

Building a clearer relationship between artists and galleries:

Paying Artists Draft Exhibition Fee Framework
and Guidelines, with Recommendations

January 2016

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Introduction

The visual arts in the UK is a huge success story, both within the wider arts sector and, through its impact on our culture and economy, within the UK as a whole.

Paying the artists who contribute to this success is not simply the right thing to do. It is the key to sustaining this success for generations to come.

Paying Artists is an initiative established by the artist membership organisation a-n, and its advisory council, AIR, to help build a clearer relationship between artists and galleries and provide the basis for paying artists who exhibit in publicly funded spaces.

We have spent the last 18 months collaborating with stakeholders across the sector and conducting research on best practice to develop a solution to paying artists which can work for everyone.

This document is based on our learning so far and sets out draft recommendations and guidance, and a draft fee framework.

It is intended for artists and publicly funded galleries and museums and non-regular funded groups and commercial organisations. It was inspired by a-n research showing that 71% of the UK's visual artists are not paid to exhibit their work in publicly funded spaces and is a key part of the Paying Artists vision set out in our 2014 report, [Securing the Future of the Visual Arts](#).

Finally, this document sets out to:

- Create the foundations for a clearer relationship between artist and gallery and promote the transparency and negotiation by all parties that we have learned is critical in developing an effective and fair solution to paying artists.
- Recognise a range of relevant factors and scenarios that influence fees and identify minimum and broad fee ranges. Our approach to paying artists endeavours to balance three fundamental imperatives: artists' need to make a professional income; galleries' need to fulfil exhibition programmes; and galleries' ability to pay.
- Provide a draft framework which we can test and refine over the coming months and years to eventually create the best possible solutions for all stakeholders.

To learn more about the Paying Artists initiative and its activities visit www.payingartists.org.uk.

The Appendices and Bibliography link to all the relevant research, reports and data referred to in this report.

¹This finding is published in the report: Paying Artists Research. Phase 1 Findings.

<http://www.payingartists.org.uk/wp-content/uploads/2015/04/Paying-Artists-Research-Phase-1-Findings.pdf>

The report can be accessed at: www.a-n.co.uk

Executive summary

Artists underpin a thriving ecology which benefits stakeholders across the visual arts, and their contribution to publicly funded exhibitions should be recognised.

Most artists rely on a mix of income streams, and payment of exhibition fees would supplement these, help artists make a reasonable professional living and inspire new confidence and certainty in their careers.

Paying Artists is about finding a fair and flexible solution which realises these benefits while balancing the needs of galleries and other stakeholders.

Using our ongoing research and consultation with stakeholders across the visual arts, we have created a draft fee framework which recognises these different demands by reflecting the size of exhibition and galleries' ability to pay – as well as the need for fair payment of artists involved.

The framework is intended as a flexible tool for artists and galleries negotiating fees – not a straitjacket - and is part of broader guidance developed by a-n to support the following five key recommendations for paying artists:

- **Galleries and artists should promote and encourage transparency in fee negotiations**
- **Artist exhibition fees should be built into budgets for exhibitions**
- **All exhibition contracts should follow a standard pay negotiation process, using a fee framework, guidelines and review process, incorporating variables where necessary**
- **Policy makers and funders across the UK should develop a national policy and guidelines on fees for artists, including exhibition fees**
- **Regular review of exhibition fee guidance and implementation to work towards a standardized national benchmark or best practice for fair exhibition pay.**

The recommendations, guidance and fee framework will be adapted and refined through discussion with artists, galleries and funders over the coming months. Transparency from all those involved will be critical during this process so we can properly test the framework and make sure that, together, we produce a final version which meets the needs of everyone.

Glossary

Key terms used in this document are defined as follows:

Artist – a professional practicing artist providing art work (new or previously produced) for public presentation in a gallery.

Gallery – any organisation in receipt of regular public funding that includes visual arts exhibitions as part of its programme (on or off site): including visual art galleries, museums, exhibition spaces within HEIs, festivals, artist-led spaces, studios and art centres.

Other publicly funded organisations working with artists to prepare art for presentation in scenarios not listed here are encouraged to refer to the guidelines and framework in determining fee agreements.

Exhibition – the public presentation of an artist’s work in a space defined for the activity (in a gallery or another location). An exhibition budget refers to the exhibiting organisation’s annual budget for multiple exhibitions. An exhibition fee is relative to each individual exhibition.

Commission – the budget associated with the commission of new work for an exhibition should not be confused with the exhibition fee, which is an additional cost that recognises the artist’s professional standing and singular intellectual contribution to the exhibition. The commissioning budget should be agreed between the artist and gallery to include sufficient labour time for the artist, or anyone the artist employs, to produce the work. The ownership of the work after the exhibition (artist or gallery) will have some bearing on the parties’ negotiation around an exhibition fee.

In kind benefits – a gallery may offer in kind (non-cash) benefits to the artist in lieu of some, or all, of a fee as part of its negotiation on an exhibition fee. These benefits should not be used in lieu of a fee when the organisation can afford to pay one.

In kind benefits carry value in a negotiation when they provide an item, or an activity, with a cost to the gallery and a benefit to the artist. They should not include items or activities that are part of the day-to-day work of running a gallery, delivering or promoting exhibitions (e.g. marketing and publicity costs, technical assistance etc). Appropriate in kind benefits include the production of an exhibition catalogue or film for example.

Draft exhibition fee framework

The following draft fee framework below should be used in conjunction with recommendations and guidance set out in Section 5 and, as stated above, is intended as a flexible aid in fee negotiations between artists and galleries.

The suggested fee rates and ranges have been derived following extensive research and discussion with stakeholders. They reflect artists' need for payment, galleries' need to fulfill exhibition programmes and galleries' ability to pay artists and, at this stage, simply refer to solo exhibitions. Future framework versions will reflect a wider range of exhibition scenarios:

Solo Exhibition Fees²

| Grade | Turnover bands | Lower Exhibition Fee From £ | Higher Exhibition Fee to £ | Average fee for Solo Exhibition | Retrospective Exhibition (+15% of solo fee) | Small Exhibition (-15% of solo fee) | Single Work (20% of solo fee) |
|-------|------------------------|-----------------------------|----------------------------|---------------------------------|---|-------------------------------------|-------------------------------|
| 8 | £2.5 - £8m | £3,200 | £5,000 | £4,100 | £4,715 | £3,485 | £820 |
| 7 | £1.5m - £2.5m | £3,400 | £5,200 | £4,300 | £4,945 | £3,655 | £860 |
| 6 | £800k - £1.5m | £3,300 | £5,000 | £4,150 | £4,773 | £3,528 | £830 |
| 5 | £500k - £800k | £2,900 | £4,500 | £3,700 | £4,255 | £3,145 | £740 |
| 4 | £300k - £500k | £2,700 | £4,200 | £3,450 | £3,968 | £2,933 | £690 |
| 3 | £200k - £300k | £2,400 | £4,400 | £3,400 | £3,910 | £2,890 | £680 |
| 2 | £100k - £200k | £1,500 | £2,300 | £1,900 | £2,185 | £1,615 | £380 |
| 1 | £70k - £100k | £1,100 | £1,800 | £1,450 | £1,668 | £1,233 | £290 |
| 0 | £0 - £70k ³ | £220 | £360 | £290 | £333 | £247 | £58 |

²The table does not show a steady increase, or decrease in fee scale (up or down the table) currently as it is based on the actual number of exhibitions recorded against turnover for each band in this dataset, annual returns from 113 Arts Council of England NPO funded organisations in 2013/14.

³We currently have no dataset for organisations in the £0-£70k turnover band therefore fees for organisations at this grade (e.g. artist-led projects or pop-ups, student shows, collective exhibitions that might be funded by a project grant) are suggested here. Fees for this grade will be explored and tested, and included in the final fee framework. In the meantime these nominal fees should apply.

Group Exhibition Fees⁴

| Grade | Turnover bands | Average fee for Solo Exhibition | 2 Person Show per artist | 3 Person Show per artist | 4 Person Show per artist | 5 Person Show per artist | Group Show 6-10 Artists per artist | Group Show 11+ Artists per artist |
|-------|----------------|---------------------------------|--------------------------|--------------------------|--------------------------|--------------------------|------------------------------------|-----------------------------------|
| 8 | £2.5m - £8m | £4,100 | £2,050 | £1,367 | £1,025 | £820 | £779 | £697 |
| 7 | £1.5m - £2.5m | £4,300 | £2,150 | £1,433 | £1,075 | £860 | £817 | £731 |
| 6 | £800k - £1.5m | £4,150 | £2,075 | £1,383 | £1,038 | £830 | £789 | £706 |
| 5 | £500k - £800k | £3,700 | £1,850 | £1,233 | £925 | £740 | £703 | £629 |
| 4 | £300k - £500k | £3,450 | £1,725 | £1,150 | £863 | £690 | £656 | £587 |
| 3 | £200k - £300k | £3,400 | £1,700 | £1,133 | £850 | £680 | £646 | £578 |
| 2 | £100k - £200k | £1,900 | £950 | £633 | £475 | £380 | £361 | £323 |
| 1 | £70k - £100k | £1,450 | £725 | £483 | £363 | £290 | £276 | £247 |
| 0 | £0 - £70k | £290 | £145 | £97 | £72 | £58 | £50 | £50 |

²As footnote 2 and 3 above.

Explanatory note on the draft exhibition fee framework

i. Calculating fee rates: Our fee rates are based on the proposition that each gallery should have an exhibition fees budget that would support at least one artist's recommended gross annual income over the course of a year (over and above exhibition production costs). In reality, this 'income' will be split across a number of artists in a range of exhibition situations, but this should be the minimum.

To determine the required professional income of a practicing artist we used both the lower, higher and average recommended gross annual income from the *a-n Guidance on fees and day rates*⁵. It is important that artists know their income requirements before they go into any negotiation. We encourage artists to explore and understand their own individual annual income requirements using the daily rates identified by a-n and other support organisations, and the more in depth a-n Artists Fees Toolkit [link].

For galleries we used the actual, anonymised NPO returns of 113 visual arts exhibiting organisations in England 2013/14 to determine gallery need (demand for exhibition content) and status/capacity (turnover). These organisations collectively receive/deliver: £114m of turnover; £59m public subsidy; and over 1,500 exhibitions amounting to over 60,000 exhibition days in total.

We developed this draft exhibition fee framework with reference to Canada's [CARCC Minimum Fee Schedule](#) which has been in use in Canada since 1990 and acknowledge CARFAC's support in this testing phase.

ii. Defining an 'exhibition'. We acknowledge the huge diversity of exhibitions, the range of intentions and costs but use solo exhibition fees in this draft framework as the basis of the exhibition fee framework with a percentage calculation for some of the most common situations (others will be explored in future framework versions):

- Solo shows - each hosted exhibition that features a work or body of works by a single artist that spans less than 10 years of his or her production.
- Retrospectives - solo exhibitions that feature more than 10 years of an artist's production (the fee is the listed solo fee plus 15%).
- Small exhibitions, installations - exhibitions with a narrow focus on a small body of work, perhaps occupying one room or a single space (the fee is the listed solo fee minus 15%).
- Single works - applies to exhibition of single works and very small exhibition spaces (e.g. windows or foyer areas, or in small artist-led spaces). The fee for these is 20% of the appropriate solo fee.
- Group shows - the total fee for an exhibition including 2 to 5 artists must not be less than the solo exhibition fee. The solo exhibition fee is divided by the number of artists to determine the amount each artist is to receive. For group exhibitions with 6 to 10 artists, the fee is 19% of the solo fee for each artist. For group exhibitions with 11 or more artists, the fee for each artist is 17% of the solo fee.
- Touring exhibitions - the setting of artist exhibition fees for touring exhibitions will be explored during testing to establish an approach for both originating and receiving galleries.

²Also benchmarked against the ONS Annual Survey of Hours and Earnings, 2014 – the Median Gross Income for full-time employees in 2014 was £27,200. *a-n's Guidance on fees and day rates* is referenced by the sector and has been in use since 2004. They are devised using a business planning approach and calculate an artist's required income (balanced with their experience and career stage) to maintain a professional career. These fees are updated annually and are benchmarked against teachers' pay. See [insert weblink]

iii. Defining 'duration'. Exhibition numbers and duration vary widely across the sector, depending on the type of organisation and scale of show. For our purposes, exhibition fees will generally apply to exhibitions of up to two months duration. For longer exhibitions, the fees could be pro-rated on a monthly basis (the fee for each month an exhibition is extended paid for example at 33% of the fee agreed for the initial two-month period).

iv. Our recommendations and framework do not apply to:

- Artist fees for other kinds of commissions (e.g. delivering a piece of work to a brief, teaching, talks, residencies and community projects etc) as these are already set out in *a-n's Guidance on fees and day rates* for visual artists.
- Production costs, materials and expenses. The exhibition or production costs (those associated with producing, installing and transporting the work) and artists travel and subsistence whilst installing should be separate to the artist's exhibition fees.

Recommendations and guidance for implementing the fee framework

The following recommendations and guidelines are designed to support implementation of the exhibition fee framework and will be tested with artists and galleries before a final version is published by a-n/AIR later in the year:

i. Galleries and artists to promote and encourage transparency in fee negotiations

- a. Galleries and museums should provide financial records of payments to artists and publish pay policies that demonstrate fair and acceptable negotiation and recognition of the artists' role in their own success
- b. Artists should be transparent about their income and funding situations and demonstrate their needs in clear proposals and budgets.

Many galleries in the UK do pay artists fairly, but all galleries should budget for artists exhibition fees and publish transparent policies that demonstrate fair and acceptable negotiation and recognition of the artists' role in their own success. The provision of services offered by galleries in lieu of payment should be made clearer, to understand the full spectrum of what galleries can, and do, offer.

Artists should get support to be more transparent about their funding situations and demonstrate their needs in clear proposals and budgets. One suggestion is for an industry body to develop a 'kitemark' approach which monitors fair exhibition pay, helps identify best practice amongst galleries and promotes better understanding of how exhibition spaces work, and what they can offer.

Guidelines

Gallery governance should include budgeting (and reporting on) exhibition fees and pay policies to clearly show what payment to the artist is, or isn't, expected to cover.

Costs related to the production of the exhibition (including transport, equipment, studio fees, provision of materials, mentoring etc) should be separate to a negotiated exhibition fee.

Where necessary artists should be helped by sector support organisations such as a-n to produce a clear budget and proposal for the work, including timeframes and contingency for extra costs.

Fee negotiation preparation should reflect questions artists may want to ask - as well as questions they are likely to be asked. Less experienced artists should be able to draw on the support of more experienced artists through case studies and mentoring, and available resources and toolkits.

Contracts should clearly set out the gallery offer (including payment schedules, expenses, installation expectations, time, type of exhibition and any other detail pertinent to the exhibition production period) and the artists' expectations (including agreed exhibition fee, payment schedule, responsibility for delivery of the exhibition etc).

ii. Artist exhibition fees should be built into budgets for exhibitions

- a. With a budget line showing artist exhibition fees as part of the artistic programme budget or overall gallery expenditure
- b. Fees should properly reflect artists' expertise and contribution to the exhibition's success

All consultations have identified the issue of restricted funding for exhibitions in the current funding climate. One suggestion is to build a line for artist exhibition fees into budgets, with a line showing artist fees as part of either the artistic programme or overall gallery expenditure.

If exhibition fees were a given, it would allow gallery and artist negotiations to concentrate on exhibition production. However, whether fees should be negotiated as part of the exhibition budget or separately was a divisive point in consultation. Most felt it should be up to the gallery to decide, depending on their situation.

| Guidelines |
|--|
| Encourage galleries to request a budget from artists and ask them to: identify an exhibition fee within it; encourage artists to break down their budgets by criteria; encourage artists to use the exhibition fee frameworks and available artist fee toolkits to value their fee appropriately according to their experience. |
| An exhibition fee framework should include a sufficiently broad indication of expected fee ranges according to different gallery needs, ability to pay and artist experience, supported by guidance for use in different contexts. |
| Ongoing monitoring between funders and galleries should be established to review implementation of exhibition fees for artists, and for the funder to offer support where needed. |
| Some consultees suggested this recommendation would not always be possible for organisations that are not in receipt of regular public funding. However, a line in an exhibition project budget for an appropriately scaled fee, perhaps with negotiation where necessary on in kind benefits, is acceptable in situations where galleries (or projects) clearly have limited funds available and the choice to participate is at the artist's discretion. |

iii. All exhibition contracts to follow a standard pay negotiation process, using a fee framework, guidelines and review process, incorporating variables where necessary

- a. This should take into account a range of relative factors: experience of the artist, exhibition criteria, profile and income of the gallery
- b. Reflect both minimum and broad, indicative fee ranges alongside supporting good practice.

If pay negotiations had a more formal basis, agreements would be easier to reach and fairer on both sides. Before agreeing or drawing up a contract, artists should be supported by membership and support organisations such as a-n to present a clear budget as part of their exhibition proposal, including production costs, time spent and installation costs. These should be guided by published gallery pay policies. Greater clarity on costs ahead of work production will help artists and galleries better manage the production process together.

Following this, a signed letter of agreement or contract setting out both parties' expectations should be in place before exhibition work begins. Exhibition contracts should also include a review process to enable both artists and galleries to provide feedback on working together, and work towards clearer pay agreements in future.

The variables that affect individual negotiations should be reflected in individual contracts determined through agreement between the parties and should not be fixed. However, where guidelines are available they should be used to support this process.

| Guidelines |
|--|
| Employment status and annual income need of the artist reflecting their overheads (studio fees, workspace, assistance, personal living costs etc). |
| Level of experience of the artist e.g. based on the artist's portfolio, exhibition track record, number of years' experience. Consultation highlighted the need for artists to be able to establish an appropriate fee value for themselves in relation to their experience. There are a number of tools available for artists to do this, including the a-n Artists Fees Toolkit, Visual Arts Ireland's Fee Calculator, Artist Union England and Scottish Artist Union rates, or commercial tools such as ArtFacts which calculate ranking based on number and type of public shows, commissions, publications etc. |
| Financial and resource capacity of the gallery to pay fees and support the artist (annual turnover, artistic programme budget, staff resource, time required to support, use of studio or production space on site, residency requirements etc). |
| Exhibiting need of the gallery (number of exhibitions required per year, length of exhibitions etc). |
| Whether the exhibition is newly commissioned work or exhibiting existing work; solo or group show; touring exhibition. |
| In kind benefits within the gallery's capacity to offer that are of value to the artist e.g. production of a catalogue or film. Activity that is part of the gallery's day-to-day work should not be treated as an in kind benefit (e.g. marketing and publicity around exhibitions). |
| A lower or minimum exhibition fee in certain circumstances is acceptable (e.g. where an organisation's turnover is nominal; in small-scale project funded exhibitions; in artist-led or collective exhibitions or pop-up shows; in group shows etc) where the decision to accept a lower fee is at the artist's discretion and whilst the principles of fair negotiation, contracting and reporting are still implemented. |

iv. Policy makers and funders across the UK to develop a national policy and guidelines on fees for artists, including exhibition fees

Arts Council England has already incorporated pay policy guidelines into funding agreements with its National Portfolio Organisations to encourage monitoring and evaluation of fair pay on exhibition fees.

Funding guidance from other country policy bodies recommends that artist fees should be paid. However, a UK-wide agreement on standardised monitoring and evaluation of implementation of artists' exhibition fees would increase the confidence and security of artists working in and across the UK.

The funding status of different galleries should be recognised in a fee framework and acknowledged in the guidance. The framework would show whether they are regularly funded, project funded or subject to the funding or pay policies of local authority or higher education funding agreements.

It is also clear that full implementation of a successful exhibition fee framework needs to work with, and respond to, the specific visual arts infrastructure, economy, cultural policy, geography, education, workforce and opportunity in which it is being applied. In the UK this means taking account of the devolved cultural administration and autonomy of the various national arts councils; the regional autonomy of local authorities in relation to cultural policies, budgets and decision-making; and higher education budgets which determine the finances of campus galleries.

| Guidelines |
|--|
| Galleries should be allowed to specify the metrics by which they set their fee level relative to their organisation's governance, primary income and funding streams, exhibition need, capacity to pay and the experience level of the artist. |
| All public funders of galleries should make provision for monitoring implementation of fair payment of exhibiting artists, and support their exhibiting organisations in implementation of fair pay. |

v. Regular review of exhibition fee guidance and implementation to work towards a standardised national benchmark or best practice for fair exhibition pay

These recommendations, the final exhibition fee guidance and fee framework proposed to guide exhibition fee negotiations should also be regularly reviewed to identify emerging issues, monitor developments, mitigate against contextual change in the sector and work towards a national benchmark for paying artists that works for the entire sector.

| Guidelines |
|---|
| There needs to be a transparent and accountable process, with findings published regularly by a-n/AIR and partners. |
| Regular monitoring and evaluation of the impact of fee implementation will help shape the best process for developing a potential sector 'kitemark' on fair pay. |
| Monitoring and benchmarking should be seen as a positive way for galleries and artists to publicise their position on fair pay, monitor policy and funding developments and ease the pay negotiation process. |

Implementation timetable

Testing on the Draft Exhibition Fee Guidelines and Framework will take place between January and March 2016.

Consultation will involve artists, publicly funded galleries and museums as well as non-regular funded groups and commercial organisations. We will also consult with funders to explore how the sector can be supported to implement fair exhibition fees.

We propose an incremental approach to implementation by galleries. Our conversations with key funders will allow for adoption of fair pay practices within gallery business planning, and agree acceptable monitoring to show progress in relation to achieving fair exhibition pay.

| | a-n/AIR Paying Artists | Stakeholders |
|-------------|--|---|
| 2016 | Publication of (final) Paying Artists Exhibition Fee Guidelines and Framework Ensure funders have briefing documents and are aware of monitoring recommendations. | Funders encourage galleries to implement exhibition fees; briefing to gallery boards; exhibition fees included in fair pay policies as part of business planning. |
| 2017 | Work with funders to review evidence that galleries are moving towards implementation, making provision for payment and that no artist is unpaid by a publicly funded gallery. | Implementation of fair pay. |
| 2018 | Interim progress check with funders. Review of Recommendations, Guidance and Framework. Further recommendations or amendments to guidance based on implementation experience. | Implementation of fair pay. |
| 2021 | Study conducted to evidence impact of exhibition fees on the number of artists receiving payment for exhibiting in public galleries and measure change in the sector. | Galleries able to demonstrate: achievement or progress in fair pay based on implementation of appropriate aspects of the Exhibition Fees; best practice in transparency around fair pay to artists. |

Summary

Implementing a fair pay framework for visual artists won't be easy, particularly in the current funding environment. By working together however, the sector can transform the way it pays visual artists and create a fairer system that ultimately benefits funders, galleries, museums, artists and all the organisations that represent them.

Most galleries and artists face unique funding scenarios with complex variables affecting the fee outcome but this should not stop the sector from establishing and implementing a fair approach to exhibition fees.

Some arts funders, membership organisations and unions provide fee and daily rates guidance (see Appendix for a full list) but there is a long way to go to embed an approach to the singular issue of exhibition fees across the sector.

The draft framework, recommendations and guidance in this document provide a fundamental platform for working towards this change and a mechanism for making sure that we properly value the artists who underpin the success of visual arts in the UK.

Appendix

Organisations offering information, advice and toolkits to support artists' pay and negotiations in the UK include:

- [a-n Guidance on fees and day rates for visual artists 2016](#) – sample day rates to guide arts budgeting and to help visual artists negotiate a fair rate of pay for short-term contracts such as commissions, residencies and community projects. Whilst these rates provide a general guide, we recommend each artist takes account of their unique circumstances and overheads and uses The Artist's Fees Toolkit to calculate a personalised day rate when preparing quotes for work.
- [The a-n Artist's Fees Toolkit](#) – concentrates on pricing the services that many artists choose to supply, as opposed to any tangible products they sell.
- [Visual Arts Ireland](#) publishes payment guidelines for professional visual artists and an online fee calculator, and in sterling via [Visual Arts Ireland \(Northern Ireland\)](#).
- Both the [Scottish Artists Union](#) and the [Artists Union of England](#) publish day rates and practical tools to help artists calculate fees.
- [The Design Trust](#) makes recommendations on how to calculate fees.
- [LUX](#) publishes recommended advice and rates for artist film screenings within exhibition contexts.
- For live art/performance, reference to both visual arts and theatre rates should be applied to individual circumstances, e.g. reference to the rates cited above and the [Independent Theatre Council \(ITC\)](#) rates of pay and guidelines.

International comparators:

- Canada: (CARFAC) Canadian Artists Representation Copyright Collective, [Exhibition Fee Schedule](#).
- Denmark: The Danish Association for Visual Arts and Young Art Workers, [\(English downloads of exhibition and curator agreement templates\)](#).
- Sweden: (KRO/KIF), [MU Standard Agreement](#)
Norway: Government of Norway, Statens Utstillingsvederlagsavtale, (outline in English published by European Artists Rights, [www.eartists.org](#))
- Australia: [NAVA, the Code of Practice, Chapter 6 Fees and Wages](#)
- USA: (W.A.G.E.) [W.A.G.E. Certification](#)

Further Reading

Paying Artists Campaign Achievements to December 2015

Visit the Paying Artists website for a full list of achievements, support, news, research and reports.

www.PayingArtists.org.uk

Supporters of the Paying Artists Campaign to December 2015

A full list of supporters can be found [here](#)

Key Paying Artists Research

[Paying Artists Consultation Report](#) – published in May 2015 this includes the findings of the 2015 survey and 2014/15 first stage consultation findings with the sector.

[Securing the Future of the Visual Arts](#) – published May 2014 this sets out the research evidence and lays out the objectives of the Paying Artists Campaign.

[Paying Artists Research Findings](#), DHA Communications commissioned by a-n. Statistics relating to artist's exhibiting practice and earnings.

[Results of AIR's Big Artist Survey 2011](#)

Results of AIR and a-n's largest ever artists' survey into their pay and working conditions.

[Paying Artists Case Studies Overview](#), Su Jones, a-n, 2014

International case studies and reports

Internationally, there exist several models for paying artists. The campaign has sought to identify and learn from them in establishing a model that may work in the UK. Learn more about these in [Fees to artists for exhibiting – models of practice](#), Su Jones, a-n, March 2014.

Other reports and articles of interest

BOP Consulting (2012) *Craft in an Age of Change*

Morris Hargreaves McIntyre (2004) *Taste Buds. How to cultivate the art market. Executive summary*. Arts Council England: London

Jackson, T. and Jordan, M. (2006) *Review of the Presentation of the Contemporary Visual Arts Report. Part 1: Analysis & recommendations*.

[Changing Face of Artists Employment](#) - Explores the effect of the economic recession on the livelihoods of artists in terms of access to employment and career opportunities and raises concerns about how artists' practice is likely to fare in this period of arts austerity.

[Guidance on Internships in the Arts](#), Arts Council England, November 2011

[When should you Work for Free?](#) Creative Choices, December 2013 - Article discussing the differences between working for no pay, as a freelancer, but not for nothing. Identifies circumstances when it might prove to be beneficial to work pro-bono if there are other valuable returns.

[Advice on Freelance Rights](#), Creative Choices, May 2014 - Working freelance can mean sacrificing employment rights, although flexibility, variety and potentially higher pay may compensate for this. This short article outlines some rights freelancers do have.

[Getting Paid](#), by Emily Speed, a-n project blog, June 2013

[Art Party Provocation: A Feast for Sore Eyes](#), by Susan Jones, November 2013

In her provocation for the Art Party Conference in Scarborough, a-n Director Susan Jones argues that while it's widely stated that artists are the main menu in the gallery and exhibition process, new approaches are needed to provide the financial support they need. "Just imagine, if every salaried visual arts professional 'donated' two hours of their weekly salary to - say - a grant fund for artists in their communities, to help artists sustain their practice."

[Working Together](#), by Rachel Rayns - Clearly sets out the artist's very sensible contractual work terms and conditions. Generously gives permission for others to use them.