

Proposed changes to the CARFAC-RAAV Fee Schedule

The [CARFAC-RAAV Minimum Recommended Fee Schedule](#) offers guidelines for the payment of visual and media artists for the exhibition and reproduction of their work, as well as other professional services that artists offer. Since 1968, it has been the industry standard for paying artists in Canada, and it forms the basis of our voluntary agreements with presenters, as well as collective agreements that we negotiate under the [Status of the Artist Act](#).

The following proposal outlines several recommendations for changes to the *CARFAC-RAAV Minimum Recommended Fee Schedule* for the years 2024 to 2027.

Consultation Process

A preliminary proposal was developed through ongoing discussions with artists, organizations, copyright collectives, and other stakeholders. A list of priorities was reviewed and refined by CARFAC-RAAV's Fee Schedule Committee in early 2023. A survey was publicly available in April and May, with responses from over 350 artists and nearly 100 organizations. Their feedback was used to make further amendments to the proposal, which will be discussed and presented among stakeholders in May and June. Final revisions may be considered in July and August before it is voted on for final approval in September 2023. Approved changes will take effect on January 1, 2024, for a period of four years.

Proposal Highlights

1) Annual increase according to the cost of living

Traditionally, the Fee Schedule has had a 2-3% annual increase, which typically aligned with cost-of-living increases. According to Statistics Canada, the cost of living has increased by 14% over the last 2.5 years.

The Fee Schedule only increased by 6% during that time (2% per year), so we are recommending an **8% increase for 2024** to make up the difference. We expect the annual increase may return to 2 or 3% per year in the future, but we recommend organizations plan for a **4% annual increase for 2025 to 2027** in case it does not return to normal. Moreover, our rates are recommended minimums, and institutions should always be prepared to pay more if their budget allows, especially if an artist lives in a community where the cost of living is higher than others.

We know organizations may be concerned about many rising costs across their operating budgets, but considering artists’ low and unpredictable annual incomes, we believe what we propose is fair. Artists have been underpaid over the last three years, and we are simply catching up. While the proposal may seem like a sizeable increase, the changes in royalties and honorariums are relatively small and the cumulative percentage is comparable to what some unions are currently negotiating with the Federal Government.

What do the increases work out to over 4 years? Here are two examples:

Solo exhibition fee

Institution	2023	8% increase	2024 (with 8% increase)	2025 (with 4% increase)	2026 (with 4% increase)	2027 (with 4% increase)
Category III	\$3602	\$288	\$3890	\$4046	\$4208	\$4376
Category II	\$2938	\$235	\$3173	\$3300	\$3432	\$3569
Category I	\$2204	\$176	\$2380	\$2475	\$2574	\$2677

Presentation fee for speaking on a panel

Half day rate	2023	8% increase	2024 (with 8% increase)	2025 (with 4% increase)	2026 (with 4% increase)	2027 (with 4% increase)
Per artist	\$335	\$27	\$362	\$376	\$391	\$407

2) Small group exhibitions

[Section A.1.3](#) of the Fee Schedule provides guidelines for exhibitions involving more than one artist. The solo exhibition rate is divided by the number of artists in order to determine the amount each artist is to receive. For group exhibitions with 6 to 10 artists, the royalty is 19% of the solo rate for each artist. For group exhibitions with 11 or more artists, the royalty for each artist is 17% of the solo rate.

Many artists who responded to our survey said the rates for group shows are not high enough. Meanwhile, organizations often say they include fewer artists in exhibitions because the current rate for 11 or more artists is too high for larger group shows. We recommend a compromise: **increasing the rate per artist for shows with 2-5 artists and reducing the rate for exhibitions with 15 or more artists.**

Institution Categories	Proposed Solo Fee for 2024	2 artists: 70% of solo	3 artists: 50% of solo	4 artists: 30% of solo	5 artists: 25% of solo	6-10 artists: 20% of solo	11-15 artists: 17% of solo	16+ artists: 15% of solo
Category III	\$3890	\$2723 Per artist	\$1945 Per artist	\$1167 Per artist	\$973 Per artist	\$778 Per artist	\$661 Per artist	\$584 Per artist
Category II	\$3173	\$2221 Per artist	\$1587 Per artist	\$952 Per artist	\$793 Per artist	\$635 Per artist	\$539 Per artist	\$476 Per artist

Category I	\$2380	\$1666 Per artist	\$1190 Per artist	\$714 Per artist	\$595 Per artist	\$476 Per artist	\$406 Per artist	\$357 Per artist
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3) Fees for alternative presentation spaces

Artists show their work in many different types of venues – from public art museums and film festivals to community centres and libraries. This is why [A.1.6 Exhibitions in Other Public Places](#) is included in the Fee Schedule. Rates are applicable to exhibitions in a location (i.e. public business or institution, hotel, restaurant, etc.) where the mandate or activity of the business or organization does not include the exhibition of visual or media art, and where the work is not available for sale.

While the list of applicable venues is not intended to be exhaustive, we propose to specifically **add small community spaces without a dedicated professional gallery space, such as libraries and community centres**. These are common spaces for exhibitions, but it is understood that they are not professional gallery spaces and they do not have a budget to operate as such.

The following fees are recommended for exhibitions up to 3 months; rates are to be prorated for exhibitions longer than 3 months.

Paid per artist	2023	8% increase	2024	2025	2026	2027
Solo	\$508	\$41	\$549	\$571	\$594	\$618
2 artists	\$255	\$20	\$275	\$286	\$297	\$309
3 artists	\$168	\$13	\$181	\$188	\$196	\$204
4+ artists	\$161	\$13	\$174	\$181	\$188	\$196

4) Exhibitions with art for sale

According to the *Copyright Act*, the exhibition right entitles artists to receive payment when their work is exhibited in a "public exhibition" other than for sale or hire. For example: work being displayed in an art rental program or work that is being shown in a commercial gallery with the primary intention of selling it would probably not require the payment of exhibition fees.

Where does that leave exhibitions at a venue if their main mandate is not to rent or sell art? This could technically include non-commercial galleries, museums, and community centres or businesses like cafes, restaurants, and more. In most cases, the current practice is that if the work is for sale, an exhibition fee is not paid. However, what if the art does not sell? This is common, so it is recommended that **artists should be paid if their art is exhibited with the clear intention to sell but no sales are made by the end of the show.**

The following fees are recommended for exhibitions up to 3 months; rates are to be prorated for exhibitions longer than 3 months.

Flat fee paid	2024	2025	2026	2027
1-9 works per artist	\$200	\$208	\$216	\$225
10 + works per artist	\$500	\$520	\$541	\$563

For example, if an artist has a solo show in 2024 with 15 artworks and none of them sell, the fee would be \$500. If three artists have a group show in 2024 and each of them contributes five artworks and none of them sell, they would each be paid \$200. In all cases, if an artwork sells, the venue is not required to pay that artist an exhibition fee, but those terms are open to negotiation with the artist(s) involved.

5) Books offered for sale (textbooks, illustrated books, cover art for novels)

In 2020, we added a new formula for calculating fees for the use of images in a book. Previous guidelines for image-heavy books (ie: exhibition catalogues) were complicated and the new formula for [B.4.2.1 Books and catalogues offered for sale](#) works well. However, the new rates do not work well for publications where one or a few images are used, such as a textbook or the cover of a novel. Therefore, we propose to **bring back our previous formula for this type of publication**, and the recommended rates for 2024 are as follows:

	Print run size						
Image size	Up to 1K	1000 to 3000	3001 to 10000	10001 to 25000	25001 to 50000	50001 to 100K	Over 100K
Up to 1/8 page, thumbnail	\$110	\$145	\$200	\$215	\$245	\$295	\$415
Up to ¼ page	\$165	\$215	\$295	\$310	\$370	\$430	\$630
Up to ½ page	\$220	\$295	\$395	\$425	\$495	\$580	\$860
Up to full page	\$325	\$405	\$580	\$630	\$700	\$850	\$1295
Back cover	\$355	\$455	\$640	\$680	\$805	\$920	\$1425
Front cover	\$600	\$830	\$1110	\$1200	\$1380	\$1645	\$2400

6) Online catalogue, archive, or database

Section [B.3.3.0](#) of the Fee Schedule includes guidelines for the use of a fixed image online where little interpretation beyond simple identification of the work is offered. **It is recommended that these rates are subject to a limited duration of five years. A longer-term duration is to be negotiated.**

7) Social Media

Section [B.3.3.2](#) of the Fee Schedule includes guidelines for images posted on social media platforms. The current rate is \$13 per work, per platform. We recommend increasing it to **\$25 per work, per platform**. We continue to recommend that the royalty is a flat **\$25 fee per artist whose work(s) are used, per platform**, if it is posted in relation to an exhibition where CARFAC-RAAV exhibition and screening royalties have been paid.

8) Electronic newsletters, press releases, and blogs

Section [B.3.3.3](#) of the Fee Schedule includes guidelines for these uses, and the current rate is \$13 per work, per posting or mailing. We recommend **adding annual reports and invitations to the list of uses and increasing it to \$50 per use**. It remains **\$25 per work per support** if used to promote an exhibition where CARFAC-RAAV fees have been paid.

Additionally, if the image is an installation view of the work, the rate is a flat fee of **\$30 per artist** whose work(s) are used.

9) Digital publications distributed for free

Section [B.3.4.1](#) of the Fee Schedule includes guidelines that the royalty for this type of use is \$50 per work, or \$170 for a cover reproduction. **It is recommended that these rates are subject to a limited duration of one year. A longer-term duration is to be negotiated.**

10) Solo speaker fees

Most of our guidelines for artists giving presentations are currently based on half-day (up to 4 hours) and full-day flat rates. While this works well for participating on a panel or roundtable, we have had feedback from artists and organizations that the half-day rate is not adequate for a solo presentation, such as giving a lecture about an artist's own work or one's life as an artist, leading workshops and tours, speaking to school groups, and so on.

Therefore, we recommend a minimum rate of \$500 for these types of speaking engagements in which one artist is asked to provide a presentation, and the engagement is under 4 hours. For presentations over 4 hours, the minimum rate is \$700. Additional fees apply if the presentation is recorded and publicly available for on-demand screening, as per section [C.2.3 On-demand viewing of presentations](#) of the Fee Schedule.

For major keynote presentations, a higher fee may be negotiated. In this instance, the audience size and prominence of the host organization or venue should be taken into consideration, as well as ticket pricing, duration of the presentation, etc.

11) Preparation fees

Preparation fees were added to Section [C.5.0](#) of the Fee Schedule in 2006, to account for the unpaid time artists often put into preparing for an exhibition or large project. Preparation might include correspondence, telephone calls, preparing support materials, proofreading, framing, making necessary modifications to pre-existing work to permit physical display, overseeing packing and shipping arrangements, or other mutually agreed upon preparation work.

Although we have payment guidelines for this type of work, artists rarely receive remuneration for it. This may partly be because it is currently calculated as a half or full-day rate, while the actual labour may happen in smaller units of time, spread across days, weeks, or even months.

Therefore, we recommend a flat rate of **\$400 for up to 8 hours of work accumulated during the ongoing planning of the project. If the work exceeds 8 hours, we recommend an additional hourly fee ranging from \$40/hour for early-career artists to \$70/hour for artists with over 8 years of professional practice.**

12) Editing fees

[Section C.4.0](#) of the Fee Schedule includes payment guidelines for writing tasks that a visual artist may be asked to perform. However, we do not provide guidelines for providing rewrites of a text that an artist has written. **For this work, we recommend an hourly fee ranging from \$40/hour for early-career artists to \$70/hour for artists with over 8 years of professional practice.**

Recommendations for Further Fee Schedule Development

Many suggestions came through the survey for CARFAC and RAAV to consider developing new payment guidelines. Some of them would require further research and consultation. Recommendations included the development of new rates in the following areas:

- community-engaged practices
- artist residencies
- Indigenous Elders invited to participate in arts programming
- reproduction of art in low-budget films and videos
- other freelance cultural workers such as curators, teachers, and installation technicians

We will further explore options for our potential role in doing this work, and contact stakeholder organizations with subject matter experts who may be better suited to do this work independently or in partnership with us.

Later this year, we plan to begin work with the Creative Cities Network of Canada to engage in research and consultation to establish new payment standards and contract terms for public art projects. This will include the development of sample

Request for Proposals and contract templates, as well as a set of minimum recommended artist fees (including proposal development, jury participation, studio production, coordinating mural projects, etc).

Additional recommendations for consideration

In addition to the development of new rates and the adjustment of current guidelines, several related recommendations include:

- the development of a reporting mechanism for artists to let CARFAC-RAAV know about unethical practices in our sector as it relates to the payment of artist fees;
- the preparation of a Fair Trade-style logo and/or statement of solidarity for organizations to share their policies on the payment of artist fees;
- more engagement in education and advocacy (ie: annual webinars about the Fee Schedule as well as workshops for organizations about reporting artist fees on tax slips and when to pay HST/GST on artist invoices, etc); and
- the creation of a consultation clinic in which organizations can access one-on-one advice to establish new rates for projects if they do not currently exist. The clinic would be free for organizational members of CARFAC, or a pay-per-use service for non-members.