

Revisions to the proposal for changes to the CARFAC-RAAV Minimum Recommended Fee Schedule

On May 29th and July 25th, the CARFAC-RAAV Fee Schedule Review committee met with members of the Canadian Art Museum Directors Organization (CAMDO) to discuss proposed changes to the Fee Schedule for 2024 to 2027. The original proposal is available [here](#). It was helpful to hear CAMDO's comments and to receive a follow-up summary of requested changes, so we may make final adjustments from an informed position before our members vote on the proposal. Some items will require further consideration, consultation, and negotiation.

With this in mind, we recommend the following revisions to CARFAC-RAAV's original proposal:

1) Duration of coverage:

CAMDO agreed with the proposal to increase rates in the Fee Schedule by 8% in 2024 and 4% annually from 2025 to 2027. However, they noted that many galleries program exhibitions longer than 3 months. For various reasons, we do not agree with extending the 3-month rate to exhibitions that are 4 months in duration, but we do agree with discounted and simplified ways to calculate rates for longer exhibitions.

In this case, it is recommended that galleries **choose one of the following options** when calculating appropriate fees:

Option A: continue to use the current formula for longer exhibitions ([A.1.1.2](#)), where the royalties are pro-rated on a monthly basis. However, the royalty for each month an exhibition is extended will now be 1/4 of the base rate instead of 1/3.

Or

Option B: apply new discounted rates for shows that are up to 6 months, up to 9 months, or up to 12 months in duration. Rates for shows longer than 12 months may be negotiated, which is not less than the 12-month rate.

Institution	2023 Exhibition up to 3 months	2024 Exhibition up to 3 months	2024 Exhibition up to 6 months	2024 Exhibition up to 9 months	2024 Exhibition up to 12 months
Category III	\$3,602	\$3,890	\$6,000	\$9,000	\$12,000
Category II	\$2,938	\$3,173	\$5,000	\$7,000	\$9,500
Category I	\$2,204	\$2,380	\$3,500	\$5,000	\$7,000

2) Group Exhibitions

The proposal for group shows has been amended as follows:

- Solo = full rate, according to institutional budget category
- 2 artists = each paid 70% of the solo rate
- 3 artists = each paid 50% of the solo rate
- 4 artists = each paid 30% of the solo rate
- 5 artists = each paid 25% of the solo rate
- 6 -10 artists = each paid 20% of the solo rate
- 11 - 15 artists = each paid 17% of the solo rate
- 16 - 29 artists = each paid 15% of the solo rate
- 30 - 50 artists = each paid 12% of the solo rate
- 51+ artists = each paid 10% of the solo rate

3) Permanent Collection Exhibitions

Permanent Collection fees are an important source of income for artists, in part because most works of art are acquired by institutions by donation. Some institutions may prefer to license the use for exhibitions only when/if they install it, while others may favor the convenience of paying a one-time fee, likely at the time of acquisition.

If an artwork is in an institution’s permanent collection and it will be shown on the institution’s premises, we now recommend that permanent collection rates ([A.1.4](#))

apply to temporary and long-term exhibitions, payable each time it is installed, with no time restriction on the installation. Alternatively, institutions may license the right to an unlimited number of installations on their premises for a rate equal to three times the Permanent Collection fee. If the artwork is exhibited by another institution, the regular temporary exhibition fees apply.

Institution	2024 Permanent Collection rate per installation	2024 Permanent Collection rate for unlimited installations on the institution’s premises
Category III	\$389/artwork per installation	\$1,167/artwork
Category II	\$317/artwork per installation	\$951/artwork
Category I	\$238/artwork per installation	\$714/artwork

4) Reproduction rates

The *Copyright Act* includes separate rights for artists to be paid for reproductions and exhibitions. Reproduction fees, including non-commercial uses, are paid by museums around the world, and our rates are similar to industry standards used elsewhere. It can be a significant and much needed source of income for artists.

We do, however, acknowledge it may be helpful to have options so payment may be made on an *à la carte*, as-needed basis, or bundled to allow an institution to acquire various rights with one license and flat fee payment.

Currently [B.3.1](#) and [B.4.1](#) state that if exhibition fees have been paid, a royalty of \$25 per work, per support is recommended for several listed printed and digital uses, such as invitations, banners, website posts, etc. In the case of social media, the royalty of \$25 is a flat fee per artist whose work(s) are used, per platform. It is recommended that this *à la carte* option remain available for those that prefer it, and that a **\$500 flat fee** for all

exhibition-related print and digital reproductions, excluding print publications such as catalogues, also be available as an option.

We will continue to recommend the rates listed in Sections 2 and 3 of the Fee Schedule for other types of uses, for those that prefer an *à la carte option*. We would also consider further discussions about adjustments to those guidelines, as well as working with CAMDO to develop bundled flat rates based on scenarios of common uses by museums.

We recommend in our proposal that images used in online catalogues, archives, or databases ([B.3.3.0](#)) have a limited term of use of five years. It is recommended that if the license has no end date, **the rate is doubled**. While we recommend this new policy to be in place in 2024, we are open to amending it later following further discussion and consultation.

5) Exhibitions with art for sale

Finally, it was noted that new guidelines for fees for exhibitions where art is for sale but is not sold by the end of the show are new, and this may take time to catch on. An education campaign may be required so venues start budgeting for it. Further discussion and consideration of various scenarios may be required so everyone involved understands whether the artist should be paid.