



ARTISTS' FEES & PAYMENTS

UPDATED FOR 2007/08

Good practice in paying artists



£5.00

a-n The Artists Information Company



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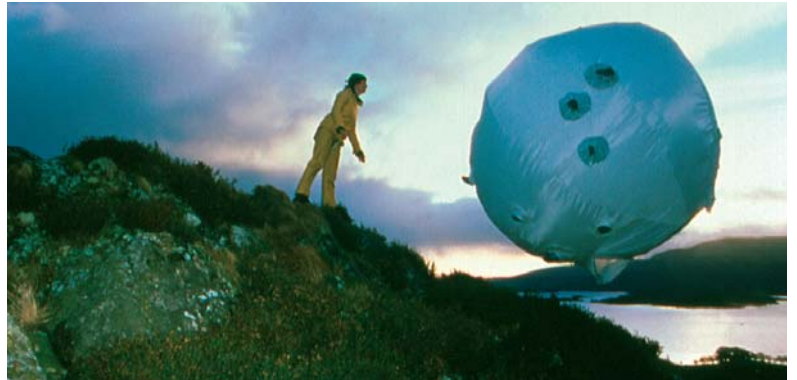
Zoë Walker & Neil Bromwich, *In search of a small planet*.

Photo: Colin Grey
Commissioned by Somewhere for TV swansong, a unique project premiering eight new commissions by UK artists through a live webcast in 2002.

"Our practice explores the space between the real landscape or physical world, and an imagined location. We aim to transform the experience and perception of place through creating an immersive environment or situation.

This work follows our separate journeys into our childhood landscapes in search of the lost territory between home landscapes and TV icons – The Clangers and The Dukes of Hazard. Celebrating the areas we grew up in, Dunbartonshire and Lincolnshire, the escapist re-enactments were brought together in a single video work projected at a live public event on the day of the webcast. The work was accompanied by 'The Sutton-on-TV extravaganza' organised with Meridale Youth Club at Meridale Youth and Community Centre in Sutton-on-Sea.

The project reached a diverse audience, the art world, a local audience and web based viewers."



Cover
Anne Kathrin Greiner, from *Disciplined Spaces*: aspects of three German schools, 2002. www.akgreiner.com

Inside images: Zoë Walker & Neil Bromwich

Edited and compiled by Susan Jones with contributions from Susan Baines et al and Richard Murphy

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An evolving creative partnership, Zoë Walker & Neil Bromwich have worked together since 1999 on high-profile projects as well as maintaining their individual practices. Their projects include 'My Island Home' for the V&A, and Celestial Radio ('How the Universe Sang Itself in to Being') as part of 'COAST'. In 2005, they are completing Sci-fi Hot Tub for the Kielder Art and Architecture Fellowship and exhibiting in 'Panacea', CCC Gallery, Tours, France.

Zoë Walker & Neil Bromwich are semi-nomadic and currently live and work between Edinburgh, Berwick-upon-Tweed and London. For more information see www.walkerandbromwich.org.uk or contact artists@walkerandbromwich.org.uk
Zoë Walker is represented by Houldsworth Gallery London www.houldsworth.co.uk

INTRODUCTION

a-n's Code of Practice for the Visual Arts encourages artists and arts organisers to "contribute confidently" when making professional arrangements. In particular it requires recognising worth and "considering the value of all the resources that are brought to the project".

Research by University of Newcastle highlights that artists' earnings are low when compared with similar professionals. At the same time, awareness of the pivotal and unique role of artists is higher than ever before – within arts council and cultural industries agendas, in regeneration agendas, within social change frameworks, and across into the fields of health, science, communications and technology.

A serious issue to be addressed now by all who believe in the value of artists and their work is just how the artists in the future will be able to financially sustain their practices; to afford studio space and access to specialist facilities; pay for training and professional development; cover necessary research time, and through having time for experiment and exposure to critical interchange, maintain the quality in their work that is crucial to the delivery of successful public projects for communities.

With an ever-growing artist population, at one end of the scale there are the new artists kicking off their careers with a mountain of student debt and at the other, the established artists facing a lengthy retirement period with no personal pension in sight.

Aimed at public sector arts employers, commissioners, consultants and arts trainers, Good practice in paying artists is intended to suggest how to make the exchange more equitable. It specifically addresses the context for fees and payments for artists' residencies, workshops and community commissions. Guidance on payments to artists for exhibiting their work in public is covered elsewhere in the portfolio of material that makes up a substantial Fees and payments section on www.a-n.co.uk

This research and publishing programme was enabled through a partnership between a-n The Artists Information Company and Arts Council England. It represents a significant commitment by the Arts Council "to ensuring proper and fair payment to visual artists in recognition of their professional status, skills and experience and to ensuring that the guidelines that are in place for visual artists are current, and can be easily updated on an annual basis". It also highlights a-n's pivotal role as the UK's representative body for artists' practice and trusted adviser to employers of artists.

Susan Jones
Director of Programmes,
a-n The Artists Information
Company



Zoë Walker & Neil Bromwich, *Celestial Radio Night*. Photo: Colin Grey

"Tuning into questions around the Big Bang, God, the Universe, Heaven, Atoms and Nuclear Fusion mixed in with Deep Purple, The Doors, and Fleetwood Mac from the Pirate Radio era. The project linked a coastal walk between Bradwell Nuclear Power Station and Othona Religious Community.

The commissioner recognised the space and time required to develop our ideas and a project on this scale. The £38,000 budget was stretched to its maximum and well-spent on a unique work that took over a year to produce, whilst we maintained a conceptual integrity. A large part of the fee was our time living and working with people in the area."

PAYMENTS TO ARTISTS – CONTEXT AND COMPARATORS

It is well-documented and often repeated that visual artists earnings are low in comparison with other professional workers with similarly high levels of education, expertise and commitment. Visual artists are around three times as likely as the working population in general to be self-employed; and as self-employed people they negotiate remuneration and other conditions on an individual basis with commissioners and clients.

Salaries for other occupations cited here that could be treated as possible comparators for visual artists, have been selected on the grounds that some of their skills are required by artists who undertake public commissions and residencies or similar work in community settings.

Occupation	Salary	Equivalent day rate	Source
Teacher (average salary)	£30,274 pa	£259	
Teacher (starting salary outside London)	£18,558 pa	£173	NUT ¹
Project Worker (youth work)	£25,818 pa	£226	Reed
Project Manager (IT)	£52,374 pa	£421	Reed ²

Note that teachers' salaries rose in September 2005, making the starting salary outside London £19,161.

A full-time employee earning the national average salary for a professional (£33,852 pa) would need to command a day rate of £285 to maintain his/her income in self-employment.

Selected fees offered in November 2005

Description	Region	Payment / length	Expenses / benefits	Person specification
Liverpool Biennial – residency	North West	30 days @ £250 /day includes planning, delivery and evaluation		Any discipline, includes supporting another artist's professional development
Cywaith Cymru Artworks Wales – artist in residence	Caernarfon	£160 fee for planning day, £3,600 fee for 6 weeks.	Budgets for materials of £750 and a publication or CD and some travel and documentation	Work with people in workshops or individually and develop own work
Burnley Borough Council Planning & Environment Services – commission	North West	£19,000, 12-month contract		Experienced public artist
Salisbury District Hospital – commissions with workshops	Southern	£5,200 per commission (including materials and VAT)	Travel expenses	Interest in arts in health and experience working in consultation with staff and patients. 6 days workshops included
Temporary, aerial public art	Eastern	£3,300 (including materials and expenses)		Artists working in any media
Preston Museum – craft residency	Preston	£18,000, 12 months		Create pieces of work for community; 50% of time developing own work
School residency	Orkneys	£20,000, 12 months (collaborative element 17 hours a week)		Professional, artists who have experience of working with primary children in community settings, or demonstrate an aptitude for this

Notes

1 www.teachers.org.uk/story.php?id=1812 [January 2005]

2 Reed www.reed.co.uk/salaryCalculator.aspx [assessed July 2004]

“The artist needs to demonstrate good organisational and communication skills and a high level of achievement in their art form(s).”

Bridge Street/Town Hill Schools Residency, from an advertisement on www.a-n.co.uk

Note that although the £250 a day rate offered by some commissioners for a lead artist represents a salary equivalent above the national average for full-time workers, it is nevertheless below the national average for professional workers. The £250 day rate would amount to the equivalent of the average annual salary in the teaching profession in 2004.

What impacts on rates of pay offered to artists?

Interviews with commissioners and employers revealed the main factors as:

- How experienced the artist is, including reputation and any special artistic skill required;
- Length of contract;
- Non-artistic skills such as teaching, working with hard-to-reach groups, or project management;
- Personal qualities of the artist;
- Ability of the commissioning organisation to pay.

Multi-skilled artists

Work offered to artists often expects them to have additional skills. For example, they are regularly expected to work as teachers. They may not be expected to have teaching qualifications, but are expected to be able to demonstrate teaching skills. They are also often expected to work 'with the community' in ways which clearly require community work and development skills.

Experienced artists may also be expected to mentor or lead and guide less experienced colleagues in an artistic team. Such expectations grade into requirements that artists employed on a fee basis should act as project managers, and in some cases, take overall responsibility for delivering to budget.

All these expectations of non-artistic skills appear to be taken as given: if they are required for a particular job, only the artist who possesses those additional skills will be considered for it, but there will not be a specific element of their remuneration linked to these skills. No one interviewed for the research study mentioned essential non-artistic skills as the basis for assessing payment levels. In comparison, teachers can access additional allowances on top of their salaries for example, for management and special needs teaching.

Zoë Walker, *Portable Paradise*, lightbox. Photo: Jet

"This work made in 1999 explores a cultural desire to find an ideal or perfect location. This desire is exploited at the most sophisticated level through the advertising industry and travel companies in selling locations.

When commissioned in 2000 to show work in the Economist Plaza as part of the art programme, I re-positioned the image and placed it outside on a large-scale light box, placing it in the heart of the city. I often make work that can be disseminated in numerous different formats as this allows the work to reach a wider audience and have a new life."

Personal qualities

Artists are also frequently expected to demonstrate 'soft' personal skills in addition to specific artistic and non-arts based skills. Time and again in the interviews, the importance of a proven track record of reliability was mentioned as the basis for giving a particular artist a piece of work.

Not only are artists expected to be reliable, but also to be self-reliant, require the minimum of supervision, to be able to work in a team (with artists or other professionals) and to be able to communicate effectively. These qualities, however were by and large not something that commissioners saw as commanding any specific premium. However, reliability was often discussed in the same breath as experience and provided the basis for it being "well worth" paying higher rates for experienced artists.

This article is an edited version of **Fees and Payments for Visual Artists**, a research study by Susan Baines and Jane Wheelock with Judy Kohannejad and Susan Coulson, Newcastle University 2004, published on www.a-n.co.uk/knowledge-bank/professional-practice/fees-and-payments.



SAMPLE JOB DESCRIPTION FOR COMMUNITY COMMISSION

The following list of possible tasks and responsibilities has been compiled from analysis of a sample of residencies and community commissions advertised during January 2005.

This outline is designed as a checklist and should be adapted and amended according to circumstances. Each element in the list can be selected as appropriate, with the information in [square brackets] indicating where the basic job description can be varied or made more specific according to the context of the project.

“The artist will have to interpret the brief and forge and maintain a ‘conversation’ between the distinct groups. The artist will act as messenger and ensure a genuine collaboration / partnership by carrying information between the institutions.”

Artist in residence at Millom School and Haverigg Prison

Artist's job description	Yes / No
Leading and coordinating the project team consisting of [artist[s], local authority staff, community officer, etc]	
Actively engaging with [community, schools, disadvantaged groups, the public, etc], in [place/location], through delivery of [workshops, performances, other activities, etc]	
Researching into the context and parameters for the project including consultations with [local community, school groups, social services, other arts professionals, key stakeholders etc]	
Working with local schools to relate the project to the National Curriculum	
Producing a work plan for the project that meets [financial, time-scale and other requirements]	
Producing [art, craft or media work[s], live art event[s], etc] in line with the project's aims and requirements	
Producing an exhibition [at the project's outset/completion] that profiles the project's intentions and outcomes	
Producing a [policy/strategy/public art programme] including [identifying and briefing, commissioning, managing other artists to contribute, etc]	
Liaising with [arts officer, cultural development/regeneration agency, key stakeholders etc] on the progress and direction of the project	
Establishing connections with other relevant artistic and cultural groups	
Making presentations on the project to [project team, community groups, key stakeholders, etc]	
Keeping the [community, press, etc] informed about the project and its achievements	
Producing an evaluative report for use by [the commissioner, key stakeholders]	
Contributing material [images, texts, etc] to promotional strategies for the project	

Zoë Walker & Neil Bromwich, *Celestial Radio Day*. Photo: Colin Grey

"In our collaborative work we can embark on projects that would seem daunting to us as individuals. Ideas tend to become more expansive and we can work in locations in which a solo artist might feel isolated. A good example is Celestial Radio Day that set out to construct an outdoor filmic encounter that transformed people's experience of a two-mile walk along the Essex Coast.

This was achieved through broadcasting an hour-long radio programme 'How The Universe Sang Itself In to Being', sourcing music from the Loving Awareness era of Radio Caroline mixed with interviews around belief systems encompassing science and religion, heaven and infinite space. During the summer of 2004, the small sailing yacht transformed by a covering of 50,000 mirror tiles glittered across the estuary, transmitting reflected light and sound waves."

Celestial Radio 87.7FM was commissioned as part of COAST initiated by Essex Council in partnership with Commissions East, firstsite gallery and Future Physical, with additional support from Southampton Institute of Art and Design.

SAMPLE PERSON SPECIFICATION FOR AN ARTIST'S RESIDENCY OR COMMUNITY COMMISSION

The University of Newcastle's research for the Fees and payments programme highlighted a number of core competencies, skills, abilities and personal characteristics that employers expect the artists selected to have in order to undertake the work. These, along with analysis of a range of advertised artists' briefs have been compiled to suggest an outline Person specification for an artist's residency or community project.

This is designed to be adapted and amended by arts employers, as an aid to designing suitable briefs and budgets, and to support recruitment and negotiations on levels of remuneration and the detail of project outcomes.



Qualifications and experience	Essential /desirable
Demonstrable high level of achievement in art practice [first/second degree in XXX]	
Previous work [number of projects/years of professional practice] in communities [with children, vulnerable adults, etc]	
Experience of creating learning through devising and running participatory workshops with [community groups, children, prisoners, patients and staff in healthcare settings, etc]	
Working in a [multi-disciplinary] team that includes [arts, non-arts, teaching professionals, healthcare specialists, architects/planners]	
Knowledge of current [regeneration, social inclusion, cultural diversity, local arts, environmental, public-sector] strategies [and policies]	
Project management [of a budget of £XXXXX]	
Criminal Records Bureau Clearance	
Health and safety certificate for use of [equipment]	
Skills	
High level of creative thinking	
Good organisational skills	
Good interpersonal skills	
Good time management	
Deal with multiple priorities	
Ability to research [to identify key components in the project] [evaluate outcomes against expectations]	
Ability to demonstrate art materials and art techniques	
Good presentation skills for [public engagements, written reports, documentation]	
Ability to mentor/train other artists [whilst carrying out the project]	
Ability to supervise volunteers	
Personal attributes	
Self-managing	
Ability to motivate and inspire people	
Enthusiastic about experimentation in visual arts practice	
Ability to meet targets and deadlines	

Note that QAA defines the core skills that fine art students should achieve at graduation as Self-management, Critical awareness, Interpersonal and social skills, Communication skills and Locating information.

THE ARTIST AS A SELF-EMPLOYED SPECIALIST

As a-n's research demonstrates some lack of awareness amongst those seeking to contract artists about the specific costs attached to self-employment, and thus how these reasonably impact on establishing the level of payment offered to artists undertaking residencies and commissions in community settings, the following is provided to aid understanding.

Example of annual work expectations for an employed 'Creative Programmer' in a publicly-funded arts setting

- 35 hours a week
- 25 days leave a year + one day for each full year of service, to a maximum of 30 days annually
- 8 bank holidays

Annual overheads

These are the costs that an artist has to incur to 'be an artist' and thus be in position to tender for work.

Insurance: premises, public liability, public indemnity, equipment, health, etc

Premises: studio or other workspace – rent, rates, heat and light, repairs, security, etc

Telephone/communications: telephone, mobile, internet, post, stationery

IT: software licences, consumables

Research: books/magazines, materials, travel, course fees, protective clothing, etc

Professional and advisory services: accountancy, legal advice on contracts, costs of gaining Criminal Bureau Clearance etc

Promotion: advertising, publicity material, website, etc

Equipment (annual equivalent): vehicle, computer, printer, camera, other studio equipment, etc

Finance costs: bank charges/loan interest

The overheads that are specific to a self-employed artist contribute to making an artist's expectations for payment higher than an employed counterpart, for example a teacher or arts officer. This because when calculating what to charge for a particular project, an artist has to include a proportion of their annual costs.

See examples on page 11 of annual overhead costs.

Investing in quality

Of course, just like all employees, artists shouldn't be expected to work for five days a week, 52 weeks of the year. Thus, the day rates given here take into account:

Bank holidays – 8 a year (expected to become a legal requirement for employees soon)

Annual leave – 25 days a year (20 is the minimum for an employee)

Sickness – national average is 5 days a year, to include essential family needs

Administration – at least 10 days a year to do accounts, etc

Producing quotations and making presentations – average 15 days a year, noting that probably only 25% of the contracts an artist submits for will be successful

Maintaining quality in the art

Continuing Professional Development is now an expectation for all parts of the UK workforce. An artist will only be as good as their last contract if they don't have opportunities built into their working year to refresh their practice through training and professional development. This may include immersing themselves in the studio to experiment with new ideas and approaches, taking part in critical dialogues and learning new skills and techniques.

Training – at least 5 days a year, in line with other employed professionals

Research and development – at least 15 days a year

Thus, an artist usually reckons on a maximum of 177 available working (earning) days annually.

What should artists be paid – comparator professions

Looking at what similarly qualified people in different, but not entirely dissimilar, jobs earn is a useful way to 'position' payment to an artist.

Perhaps the most obvious comparison to be made is with teachers. There are strong logical reasons:

- teachers are usually graduates, and many have an additional qualification, making the training period four years, similar to that of many artists;
- most teachers are employed by local authorities, and many artists will also be engaged by such authorities;
- artists are sometimes engaged to undertake work similar to that of teachers eg leading participatory workshops;
- many of the management skills required by an artist are similar to those used by a teacher.

In 2004, teachers were paid the following approximate sums:

- starting salary (outside London) £18,500;
- average salary for an established teacher (outside London) £30,250;
- a teacher's salary increased by 3% in September 2005.

An average teacher has probably had at least ten years service, after which automatic annual promotions tend to cease. Until then they are worth approximately £1,000 a year. London weighting tends to be worth not much more than £1,000 a year.

Interpreted for an artist this might mean that:

- a newly-qualified artist should aim to make £19,600 a year;
- an artist ten years out of college should hope to make £30,000 a year;
- about £1,100 a year should be added for an artist's extra experience in between these times;
- after an artist has worked for about ten years, increased earnings have to be justified by personal additional experience and flair, although this option is always available before then if it can be justified;
- if an artist is working in an expensive (probably urban) area, it is justified for his/her target earnings to increase by more than £1,000 a year.

Zoë Walker & Neil Bromwich, *Lightwave*, commissioned by Knowle West Media and The Art of Well Being, Bristol, 2003-4.

"Our site-specific work responds to the physical environment and its people. We collaborate with a wide sector of the community and specialists from different fields, resulting in new, unexpected ways of working in and seeing specific sites. The people as much as the environment give us a framework for bouncing ideas off. It is this three-way conversation that is so fascinating.

Our collaborative research processes take time. It is important for commissioners to recognise artists' working process and trust their methods. Although sometimes difficult for organisations to evaluate or understand, time spent germinating ideas needs to be valued and paid for, just like that spent producing or manufacturing the work.

Lightwave records the pattern of lights made by fifty cheerleaders with Go-sticks performing on a hill above Bristol. Filmed from an overhead camera with visuals remixed to the sound of one dancer's heart rhythm, the work is a complex moving pattern, appearing both spatial and microscopic."



THE ARTIST AS A SELF-EMPLOYED SPECIALIST

Self-employment and pensions

Government is concerned that the self-employed sector as a whole is not making provision for retirement pensions, as this will put a greater strain in future on public resources for the elderly. There is no evidence that artists are bucking this trend. Pensions for employees in the public sector, however, are provided for through a contribution from the employee, that in many cases is matched or improved on by the employer.

For example, a senior arts post advertised in January 2005 offered an “employer contribution of 12% into a pension scheme”. Arts Council England’s Pension Scheme for officers is “a final salary, non-contributory scheme with a nominal contribution (2005) of 1.5% of salary....”

It could therefore be argued that those in the public sector who want to be able to continue to use self-employed artists in the future should be actively encouraging them to charge higher rates for their work, in order that artists can set aside a reasonable percentage of their annual income into a savings or pension fund.

Zoë Walker, *Somewhere special*. 1999.

“We both maintain our individual practices. Solo work is often a personal response to an environment or situation, providing intensive research that feeds into our major public commissions.”

This solo work was made during six months on the Scottish Arts Council Australia residency programme. Artists need this kind of financial support that provides breathing space and an opportunity to work in a different cultural environment.

I developed and constructed the work in a studio at Canberra School of Art, and then went out in to the central Australian desert where I worked with Neil to document the project. A gallery piece that has been shown in numerous venues, it uses a kind of humorous parody to explore notions of colonial exploration and contemporary tourism. The work now belongs to Towner Gallery, Eastbourne.

The ideas and techniques used to produce this work led on to a body of research around territory and fictional landscapes.”

Checklist – Is the work freelance?

Work undertaken by an artist can be considered of a freelance nature if:	Yes / No
an artist is seeking to undertake the trade by equipping themselves with the necessary resources to do so, and is incurring costs in the process and supplying services to a reasonable number of clients or customers	
an artist is taking financial risk in supplying the services	
an artist is probably supplying more than their labour and might, for example, also supplying materials, equipment or ancillary tools and facilities to enable the supply of services to take place	
an artist is not undertaking a key role, and particularly one of a management nature, inside the organisation that is paying them	
in education the service supplied is not teaching, or if it is, it is only an occasional workshop	
most importantly (and with some difficulty in many cases) the artist is either allowed to supply someone else to provide the service if they are unable to do so for any reason (even if in practice they never have) or they are allowed to engage people to assist them to do so without the permission of the person making payment to them	

Note that this list doesn’t describe all conditions necessary to prove an artist is a freelance provider of services. In some cases, such as education, the rules are specific and tight and many artists who might be considered freelance contractors for any other service are considered employees in this case.

This article is edited from **Establishing a Charge Rate for a Working Artist** by Richard Murphy. Richard Murphy is a Chartered Accountant and a journalist, campaigner and occasional broadcaster on taxation and pension issues.



THE ARTIST AS A SELF-EMPLOYED SPECIALIST

Sample artists' overheads

The suggested day rates for artists contained in this publication are based on overhead costs of £10,000 and £15,000 per annum, and were informed by surveys of artists between October 04 and January 05.

Insurance – policy costs range from £250 for public liability to around £1,200 for professional or product indemnity. Public sector employers generally require self-employed artists to have their own insurance when undertaking residencies and commissions. Many galleries and open submission exhibitions expect artists to have insurance cover for the art works.

Studio space – can cost from £480 to over £5,000 a year, with many artists paying business rates on top of rents. London-based studio provider Acme quotes space in their “low cost” studio buildings as “from £6 per square foot per year” (£3,780 for 530 sq ft pa) whilst this size in live/work space in North London from another provider is £7,200 pa. One-year tenancies for studios offered by Wolverhampton Art Gallery cost £1,400 pa for 151 sq ft. Top-lit spaces in high-ceilinged 181sq ft studios in rural Oxford cost £2,400 pa. Light, power, heat and security in studios are usually extra. Rural studios let through Wasps, Scotland's largest studio provider, were advertised in 2004 at £3.35-£5.60 sq ft inclusive. London-based Cockpit Studios spaces for designer-makers in Deptford cost in the region of £1,820 pa for 100 sq ft.

Artists without permanent studio space may still need to rent one for a specific project. Weekly or monthly studio and residential lets of 179 sq ft through Wasps in Glasgow were £91.35 pcm (equivalent £1,096 pa). Artists may also pay commercial rates to use specialist resources such as film and new media facilities that include technical support.

Telephone and communication – artists' costs range from £750-£2,500 a year depending on the artist's practice and location. Artists in individual studios in rural areas may thus need to spend more on communications than those in city-based group buildings. Broadband is an essential requirement, both for using the internet as a research resource and when sending digital submissions. No artist can afford to be without a mobile phone!

Professional fees – accountancy charges range from £250-£700 a year, artists may also need to use the services of a lawyer to review a specific contract, handle a dispute or to advise generally. Paying a mentor (a more experienced artist or an arts specialist) costs from £200-£500 a day.

Promotion – costs range from £450 a year to keep an artist's website active – many commissioners research artists through such websites – to £3,000 for artists who produce printed material and distribute it by mail or for example at art fairs.

Equipment – annual costs range from a few hundred pounds to £2-3,000 a year. Although a capital cost, because equipment such as computers and digital cameras depreciate over a three-year period, a third of these capital costs are justifiably included in an annual budget and thus contributing to an artist's overall day rate, enabling artists to keep their equipment up-to-date.

Research – artists report spending anything from £500 to £5,000 a year on essential research that refreshes their practice and thus the quality of their work. Costs may include conference, course or study fees, travel and associated expenses not specific to work in hand (preparing submissions, going to interviews, etc), publications, magazines and professional subscriptions, and materials for studio-based experimental practice, etc.

NEGOTIATING A WIN-WIN OUTCOME

a-n's own research in 2003 shows that 26% of all opportunities openly promoted annually for application by artists are in the form of residencies and public commissions, with the average value of a residency at £4,700 and an average commission budget at £19,615. For advertised opportunities such as these, the commissioner has already established the brief, outcomes and budget for a project. Thus a typical brief for an advertised residency may put this in terms of:

"The Lead Artist's contract will be for 60 days work – including research, communications, production and promotion – with a fee of £9,000 payable in three equal instalments."

Residency advertised January 2005

The budget for this is likely to have been drawn up, and funds raised or allocated to it, many months previously. Thus any artist is likely to want to renegotiate the arrangement to ensure that the day rate reflects their experience level and current professional costs.



Zoë Walker & Neil Bromwich, *In search of a small planet*. Photo: Colin Grey Commissioned by somewhere for TV swansong, a cross-media art project and live web cast in 2002.

"Karen Guthrie and Nina Pope were the artist-curators behind TV Swansong. Our project had a long lead-in, consultation and development, allowing us to consolidate our collaborative practice and to work in the unusual and challenging setting of our homes. Close consultation with Pope and Guthrie and the other artists involved was an invaluable learning experience.

The project was funded in two parts: artists' fees on a day basis, then depending on the proposal after research and development stage, a further budget was raised against the scale and requirements of the proposal."

The options to resolve the matter could be described as:

- **Raise more money**

Stage the project so there is time for additional funding to be raised or brought into the budget.

- **Identify any in-kind resources you can provide that benefit the artist or save them time**

This could include professional photographic documentation of the project, free services such as photocopying and digital printing, locating a sponsor for materials or specific art services, etc.

- **The artist renegotiates the scope and outcomes of the project and does fewer days for the same budget, thus the 60 days as above may be recast as:**

- 50 days for a new graduate (£179 a day*)
- 43 days for an artist with 3 years experience (£206 a day*)
- 35 days for an artist with ten or more years experience (£256 a day*).

Figures based on annual overheads of £10,000.

- **Review the budget**

Are there other areas in the overall budget that can be cut back on, to put more into to the fee?

Note however that under-budgeting for the artists' materials and expenses is unwise and is likely to result in a poor quality project.

Although most people tend to feel uncomfortable discussing money, a successful negotiation considerably improves your chances of getting a quality project with high artistic standards, and this can only be of benefit – to the artist and commissioner alike.

See also **Negotiating a better rate of pay** (for artists) on www.a-n.co.uk

FAQS AROUND PAYING ARTISTS

Q What should I pay an artist for a 1.5 hour talk?

A Is this an 'off-the-peg' talk – that is one the artist regularly gives, that needs no preparation or additional work to deliver? Do there need to be any preliminary telephone or face-to-face conversations with you to set up this arrangement? As a general rule, every talk an artists does is a 'one-off', as to do a good job they expect to tailor the slides and presentation to the specific audience and this includes being briefed by you. And then there's the post-event administration such as invoicing and possibly debt-collecting if you don't pay promptly.

So, assuming the artist lives within reasonable travelling distance to your venue, good practice in this respect would be to pay an artist three times the contact time, based on their usual daily charge-out rate – see sample day rates in this publication.

eg 5.5 hours x £26 (*minimum rate) = £143 + VAT if the artist is VAT registered, plus travel at 40p per mile or public transport at actual cost.

Self-employed artists will expect to supply an invoice including travel receipts.

By paying an artist in a way that acknowledges the nature and value of their practice, you can be assured of getting a professional job that you and they can be proud to be associated with.

* check artists' current day rates on page 15 of this publication or on www.a-n.co.uk>knowledge bank>professional practice>fees and payments.

“The artist will be creative, persuasive, a lateral thinker and problem-solver. S/he will be a team player capable of leading where appropriate. S/he will need to both advocate and get results. S/he will have demonstrable experience of successfully devising public artworks, considered by clients, as fit for purpose, cost-effective and free of maintenance complications.”

Somerset County Council brief for Design Team Artist

Q I'm a consultant for a public body offering an artist's residency for £5,000, do I have to put it out for tender?

A As part of applying best practice guidelines, public bodies usually have a ceiling beyond which projects have to be openly advertised. But there are other reasons to do this. Open submission usually attracts a wider application, and thus contributes to meeting cultural diversity and disability action plans – so you get to see more work by more artists, contributing to your overall knowledge of what's happening in the visual arts, for the benefit of your future projects.

But do bear in mind that it is not necessarily good use of public money to spend more on advertising than the overall value of the budget. Alternatives to advertising are to solicit applications more widely than the artists you already know by, for example, offering it through a selection of artists' networks – these are listed on www.a-n.co.uk – or visiting open studio events and studio groups in your locality. Another way is to ask a gallery curator or established artist to nominate a number of suitable artists as a shortlist and to invite these artists make proposals.

If you've got a question around paying and contracting artists, send it to info@a-n.co.uk for some friendly, common-sense advice.

FAQS AROUND PAYING ARTISTS

Q What is good practice as regards paying two artists who work as a collaborative duo?

A Matthew Dalziel and Louise Scullion – working collaboratively for ten years – comment on www.a-n.co.uk: “trying to make a living in the visual arts is pretty tough”.

But two artists bring twice the energy, ideas, skills and professional experience to a project and are usefully self-covering when it comes to illness or other indisposition. This with the added ‘magic’ of a creative collaboration, may justify doubling any suggested day rates.

A more sophisticated approach is to negotiate with artists who are familiar with collaboration, asking them to calculate a suitable ‘day rate’ for their joint overheads – they may share studios, insurance policies, transport, communications, etc – and their fees, thus suggesting the overall artists’ budget. If the collaboration is newly-created for your project, you should in any case allow extra paid-for time within the project for the duo to establish working and communication patterns and to realise the full artistic potential of the collaboration.

If an existing duo is selected from an open submission, you’ll need to negotiate and agree in advance how tasks and responsibilities will be shared within delivery of the proposed outcomes, to ensure the project optimises the unique qualities an artistic collaboration will bring to it. For insights into artists’ collaborations read the profiles of Dalziel and Scullion, Langlands and Bell, John Wood and Paul Harrison, and Nina Pope and Karen Guthrie on www.a-n.co.uk. Also check out www.walkerandbromwich.org.uk for Zoë Walker and Neil Bromwich whose innovative projects are featured within in this publication.



Zoë Walker in collaboration with Neil Bromwich, *My Island Home*. Photo: Jet

“Commissioned by London Printworks Trust in 2000 in collaboration with the V&A, the proposition was to design a home within a global urban environment. *My Island Home* is a Scottish-style mountain strapped onto a life-raft – a kind of rural emergency retreat within an urban centre.

The work existed as a one-day performance recorded on video by Neil, with the object and video on display in the V&A. The budget was stretched by teaming up with VET who sponsored editing time and DVD authoring. This was an addition to the original commission to maximise the potential of the work.”

Q When I’m developing and fundraising for new projects that will later be advertised to artists, how can I make sure that the fees I’m proposing for the artists will be appropriate?

A Go to www.a-n.co.uk for ongoing information on current pay rates for artists as well as to see examples and contexts for artists’ projects. The fees framework in this publication for activities such as residencies, workshops and community commissions is designed to address an artist’s experience levels and professional overheads. Use the Person Specification to decide on the level of experience you are seeking to calculate fees, and assume the artist has the highest overheads costs. If your project will take place some time in the future, add a percentage for inflation – equivalent to the cost of living rise for employees – a reasonable calculation would be 3%. Add this percentage to other direct costs in your budget.

Whilst preparing brief and budget, consult also with the kind of artists you want to attract. Are they interested in a project like yours? What time-scale would they need to realise your proposed outcomes? What are the travel and accommodation expenses for, say two days a week over six months, actually likely to be? Is studio space required for fabrication/administration/ ‘thinking time’? Does the materials budget reflect contemporary practices? What other ingredients could be added to transform the project into something really stimulating for an artist and valuable to their career?

SAMPLE ARTIST'S DAY RATES

Experience level	Annual £ Excluding overheads	Day rate with overheads £10K pa	Day rate with overheads £15K pa
New graduate artist	22,932	£186	£214
1 year's experience	24,260	£193	£221
2 years' experience	26,675	£207	£235
3 years' experience	28,003	£214	£243
4 years' experience	29,004	£220	£248
5 years' experience	30,658	£229	£258
6 years' experience	31,985	£237	£265
7 years' experience	33,313	£244	£272
8 years' experience	34,641	£252	£280
9 years' experience	35,969	£260	£288
10 years' experience	37,296	£267	£295

Notes:

- 1 Rates exclude artist's expenses for a specific project and VAT as relevant.
- 2 Day rates are based on 177 paid days work for the artist per annum. If artist is likely to gain fewer days work, the day rate can increase accordingly.
- 3 10+ years experience rate depends on external factors including an artist's art world track-record and/or unique attributes, market forces. See The artist as a self-employed specialist on in *Good practice in paying artists* for types of overhead and sample costs.
- 4 Rates assume suitable professional conduct by the artist. See *Code of Practice for the Visual Arts* with versions for artists and arts organisations on www.a-n.co.uk

MAKING THE CASE FOR ARTISTS

What do others say about the value of artists?

Placing artists at the centre

"The artist is the 'life source' of our work. In the past, we have mainly funded institutions. Now we want to give higher priority to the artist."

Ambitions for the Arts, Arts Council England 2003

Artists vital to society

"Artists' activities should be regarded as professional, legitimate, vital to a civilised society and deserving of due recognition, recompense and presentational support."

Scottish Arts Council submission to the Cultural Commission of the Scottish Executive 2004

Highly skilled artists

"The overall picture that has emerged is of a highly-skilled, highly motivated cultural work force making artistic, social and economic contributions to society, despite significant personal challenges."

Making Their Mark, audit of artists in Scotland 2003

"Sharing ideas with an artist is so much more enriching, and far more satisfying because you get... a new shared thinking. This opens up far more possibilities and new ways of working."

Sonja Adams, teacher, Glenbrook Primary School, Nottingham, CreativePartnerships project.

