

# DON'T FEAR

# the Taxman!

## FREE Program on Money Management and Tax Reporting for the Creative Set

Friday, February 23, 2007  
9:30 a.m. – 12:30 p.m.

Registration begins at 8:45 a.m.

Pennsylvania Academy of the Fine Arts  
Hamilton Auditorium, Broad & Cherry Streets

### Important Information for Students and Working Artists:

- Simple Budget and Record Keeping
- Tax Issues on the Creation, Sale, and Donation of Work
- Independent Contractor vs. Employee
- Home Office/Studio Deductions
- Filing Personal Income Taxes
- Getting Paid: Invoicing & Billing Systems

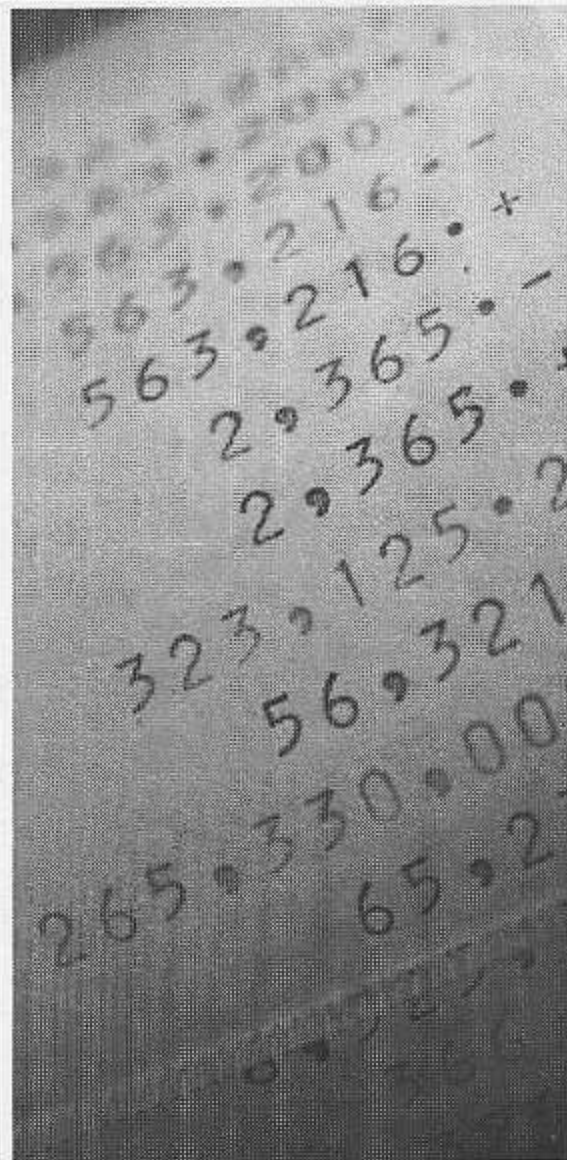
**This is a FREE workshop.  
Space is limited so register today!**

### Registration or information:

Debra Colligan, *Community Accountants*  
(215) 951-0330, ext. 2125 or [debracolligan@communityaccountants.org](mailto:debracolligan@communityaccountants.org)

OR

Kathleen Carignan, *Philadelphia Volunteer Lawyers for the Arts*  
(215) 545-3385 or [kcarignan@pvla.org](mailto:kcarignan@pvla.org)



Presented by:

**Pennsylvania  
Academy of the Fine Arts**  
Museum & School



**PICPA**  
*Experience the value!*  
Pennsylvania Institute of  
Certified Public Accountants  
GREATER PHILADELPHIA CHAPTER

# ARTBIZ

by Rita Fetter

## The Cavalry is on its way

In a perfect world, traffic jams would always be on the other side of the road, double chocolate fudge cake would have no calories and artists could just work in their studios all day. But we don't live in a perfect world. In addition to creating, an artist is faced with myriad other tasks, like applying for grants, financial record keeping, finding gallery representation, marketing, having work photographed, maintaining a contact list, packing up work for shipment, reviewing contracts, looking for places to exhibit, schmoozing, yadda, yadda, yadda. And at the end of the year, the taxman has his hand out for a piece of your profits.

Whew! Obviously being an artist is not for wimps.

The good news is that more organizations recognize the need for continuing education to help with artists' business goals. Most events are open to anyone and are free of charge. Art centers are offering more and more business-related workshops. PAFA has recently concluded a series of lunchtime panel discussions, and will be offering a new series in the spring. With all the free and low-cost services being offered, it was difficult to pick only two to highlight.

Community Accountants ([www.communityaccountants.org](http://www.communityaccountants.org)) has partnered with PVLA to produce a series of workshops focusing on the legal and financial aspects of being an artist. They currently run about 15 free workshops a year and are actively seeking new venues. Their services for artists also include one-on-one support, "Ask an Accountant" (an online feature through their Web site) and referrals to CPAs.

CA's free workshops cover a range of subjects, such as licensing issues and commission agreements. Current and upcoming workshops address record keeping, spreadsheets, budgets, banking options, as well as a seminar dedicated to tax issues surrounding the creation, sale and donation of work, studio deductions, expenses, forms and schedules needed for filing taxes and other IRS issues. Workshops are currently scheduled for Feb. 13 at Moore College of Art and Design, and Feb. 26 at the Main Line Center for the Arts.

For more personalized assistance, you can apply for CA's direct services, which include a review of your current bookkeeping system and suggestions on how to organize your books and receipts, assistance with budgeting grant money, answers to questions about federal and state reporting responsibilities and recommendations for preparing for an audit. CA volunteers do not do taxes nor do they become directly involved with audits or reviews. Or you can use CA's "Ask an Accountant" where CA staff receive your questions and an appropriate volunteer contacts you with answers.

Creative Artists Network ([www.creativeartistsnetwork.org](http://www.creativeartistsnetwork.org)) is dedicated to helping artists achieve their marketing goals through their Regional Community Arts Program and Career Development Program.

The Regional Community Arts Program is open to all visual artists and is a series of direct dialogues. CAN brings in speakers and panels to discuss marketing topics that artists need to know about. Recent dialogues included Emerging Journal Writing for Artists and Collecting Emerging Art, a panel discussion with

collectors. The November dialogue "Marketing Yourself as an Artist" was filled to capacity.

The Career Development Program is a two-year affiliate program for emerging artists. Artists selected to participate are given free guidance, counseling, support, encouragement and through CAN's connections, exposure to Philadelphia area art professionals and collectors.

CAN alumna Csilla Sadloch was in several group exhibitions, which allowed her work to be seen by many collectors. She had solo shows at the Philadelphia Art Alliance and Woodmere, received a grant from the Independence Foundation and was approached by the Philadelphia gallery that now represents her. Her fondest memories revolve around the help and encouragement she received during her two years with CAN. James Mundie also recalls the support he was given, allowing him to experiment with different styles. He was invited to exhibit at CAN after his tenure and continued to sell work through his exhibitions there. Jim also recalls a panel discussion he attended focusing on the application process for grants, including the right way to apply and what common mistakes can get an artist disqualified.

Art school does not always prepare you for the realities of life. But whether you have a question about taxes, how to organize receipts or want ideas how to market your work, with a little research you can find the help you need.

Community Accountants can be reached by phone at 215-951-0330 x125 and Creative Artists Network can be reached by calling 215-546-7775.

## BOOK REVIEWS: Suspended in mid-air

by A.D. Amorosi

personalized signs each artist operated under closer together than ever imaginable.

For Cornell, a master of first-person-projected shadow-boxes, the dreamy, singular world he inhabited in his work and life stirs each contributor to access his own experience with the usually 3-D

ture dream states that are funny and warming and heartening – rather than distancing – to each viewer. Cornell created, in each work, a doll's house of silly self-sensationalism and meaning that goes beyond the merely tschotske-charming (though they are that) to the frightening.

