

CLOSE AND REMOTE

PLAYING NICELY

How To Work With Artists And How Artists Work With You

How do you 'play nicely' with artists? And how do they 'play nicely' with you?

Demonstrable diversity, mutual respect, good communication and room to experiment are just as important as fair pay and delivering the project on time and to budget.

This document outlines a holistic and open way of working with artists. And in the spirit of openness, it has a Creative Commons Licence - Attribution-NonCommercial CC BY-NC. This means you can remix, tweak, and build upon this document non-commercially, as long as you credit Close and Remote, ie 'This document is a remix of 'Playing Nicely, how to work with artists and how artists work with you' created by Close and Remote. The original is available here - <http://www.closeandremote.net/knowledge-transfer/>

Approach

We want the artists we work with to be well prepared and project the *YOUR ORGS NAME HERE* creative values to the people we work with. These values are very simple (*YOU MAY WISH TO ADD MORE VALUES HERE, OR REMOVE SOME*):

- We want people to develop enhanced skills and creativity
- We want to make great works that surprise people
- We want artists to grow their practice
- We want to create a networked economy of practitioners who 'play nicely'
- We want to evaluate our own performance and improve
- We want to reduce barriers to accessing excellence in the creative sector (by listening and gaining insights from our work)
- We want to achieve demonstrable diversity in our work across the board and for this to be reflected in the outcomes of what we do
- We want artists to allow for reflective feedback and evaluation during project work and to avoid this being done as a perfunctory measure at the end of a session. This is because the evaluation always influences and shapes the practice.
- We favour 'open source' approaches to knowledge sharing
- We are platform neutral (we want people to use the tools they are comfortable with and where possible give them informed and impartial guidance).

- We will use some common tools for remote working and collaboration (eg Google Docs).
- Avoiding the culture of 'experts' but celebrating people who have great skills

Working Method

This is a way of describing our working method with everyone. It is also simple to grasp:

- (To artists) Acknowledge our support if your project has been developed with us and goes on to greater things
- Acknowledge the support and input of others who have contributed to a project
- Understand the importance of acknowledging our network partners in what we do
- Discussing third party approaches (see note below) with us within or from our work. In most cases we want to encourage artists to gain more work from working with us, but we want to avoid 'picking off'. We define this as third parties speculating on our programme and offer with no intention of reciprocating or acknowledging us.
- Working to clear terms and contracts that make the working process transparent and fun
- Understanding that we will always be direct and clear if we feel there is a problem in a working process and vice versa
- Being aware that our work uses public subsidy and that we will use independently witnessed juries and selection methods and that we may need to pass on any contractual obligations to those who work with us (from our funders)

If you are approached by a third party to carry out similar work based on your skill set and portfolio in response to a *YOUR ORGS NAME HERE* project, this will not be a problem for us. What we want to avoid with 'Play Nicely', is for third parties (who do not share an open source approach) raiding our portfolio and approach through co-opting of our artists. *YOUR ORGS NAME HERE* contracts will never seek to limit speculation or tendering elsewhere and we value and want to encourage capacity building in the region and nationally.

Contract, payment and terms

- We will agree fees, conditions and terms 'up front' with artists. We will pay according to agreed scheduled terms and on receipt of 28 day invoice. We are not late payers. All agreed figures are VAT inclusive. Please advise us of your VAT position if you are registered. *YOUR ORGS NAME HERE* is not currently (*OR IS*) registered for VAT.
- With more in depth projects, i.e. Lead Artist on a durational project, we will agree 'all in' figures in advance, this will detail preparation and sessional expectations along with outcomes.

- We will issue simple 'letters of agreement' for smaller projects and full contracts for longer ones. We may require some professional indemnification if public based work is undertaken. For example, artists delivering projects in a public place (ie installations, commissions) will require public liability insurance. This can normally be purchased from services such as [a-n](#).
- Within our current programme we are not working with anyone under 18. You will not need to be checked, for example Disclosure and Barring Service (DBS), as you will not be working with children. *(AMEND IF NEEDED)*
- If you work in a situation where you have concerns about participants please let us know immediately. Our policy is 'two in the room' to witness any problems and we expect to support artists in following best practice.

***YOUR ORGS NAME HERE* categories for participants (people who you might work with)**

We have drafted an open policy regarding payments and non-payment to artists and creative associates:

- If you are delivering a service to us we will pay you at an agreed professional rate
- If you are a practising professional and making work we will agree fees with you
- If you are in receipt of professional development service from us we are investing in you and we will not pay you
- At our discretion we may introduce expenses payments to participants in receipt of professional development, for example child care, specialist taxis for disability. This is to reduce barriers to access.
- We support the policy of 'paying artists' for the work they do and exhibition payments which will normally be costed into commission fees.
- Some projects may consist of professional development and subsequent production or making, in which case we will identify payments for the making part.
- In some cases we will work with non-professionals who we will not normally pay.
- Artists and creative associates in receipt of payments are responsible for their own taxation as self-employed people. Please indicate your universal taxation number on your invoice.
- Rates for services may vary according to experience.

Intellectual Property

We operate an open source approach to development across our projects. We do understand that those working with us may wish to identify or claim intellectual property within projects and programme. We imagine that 'IP' will hardly ever be a problem in delivery but that it is important to assert ownership in some cases.

In general:

- Artists working with us own copyright automatically when they create works
- Our programmes are open source (*DELETE OR AMEND AS NEEDED*)
- Partners may assert greater IP control and we will respect and observe that but seek to diminish it as a barrier to practice and innovation
- Licensing methods for use of intellectual property may be a barrier to our involvement with third parties as we are not for profit and do not have relicensing budgets
- We may request 'buy out' or ownership of images made by photographers or videographers based on the fee arrangements. We reserve the right to negotiate 'buy out' or decline services from suppliers where copyright remains with a photographer, although we will seek mutual agreements
- We accept that artists may bring in and take out 'IP' of their own and we do not seek to own that contractually. However, we expect artists to identify this pre-contract.
- In cases where new intellectual property emerges with multiple parties, we expect that this will be negotiated among them
- We firmly hold that innovation (doing new stuff) is more useful than gatekeeping (holding title) within our working process. We accept that commercial partners and third parties may have alternative views.
- We are not for profit and all of our funding comes from projects.

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