

**BEST PRACTICES
FOR CRAFT & VISUAL ARTISTS
IN ALBERTA**

ORGANIZING JURIED GROUP EXHIBITIONS

OVERVIEW

This document sets out recommended standards for professional artists. The guidelines serve as a model for practical and ethical practices facilitating fair and equitable dealings between creators and presenters with regard to juried group exhibitions.

Juried group exhibitions are exhibitions to which artists are invited to submit artwork, with the stipulation that the suitability of the work for exhibition will be decided by a one or multiple person jury. These exhibitions may be organized by galleries of all types, as well as by any art-oriented organization. By the nature of juried group exhibitions, participation in them is usually competitive. Responsibility for successful involvement with juried exhibitions lies with both artist and organizer. This document sets out best practices intended to create conditions likely to lead to successful involvement.

Artists are responsible to ensure that conditions for exhibition meet the artist's expectations, including professionalism and expertise on the part of organizer, venue, and jury. Artists should also assess and determine whether the exhibition will provide a satisfactory and timely exhibition opportunity. The artist is responsible to participate in a professional manner.

Organizers are responsible to ensure all necessary information is available to potential exhibitors, and that artists do not bear unusual costs for exhibiting, and that artists' copyright is protected and exhibition fees are paid.

Payment of entry fees is considered inappropriate to the exhibition of works by professional artists.

Payment of artists' fees (exhibition fees, copyright royalties, etc) in accordance with the CARFAC Minimum Exhibition Copyright Fee Schedule is required.

1 ENTRY FEES

- 1.1 Payment of entry fees is considered inappropriate to the exhibition of works by professional artists.

2 EXHIBITION ROYALTIES (ARTIST'S FEES)

- 2.1 According to Canadian copyright legislation, artists in Canada are entitled to be paid exhibition royalties (artist's fees) for use of their work by public exhibition spaces, when the exhibition is not for purposes of sale or hire and when the work was produced after June 8, 1988. Practice dictates that artists are also paid exhibition royalties (artist's fees) for work produced before that date.

3 USE OF CONTRACTS

- 3.1 Written contracts or agreements must be used. (See *Best Practices on Negotiations, Agreements and Contracts*).

4 SUBMISSION FORMATS FOR LONG-DISTANCE ENTRIES

- 4.1 Where the artist may be required to bear the expense of shipping works over long distances or difficult routes, the use of digital or printed images or other appropriate documentation is considered the preferred submission format.

5 COSTS

- 5.1 Artists should bear only those costs normally associated with exhibiting in a public venue. These include framing (where appropriate) or means of display, a sturdy, re-usable container for shipping, and insured shipping to the venue.
- 5.2 Costs of mounting the exhibition lie solely with the organizers.
- 5.3 Organizers' administrative costs include prospectuses, promotion including expenses for any receptions, costs of notifying artists regarding jury's decisions, etc.
- 5.4 Organizers' jurying costs may include jurying expenses, including juror's fee and per diems.
- 5.5 Organizers' insurance costs include insurance for artists' work at all times it is in the organizers' possession.

6 ARTISTS' RESPONSIBILITIES

- 6.1 Artists should ensure that conditions for exhibition meet the artist's expectations. These may include organizer and venue professionalism and jury expertise. The artist is the only person who can judge whether each exhibition meets his/her requirements for a satisfactory exhibition opportunity at the time the opportunity is available.

- 6.2 Artists are responsible for shipment of insured work(s) and/or visual documentation of works to the location of the jurying, properly packed in a sturdy, easily reusable container. Exhibition organizer(s) are responsible for return shipping of juried work. Hand deliveries and pickup of artwork are acceptable.
- 6.3 Artists are responsible for providing all information about submitted work that is requested in the exhibition prospectus and on entry forms.
- 6.4 Artists are responsible for making all insurance claims on works lost or damaged while under care of insurers/shippers contracted by the artist, including while in transit to/from the location of jurying.

7 ORGANIZERS' RESPONSIBILITIES

- 7.1 Organizers should send out and/or make available Calls for Submission and forms well in advance of submission deadlines. Recommended notice for national and inter-regional exhibitions or for major regional exhibitions (i.e. province-wide or large geographic regions) is at least 3 months; for local exhibitions at least 2 months' notice should be given.
- 7.2 Prospectuses should include complete information such as: jurors' credentials, curator's name(s), fees paid to exhibiting artists, restrictions as to media, format, and eligibility, policy on insurance including for artwork that is damaged, lost, or destroyed while in the organizers' possession, awards if any and criteria for same, itinerary if exhibition is travelling, and return dates of work(s) to the artist.
- 7.3 Organizers should provide entry forms to artists whose work is submitted. Entry forms should include information identifying the artist and the work, plus declared value of the work, normally fair market value.
- 7.4 Organizers should insure works at full declared value from the time of receipt until they are returned to the artist.
- 7.5 Organizers should professionally unpack and repack works in their original containers unless other arrangements were made, or as required by the organizer's insurers.
- 7.6 When an external jury is used, organizers are responsible to maintain an arms-length relationship with the jury, and not to exercise any undue influence over the jury's decisions.
- 7.7 Organizers should notify artists promptly about the jury's decision on submitted works.
- 7.8 Organizers are responsible for protection of artists' copyright on all submitted and exhibited works. Any use of the artist's copyright should be arranged with the artist in advance, in writing. The terms of any artist's affiliation with a copyright collective must be considered when contracts are being developed. All artists/collaborators must be credited for their work.

- 7.9 Organizers should pay the entire exhibition fee to the artist, normally within 30 days of the opening date of the exhibition. For touring exhibitions, the originating gallery is sometimes responsible for payment of the fee.
- 7.10 Organizers should pay any and all awards to artists within 30 days of the award. Where artwork is for sale in the juried exhibition, the organizer is responsible for payment to the artist of all monies owing on sales, within 30 days of the date of sale.
- 7.11 Organizers should promote the exhibition and provide copies of all printed promotions (invitations, catalogue, poster, press releases) as well as any exhibition reviews, links to social media reviews or mentions etc, directly to the artist on an ongoing basis.
- 7.12 If artwork is to be sold, the *Best Practices for Exhibiting in a Commercial Gallery* should be used.

8 DAMAGED, LOST, OR DESTROYED WORKS

- 8.1 The artist should prepare a written condition report before the work leaves the artist: photographs are recommended. Copies of reports should be sent in advance, and separate from the artwork, to the organizer.
- 8.2 Works should be inspected by the organizers upon arrival for damages and written condition report(s) made: photographs are recommended. Copies of reports should be sent to the artist by the organizer following installation and again at the end of the exhibition, after re-packing.
- 8.3 The artist or organizer should be notified immediately if work is received in a damaged condition. If shipped work is received in damaged containers, such damaged items should be returned pending claims on the insurer, or the receiver may, with the sender's permission, unpack the damaged container with the understanding that no claims for damage to the work will be made against the receiver for the unpacking. Photographs should accompany damage reports and be sent promptly to the artist.
- 8.4 The organizer should maintain the artwork in the condition received.
8. Where artwork is damaged, lost, or destroyed at any time while in the organizer's care, the organizer's policy on insurance, as outlined in the exhibition prospectus, will apply.

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