



CANADIAN ARTISTS REPRESENTATION /
LE FRONT DES ARTISTES CANADIENS

ADVISORY NOTE

Artist/Exhibition Checklist

Compiled by Garry Conway for CARO (Canadian Artists Representation Ontario) © March 1993

The following checklist is provided as a reference for visual artists. It is intended for use when entering into an agreement for the public exhibition of their artwork. Most commonly it would apply to exhibitions that take place in public galleries or artist-run centres.

When developing an agreement for the public exhibition of an artist's artwork all the salient points should be discussed thoroughly and agreement on each point should be reached between the artist and the exhibitor. This helps to ensure that both understand what is being agreed to and what each is obliged to do as the exhibition develops. By going through this process future disputes and misunderstandings may be significantly reduced.

Where possible CARFAC strongly recommends the use of a contract that clearly states the obligations of each party in the agreement. Sample contracts can be obtained in the CARO publication *Model Agreements for Visual Artists*. More detailed information on galleries and exhibitions is provided in another CARO publication, *Information for Artists*. Both are available from CARFAC offices at a reduced price for members.

Most exhibitions in public galleries and artist-run centres are included in the Exhibition Right under the Canadian Copyright Act. The CARFAC Copyright Collective provides a service to artists for the Exhibition Right and other copyrights. This service is for artists who sign a contract with the collective. For more information contact the CARFAC National office.



1734-A Dewdney Avenue
REGINA, SK S4R 1G6
T:(306)522-9788
www.carfac.sk.ca

#412, 220-3rd Ave South
SASKATOON, SK S7M 1M1
T:(306)933-3206

Artist/Exhibition Checklist

- EXHIBITION DATES: What are the start and end dates of the exhibition? How much time will be available to install and remove the show?
- LOCATION: Where will the exhibition take place? What room or rooms are to be used? Are there any other events or exhibitions taking place during the same time in adjacent rooms and will they interfere with your exhibition or yours with theirs?
- SELECTION OF ARTWORK: What artworks will be in the exhibition and who chooses the works? When does the final decision have to be made?
- INSTALLATION: Who is responsible for installing the work? Do you need to be consulted? If you are installing the works, how much are you being paid and when can the installation take place?
- TRANSPORTATION: Who is responsible for shipping the work? When must it arrive and when must it be returned? Is there insurance coverage for the artworks during transit? What happens if the work is damaged during shipping? If your artwork is owned by someone else or is in various locations, who is responsible to obtain the artwork and get permission to use it from an owner?
- TOURING: Will the show travel to another exhibitor? When, where, and what are the transportation arrangements? What about storage between shows? What are the responsibilities of the host exhibitor and each subsequent exhibitor? Who pays you (the host or each exhibitor individually)? Is there a contract or sub-contract for each exhibitor?
- INSURANCE: Is the artwork insured during the exhibition? What about in transit or while in storage? What does the insurance cover? Who is responsible for insuring the artwork? Who receives payment from an insurance claim? Is there a list of artworks with their values for insurance purposes?
- PRESENTATION: Are there preparation requirements to exhibit your artwork such as framing? Who is responsible for getting it done and who covers the costs?
- SPECIAL EQUIPMENT: Does your exhibition require special equipment such as a slide projector, audio or video equipment? Who is responsible for obtaining it and who covers the costs?

- SPECIAL INSTRUCTIONS:** If there are special instructions for maintaining your exhibition have you determined who must carry them out and if the gallery agrees? This may be particularly important for audio and video tapes or artwork presented by computers. If there is an audio component, does the gallery agree with your requirements and have you described the volume and duration sufficiently so the gallery would know if it could be maintained?
- PROMOTION:** What steps are being taken to promote the exhibition? Who is responsible and who covers the costs? If reproductions of your artwork are being used have you made agreements for the use of your copyright?
- Are you being paid a copyright fee? How many copies of promotional material are being made? In colour or black and white? Will they be sold or given away? What image(s) are to be used? Do you require proofing before going to print? Do you want to be consulted on the format, organization, and/or writing of a catalogue?
- Do you receive copies of any promotional materials for your own use and if so how many? Can you provide your own personal promotional mailing list to add to the gallery's promotion and how many names can you add?
- DOCUMENTATION:** When must you provide documentation such as biographical information, titles, size, medium, and value of the artwork? Is there other information you will need to provide?
- SLIDES/PHOTOGRAPHS:** Will slides or photographs of the exhibition be taken and by whom? If done by the gallery, will you receive a set? For what purposes will they be used? If for archival purposes, what restrictions are placed on their use? If for sales, what percentage of the sales do you receive? If for presentations, how much will you be paid for their use? If for distribution in slide libraries, how much will you be paid and what restrictions on their use will be applied?
- RECEPTION:** Will there be an opening or closing and will you be in attendance? Is the gallery responsible for the costs of the reception and what refreshments will be provided at the reception?
- FEES:** Are the exhibition fees being paid in line with the CARFAC Recommended Minimum Exhibition Fee Schedule? What about consultation or lecture fees?
- SALES:** Can work be sold and, if so, is a percentage commission being taken? Who handles the sales? Does the exhibitor do it or simply tell a potential purchaser to contact you? When does the work get delivered or picked up and who is responsible for transporting it?

- ❑ **CARFAC COPYRIGHT COLLECTIVE MEMBERS:** If you are a signed member of the CARFAC Copyright Collective have you informed the gallery and provided the collective's telephone number? Have you made the gallery aware that the collective negotiates the exhibition and reproduction fees for you and that the appropriate copyright licenses must be obtained from the collective?

ADVISORY NOTES are produced by CARFAC as an informational service to provide a summary of issues of interest to practising visual artists. They are intended to be used as guidelines for the reader, not to replace professional advice, which may be required before taking action. Neither the authors nor CARFAC can assume liability for problems that may arise from their use or for any errors or omissions contained herein. Views expressed in ADVISORY NOTES are not necessarily those of CARFAC.

Copyright, all rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means, or stored in a database and retrieval system, without the prior written permission of CARFAC and/or the authors.

Reproduction by CARFAC Regional Organizations (as defined by the CARFAC Constitution) is permitted, except where the author reserves copyright. In that case specific permission must be received from the author in advance.