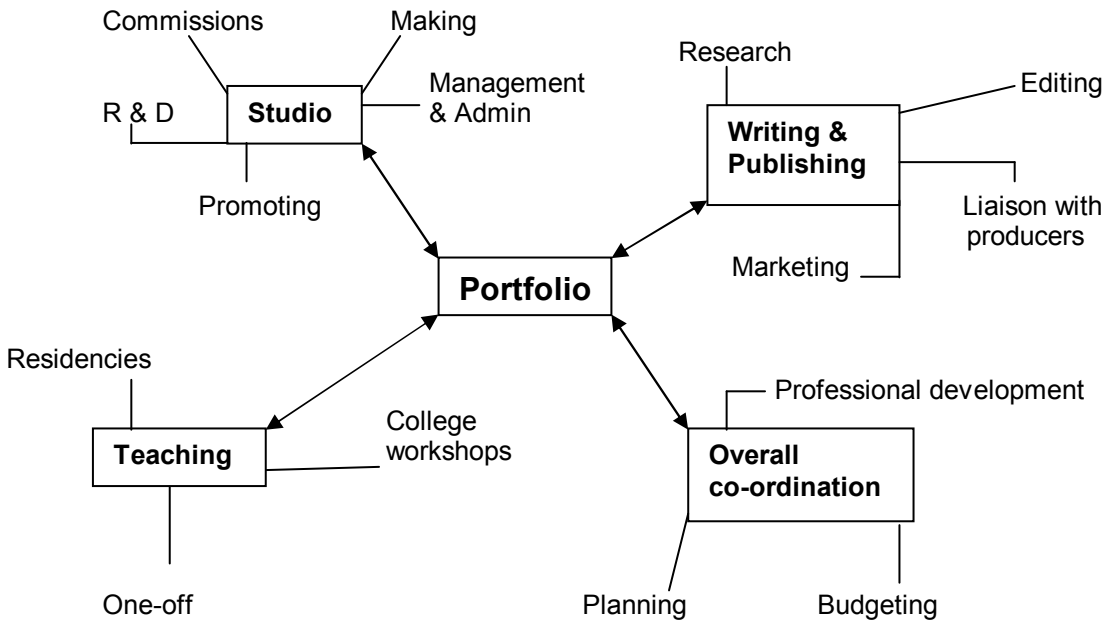
The five exercises which follow are designed to be useful for reviewing where you are, and where you are heading. This review process is worth repeating every few months, or at least once a year.

You and Your Work

For most artists the working week does not comprise regular hours engaged on one discrete activity. The majority of artists manage to earn their living by having what is now described as a portfolio career. Portfolio working is a phrase to describe the practice of doing bits of work in different places for different people. For many artists this might include occasional workshops or residencies, regular teaching, one-off commissions, supplying a shop or gallery, and any number of non-art related employments.

While the development of ideas and production of 'things' might feel like the 'real' work, various working practices involve much more. Knowing what you do and how much time it takes can often help in the assessment of whether a new opportunity is actually viable.

A diagram can be a useful way of mapping out complex and interrelated ideas and concepts. Tony Buzan coined the term Mind Maps in his book Using Your Head to describe this activity of using non-linear methods of examining interrelated ideas. We have used this idea to show how an artist with a portfolio career, undertaking a variety of work and activity might illustrate their practice:



One of the purposes of this exercise is to show the interrelatedness of different kinds of activity in achieving one goal - for example, the dependence of creation and production on planning, management, administration and promotion.

You may find it useful to do this exercise for yourself, mapping out the elements of your professional practice. Think about the time you spend on each in an average working day or week, and try to allocate percentages to them accordingly. For example, if you usually work a 60 hour week and you teach for 5 hours put 8% by teaching. Don't forget to include your preparation time, marking, related administration etc.

Part One Opportunities & How to Identify Them

Developing Your Strengths

Whether or not we can successfully take advantage of opportunities will depend on both internal and external factors. The internal factors are those which relate to our skills, experience, knowledge etc - our strengths and weaknesses. The external factors are those which relate to the outside world and could be anything from the location of the opportunity to the likely competition. It can be useful to assess projects you are attracted to against these criteria. It can also be useful to use this exercise for taking stock of your position from time to time, especially if you like to plan ahead.

Think about your work in a public art context and jot down some notes in each of the boxes below.

STRENGTHS	***WEAKNESSES***
OPPORTUNITIES	***THREATS***

Planning Ahead

Most self-employed people experience the panic of having to say yes to every opportunity which presents itself through fear that it might be the last, and we'll never earn again! If we don't try to moderate this fear we can end up doing things that we don't really like and resenting not having the time to do what we want.

It can be useful to take some time, every now and then, to think about where we want to be and what we need to get there. This can help in being clear about the kind of work we want to pursue and the quantity of work we feel comfortable handling at any one time.

In the boxes below, fill in your aims and set some objectives to help you to reach those aims. While an aim can be quite loose, it's helpful if an objective can be quite tight. Think in terms of an objective being specific, measurable, attainable, realistic and time-based.

Short Term aims: What you hope to do in the next year ***1*** ***2***	***Objectives***
Medium Term aims: What you want to achieve in 3 years ***1*** ***2***	***Objectives***
Long Term aims: Where you want to be in 5 years ***1*** ***2***	***Objectives***

Part One Opportunities & How to Identify Them

Assessing the Opportunity

When we see an ad for a commission or get a brief sent through the post we will make our first decision as to whether or not to pursue it - consciously or sub-consciously - on the basis of our response to a few key words or phrases. Do you know what you respond to and why? Do you find out as much as you can before you make your decision? When you make your decision are you fully informed? Sometimes it seems hard to justify spending a lot of time on the speculative activity of researching and writing a proposal, but it can save wasting time later on.

Using your usual sources of information on opportunities listings, note the words which make you think instantly yes or no. They may be artform, location, fee etc. Where you have identified a yes, go on to note what additional information you would require before investing the time in making an application or drawing up a proposal. You may like to compare your checklist against that below.

- Is the money there? Is there any indication that the monies for this project have been secured or are they being/to be raised? Who by? Does the experience or status of the commissioning body reassure you?

- Is the money enough? The commissioners may have expertise but you have experience. In your experience can that be done for that amount?

- Is their selection process transparent? Do you know who will select, how and when? Do you feel confident that there is a sufficient range of knowledge and expertise?

- Is the timescale realistic? Again, in your experience, can that be done by then?

- Is it clear whether there are any additional duties/responsibilities? Are you going to have to run public workshops or consultation meetings? Or put up a work-in-progress exhibition in the local library?

- How flexible are they? If they really are set on a water feature there's no point in trying to persuade them to take an interactive video..... on the other hand.....

- How flexible are you? Don't make assumptions that because, for example, they're a local authority they won't be adventurous.

- Who is in charge? Where does the buck stop? Who pays the delay penalties? Who contracts the contractors?

This is not a comprehensive list, but a starting point to which you can add from your own experience, that of colleagues and friends, and from publications.

Appraising Your Contacts List

Our experience would indicate that more people get work through existing contacts than any other source.

Keeping in touch is, therefore, crucially important.

You will have already built up a number of useful contacts in the course of your work. Do you:

keep a database, card index, address book with their details
send them information about your current work
send them invitations to events, private views etc
phone them to let them know that you are seeking/available for work
send them post cards of your work for them to use
ask them to pass your name on to other interested parties

You may find it useful to make a list of people with whom you have had professional contact and to consider whether you make effective use of them. Who are they? Arts Council England Regional officers, local authorities, public art agencies, architects, other artists, developers? Are there gaps in your list which might alert you to the need to develop new contacts? What action do you need to take?

Part Two Presentation and Promotion

- **Communications Basics**
- **Key Points regarding Promotion and Presentation**

Part Two Presentation and Promotion

Communications Basics

Presentation and promotion are words we all use in slightly different ways. For the purpose of this discussion we are interpreting them to mean both conscious methods used to communicate with others - such as through printed and visual materials - as well as personal presentation style.

You may already have discovered that the quality of work by itself is rarely the sole deciding factor by which public art clients and commissioners select artists. Apart from the specific promotional tools we employ, every time we open our mouths or close them, we are sending a message by which others will judge us. This may well be an area of your practice in which you feel quite confident, but the intention here is to draw attention to its importance, as well as to highlight and review various aspects.

Attention to the details of promotion and presentation can help to win public art contracts. As Deanna Petherbridge wrote in Art for Architecture,

"Presentation of material is of the utmost importance. Many artists subscribe to the view that the quality of the concept is paramount and therefore it will shine through a sketchy presentation. However a jury will be prejudiced against an artist who makes a shoddy presentation as an indication of lack of care and organisational skills."

Good presentation and promotion are based on having a clear understanding of what you are offering and to whom. In order to work effectively and consistently in the public arena, this dual focus is necessary. Unlike some other forms of visual arts practice, your knowledge of, and sensitivity to, the particular perceptions of potential clients and the public is crucial. However, this does not mean losing sight of the quality of your work or the expertise you can bring to arriving at a creative solution in response to a brief.

Thus it is essential that you strive for and maintain clarity about:

- the potential of your own work and expertise
- the expectations of those who are in a position to commission you
- the contexts in which you are hoping to work

Each stage of presentation and promotion should help others to make a decision, which will lead, ultimately to you being hired or commissioned. To take up Petherbridge's point above, the potential commissioner is not just looking for confirmation that you could do the job but for less tangible qualities which might indicate that you are:

- confident and capable
- imaginative, reliable, responsible
- knowledgeable and skilful
- flexible, responsive
- a good communicator, sympathetic to others needs, priorities and ways of working
- someone who sticks to deadlines
- a thorough planner
- someone who accepts and gives advice
- someone who can set and stick to a budget
- someone who likes to work with people
- someone who could inspire others
- someone with a clarity of vision and an ability to encapsulate an idea in ways which others can easily understand

Part Two Presentation and Promotion

Key points regarding promotion and presentation

Whatever you present, the 'package' should suit the purpose, be it to introduce yourself for the first time in a speculative fashion, to respond to an open or limited competition, or in answer to a more specific invitation.

Sometimes very specific and limited information is asked for - possibly a CV and images. In other situations you will have the scope to include more information, such as material representing previous work - catalogues, digital images, press cuttings etc.

The most effective presentations are those which show they have been thought out specifically in relation to the purpose and the recipient. A clear statement saying what has attracted you will indicate that you have really thought about this project. Never assume that you will be advantaged by providing more than you have been asked for - it might have the opposite effect. You also need to consider the culture of the commissioning or host organisation: is it the sort which needs to know the sources of your inspiration, or the sort which needs to know your reputation for delivering on time and within budget?

All this suggests an investment, primarily of time, to think through what is likely to be most appropriate and effective to the purpose in hand. The investment might also be financial when particular attention needs to be paid to the quality of printed and visual aspects of proposals. Good practice would suggest that presentation and promotion should be tailored to suit individual situations, and that it should be the best you can afford in preparation time and in financial expenditure.

Through the quality and style of their presentations, artists set the scene for negotiating the best possible position for themselves. They begin to articulate their expectations for the working conditions, professional relationships and fees they believe appropriate to their experience and expertise.

Check List

- Do you have a selection of top quality images in various formats to select from?
- Do you select images which have a resonance with the proposed project?
- Do you annotate them adequately and provide a reference list?

- Do you keep a complete and current CV as a record?
- Do you provide shorter relevant career statements, tailored to individual situations?
- Do you ensure that your artist's or career statement is easy to read and understand?

- Is your information concise and coherent?
- Does size suit purpose?
- Is the message clear?
- Does it show confidence, capability and clarity of ideas?

Part Three Managing Projects: Principles, Issues & Practices

- **Team Work**
- **Conflict, Negotiation and Assertiveness**
- **In summary: key points for understanding team working**
- **Equality of Opportunity**
- **Management Practice**
- **Time Management**
- **Contracts and Written Agreements**
- **Copyright**
- **Financial Management**
- **Costing Your Time**

Part Three Managing Projects: Principles, Issues and Practices

Team Work

Public art projects are, by nature and like most arts projects, unique and non-repetitive. They usually have a specific objective, to be completed within certain parameters, with funding limits, and defined start and finish dates. The management challenge of these projects is often to be found in the fact of people coming together to work together, sometimes intensively and usually temporarily. Moreover, these are usually people with different kinds of expertise who are also working simultaneously in other settings on other activities - with any number of contact points!

A key concept of management theory is that of the inter-relationship between getting the task done and attending to the human aspects of the activity. We all tend to assume that if we are part of a group trying to complete a project, we can focus on the tasks, and assume that there will be no serious 'people' problems which we will need to deal with. But as most people experience, human relations can be put under a great deal of strain in the process of turning dreams into reality.

Problems often arise because inadequate time has been given at the beginning of a project to check out different expectations and assumptions, roles and responsibilities. And in light of the range of professional activity involved in many project teams, it is essential to compare and appreciate different ways of working. If you think of some of your peers, you will undoubtedly identify many differences in styles of thinking, methods of making decisions, attitudes to using time, working pace, style of communicating, ways of managing stress or dealing with different opinions. These and other differences are amplified in the professional mantles people take on, whether as artist, architect, planner etc. Artists involved with public art practice soon find that they need to appreciate these differences and to articulate their own assumptions and working practices.

Good practice in project management requires meticulous attention to the human aspects, as well as getting sound management structures and systems in place.

The most effective public art project teams usually have the following characteristics:

- Initial clarity regarding what the anticipated end result is to be
- An understanding of what needs to be done, when, by whom
- Mutual respect amongst the group of each individual's contributions to the task
- Agreement amongst the team about the level and periods of individual's involvement
- Agreement to make the time to monitor and track progress
- Agreement to work towards creative compromise

These points are part of a process of clarifying both the 'moral' and legal contracts which can help ensure productive and constructive project work.

Conflict, Negotiation and Assertiveness

Conflict in all working groups is inevitable, but it need not be destructive. Different perceptions and ways of working can result in fruitful new insights and ways forward. Compromise can be stimulating and creative rather than demeaning. What is important is to minimise the negative impact of conflict or disagreement on the ultimate purpose of the group.

A useful framework for considering these human aspects of management can be found in the literature on assertiveness (see booklist). In a professional context assertiveness means being clear about your own position while understanding and appreciating the position of others. It is about fostering open and honest communication based on mutual respect. Assertiveness most usefully starts with honest self-appraisal and understanding, learning from past experiences about how we normally operate and what we can do to be more effective.

There are frequently situations in which you and another party - commissioner, contractor, architect etc - have apparently different goals but where you feel that a mutually acceptable solution is possible. In such situations it is worth negotiating. Negotiating is a process wherein two parties know what their ideal outcome is, what their bottom line is, and what might be acceptable in between. Moreover, each is willing to move towards a solution which will satisfy both parties. This is described as a win-win strategy, and although there are other strategies this is the model we would recommend in most situations. (Not least because we usually negotiate with the same people more than once, so a feeling of achievement on both sides is likely to make for a good starting point next time round!)

IDEAL OUTCOME	BARGAINING AREA	BOTTOM LINE

Negotiating is a dynamic process, so any attempt to reduce it to written theory carries inherent weaknesses, but for this exercise it might be useful to look at four main stages.

The first is particularly important because it establishes the basis from which you will negotiate. It requires you to **prepare**, both by making sure that you are clear about what you want, and by finding out as much as possible about what the other party might want (and, indeed, might settle for).

To prepare effectively there might be information you could gather. For example, you want to negotiate the commission a gallery has said it will charge on sales of your work. Find out what other galleries charge; what the commission covers; whether they have negotiated commissions before. This information will help you to decide your ideal outcome, your bottom line and the bit in between which you might settle for, but it might also give you an indication of their bargaining area.

It is useful if, at the preparation stage, you can shed any unhelpful stereotypes you might be carrying! If you go into a negotiation believing that all gallery owners / landlords / buyers are out to rip you off, it makes it harder to find points of contact which could be mutually beneficial.

In the next stage you and the other party need to inform each other of the parameters of the negotiation. You need to encourage them to let you know what they want out of the deal and where their priorities lay. You want to offer them some idea of your priorities (but not your bottom line). You need to remember that it's not just what they say but the way that they say it, which will give you the best information, so watch and listen carefully!

Once you are beginning to be clear about those parameters you can begin to propose. "If you will consider reducing the commission charge, I will see if it is possible to make my own arrangements for the delivery of the work". The proposal stage is likely to be a series of conditional concessions made on either side - it is important not to commit yourself too early.

The stage at which you **agree** needs to be carefully handled. You need to feel that the most mutually beneficial deal has been reached: to agree too soon or too late could leave you feeling frustrated or, indeed, losing out completely. More importantly, once a successful outcome appears to have been agreed, just recap to make sure that you both share the same understanding of the agreement. Then write it down.

The principles of negotiation are well informed by the guiding principles of professional practice: respect and recognition for the other person's position; clarity and honesty in communication; integrity in seeking a mutually satisfactory outcome.

In most circumstances keeping calm, being assertive rather than aggressive and taking time to listen are more likely to produce a positive result than losing your temper or threatening.

You may find it useful to consider the circumstances and characteristics which have brought you to successful outcomes in negotiation. Equally you might think about those where it proved impossible to negotiate a 'win/win' outcome. Are there any ways in which you could have improved the chances of a successful outcome?

In summary: key points for understanding team working

- Public Art project teams are usually task-oriented, temporary and formal
- Each person on the team is likely to have different authority based on the expertise they bring and the roles they are assigned
- Wherever possible, work to help establish good ground rules of mutual respect, and good clear communication and methods of dealing with disagreements
- At the outset, try to clarify roles and responsibilities and working procedures
- Monitor the structure and working procedures of the group

Equality of Opportunity

In looking at equal opportunities in this context we are considering the widest possible access to the making and appreciation of public art. This means considering audiences who might feel excluded or alienated from contemporary arts practice as well as practitioners who might experience discrimination.

People experience discrimination for a number of reasons, most commonly because of their race, colour, ethnic origin, gender, disability, sexual orientation or economic status. Combating prejudice, discrimination and alienation is an individual as well as an organisational or collective responsibility. Therefore, whenever an artist finds her/himself in a position of influence s/he should take every opportunity to encourage practices, which are fair, equal and accessible.

If an artist finds her/himself under contract to an organisation - arts groups, local authority, agency etc. - s/he should endeavour to influence and encourage good practice. Most national and regional arts funding bodies and local authorities support equal opportunities and can offer you advice and support in this area. See also The Code of Practice for the Visual Arts (listed in the booklist).

Part Three Managing Projects: Principles, Issues and Practices

Management Practice

Public art project management is complex, and good practice requires finding ways of keeping track of a wide variety of activity including interactions with a number of other people. In some respects, managing the task-orientated aspects of the project is more

Part Three Managing Projects: Principles, Issues and Practices

Time Management

For a small minority of people managing time and tasks effectively comes as naturally as breathing. The rest of us engage in a constant battle with unmeetable deadlines and overloaded schedules, seemingly running to stand still.

There are any number of books on time management and some people find the techniques they suggest useful, but for most people the problem is a straightforward one of persuading yourself to follow them! However, knowing where your blocks are can be a good place to start.

This exercise was not designed for artists but it can still help in identifying which aspects of time management might need attention.

Answer yes or no to each question

1. Exploring your attitude to time management

_____ Is time management mainly about working more efficiently?
_____ Do you know how time management can benefit you?
_____ Do you think time management will mean there is no spontaneity in your life?

2. Finding out how you use your time (keeping a time log)

_____ Do you know how much time you spend a week at meetings?
_____ Do you know how much time a week you spend on your key objectives?
_____ Do you often wonder where the day disappeared to?

3. Consider using an organiser

_____ Could you locate all your lists and plans within three minutes?
_____ Do you know what the functions of an organiser are?
_____ Can you list within three minutes what meetings you have next week, what your goals are, and what your current priority action items are?

4. Specifying your goals

_____ Can you say in specific terms what your three main work objectives are?
_____ Do your objectives have deadlines?
_____ Do you have a way of assessing whether the objectives have been achieved?

5. Identifying priorities

_____ Do you identify the most important tasks and start with them first?
_____ Do you have a way of deciding whether to do an important task or urgent task first?
_____ Do you ignore some minor tasks altogether?

6. Planning when the work will be done

_____ Do you break large jobs down into small tasks?
_____ Do you plan ahead when the work will be done?
_____ Do you know realistically if you could take on any more work this month?

7. Planning the day

_____ Do you have priorities for the things you have to do each day?
_____ Do you get through the work you intend to do each day?
_____ Do you leave some of the day free?

8. Overcoming procrastination

_____ Do you often put off jobs until tomorrow?
_____ Do you find yourself rushing to meet deadlines?
_____ Do you often feel anxious/worried about getting work done?

9. Dealing with interruptions

_____ Do you take all interruptions as they occur?
_____ Do you find it difficult to end a conversation?
_____ Do you have methods to screen interruptions?

10. Adopting some daily routines

_____ Do you usually start one job (or part of a job) and finish it before moving on to the next?
_____ Do you deal with trivial jobs in batches?
_____ Do you have a daily routine for dealing with correspondence?

11. Getting on top of paperwork

_____ Do you have an accumulated pile of reading to tackle?
_____ Are most of your memos and letters more than one side long?
_____ Do you generate any paperwork which is not essential?

12. Avoid getting overloaded

_____ Do you know if you really have too much work to do?
_____ Do you often take work home (or into personal time/space)?
_____ Are you prepared to say 'no' to additional work if you are fully loaded?

13. Making productive use of meetings

_____ Do you feel that meetings often waste your time?
_____ Do you always know the purTawIqExE-UTyw.-qDDRUUI.-qDU-xOETew.Rq‘-xOxTiw.xUxTewIqExIUTfw.O‘q

_____ Do corTiw.xUqxEOxTtw.Rq‘-‘IUThwIqE‘-DxT wTrw.-qUERODDTowIqE‘-xOxTtw.Rq‘-‘ITewIqE‘-DxTnwIqExE

9. eo comake ings

_____ Do youTyw.-qDDRURBTowIqExE-UTsw‘Oq‘IIxT w.Rq‘-‘IUTfw.O‘q-ORDTkw.-qDUxDEBT w□X&I‘ORqR‘O1

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Time Management Quiz - 'Ideal' Responses

On the Quiz sheets circle the answers you have given which differ from those below:

1. No
   Yes
   No

2. Yes
   Yes
   No

3. Yes
   Yes
   Yes

4. Yes
   Yes
   Yes

5. Yes
   Yes
   Yes

6. Yes
   Yes
   Yes

7. Yes
   Yes
   Yes

8. No
   No
   No

9. No
   No
   Yes

10. Yes
    Yes
    Yes

11. No
    No
    No

12. Yes
    No
    Yes

13. No
    Yes
    Yes

14 No
   No
   No

15. Yes
    Yes
    Yes

The topics where you have more than one circle may be worth exploring as tools to help you manage your time more effectively.

Adapted from The Open College Course - Managing Time

Contracts and Written Agreements

A contract is no more than a written agreement. Contrary to popular belief contracts do not

Copyright

Copyright is viewed by many people as a particularly complex area of legislation which they would prefer to avoid or don't see in relation to their own work, yet for many artists exploitation of their work without their permission can mean loss of earnings as well as reputation.

Copyright legislation in the United Kingdom is defined in the Copyright, Designs and Patents Act 1988 which came into force on 1 August 1989, though the Copyright Act 1956 still applies to work made or commissioned before 1 August 1989.

Copyright in all artistic works is established from the moment of creation, irrespective of artistic quality. There is no registration system for copyright in the UK: it comes into operation automatically. The period of copyright protection in the UK currently lasts for the lifetime of the artist plus a period of years after death.

The creator of the work is in most instances the first owner of the copyright. The most notable exception is in circumstances where the artist works as an employee of an organisation. Artists working on public art commissions are usually self-employed and therefore on a 'contract for services'. As such they, rather than the commissioner, own the copyright on their work. It is wise, however, to make this clear in any contract or written agreement.

The artist, as copyright owner, enjoys a number of exclusive rights such as the right to authorise reproduction (or copying) of a work. Consequently, any reproduction can only take place with the artist's consent. Permission is normally granted in return for a payment of a fee, which enables the artist to derive some income from the exploitation of her or his work. In the case of public art, however, work can be drawn, photographed, filmed or videoed without infringing copyright in the work as long as it is permanently sited in public.

Artists also enjoy a moral right over their work. This enables the creator to claim authorship of a work and to object to any derogatory treatment which might be prejudicial to their honour or reputation.

This is not a comprehensive guide to copyright but a signalling that this is an area with which artists need to be familiar. As well as the information included in the booklist it is worth noting that the Design & Artists Copyright Society Ltd, based in London, looks after members copyright interests and provides information and advice.

Financial Management

There are any number of off-the-shelf accounting systems which can be useful in the storage and retrieval of financial information but, as with the other management issues noted above, the information has to be there in the first place.

The budget is the starting point for financial management: it is the tool which guides you and against which you check that you're on track. It need not be set in stone - indeed it must carry contingencies to allow flexibility. But a budget which constantly needs radical changes has not been created properly in the first place, and it cannot act as a helpful management tool.

Creating the budget for any project requires a mixture of hard research (materials costs etc), past experience (how long it will take to do x), and guesstimates (for those elements which haven't been tried before).

Experience and confidence are the two key components in budget making and while the former comes with time, the latter can be developed. Most artists find it useful to have some base-lines e.g. a daily rate; a formula for costing a piece of work etc. To this they will add what they know about the current market rate, and they will amend their costs accordingly.

In summary, creating a budget requires some basic information:

- Up-to-date knowledge on how long it takes to do all the tasks/activities involved
- Current knowledge of your basic costs (sometimes referred to as overheads)
- Reasonably realistic ideas of the likely project costs
- Knowledge of current 'market rates'

Costing Your Time

One of the most frequently asked questions is "how much should I charge .....?". This can relate not only to pieces of work but also to services - working on a commission, undertaking a residency etc. Information does exist on 'going rates': AN Artists Information Company publishes a fact sheet updated every 2/3 years and some professional organisations such as the Association of Illustrators etc offer advice; some funding bodies will recommend rates.

While these can be helpful they are best used as comparators to a rate that you have arrived at to suit your circumstances. There is a simple formula that you can use to establish your base line and from that - using advice as above - you can decide your rate.

(Note that it can be useful to have a range within which you can operate so that you can afford to take on work which pays less but satisfies more because it is 'subsidised' by work which pays more but satisfies less! It is not usually recommended practice to publish your 'scale' but to make decisions based on each individual circumstance.)

A simple formula for costing your time is as follows:

1 Calculate your overheads: What is the annual cost of each of the following:

- rent
- rates
- service charges (gas, electricity, water, etc)
- materials
- transport
- postage, stationery, phone
- insurances
- professional fees
- repairs and maintenance
- depreciation on capital equipment

Let's assume this comes to £8,400 per year.

2 Decide how much you want to earn. You might do this by calculating how much you need to live, or by comparing yourself to people you know, other professionals etc, or by a mixture of the two.
Let's assume you want to earn £15,000 per year.

3 Now decide how many days a year you want to work. Remember to take off time for holidays, family, etc!
Let's assume the total is 240 (5 days per week x 48 weeks).

4 Add together your overheads and the amount you want to earn
£23,400

Divide by the number of days:
£23,400 ÷ 240=£97.50

5 Therefore, in order to cover your overheads and earn £15,000 per annum you need to charge £97.50 per day.

This is ONLY a starting point! But it can be a useful one!

Checklist for Artists

This checklist was first produced for the AN The Artists Information Company Handbook Art in Public published in 1992. It refers to the early stages of establishing roles and responsibilities for commissions. It looks a little strange away from the text of the book and obviously refers in a shorthand way to points which were explored in some depth. Even so, it might prove a useful provoker of thoughts.

Checklist 1: First Encounters

- If you cannot relate to the brief, think very carefully about going any further - the first trigger may have failed.
- If you do/can relate to the brief, see your response as an investment and recognise that investments fail as well as produce dividends.
- Think of their brief and your response as beginnings of a dialogue. Respond to the triggers they produced and offer your own for them to respond to. Avoid being overly prescriptive at this stage: do not try to pre-empt the continuing dialogue.
- Begin to establish "The Relationship of Mutual Respect". Do some homework on the commissioner/client. Be confident without being arrogant.
- Find ways of showing that as an artist you are also a practical human being: be realistic; show attention to detail.

Checklist 2: The Artist as Consultant

- Be confident about your skill, experience and knowledge. You are a fellow professional.
- Suggest you might be part of the overall team. Show willingness to attend planning meetings, discussions, etc. By being in on conversations you will have the chance to put in your views and ideas and surprises are less likely to be foisted on you.
- Do not belittle other people's ideas or views. Accept them and if they need challenging do so diplomatically.
- Keep asking questions. Don't pretend to understand if you haven't. Help people to make themselves clear: what people mean is not always what they say first time around.

Checklist 3: Negotiating

- Be clear in your own mind where the bottom line is for you - this is vital if you are to maintain your integrity and self-respect.
- See negotiation as a potentially creative process and not one of being beaten down.
- Have passion and the courage of your convictions but don't let them become blocks to hearing others' views and opinions.

Checklist 4: Consultation

- Clarify at the outset who will be responsible for consultation, with whom and on what. Don't find yourself blocked half way through the process because somebody wants a public enquiry.
- Keep talking to people. Initiate requests for meetings, project updates and try to show visually as well as verbally what you're up to.
- If you are responsible for consulting the public make sure resources have been allowed for doing so.
- Remember that "the public" do not gather in one place at one time. Go to shops, pubs, factories; use existing networks, clubs, political groups, WI meetings, as well as schools, hospitals, homes, etc.
- If public workshops are a way of getting people involved, then facilities have to be provided which are accessible to both disabled and non-disabled people; considerations have to be given to childcare and transport. All these elements have financial implications and it is worth raising these issues at the outset.

Book List

This is by no means an exhaustive booklist but a starting point from which other references will emerge. Those books identified as out of print may be available through the usual second hand sources or via libraries. a-n The Artists Information Company produce a wide range of guidance and toolkits on all aspects of contemporary visual arts practice, including rates of pay, contractual arrangements, copyright, public art etc. Further information can be obtained via their website www.a-n.co.uk.

John Adair, 1985, Effective Decision-Making, Pan

Eileen Adams, July 1997, People, Projects, Process, SEA, SA, PASW & LAB (out of print)

Lee Corner, 2003, The Code of Practice for the Visual Arts, a-n The Artists Information Company, 7-15 Pink Lane, Newcastle upon Tyne NE1 5DW Tel: 0191 241 8000 e-mail: subs@a-n.co.uk

Edward de Bono, 1986, Tactics, the Art and Science of Success, Penguin

Jan Ferguson, 1996, Perfect Assertiveness, Arrow

Roger Fisher & William Ury, 1981, Getting to Yes, Arrow

Amy & Thomas Harris, 1985, Staying OK, Pan

Susan Jones, ed., 1994, Art in Public, a-n The Artists Information Company (out of print)

Andrew Leigh and Michael Maynard, 1993, Perfect Communication, Century

Sam Lloyd, 1988, How to Develop Assertiveness, Kogan Page

Liz Lydiate, ed., 1992, Professional Practice in Design Consultancy

Manchester Open Learning, 1993, Handling Conflict and Negotiation, Kogan Page

Mike Pedler and Tom Boydell, 1985, Managing Yourself, Fontana

Deanna Petherbridge, ed., 1987 Art for Architecture, available from The Stationery Office (TSO) e-mail customer.services@tso.co.uk

Sara Selwood, 1995, The Benefits of Public Art, Policy Studies Institute, available from info@centralbooks.com

Eileen Adams, Educated about public Art, 2001, Commissions East (out of print)

Ed. B. Goldstein, 2005, Public Art by the Book. Available online from Americans for the Arts www.artsusa.org

Design and Artists Copyright Society, 33 Great Sutton Street, London EC1V ODX. Tel: 020 7336 8811. E-mail info@dacs.org.uk www.dacs.org.uk

www.publicartonline.org.uk - the leading resource on public art provided by PASW, contains a wealth of information on public art practice around the world, advice and information on all aspects of public art practice, an extensive bibliography and links section, a notices section containing information on research, conference and events plus much more. Subscription to the e-list provides monthly updates.

Public Art South West Information Sheets

Public Art South West - General Information

Commissioning Agencies, Public Art Consultants and Lead Artists

The Healthcare Sector

Guidelines for Commissioning and Selecting Artists and Craftspeople

Examples of Public Art in the South West

Public Art Publications List

Artists' Directories

Public Art and Local Authorities

Undertaking a Commission – Guidance Notes for Artists, Noel Perkins

Public Art Courses

Sources of Funding for Public Art

Public Art Commissions – Good Practice by Henry Lydiate

Collaboration – An Architect's Perspective by Nick Childs

Works of Joint Authorship – Copyright Guidance by Henry Lydiate

The Private Finance Initiative – How Arts Add Value by NHS Estates

Insurance for Artists

a-n The Artists Information Company

Collaboration – The Art Consultant's Perspective by Sam Wilkinson

Collaboration – An Artist's Perspective by David Patten

Consultation in Public Art Practice by Hazel Colquhoun

Artists in the Public Realm and Health and Safety by Emma Larkinson