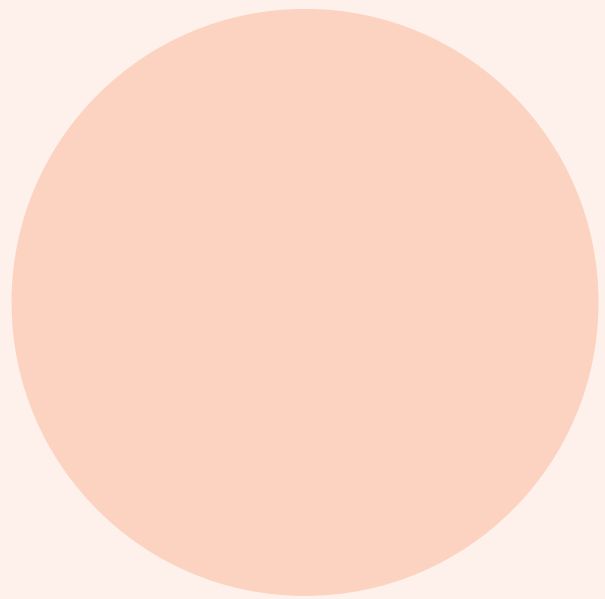
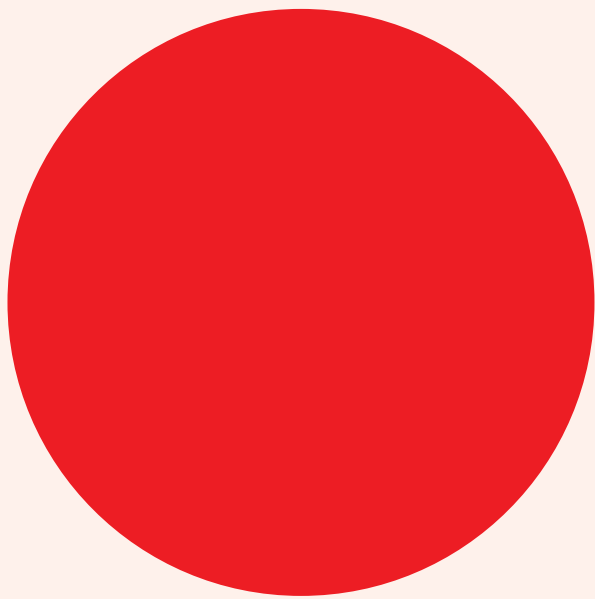
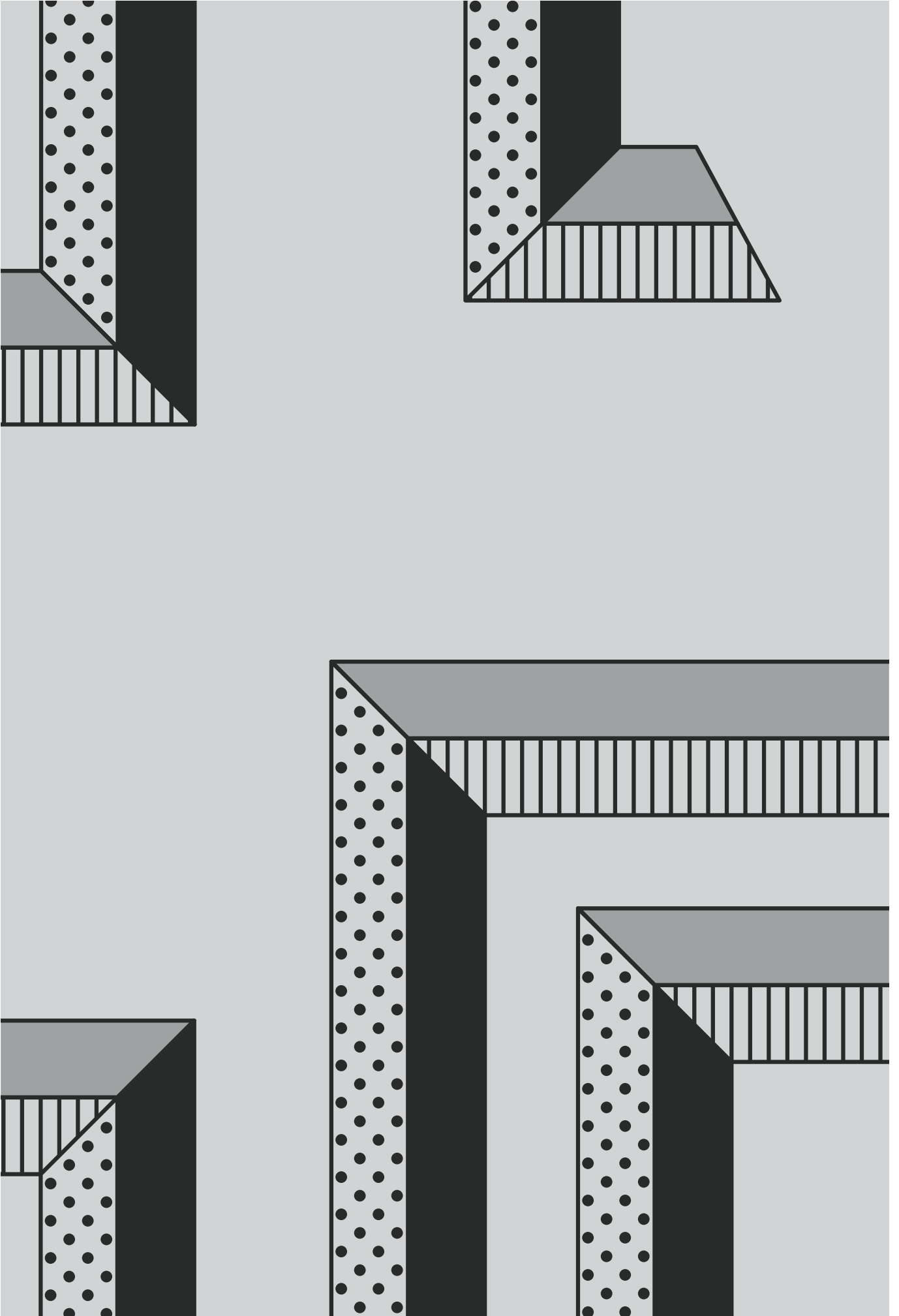


Exhibition Payment: The a-n/AIR Paying Artists Guide

For artists and exhibiting organisations (First Edition)





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a-n is the UK's largest membership organisation supporting our 20,000+ professional visual artists. Through a-n and its artist advisory council (AIR) the Paying Artists Campaign was launched in 2014 in response to the needs and aspirations of our members, supported by evidential research demonstrating the impact on artists of poor payment practice. The Paying Artists Sector Consultation (2014-2016) was delivered by a-n and AIR, with DHA Communications, and collected the views of almost 2,000 individuals drawn from all areas of the sector. The consultation findings directly informed and shaped this guidance and framework.

Exhibition Payment is...

... a payment to artists which values their singular imagination and professional contribution to the success of publicly-funded exhibitions. It is a flexible, fair approach that upholds equality and diversity in the arts. It contributes to embedding best practice in arts organisations when working with artists, to sustaining artists' careers and to ensuring audiences see art that represents the full spectrum of our human experience.

It is not...

...about paying artists to install the artworks to be exhibited, or a replacement for day rate fees normally paid to artists (for example as part of a commission, public talks, residencies, engaged or participatory arts practices, workshops, community projects or gallery education and learning programmes). It is not about covering basic programming or organisational costs that should be budgeted for by the organisation, or the purchase of art works or copyrights from the artist. Exhibition Payment is not about stopping artists working for nothing when they choose (and can afford) to do so, or imposing straitjackets on exhibition spaces.

Who does it apply to?

This guidance is for artists and organisations, permanent or temporary organisations or projects in receipt of public funds for visual arts presentation to the public. This includes public programmes at (but is not exclusive to) galleries, museums, arts centres, studios, artist-led spaces and festivals (see Glossary).

This guidance has been developed in consultation with the sector and Arts Council England, Creative Scotland and Arts Council of Wales.

For guidance for fair exhibition payment in Northern Ireland, endorsed by Arts Council of Northern Ireland, please visit [Visual Artists Ireland's Payment Guidelines for Professional Visual Artists](#).

For artist-led groups working with limited funds, a separate approach to best practice can be found in the Paying Artists' [Artist-Led Manifesto](#).

This guidance cannot cover every variation, circumstance or eventuality. Please read the guidance carefully and interpret it in the spirit in which it is intended – as practical guidance and best practice applicable to the vast majority of exhibiting situations.

The Glossary on page 14 outlines the key terms.

The 4 core principles of Exhibition Payment guidance for artists and organisations



Transparency



Budgeting



Advice to Artists

Transparency

Make sure the organisation has evidence of your professional practice experience with a CV, blog or links to your website or portfolio.

Ask the organisation for information about its programme and Exhibition Payment policy to gauge the scale and scope of the organisation and its ability to pay you.

In person, simply ask “What is your Exhibition Payment policy?”

Budgeting

Use a-n’s [Artist’s Fees toolkit](#) or other available tools to identify and calculate your income needs before preparing budgets and proposals, or negotiating Exhibition Payment.

Use the Exhibition Payment Framework (page 11) to identify a payment that feels fair to include in your budget and negotiate on – taking into consideration your income needs, your professional experience and reputation, the type of exhibition being proposed and the Exhibition Payment category of the organiser.

Provide the organiser with a clear exhibition proposal and budget in advance. Make sure you include a separate budget line for the Exhibition Payment so it is ring-fenced from other production costs, or day rate activities such as installation.

Best practice should mean an Exhibition Payment has been budgeted for by the organiser, and is paid to you. If you accept non-cash benefits, this should be recorded as a financial contribution to the budget.

If you have been commissioned to produce new work for an organiser, this does not preclude Exhibition Payment – ask the organiser to confirm what their commission fee covers, and what it does not.

Budgeting identifies your ‘bottom line’, and thus how far you are willing to negotiate on the financial arrangements.

Negotiation

Make agreement on an Exhibition Payment the first priority with an organisation. If you don't, you may waste time agreeing other aspects of the exhibition and then find you can't agree on payment.

Exhibition Payments can be negotiated up, or down, depending on the variables you identified during your budgeting. There may be no need to negotiate if the payment offered fits with what you assess to be fair.

If you think the Exhibition Payment offered is not fair, explore what the organisation can do to meet your payment request, or review the nature or scope of the exhibition being proposed against the budget available.

For advice on what constitutes, and when to consider, non-cash benefits, refer to the Glossary (page 14), or the Paying Artists' [Artist-Led Manifesto](#).

Be aware that levels of public funding to organisations vary and may be restricted for particular uses, which is why a personalised negotiation process is important to fully understand the financial context for your payment.

Be prepared to decline an exhibition offer if there is no Exhibition Payment, if you think you are being asked to subsidise the organisation's programme, or you simply can't afford to take on the exhibition on the money offered.

Written Confirmation

Ask for written confirmation of the financial and exhibition details you have agreed. This should be in the form of a contract (the Exhibition agreement within [a-n's Contracts toolkit](#) can be used to create a bespoke agreement) or a letter of agreement.

Whatever form the agreement takes, it should clearly set out an agreed schedule of work and delivery dates, the amount and dates of financial payments to be made (including the Exhibition Payment and the value of any non-cash benefits agreed).

If the organisation doesn't supply written confirmation of the exhibition payment, you can summarise what was agreed and share that with them.

The process set out here is designed to help pre-empt difficulties arising on either side by promoting a mutually-respectful working partnership. If you have a difficulty, raise it with the organisation, and if needs be, the organisation's board or advisory group.

Advice to Organisations

Transparency

Be transparent in your working practices with artists by publishing policies that clearly state your organisation's approach to fair Exhibition Payments. You can do this by making relevant information freely available on your website, or having an Exhibition Payment policy in place. In whatever form, it should be something you can make available to artists, funders and stakeholders on request to evidence how you work with and pay artists, or are working towards fair Exhibition Payments.

Some organisations may choose to include this information in fair pay, or equality and diversity policies.

Organisational information that supports transparency can include sharing the average number, range and type of exhibitions your organisation delivers annually; the type of artists you work with and why; how your exhibitions are generally funded; your annual exhibition programme budget; annual Exhibition Payments to artists; and which Framework category (A to D – see page 12) your organisation broadly fits into. If your organisation only pays fixed fees, say how much, include this in your policy or statement, and share it with artists at the outset.

In approaching an artist, be clear about the scale and scope of the specific exhibition you are asking them to commit to, including how it will be funded, the amount of funding already in place, or still to be secured.

Ask artists to provide a budget with an exhibition proposal and ask them to identify an Exhibition Payment within it.

Evidence best practice by including Exhibition Payments in organisational, board and financial reporting to stakeholders, and in project reporting to funders.

Budgeting

Use the Exhibition Payment Framework to benchmark and identify a fair Exhibition Payment relative to your organisation's annual exhibition programme budget, the type of exhibition you are proposing and what you know of the artist's experience and reputation.

Best practice should mean an Exhibition Payment has been budgeted for, and is paid to the artist. If the artist chooses to (and can afford to) waive all or part of the Exhibition Payment, this should be recorded as a financial contribution to the budget.

Include a line for Exhibition Payments to artists in budgets and management accounts separate from exhibition production costs, materials, transport, installation, technical costs etc.

For best practice in relation to non-cash benefits, refer to the Glossary (page 14), or the [Paying Artists' Artist-Led Manifesto](#).

If you are commissioning an artist to create new work for your organisation, this does not preclude an Exhibition Payment – it will depend on your organisation's commissioning policy. Confirm with the artist what your commission fee covers, and what it does not.

Negotiation

Have a meeting with the artist to discuss and agree first their Exhibition Payment, and then the proposed exhibition production costs (eg materials, facilities, transport, technical services etc). Agreeing and ring-fencing Exhibition Payment first allows all subsequent discussions to focus on exhibition production costs.

Unless you offer only a fixed fee, be prepared to negotiate upwards (relative to the artist's experience and as far as your budget allows).

There may be no need to negotiate the Exhibition Payment if the artist believes you have made a fair offer. If this is not the case, discuss the nature and scope of the exhibition you wish to realise against the budget you have available.

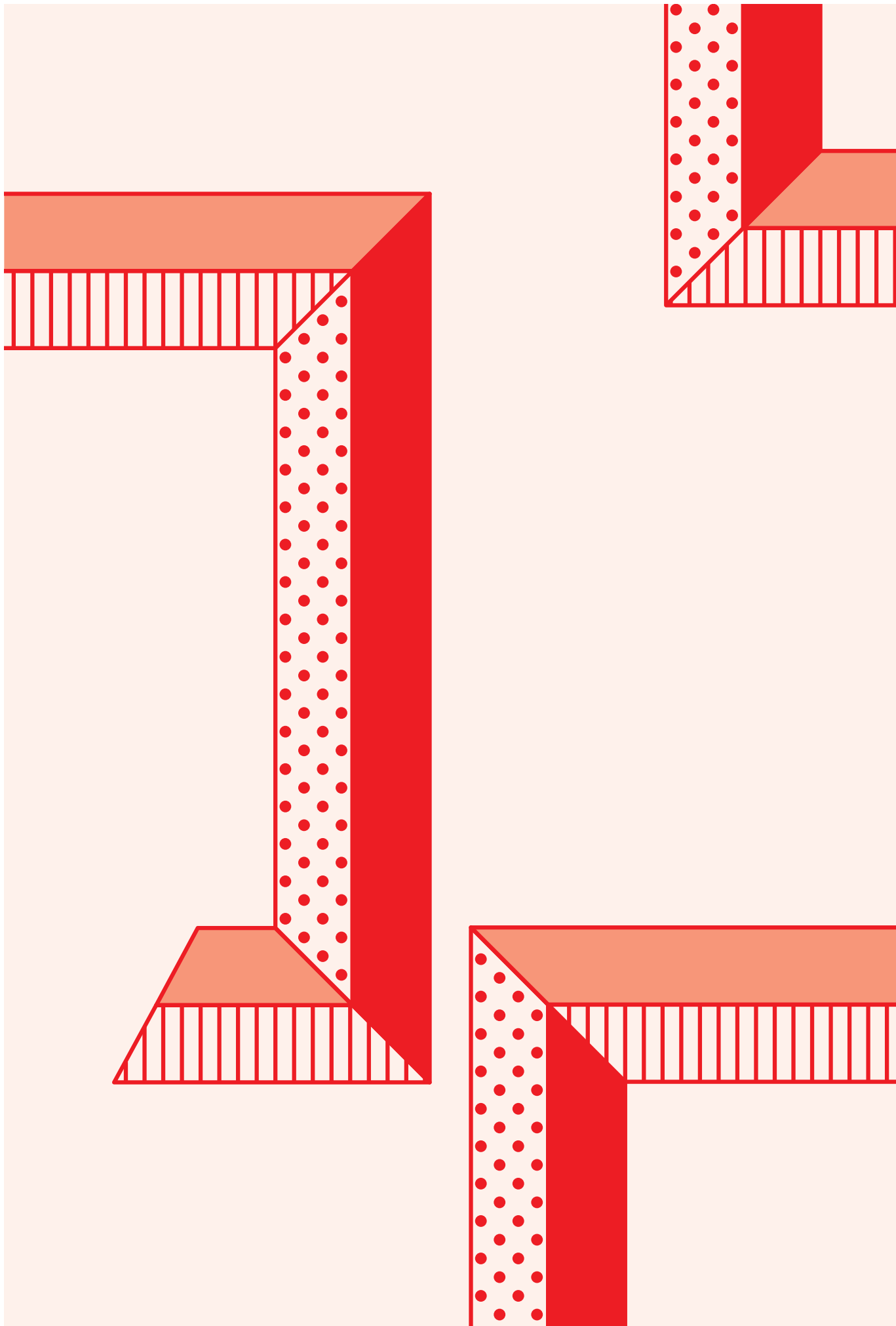
All artists have different social and economic circumstances which may influence their ability to undertake an exhibition in your organisation. It is important to acknowledge the artist's individual financial circumstances through a personalised negotiation.

Written Confirmation

Provide written confirmation of the financial and exhibition details you have agreed. This can be a formal contract (the Exhibition agreement within a-n's [Contracts toolkit](#) can be used to create a bespoke contract) or a letter of agreement.

Whatever format you use, it should clearly set out an agreed schedule of work and delivery dates, the amount and details of financial payments to be made (including the Exhibition Payment and the value of any non-cash benefits agreed).

The process set out here is designed to help pre-empt difficulties arising on either side by promoting a mutually-respectful working partnership. If a difficulty does arise, have a staff process in place for handling complaints, or direct to your board or advisory group.



Exhibition Payment Framework

How does it work?

The Framework groups funded visual arts organisations in Scotland, Wales and England into four main categories. Each has a brief indicative description to help both artists and organisations identify the right category.

Each category shows two Exhibition Payments – one for new work and one for existing work:

New work is work that has not previously been exhibited, was recently created by the artist and has been selected for exhibition by the organisation (as opposed to work that has been commissioned and paid for by the organisation specifically. See Glossary: *Commission*)

Existing work is work that was previously created by the artist, may have been exhibited before, and was not created for the exhibition.

The Framework (to be used by both artists and organisations) shows payments for visual arts exhibitions as guidance for negotiations designed to lead to a fair Exhibition Payment.

Payments can be negotiated up, or down, depending on factors identified under 'Budgeting' (see pages 6 and 8). All figures exclude VAT (if applicable).

The Framework applies to all organisations (permanent or temporary) in receipt of public funds for visual arts presentation to the public. This includes (but is not exclusive to) galleries, museums, arts centres, studios, artist-led spaces and festivals (see Glossary: Organisations) in England, Scotland and Wales.

This Exhibition Payment Guide and Framework will be reviewed and augmented during the implementation period 2017-2022, with specialist input from a Paying Artists Working Group and informed by sector surveys conducted by a-n. Revisions to the Guide will be published as required. Revisions to the Framework will be made at the end of the implementation period.

Arts Council England, Creative Scotland and Arts Council of Wales will expect that organisations applying for funding from 2017 should evidence fair payment to artists.

Framework Categories

Artist-led and project-funded: Organisations with annual artistic programmes of less than £50,000 (most likely artist-led spaces, projects, or programmes reliant on public project funding up to £50,000) should refer to the Paying Artists' [Artist-Led Manifesto](#) for advice on how to embed the principles of fair payment.

Category A

New work: £1,500 | Existing work: £750

This is by far the largest group of funded organisations. Of those that present exhibitions to the public, almost half are galleries, but include studios and development organisations. They are distributed all across England, Scotland and Wales – the majority outside of London.

Likely to host 6+ exhibitions annually, although some will host more compact, or shorter duration exhibitions eg for members or associates.

Annual exhibition programme budgets likely to range from £50,000 - £150,000, reflecting a diverse mix of organisation types and funding models.

Category C

New work: £4,000 | Existing work: £2,000

This category represents a small group of mainly large galleries, and a few larger combined art centres, presenting exhibitions to the public. The majority (72%) are outside London.

Likely to host 4+ main space exhibitions a year.

Annual exhibition programme budgets likely to range from around £300,000 to £500,000.

Category B

New work: £2,000 | Existing work: £1,000

A third of all organisations in this category that present exhibitions to the public are mainly galleries and arts centres, but includes studios, festivals and some visual arts development organisations. The majority (77%) are outside of London.

Likely to host 4-6 main space exhibitions a year, although some may do more of a smaller capacity.

Annual exhibition programme budgets likely to range from £150,000 - £300,000.

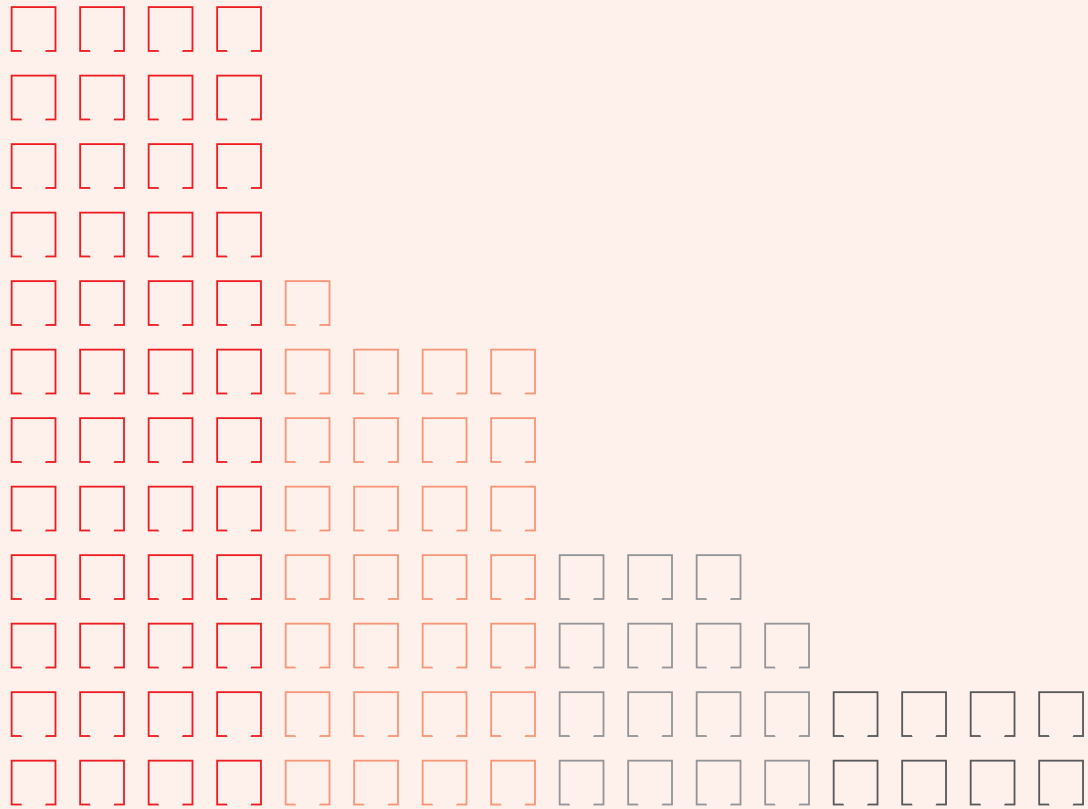
Category D

New work: £6,000 | Existing work: £3,500

This category represents a very small group of major visual arts organisations presenting exhibitions to the public – typically large-scale galleries, a third of them in London, the rest mostly in major cities.

Likely to host at least 6+ large scale exhibitions annually, with the ability to mount multiple large scale exhibitions at the same time.

Annual exhibition programme budgets ranging from £500,000 - £1m+



Above: Breakdown of organisation types by framework category
Category A: 48% **Category B: 29%** **Category C: 15%** **Category D: 8%**

For all group shows, payments should be divided by the number of artists presented, up to a maximum of 10 artists.

For group exhibitions in Category A above 7+ artists, or group shows of 10+ in any category, no artist should receive less than £100 each.

Comprehensive guidance for fair payment for commissions, residencies, engaged and participatory arts workshops, community projects, gallery education work and public talks is in a-n's [Guidance on fees and day rates for visual artists](#). Other organisations which produce guidance can be referred to [here](#).

NOTE: The Exhibition Payment Framework figures are based on (i) fees reported by exhibition organisations through Paying Artists Sector Consultations; (ii) anonymised data public sector data from 166 regularly funded exhibiting organisations; (iii) a formula comprising the average annual exhibiting requirements and turnover of exhibiting organisations, and the average income expectations of artists reflecting factors such as different career stages, experience and practice costs.

Glossary

Artist: a professional practising artist realising artwork (new or previously produced) for public presentation. Includes visual artists working in a range of media, including fine art, film and photography, performance, sound and other multi-media for a variety of exhibition organisers and contexts.

Artist-led: an umbrella name for many types of artist-generated activity, including gallery spaces or projects run by artists to present their own and others' work. They might resemble traditional gallery spaces or take a different approach defined by the artists themselves. For guidance on applying the principles of best practice for Exhibition Payment in artist-led contexts, refer to the Paying Artists' [Artist-Led Manifesto](#).

Budget: an itemised estimate of income and expenses over a specified period of time for planning, assessing progress and helping to minimise risk, updated as costs and activities change. Any significant changes should be noted to the relevant person as early as possible. For best practice, Exhibition Payments should be recorded as a separate line in exhibition and project budgets and reported on annually. See [Quick guide to budgets](#).

Commission: a specific request from an organisation for an artist to create new work for exhibition. It should include a commission fee for the artist that recognises the artist's time in researching, developing and producing the work. It may also include the cost of materials, equipment, fees to others and other costs necessary to realise the work – all should be agreed in advance, with a budget line for the artist's fee separate from other production costs.

Not all visual art commissions result in exhibitions, but when they do there should be clarity around what the commission fee covers and what it does not. Depending on an organisation's commissioning policy,

a 'commission fee' does not preclude payment of an Exhibition Payment.

Contract or letter of agreement: See [Quick guide to contracts](#) and [Quick guide to exhibition agreement](#) or use the Exhibition agreement within a-n's [Contracts toolkit](#) to create a bespoke contract.

Exhibition Payment: a payment to an artist recognising their singular intellectual contribution to a public exhibition when new or existing work from their practice is selected for public presentation. Exhibition Payment is distinct from basic programming or organisational costs and services, production, installation or transport costs, or dayrates normally paid to an artist for activities such as commissions (see Commission), residencies, workshops, participatory practice or education work or talks.

Exhibition proposal: this should be written by the artist to reflect the size and scale of exhibition space and include: a description of the proposed work; the artist's biography or CV; links to their portfolio or images of relevant or recent work; an estimate of the space required to exhibit; and an itemised budget to realise the exhibition.

Fixed fee: some organisations pay a fixed, standard payment to all the artists they show. For best practice the payment should fall within the broad guidance of the Exhibition Payment Framework.

Negotiation: a standard process between two parties to reach an agreement, usually over financial terms. It includes the preparation and gathering of information that will inform the negotiation; agreement to meet and the exchange of draft proposals or offers; an opportunity for each side to discuss proposals and provide further information; bargaining and problem-solving (the 'give and take' both sides are prepared to make using variables

they've identified to reach a deal); and agreement, formalised in a written document, ideally signed by both parties. See Contract or letter of agreement. See [Quick guide to negotiation](#).

Non-cash benefits: Some organisations working with very limited funds, such as artist-led organisations or groups, might offer non-cash benefits in lieu of an Exhibition Payment (eg options for professional development, mentoring, or access to particular facilities that would otherwise be a cost to the artist, such as studio or work space).

Where non-cash benefits are offered, they should be of real practical or professional value to the artist (not activities or services an organisation should budget for as part of its day-to-day running costs) and the equivalent cash value should be recorded in the budget. If an organisation's annual exhibition budget is less than £50,000, refer to the Paying Artists' [Artist-Led Manifesto](#).

For best practice, non-cash benefits should not be used in lieu of a cash payment by organisations in receipt of public funding.

Organisations: an organisation or project in receipt of public funds (eg from arts councils, local authorities, higher education) presenting visual arts exhibitions to the public as part its programme. This can include (but is not exclusive to) galleries, museums, arts centres, studios, workshops, festivals, art producers, art prizes, visual arts development organisations and other non-departmental public bodies (eg Forestry Commission, National Trust).

Funder: a government authority, institution, quango or grant-giver such as arts councils, local authorities, higher education departments or institutions and other non-departmental public bodies.

Policies: organisations in receipt of public funds (often, but not always, charities) demonstrate good governance by being transparent in their working and payment practices. Public funders often require organisations to prepare policies clearly stating their approach to fair payment, equality and diversity. These policies may be adapted to include statements about how the organisation approaches best practice in Exhibition Payment, or the organisation can choose to prepare a separate statement informing stakeholders about how they work with and pay artists.

Further Information

a-n is the UK's largest membership organisation for professional visual artists with 20,000+ members. We advocate on behalf of our membership, we support their professional practice through information tools and training, and we conduct research with them and for the sector to improve artists' livelihoods.

Through a-n and its artists advisory group, AIR Council, the Paying Artists Campaign was launched in 2014 in direct response to the needs and aspirations of our membership, supported by evidential research showing the impact on artists of poor payment practice.

The Paying Artists Sector Consultation (2014-2016) was delivered by a-n and AIR, with support from DHA Communications, and was informed by the views of almost 2,000 individuals drawn from all areas of the sector.

www.a-n.co.uk

www.payingartists.org.uk for a digital version of this guide, links to all related research and resources, information about the campaign and our supporters.

We welcome your feedback to help shape future editions of Exhibition Payment, please send comments to campaigns@a-n.co.uk.

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With thanks to: all the many hundreds of artists, curators, gallery directors, arts officers, funders, policy makers, international partners, support organisations, politicians who contributed to our Paying Artists consultation and to the development of this guidance and payment framework, and to:

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Conrad Atkinson | Jeremy Deller | Margaret Harrison | Richard Layzell | Yinka Shonibare MBE | Joanne Tatham | Jane Wilson

Baltic Centre for Contemporary Art, Gateshead | CCA, Glasgow | The Collection, Lincoln | Fabrica, Brighton | Fruitmarket Gallery, Edinburgh | g39, Cardiff | Impressions Gallery, Bradford | Jerwood Space, London | Modern Art Oxford | The Showroom, London | Whitstable Biennial

Arts Council England | Arts Council of Wales | Creative Scotland

Artists Union England | Contemporary Visual Arts Network | Scottish Artists Union | Scottish Contemporary Arts Network | Visual Artists Ireland

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