

Exhibition Remuneration

Right
in Europe

Exhibition Remuneration Right in Europe: Pay the artist now

In November 2018 representatives of more than 30 artists associations and collecting societies from 22 European countries, as well as representatives of regional and national political bodies and European Union representatives, gathered in Brussels to **advocate fair exhibition remuneration** for all European visual artists.

Unlike other art disciplines, remuneration for artistic work is still not a common practice in the visual arts. In most countries visual artists are not being paid for creating works of art and showing them to the public. Neglecting to pay artists reflects the traditional assumption that visual artists typically get paid by selling their artworks, which has long been obsolete in most art institutions. These venues' primary focus is not to sell, but to give their visitors the greatest or most meaningful art experience: a place where visitors can reflect, de-stress, challenge their minds, train and use their aesthetic senses to reflect on the works of art. Visitors don't go home with a physical painting or sculpture in their arms, but - having used their senses - with greater experience.

To get paid is the most obvious and common reason for people to work - we usually don't even question the premise. The question "Are you the artist?" is often followed up by "but, **can you make a living from your art?**". A fair question, because the answer is: probably not.

Even renowned and successful visual artists showing their work in prominent galleries and museums do not get paid to exhibit their works of art. The system is still based on the faint hope that recognition will be enough to give the artist more market value for selling the artworks in the future. But for many artists that is not going to happen. Still, **their works of art are in fact the very reason for most people to visit museums and galleries in the first place**. For creating this essential value in our society, that keeps our senses sharpened, and for giving new perspectives to thousands of people every year, **the artist should get paid**.

Today, the common practice is that artists pay for all the costs through the whole process of art production, from the initial idea to the finished work of art. Exhibiting institutions in the contemporary arts are well aware of this. Institutions' directors and artists associations must come together to reform the system, **to secure payment for artists, and ensure they can continue to work and make a living in the visual arts**. Paying artists is also in the interest of art institutions, as it will provide a healthier and more professional relationship between the artist and the institution - and the artist will have better means to make a great exhibition and be paid like everybody else. This campaign is a call to join forces to challenge the main problem that visual artists face: of having the lowest (and declining) income from their art, compared with other artist groups.

It is time to change the rules. Making art within fair terms will allow artists to show their full potential, which will ultimately benefit all visitors and exhibitors.

Be inspired by best practice examples in Europe and beyond: [View the 60-page documentation of existing exhibition remuneration models in Europe](#) and [documentation](#) of the Brussels Symposium "Exhibition Remuneration Right in Europe 2018".



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Creating value throughout Europe

The survey by Studio EY France “[Creating Growth: Measuring Cultural and Creative Markets in the EU](#)”, commissioned by [GESAC, the European Grouping of Societies of Authors and Composers](#) in 2014, shows that the biggest activity area in the creative and cultural activity sectors throughout Europe in 2012 was by far the visual arts (€127b), followed by advertising (€93b) and TV (€90b). The three together accounted for more than half of the creative and cultural industries in the EU (CCIs).

The cultural sector is dynamic and fast-growing. The resilience of the creative economy was evident during the economic crisis: job creation in CCIs grew on average by 3.5% a year from 2000 to 2007, and continued to grow at 0.7% annually between 2008 and 2012, even as the number of jobs in the rest of the economy fell 0.7%. The creative economy provides employment to 2.5 times more people than the car industry and five times as many as are employed in telecommunication.

The visual arts sector employs more than 1.2m people across the EU. Generating revenues of more than €127b, visual arts account for almost a quarter of the creative economy. Museums account for only a small part of overall visual arts turnover (6.1%) and employment (8.8%), but play a particularly important role in making art accessible to all.

The creative sector plays a vital role in the European economy and gives us hope for the future with its growth. The EY survey furthermore states there is an untapped potential for youth employment, especially within the visual arts. In 2013, the creative and cultural sectors employed, on average, more 15-29 year olds than any other sector. Still the stream of money does not float back to the artists, which are the first part of the value chain.

Remunerating visual artists - just as others are being paid for their work in the arts and in all other economic fields - is an investment into the future of societies, into the social and economic development of countries and into region's cultural institutions.

- Regional, national and European political bodies together with exhibiting institutions, exhibitors' associations and artists associations need to install **policies, budgets, allocation and compliance procedures to ensure that visual artists receive fair remuneration** for exhibiting their artists-owned work in publicly funded exhibition spaces.
- Fair remuneration means both an **exhibition participation fee** as compensation to visual artists for the work and administration invested in creating content for exhibitions, as well as an **exhibition rights remuneration** for the display of artworks in the artist's possession, while the artist is not able to dispose of the artwork during the exhibition period - be it through copyright or soft law agreements.
- **Public funding should be granted to exhibiting institutions only** if they install and implement payments to artists for their exhibitions. A corresponding increase in budgets must be promised to exhibiting institutions.
- **Compliance to remuneration models needs to be ensured** by including artists associations, Arts Councils and/or collecting societies in the monitoring process of exhibition remuneration.



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Symposium on 22 November 2018 in Brussels

Organized by Internationale Gesellschaft der Bildenden Künste (IGBK), the IAA Europe, the German collecting society VG Bild-Kunst, and European Visual Artists (EVA). Further partners were Culture Action Europe and the Initiative Ausstellungsvergütung.

Under the patronage of Sabine Verheyen, MEP, Member of the European Parliament's Committee on Culture and Education.

The issue of exhibition remuneration has been an important topic for artists' associations throughout Europe for years. At the symposium an exchange took place on national and regional remuneration models that have already been successfully put into practice. In addition, current guidelines and campaigns were presented. It was also an important goal to make policy and administration aware of the subject of exhibition remuneration at EU level and to draw attention to the 'equity gap' that exists in the visual arts.

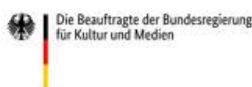
Participants received an extensive [handout](#) with inputs from 12 European countries as well as from the US and Australia on national and regional regulations and campaigns for exhibition remuneration to artists. View the [documentation](#) and analysis on the symposium at: <https://www.iaa-europe.eu/>

The symposium "Exhibition Remuneration Right in Europe 2018" was organized by Internationale Gesellschaft der Bildenden Künste (IGBK), the IAA Europe, the German collecting society VG Bild-Kunst, and the association European Visual Artists (EVA) under the patronage of Sabine Verheyen, MEP, Member of the European Parliament's Committee on Culture and Education. Further partners were Culture Action Europe and the Initiative Ausstellungsvergütung.



The symposium was co-financed by VG Bild-Kunst.

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