

Remuneration framework 2023

Minimums & targets

Figures approved at the DCA Annual General Meeting on 15th May 2023.

Actions	Minimums	Targets
These guidelines apply solely to artists and writers. A vade mecum provides details on the terms and conditions applicable to implementation. All amounts correspond to those paid by art centres, and production costs are extra.		
Solo exhibition		
Remuneration for exhibition design	€1,200	} €2,400
Assignment of presentation rights	€1,200	
		🎯 €4,800
Solo exhibition in project room		
Remuneration for exhibition design	€500	} €1,000
Assignment of presentation rights	€500	
		🎯 €2,000
Group exhibition		
Remuneration for work adaptation	€300	} €500
Assignment of presentation rights	€200	
		🎯 €1,000
Remuneration for creating a work of art	€500	} €700
Assignment of presentation rights	€200	
		🎯 €1,400
Assignment of presentation rights for participation in the group exhibition. A single assignment of rights per artist and per exhibition, for one or more works.	€200	
Performance		
Remuneration for adapting a performance	€300	} €500
Assignment of presentation rights	€200	
		🎯 €1,000
Remuneration for creating a performance	€500	} €700
Assignment of presentation rights	€200	
		🎯 €1,400
Assignment of performance rights	€200	
Residency		
Artist residencies (research, creation, transmission)	€1,000/month	🎯 €2,000/month
Assignment of presentation rights for reproduction	€150	
Conference		
Remuneration for the design of a conference by the artist, in conjunction with the presentation of their work.	€150	} €250
Assignment of presentation rights	€100	
		🎯 €400
Workshop/Artistic activity		
According to recommendations from the Drac and local authorities	€50/hour	🎯 €70/hour

Remuneration framework 2023

Vade mecum

Context

A remuneration framework was unanimously adopted on 15th May 2023 by the representatives of DCA's member art centres at their Ordinary General Meeting. This vade mecum provides details for the rules of application.

The 2023 reference framework replaces an initial tool published by DCA in March 2019, appended to the network's Charter of Good Practice. The Charter remains unchanged.

By publishing this set of guidelines, the members of DCA wish to reaffirm their fundamental attachment to each of the values set out in their Charter of Best Practices, and first and foremost their commitment to ensuring that the rights of artists and authors are considered throughout their projects.

To enable it to be incorporated into the provisional budgets of the structures, the framework will apply from 1st January 2024.

Principles

The 2023 framework includes several changes compared to the tool published by DCA in 2019, both in terms of the principles of its constitution and the amounts indicated. Like this vade mecum, it is likely to be revised in the future in line with the progress of the visual arts sector's work on this topic.

This reference framework is the result of a collective effort, carried out over more than a year by an internal DCA working group. The process began with an overview of the existing situation and an analysis of the data collected internally, followed by a review and consultation with external consultants.

The tool is supported by all the contemporary art centres that are members of DCA. Present in 12 of the 13 regions of Metropolitan France, these centres have a variety of statuses (associations, public companies or other) and differ greatly in size.

DCA respects the guidelines that index the recommended remuneration to the surface area of the exhibition space and/or the duration of the exhibition and/or the structure's overall annual budget, etc. However, it became clear that these distinctions did not seem to work given the great diversity of the DCA network and would have complicated a tool that was intended to be as clear as possible.

It is agreed that any member of DCA is free to choose a reference framework established by other professional networks or unions of authors/artists, as another approach may be deemed more appropriate to its context.

The remuneration guidelines published by DCA in 2023 relate solely to the remuneration of authors/artists. For all other undertakings (curators, critics, etc.), DCA invites you to refer to the recommendations issued by sister professional associations.

The guidelines are not exhaustive, either in terms of the situations that may be encountered or the types of interventions and projects likely to link an art centre to one or more guest authors/artists. The reason for this is simple: each project has its own specific characteristics that cannot be reflected in a single document, so choices and simplifications have been made.

The guidelines propose a framework within which each situation must be considered in its entirety and its specificities. Discussion between the parties remains essential and takes precedence.

It is strongly recommended that any project involving an artist-author working in an art centre be governed by a clear and precise contract setting out the parties' commitments and the duration of their collaboration.

Keys to understanding

The amounts shown correspond to the sums paid by the art centre to the author/artist(s).

Social security contributions must be paid by the author/artist(s) to Urssaf Limousin.

The payment of a "distributor's contribution" is the responsibility of "any natural or legal person who, as a principal or secondary activity, distributes or commercially exploits original works." The amount of this contribution is 1.1% of the gross amount, excluding tax, of the royalties paid to the author/artist, directly or indirectly, in return for the exploitation of the work(s) (Interministerial Instruction of 12th January 2023 relating to income from artistic activities covered by article L.382-3 of the French Social Security Law, p. 7). Under article L131-2 of the CPI (International Property Code), "contracts by which copyright is assigned must be evidenced in writing." It is understood that the amount of the author/artist's rights must be clearly stated in every contract.

The amounts indicated always exclude extra production costs. In addition, the art centre will cover the costs associated with the work of the guest artist(s): per diem (following official scales), transport (for location scouting, hanging, events and residencies) and accommodation (for location scouting, hanging, events and residencies).

The guidelines propose and set out two types of costing.

The "minimums" are amounts indicated as recommended thresholds. "Targets" are amounts intended as reference points rather than limits. Any amount above the target is unregulated and encouraged if the art centre's budget permits.

It makes the distinction between:

- remuneration for the work involved in designing or adapting an exhibition or work at an early stage,
- AND
- assignment of presentation rights, at a subsequent stage.

These two components are cumulative.

The 2023 reference framework does not include the reproduction rights for works that the art centre is responsible for paying for in the event of publication of the works, whatever the reproduction media (invitation cards, posters, postcards, catalogues, documentary film or video, etc.) and the means of broadcasting (television, website, interactive terminals, etc.) envisaged by the art centre. These uses must be set out in writing, to establish the conditions and limits of the assignment of reproduction rights, specifying the media and works in question.

Where applicable, contracts for the assignment of rights (presentation rights and/or reproduction rights) are concluded with the artist's collective management organisation (SAIF or ADAGP) if the OGC manages all or part of these individual rights.

Solo and "project room" exhibitions

Two types of solo exhibitions were highlighted, as some art centres have spaces that allow for different scales of exhibition. The term "project room" refers to a space for exhibition and experimentation that runs parallel to the main exhibition space, the temporality of which can be dissociated.

Group exhibition

Participating in a group exhibition may take the form of creating a work, adapting an existing work, or the loan of an existing work.

In the event of presentation only (involving neither creation nor adaptation) within a group exhibition of existing work on loan, or the loan of several existing works by the same author/artist, the author/artist will receive presentation fees.

A work may need to be adapted to suit the specific architectural features of the venue, or it may need to be updated to suit the context, on the initiative of the artist-author or at the suggestion of the curator. In this case, the author/artist receives presentation rights and remuneration for the adaptation.

Again, in the context of a group exhibition, the assignment of rights applies to the participation of the author/artist, and not to the number of works presented, whatever the involvement (creation, adaptation, loan).

Performance

In the event of presentation only (involving neither creation nor adaptation) of an existing performance, the author/artist receives presentation rights. To these must be added the performer's remuneration, which is included in production costs.

Conference

The recommendations in the guidelines apply to authors/artists invited to give a talk in connection with the presentation of their own work. The amounts indicated differ from those that may be received in the case of participation in a round-table discussion.

Document available online on DCA website: www.dca-art.com

For any questions: info@dca-art.com