



Around 10 tips for artists

1. Seriously consider lending your work to reputable public art museums for display or in temporary exhibitions. Don't forget to consider all the terrific regional galleries whose work and profiles often have a national reach and audience.
 2. Always insist on a formal loan agreement or contract when lending works no matter who the borrower is. Read the terms and conditions of the loan carefully as they are likely to vary.
 3. Check and be satisfied with the terms of insurance when lending your work. If you don't fully understand these terms, don't hesitate in asking for them to be clarified, as sometimes it is difficult to imagine their impact. Key insurance terms are based on identifying the condition of a work, both before and after a loan, so ensure that a formal condition report is prepared either by you or the borrower.
 4. Clarify and agree to the exact wording of the credit line for the label and the catalogue. For security reasons, you may not always wish to include your name.
 5. Insist that your framer and support-maker uses pH-neutral materials. This includes the glue, mount card, barrier paper, etc.
 6. If your work is framed with perspex and not glass, do not use glass cleaner as this will damage the perspex. Only use special perspex cleaner or you will irrevocably damage the perspex.
 7. When cleaning a glass- or perspex-framed work, spray the cleaner onto a cloth then rub the surface. Do not spray directly onto the glass or perspex as it may seep behind and damage the work.
 8. Undertake periodical and complete stocktakes of the contents of your studio. This will enable you to be better prepared for exhibitions, loan requests, researchers, publications, disasters, insurers, the taxation department and lawyers! Set up a system to which you can easily add new works over time.
 9. Consider the importance of your archives as well as your art. These could include: stocktake lists, sales history information, exhibition records, catalogues, photographs of your art (professional or otherwise), photographs of you, films, recorded interviews and all that other ephemera such as media articles, reviews, invitations and announcements, letters and memorabilia, original correspondence, with collectors, curators, dealers, and all your studio business records. Caring for these is not vanity; it is protecting your legacy.
 10. Care for your art. There are many simple ways of ensuring the condition and long-term survival of your work. In relation to the environment in which you store your work, consider the impacts of temperature, relative humidity, sunlight, vermin, visitors and possible disasters in much the same way as museums do. Some good solutions can of course be expensive, whilst others are merely common sense.
- and one more for good luck:
11. Contact Cultural Connotations to further help you care for your work, so that you can get on with more interesting things. We have experience and expertise in all these areas, and more.

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