WAGED DATA

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In October 2019, W.A.G.E. commissioned The Cornell University Survey Research Institute to produce a summary report based on data provided by W.A.G.E. Certified art institutions and collected by W.A.G.E. through its certification program.

How The Data Was Gathered

The data set was assembled from 2 distinct phases of W.A.G.E. Certification's administration:

1) Data gathered manually prior to the program's automation in August, 2017.

2) Data gathered using the platform's automated fee tracking tool after August, 2017.

During the first phase, institutions submitted payment records annually in Excel spreadsheet form. Compliance with the minimum standard was enforced by manually checking each fee against the assigned minimum for every institution, and for each category. The data gathered during this period accounts for 41% or 2,877 of the 6,970 fee payments on record. Of these payments, 455 were made before W.A.G.E. Certification's launch (December 6, 2013 – October 12, 2014). These records were submitted by institutions as proof of having paid fees in order to qualify for certification and were later incorporated into the W.A.G.E. platform as retroactive certifications. The data gathered in the second phase constitutes 59% of the data set and is made up of 4,092 fee payments. These records are largely complete in all categories.

The report addresses the following areas:

- Meeting minimum fee payments: the percentage of time that institutions fell below and/or exceeded the minimum fees, the percentage of time each fee category's minimum was met and/or exceeded.

- Fee amounts: proportion of operating budgets spent on artist fees, trends in fee amounts since the launch of this project, pay ranges for fee categories.

- Annual operating budget analysis: the range of institutions' annual operating budgets, percentage of annual operating budget spent on artist fees, number of programs produced annually.

- Fee categories: most common fee categories by institution TAOE range and institution type, recurring fees received by artists, pay discrepancies in group exhibitions.

- Certification: certification trends since the launch of the project.

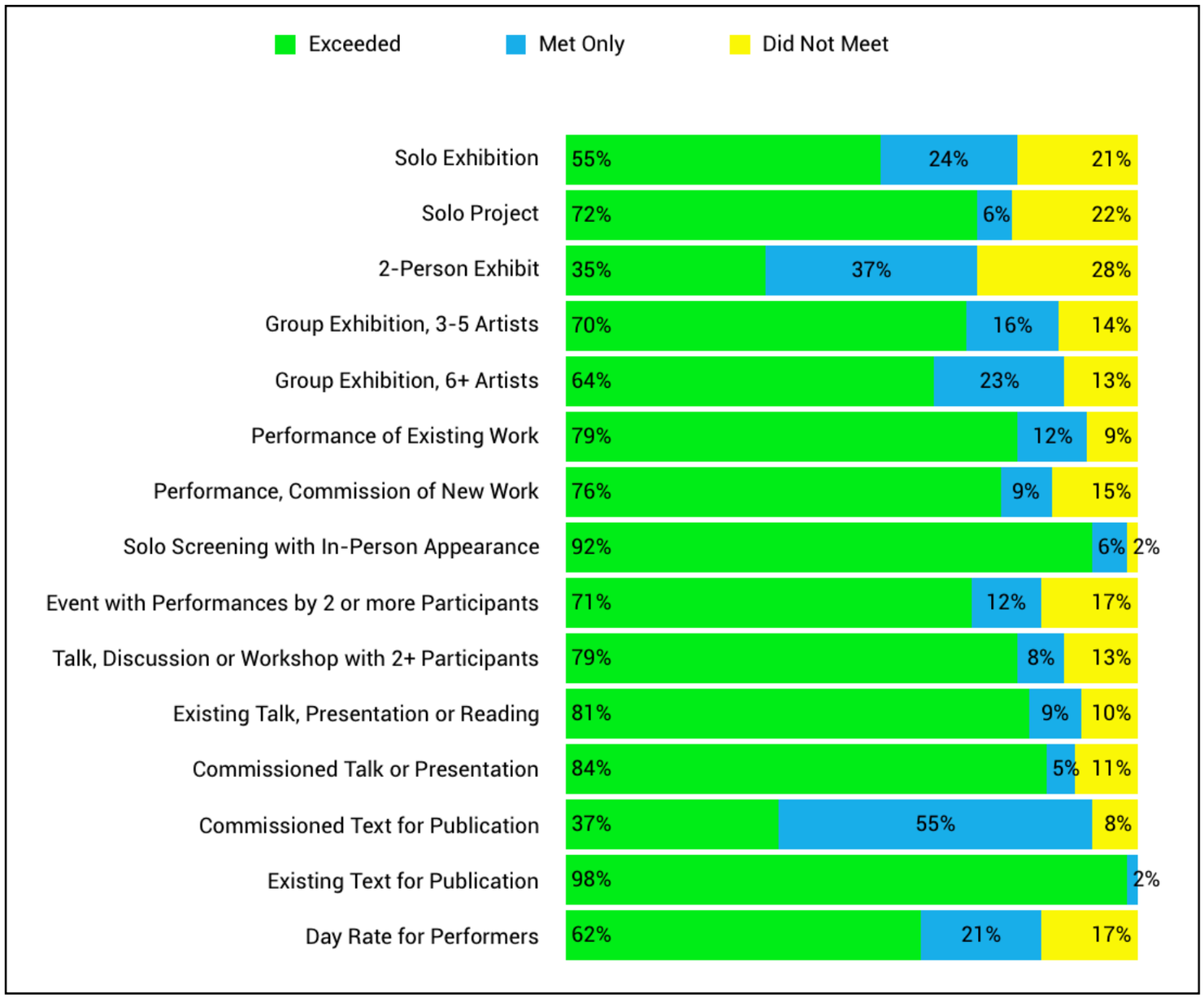
Following the report is an FAQ of relevant data points and graphics authored by W.A.G.E. Please also visit the W.A.G.E. website for a narrative analysis by W.A.G.E. of SRI's findings, as well as a report summary of the data.

1. What proportion of institutions are meeting the minimum fee?

There are 6,398 entries that allow for the analysis of meeting the minimum fee. The missing data exists mainly in the categories that require information on hours per day and word count. During the first 3 years of the program's administration, fee tracking was done manually which resulted in the inconsistent collection of word count and hours in the categories Commissioned Text for Publication, Existing Text for Publication, and Day Rate for Performers.

Of the total 6,398 entries, 15% of payments did not meet the minimum, but 69% exceeded it. Table 1 illustrates the analysis at the fee category level for exceeding, meeting, and not meeting the minimum.

Table 1



What proportion of institutions are meeting the minimum fee? (cont'd)

The majority of payments for all categories either met or exceeded the minimum fee established by W.A.G.E. Table 2 is ordered according to the fee categories that most exceeded the minimum.

Table 2

Fee Category	Exceeded	Met	Did Not Meet
Existing Text for Publication	98%	2%	0%
Solo Screening with In-Person Appearance	92%	6%	2%
Commissioned Talk or Presentation	84%	5%	11%
Existing Talk, Presentation or Reading	81%	9%	10%
Performance of Existing Work	79%	12%	9%
Talk, Discussion or Workshop with 2 or more Participants	79%	8%	13%
Performance, Commission of New Work	76%	9%	15%
Solo Project	72%	6%	22%
Event with Presentations or Performances by 2 or More Participants	71%	12%	17%
Group Exhibition, 3-5 Artists	70%	16%	14%
Group Exhibition, 6+ Artists	65%	23%	13%
Day Rate for Performers	62%	21%	17%
Solo Exhibition	55%	24%	21%
Commissioned Text for Publication	37%	54%	8%
2-Person Exhibition	35%	37%	28%

2. Has the number of fees not meeting the minimum dropped over the years?

Overall, 15% of all recorded fees in the W.A.G.E. data set did not meet the minimum. Only about 3% of these payments occurred prior to the project launch date. However, a noticeable drop in those fees can be seen, particularly since 2017, when the proportion of fees not meeting the minimum dropped to a third of records in the previous year. Table 3 provides a breakdown.

Table 3

Year of Fees Paid	Percent of Fees Falling Below the Minimum
2014 (pre-launch)	26%
2014 (post-launch)	39%
2015	29%
2016	27%
2017	8%
2018	7%
2019	8%

Why would some fee payments *not* meet the minimum standard?

Even though institutions are certified on the basis of meeting the minimum standard, there are several reasons why 15% of payments did not:

- Data gathered prior to the program's automation in August, 2017 was manually processed in Excel spreadsheet form and errors may have been made.
- A reprieve in the provision and calculation of fee payment history was granted to certified institutions for a period of time during 2016/17 to compensate for an extended delay in automating the platform. Fee payment data was collected retroactively in summer 2019. The drop in 2017 of fees not meeting the minimum is due to the program's automation.
- Prior to automation, institutions provided proof of having *already* paid W.A.G.E. fees in order to qualify; W.A.G.E. allowed for flexibility if some fell marginally below the minimum and did not disqualify institutions on that basis.
- Institutions do not lose their certification if they sometimes fall marginally below the minimum, but are encouraged to correct payments when they do.
- There are instances in which W.A.G.E. and certified institutions agree on the use of a fee category for certain programs that don't otherwise fit, and depending on the content, sometimes fees appear to fall below that category's minimum standard.

3. Have fee amounts increased since 2014?

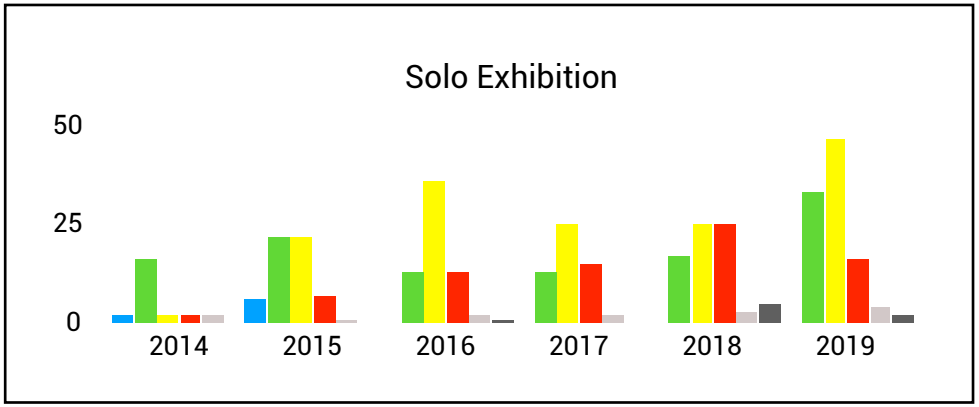
Fee amounts have increased for some categories and remained relatively consistent for others. Notable increases in fee amounts are seen in categories:

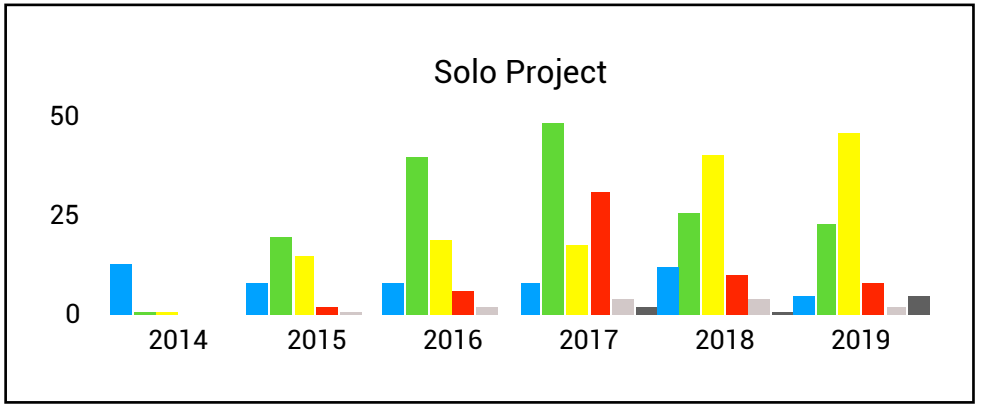
- Commissioned Text for Publication
- Group Exhibition, 3-5 Artists
- Group Exhibition, 6+ Artists
- Performance, Commission of New Work
- Solo Exhibition
- Solo Project
- Talk, Discussion or Workshop with 2 or More Participants

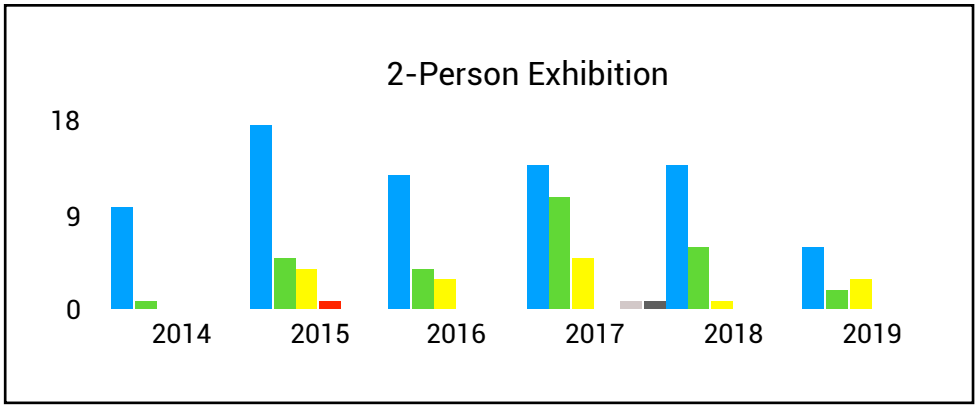
The following charts included in Table 4 provide a breakdown of the number and range in fees paid over time by category. The fees represented include all records of payments made since the launch of the project – including instances where TAOE data was not available. They are grouped by payment ranges, rather than actual amounts.

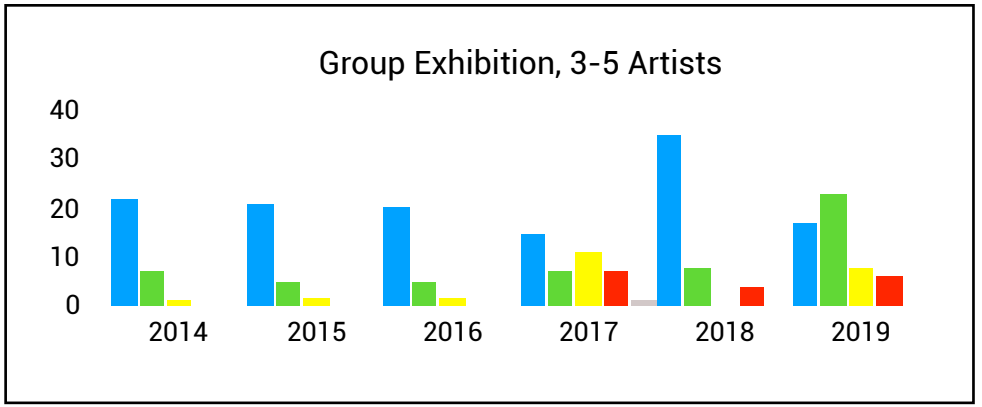
The inconsistent collection of word count and hours in the categories Commissioned Text for Publication, Existing Text for Publication, and Day Rate for Performers before W.A.G.E. Certification was automated in 2017 may have impacted the data in these categories for the years 2014-2017.

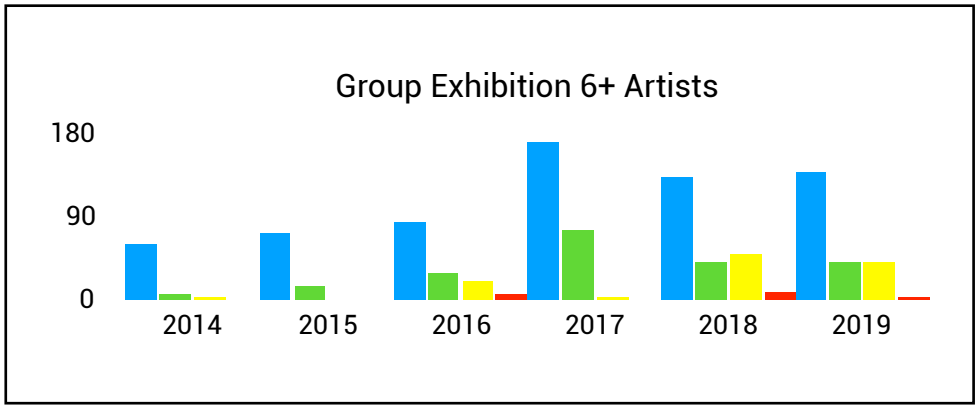
< $500 $500-$1000 $1,000 - $2,000 $2,000 - $5,000 $5,000- $10,000 > $10,000



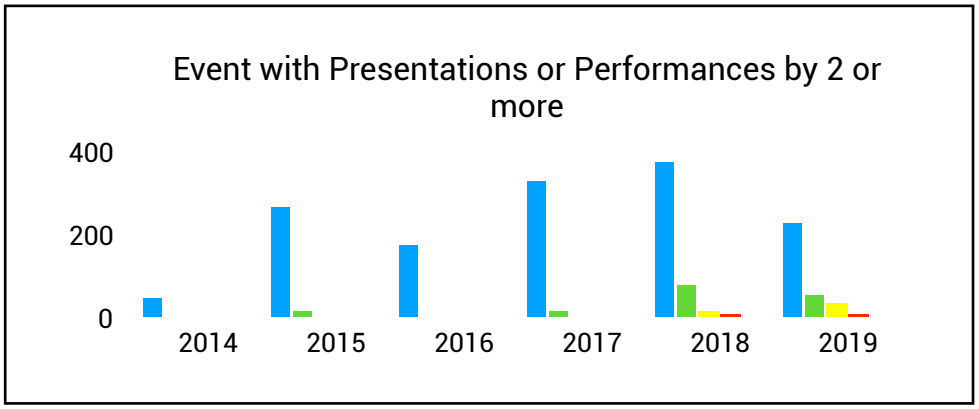


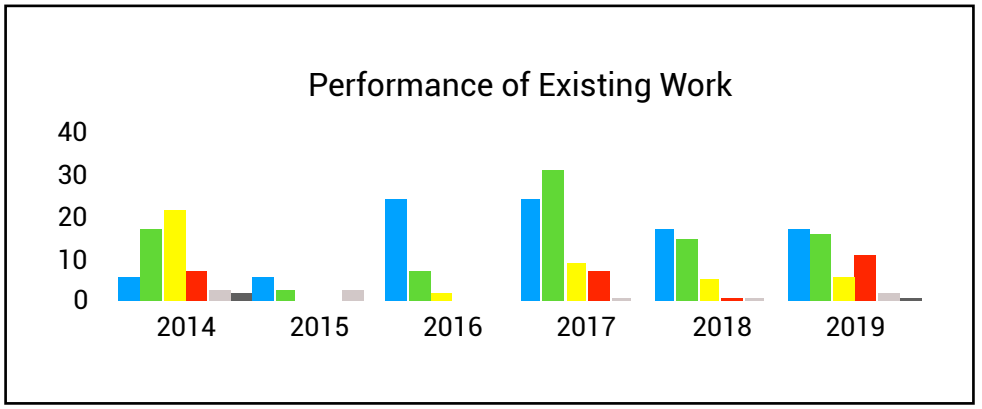


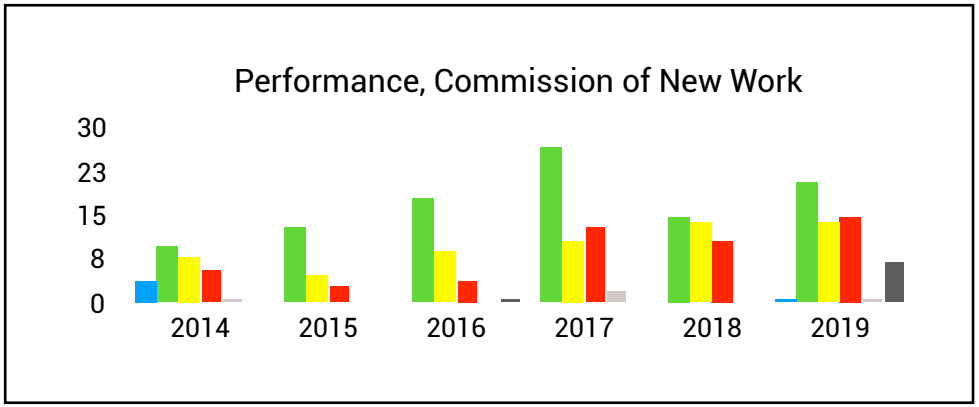


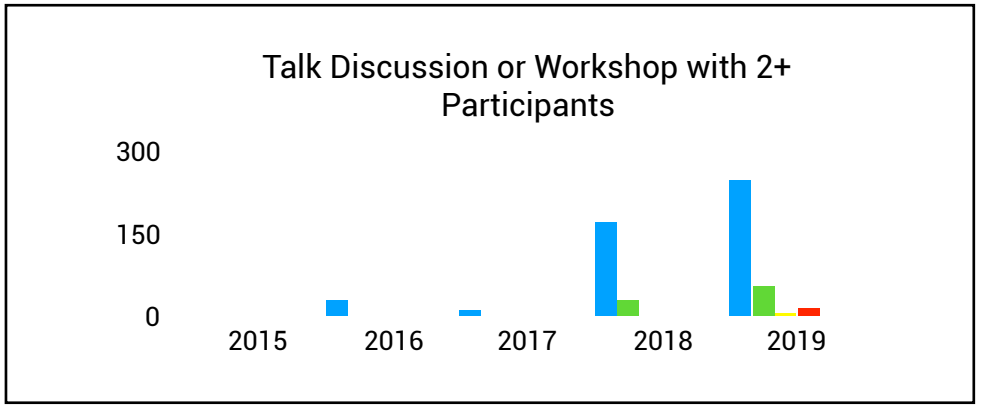


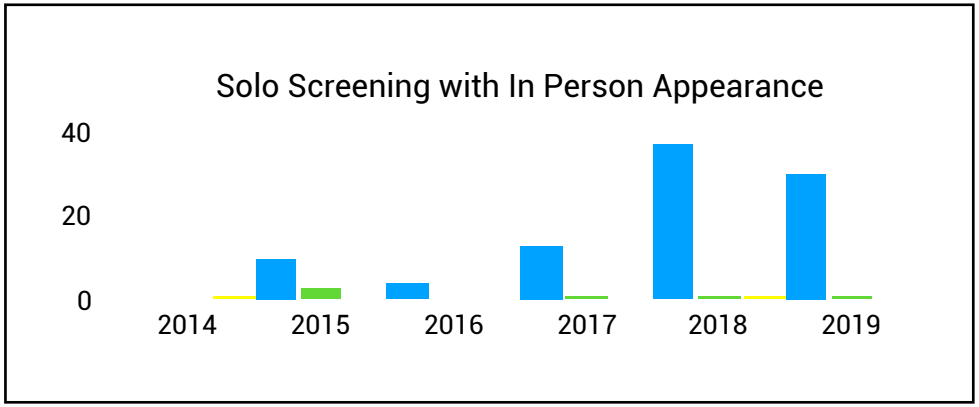
< $500 | $500-$1,000 | $1,000 - $2,000 | $2,000- $5,000 | $5,000- $10,000 | > $10,000



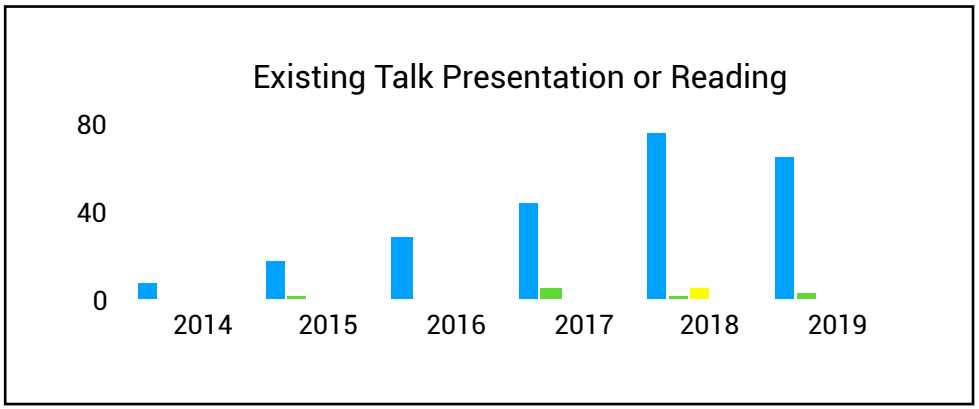


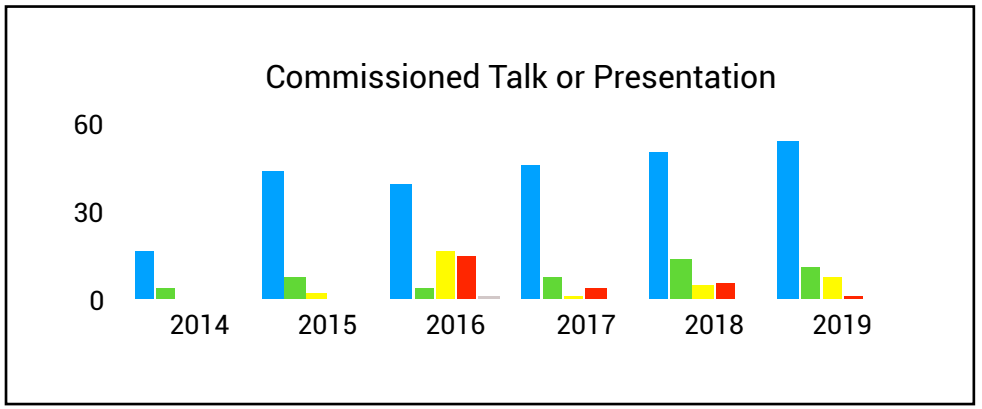


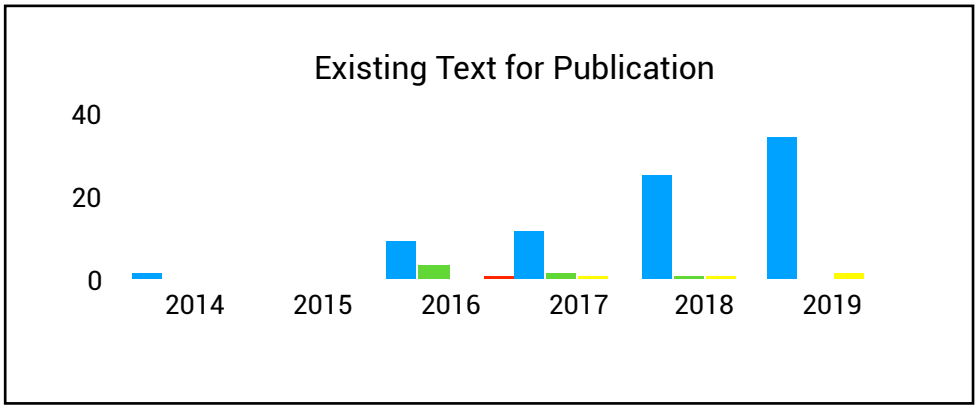


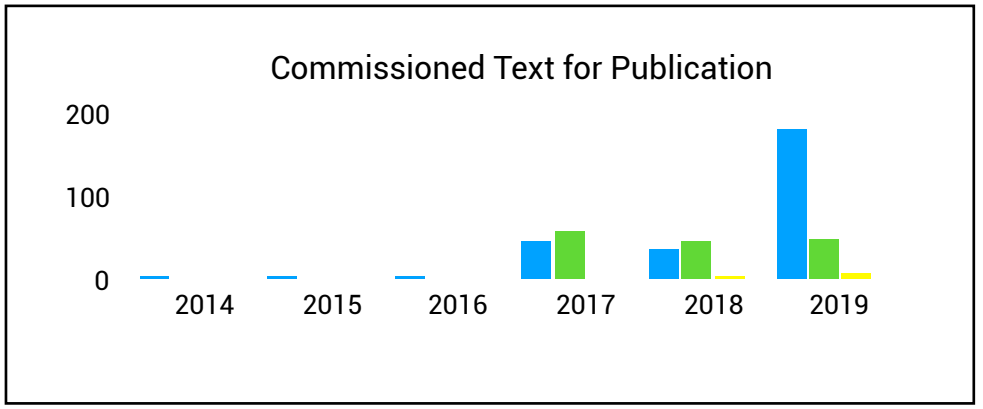


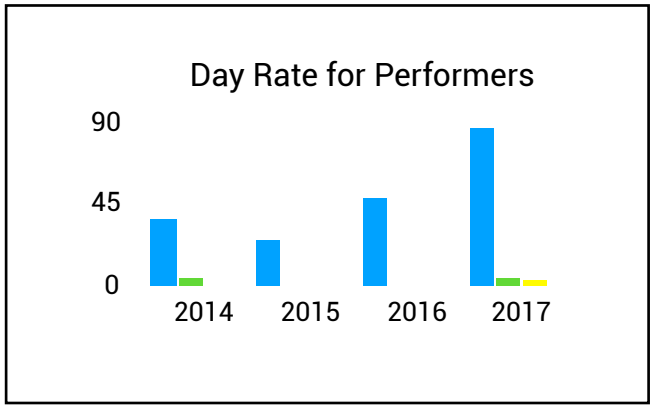
< $500 | $500-$1,000 | $1,000 - $2,000 | $2,000 - $5,000 | $5,000 - $10,000 | > $10,000





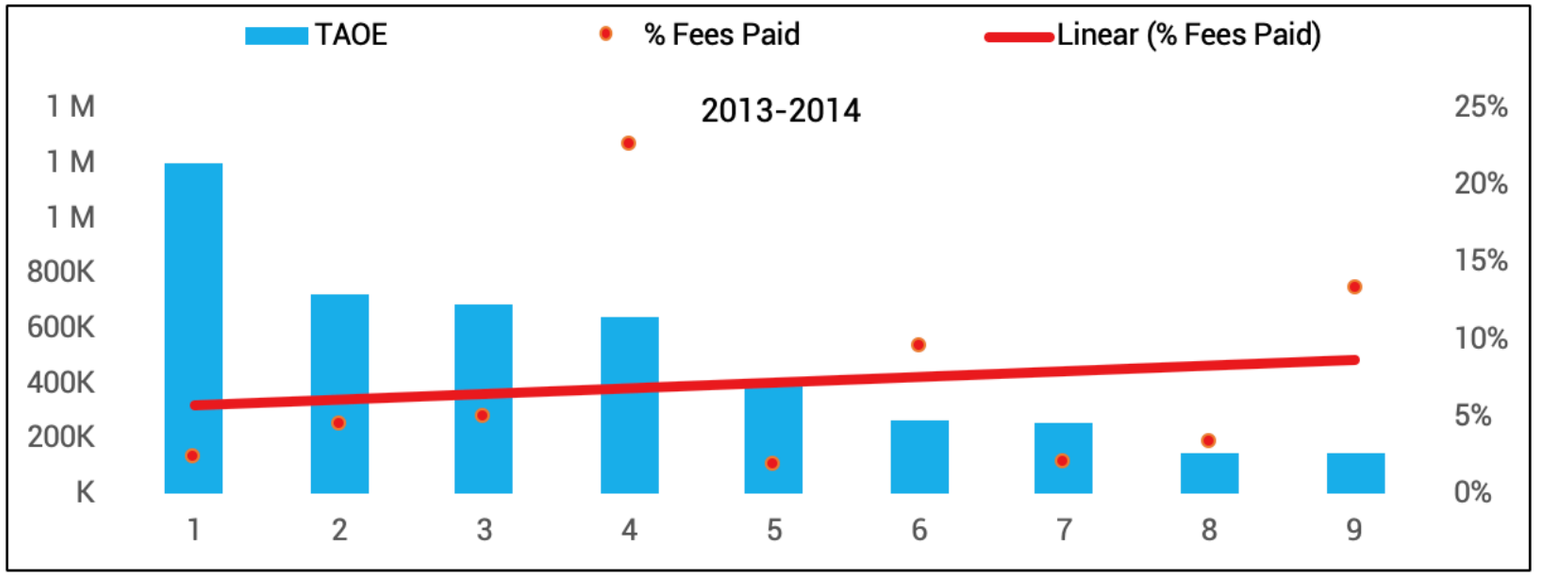


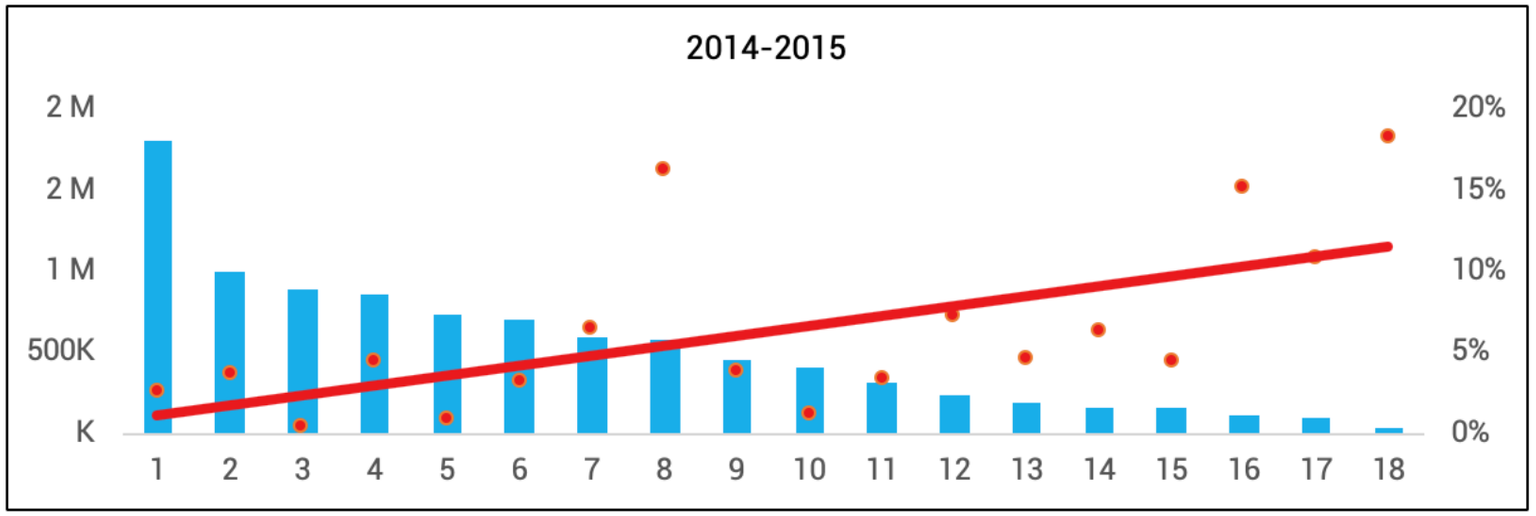




4. Are larger institutions paying more on average than smaller ones?

There appears to be an inverse relationship between institution size (size of operating budget), and the amount spent on artist fees. The amount spent is calculated as a percentage of the total operating budget. This trend is seen across all years in the data available.





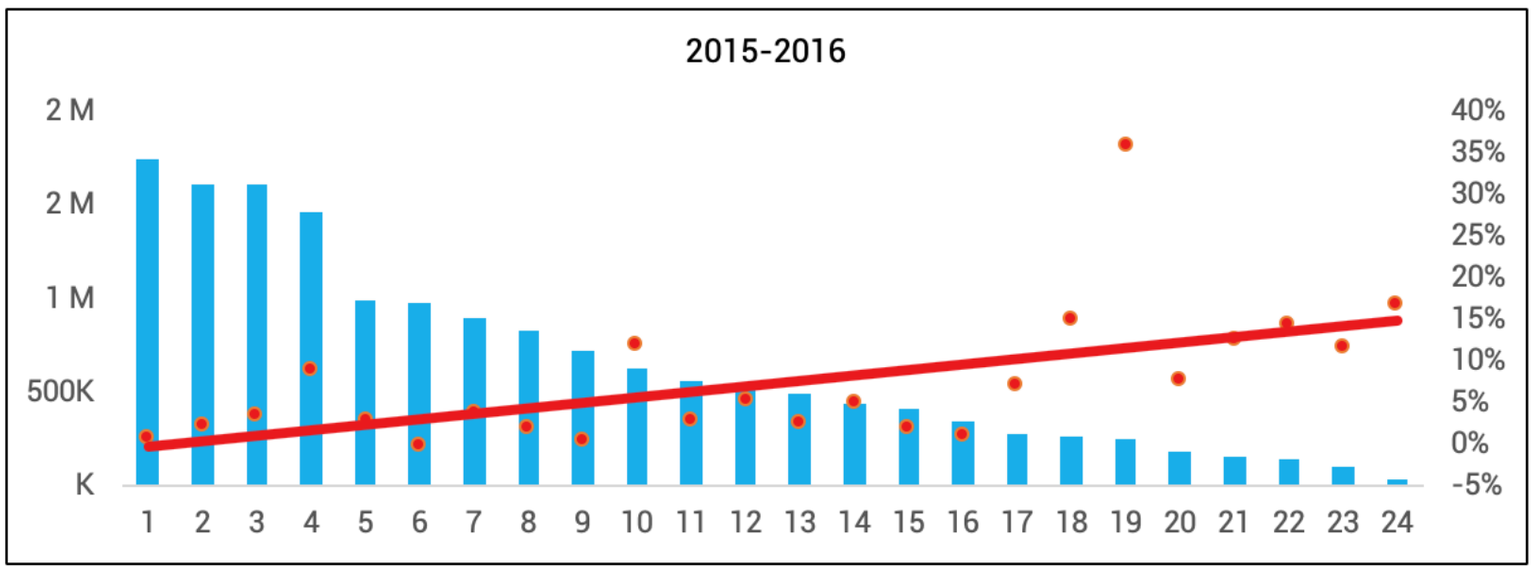


Table 5

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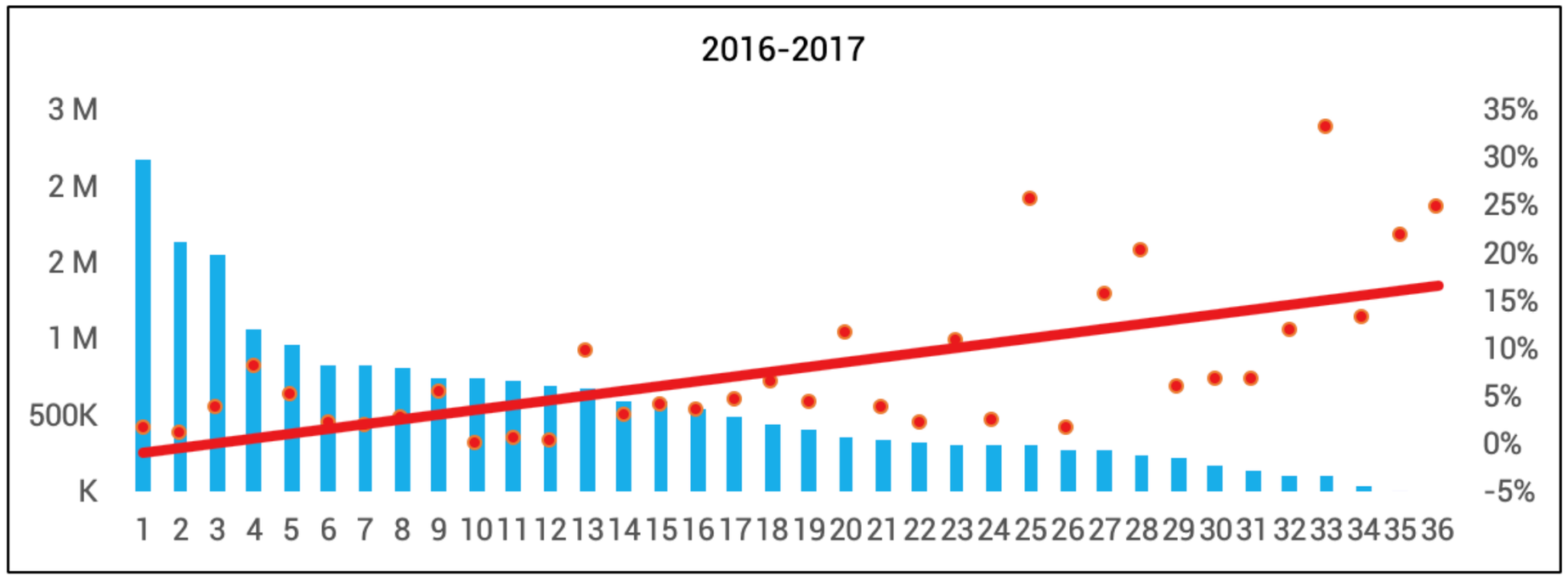

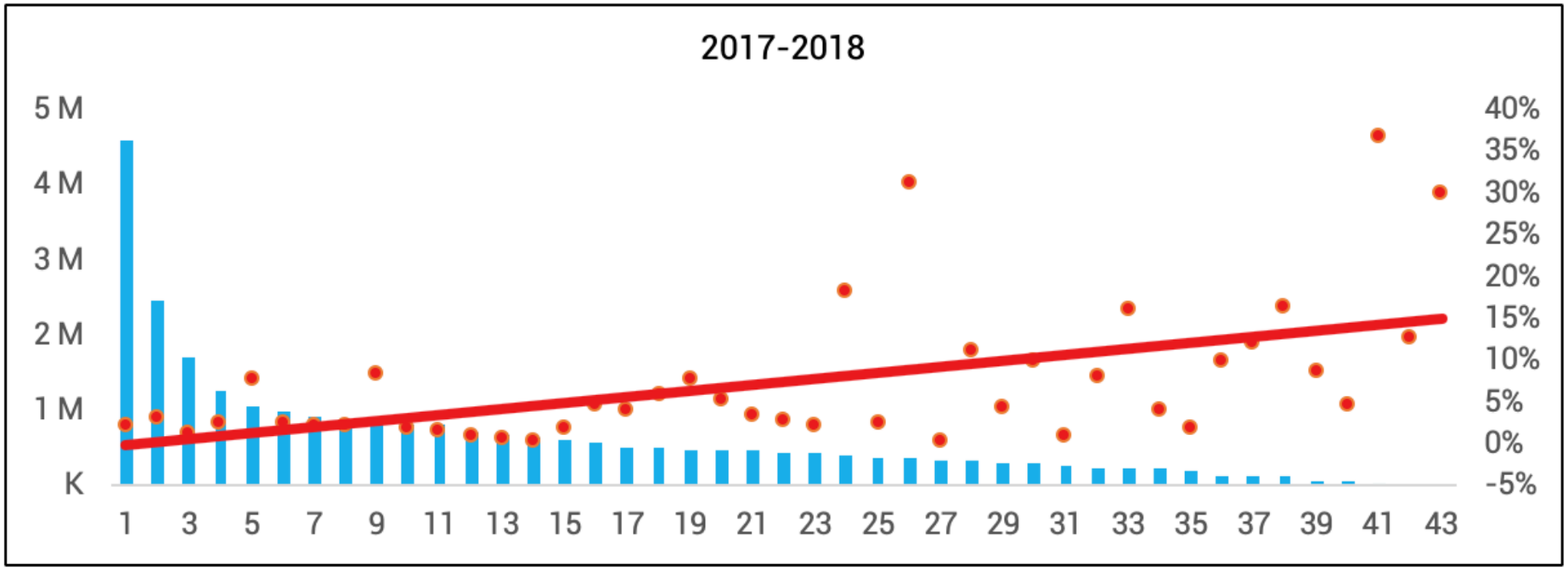

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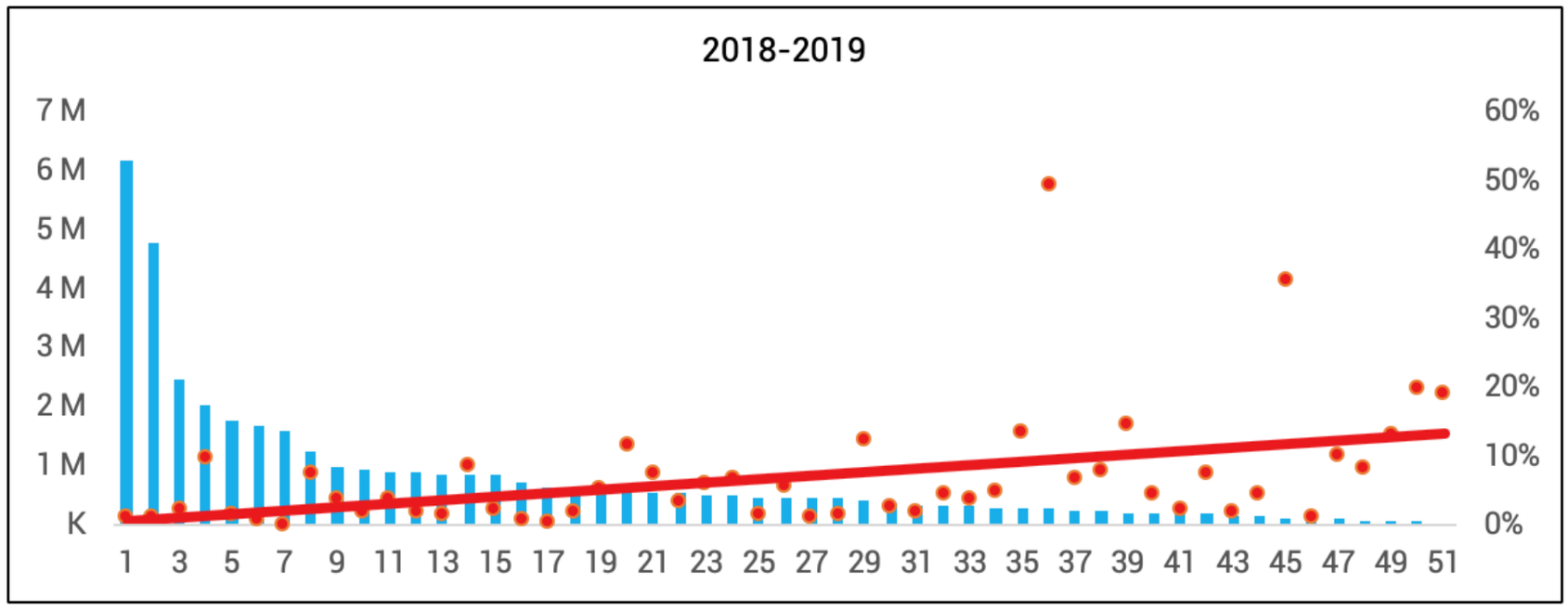
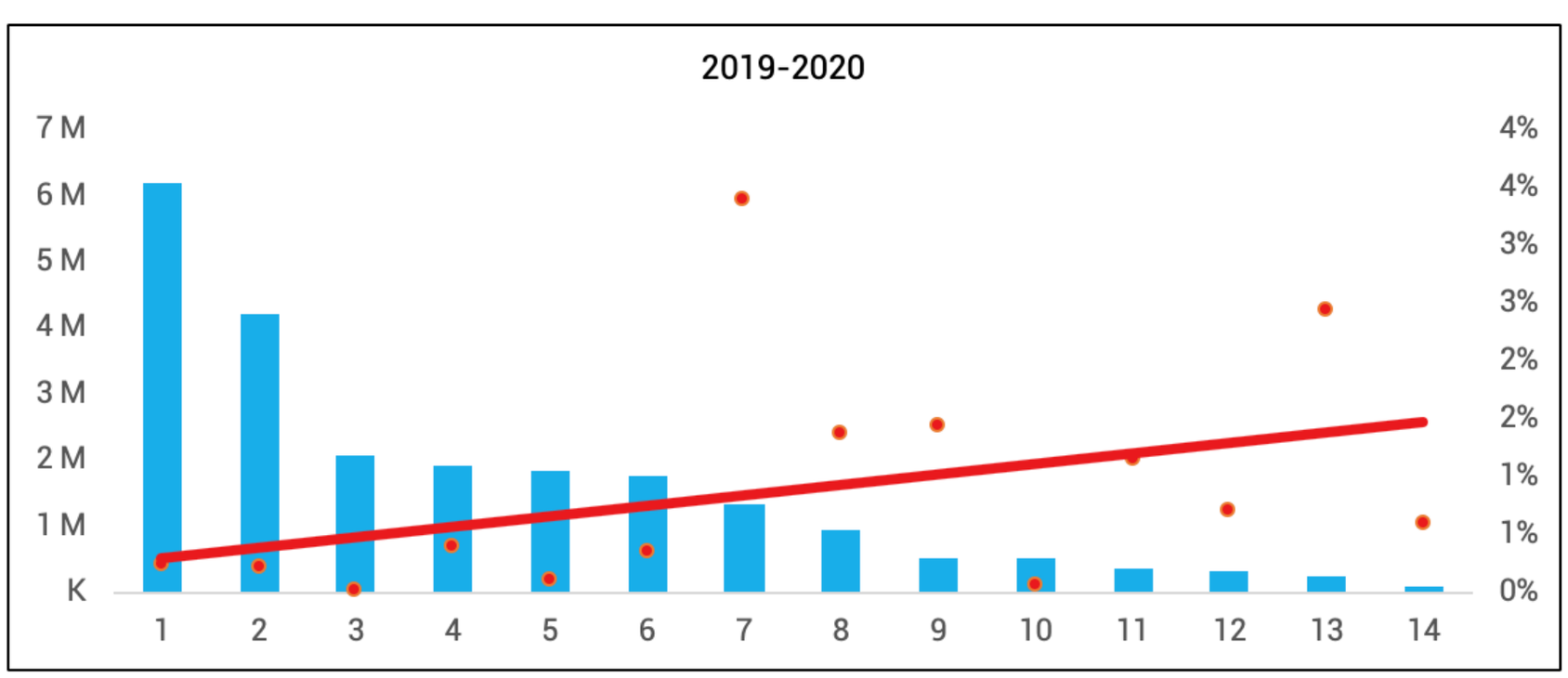




Note: 2019-2020 data is incomplete because the fiscal year is still in progress

Are larger institutions paying more on average than smaller ones? (cont'd)

The majority of institutions have TAOEs that do not exceed $500,000. There are 43 and in total they have produced 3,094 programs. On average, each institution in this category has produced 73 programs. This is the lowest number of programs produced on average, compared to institutions with higher TAOE ranges, yet the total fees paid out by institutions in this category is the highest overall. The total sum of TAOEs for these 43 institutions is $31.5 million and the total sum of fees paid is $2.2 million. On average, smaller institutions have spent 7% of their TAOE on artist fees.

There are 16 institutions with TAOEs in the $500,000 – $1 million range. These institutions produced the second highest number of programs. In total, these institutions produced 2,382 programs, with an average of 146 produced per institution. The total sum of TAOEs for these 16 institutions is $41.5 million and the total sum of fees paid is $1.5 million. On average, these institutions have spent 4% of their TAOE on artist fees.

There are 7 institutions with TAOE's in the $1 million – $5 million range. These institutions produced the third highest number of programs. In total, these institutions produced 1,045 programs, with an average of 160 produced per institution. The total sum of TAOEs for these 7 institutions is $54.5 million and the total sum of fees paid is $1.3 million. On average, these institutions have spent 2% of their TAOE on artist fees.

Finally, the largest institutions in terms of TAOE size, currently or previously certified by W.A.G.E, have a TAOE over $5 million. These 2 institutions produced the lowest number of programs. In total, these institutions produced 335 programs, with an average of 168 produced per institution. The total sum of TAOEs for these 2 institutions is $187.8 million and the total sum of fees paid is slightly under $300,000. On average, these institutions have spent less than 1% of their TAOE on artist fees. This information is summarized in Table 6 on the following page.

Table 6

TAOE Ranges	Number of Institutions	Sum of TAOEs	Sum Fees Paid	% of Sum TAOE, Paid in Fees	Number of Programs	Average Number Programs per Institution
Less than $500,000	43	$31,547,507	$2,261,750	7%	3,161	73
$500,000 - $1million	16	$41,511,406	$1,524,566	4%	2,339	146
$1 - $5 million	7	$54,577,101	$1,352,902	2%	1,125	160
More than $5 million	2	$187,833,109	$277,540	0.15%	337	168

* A note on this analysis: W.A.G.E has certified two smaller entities operating within museums with very large total annual operating expenses: SFMOMA and the Carnegie Museum. The fee schedules of these entities are still determined by the museums' TAOE, but because they produce fewer programs, the total annual payout in fees is significantly smaller than what that of a fully W.A.G.E. Certified museum would be. These are 'partial' certifications made by W.A.G.E. to demonstrate that a large museum could meet W.A.G.E. standards.

5. Which fee categories are most common across all institutions?

The fee category most commonly produced by institutions is Event with Presentations or Performances by 2 or More Participants with nearly 2,000 payments in this category. This is followed by Group Exhibition, 6+ Artists, the only other category with over 1,000 payments made. Table 7 provides a breakdown of the number of payments made for each fee category by institutions at varying TAOE ranges.

Table 8 (next page) provides a breakdown of fees paid for by institution type since the launch of the project in order to determine which categories are most common among the different types of institutions.

Visual Arts Presenting institutions has made the largest number of fee payments recorded in the W.A.G.E. data set with 4,089 recorded payments. The institution type with the lowest number of payments is Residency Program/Service/ Grantmaking/Presenting with 9 recorded payments.

Table 7

Institutions within TAOE Range	< $500K	$500K - $1M	$1M - $5M	> $5M	Total
Solo Exhibition	233	104	55	0	392
Solo Project	219	199	30	1	449
2-Person Exhibit	85	43	1	0	129
Group Exhibition, 3 - 5 Artists	85	103	45	0	233
Group Exhibition, 6+ Artists	495	297	191	33	1016
Performance of Existing Work	123	124	28	0	275
Performance, Commission of New Work	116	94	24	0	234
Solo Screening with In-Person Appearance	71	15	16	0	102
Event with Presentations or Performances by 2 or More Participants	507	864	426	21	1818
Talk Discussion or Workshop with 2 or More Participants	419	118	72	1	610
Existing Talk, Presentation or Reading	128	82	64	0	274
Commissioned Talk or Presentation	168	134	80	1	383
Existing Text for Publication	77	11	0	9	97
Commissioned Text for Publication	286	8	7	223	524
Day Rate for Performers	149	143	86	48	426
Total	3161	2339	1125	337	6962

Table 8

	Solo Exhibition	Solo Project	2-Person Exhibit	Group Exhibition, 3 - 5 Artists	Group Exhibition, 6+ Artists	Performance of Existing Work	Performance, Commission of New Work	Solo Screening with In-Person Appearance	Event with Presentations or Performances by 2 or More Participants	Talk Discussion or Workshop with 2 or More Participants	Existing Talk, Presentation or Reading	Commissioned Talk or Presentation	Existing Text for Publication	Commissioned Text for Publication	Day Rate for Performers	Total
Annual Festival	0	0	0	0	5	1	0	2	0	8	1	0	0	0	9	26
Live Music and Performance	1	2	0	0	0	36	1	0	59	0	3	5	0	0	1	108
Microcinema	0	0	0	0	0	0	0	43	0	6	1	7	0	1	0	58
Publishing Platform	1	37	2	3	19	5	4	1	115	25	8	12	40	275	55	602
Publishing Platform (artist's books)	21	8	12	5	1	0	0	0	3	0	0	0	31	0	0	81
Research Center and Public Forum	0	0	0	0	0	1	0	0	49	14	4	0	0	12	0	80
Residency Program	42	115	2	6	43	39	59	6	155	27	4	26	0	26	0	550
Residency Program/Live Music and Performance	0	9	10	0	0	57	54	2	327	0	4	5	0	0	6	474
Residency Program/Service/Grantmaking	16	1	0	1	0	0	0	0	8	6	0	0	2	12	0	46
Residency Program/Service/Grantmaking/Presenting	0	0	0	0	9	0	0	0	0	0	0	0	0	0	0	9
Residency Program/Visual Arts Presenting	53	4	0	10	6	0	0	0	21	7	2	1	0	8	0	112
Service Organization	9	0	0	0	0	3	0	2	28	27	1	6	0	0	0	76
Service Organization/Grantmaking	0	0	0	0	0	18	2	0	1	13	0	4	0	0	17	55
Visual Arts Presenting	227	271	103	200	641	108	113	45	1011	413	228	268	24	187	250	4089
Visual Arts Presenting (public art)	14	0	0	0	45	0	0	0	0	1	0	0	0	0	0	60
Visual Arts Presenting (quinquennial)	0	0	0	0	33	0	0	0	0	0	0	0	0	0	0	33
Visual Arts Presenting & Service Organization	0	0	0	0	0	0	0	0	0	16	4	33	0	0	59	112
Visual Arts Presenting in Temporary Spaces	1	2	0	0	186	1	1	0	2	36	7	14	0	0	23	273
Visual Arts Presenting Museum	7	0	0	8	28	6	0	1	39	11	7	2	0	3	6	118
Total	392	449	129	233	1016	275	234	102	1818	610	274	383	97	524	426	6962

Which fee categories are most common across all institutions? (cont'd)

The most commonly produced programs are in the Event with Presentations or Performances by 2 or More Participants category, with 26% of all programs recorded in the W.A.G.E. data set in this category. This is followed by 15% of programs falling in the Group Exhibition, 6+ Artists category, and 9% of programs falling in the Talk, Discussion or Workshop with 2 or More Participants category.

The least common fee categories are Solo Screening with In Person Appearance where 1% of all programs fall in this category, 2-Person Exhibit where 2% of programs fall in this category, and Group Exhibition 3-5 Artists where 3% of programs fall in this category.

Table 9

Fee Category	Fee Payments	% Fee Payments
Solo Exhibition	392	6%
Solo Project	449	6%
2 Person Exhibit	129	2%
Group Exhibition 3-5 Artists	233	3%
Group Exhibition 6+ Artists	1016	15%
Performance of Existing Work	275	4%
Performance Commission of New Work	234	3%
Solo Screening with In Person Appearance	102	1%
Event with Presentations or Performances by 2 or More Participants	1818	26%
Talk Discussion or Workshop with 2 or More Participants	610	9%
Existing Talk Presentation or Reading	274	4%
Commissioned Talk or Presentation	383	6%
Existing Text for Publication	97	1%
Commissioned Text for Publication	524	8%
Day Rate for Performers	426	6%
Total	6962	100%

6. What is the payment range for each fee category?

Payment ranges vary significantly by category. Table 10 illustrates this variance, and includes the TAOE range of the institution paying fees at the highest end of the range for each category. The largest variation in payment amount was found in fees for the Performance, Commission of New Work category. The smallest variation in payment amounts was found in fees for a Solo Screening with In-Person Appearance category.

Notably, 10 out of 68 institutions (15%) in the available W.A.G.E. data set have paid out the highest amounts in fees across all categories as seen in the table below. Over half of these institutions have operating budgets under $500,000.

Table 10

Category	Lowest Amount Paid	Highest Amount Paid	TAOE Range
Performance, Commission of New Work	$250	$37,800	$1 - $5 million
Solo Exhibition	$100	$36,200	Under $500,000
2-Person Exhibit	$164	$26,037	Under $500,000
Solo Project	$68	$25,000	$1 - $5 million
Event with Presentations or Performances by 2 or More Participants	$40	$12,830	Under $500,000
Performance of Existing Work	$150	$12,430	$1 - $5 million
Talk, Discussion or Workshop with 2+ Participants	$50	$12,000	$1 - $5 million
Group Exhibition, 3-5 Artists	$50	$7,000	$1 - $5 million
Commissioned Talk or Presentation	$100	$7,000	$1 - $5 million
Existing Talk, Presentation or Reading	$100	$5,000	$500,000 - $1 million
Group Exhibition, 6+ Artists	$100	$5,000	Under $500,000
Day Rate for Performers	$34	$3,000	Under $500,000
Existing Text for Publication	$50	$2,500	Under $500,000
Commissioned Text for Publication	$50	$2,500	Under $500,000
Solo Screening with In-Person Appearance	$100	$1,875	Under $500,000

7. What proportion of artists receive recurring fees from institutions, and for what type of projects?

37% of all payment records are payments made to recurring artists. About 18% of all artists in the data set have received recurring payments. Recurring payments occurred more frequently in some fee categories than others. The table below breaks down recurring payments by fee category. The largest number of recurring payments occurred in programs categorized as Event with Presentations or Performances by 2 or More Participants, with 22% of recurring payments made in that category. Table 11 is sorted in order of highest payment first.

Table 11

Fee Category	Recurring Payments	%
Event with Presentations or Performances by 2 or More Participants	559	22%
Talk, Discussion, or Workshop with 2 or More Participants	360	14%
Group Exhibition, 6+ Artists	295	11%
Commissioned Text for Publication	207	8%
Solo Project	193	8%
Solo Exhibition	181	7%
Day Rate for Performers	160	6%
Commissioned Talk or Presentation	143	6%
Group Exhibition, 3-5 Artists	101	4%
Performance, Commission of New Work	99	4%
Existing Talk, Presentation or Reading	95	4%
Performance of Existing Work	92	4%
Solo Screening with In-Person Appearance	32	1%
Existing Text for Publication	28	1%
2-Person Exhibition	23	1%

8. Are there pay discrepancies for artists in group exhibitions?

This analysis was completed at the group exhibition level, rather than the institution level, because not all institutions paid for group exhibition fees. The data includes 1,245 records of individual artists contributing to exhibitions with 3-5 or 6+ artists. However, some programs were excluded from the analysis because those entries did not include the minimum number of artists per group exhibition, and therefore a comparison based on group exhibition payments would not have been informative. With those entries omitted, the remaining data included in the analysis includes 1,107 individual payment records.

About half of all records for group exhibitions did not include payments for the minimum number of artists in each category (3 artists in the 3-5 category, and 6 artists in the 6+ category). This report cannot determine the reason for what appears to be a shortcoming in the data, but can speculate about the source of this issue: this may be a result of data entry errors, or instances where some artists were not paid and therefore were not entered into the data set.

Group Exhibition, 3-5 Artists

- 78 programs
- 233 individual artists
- 41 programs (53%) had sufficient data (at least three artist fees recorded under any one project)
- 13 programs (32% of 41 programs) had a fee discrepancy among artists contributing to any one project
- Highest pay difference between artists under any one project was $13,600
- Average pay difference between artists where pay discrepancies exist is $2,370
- Range of recurring payments in this fee category: single artist receives 2-4 payments

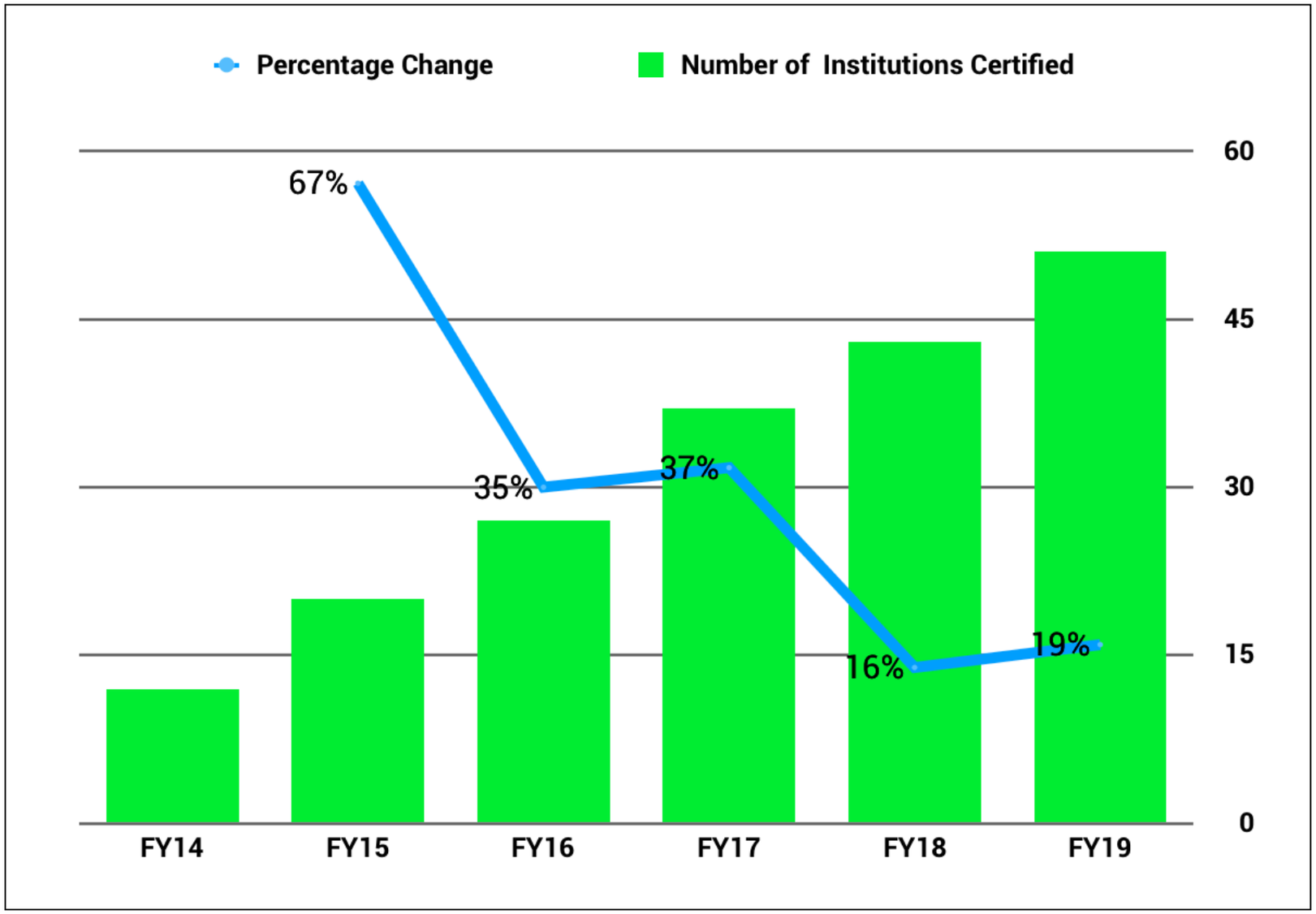
Group Exhibition, 6+ Artists

- 102 programs
- 873 individual artists
- 63 programs (53%) had sufficient data (at least six artist fees recorded under any one project)
- 33 programs (52% of 63 programs) had a fee discrepancy among artists contributing to any one project
- Highest pay difference between artists under any one project was $3,750
- Average pay difference between artists where pay discrepancies exist is $2,370
- Range of recurring payments in this fee category: single artist receives 2-5 payments

9. What are the certification trends?

The number of institutions certified by W.A.G.E. has significantly increased since the beginning of the project in 2014. However, the rate of this increase has slowed over time. After the first year, the number of institutions certified increased by 67%. By the 6th year, the increase in the number of institutions certified was 19%. This analysis does not include institutions certified in FY19-20.

Table 12



- Number of institutions certified for two or more years but did not re-certify in 2018: 6
- Number of new institutions certified in 2018: 12
- Number of institutions certified for two or more years but did not re-certify in 2019: 7
- Number of new institutions certified in 2019: 16

What are the certification trends? (cont'd)

The average time that an institution is certified is 2.5 years. This was calculated from the sum of years each institute has been certified since 2014, excluding certification records for FY19-20 which is still in progress. The range for which institutions have been certified is 1–6 years. This is illustrated in Table 13.

Table 13

Number of Years Certified	Number of Certified Institutions (all records since 2014)
6	7
5	6
4	9
3	11
2	15
1	19

Data Point FAQ

What is the total amount paid out in artist fees? $5,557,516

How many fee payments were there in total? 6,970

How many fee payments were analyzed in the data? 6,839

What is date the range for the fee payments? December 6th, 2013 - November 16th, 2019

What is the range in operating budget size? $12,000 - $93,697,957

How many museums have been certified? 3

How many certificates has W.A.G.E. issued in total? 249

How many institutions have closed? 6

How many institutions opted out after one year of certification? 6

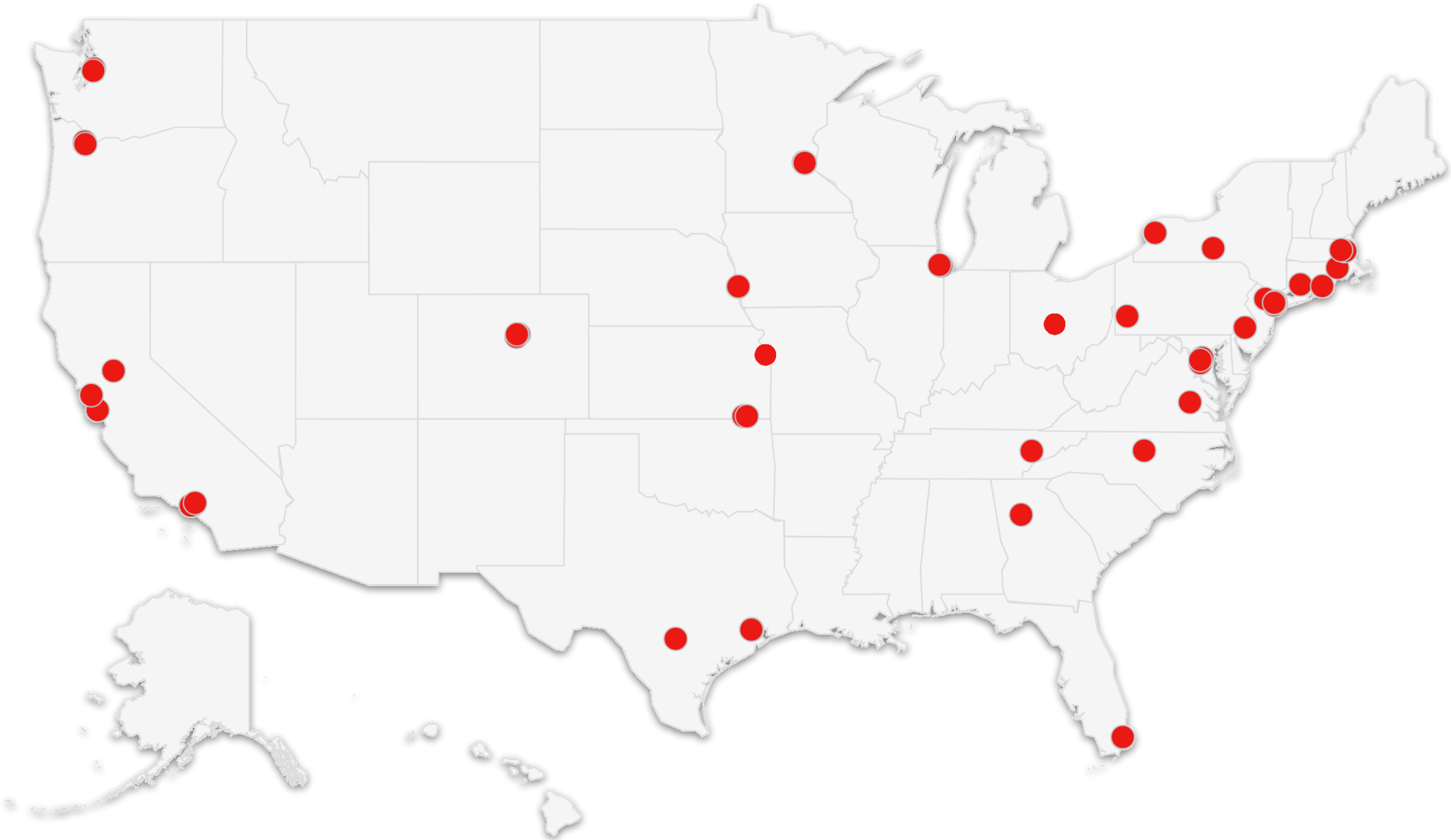
How many institutions have opted out in total? 9

What is the average number of years an institution remains certified? 2.5

How many institutions in total have been certified? 77

In how many different cities? 32

In how many different states? 21



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What kinds of institutions have been certified?

Annual Festival
Live Music and Performance
Microcinema
Publishing Platform
Publishing Platform (Artist's Books)
Research Center and Public Forum
Residency Program
Residency Program/Live Music and Performance
Residency Program/Service/Grantmaking
Residency Program/Service/Grantmaking/Presenting
Residency Program/Visual Arts Presenting
Service Organization
Service Organization/Grantmaking
Visual Arts Presenting
Visual Arts Presenting (Public Art)
Visual Arts Presenting (Quinquennial)
Visual Arts Presenting & Service Organization
Visual Arts Presenting in Temporary Spaces
Visual Arts Presenting Museum

Which institutions have been certified?

1708 Gallery (Richmond, VA)
3Arts, Inc. (Chicago, IL)
Alliance of Artists Communities (Providence, RI)
Art Gym (Portland, OR)
Art League Houston (Houston, TX)
Art Students League of Denver (Denver, CO)
ArtBridge (New York, NY)
Artists Space (New York, NY)
Artspace New Haven (New Haven, CT)
Asia Art Archive in America (New York, NY)
Bas Fisher Invitational (Miami, FL)
Baxter St at the Camera Club of New York (New York, NY)
Black Cube (Denver, CO)
Blank Forms (New York, NY)
Blue Star Contemporary (San Antonio, TX)
BURNAWAY (Atlanta, GA)
c:3initiative (Portland, OR)
Carnegie Int'l 57th ed., 2018 (Pittsburgh, PA)
China Residencies (New York, NY)
Clockshop (Los Angeles, CA)
CUE Art Foundation (New York, NY)
Culture Mill (Saxapahaw, NC)
Culture Push (New York, NY)
Darger HQ (Omaha, NE)
Disjecta (Portland, OR)
DiverseWorks (Houston, TX)
EFA Project Space (New York, NY)
Eyebeam (New York, NY)
FD13 Residency (St Paul, MN)
Franklin Furnace Archive (New York, NY)
Handwerker Gallery (Ithaca, NY)
Happy Family Night Market (New York, NY)
Houston Center for Photography (Houston, TX)
Indexical (Santa Cruz, CA)
Institute of Contemporary Art, University of Pennsylvania (Philadelphia, PA)
ISSUE Project Room (New York, NY)
Jacob Lawrence Gallery (Seattle, WA)
Jonah Boekar (New York, NY)
LAXART (Los Angeles, CA)
Light Industry Cinema Projects, Ltd. (New York, NY)
Locust Projects (Miami, FL)
Loghaven Artist Residency (Knoxville, TN)
Machine Project (Los Angeles, CA)
MassArt Art Museum (Boston, MA)
MINT (Atlanta, GA)
Mizna (Minneapolis, MN)
Neu Kirche (Pittsburgh, PA)
No Longer Empty (New York, NY)
Omaha Creative Institute (Omaha, NE)
Open Source Gallery (New York, NY)
Open Space (San Francisco, CA)
Participant Inc (New York, NY)
Performance Space New York (New York, NY)
Primary Information (New York, NY)
Recess (New York, NY)
River Valley Arts Collective (Hudson Valley, NY)
Rose Art Museum (Waltham, MA)
SF Camerawork (San Francisco, CA)
Side Street Projects (Los Angeles, CA)
Southern Exposure (San Francisco, CA)
Squeaky Wheel Film & Media Art Center (Buffalo, NY)
Swiss Institute / Contemporary Art (New York, NY)
The Artist's Institute (New York, NY)
The Lab (San Francisco, CA)
The Lighthouse Works (Fishers Island, NY)
The New Foundation Seattle (Seattle, WA)
The Soap Factory (Minneapolis, MN)
Threewalls (Chicago, IL)
Transformer (Washington, DC)
Triple Canopy (New York, NY)
University of Maryland Art Gallery (College Park, ML)
Vera List Center (New York, NY)
Verge Center of the Arts (Sacramento, CA)
Washington Project for the Arts (Washington, DC)
Wave Pool (Cincinnati, OH)
Weavers Guild of Minnesota (Minneapolis, MN)
Yale Union (Portland, OR)

What are W.A.G.E.'s 15 Fee Categories?

1. Solo Exhibition
An exhibition focused on a single artist. It may extend across a full floor or a series of spaces or include a series of programs. It may involve existing, new and commissioned work and often involves the presentation of a number of different works and the publication of a catalog. A Solo Exhibition is defined as inclusive of a range of content and services, including some of the categories listed below (performances, programming, screenings).

2. Solo Project
The presentation of commissioned work by a single artist that comprises a single work, body of work or project, and is smaller in scale than a Solo Exhibition.

3. 2-Person Exhibition
An exhibition focused on the work of two artists. This may involve existing, new or commissioned work.

4. Group Exhibition, 3 - 5 Artists
An exhibition focused on the work of three to five artists. This includes works of performance.

5. Group Exhibition, 6+ Artists
An exhibition focused on the work of six or more artists, including a recurring survey exhibition such as a biennial. This includes works of performance.

6. Performance of Existing Work
For each performance of an existing work. Fees in this category are paid to the Contracted Artist. For fees to other performers see "Day Rate for Performers".

7. Performance, Commission of New Work
A new performance work commissioned by a host institution. Fees in this category are paid to the Contracted Artist. Fees to other performers are dispensed under 'Day Rate for Performers'.

8. Solo Screening with In-Person Appearance
The screening of a film or video accompanied by an in-person appearance by the artist. The fee is separate and distinct from any rental fees paid to a film distributor. The continuous screening of a film or video in an exhibition is covered under the exhibition categories listed above. In the case of both single and continuous screening in an exhibition context, institutions are not required to pay an artist fee if a fee is paid to a distributor.

9. Event with Presentations or Performances by 2 or More Participants
A single event with solo presentations or performances by two or more participants. This may include works such as, but not limited, to performances, screenings, or readings.

10. Talk, Discussion, or Workshop with 2 or More Participants
A single event with the simultaneous or shared participation of two or more participants.

11. Existing Talk, Presentation or Reading
The delivery by a single participant of an existing talk or visual presentation of works, or the reading of a text to an audience.

12. Commissioned Talk or Presentation
The delivery by a single participant of a new presentation or talk. Criteria for what constitutes new content must be negotiated between artist and institution.

13. Existing Text for Publication
The reprinting of an existing text in a publication issued by an organization.

14. Commissioned Text for Publication
A new essay or text commissioned for publication by an organization. (Copyright remains with the artist/author: payment of a fee does not render the commission "work for hire.")

15. Day Rate for Performers
Fees paid to performers participating in commissioned and existing performances created by the Contracted Artist. Fees are paid to performers directly by the organization. 'Performers' include all persons who may be understood as performers, whether called Facilitators, Re-performers, Caretakers or other.

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