

ANY PAYMENT

Did you receive any form of payment, compensation or reimbursement for your participation in the exhibition, including the coverage of any expenses?

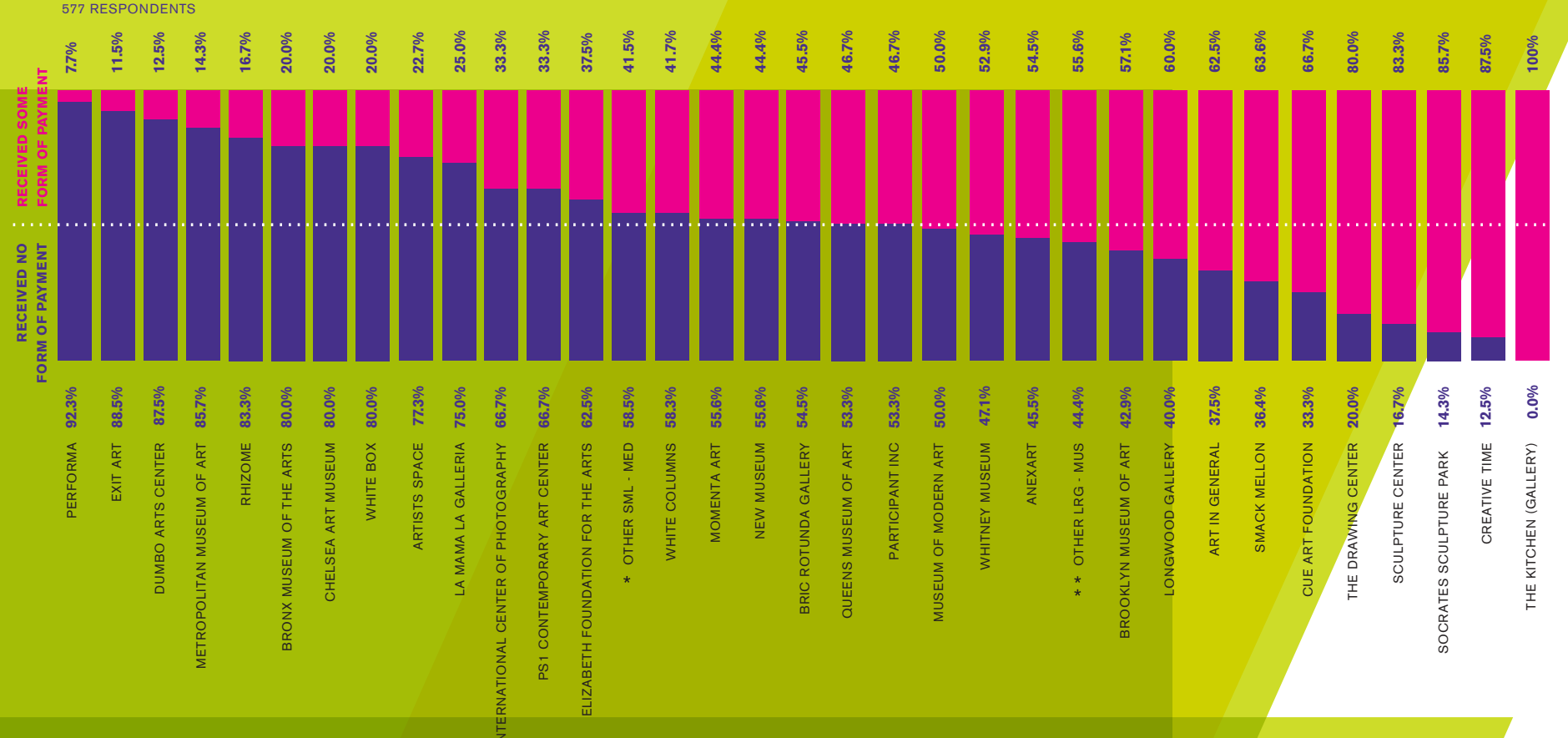
ANY FORM OF PAYMENT
577 RESPONDENTS



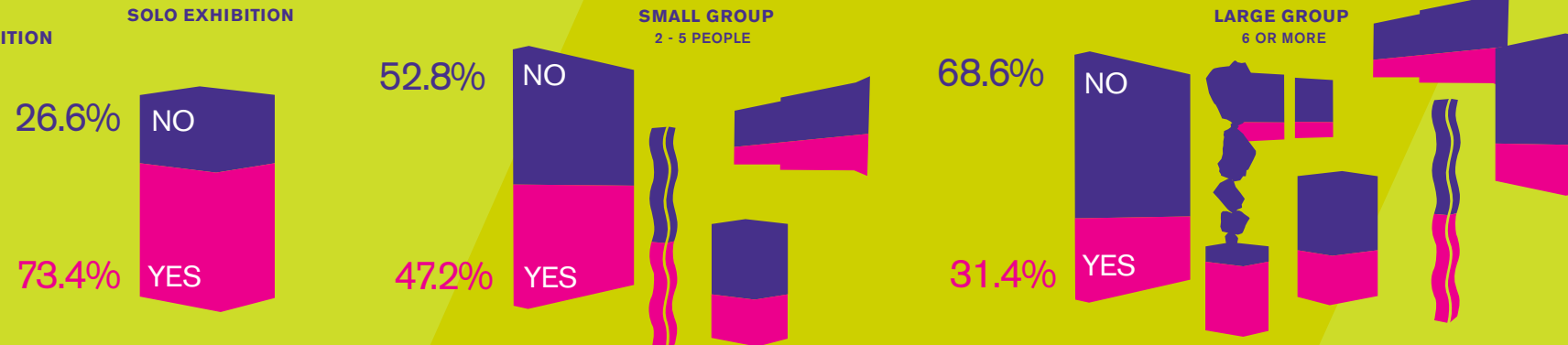
58.4%

41.6%

ANY FORM OF PAYMENT BY ORGANIZATION
577 RESPONDENTS

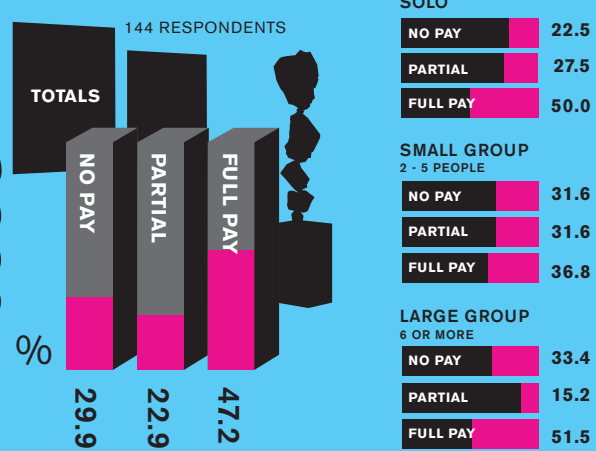


ANY FORM OF PAYMENT BY NUMBER OF ARTISTS IN EXHIBITION
577 RESPONDENTS

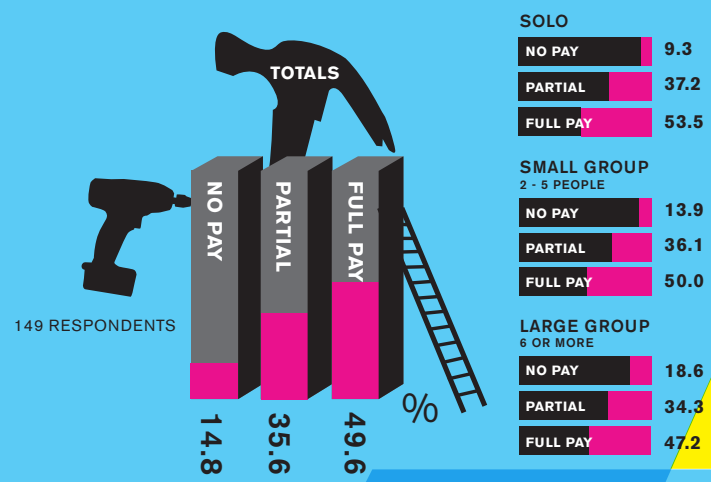


EXHIBITION EXPENSES

SHIPPING
How much of the cost of shipping/transporting the work was paid for by the organization?



INSTALLATION
How much of your installation expenses were covered by the organization?

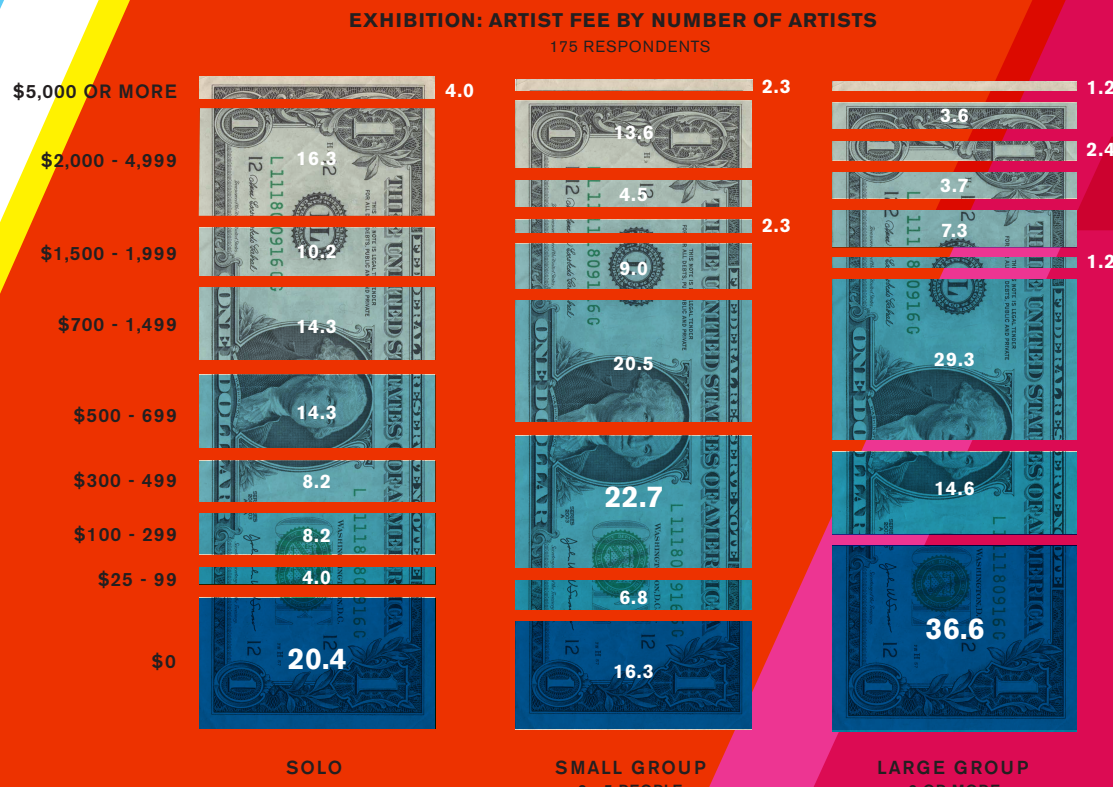


TRAVEL
If you traveled to New York City from out of town, how much of your travel expenses were covered?

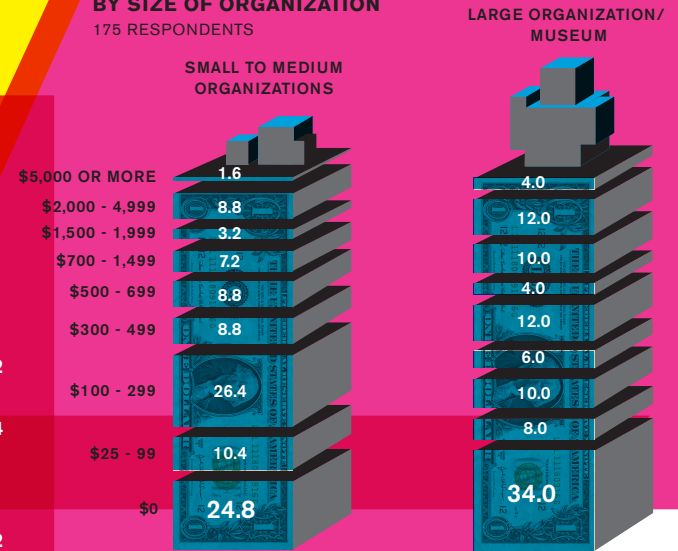


ARTIST FEE

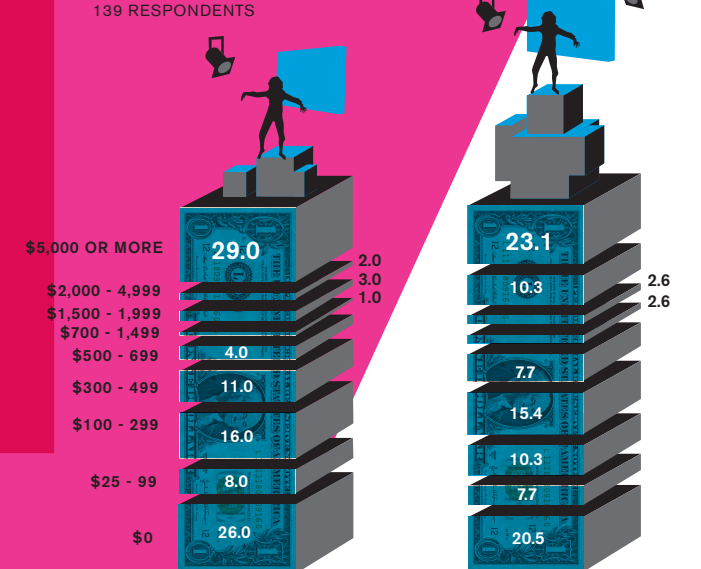
Separate from any shipping, installation or travel expense coverage, how much was the artist fee or honorarium you received?



EXHIBITION: ARTIST FEE BY SIZE OF ORGANIZATION
175 RESPONDENTS

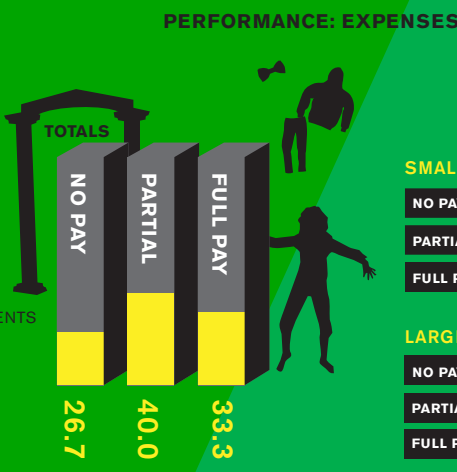


PERFORMANCE, LECTURE OR SCREENING: ARTISTS FEE BY SIZE OF ORGANIZATION
139 RESPONDENTS

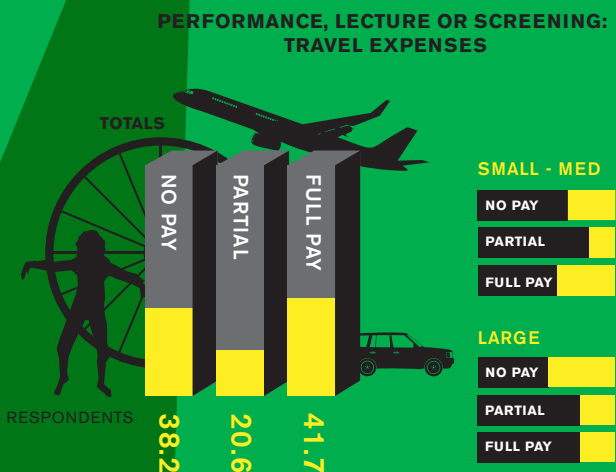


PERFORMANCE, LECTURE, OR SCREENING EXPENSES

How much of the material expenses you incurred to construct the performance, such as props, sets, or costumes were covered?



If you traveled to New York City from out of town, how much of your travel expenses were covered?



- SMALL TO MEDIUM NON-PROFIT ARTS ORGANIZATION (OPTIONS GIVEN IN SURVEY)**
- Apexart
 - Art in General
 - Artists Space
 - Asian American Arts Centre
 - Austrian Cultural Forum
 - Bedford Stuyvesant Restoration
 - Skylight Gallery
 - BRIC Rotunda Gallery
 - Chelsea Art Museum
 - Creative Time
 - CUE art foundation
 - Diapason Gallery for Sound and Intermedia
 - DUMBO Arts Center
 - Elizabeth Foundation for the Arts
 - Exit Art
 - Fisher Landau Center
 - Goethe Institut / Ludlow 38
 - Humble Arts Foundation
 - International Center of Photography
 - International Print Center New York
 - Jamaica Center for Arts & Learning
 - Japan Society
 - La Mama La Galleria
 - Location One
 - Longwood Gallery

- Moments Art
- Museum of Contemporary African Diasporan Arts
- Museum of Sex
- New Century Artists
- Noguchi Museum
- P.S. 1 Contemporary Art Center
- Participant Inc
- Performa
- Skylight Gallery
- Queens Museum of Art
- Rhizome
- Sculpture Center
- Smack Mellon
- Socrates Sculpture Park
- Swiss Institute
- The Drawing Center
- The Kitchen (gallery only)
- White Box
- White Columns
- Williamsburg Art & Historical Center

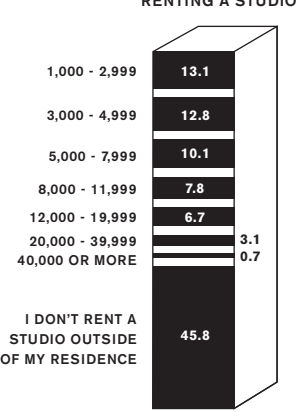
- Abrons Arts Center
- Henry Street Settlement
- AC Institute
- AICH Gallery
- AIR Gallery
- American Indian Community
- Haven Arts
- House Gallery
- Art Directors Club
- Art for Change
- BAM
- Brooklyn Arts Council
- Cabinet
- Center for Book Arts
- Chashama
- Conflux Festival 2009
- CoHo Gallery
- Danspace Project
- Dorsky Gallery Curatorial Program
- Emily Harvey Foundation
- Eyebeam Art & Technology Center

- Figment Festival
- Five Miles
- Flux Factory
- Grace Exhibition Space
- Harvestworks
- Hunter College Times Square Galleries
- Invisible Dog Arts Center
- Issue Project Room
- James Gallery at CUNY
- Jane Hartsook Gallery
- Jamaica Center for Arts and Learning
- Le Part Versailles
- Long Island City Artists, Inc.
- LOUIS V.E.S.P
- Lower East Side Printshop
- Manhattan Cultural Council
- Lumenhouse Gallery
- Manhattan Open Center
- New York Artist Residency & Studios Foundation (NARS)
- Norte Maar

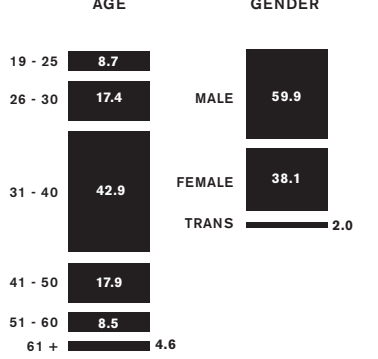
- Nurture Art
- Painting Center
- Parker's Box
- Poetry Project at St. Mark's Church
- Printed Matter
- Recess
- Roulette Intermedium
- Secret Project Robot
- Showpaper Gallery
- Staten Island Museum
- Superfront BK
- Surreal Estate
- The Americas Society
- The Field
- The Stone
- The Work Office
- Time IN / Hi Art! Gallery
- Visual Aids
- Wave Hill
- X Initiative

- Cooper-Hewitt
- DiA Art Foundation (NYC)
- El Museo del Barrio
- Guggenheim Museum
- International Center of Photography
- Jewish Museum
- Metropolitan Museum of Art
- Museum for African Art
- Museum of Arts & Design
- Museum of the City of New York
- Museum of Comic and Cartoon Art
- Museum of Modern Art
- Museum of the Moving Image
- New Museum
- New York Public Library
- P.S.1 Contemporary Art Center
- Queens Museum of Art
- Rubin Museum of Art
- Studio Museum in Harlem
- Whitney Museum of American Art

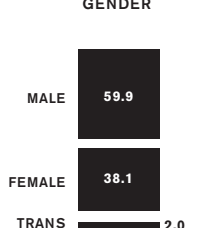
COST OF RENTING A STUDIO



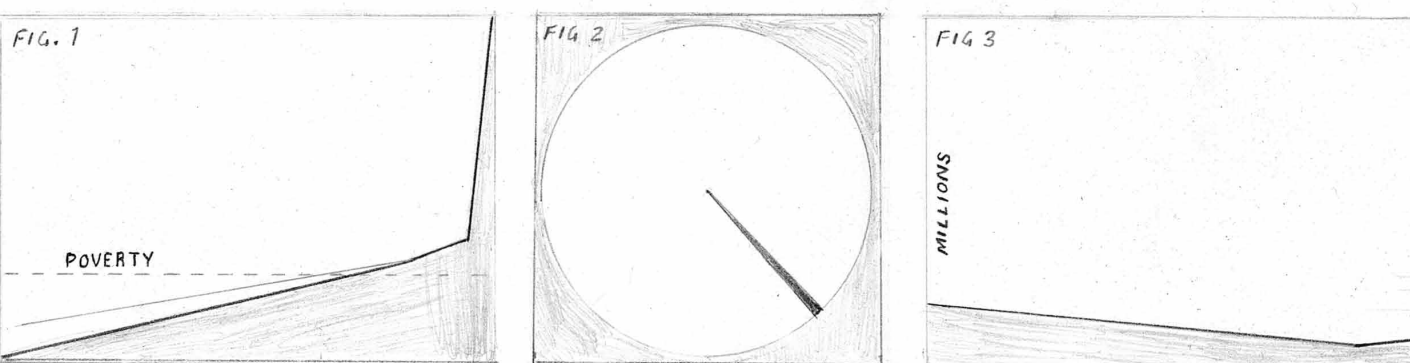
AGE



GENDER

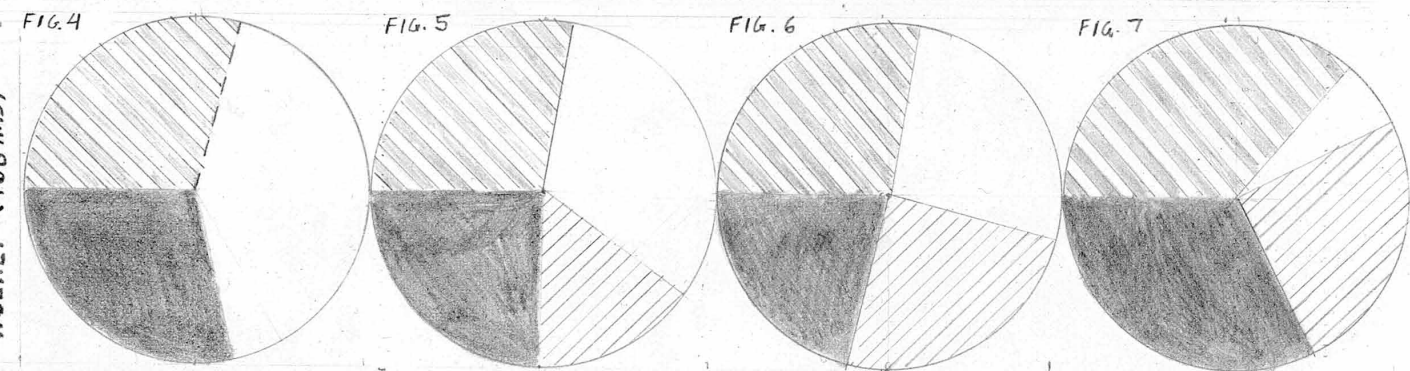


WHY ARE ARTISTS POOR? AND WHY IS

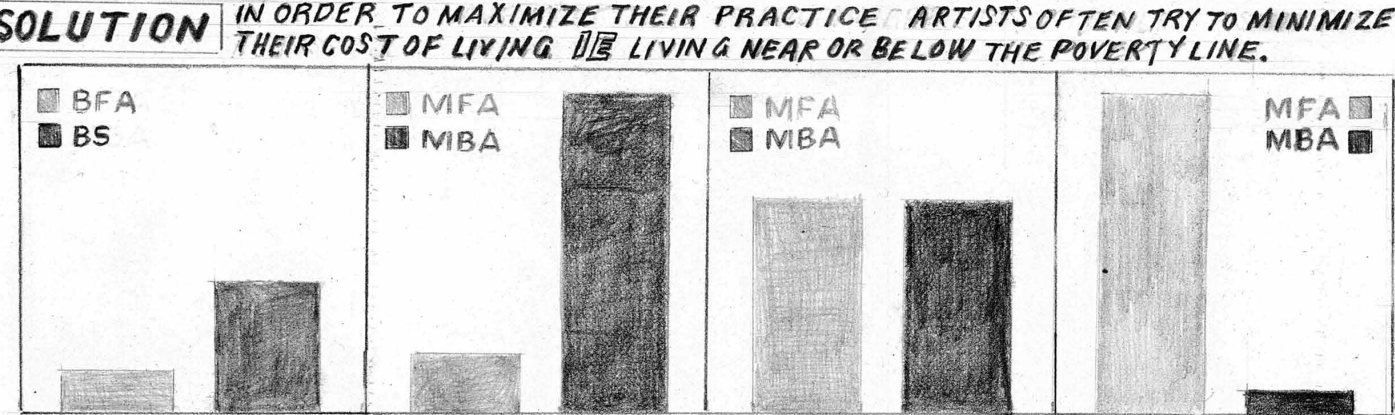


VARIOUS DISMAL GRAPHS ABOUT ARTISTS AND MONEY

FACT: THE FACTS ARE DEPRESSING. WHAT DATA YOU CAN FIND ABOUT VISUAL ARTISTS IS LUMPED IN WITH COMMERCIAL FIELDS OR NOT PARTICULARLY ACCURATE DUE TO THE OPAQUEITY OF THE MARKET BUT GENERALLY IT'S ACCEPTED MOST ARTISTS EARN VERY LITTLE & NO INCOME FROM ART.



SOLUTION: IN ORDER TO MAXIMIZE THEIR PRACTICE, ARTISTS OFTEN TRY TO MINIMIZE THEIR COST OF LIVING. **SO** MOST ARTISTS HAVE AN UNSATISFACTORY DAY JOB (UNLESS THEY HAVE A TRUST FUND WHICH IS OFTEN THE CASE SINCE ARTISTS TEND TO COME FROM COLLEGE-EDUCATED HOMES) TO SUPPORT THEMSELVES. DUE TO THE HIGH COST OF LIVING AND A LACK OF A SOCIAL SAFETY NET SECONDARY JOBS ARE NECESSARY BUT CUT INTO THEIR PRACTICE COMPOUNDING THE DIFFICULTY OF EARNING ANY INCOME FROM ART.



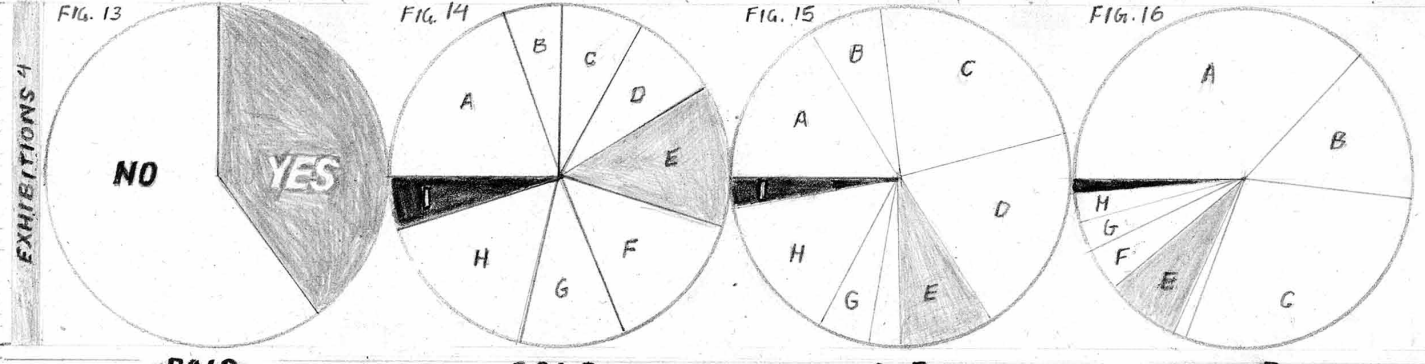
FACT: UNFORTUNATELY ARTISTS WHO CHOOSE A LIFE OF MATERIAL POVERTY ARE STILL OFTEN ENCUMBERED WITH STUDENT LOAN DEBT INCURRED MEETING SOCIETAL EDUCATIONAL EXPECTATIONS (COLLEGE) AND PURSUING ADVANCED DEGREES AT EXPENSIVE (NOT NECESSARILY WELL-REGARDED) MFA PROGRAMS TO COMPETE FOR A LIMITED NUMBER OF ART WORLD™ AND ACADEMIC OPPORTUNITIES. (FIG. 12)

W.A.G.E. ASKING FOR ARTIST FEES?!

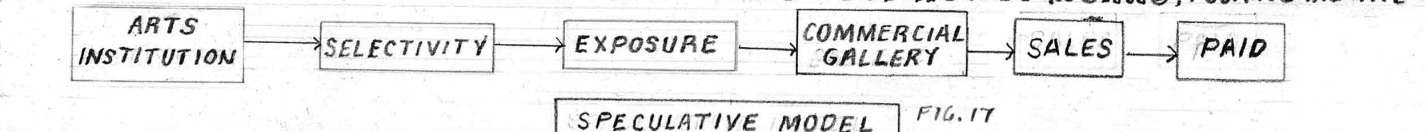


KEY: ARTIST OPPORTUNITY * C-THRU-T-804 STENCILS FOR TOILET AND URINAL

FACT: FORGET ECONOMICS FOR A MOMENT; ARTISTS ARE NOT SUPPLY AND AUDIENCE IS NOT DEMAND, BUT THERE ARE FAR MORE ARTISTS THAN THERE ARE OPPORTUNITIES AVAILABLE TO THEM. THIS CONDITION HAS CREATED INTENSE COMPETITION FOR ANY OPPORTUNITY LEADING TO AN INCREASING PROFESSIONALIZATION OF THE ARTIST WHO, PARADOXICALLY, IS UNABLE TO BE FUCKING PAID AT ALL.



PROBLEM: BUT MOST ARTS INSTITUTIONS DON'T HAVE MONEY TO PAY ARTISTS, WHO ARE GOING TO SELL THE WORK ANYWAY... THAT'S JUST HOW IT WORKS, FUCKING INGRATE PP!



ANECDOTE: DURING A RECENT OWNS AFFINITY MEETING WITH A VARIED GROUP OF PROFESSIONAL ARTISTS I ASKED HOW MANY PEOPLE HAD MADE A PROFIT IN 2011 FROM THEIR ART. OF THE 18 ARTISTS PRESENT, I WAS THE ONLY ONE. THE 1% IN THAT ROOM, AND STILL FAR FROM THE 1%.

POSITION: W.A.G.E. REFUTES THE POSITIONING OF THE ARTIST AS SPECULATOR AND CALLS FOR THE RENUMERATION OF CULTURAL VALUE IN CAPITAL VALUE.

FACT: IN 2005 I DONATED A DRAWING TO A BENEFIT AUCTION. SOMEONE PAID \$175 DOLLARS FOR THE TICKET AND SOLD IT IN 2010 FOR \$1,450 DOLLARS FOR A 728% PROFIT.

POSITION: W.A.G.E. BELIEVES THAT THE PROMISE OF EXPOSURE IS A LIABILITY IN A SYSTEM THAT DENIES THE VALUE OF OUR LABOR. AS AN UNPAID LABOR FORCE WITHIN A ROBUST ART MARKET FROM WHICH OTHERS PROFIT GREATLY, W.A.G.E. RECOGNIZES AN INHERENT EXPLOITATION AND DEMANDS COMPENSATION.

A CONCLUSION: IN THE U.S. MOST ARTISTS ARE DEPENDENT ON A MARKET, NOT SUBSIDIES, THAT REWARDS VERY FEW OF THEM WITH HIGH PRICES CREATING A SPECULATIVE ASSET-CLASS BASED STAR SYSTEM WITHOUT A STABLE MIDDLE CLASS. THIS LOOKS A LOT LIKE FIGURE 16, LIKE INCOME INEQUALITY.

FOOTNOTES: 1. FIGURES 1-12 ARE BASED ENTIRELY ON PERCEPTION. 2. WHY THE W.A.G.E. SURVEY IS IMPORTANT. 3. ADDING HANS. THE VALUE OF ART. 4. W.A.G.E. SURVEY RESULTS FIGURES 13-16 5. COMPOSITE RESPONSE FROM DOUCHE BAGS. 6. WWW.WAGEFORWORK.COM 7. TO BE CONTINUED

MATH	
\$1450	-
175	=
\$1275	÷
175	=
7,285	
100	*
728.5%	PROFIT
PRICE	INCREASE

A SELECTION OF ANONYMOUS COMMENTS FROM THE W.A.G.E. SURVEY:

>> Artists deserve a fee, not just "publicity."

>> As an artist I incurred all costs for travel, production, installation, shipping-etc. At the time of the exhibition project the organization (Creative Time) raised 1 million dollars by fund-raising but still did not pay artist fees

>> Every non-profit space I've worked with in the past five years has been really wonderful and I have received some form of honorarium. Much more humane than commercial spaces. The Kitchen is the best. THE BEST. PSI (solo too) is on the worse side. NYSCA is great for requiring these venues to pay a fee.

>> FREE means useless for society, and we're not.

>> I actually received \$23.50, I believe. This was a symbolic wage based on the amount that artists were paid by the WPA for a week of work under the Federal Project Number One program during the 1930s.

>> I didn't receive any payment for participation and in addition, the work was damaged during the opening due to little to no investigation on behalf of the institution and its curators. The institution, although, feeling terribly guilty, didn't offer compensation for the damaged work until I emailed them a series of stern emails expressing my disappointment and reminding them of the obligations institutions have to the artists they use to gain funding and etc.

>> I enjoyed showing at CUE but their preparator staff has been significantly reduced in the past few years and I had little help installing and no help deinstalling.

>> I had different experiences at different institutions. 500 dollars is the most I have been paid for a live performance and I had to use that money to pay my musicians. So in the end I did not earn anything.

>> I have had work in many shows that there was no pay for at all.

>> The overall honorarium I received was considered to cover my per diem, installation fee, and lecture fee.

>> I negotiated aggressively for a \$150 screening fee which still has not been paid. Was not invited to exhibition opening for VIPs and not sent a catalog.

>> I performed at X-Initiative for Performa 09 and received ZERO funding from either organization. However, I raised \$8000 myself and was awarded a \$900 emergency grant.

>> I recently moved from London to NYC but the problem is the same there, (and all over). Artists don't seem to get paid for their work so I would like to support W.A.G.E.

>> I screened a film and spoke on a panel the same evening. I was pleasantly surprised when Apex handed me a check. Their attitude was that supporting artists, at least in that context, was normal for them. I told them I wished it was normal for everyone else.

>> I spent money and time on the de-installation of the previous show at white box, the installation of the show I participated in, my show (materials, time, etc.), and the de-install of my show.

>> I think there should be a detailed question about the ratio of honorarium to size of project and also ratio of installation/production to size of project or what the artist ended up paying to exhibit/produce. Otherwise it seems that Sculpture Center's \$100 fee or minimal help w/ exhibition costs seems fair when really my work was large and labor intensive.

>> I was designing and building a set for a performance, a one day event with many artists and curators and writers involved, for two weeks of work I got \$100

>> I was not compensated in any way for my exhibition, nor did I have any assistance installing, de-installing or documenting my piece... sad to say.

>> I was promised a stipend of \$200, but never received it. When I followed up about payment, I was ignored.

>> I've also exhibited at the Queens Museum of Art, BAM, Governor's Island and Galapagos and didn't receive any kind of compensation.

>> I've exhibited twice at Wave Hill. The first time was in 2006 for the show Garden Improvement. The second time was a year or two later for the show called Ornamental Instincts. I received a \$1500 honorarium of Garden Improvement and \$750 for Ornamental Instincts. The only other time I received any kind of payment for showing at a nonprofit was when I was in a show at Dorsky Gallery Curatorial Projects in Long

Island City and participated in a panel discussion. I wasn't paid to be in the show, but I did receive a hundred dollars or so for serving on the panel.

>> If we ask for payment, they won't exhibit us at all. Unfortunately some suppose 'non-profit' galleries, e.g. White Box, are asking payment from artists to be exhibited!

>> In between the hustle of trying to get paid any way I can, I am looking for new ways to get paid for being an artist.

>> Indeed we need to change this.

>> It is quite astonishing to be actually faced with the fact that barely any of my labors as an artist are recompensed. I support my studio practice through teaching (which I also consider to be a part of my studio practice) but still, the realization of how undervalued I am as an artist is profound!

>> Just to clarify, there was a flat fee to cover all expenses, including an artist's fee. However, the expenses were more than the fee, and there was consequently no artists' fee. This was not from going over budget. The project was on budget, but only a small fee was available.

>> Maybe you can work on getting artists paid for commercial work also? It is all a scam creativity for free.

>> My expenses were covered because I conceptualized the performance so that its costs would not be more than the honorarium. Given more money the work might have been a little different. The piece also referenced this condition. Basically it was an audition for a work that could have taken place in the given framework. I felt that the \$300 the museum offered was only enough to pay for an audition, definitely not a finished piece.

>> My money was a commission fee for the performance. It was a dance performance and the commission fee covered less than half of the expenses.

>> Performa only provides financial support to approx 6 artists within a festival that includes hundreds.

>> Please consider including this information: I have earned a master's degree in Landscape Architecture and am working in Brooklyn as an unpaid intern for a non-profit Architecture group. My living expenses are around \$1200/mo to be here to do this work. I work collaboratively on submissions to architecture competitions with other unpaid interns who are also educated with master's degrees in architecture. The groups work is

being considered for exhibition at the MOMA and internationally.

>> Please develop a nation-wide survey. Folks in the outlands are getting screwed, too!

>> Position of artists in this society is not a happy one...other cultures respect art & artists.. this culture reveres money!

>> PSI is a disaster for artists

>> re-inbursement for expenses certainly would be a re-freshing experience, artists are not treated with respect unless they are represented by a heavy-duty gallery.

>> Receiving installation funds was not a given, and only took place after I refused to install without support.

>> so much great media exposure

>> Spent several thousand dollars on the exhibition.

>> The curators never returned my work!

>> The director at the time said I would be reimbursed for up to \$200 of my installation costs, after repeated requests were ignored, I gave up.

>> the fee did not cover all of my materials. it also did not cover work I had to do to the space before it was ready to use.

>> The group was mixed USA and Dutch artists. A show was the curator's initiative. We had to pay 6,000 for one month exhibition space and (very little) technical support.

>> The honorarium I received was much too low

>> The museum wanted a piece from me and continuously pleaded with me for a piece but they were unwilling to pay a single cent for the work, claiming poverty. They had just spent many millions putting up a new building for the collection. They continued to call me for over a year and I finally relented when they said they would make my piece the center piece of part of the collection with a permanent place in the entry to the museum. They gave me nothing for the piece or for exhibiting in a big important exhibition.

>> The Spring show at Socrates also included using their outdoor facilities to produce the work and technical assistance, project budget and artist honorarium. This was the first time as an artist that I felt supported by an institution.

>> The Swiss Institute was a pleasure to work with.

>> They damaged my equipment, did not want to package the work for me even though I was out of the country when deinstallation happened, and ultimately didn't return the entire thing, i.e. a part was missing.

>> this was a collaborative show, the artist fee was 10% of the overall project budget, and that was divided between the collaborating artists.

>> This was a commission from the Jerome Foundation that was administered through Roulette Intermedium. They are an excellent organization and are really good with the artist fees thing even if it's not a commission and just a one-off performance.

>> We successfully argued to receive \$200 for payment of a group of 4 performers who were doing a 2.5 hour improv performance @ the museum.

>> We were expected to ship our own work and pay for it. when they returned my work it had been badly wrapped and 3 glass mirrors were broken, because they had not been padded, but bundled touching each other. when I called to get compensation I was offered a verbal apology and nothing more, even though the problem occurred clearly from mindless packing of the work. although I got a catalogue, I lost \$700 in damages and paid \$160 in shipping.

>> what kind of survey is this? i can't imagine what can be gained by this limited information, except to find out how widely your email was circulated... in terms of the last Q--what constitutes "participate"? if an institution owns and artists work, does this qualify as participate, and does the purchase of the work constitute reimbursement? what if a sale occurred as a result of the exhibition? you should hire a pollster if you make another survey...

>> Artists should get stipends to defray costs. Also, Governor's Island arts events are a public entertainment. The city should be giving compensation.

>> but they bought the work and they paid for framing. i call that compensation.

>> i asked for the assistance of 7 people to install the show i was participating in. neither i or any of the people working with me were paid for any work.

>> I found out only about 7 days before my shows (two performance/screenings over two weekends) that I would not be paid. I had to bring my own equipment. On one of the afternoons the museum charged \$15/

person because there was a loud concert in the courtyard. They wouldn't accept artist passes or MoMA member discount prices. On the second weekend I found out that they had scheduled another performance at the same start time as me, and none of them were being paid either.

>> I wish my rent was lower and I did not have to pay so much rent.

>> I'm a veteran of scores of museum shows around the country and haven't received payment from a museum for participating in an exhibition since 1987. In fact, most of the museums who've acquired my work in the past 25 years have demanded it be donated for free or for a cost that doesn't even cover the cost of materials. The year the Jewish museum purchased my work by me and from the three acquisitions, I received enough money to cover the materials cost for one piece.

>> Many thanks to NMAI, what a wonderful institution and gem of New York City!!!

>> PSI did not give me any money but they did offer me space to make my work for a month. It was a huge studio with tons of sunlight and I had access from 9-5pm everyday. That was generous I think.

>> super! fantastic... Go on like this! And yes, we can!

>> The museum did not pay my production expenses or offer compensation. I was put into a position where I had to sell my piece (a performance) to receive any sort of payment. I did not want to sell the work, but couldn't see anyway around it. Money was never discussed beforehand, and the curator was very elusive when the subject came up.

>> The New Museum is a Great Place for fictional rebellion much love from fuck you. Ps I mean it.

>> There were additional expenses that the Museum paid for, not covered in your survey. These included the restoration and preservation of two films, the blow up of a Super 8mm film to 16 mm, the purchase of several films for the museum collection. These alone would total more than another \$5000.

>> this was for a show at altria, the installation i did cost about \$2500- \$3000 cant remember exactly but i did get \$1500 from them

>> the work was already in the collection, why would i get paid?