



**HOW WE GOT HERE:
CULMINATION OF PAYING
ARTISTS CONSULTATIONS
2014 – 2016**

CONTENTS

INTRODUCTION	3
EXECUTIVE SUMMARY	5
CONSULTATION METHODOLOGY	7
SUMMARY OF CONSULTATION FINDINGS	9
PHASE 1 – 2014/2015	9
PHASE 2 – 2015/2016	11
CONCLUSIONS, RECOMMENDATIONS & NEXT STEPS	15
APPENDICES	17
APPENDIX 1: CONSULTEES & CONTRIBUTORS	17
APPENDIX 2: PAYING ARTISTS RESEARCH DOSSIER	21
APPENDIX 3: PAYING ARTISTS SUPPORTERS	22

INTRODUCTION

Who we are

Through a-n and its artist advisory council (AIR) the Paying Artists Campaign responds to the needs and aspirations of our 20,000 visual artist members across the UK, supported by evidential research reports to show the impact on artists of poor payment practice.

Paying Artists research and campaigning is delivered by a-n and AIR with support from consultants DHA Communications and a campaign team of artists and gallery curators.

The Paying Artists Sector Consultation (2014-2016) was delivered by a-n and AIR, with support from DHA Communications, two freelance project managers and six regional artist activists. The consultation findings were informed by expert input from hundreds of consultees drawn from all areas of the sector (*a full list can be found in the Appendix*).

Why we did it

Research conducted by a-n in 2013 evidenced that 71% of artists exhibiting in publicly-funded galleries had received no fee, and 63% had turned down requests from galleries because they couldn't afford to exhibit without being paid¹.

With the majority of artists earning less than £10,000 a year it was clear that, without change in what appeared to be accepted attitudes and practice (by both exhibiting organisations and artists), fewer and fewer artists would be able to sustain their practice in the longer term. If there are fewer artists, or art is only made by those that can afford to work for little or no pay, the UK will lose the diversity and innovation that is fundamental to its visual arts scene, and the corresponding investment that visual arts brings to the UK economy².

Public funders of culture have a responsibility to support artistic talent and development, and to promote and encourage diversity in our visual arts output. Ensuring artists are paid will mean the public continues to see quality art work that is drawn from and reflects the whole of our society.

What we set out to do in 2014

The Paying Artists Campaign was launched in May 2014 to raise awareness of the issues surrounding equitable pay for artists, to inform and empower artists around payment negotiation, and to work with the whole sector to establish best-practice guidance to make positive long term change happen.

A sector consultation was launched in November 2014 to bring together artists, galleries, museums, funders and policy-makers to explore how visual artists could be fairly remunerated for exhibiting their work in publicly funded places.

While the challenge of how to achieve exhibition payment for artists in such a complex and variable market was understood by all, the first stages of consultation evidenced that there was a strong desire and willingness by most (95% of all of participants) to making it happen.

Motivated by the mandate of our artist membership, and informed by our research, sectoral policy and other UK and international fair pay campaigns, Paying Artists recognised that to make long term, impactful change the Campaign had to:

- Reduce some of the financial barriers faced by artists
- Support diversity and equality and
- Provide consistent practical steps and frameworks for good practice in exhibition contexts.

In *Securing a Future for the Visual Arts in the UK*³ these goals were translated into 5 Paying Artists Campaign objectives to achieve:

1. **Transparency on artists' pay**
2. **National policy and guidance**
3. **Pay policy in funding agreements**
4. **Research into payment of visual artists**
5. **Artists empowered to make the case for payment**

The Paying Artists Sector Consultation focused on delivering against objectives 1, 2 and 3.

a-n, AIR Council and DHA Communications would like to thank all participants in our consultation events, survey, interviews and case studies for their valuable contributions of time and energy. Their input has been essential in shaping Paying Artists Campaign work and in ensuring that it represents the views of the visual arts sector.

EXECUTIVE SUMMARY

An extensive survey commissioned in 2013 by artist membership organisation a-n revealed that 71% of artists do not receive a fee for exhibiting their work in public places and 63% were having to turn down requests to exhibit because they could not afford to do so without being paid.

a-n, which represents 20,000 visual artist members, subsequently launched the Paying Artists campaign to raise awareness of these issues and simultaneously undertook to explore ways of developing best practice guidance that would give artists the confidence and fee ranges needed to negotiate equitable payment with publicly funded exhibition hosts.

How We Got Here: A Culmination of Paying Artists Consultations 2014-2016 charts the development of this best practice guidance. It sets out the methodology, results and conclusions of two consultation phases: a broad first phase working with artists, galleries, museums, policy makers and funders to establish some initial understanding and support around the issue, and a second more focused phase working with a smaller cohort of artists, artist-led organisations and exhibiting organisations to test and refine a draft fee framework and recommendations based on the earlier phase.

Despite the challenging funding environment, it reveals a growing sense of acceptance and readiness by visual arts stakeholders for implementation of fair payment, with 95% of artists and galleries supporting the move, and almost all participants believing that it should be the norm for artists to get a fee for exhibiting in publicly-funded spaces.

It shows too how the consultation period has been characterised by consensus on the value of in kind support provided by galleries and a series of fundamental issues such as the need for:

- Transparency (by both artist and exhibition host/gallery) to support successful fee negotiations
- A flexible approach to calculating fee rates, with broad fee ranges which reflect artists' right to payment, an exhibitors' ability to pay, and 'elbow room' to reflect the particular circumstances of artist-led organisations
- A combination of best practice guidance, a fee framework, negotiation tools and contracts to support a negotiation process on both sides

It highlights general agreement that draft fees tested in the second phase of consultation were conservative but achievable (though there were concerns amongst some artist-led organisations) and that the guidance and framework developed to reflect the principles identified in phase one were generally straightforward to use.

How We Got Here makes the following three recommendations (based on the findings of the two consultation phases) which will be the subject of conversations with funders over the summer of 2016 and beyond:

- 1. Stakeholders to implement the basic fee framework over a 3-5 year period of agreed action research to be set in motion in 2016/17**
- 2. Stakeholders to support establishing a Paying Artists working party to explore specific exhibition contexts more fully (beyond standard solo or group exhibitions)**
- 3. Relevant agencies to support efforts to develop consistent and appropriate cross-sector terminology and reporting mechanisms across different country groups.**

Finally, the report sets out a-n's commitment to publish Paying Artists exhibition payment guidance and a fee framework, with a manifesto for artists and artist collectives, with dedicated information and tools to support implementation, following conversations with relevant stakeholders later in 2016.

CONSULTATION METHODOLOGY

PHASE I : Broad sector consultation

<p>Survey⁴</p>	<p>6 week survey (2015) conducted by DHA with two versions: one for artists, and one for curators and/or gallery representatives. Circulated through a-n/AIR artist membership, sector partners (including curators and gallery representatives). A core survey sample of 1,449 artists and 332 curators/gallery representatives was achieved.</p>
<p>Consultation events⁵</p>	<p>November 2014 to March 2015 – ten consultations took place bringing together artists, curators, gallery representatives funders and policy makers. Each consultation followed a similar structure and was led either by a-n, AIR Council or DHA representatives.</p> <p>In total 131 individuals participated in these consultations.</p>
<p>Interviews⁶</p>	<p>In-depth phone interviews with representatives from three major exhibiting organisations conducted to give further insight to the findings of the survey by a-n and AIR Council representatives.</p>
<p>Case studies⁷</p>	<p>Approaches to pay explored with nine publicly-funded organisations who self-nominated, were invited or recommended by artists to take part. In all cases the galleries received a set of questions to preface an interview, or to inform a self-submission. Resulting case studies provide a breadth and range of examples to explore existing practice, principles and levels for exhibition payment.</p>

PHASE 2 : Deeper, detailed consultation

Consultation activity conducted between December 2015 and March 2016 dug deeper into the detail of paying artists through conversations with selected groups and individuals who were asked to test draft guidance and to thoroughly explore the challenges and implications of the broad recommendations identified by the sector in Phase I of the consultation.

<p>Focus groups⁸</p>	<p>Artists and Artist-led organisations</p> <p>26 individuals took part in five focus groups held in Glasgow, Newcastle, Cardiff, London and Cambridge to explore the guidance from an artists or artist led point of view.</p> <p>Focus groups participants were invited by local artists/arts organisers who drew from their own networks, and were facilitated and recorded by a Paying Artist project manager.</p> <p>All participants were provided with <i>Building a Clearer Relationship Between Artists and Galleries</i>⁹ and a prompt sheet to help test the framework individually before meeting as a group.</p>
--	---

One-to-ones¹⁰

Exhibiting organisations and membership associations

17 one-to-one conversations were conducted with individuals from publicly funded organisations and associations in February and March 2016: 3 London; 2 Manchester; 1 Dundee; 1 Brighton; 3 Cardiff; 1 Warwick; 1 Bristol; 1 Newcastle; 1 Cambridge and 3 with a national remit.

All participants were given *Building a Clearer Relationship* and a prompt sheet to help consider guidance and exhibition payment implementation issues before meeting with a Paying Artists project manager, who recorded and reported on each session.

SUMMARY OF CONSULTATION FINDINGS

PHASE I : 2014/2015

Broad sector response and recommendations

The key outcomes of Phase I are summarised as follows:

Should artists be paid for exhibiting?

- Overall, there was a strong desire and willingness across the sector (95%+ support from both artists and curators/gallery representatives) to ensure that artists are paid a fee for exhibiting in publicly-funded galleries, but that some flexibility in the practical application of this approach was likely to be required.
- Almost all participants believed that it should either be the norm or always the case that artists receive a fee for exhibiting in publicly-funded galleries.

What is needed to improve fee negotiations?

- There was an appetite amongst both artists and curators/gallery representatives for an approach bringing together both formal and informal means and tools to support the process of negotiating a fee. More than 90% of both groups selected one of the 'formal' means (e.g. referencing a framework, using contracts), and more than 80% of both groups selected 'informal' tools (e.g. guidance on how to work with artists, payment and negotiation tools and information, case studies showing best practice).
- There was preference for an approach which enabled individual circumstances to be taken into account, within an overall commitment to the broad principle of supporting artists for their work.
- There was some concern over the potential administrative burden of some means on smaller organisations (e.g. of implementing kite marks and issuing contracts).

How should fees be calculated?

- There was a general feeling that recognition of an artist's time is often not reflected properly in fees.
- Respondents showed interest in taking into account a range of different factors when calculating a fee (including factors relating to the exhibition itself, to the experience of the artist, and to the profile and income of the gallery). Most respondents in both groups did not feel exhibition visitor numbers was a useful factor although this was a divisive issue in some focus groups.
- Findings indicated that both artists and curators/gallery representatives were supportive of greater transparency to aid negotiation and calculation of fees, but there was less clarity about whether fee levels should be proscribed. On the whole there was an appetite for both indicative rates and broad fee

ranges in any guidance and advice which might be produced.

There were differing views on the role of kite marks and benchmarking – but encouraging and developing more transparent processes, and sharing more examples of approaches across the sector, would be valuable.

What should artists be paid?

- Both artists and curators/gallery representatives demonstrated an understanding and appreciation of non-monetary benefits to artists exhibiting in publicly-funded galleries and were keen not to agree to any approaches which might limit or prohibit benefits being negotiated (particularly in relation to early career artists).
- In response to the survey, the majority of respondents (both artists and curators/gallery representatives) indicated a broad fee range between £1,000 and £10,000 with almost a third selecting a fee of £3,000-£5,000, suggesting some shared understanding within the sector of what a fair fee constitutes. Similar fee indications were reflected in the gallery case studies.
- Reference to and comparison with Visual Artists Ireland's exhibition Payment Guidelines for Visual Artists (already referenced and in use in Northern Ireland) and their online payment calculator, was also made, as well as referenced union day rates in Scotland.

Overall, evidence gathered in Phase I suggested an overall market tolerance for artist exhibition fees ranging from c.£100 to £10,000 across the spectrum of exhibition spaces and projects participating, from artist led at the lower end, to large, national regularly funded organisations at the top end, and a range of £3,000-£5,000 for a solo exhibition in a medium-scale/regional gallery with a mid-career artist.

Conclusion of Phase I

Phase I identified where there were strong clusters of views across different consultations and stakeholder groups which helped develop recommendations for Phase 2 and draft guidance.

Where there was less clarity on specific issues this helped pinpoint areas where further research or consultation would be required, or where some approaches to solutions may need to be developed over time.

Building a Clearer Relationship Between Artists and Galleries was published in February 2016 and featured recommendations, draft guidance and the draft exhibition fee framework for sector testing in Phase 2.

Background to the Draft Exhibition Fee Framework

It was clear from Phase I that there was no robust visual arts sector benchmark for what artists are currently paid in exhibition fees, making it difficult to establish a benchmark for exhibition payment across the sector.

A request was made to Arts Council England, Arts Council Wales and Creative Scotland to supply the consultation with anonymised annual turnover, exhibition numbers and exhibition budgets for nationally and regularly funded visual arts organisations to provide backbone and scale to a draft fee framework¹¹. This gave the consultation hard data for 166 regularly funded organisations,¹² which was augmented by data from the Office of National Statistics, a-n's Guidance on Daily Rates and Fees and evidence from a-n and Paying Artists research and case studies illustrating average artist earnings from arts practice, and payments by galleries.

This combined information was used as a means of establishing a relationship between:

1. Artist income needs:

- 17% of artists are able to earn from £10,000 to £30,000 p.a. from their practice, and a further 3% earn in excess of £30,000. The majority (66%) however, earn only £1,000 to £10,000 p.a. from their arts practice which suggested an aspiring target was preferable to a minimum in order for change to happen.¹³
- For the financial year ending April 2015, the national (median) annual earnings for all UK full-time employees in the UK (irrespective of education or training) was £26,500¹⁴ and the National Living Wage (usually in place for unskilled labour) as an annual income was £13,478.
- To ground the artists' element of the framework, an aspiring target annual income of £32,083 for a fully qualified, professional artist with 5+ years professional practice experience was used based on a-n's 2014/15 Guidance on Daily Rates and Fees.

2. Exhibition organiser's need (to fulfil its exhibition programme):

- Evidence from Phase I Case Studies and consultations was referred to, and
- The number of exhibitions reported by visual arts organisation's in one year ranged from 1 to 100+ exhibitions

3. The exhibiting organisation's ability to pay:

- Evidence from Phase I Case Studies and consultations was referred to, and
- The turnovers of the full visual arts organisation dataset (which ranged from £78,000 to £7,000,000) and
- The total exhibition programme budgets of the visual arts organisation dataset (which ranged from £16,000 to £3,000,000 - the equivalent of 20% to 43% of their total turnover).

PHASE 2 : 2015/2016

Exploring the challenges and implications of Phase 1 recommendations

Participants in Phase 2 were asked to reflect on the test draft guidance and fee framework in *Building a Clearer Relationship* and to thoroughly explore the challenges and implications of the broad recommendations identified by the sector in Phase 1 of the consultation.

This section includes a summary of general responses to the draft guidance and fee framework.

General recommendations – artist and artist-led focus groups

The following summarises responses and recommendations of 26 artists at different career stages and artist-led exhibiting organisation representatives through focus groups in London, Newcastle, Cardiff, Glasgow and Cambridge:

- Broad agreement that successful implementation of exhibition payment will have minimal impact on an artist's overall incomes but will establish crucial principles around payment practice and contribute to an artist's overall ability to sustain their practice¹⁵.
- Greater clarity and consistency is needed in language and key terms e.g. participants felt that 'exhibition fee' did not accurately convey idea of payment recognising the artist's professional (IP) contribution.
- There was consensus that separate, dedicated guidance for artist-led organisations was required to acknowledge the often irregular finance and income of these organisations and the essential opportunities for learning and development (particularly for early career artists) that they often provide.
- Overall, response to the fees presented in the draft framework were thought to be conservative but achievable, and therefore more likely to lead to implementation (although the nominal fees presented in the artist-led category were generally felt to be too low and in the case of group show payments, extremely low).
- More than half of the artist-led organisations were unsure whether their current project budgets could afford the draft framework fees. Some noted that fees could result in the cost of an exhibition project exceeding the maximum application limit for project funds but 76% said that the guidance and framework would help them write future funding applications.
- Almost half of the artist-led organisations said that artists tended to not ask about a fee, or production fees, suggesting a need for greater transparency and confidence from artists about their financial requirements.
- Generally the guidance and framework was considered straightforward to use, although further simplification was requested.

General recommendations – exhibiting organisations and membership associations

The following summarises the responses of 17 individuals representing publicly funded organisations, or directors and managers of membership associations from across the UK.

- There was generally positive support for the recommendations emerging in the draft guidance and framework, and a consensus that while it may be difficult (financially or administratively) for some organisations to implement, it was felt timely to embed it now in funding applications and business planning.
- There was anecdotal recognition that the campaign is working, in that people [in the sector/their networks] were talking about it, and it was felt to have a 'wave of support' behind it.
- In current practice overall, few of the organisations interviewed had a written policy or statement in place outlining their approach to paying and working with artists, but all said that they would be willing to do so. Most had implemented a budget line for artist fees (either in programme budgets or management accounts) and of those who had applied for public funds recently they had included a line for artist fees in the budget.
- The difference of approach, language and practice between visual arts organisations and museum and heritage organisations interviewed was noted, resulting in different reading of, or misunderstandings in relation to specific language and terms used in the draft guidance particularly, clarity of the term exhibition fee in relation to a commission, or commission fee.
- In general museum and heritage organisations felt implementation of the draft guidance and fees would be harder for them than visual arts organisations as they operate from a different policy perspective, with different business models, budgets and funding objectives.
- Some organisations feared that artists' fees could impact on the level of exhibition programming i.e. that in fulfilling artist exhibition payments it could lead to reduced exhibition opportunities, or less exhibitions of new work (over existing work), or (in the case of museums) prevent some organisations showing contemporary work over work accessible in collections.
- Consultees suggested that it could be possible to manage expectations of funders, artists and audiences, whilst accommodating exhibition payments, by promoting case of 'quality' as opposed to quantity.
- Most organisations felt that implementing fair pay was timely and were in the process of reviewing how they would adapt business plans to accommodate
- There was positive discussion about an 'ethical policy' for the visual arts that could embrace all manner of policy issues. The terms human rights and social justice were used, and several interviewees suggested there should be a framework for arts professionals too.

- As previously, there was a request to keep the final guidance and fee framework as simple and straightforward as possible.

Specific recommendations emerging from Phase 2

The following summarises the combined recommendations from all Phase 2 consultees specifically in response to fee negotiation, calculation, implementation and monitoring.

What is needed to help exhibition payment negotiation?

Transparency

- There was general agreement across all groups that greater transparency will aid the negotiation process, and therefore implementation of equitable pay for artists. Organisations that had already adopted a transparent approach commented that it had helped to frame expectations for negotiation and provided the basis for a contract.
- The most useful content for a transparency statement was considered to be:
 - A statement about how exhibiting organisations finance and fund their exhibitions
 - How exhibiting organisations work with and pay artists – and (crucially) a statement of what they pay artists
 - What payments to the artist by the exhibiting organisation do and don't cover
 - The different types of fee or in-kind benefits the organisation has to negotiate around (where relevant)
- Also considered helpful information by artists was:
 - Information about an organisation's decision-making process in allocating exhibition budgets
 - Indication of where [on the draft exhibition payments fee framework – in time, where on the finalised framework] scale an organisation placed themselves.
- In all cases, it was considered important for transparency statements to be easily accessible and quantifiable for artists, funders and other stakeholders to aid negotiation, monitoring and benchmarking.
- For regularly funded organisations statements around equitable payment and treatment of artists could be incorporated into required fair pay, and equality and diversity policies. Business plans, artist's briefs and membership handbooks were also suggested. The most accessible and frequently suggested by artists being 'About Us' sections of websites.
- Most organisations were reluctant to publish actual fees paid to artists (as it would breach confidentiality and be misleading for future negotiations) but were in favour of presenting some type of measurement or benchmark.
- Organisations felt they should be free to choose the measure they adopted for reporting exhibition payments to best

suit their business model: for some organisations this could be a statement of the total accumulated exhibition fees made to exhibiting artists over the previous year; for others, what percentage of the organisation's turnover/exhibition budget was given over to artists' fees in a year, with the number and type of exhibitions it delivers in that timeframe. A statement of flat fees paid in specific exhibition circumstances was another approach.

- If exhibitions (or exhibition fees) are likely to be realised only on the successful outcome of public project funding (or sponsorship), this should be made explicit both in an organisation's transparency statement, and in initial negotiations with artists. Risks to the artist of an unsuccessful application should be made clear at the outset to avoid them shouldering the financial burden of realising an exhibition without payment.

Tools and support

- A request for straightforward best practice guidance and an exhibition payment framework setting out fee ranges.
- All groups felt a need for greater familiarity with the contract and negotiation process and access to support, tools and training in negotiation with membership associations noting their potential role in supporting this with their networks. "Negotiation of a fee should be common practice" Focus group participant
- Most organisations would welcome an exhibition payment policy template, or sample transparency statement to edit to suit their individual circumstances.
- Case studies to illustrate how a range of organisations approach implementation of transparency and fair pay was thought to be useful by most organisations.
- A concern was raised at the level of (or lack of) content around negotiation and fair pay in professional practice modules in higher education courses.

How should exhibition payment be calculated?

- Overall the request was for a simplified exhibition payment framework that would flex with the diversity of exhibition contexts and that took into consideration:
 1. An artist's right to receive an equitable fee
 2. The exhibiting organisation's need (to fulfil an annual exhibition programme)
 3. The exhibiting organisation's ability to pay
- Many of the consultees (all groups) had reservations around using turnover as a baseline indicator for exhibition payment. For combined arts centres, or where organisations were in receipt of restricted funds for activity separate to their primary offer or purpose, or in the case of local authority funded or university-based organisations where staff and venue costs are often accounted for at source and sit outside turnover figures, consultees felt turnover could be misleading and place

organisations in either relatively high, or relatively low payment bands for their comparative function or size. The majority proposed relating exhibition payments to exhibition or visual arts programme budgets.

- It was agreed that guidance and payment frameworks should take into account the exhibition structure (e.g. whether commissioned new work or existing work; solo or group show etc).
- Organisations that paid fixed fees generally had less concerns about making their fee levels public, or in stating the payments on offer. Those organisation's fees were offered irrespective of artist status or experience for solo, small group or larger group shows. Some felt this to be a useful approach for emerging artists.
- Clarity on the appropriate use of in-kind benefits in negotiations was often raised (with concern raised that these could potentially be used to create loopholes around fee payments) as was clarity on circumstances where non-payment was genuinely acceptable.
- Artists and artist-led groups generally felt that an artist's fee should be negotiated, agreed and paid separately to other exhibition or commission costs a) to ensure that it could be easily traced through organisational accounts and reporting, b) with a fee agreed, both parties could more openly discuss and agree production costs c) exhibition fees would be negotiated separately to other work an artist might be offered around an exhibition (e.g. artist talks, education work etc which would be subject to standard day rates).
- When artists are in charge of a budget (e.g. when applying for publicly funded projects) they should include and ring-fence an artist's fee/exhibition payment.
- If an artist chooses to waive their fee, or spend their fee on exhibition production costs, some proposed this should be recorded by the exhibiting organisation for the artist's 'subsidy' of the exhibition to be documented.

What should artists be paid?

The original fee range identified in Phase I of the consultation through case studies, interviews, survey and comparison with Visual Artist Ireland's exhibition payment guidance gave evidence for a basic tolerance of between £1,000 to £10,000 depending on organisation need, capacity to pay and the experience of artists shown.

Within this range, there was evidence that:

- Fees of £1,000 to £2,000 were more common for smaller to mid-scale organisations (smaller local or regional galleries, studio groups or festivals). When viewed in relation to the data set¹⁶ it was estimated these fees would be relevant to around 50% of visual arts exhibiting organisations.
- Fees of between £2,000 and £5,000 were often made by mid- to large-scale galleries, museums, studio groups and festivals with a regional but also a national, and in some

cases international remit. When viewed in relation to the data set it was estimated these fees would be relevant to around 30% of visual arts exhibiting organisations.

- Fees of £6,000 to £10,000 were more likely in larger-scale galleries with regional impact, but with a national and international role. Viewed in relation to the data set it was estimated that these fees would be relevant to around 20% of the visual arts exhibiting organisations.
- The majority of artists consulted felt the fees presented in the draft framework adequately represented an artist's professional standing and contribution to an exhibition for both solo and group shows, although group show fees were seen as less fair (and in some cases too low).
- For organisations, the draft fees presented were thought to be achievable – the majority thought they were similar to what was already paid, three found them higher and one lower than current fees.
- Most thought that smaller, artist-led organisations would struggle with the fees presented as they are more likely to work to project funds, or very limited budgets.
- Evidence from smaller artist-led organisations throughout the consultation suggest that, while being some of the most proactive in terms of best practice, they generally have the broadest current fee ranges due to the many variables influencing their exhibition programmes (e.g. from reliance on project fees, to working more frequently with emerging artists or artist collectives and higher numbers of large-scale group shows). Some examples of fee ranges and payment approaches in this group:
 - A minimum of £100 to a maximum of £600 as a flat exhibition fee, exclusive of production, installation and technical costs. If the artist is asked to deliver a talk a second fee is paid, plus travel and accommodation expenses.
 - Between £300 and £3,000 on a solo exhibition, with a set fee of £150 for loaning existing work, plus transport and insurance costs.
 - Average fee of £100-£200 per artist for a 13-15 person group show.
 - A fee of never less than £1,000 exclusive of all production, travel and accommodation. If the exhibition tours a further £300 fee was paid to the artist.
 - Average fees of £2,000 for a newly commissioned show, exclusive of expenses, materials, installation and technical costs.

Implementation

General recommendations from consultees

- Several organisations noted that to successfully embed artists payments into the practice of regularly funded organisations, agreement on implementation and monitoring should be in place by Autumn 2016.

- If there is to be further pressure on public funds and national funding pots, and reduced local authority budgets, some organisations suggested there should be provision for organisations to ring-fence artist fees to help embed fair pay across the sector.
- Organisations requested that clear measurements and monitoring requirements be communicated to them as part of regular and project funding application processes and agreements to assist them in implementing fair pay, and longer term evaluation of its impact.
- Organisations noted the importance of budget lines for artist fees and exhibition payments in programme and project reporting, with reporting on artist fee payments included in funder annual reporting templates.
- Some membership associations noted they were well placed to support dissemination and implementation of fair pay and exhibition payment principles and best practice.
- An ‘implementation pack’, summarising implementation and monitoring steps, from funders or a-n was requested by some organisations to assist with implementation.

Areas identified for further work as part of long term implementation:

Many specific exhibiting contexts were raised during consultations which the draft guidance and fee framework was not able to address in detail due to time and resource. Contexts regularly cited as needing further development work are listed below – this is not an exhaustive list. There was willingness from some participants to be involved in developing these longer term.

- Touring exhibitions
- International exhibitions
- Socially engaged and participatory practice
- Exhibitions of works on loan, or from public and private collections
- Commercial gallery responsibility and relationship with fair pay
- Artist resale rights and exhibitions
- Different motivational drivers behind exhibitions for different parts of the sector: museums, universities, galleries etc.

CONCLUSIONS, RECOMMENDATIONS & NEXT STEPS

There is a growing sense of acceptance and readiness by all parts of the visual arts sector, and some beyond it, for implementation of fair payment, despite the difficulties times we are working in.

This two-year consultation has provided consensus on fundamental issues, provided strong evidence and captured the key recommendations of artists, visual arts practitioners and funders to enable us to prepare core best practice and guidance that reflects the sector's needs, without losing sight of the objective – to ensure that artists are paid fairly.

There is clear direction for the development of separate guidance to assist artists and artist collectives in the principles of best practice for exhibition payment, which is currently in preparation.

Enough consensus has emerged (and sectoral evidence) to develop an outline fee framework for reference and implementation from 2016. This, along with monitoring and benchmarking recommendations, will be presented to arts councils for comment in the coming months before final guidance is released for general implementation.

During the next stage of the Paying Artists campaign we will deepen our work on relevant national policy and guidance and pay policy in funding agreements (objectives 2 and 3) and also focus on the last two aims of researching payment of visual artists and empowering them to make the case for payment.

To progress this, approaches will be made to Arts Council England, Arts Council Wales, Creative Scotland and, with partner Visual Artists Ireland (VAI), the Arts Council of Northern Ireland. These conversations will be progressing over the summer of 2016 and beyond.

We will recommend that:

1. Implementation of the guidance and basic fee framework should form part of a period of agreed action research (over 3-5 years, starting in 2016/17), with the assistance of funders and regularly funded organisations in the first instance. The aim is to establish, for the first time, a robust working benchmark of payments to visual artists, in order to set achievable and desirable payment standards for the future.

2. A Paying Artists Working Party, drawing on the existing specialist expertise and networks of a range of sector support organisations, is

established to more fully explore specific exhibition contexts (beyond standard solo or group).

3. Relevant agencies support efforts to develop consistent and appropriate cross-sector terminology and reporting mechanisms.

Each of the country arts councils has different funding and administrative responsibilities – all cover culture, but some also creative industries, some museums and heritage.

Consideration needs to be given to, and assistance sought from those funders in the first instance to establish consistent and appropriate terminology and helpful reporting mechanisms.

Finally, a-n, AIR and DHA commit to publishing Paying Artists exhibition payment guidance and a fee framework, with a manifesto for artists and artist collectives, with dedicated information and tools to support implementation, following conversations with relevant stakeholders around the three recommendations later in 2016.

APPENDICES

APPENDIX I: CONSULTEES & CONTRIBUTORS

a-n, AIR Council and DHA Communications would like to thank all participants in our consultation events, surveys, interviews and case studies for their valuable contributions of time and energy. Their input has been essential in shaping Paying Artists Campaign work, ensuring that it represents the views of the visual arts sector and in getting us one step closer to fair pay for artists.

PHASE 2 : Consultations (2015/16)

ARTIST AND ARTIST-LED FOCUS GROUPS

Space Studios, Cambridge, Friday 18 March 1-3pm

Participants

Alistair Gentry, artist, Career Suicide
Annabel Dover, artist
Sarah Evans, artist, Aid & Abet
Alex Pearl, artist
David Kefford, artist, Aid & Abet

Newbridge Project, Newcastle upon Tyne, Wednesday 16 March 11-1pm

Participants

Charlotte Gregory, Director Newbridge
Angela Kennedy, artist, representative
Artists Union England
Laura Lancaster, artist
Julia Heslop, artist
Ben Jeans Houghton, artist

WASPS Studios, Glasgow, Monday 14 March 2-4pm

Participants

Janie Nicoll, artist, President Scottish
Artists Union, Paying Artists Regional
Advocate
Ellie Harrison, artist
Chris Biddlecombe, artist, European
Artists' Rights, and Scottish Artists Union
Seonaid Daly, artist, Director Scottish
Contemporary Art Network
Ben (BD) Owens, artist
Stephen Hurrell, artist

Spit & Sawdust, Cardiff, Wednesday 2 March 10.30-12.30pm

Participants

Nia Metcalf, artist, Spit and Sawdust
Becca Thomas, artist, Made in Roath
Sean Edwards, artist, g39
Cinzia Mutigli, artist, WARP at g39
Amber Mottram, artist, Boat Studio

Space Studios, London, Monday 22 February 5-7pm

Participants

Lena Nix, artist, Space Studios
Matthew Krishanu, artist
Russell Martin, artist, Director ArtQuest
Rosalind Davis, artist, Zeitgeist Art Projects
Lucy Steggals, artist

ORGANISATION INTERVIEWS AND ONE-TO-ONES

Particular support and input from Noel Kelly, Director, Visual Artists Ireland, is acknowledged with thanks.

Shonagh Manson, Jerwood Charitable Foundation, London

Ned McConnell, Rebecca Williams & Binita Walia,
Pump House Gallery, London

Helen Cooper, +TATE, London

Alistair Brown, Museum Association, National

Jane Sillis, engage, National

Kwong Lee, Castlefield Gallery, Manchester

Paul Hermann, Redeye Gallery, Manchester

Beth Bate, Dundee Contemporary Arts, Dundee

Caitlin Heffernan, Fabrica, Brighton

Chris Brown, g39, Cardiff

Karen McKinnon, Artes Mundi, Cardiff

David Drake, Ffoto Gallery, Penarth (near Cardiff)

Sarah Shalgosky, Warwick Arts Centre, Warwick

Rob Bowman, Arnolfini, Bristol

Anna Wilkinson, Northern Print Studio, Newcastle

Donna Lynas, Wysing Arts Centre, Cambridge

Charlotte Dew, Touring England Group (TEG), National (England)

Tom Freshwater, National Trust, National (England)

PHASE I : Consultations (2014/15)

EMVAN (19 September 2014)

Claire McLouglin, Double Elephant
Printworkshop

Edith Doove, artist/curator

Grace Davies, VASW Coordinator

Julie McCalden, artist, VASW/UWE

Kypros Kypriano, artist

Sarah Bowden, Meantime

Steven Paige, Plymouth College
of Art, AIR Council

Ashley Gallant, The Collection

Ashok Mistry

Belen Cerezo

Bethan Davies

Brenda Baxter

Catherine Rogers, Creative

Leicestershire, Leicester County Council

Colette Griffin, Nottingham Castle
Museum & Art Gallery

Diana Pasek-Atkinson, Nottingham
County Council

Elizabeth Hawley, EMVAN Coordinator

Emma Moore, Nottingham Contemporary

Jack Delaney

Jennie Syson, Syson Gallery

Jennifer Foulds

John Newling

Joy Pitts

Juliet Goodden

Laine Tomkinson

Laura Clarke, Nottingham Contemporary

Lois Gardner Sabet

Lucy Phillips, Leicester Printworkshop,
EMVAN Chair

Marek Tobolewski

Rachel Parry

Rebecca Scofield

Rosemary Wels, Nottingham Society
of Artists

Sally Lemsford

Sam West, Embrace Arts, University of
Leicester

Serena Smith, Leicester Print Workshop

Stella Couloutbanis, arts freelancer

Susan Bedford

Tristram Aver, Nottingham Castle
Museum & Art Gallery

Veronica West

Wendy Young

East CVAN (11 December 2014)

Amy Botfield, Arts Council Relationship
Manager, Visual Arts

David Kefford, artist

Donna Lynas, Chair

Jane Morrow, Firstsite

Judith Merritt, Firstsite, Vale

Kaavous Clayton, The Minorities Galleries

Louise Thirlwall, Wysing Arts Centre

Lynda Morris, freelance

Marta Bermejo Sarmiento, artist

Matt Wright, artist

Matthew Shaul, UH Galleries

Natalie Pace, Smiths Row

Trevor Horsewood, Departure Lounge

**Essex Network of Artists Studios,
Colchester (22 January 2015)**

Alan Hockett
Alison Stockmarr
Amanda Jackson
Amanda Westbury
Amy Beckwith
Amy Turnbull
Angella Dennis
Ann Cuthbert
Anna B. Sexton
Ava Osbiston
Barry Andrews
Becky Jordan
Bev Broadhead
Catherine Mummery
Chris Meigh-Andrews
Chris Ruston
Christine Macallan
Cliona Reilly
Corrina Dunlea
Debbie Ayles
Denna Wallace
Dorothea King
Elaine Tribley
Elizabeth Spencer
Emma Baines
Emma Curtis
Fadi Mikhail
Fiona Bennett
Glynnis Dye
Hannah Stageman
Helen Palmer
Helen Smith
Isabelle Beaubien
Jacci Todd
Jaymini Nakum

Jessica Ballantyne
Jim Montgomery
Joanne Dennis
Joao Abbott-Gribben
John Williams
Karen Apps
Karen Odinga
Laura Trevail
Leonie Ramondt
Liz Boast
Liz Kemp
Madelaine Hanman-Murphy
Maggie Harling
Mark L'Argent
Megan Fowler
Mona Ince
Monika Steinke
Nicholas Town
Nicola Butler
Nicola Hutchison
Noriko Matsubara
Pam Rushton
Penni Bubb
Peter Chorley
Rose Langford
Ruth Philo
Sally Chinae
Sara Muzira
Sarah Bracey
Sarah Sabin
Sarah Smith
Sarah Williams
Sonja Zelic
Steve Downey
Sue McDonald
Tracy Williams

Victoria Button
Lindsey Strange, Essex County Council
Valerie Tinker, Essex County Council
Michelle Flinn, Royal Opera House
Georgia Eastal, Royal Opera House
Jane Morrow Firstsite, Essex Network
of Artists' Studios

**Turning Point West Midlands,
Birmingham (22 January 2015)**

Andrew Lacon, artist
Anna Francis, Director Airspace Gallery
and BA Fine Art Course Leader,
Staffordshire University
Anne de Charmant, Founder and Director,
Meadow Arts
Clare Mitchell, Arts Development Officer,
Warwickshire County Council
Deborah Kermode, Deputy Director,
Ikon gallery
Deborah Robinson, Head of Exhibitions,
The New Art Gallery Walsall.
Elizabeth Hawley, Freelance Creative
Enabler & Arts Consultant
Gavin Wade, Director, Eastside Projects
Jo Birch, Acting Director Research
Innovation & Enterprise, Birmingham
City University
John Butlee, Head of Art School,
Birmingham City University
José Forrest-Tennant, Community
Engagement Officer, Wolverhampton
Art gallery.
Kate Pryor-Williams, relationship manager,
Visual Arts, ACE
Maggie Ayliffe, Secretary, National
Association for Fine Art Education
(NAFAE)
Marguerite Nugent, Curatorial Services/
Prog Dev Manager, Wolverhampton
Art Gallery
Marlene Smith, artist/curator

Maureen Gamble, Head of the Division of Art, Design & Creative Digital Media, University of Worcester

Nicola Shipley, Independent Arts Project Manager

Rachelle Knowles, Course Director & Snr Lecturer, Fine Art, Coventry University

Sophie Rycroft, Gallery & Marketing Asst, Royal Birmingham Society of Artists.

Toby Watley, Director of Collections, Birmingham Museums Trust

CVAN and CVAM, Manchester (4 March 2015)

Bryony Bond, Senior Curator, Whitworth

Emily Tan, Exhibitions Organiser, The Lowry

Kwong Lee, Director, Castlefield

Sophia Crilly, Founder, Bureau

North East Roundtable, Newcastle (26 November 2014)

Anna Wilkinson, Director, Northern Print Studio

Charlotte Gregory, Director, Newbridge Project

Dawn Bothwell, Director, Circa

Godfrey Worsdale, Director, Baltic Centre

James Lowther, Head of Visual Arts, Berwick Visual Arts

Julia Stephenson, Head of Arts, National Glass Centre

Paul Stone, Vane

Rashida Davidson, Globe

North West Roundtable, Manchester (27 November 2014)

Clare Gannaway, Exhibitions Curator, Manchester City Galleries

Judith Harry, Curator, Site Gallery

Kate Day, Director, Manchester Craft and Design Centre

Kwong Lee, Director, Castlefield Gallery

Birmingham (25 March 2015)

Andrew Lacon, artist

Craig Ashley, Curator, The Mac

Deborah Kermode, Deputy Director, Ikon

Kate Pryor-Williams, visual arts relationship manager, ACE

Oliver Finlay, DHA

Rachel Bradley, Head of Art Market Project, West-Midlands

Wendy Law, Director, TPWM

Engage Conference (10 November 2014)

Catherine Laing, Glasgow Life

Emma Thomas, Baltic

Joanna Mawdsley, V&A, Dundee

Jude Herritt, Firstsite

Judith Liddle, Edinburgh Printmakers

Margaret Stewart, Aberdeen City Council

Mark Waugh, DACS

In-depth interviews

25 November 2014:

Paul Smith, Liverpool Biennial

17 March 2015:

Jo Bushnell, Aspex

19 March 2015:

Victoria Pomery, Turner Contemporary

Case Study Galleries and participants:

CCA, Glasgow

(Director, Frances McKee)

The Collection, Lincoln
(Curator, Ashley Gallant)

Fabrica, Brighton
(Co-Director, Liz Whitehead)

Fruitmarket Gallery, Edinburgh
g39, Cardiff (Co-Director, Chris Brown)

Impressions Gallery, Bradford
(Director, Anne McNeill)

Modern Art Oxford, Oxford
(Director, Paul Hobson)

The Showroom, London
(Director, Emily Pethick)

Whitstable Biennale, Whitstable
(Director, Sue Jones)

Thanks also to AIR Council for their contribution and support of consultation work:

Libita Clayton

Pippa Koszerek

Gayle Chong Kwan

Steve Dutton

Emily Speed

Caroline Wright

Steven Paige

Binita Walia

Joseph Young

S Mark Gubb

Rachel Wilberforce

APPENDIX 2: PAYING ARTISTS RESEARCH DOSSIER

Via [this link](#) to:

Building a Clearer Relationship Between Artists and Galleries, 2016

Paying Artists Consultation Report 2015

Paying Artists: Phase 1 Findings, 2013

Paying artists research: Phase 2 Findings, 2014

Securing the Future of the Visual Arts, 2014

Via [this link](#) to **Paying Artists Gallery Case Studies, 2014/15**

Literature Review and some supporting documents:

Paying artists research: literature review

www.a-n.co.uk/resource/paying-artists-research-literature-and-approaches-review

Paying artists: related texts

www.a-n.co.uk/resource/paying-artists-related-texts

Guide to research into fees and payments to artists

www.a-n.co.uk/resource/a-guide-to-research-into-fees-and-payments-to-artists

Brief history of exhibition payment right

www.a-n.co.uk/resource/brief-history-of-exhibition-payment-right

Contextual information on fees guidance

www.a-n.co.uk/resource/contextual-information-on-the-fees-guidance-provided-by-a-n-the-artists-information-company

Advocacy materials

Paying Artists Website

www.payingartists.org.uk

Campaign video

www.youtube.com/watch?v=MMDSDe7YUs0

Paying Artists Advocacy and Campaign Pack

www.payingartists.org.uk/research-guidance/

Also www.a-n.co.uk/collections/paying-artists

for Paying artists reports and related commentary

APPENDIX 3: PAYING ARTISTS SUPPORTERS

Click on the names below to link through to their supporting statements.

Arts Council England

Arts Council of Wales

Creative Scotland

Conrad Atkinson

Jeremy Deller

Margaret Harrison

Richard Layzell

Yinka Shonibare MBE

Joanne Tatham

Alias

Artes Mundi

Artists' Union England

Artquest

Arts Development UK

Axisweb

The Big Draw

Bristol Biennial

Bristol Creatives

CARFAC

CHAMP

The Collection

DACS

engage

Fabrica, Brighton

FACT

The Fruitmarket Gallery

Grand Union

Impressions Gallery, Bradford

The Island (Artspace Lifespace
C.I.C)

Jerwood Charitable Foundation

KRO/KIF

Love From The Artist

Modern Art Oxford

National Trust, Trust New Art

NAVA

The NewBridge Project

NSEAD

Platform BK

Pump House Gallery

Redeye

Scottish Artists Union

Scottish Contemporary Art
Network

The Showroom

Situations

SPACE

Spit & Sawdust

Visarte

Whitstable Biennale

REFERENCES

¹ Paying Artists Research: Phase 1 Findings, Paying Artists Research: Phase 2 Findings, DHA and a-n, 2013

² The UK's visual arts workforce is 37,000+ making an economic contribution of £1.9 billion p.a. The UK's museums and galleries currently receive 40 million visitors a year, including over 7 million by overseas tourists.

³ Securing a Future for the Visual Arts, a-n/AIR and DHA Communications – the Paying Artists manifesto published May 2014.

⁴ Full survey findings and recommendations can be found in the Paying Artist Consultation Survey Report, 2015

⁵ As above

⁶ As above

⁷ All gallery Case Studies can be found on the Paying Artists website.

⁸ See Appendices for list of consultees

⁹ Building a Clearer Relationship Between Galleries and Artists, a-n and DHA Communications, Jan 2016

¹⁰ As above

¹¹ The combined DCMS funded Arts Council England, Arts Council Wales and Creative Scotland regularly funded organisations annual submissions for 2013/14 and 2014/15. The data set excluded regularly funded NPOs/RFOs without an exhibition programme resulting in a total data set of 166 organisations across England (128), Scotland (28) and Wales (10)

¹² The data set excluded regularly funded NPOs/RFOs without an exhibition programme resulting in a total data set of 166 organisations across England (128), Scotland (28) and Wales (10)

¹³ a-n artist membership survey, 2015

¹⁴ Office of National Statistics

¹⁵ Half said that application of exhibition payment would have increased their overall annual income in the previous year by £500 to £1,000 only. A fifth estimated the difference to their annual income would have been £1,000 - £3,000.

¹⁶ The data supplied by Arts Council England, Arts Council Wales and Creative Scotland – see Reference 11



Supported by
**ARTS COUNCIL
ENGLAND**

Artist members form the largest stakeholder group for a-n, contributing around 55% of income, with National Portfolio funding from Arts Council England contributing 25%.



VALUING
ART,
VALUING
ARTISTS



www.payingartists.org.uk

