Paying Artists Research
Phase 1 Findings

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The aim of a-n The Artists Information Company and AIR Artists Interaction and Representation is to affirm the value of artists in society and improve artists' status and economic conditions. a-n/AIR regularly undertake a range of research and consultations to ensure that knowledge of visual arts practitioners and the circumstances in which artists practise is current and accurate. This is not only to ensure that the programmes and activities they directly provide for artists are relevant and timely, but also to inform discussions and advocacy with partners, funders, stakeholders and employers.

a-n/AIR commissioned DHA to explore artists' experiences of exhibiting and exhibition practice through an online survey. This is the first element of a larger research study, which includes interviews with exhibition venues and artists to further explore the findings from the survey. This summary offers a brief overview of the main findings from this first phase of the research.

- The majority of artists turnover less than £10k a year from their practice; many earn significant proportions of their income from other activities outside their practice. About half of those surveyed have overheads which include renting a space, and overheads for some artists are a significant part of their turnover.

- Within their practice, artists consider exhibitions to be the most, or amongst the most, important activities for their arts practice. For most artists, exhibitions only account for 25% or less of their income, and were rated (on average) the fourth most important activity to income. Artists felt that the least important reason to exhibit was to earn fees.

- Artists feel that exhibiting is important because it supports them in raising the profile of their work, and in sharing that work with the public. Barriers to exhibiting include the costs of doing so, either because fees are too small/not paid and expenses not covered, or because costs such as direct fees to venues are incurred.

- Many artists report finding it difficult to identify opportunities to exhibit, due to the availability of suitable venues or challenges in accessing opportunities to exhibit. Some artists do turn down offers to exhibit, most commonly because they feel a space is not appropriate for their work.

- Less than a third of respondents had exhibited in a publicly-funded space in the UK in the last three years. Of these, most had exhibited in a gallery, and as part of a group exhibition.

- 71% of artists who had exhibited in a publicly-funded space in the last three years did not receive a fee; almost 60% did not receive reimbursement of expenses. On the whole, artists who did receive a fee were more likely to be reimbursed for expenses (including for transporting/delivering work) and to receive production support from the exhibition venue.

- For those artists who did receive an exhibition fee, over a third of those artists received £200 or less. 58% of artists feel that the fee they received for an exhibition was inadequate.

- Support from exhibition venues is not limited to fees and expenses. Some provide marketing and publicity, advice and support in developing funding applications, and guidance and advice from curators. For some artists, this wider range of support can be as important to the experience of exhibiting as receiving a fee.

Introduction

1. Introduction

In January 2013 a-n The Artists Information Company and AIR Artists Interaction and Representation commissioned dha to undertake the Paying artists research study looking specifically at artists' experiences of exhibiting, with a particular focus on exhibition practice in publicly funded galleries. a-n/AIR regularly undertake a range of research and consultations, providing an evidence base and information point around good practice for the professional visual arts sector and for art education.

The aim of the Paying artists study is to understand what the range of different experiences and practice is, to identify both good and poor practice, and to consider – where possible – what kind of recommendations might be made for sharing and spreading good practice more widely.

The study has three phases:

- An online survey, designed in consultation with members of the AIR council, exploring artists' experiences of exhibition practice;
- A phase of interviews and developing case studies, to be confirmed following responses to this report;
- A final phase of drawing together evidence from across the survey, interviews, case studies and other examples, in order to develop a range of thinking and advocacy materials upon which to base proposals for improved practice.

In developing the survey, it is important to acknowledge W.A.G.E (Working Artists and the Greater Economy) whose strategic work on payment to artists for exhibiting in the USA has guided and informed both the commissioning and the design of this study.

This report presents the findings from the online survey, and considers some of the opportunities for case studies that have emerged from the survey. Some contextual data sources are also used, including a-n's Big Artists' Survey from 2011, nationally available demographic information about the population, and data from a few other key organisational sources, where that data enables us to better understand what the results from the survey mean.

A request for data was made to the Higher Education Statistics Authority (HESA) for a defined cohort of students at all levels taking courses which are particularly relevant to the areas of practice represented through the a-n & AIR membership. This defined cohort gives us a useful proxy measure for demographic characteristics in the likely population of visual artists, against which the findings from the survey can be compared.

Other secondary sources include:

- BOP (2012) Craft in an Age of Change Survey. February 2012.Commissioned by Crafts Council, Creative Scotland, Arts Council of Wales and Craft Northern Ireland
- Jackson and Jordan (2006). Review of the Presentation *of the Contemporary Visual Arts.* Arts Council England
- Scottish Artists Union (2012). SAU Membership Survey 2012. Scottish Artists Union
- Visual Artists Ireland (2013). Advocacy Datasheet #7: Topic: Visual Artists' Payments. Visual Artists Ireland

This introduction offers a brief overview of the design of the survey, and of the response rates for different sections of the survey.

The survey

The Paying Artists Survey ran for two weeks between Friday 22nd February and Monday 11th March 2013. It was circulated through existing communications routes to all a-n artists and AIR membership and also via partners including Artquest, DACS, Engage and Axis to get a broader range of responses.

The survey was split into five sections:

1. **You and your practice:** asking a range of demographic and practice-related questions to enable us to understand the makeup of the respondents, and to explore relationships between different demographic and practice factors and exhibition experiences.

2. **Overall experiences of galleries and exhibition spaces:** questions which explore broad experiences of exhibiting and exhibition practice, as well as barriers to exhibiting.

3. **General exhibition experience:** two questions designed to sift the respondents, by asking them to tell us whether they have ever exhibited in publicly-funded spaces, and whether they have done so in the last three years. Those answering 'no' to either finish the survey at this stage.

4. **Specific experiences of galleries and exhibitions:** specific questions relating to experiences of exhibiting in publicly-funded spaces in the last three years, and specifically looking at fees, expenses and other kinds of support offered by galleries and exhibition spaces.

5. **Next steps and case studies:** an open-ended question which allowed respondents to indicate good or poor experiences, and an invitation to supply contact details for follow-up.

Response Sizes

A sample size of just over 1,000 responded to all the main generic questions on the survey (sections 1 and 2), providing us with a good base size for general attitudes towards exhibitions. Following the two sifting questions, a sample of 261 provided us with detailed experiences of having exhibited in the last three years in a publicly funded space. A significant number of respondents also took the time to supply a case study and/or to supply contact details for follow-up, giving us a good base from which to identify some potential case studies.

Figure 1: Sample sizes by survey section and question

Section	Question	Sample Size
Section 1	Stage of practice, location, disability, gender, ethnicity	1,061
	% income generated by practice, source of income by importance, approximate turnover, rental of workspace, approximate overheads	1,061
Section 2	Importance of exhibiting, reasons for exhibiting, barriers to exhibiting, importance in context of other activities, % income from exhibiting	974
Section 3	Ever exhibited in publicly-funded space	963
	Exhibited in publicly-funded space in the last 3 years	471
Section 4	Which venue, what kind of venue, type of exhibition, fee, expenses, production support, size of fee, duration of exhibition, adequateness of fee, adequateness of expenses reimbursed, other support received	261
Section 5	Case studies	112
	Contact details	94

Source: dha

Findings

2. Findings

2.1 Artists and their practice

The survey asked all respondents to answer a range of questions supplying information about themselves, including key demographic information and information relating to their artistic practice. This information enables us to consider how representative the sample included in this survey are of the wider population of artists, and to understand whether factors which are reflected through other questions in the survey are related either to demographic characteristics, or to key indicators in relation to practice. Where appropriate, commentary in this section raises potential questions for further research, some of which falls outside this study but may be of interest for exploration in the future.

2.1.1 Demographic characteristics of artists

The survey asked respondents to supply a range of demographic information. We have contextualised this data, where possible, using the Big Artists Survey from 2011, broader workforce data and some selected proxy examples from the visual arts higher education institutions, and the crafts sector.

Gender

The data on gender from this sample group (Figure 2) shows a much higher proportion of female artists (70.9%). These responses compare similarly to those of craftspeople to the *Craft in an Age of Change* survey, undertaken by BOP for a range of crafts funders.[1]

Figure 2: Gender

Please tell us whether you are male or female.

Gender	No.	%	Craft in an Age of Change Survey
Male	294	27.7%	31%
Female	752	70.9%	69%
Other	2	0.2%	N/a
Prefer not to say	13	1.2%	N/a

Base: 1,061 *Source: dha & BOP, Craft in an Age of Change*

Women represent almost half of the wider UK workforce (Source: Home Office), demonstrating that this sample group is very different in characteristics from the UK workforce more generally. Data

[1] BOP (2012) *Craft in an Age of Change Survey. February 2012.*Commissioned by Crafts Council, Creative Scotland, Arts Council of Wales and Craft Northern Ireland.

from art colleges and universities is again useful in providing some more relevant comparative figures. The defined cohort data from HESA indicates a broadly similar ratio to that of our survey, with 67% of students taking the courses selected for this proxy measure being female, and 33% male (HESA, 2011). Data from HESA for all students (across all courses) shows a 56% female, 44% male split.

There are, of course, likely to be variances across individual courses and institutions within the defined cohort we have selected as a proxy. Gender admissions data across the University of the Arts London (UAL) colleges indicates a higher proportion of female admissions than our survey data, with an average across the UAL of 73% (in 2012).[2]

The Royal College of Arts consistently has more female entrants to their courses but these figures are still well below the proportion of female artists in our survey sample (e.g. 58.3% of entrants in 2012). This contrasts with the staff profiles for the Royal College of Arts where less than half (46.3%) of all staff are female, an even smaller proportion (42.4%) of academic staff are female and only 33.3% of professorial staff are female.[3]

More widely across the workforce in the visual arts, the Jackson and Jordan review of the visual arts from 2006 considered a range of data from the Institute for Employment Research at the University of Warwick about employment conditions and diversity in the sector.[4] It reported that 75% of the wider workforce in the visual arts at professional levels ('curators, educationalists and administrative staff') were 75%, with '80% of curatorial and educational roles [being] held by women'.[5]

[2] London College of Fashion 86%, London College of Communication 61%, Central Saint Martins College of Arts and Design 71% and Camberwell College of Arts 72% - http://www.arts.ac.uk/diversity/datamonitoringreports

[3] Royal College of Art (2013) *Annual Summary Of Equality Information 2012/13.*

[4] Jackson and Jordan (2006). *Review of the Presentation of the Contemporary Visual Arts.* Arts Council England.

[5] Despite the significant numbers of women in the visual arts workforce, this report also identified an absence of women in the most senior roles.

Location

The geographical spread of respondents in the Paying Artists Survey is almost identical to the earlier Big Artists' Survey (Figure 3); the majority of variations from the earlier Big Artists' Survey sample amount to less than 1%.

Figure 3: Where artists are based in the UK

Where in the UK is your practice mostly based?

Where in the UK artists are based	Paying Artists Survey (base 1,061)	AIR & a-n Big Artists' Survey 2011 (base 1,191)
East Midlands	5.5%	6%
East of England	5.8%	5%
London	19.6%	17%
North East	5.7%	6%
North West	10.7%	10%
Northern Ireland	0.9%	1%
Scotland	5.4%	6%
South East	14.1%	16%
South West	12.8%	14%
Wales	5.0%	5%
West Midlands	6.9%	7%
Yorkshire & Humberside	7.4%	7%

Base: 1,061 *Source: dha & AIR/a-n Big Artists' Survey 2011*

The exceptions to this relative similarity are a +2.6% higher proportion from the London region, a +1.9% higher proportion in the South-East region and +1.2% higher proportion in the South-West region.

Disability

On first glance it appears that disabled artists are under-represented (Figure 4) in this survey sample if the proportion of disabled artists matches the wider workforce.

Figure 4: Disability

Do you consider yourself to be a disabled artist?

Disabled/non-disabled	No.	%	% calculated without those who 'prefer not to say'	Craft in an Age of Change Survey
Disabled	46	4.3%	4.5%	4.1%
Non-disabled	979	92.3%	95.5%	95.9%
Prefer not to say	36	3.4%	N/a	N/a

Base: 1,061 *Source: dha & BOP, Craft in an Age of Change*

There are approximately 6.9 million disabled people of working age in the UK representing around 19% of the total working population. Only half of disabled people of working age are actually in work (50%), compared with 80% of non-disabled people.[6] If our survey respondents were to match the wider UK population you would expect around 10% of the sample to be disabled and a further group of the same size to be 'out-of-work' artists.

However, when looking at a comparison from an overlapping sector (crafts), a similar proportion of disabled crafts practitioners is reported. Data on admissions to universities and art colleges is also able to provide us with some further insight. The defined cohort data from HESA indicates a slightly higher proportion of disabled students, at 6.4% (in comparison with 0.4% of all students) (HESA, 2011).

[6] Disabled Living Foundation's Website 'Key Facts' accessed 24 May 2013 - http://www.dlf.org.uk/content/key-facts

Ethnicity

The findings from the survey suggest that the significant majority of visual artists are white.

Figure 5: Ethnicity, 1

What is your ethnic group?

Ethnicity	No.	%	Craft in an Age of Change Survey
White	948	89.3%	93.4%
Asian/Asian British	7	0.7%	0.7%
Black/African/Caribbean/ Black British	4	0.4%	0.5%
Mixed/Multiple ethnic groups	28	2.6%	0.8%
Other ethnic group	23	2.2%	1.5%
Prefer not to say	51	4.8%	3.2%

Base: 1,061 *Source: dha& BOP, Craft in an Age of Change*

The findings from our survey compare similarly with a recent survey of crafts practitioners, suggesting that they may be broadly representative of the sector. Minority ethnic people currently make up 11% of the UK working-age population. Only 5.9% of our survey sample identified themselves as non-white (Figure 5). Looking at the data from HESA for our defined cohort (removing non-UK students) 85% of students are white; 79% of all students are recorded as being white (HESA, 2011).

Overall, these figures seem to support other sources which note smaller proportions of BME students on creative arts/design courses than on courses such as medicine/dentistry, computer science, law, business and administration studies, mathematical sciences and engineering/technology.[7] They also accord with data on the wider workforce in the visual arts; the Jackson and Jordan report from 2006 reports a workforce which is 93% white.[8]

[7] Connor, Tyers, Modood & Hillage (2004). *Why the difference? A Closer Look at Higher Education Minority Ethnic Students and Graduates*, Research Report 552, Department for Education and Skills, p. 47.
[8] Jackson and Jordan (2006). *Review of the Presentation of the Contemporary Visual Arts.* Arts Council England. p. 85.

2.1.2 Artistic practice

The survey asked respondents to indicate at what stage of practice they would define themselves currently. The comparison of survey samples from the Paying Artists Survey (2013) and the previous Big Artists' Survey (2011) shows a broadly similar breakdown of how artists define themselves between established, mid-career and emerging (Figures 6 and 7).

Figure 6: Artists' self-defined stage of practice, 1

What stage of your practice would you define yourself at?

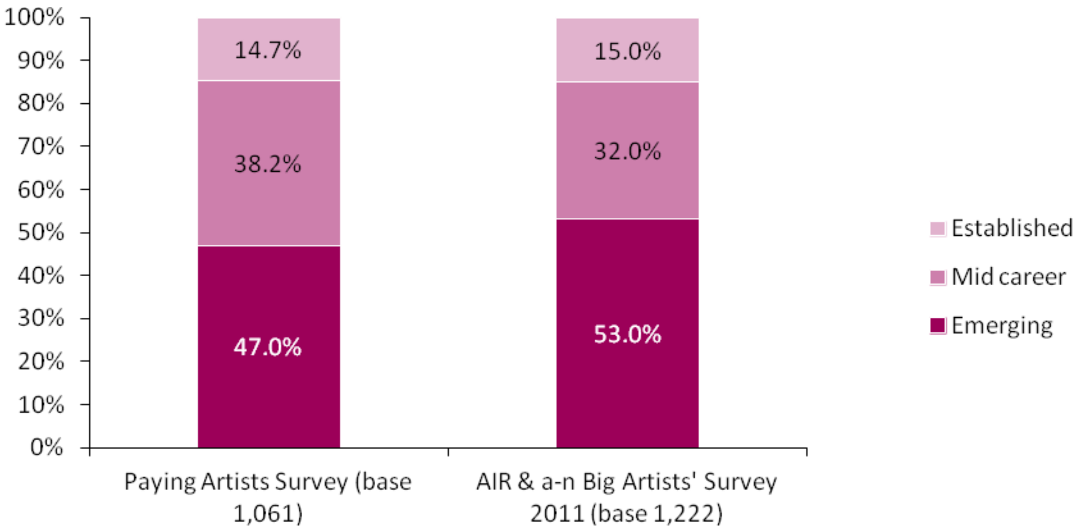
Artists self-defined stage of practice		
	Paying Artists Survey (base 1,061)	AIR & a-n Big Artists' Survey 2011 (base 1,222)
Currently a student	3.4%	n/a
Emerging	45.4%	53%
Mid career	36.9%	32%
Established	14.2%	15%

Base: 1,061 *Source: dha& AIR/a-n Big Survey 2011*

To allow a direct comparison with the Big Artists' Survey, Figure 7 shows these figures with an adjustment in the Paying Artists Survey data to remove those identifying themselves as students. In the Paying Artists Survey there is a smaller percentage (- 6%) of emerging artists when compared to the Big Artists' Survey and an identical rise in mid-career artists (+ 6.2%).

Figure 7: Artists' self-defined stage of practice, 2

What stage of your practice would you define yourself at?



Base: 1,025 *Source: dha& AIR/a-n Big Survey 2011*

The necessity of artists to supplement their earnings in art practice is amply demonstrated in both the Paying Artists Survey from this year, and in the Big Artists' Survey from 2011.

Figure 8: Proportion of income generated by art/craft practice

What proportion of your income is generated by art/craft practice?

Proportion of income generated by art/craft practice		
	Paying Artists Survey (base 1,061)	AIR & a-n Big Artists' Survey 2011 (base 1,191)
0	8.0%	n/a
0-25%	43.3%	57%
26-50%	11.2%	14%
51-75%	8.6%	7%
76-100%	28.9%	22%

Base: 1,061 *Source: dha& AIR/a-n Big Artists' Survey 2011*

In both survey samples over 50% of respondents indicated that their earnings from arts practice adds up to less than 26% of their total income. Just over 71% of artists in our sample generate less than three-quarters of their income from their arts practice. By comparison, only 30% of respondents to the *Craft in an Age of Change* survey reported having a non-craft related income of some variety.[9]

In the Paying Artists Survey the group of artists that indicated over 75% of their income came from their art practice were more likely to enjoy more positive experiences in their relationships with publicly funded exhibition spaces. They are more likely to receive a fee, more likely to judge this fee adequate for their career stage, and more likely to receive production support and the reimbursement of their exhibition expenses.

For the following question, respondents were asked to rank the importance of different activities to their income. The lower the ranking scores indicated in Figures 9 and 10 the more importance artists attach to these activities as income generators. With a ranking score of 2.7, commissions are the most important income generators for this group of artists with research (5.6) being the least important. Against each activity the percentage of those respondents indicating that the activity is not applicable to them is also shown.

Figure 9: Importance of activity to income, 1

In which of these areas do you earn your income from your arts practice? Please rank them in order of importance to your income.

	Ranking	% indicating n/a
Commissions	2.7	21%
Teaching	3.3	31%
Sales	3.3	19%
Exhibitions	3.3	20%
Public grants/awards	3.7	46%
Socially-engaged practice/participatory arts	4.0	41%
Residencies/fellowships	4.2	52%
Research	5.6	63%

Base: 1,061 *Source: dha*

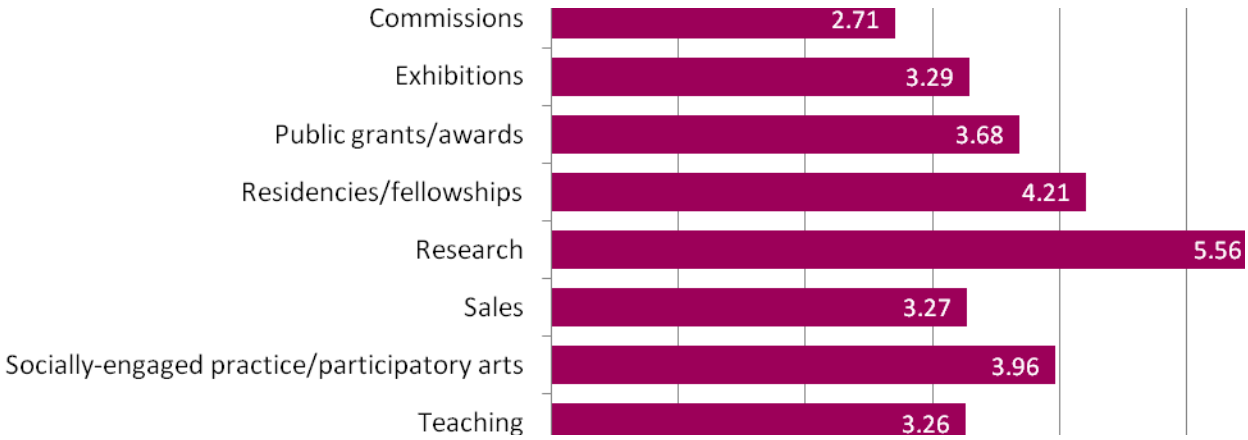
Artists indicated sales, teaching and commissions as their most important three sources of income in their arts practice, both in terms of their first choice and their ranking overall (Figures 9 and 10). The group of artists earning 75%+ of their income from their arts practice score exhibitions slightly lower

[9] BOP (2012) *Craft in an Age of Change Survey. February 2012.*Commissioned by Crafts Council, Creative Scotland, Arts Council of Wales and Craft Northern Ireland.

in their importance ranking (3.6 compared to the 3.29 average). Additionally, this sub-group score ‘socially engaged practice/participatory arts’ (3.45 compared to 3.96 average) and ‘teaching’ (3.07 to 3.26 average) of higher importance than the average.

Figure 10: Importance of activity to income, 2

In which of these areas do you earn your income from your arts practice?



Base: 1,061 *Source: dha*

In the Paying Artist Survey and the Big Survey over 70% of respondents report their arts turnover as less than £10 000; these figures compare remarkably closely (71.9% and 72% respectively). Figures from the *Craft in an Age of Change* survey again provide a useful comparator. For craft practitioners, particularly if they are involved in craft activity beyond making and selling objects, a much smaller proportion of them (37%) generate a turnover of less than £10,000.

Figure 11: Turnover

What was your approximate turnover (related only to your arts practice) in the last financial year?

Approximate turnover related to arts practice	Paying Artists Survey (base 1,061)	AIR & a-n Big Survey 2011 (base 1,191)	Craft in an Age of Change Survey (all respondents)	Craft in an Age of Change Survey (turnover from making and selling objects only)
No income	7.8%	13%	37.1%	54.5%
£1-£10,000	64.1%	59%		
£10,001 - £20,000	16.7%	17%	43.2%	29.2%
£20,001 - £30,000	6.9%	10%	6.8%	5.1%
£30,001 - £40,000	2.2%		5.3%	4.7%
£40,001 - £50,000	0.9%		5.0%	4.1%
£50,001 - £75,000	0.7%			
£75,001 - £100,000	0.4%			
£100,001+	0.4%		2.6%	2.4%

Base: 1,061 *Source: dha, AIR/a-n Big Survey 2011& BOP, Craft in an Age of Change*

Not surprisingly, in our survey sample, the group of artists who earn 75%+ of their income from their arts practice have a much greater proportion that have higher levels of turnover and (at the other end of the scale) they were much less likely to indicate turnover of less than £10,000. For example, approximately just over one third of this sub-group generate under £10,000 of turnover (34.5%) compared to the average of 71.9%. At the other end of the scale, 13.7% of this group generate over £30,000 of turnover compared to the average of 4.6%.

A further comparator is available from the Scottish Artists Union Membership Survey, from 2012. 70% of respondents to the survey indicated that they had an artistic practice turnover of less than £10k (Paying Artists Survey: 72%); 23% had a turnover of between £10-25k (Paying Artists Survey,

£10,001-£30,000: 24%); and 7% had a turnover of more than £25k (Paying Artists Survey, £30,001+: 4.5%).[10]

Over half of the artists we surveyed do not rent studio or workshop space and a further 22% spend less than £100 per month. Given the reported levels of turnover (see Figure 11) this is not surprising, as the reported figures for annual turnover would be difficult to stretch to cover this basic fixed cost. Given that over 70% of artists report a turnover of under £10,000 the figures here closely correlate, even a rental cost of £100 per month for workshops or studios would amount to a fixed cost of over 10% per annum.

Figure 12: Monthly rental costs of workspace

If you rent studio or workshop space, please tell us what your monthly rental costs are, inclusive of rates and services.

<table>
<tr><th colspan="3">Studio or workshop space costs</th></tr>
<tr><th></th><th>Paying Artists Survey (base 1,061)</th><th>AIR & a-n Big Survey 2011 (base 1,191)</th></tr>
<tr><td>I don't rent studio/workshop space</td><td>51.5%</td><td rowspan="2">36%</td></tr>
<tr><td>£0-£100</td><td>21.8%</td></tr>
<tr><td>£101-£200</td><td>17.2%</td><td>37%</td></tr>
<tr><td>£201-£300</td><td>5.0%</td><td>13%</td></tr>
<tr><td>£301-£400</td><td>2.1%</td><td>6%</td></tr>
<tr><td>£401-£500</td><td>0.8%</td><td>3%</td></tr>
<tr><td>£501-£600</td><td>0.5%</td><td>1%</td></tr>
<tr><td>£601-£1,000</td><td>0.7%</td><td rowspan="2">4%</td></tr>
<tr><td>£1,000+</td><td>0.6%</td></tr>
</table>

Base: 1,061 *Source: dha*

[10] Scottish Artists Union (2012). *SAU Membership Survey 2012.* Scottish Artists Union, p. 9.

The majority of artists do report annual overheads, though almost half of respondents reported having overheads of £2,000 or less.

Figure 13: Annual overheads for artistic practice

What is the approximate overall cost (per annum) of overheads for your artistic practice (including studio/workshop, insurances, broadband, telephone, financial/professional advice, publicity/website, bank charges, employee/assistant, etc.)?

Annual Overheads	%
I don't have any significant overheads	4.3%
£0-£1,000	26.0%
£1,001-£2,000	20.7%
£2,001-£3,000	15.9%
£3,001-£4,000	10.7%
£4,001-£5,000	7.6%
£5,001-£10,000	10.7%
£10,001-£20,000	2.9%
£20,000+	1.1%

Base: 1,061 *Source: dha*

2.2 Artists' overall experiences of galleries and exhibition spaces

As with the previous question on the importance of different activities to income, respondents were asked to rank different reasons in terms of their importance in artists' decisions to exhibit. The lower the ranking scores indicated in Figures 14 and 15, the more importance artists attach to these reasons for exhibiting. With a ranking score of 2.0, raising the profile of their work across the arts world is the most important reason for exhibiting for this group of artists. Against each activity the percentage of those respondents indicating that the reason is not applicable to them is also shown.

Figure 14: Importance of exhibiting, 1

Why is exhibiting your work important to your practice? Please rank the following options in order of their importance to you, with 1 being the MOST important. If any of the following options are of ZERO importance please tick the N/A box.

Reasons for exhibiting	Ranking	% indicating n/a
To raise the profile of my work across the visual arts world	2.0	4.1%
To share my work with the public	2.1	3.5%
To sell my work	2.8	9.8%
To gain critical feedback from peers	3.4	8.7%
To earn fees for exhibiting	4.3	26.4%

Base: 974 *Source: dha*

Figure 15: Importance of exhibiting, 2

Why is exhibiting your work important to your practice? Please rank the following options in order of their importance to you, with 1 being the MOST important. If any of the following options are of ZERO importance please tick the N/A box.

Base: 974 *Source: dha*

The most important functions of an exhibition from an artist's perspective are to raise the profile of their work across the visual arts and to provide a vehicle for sharing their work with the public although exhibitions clearly provide a 'shop window' for artists and are an important way to sell their work (Figure 15). Selling more of their art is presumably directly associated with higher profiles in the art world and among the wider public. Significantly here, for artists, the least important reason for exhibiting art is to earn fees from that exhibition. The findings for artists who generate 75%+ of their income from their practice do not significantly deviate from the average.

Figure 16 demonstrates the other reasons artists gave for exhibiting their work.

Figure 16: Other reasons for exhibiting

Reasons for exhibiting	% of respondents mentioning reason
Engage with the public and/or raise awareness of specific issues (e.g. environmental, political)	22.4%
Share my specific discipline with the public	2.8%
Personal wellbeing (e.g. enjoyment, satisfaction)	10.7%
Professional development (e.g. giving me a focus, helping to set deadlines, etc)	29.3%
Engage with/inspire other artists	11.7%
Make a living/build my reputation/CV	17.0%
For a charity	0.9%
Exhibiting allows me to do something I can't do in my own space (e.g. something bigger, space-specific, see multiple pieces of work together)	13.9%

Base: 317 *Source: dha*

Exhibitions provide artists with an opportunity to develop professionally, build their reputation and to create something they can't normally do elsewhere. It is no surprise that artists also derive a sense of personal wellbeing from this process. Just under a quarter (22%) of responses connect closely to sharing their work with the public but artists clearly felt that sharing was too passive a way to describe how their exhibitions related to the public. Engaging the public and/or raising the profile of an issue go beyond 'sharing' and offer a view of the artist seeking to influence society.

Artists were asked to comment on barriers to exhibiting work. They were asked to indicate what the major barriers were from a list (multiple selections were allowed).

Figure 17: Barriers to exhibiting work

What are the barriers to or reasons for not exhibiting your work?

Barriers	%
Not relevant to my artistic practice	7.4%
Not yet at the stage of my career	3.9%
Too expensive	48.5%
Existing gallery spaces are not suitable	15.0%
Lack of production/technical support in possible venues	18.9%
None of the above	26.4%
Other	28.6%

Base: 974 *Source: dha*

Nearly half of artists felt that exhibiting their work is prohibitively expensive. Respondents were also given the opportunity to identify other barriers not listed in the question. A sizeable proportion (44%) of those artists who offered additional comments on this survey question also cited economic barriers to exhibiting (Figure 19). For example:

> 'Whereas exhibiting my work is not always expensive there is often an economic factor which will stop me from exhibiting on occasion […] e.g. taking time off paid money work (non-art work) to make art work, travel to install a show when there are no exhibition fees, and entry fees for open exhibitions (which I cannot afford).'

Figure 18: 'Other' Barriers to exhibiting work

Barriers 'Other Please Specify'	%
Galleries either not interested or not suitable for my work	51%
Personal commitments	3%
Too expensive and/or uneconomic to exhibit my work	44%
Artistic/professional reasons (not ready to exhibit my work yet)	4%
There are better alternatives to gallery exhibitions (digital spaces, my own spaces)	4%

Base: 279 *Source: dha*

Artists also strongly highlighted barriers to exhibiting their work that connect to the 'existing galleries are not suitable'. Over half (51%) of artists who highlighted an additional barrier to participating in exhibitions identified that galleries were either unsuitable for or not interested in their work. This finding illustrates that for a sizable minority of artists there is a mismatch between the art they are producing and the art that galleries are able or willing to include in their exhibitions.

Nearly two thirds of artists (63%) have turned down offers to exhibit their work, predominantly due to the unsuitability of the gallery or venue (40%), the lack of provision of adequate fees or expenses (48%) and time constraints (21%).

Figure 19: Reasons for refusing an offer to exhibit

Have you ever refused an offer to exhibit your work? What were the reasons for refusing an offer?

Reasons for refusing	%
I have never refused an offer	37.0%
The gallery did not offer to pay suitable production costs/expenses	24.1%
Gallery did not offer to pay a fee	16.8%
Gallery did not offer to pay a sufficient fee	7.3%
It was not possible to fit exhibition into my schedule of work	21.1%
The gallery was not suitable to exhibit my work	40.2%
Other	17.1%

Base: 974 *Source: dha*

Findings later in this survey demonstrate that artists rate exhibiting their work as the most important activity for their artistic practice. The decision to refuse an offer to exhibit their work will not therefore be taken lightly.

Similarly to the findings in the above question on 'barriers to exhibiting work' the 'other' reasons for artists turning down offers to exhibit their work revolved around the suitability of the gallery and the economics of exhibiting.

Figure 20: Reasons for refusing an offer to exhibit 'Other Please Specify'

Refusing an Offer - Other Please Specify	%
Economic Reasons	63.3%
Not the right gallery	25.7%
Work not ready	2.4%
I had better alternatives elsewhere	1.8%

Base: 167 *Source: dha*

Nearly two-thirds of artists (63.3%) confirmed the importance of the economics of exhibiting in providing the key reason for turning down offers for exhibitions. A further 25.7% of artists reconfirmed
the extent to which the gallery needed to match the artists' needs for positioning their artwork.

Artists were also asked to reflect upon the value of exhibiting in the context of other activities which they undertake as part of their professional portfolio. As with previous ranking questions, the lower the ranking scores indicated in Figures 21 and 22 below, the more importance artists attach to these activities. With a ranking score of 2.1,'exhibiting my work' is the most important activity for artists.

Figure 21: Importance of exhibiting, in the context of other activities, 1

How important is exhibiting to you as an artist, in the context of other activities which are part of your practice? Please rank the following in order of their importance to you with 1 being the MOST important or tick the N/A box if it doesn't apply.

	Ranking	% indicating n/a
Exhibiting my work	2.1	3.3%
Research	3.5	27.3%
Residencies/Fellowships	3.9	31.0%
Working to commission	4.1	12.0%
Socially-engaged/participatory practice	4.3	26.3%
Teaching	4.7	26.6%
Working with an agent/gallery to sell my work	5.0	27.2%

Base: 974 *Source: dha*

Figure 22: Importance of exhibiting, in the context of other activities, 2

How important is exhibiting to you as an artist, in the context of other activities which are part of your practice? Please rank the following in order of their importance to you with 1 being the MOST important or tick the N/A box if it doesn't apply.

Base: 974 *Source: dha*

When ranking which activities are most important to you as an artist (Figures 21 and 22) the findings vary from the ranking applied to those activities that generate income for an artist. Artists ranked ‘exhibiting their work’ as the most important activity for their art practice by a very significant margin. In terms of importance for generating income ‘exhibitions’ are fourth in order of importance behind teaching, sales and commissions.

Conversely, although hugely important to artists as income generators, teaching, sales and commissions are ranked as the least important activities for their artistic practice (relatively – these three activities are ranked in the bottom four). The rankings for importance to income generation and importance to the artists practice are therefore inversely related.

The relative unimportance of exhibitions for income generation is confirmed by the findings for the following question, asking artists to indicate the percentage of income they receive from exhibitions. Only 6% of artists earn over 50% of their income from exhibiting their work.

Figure 23: Proportion of income from exhibitions

In the last financial year, what percentage of your annual income, from all sources from your art practice, came from exhibition fees and exhibition-related income (such as talks, media interviews)?

% of income from exhibitions	%
0-25%	88.2%
26-50%	5.9%
51-75%	3.5%
76-100%	2.5%

Base: 974 *Source: dha*

2.3 Artists' specific experiences of galleries and exhibition spaces

The following two questions on artist's specific experiences of galleries were used to filter out those artists who have not had an experience of exhibiting their work in the past three years. A list of venues was compiled by a-n, combining galleries and spaces in England, Northern Ireland, Scotland and Wales which had received revenue funding from public sources, including all those with a regularly funded status or equivalent between 2010 and 2013, to reflect the time period referred to in the question.

Figure 24: Exhibited ever in publicly-funded venues

Have you ever exhibited in one or more of the publicly funded venues listed above?

Exhibited in these venues	No.	%
Yes	467	48.5%
No	496	51.5%

Base: 963 *Source: dha*

Figure 25: Exhibited in the last three years in publicly-funded venues

Have you had an exhibition at one of the publicly funded art galleries, museums or festivals listed below in the last 3 years?

Exhibited in the last three years in these venues	No.	%
Yes	296	62.8%
No	175	37.2%

Base: 471 *Source: dha*

The survey lost just over two thirds of respondents with 88% of those left (261 out of the 296) deciding to complete the final section of the survey. The remainder of the questionnaire asked respondents to focus their answers on their last experience of exhibiting in a publicly-funded space.

Respondents who had exhibited in a publicly-funded venue were asked which venue they had exhibited in. There were 261 responses, covering 98 different venues. They were also asked to indicate what kind of venue they had exhibited in.

Figure 26: Type of venue

What kind of venue were you exhibiting in, in your last exhibition?

Type of venue	%
A publicly-subsidised festival, Biennial or other event	5.7%
A publicly-subsidised gallery	53.3%
A publicly-subsidised museum	6.1%
A space in a university or college	0.8%
Another publicly-subsidised space	7.3%
Artist-led or alternative space	14.2%
Other (please specify)	12.6%

Base: 261 *Source: dha*

Just over half of the responding artists had exhibited most recently in a publicly-subsidised gallery space, with artist-led or alternative spaces also being important venues.

Respondents were asked to indicate whether their most recent exhibition had been a solo or a group exhibition.

Figure 27: Type of exhibition

Was your last exhibition a solo or a group exhibition?

Type of exhibition	%
Large group exhibition (6 or more artists)	46.0%
Small group exhibition (2-5 artists)	26.1%
Solo exhibition	28.0%

Base: 261 *Source: dha*

There is a substantial gender difference in the responses for the above question; nearly double the proportion of male respondents reported their last exhibition was a solo exhibition (41.8%) compared to just 22.1% of female artists.

When asked, less than one third of artists (29%) indicated that they had received a fee for exhibiting their work. Given the investments of time, resources and effort that are associated with exhibiting their work, the lack of fee together with these investments amount to real barriers to exhibiting, and that the exhibitions have all been within publicly funded spaces this finding is notable.

Figure 28: Receive a fee
Did you receive a fee for your last exhibition?

Fee	%
Yes	29.1%
No	70.9%

Base: 261 *Source: dha*

A recent survey by Visual Artists Ireland (undertaken in late 2012) looked at 580 exhibition opportunities for artists, of which 80% paid no fee to the artist. 43% of artists in the survey reported that they were asked to 'pay or contribute to the administration costs of their exhibitions'.[11]

Further analysis of the group of artists who reported receiving a fee shows they were also much more likely to receive expenses, production support and transportation and delivery costs. It does not appear to be an either/or context regarding fees and production support/expenses.

Therefore, it appears that the same artists receive both fees and expenses whereas other artists receive neither. It is not therefore a question of some being reimbursed expenses because they earn no fee – if you don't get a fee you are unlikely to get expenses either.

For those artists who earn 75%+ of their income from art, 34% reported that they received an exhibition fee compared to an average of 29%. Surprisingly the group of artists generating between 26-50% of their income from their art practice had the greatest proportion to receive a fee for exhibiting their work (38%).

Those artists with higher levels of annual turnover were also more likely to receive a fee for exhibiting their work. Over a half of artists (55.6%) with a turnover of over £30,000 received a fee for exhibiting their work, nearly double the percentage for the whole survey group (29.7%).

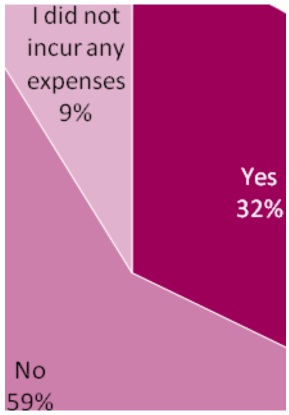
The findings for the sub-groups of artists in the different stages of their careers is unusual as it might be expected that established artists are more likely to earn a fee from their last exhibition; this was not the case. Only 11% of established artists received a fee for their last exhibition compared to 29% for the average and 37% of mid-career artists.
Male artists are also more likely to receive a fee for exhibiting their art; 36.7% of male artists reported receiving a fee compared to just 26% of female artists.

[11] Visual Artists Ireland (2013). *Advocacy Datasheet #7: Topic: Visual Artists' Payments*. Visual Artists Ireland. Accessed online: http://visualartists.ie/advocacy/advocacy-datasheet-7-topic-visual-artists-payments/ [18.06.2013].

The proportion of artists who receive expense payments to cover their costs is similarly just under one third. Given the similar finding for the payment of fees together these findings demonstrate that many artists will find themselves out of pocket when exhibiting their work.

Figure 29: Receive reimbursement of expenses

Did you receive reimbursement of expenses for your work in the exhibition?



Base: 261 *Source: dha*

Again those artists who earn 75%+ of their income from their art practice are more likely to receive a reimbursement of their fees; 40% compared to the average of 32.9%. Similarly to the question on fees, it is the level of turnover rather than the percentage of income generated through art that is a more important indicator for the reimbursement of expenses. Again over half of artists (55.6%) with an annual turnover of over £30,000 are reimbursed for their expenses.

Again the stage of an artist's career seemed to have little bearing on whether they are reimbursed for their exhibition expenses. The group of established artists in the survey are less likely to be reimbursed for their expenses (29.6%) than the average or the mid-career artists (39.5%).

There is a discernible gender difference here too; 38% of male artists were reimbursed for their expenses compared to 29.8% of female artists.

Approximately half of the artists, who required it, received production support for their last exhibition.

Figure 30: Receive production support

Did you receive production support for your work in the exhibition?

Production Support	%
Yes	38.7%
No	39.5%
I did not require significant production support for my last exhibition	21.8%

Base: 261 *Source: dha*

For those artists who earn +75% of their income from their art practice an above average proportion received production support for their exhibition work; 43% compared to an average of 39%. Very surprisingly the group of artists who reported generating between 26-50% of their income from their art practice had the highest proportion that received production support from the exhibition venue, a huge 62%. Annual turnover again had a significant effect on this question. Over half of artists (55.6%) who generated between £30K and £40K in annual turnover receive production support for their exhibition compared to the average of 39%.

Mid-career artists (47%) again fared better in the receipt of exhibition production costs than either emerging (31%) or established artists (33.3%). Throughout these key questions on experiences of recent exhibitions the mid-career group of artists consistently fare better than any other group.

Over one third of artists, who were paid a fee, received less than £200.

Figure 31: Size of fee

How much was the fee which you received for the exhibition? Please do NOT include payment for expenses or production/installation costs.

Size of fee	%
0	70.9%
£0-£200	10.7%
£201-£500	5.0%
£501-£1,000	5.4%
£1,001-£1,500	1.9%
£1,501-£2,000	2.3%
£2,000+	3.8%

Base: 261 *Source: dha*

The group of artists generating +75% of their income from their art practice were less likely than the average artist in the survey to earn fees at the lower end of the fee scales (under £500) and more than double the proportion more likely to earn fees between £1,501-2,000 (5.6% compared to an average of 2.3%). Again it was the established artists who surprisingly fared worst in the size of the fee they received for exhibiting their work; none of this group received over £500 for their last exhibition. In contrast, one in five of the mid-career artist group received over £500 for their last fee.

Artists were asked what the duration of their exhibition was; just over a third exhibited for between a week and one month. Only 15% of respondents had exhibited for longer than 2 months, and 23% for less than one week.

Figure 32: Duration of exhibition

Approximately how long did your last exhibition run for?

Exhibition duration	%
1 day	8.8%
2 days – 1 week	13.8%
1 week – 1 month	34.9%
1 month – 2 months	13.8%
2 months – 3 months	10.7%
More than 3 months	4.2%

Base: 261 *Source: dha*

A sizeable majority of artists are not satisfied with the fee they received for exhibiting their work with 58% reporting that their stage of career should have commanded a higher fee.

Figure 33: Adequate nature of the fee

Given your career stage, experience, your work in preparing for the exhibition and the benefit to the exhibition venue, do you feel the fee you received for your last exhibition was adequate?

Fee Adequateness	%
Yes	41.8%
No	58.2%

Base: 261 *Source: dha*

For those artists generating +75% of their income from their arts practice a slightly above average proportion of this group reported that their exhibition fees were adequate given the stage of their career; 46% compared to an average of 41.8%. The group who identified themselves as an established artist are the most dissatisfied with the adequacy of the exhibition fee they received. This is more intuitive than the other findings for the established group of artists; the longevity of their career reinforces the inadequacy and dissatisfaction with their fee.

Artists were also asked to reflect upon the nature of different kinds of expenses reimbursement, where it had taken place.

Figure 34: Adequate nature of expenses reimbursement, delivery and transport

To what extent did any reimbursement of expenses cover the costs of transporting and delivering your work to the exhibition venue?

Expenses reimbursement , delivery and transport	%
All of my delivery/transportation expenses were covered	21.1%
I did not have any delivery/transportation expenses	18.4%
No delivery/transportation expenses were covered	49.0%
Some of my delivery/transportation expenses were covered	11.5%

Base: 261 *Source: dha*

Of those for whom delivery/transportation expenses were necessary, 60% had to cover their own delivery or transportation expenses.

Figure 35: Adequate nature of expenses reimbursement, installation

To what extent did any reimbursement of expenses cover the costs of installing your work at the exhibition venue (fixtures/display materials, equipment hire, production, etc.)?

Expenses reimbursement , installation	%
All of my installation expenses were covered	5.4%
I did not have any installation expenses	13.0%
I installed my exhibition without help from the venue	11.1%
No installation expenses were covered	13.0%
Some of my installation expenses were covered	8.4%
The venue provided the staff and resources necessary to install the work	49.0%

Base: 261 *Source: dha*

Of those for whom installation help was required, 72% received help: either some or all of their installation expenses were covered, or the venue provided the necessary support to install the work.

Figure 36: Any other expenses

Did you incur any other expenses which were reimbursed wholly or partially?

Other expenses	%
No, there were no other expenses	56.7%
There were other expenses, but they were not reimbursed – please specify	26.4%
Yes	16.9%

Base: 261 *Source: dha*

About 43% of respondents incurred expenses other than installation and delivery/transportation. Of this group, three fifths did not receive any reimbursement.

Respondents were also asked if they received any other form of support from the venue, with a third indicating that they had. Respondents were asked to indicate what kind of support they had received; these responses were then coded.

Figure 37: Any other form of support

Other support	No.	%
Advice and support from staff	19	22.1%
Marketing/promotion	34	39.5%
Installation support	4	4.7%
Production support	5	5.8%
Other	37	43.0%

Base: 86 *Source: dha*

Several respondents reported venues providing advice and support for them to make a Grants for the Arts application to Arts Council England. Individual curators were also singled out, in many cases for providing advice and mentoring, and in a couple of cases putting artists up for the night. Providing space for an artist to use whilst the exhibition was available was important for many. Marketing and PR support was also considered a valuable area of support, though not all respondents felt that the quality of this was as good as it might have been.

Case Studies

3. Case Studies

At the end of the survey, those respondents who had answered questions specifically relating to a recent experience exhibiting in a publicly funded space were asked whether they could offer any particular examples of good or poor experiences of exhibiting in a publicly funded space; the question was open ended, to allow respondents to frame their response in any way they chose. 108 respondents offered a response, 41% of those who had completed all the different elements of the survey, including the section on specific experiences of exhibiting in a publicly-funded space.

Responses to this question were broadly coded, by:

- General experience (positive, negative or mixed)
- Mention of specific types of support, or lack of support (coded either as 'art handling, installation and technical support' or as 'personal and administrative support and mentoring')
- Indicated whether the experience they referred to involved them being paid, poorly paid or not paid at all.

This broad coding allows us to identify some specific clusters within these case study examples offered by respondents. The following analysis looks at these clusters.

3.1 Not paid, but still positive

20 respondents *specifically* mentioned that they were not paid for the exhibition in the example they gave us (independently from their previous responses to questions on fees). Four of these respondents were, however, entirely positive about their overall experience. It is worth just noting the demographics of the group of 20 respondents who specifically mentioned that they were not paid:

- 16 out of 20 were female (80%)
- Two fifths of these respondents were from London
- Half were mid-career artists.

One reason why some respondents remained positive, despite not being paid for their work, is that they all reported receiving positive art handling, installation and technical support from the gallery and also identified positive experiences of personal and administrative support and mentoring. A further quarter of those respondents who indicated that they had not been paid at all, reported both positive and negative experiences.

We can look at the experiences of artists who were not paid a fee using a different approach. An earlier multiple choice question in the survey allowed artists to indicate whether they had or had not been paid a fee in their most recent experience of exhibiting in a publicly-funded gallery. 70 out of the 108 respondents providing case studies (65%) indicated that they had not been paid a fee.[12]

[12] This group accounts for 38% of all those respondents to the survey who indicated that they were not paid a fee in their most recent experience. A slightly higher percentage (50%) of those who were paid a fee in their most recent experience went on to provide case studies in this survey.

Despite not having received a fee, 20 of these 70 respondents offered a positive case study, and a further 16 indicated an experience with both positive and negative elements. As with the previous sub-group, the majority of these respondents had indicated positive experiences of support from the venue, either in relation to art handling, installation and technical support, or in terms of personal and administrative support and mentoring.

Overall, this suggests that there are elements of the exhibition practice by venues (other than practice relating to fees) which significantly affect an artists' experience of exhibiting:

> "The venue and staff were more than excellent. A great experience, but we didn't get paid."

> "Although we did not receive any financial assistance from [gallery] the staff were very helpful during the planning and installation of the show. They provided the space free of charge and their support in kind formed part of an Arts Council application for funds. We shared an opening with the main gallery exhibition and although the technical staffs were under extreme pressure installing the main exhibition they were very helpful and friendly towards us. Publicity via the gallery website was very helpful to us and the gallery interpreters talked to us so they could provide information to visitors and answer questions in an informed manner."

3.2 Paid, but not perfect

Looking at those respondents who had been paid in their most recent experience of exhibiting, 38 of the 108 respondents who supplied a case study (35%) had indicated that they were paid. Looking at the makeup of this sub-group of respondents:

- The majority of the respondents were mid career artists and female (58%) – 7 out of 10.
- 5 of the 12 were based in London (42%).

Of this sub-group, 12 (32%) reported a case study with an overall negative experience. Half reported a negative experience of art handling, installation and technical support from the gallery and more than half had a negative experience of personal and administrative support and mentoring. One particular experience places emphasis on the range of skills and activities an artist may be expected to demonstrate and undertake:

> "My current project has a [amount] fee for which I am now being asked to do everything on: further fundraising, paying for print, admin, press, curating and equipment hire and distribution of other artists fees, and identifying and pursuing and securing partnerships for the piece, which means fully a devolved fee for me to invest entirely back into their building, archive and profile, so I am in fact working on this project for free for a year. I am artist, arts administrator, press and marketing officer and technician and curator."

3.3 Paid, and well supported

Only a small number of respondents (6) indicated in their case study that they had been suitably paid, and that they had positive experiences of both technical and personal support. More widely across the different case studies offered, 16 different galleries from around the country were specifically referred to in these case studies as providing exemplary support for the artist. Examples of good experiences included:

"the [venue] were perfect in every aspect. They showed huge respect and continue to communicate with me about future possibilities; paid for everything to do with my exhibition."

"[venue] is exemplary in offering fees, expenses and technical support."

"[venues] are all brilliant; careful, supportive and attentive. I have received fees from all three on occasion. Even when no fee was paid expenses were covered and one felt one's work was taken very seriously and actively supported and promoted."

3.4 Unpaid, and poorly supported

Of the 70 respondents who offered a case study, and had indicated earlier in the questionnaire that they had not been paid a fee for their most recent experience exhibiting in a publicly-funded gallery, 18 reported negative or mixed experiences of support for art handling, installation and technical support, and 20 reported negative or mixed experiences of support for personal and administrative support and mentoring.

In total, 25 respondents reported poor experiences of either or both types of support. Examples of this kind of experience include:

"An experience of very poor practice at a gallery: no technical support, malfunctioning equipment, no fee."

"Most of my extensive exhibition experience over the last 10 years has been with artist led spaces or projects who have just enough funding for administration costs. Nearly every exhibition has asked me for a participation fee or a share of the weekly rent ... Even the ones where I spent hundreds of hours applying for the space and organising other artists work as well as my own have cost me my share of the rent. There are also transportation costs - many of my paintings are just large enough to need a people carrier... To save money I take my paintings on 2 buses if they are small enough, but it is quite a slog. Every exhibition I am in costs me money as well as time to deliver and collect the work (sometimes I have to take a half day off work to do that) and sometimes invigilation (also time off day job). That is in addition to the money and time creating the work (both of which are quite a lot for my work). I keep making plans to not be in these small shows when they arise, as they are costing me financially and take so much time and energy. But I feel like I need to take every opportunity to show my work, I don't see another way to progress to the next level, to finally "emerge".

Conclusions

4. Conclusions

There has been a good response to the survey, and a good sample size overall, which feels broadly representative of the visual artists population, and can be compared to other available sources. Some of the demographic data raises some interesting questions about whether certain groups of the population find it harder to build a career as a visual artist than others. Our conclusions are grouped according to the main areas of the survey, and with a small section highlighting some key questions thrown up by the survey data.

Artists and their practice

- Many artists earn significant incomes from elsewhere (i.e. not from their arts practice).
- The average turnover from arts practice is relatively low, with the majority of artists earning less than £10k.
- Within their arts practice, commissions, teaching, sales and exhibitions are amongst the most important areas to their income. However, the significant majority of artists only receive 25% or less of their income from exhibiting.
- The mismatch between activities that they considered important for their art and the activities that generated income is worth noting. Exhibitions move from being the fourth most important for income (though there are a cluster of results at second, third and fourth with similar ranking scores) to being first most important to art practice.
- Approximately half of artists have overhead costs which include renting a studio or workshop space. Overheads for some artists can be a significant proportion of their turnover.

Experiences of exhibiting - general

- Exhibiting is important to artists predominantly to allow them to raise the profile of their work, and to share it with the public. In the context of other activities which artists undertake, exhibiting was considered to be the most important activity. However, less than a third of the survey sample has exhibited in a publicly-funded space in the last three years.
- For many artists, the economics of exhibiting are too costly, either because fees are too small or not paid, or because artists have to incur significant costs (including direct fees to galleries) in order to be able to exhibit. In some cases, artists do turn down offers to exhibit because of the costs of doing so.
- The least important reason to exhibit their art is to 'earn fees'.
- Many artists also find it difficult to identify opportunities to exhibit, either because of the availability of suitable venues or because it can be difficult to understand how to access those opportunities. In some cases, artists do turn down offers to exhibit because of the inappropriateness of the space for their work.

Experiences of exhibiting – specific

- Of those artists who had recently exhibited in a publicly-funded space, exhibiting in a gallery and as part of a group were the most common experiences.
- 71% of artists did not receive a fee for their most recent exhibition in a publicly-funded space, and almost 60% did not receive reimbursement of any expenses, suggesting that the majority of artists exhibiting in public spaces do so at their own cost.

- For artists who received a fee for their most recent exhibition in a publicly-funded space:
  - They were much more likely to get reimbursed for expenses too (61.8% compared to just 20% of those who got no fee)
  - Much more likely to receive production support (71.1% vs. 25.4% of the no fee group)
  - Much more likely to receive expenses for transporting/delivering their work to venue (55.3% got some or all costs covered vs. 23.3% of the no fee group)
  - Therefore, it appears that the same artists (in general) receive both fees and expenses – whereas others receive neither. It is not therefore a question of some being reimbursed expenses because they earn no fee – if you don't get a fee you are unlikely to get expenses either.
- Fees for exhibitions are most likely to be under £200; the Scottish Artists Union recommends a day rate of £214 a day. 58% of artists feel that the fee they received is inadequate.
- Areas of additional support supplied by venues including marketing and publicity, advice and support in developing funding applications, and guidance from curators.
- For some artists fees are clearly not the most important indicator of artist satisfaction with a gallery or venue – those without fees sometimes point to the other support that can create a positive experience and a third of those artists who received a fee are not happy particularly if the fee is eaten up by having no support and having to do everything themselves.

Some questions

The findings from this survey raise some interesting questions:

- Less than a third of respondents had exhibited in the last three years in a publicly-funded space, but the majority of artists indicated that exhibiting was very important to them. Is this because:
  - Exhibiting is important, but gaining the opportunity to do so is difficult?
  - The majority of opportunities to exhibit are in non-publicly-funded spaces?

- Whilst more than 70% of artists did not receive a fee for their most recent exhibition in a publicly-funded space, only 58% said that the fee was inadequate given their experience, and the work required in developing the exhibition. Does this mean that artists at a certain stage of their career do not expect remuneration for exhibitions at all?

The next phase of this research will include interviews with artists and with exhibition venues, and will explore these and other relevant questions to enable us to understand some of the issues in greater depth.

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