

A —
WOMAN'S
PLACE

KNOLE

Six contemporary art commissions highlight the progression towards equality through the stories of the women who have contributed to the spirit and history of Knole. Encountered throughout the house and grounds A Woman's Place at Knole is open to the public from 17 May to 4 November 2018.

Lubaina Himid

CJ Mahony

Lindsay Seers

Emily Speed

Alice May Williams

Melanie Wilson

Curated by Day + Gluckman

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ARTS COUNCIL
ENGLAND

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WOMAN'S
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Questioning and addressing the contemporary position of women in our creative, historical and cultural landscape with the desire to relocate the simple message of equality into the cultural fabric of today.

What's it worth?

Talking today about:

CONTEXT

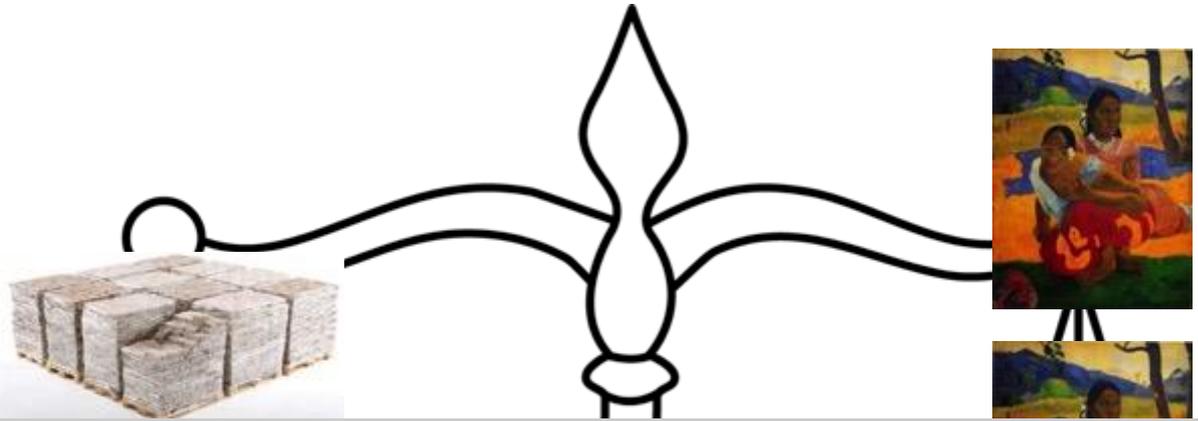
MOTIVATION

PRACTICALITIES

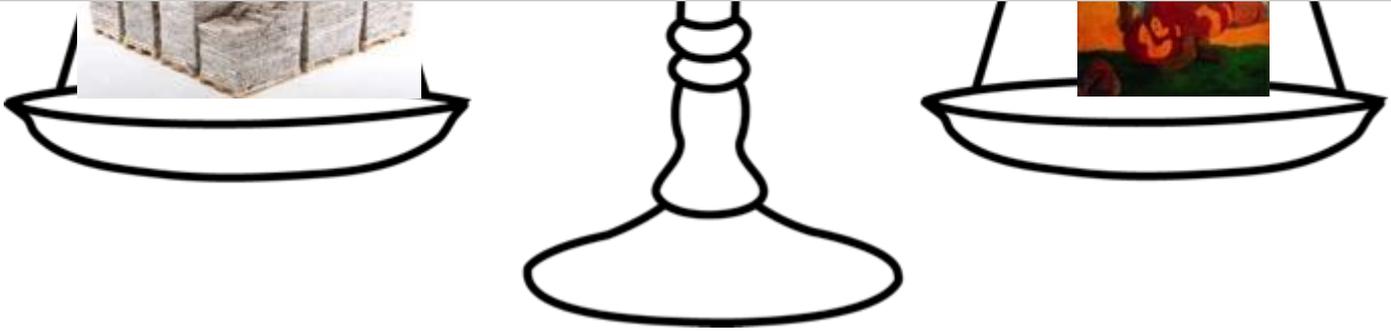


- Introductions
- what's the most they have sold for , what the least
- What have you based your prices on previously and why isn't it working for you now?

One way of working it out



BUT THAT'S NOT BASED ON ANYTHING OTHER THAN YOUR IMMEDIATE CIRCUMSTANCES



Michael Marcovici's *One Billion Dollar*

Paul Gauguin
When you marry? (Nafea Faa Ipoipo). 1892
\$ 300,0 (300,0) million

How to arrive at a price

▣ CONTEXT

- ▣ Track record, venue, location, audience, career stage, 'domestic' / 'market' / 'challenging contemporary'

▣ MOTIVATION

- ▣ Why and why not

▣ PRACTICALITIES

- ▣ Formulas, Toolkits, resources and the benefits of research

CONTEXT

- ▣ Track record
- ▣ Venue
- ▣ Location
- ▣ Audience
- ▣ Career stage
- ▣ The Market(s): 'domestic' / 'challenging contemporary'

***Endorsement** is a complex process whereby works of art are written about by critics, bought and sold in the market-place, and selected for exhibition by museum curators, all with a view to finding a lasting place in the history of visual culture. If the process is successful, it is very likely that these works will be given the status of 'museum quality'.*

Both public and commercial factors have a key part to play in this journey of a contemporary artwork through the various permutations of the art market towards their ultimate intended home in a major museum collection.

***“challenging contemporary art”** specifically refers to artworks which have achieved, or are in the process of achieving, endorsement by the contemporary art world.....These artworks can be produced in any medium or material, they can be sound, time or performance based, and they can be made by artists of any age and generation. These artists are making work that not only acknowledge artistic traditions but which also have new conversations with them ...”*

***“The domestic market”** - artists who do not aspire to attract subscription (*i.e the process of endorsement*) but are comfortable selling their own work to domestic purchasers.*

Louisa Buck, Market Matters, Arts Council
England and Morris Hargreaves McIntyre,
Taste Buds 2004

**MUSEUM ACQUISITION/
HIGH PROFILE PUBLIC PROJECT**

COMMERCIAL SECTOR
LARGE SCALE INTERNATIONAL
E.G. GAGOSIAN, WHITE CUBE...

**PUBLIC 'ENDORISING' SPACES AND
PROJECTS – LARGE SCALE/PROFILE E.G**
CAMDEN ARTS CENTRE, FIRSITE, TOWNER,
TURNER CONTEMPORARY, HERITAGE (E.G.
TRUST NEW ART)

ART FAIRS

**COMMERCIAL
SECTOR – MID
SCALE**

E.G.
COPPERFIELD, (LONDON)
SYSON (NOTTINGHAM),

**FESTIVALS ,
BIENNIALS,
TRIENNIALS,
FOUNDATIONS/TRUS
TS – varying models of**

**PUBLIC SECTOR-
MID SCALE**
(OFTEN NATIONAL PORTFOLIO
ORGANISATIONS – NPOs) –
E.G. GASWORKS, CASTLEFIELD,
MATT'S', (OFTEN NPO'S)

**SMALL SCALE – VARYING
OBJECTIVES:
COMMERCIAL/PRODUCER.
INCLUDES MANY ARTIST
LED SPACES (EASTIDE
PROJECTS)
(SEE ARTQUEST FOR
EXAMPLES)**

DOMESTIC MARKET
*through shops and
local galleries
including online
opportunities deictaed
to selling e.g.*

<http://www.riseart.com>

**ARTIST LED/DIY/POP UP /EXHIBITIONS
AND PROJECTS/RESIDENCIES /OPEN
STUDIOS - (SEE HOT 100)**

**PROFILE
RESIDENCIES**
(OFTEN BY SELECTION OR
ATTACHED TO WIDER
PROJECTS)
E.G WYSING ARTS,
GRIZEDALE, ACME
(LIVE/WORK)



Top : Restless Nature, Newlyn Art Gallery
Bottom: Restless Nature at Collyer Bristow Gallery



UK Contemporary Gallery Report 2015/16

OPPORTUNITIES AND CHALLENGES IN A RAPIDLY CHANGING MARKET PLACE

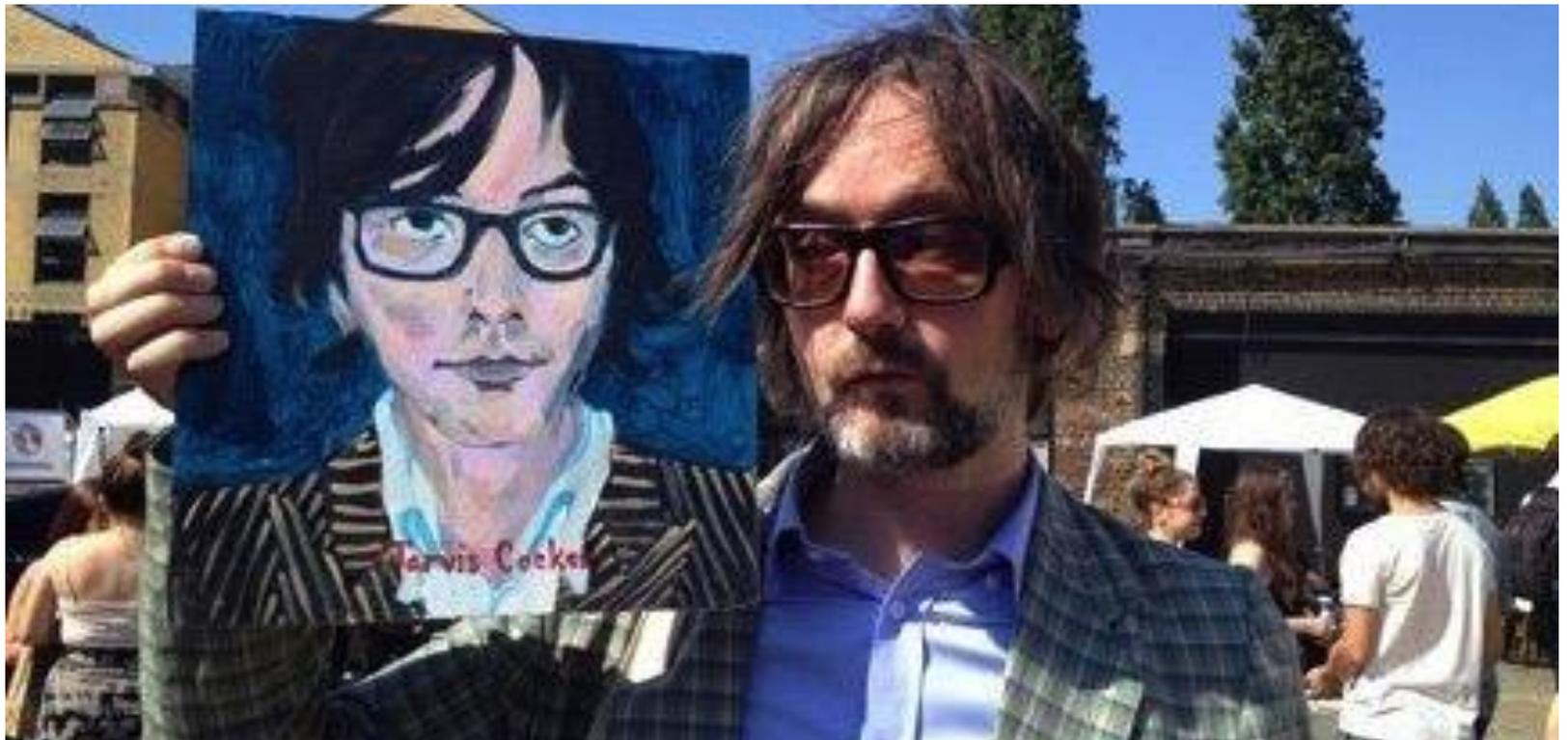
BY CREATIVE UNITED AND ARTTACTIC
JANUARY 2016



WWW.CREATIVEUNITED.ORG.UK

One side
of the equation

Motivation:
What's' it worth ? What am I worth ?



BREAK



Adam Dix

MOTIVATION?

- **Cash** to make new work
- **Make a living**
- **Endorsement** of you and your work

BARRIERS ?

- No identified **'market'** or **'audience'**
- Waiting for the **'right gallery'**
- commerce **conflicts** with the notion of being a serious/'critically engaged' artist

NOTES

- You need the cash to recoup production costs to invest in new work –
- You need to make a living
- You want people to buy your work and a purchase is a strong endorsement of you and your work.
- You see your work as commercially viable and so need to develop a market and buyers.
- You want to sell but have a particular type of buyer or `market' in mind.
- You want to sell but not in an obvious selling way - commerce conflicts with the notion of being a serious/`critically engaged' artist - and you're waiting for the right gallery, or the right project to come along

Wendy Law TPWM Director©

INFLUENCES - BUYER

- They fall in love with the work and/or it has particular meaning for them
- They have met you/know you
- Its an investment – you have a track record (less risk)
- Buyer is supporting the organization (gallery /institution)

BARRIERS - BUYER

- New buyers – keen but don't know where to start (art world feels impenetrable ?)
- No local 'outlets'
- Want to buy but feel that the price is too high – understanding the background to production/valuing the work
- perception that art is a luxury/expensive

The Perfect Triangle

- CREATIVE IDEA
- COST & PRICE
- AUDIENCE

So how do you value your own work ?

The two options are:



Dominique Rey

Have a stab at it

**Do your
research**

To ask yourself: Is your work commercial?

- ❑ Who is your market?
- ❑ Where is your market?
- ❑ Do you plan to sell through a gallery?
- ❑ If so who do you need to get to know?
- ❑ How will you go about it?
- ❑ HOW MUCH TIME WILL IT TAKE

PRACTICALITIES



Lauren Kelly

The difference between 'cost' and 'pricing'

is the difference between



Establishing how much it costs you to **make work**

- ❑ Costing your practice
- ❑ Costing your time
- ❑ Costing your project

Assigning Value



Pricing

- → **KNOW YOUR MARKET**
- Compare prices with other artists
- Look at prices in catalogues and exhibition price lists.
- Think about where and how you are planning to sell
- Be straightforward
- Stay in touch with the buyer – increases your networks
- A possible formula! $X \text{ cm} \times Y \text{ cm} \times Z$
 - X and Y = dimensions of the work
 - Z = rate - changes as profile and sales increase

Costing your practice

Work out your costs:

Rent (or mortgage), heating, lighting, broadband access, insurance, materials , studio rent What else ?

Personal expenses:

salary, holidays, your personal rent or mortgage (or the portion of it that applies to your personal time as distinct from your work time), your social life etc.

Costing your time

- Itemise the annual overheads of your practice
- Itemise your personal expenses
- Itemise the number of *actual* days you are available to work

My annual expenses are	£ 20,000
My personal expenses are	£ 10,000
Total expenses	£ 30,000

200 working days a year
£ 30,000 divided by 200
Minimum fee per working day
£150 = **BREAK EVEN POINT**

Break even point PLUS

- Originality
- Quality
- Uniqueness
- Your reputation
- Your objective in making the work
- Whether you work in one offs or multiples

From Visual Arts Ireland guide

From the a-n Artists Fees toolkit



Experience level	Annual income excluding overheads	Day rates with overheads £5k per annum	Day rates with overheads £10K per annum	Day rates with overheads £15K per annum
New graduate	£24,000	£164	£192	£220
1 year	£25,388	£172	£200	£228
2 years	£27,462	£183	£212	£240
3 years	£29,304	£194	£222	£250
4 years	£30,825	£202	£231	£259
5 years	£32,083	£210	£238	£266
6 years	£33,472	£217	£246	£274
7 years	£34,862	£225	£253	£282
8 years	£36,252	£233	£261	£288
9 years	£37,640	£241	£269	£297
10 years*	£39,030	£249	£277	£305



Quick exercise

- Rough Daily rate
- Number of hours to make a work (including the ones that failed?)
- Materials cost
- = ?
- Add in context
- = ?

Visual Artists Payment Guidelines Calculator

- <http://visualartists.ie/the-manual-a-survival-guide-for-visual-artists/the-guidelines/payment-guidelines-for-professional-visual-artists/visual-artists-payment-guidelines-calculator/>
- Annual Turnover of the Organisation or Event.
- Details of the experience level of the Artist.
- Type of event or opportunity

This will calculate what level of payment should be expected.

Sale or Return *from a retailers perspective*

- Be Commercially Minded
- Face To Face- meet the maker -makes it much easier to sell
- The Complete package. It's in your interest to make your work as easy to display, sell and package as possible.
- Be Organised. It pays to leave the retailer with as much information as possible Be clear about terms Be armed with the right questions and don't be afraid to ask!
- Keep in Touch. Check your sales, see what has sold, offer to replenish etc.

Intangible tools

- ❑ Confidence in your practice
- ❑ Clarity of direction
- ❑ Knowledge of your “sector”
- ❑ Reputation
- ❑ “Client” loyalty
- ❑ Networks



Aly Helyer

PAYING ARTISTS

VALUING ART, VALUING ARTISTS



Questions



EXTRAS

Commission rates

- ❑ selling price you set will have commission added to it.
- ❑ final selling price = your price for the work + percentage added on
- ❑ overheads and costs related to selling your work on your behalf - such as running costs, rent, publicity on your behalf and so on.
- ❑ What do you want back - work it out from there
- ❑ Artists price + commission **OR** total less commission
- ❑ (VAT – if you are VAT registered)
- ❑ Keeping your prices set

The toolkit 1

- <https://www.a-n.co.uk/resource/the-artists-fees-toolkit>
- Concentrates **on pricing the services** that many artists choose to supply, as opposed to any tangible products they sell.
- Basics are:
 - deciding what you think you should earn;
 - working out over what period you need to earn this;
 - deciding what additional costs you suffer the ongoing costs you incur to work as an artist.
 - Direct costs
 - On-going costs

The toolkit 2

- The purpose of the toolkit is to:
 - encourage you to decide what your target annual earnings are;
 - assist you in working out what the cost to an employer of paying that rate is;
 - help you work out the number of days a year on which you can really work;
 - calculate your daily 'labour only' rate
 - calculate the daily disbursements (spend) you are likely to recharge;
 - help you work out your annual overheads as an artist,
 - Calculate a day rate;
 - Help you to justify your rate;

Licensing

Licensing can be a useful way to earn extra income by permitting other uses of your work in exchange for money

- Giving permission to someone else to use your artwork in a specific way, over a specific period of time, for a specific purpose.
- As the artist, you are still credited as the originator of the image in licensed works (don't assign it to someone else!)
- <https://www.artquest.org.uk/artlaw-article/licensing/>
- <https://www.dacs.org.uk/for-artists/copyright-licensing>

Pricing Performance

- Based on fees – work out your rate
- R & D: Think of the time that has gone into the production of the performance – rehearsal? Thinking
- Practical: How much set up time do you need? Who will supply equipment?
- Context – what are the longer term outcomes or objectives?
- http://www.artquest.org.uk/articles/view/how_to_be_a_performance_artist

Negotiation

Three key areas :

- ❑ PERSUADING : being able to convince others to take appropriate action.
- ❑ NEGOTIATING: being able to discuss and reach a mutually satisfactory agreement.
- ❑ INFLUENCING: encompasses both of these.

From [Negotiating a better rate of pay](#) by Rod McIntosh on a-n site

Is it worth it?

- ▣ To gain experience
- ▣ To work for that particular profiled organisation
- ▣ To network and make contacts
- ▣ To see what more work it can bring

From Negotiating a better rate of pay by Rod McIntosh on a-n site

Asserting yourself

- Take time to plan your negotiations
- Go armed with facts and clear statements
- Be an equal
- Be friendly not confrontational
- Be specific. Be as simple and brief as possible
- **Do your research**

*From **Negotiating a better rate of pay** by Rod McIntosh on a-n site*

Negotiating a win:win outcome

Options to negotiate with are:

- An incremental increase in your fee over a set period of time.
- Pro-rata – what can they buy of your time with the money available?
- Barter – what value of services or facilities can they provide or procure for you at no cost?
- Manage the budget. Review costs elsewhere to release money available for fees.

From Negotiating a better rate of pay by Rod McIntosh on a-n site

From self reflection to action

- Identify and prioritise what you need to do
- Identify any gaps or discrepancies in your knowledge and experiences
- Explore what you can do about these
- Identify a range of possible routes to your goals

Look to yourself

- ❑ Learning how to be self- reflective
- ❑ Do your research – visit & talk to galleries and artists
- ❑ Listen to others –
 - ❑ Peer Critiques
 - ❑ artists talks
 - ❑ Open studios
 - ❑ Seminars /symposia/lectures.....
- ❑ Have the courage of your convictions and back it up with knowledge



Support for artists

- a-n.co.uk - very active professional development support, advice , guidance for artists nationally and internationally TOOLKITS/CASE STUDIES/DAY RATES GUIDANCE/
- AIR - membership body formed recently out of a-n. VERY cheap PPL (Personal and Public Liability insurance), specialist exhibition insurance as well as being an advocacy body through AIR Activists. Continually looking at ways to support its members.
- Artquest - Excellent professional development support for London based practitioners. Also look at Artlaw, Exchange and Artworlds
- DACS - Design and Artists Copyright Society. Instrumental in securing Artists resale rights for UK artists as well as supporting copyright issues.
-many more that are practice specific etc

Links 1

- <https://www.a-n.co.uk/resource/guidance-on-fees-and-day-rates-for-visual-artists>
- <https://www.a-n.co.uk/resource/quality-on-a-budget>
- <https://www.a-n.co.uk/resource/the-artists-fees-toolkit>
- <https://www.a-n.co.uk/resource/negotiating-a-better-rate-of-pay>
- <https://www.a-n.co.uk/resource/how-to-price-your-work>
- <https://www.a-n.co.uk/resource/gallery-dealer-and-agent-agreements>
- <http://visualartists.ie/the-manual-a-survival-guide-for-visual-artists/the-pricing-and-sales-conundrum/making-sales-video-and-new-media-artworks/>
- <https://www.dacs.org.uk/for-artists/artists-resale-right>
- <http://visualartists.ie/the-manual-a-survival-guide-for-visual-artists/the-guidelines/payment-guidelines-for-professional-visual-artists/visual-artists-payment-guidelines-calculator/visual-artists-payment-guidelines-other-fees/>

Links 2

- <https://www.a-n.co.uk/resource/introduction-fair-cities-exploring-the-ecology-of-art-market-centres>
- <https://www.a-n.co.uk/resource/fair-cities-leila-alexander-on-the-benefits-of-market-engagement>
- <https://www.a-n.co.uk/resource/fair-cities-liv-vaissberg-discusses-the-visual-arts-ecology-and-market-in-brussels>
- <https://www.a-n.co.uk/resource/fair-cities-alya-williams-on-basels-significance-in-the-international-market>
- <https://www.a-n.co.uk/resource/fair-cities-regional-arts-ecologies-and-market-growth>
- <https://www.a-n.co.uk/news/fair-cities-exploring-the-ecology-of-art-market-centres>
- [Alastair Hudson, Director of mima on the value of art https://vimeo.com/134189412](https://www.a-n.co.uk/news/fair-cities-exploring-the-ecology-of-art-market-centres)