

Honoraria for folklife festivals and cultural events

At a meeting of the ICH Provincial Advisory Committee, a question was raised surrounding the standard honoraria rate for tradition bearers presenting at folklife festivals, workshops, etc. The ICH Development Officer was directed to find out what was happening in other jurisdictions, and report back.

The project involved phone and web-based research with established institutions and festivals, researching policies surrounding paid honoraria for tradition bearers, elders and non-professional cultural performers taking part in demonstrations and celebrations at festivals, museums, workshops and other cultural events. In essence, we were looking to find out who gets paid what, for what sort of demonstrations.

A graduate student in the Department of Folklore was hired to do the primary research, and the attached chart presents the results of that research.

After studying the document, the ICH Provincial Advisory Committee made, and voted to unanimously support the following recommendation:

Be it resolved that the ICH Provincial Advisory Committee establishes a suggested standard rate of \$150-\$250, as an honoraria for either part-day to a full day presentation, performance, demonstration or workshop. The rate may be adjusted for shared performances where multiple tradition bearers are presenting together.

This is not a funding program, and the Committee is not suggesting that it pay for honoraria, but rather, that this should be the standard rate that provincial and local organizations follow when budgeting for ICH events.

For more information, contact:

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Organization	Description of Organization	Types of Demonstration Funded	Breakdown of Payment	Contact	Notes
Writer's Union of Canada	<p>“The Writers’ Union of Canada is a not-for-profit organization established in 1973 to support and advocate on behalf of Canada’s book published authors.”</p> <p>“The Writers’ Union provides support and resources for writers while also advocating on their behalf to government and other appropriate organizations and sector partners.”</p> <p>(http://www.writersunion.ca)</p>	Author Readings	The Union pays the author a \$250 honorarium per full (solo) reading or a \$125 honorarium per half (joint) reading upon receipt of the author's completed Reading Report and Invoice. There is a maximum of \$250 (solo)/\$125 (joint) in travel expenses per reading available. The host organization is responsible for the author's accommodations and meals. There is a maximum of 2 full or 4 half readings per host, and 2 full or 4 half readings per author, per fiscal year.	http://www.writersunion.ca	
Newfoundland and Labrador Folk Arts Society	The mandate of the FAS is to "promote the Folk Arts in Newfoundland and Labrador and throughout Canada; foster creative expression of those arts; and to further the cause of good intergroup relationships". (www.nlfolk.com/aboutthesociety.html)	Folk Night performances once a week, workshops from time to time, festival performances. Music, dance, storytelling, and craft demonstrations.	“With professionals, we negotiate. Our base line is \$150 per performer/artisan.”	Anita Best, Director Moss104@gmail.com 576-8508	
Writer's Alliance of Newfoundland and Labrador	“The Alliance works to protect the rights of authors, recognize excellence in writing, and support literacy programs for adults.” (www.writersalliance.nf.ca)	“Of all WANL's activities, the two most relevant for your purposes would be our literary readings and professional development workshops.”	“A writer who reads for approximately 30 minutes (a half, or joint reading) is paid an honorarium of \$125. A writer reading for approximately a full hour is paid \$250. These figures are consistent with the Canada Council for the Arts's recommended honoraria for readings. For the half-day	Thea Morash, Executive Director wanl@nf.aibn.com	

			(3-hour) workshops that form part of our AGM and Professional Development Weekend, each facilitator is paid \$300.”		
Newfoundland And Labrador Arts Council	The Newfoundland and Labrador Arts Council (NLAC) is a non-profit Crown agency created in 1980 by <i>The Arts Council Act</i> . Its mission is to foster and promote the creation and enjoyment of the arts for the benefit of all Newfoundlanders and Labradorians. The NLAC receives an annual grant from the Province to support a variety of granting programs, office administration, and communications. It also seeks support from the public and private sector.”	<p>“NLAC supports the following artistic disciplines: dance, film, multidiscipline, music, theatre, visual art, and writing.”</p> <p>Their Artsmarts program includes public demonstration and adheres to CARFAC standards.</p>	<p>When assessing grant applications for ‘events’ in which there are participants the performance rate should adhere as closely as possible to CARFAC standards.*</p> <p>*CARFAC rates listed on page 5 and 8.</p>	Katrina Rice, Program Officer 709-726-2212	
Newfoundland and Labrador Craft Council	<p>“The Craft Council of Newfoundland and Labrador is a member-based organization that works to maximize the artistic and economic potential of the craft community of the province... The Council supports and promotes a high standard of excellence in craft production and service to members and the general public. Programs and services are varied, and include work in the area of marketing, exhibition, product development, training and communications.”</p> <p>www.craftcouncil.nl.ca</p>	<p>“The Craft Council often features demonstrations at craft fairs and festivals. We will sometimes have demonstrations here (at Devon House) for special occasions - like Aboriginal Day, for example, or at an open house. They generally last for 2 hours. We often sponsor workshops in craft techniques, in design, in craft business areas. Sometimes here at Devon House, sometimes across the province.”</p>	<p>“Usually, we pay \$50 per hour for a demonstration. We try our best to pay CARFAC rates for workshops*, though sometimes we can’t afford it - it depends on if it's a funded project or not.”</p> <p>*CARFAC rates listed on page 5 and 8.</p>	Anne Manuel, Executive Director, amanuel@craftcouncil.nl.ca	

<p>Canada Council for the Arts, Aboriginal Programs</p>	<p>“The Aboriginal Arts Office collaborates with the Aboriginal Arts Advisory Committee and with all sections of the Canada Council to support Aboriginal Peoples artistic practices in all arts disciplines.”</p> <p>www.canadacouncil.ca/aboriginal</p>	<p>“The arts projects that we receive range between 1 week long workshops, to 6 month long apprenticeships. These are always projects involving Aboriginal youth in addition to Elders, who collaborate on an artistic practice.”</p>	<p>“We generally stick to the average of \$2000 a month for the services of an Elder or senior artist. This breaks down to about \$100 a day for 20 days but we rarely enforce a daily rate for Elders. Most jury members understand that when it comes to the arts & artists, the amount being paid is more for their experience & training rather than an hourly or daily rate. The same rule applies well to Elders.”</p>	<p>Noel Habel, Director, Aboriginal Programs (613) 566-4414 ext.4178</p>	
<p>American Folklife Center, Homegrown Concert Series</p>	<p>“The Homegrown concert series presents the very best of traditional music, dance, and storytelling from a variety of folk cultures thriving in the United States. All concerts are free of charge and will not require tickets for admission.”</p> <p>(http://www.loc.gov/folklife/events/HomegrownArchives/HomegrownArchives.html)</p>	<p>“The American Folklife Center contracts with musicians, dancer and storytellers mainly in connection with our annual "Homegrown" concert series. The goal of the series is to present once-a-month, free, open-to-the-public performances of top traditional artists from around the country. We do this in partnership with the John F. Kennedy Center for the Performing arts, which covers some of the costs, specifically the cost of the performers' travel and lodging. AFC covers the cost of the performers' fees (honoraria) and meals.”</p>	<p>“What AFC pays performers is worked out on a case-by-case basis. In general, however, we pay individual performers (i.e., performers who are the sole performers at one of our concerts) \$1500. If the concert will feature a two-person group, we typically pay \$2500 (\$1250 for each performer). For larger groups, we pay up to \$3500 for the entire group.”</p> <p>“What we are paying for is a one-hour performance at the Library of Congress. This is generally followed by a recorded interview with the performer(s), which we retain in our archive. (The interviews are recorded in our studio; members of the public are not invited.)</p>	<p>David Taylor, Head Research and Programs 202-707-1737 dtay@loc.gov</p>	<p>I should also mention that, in addition to the performers, we also hire folklorists from their states to accompany them to Washington and introduce them on our stage. Often these folklorists are the official state folklorists, and are usually employed by the state arts council or a similar agency. Since they generally perform this work as part of their official duties, we do not pay honoraria, but do offer \$1000 to help defray their travel expenses.</p> <p>One other fact about</p>

			Later in the day, or on the following day, the artist or group performs at the Kennedy Center as part of its Millennium Stage concert series.”		our concerts: we made video recordings of them which are placed in our archive and also made available on our web site as web casts.
FisherPoets	Annual Fisherpoets Gathering in Astoria, NY.	<p>Now in its 12th year, the Fisher Poets Gathering (FPG) is a collection of 70 fishing and maritime industry people from several states (and BC in 2009) who bring original poems, stories and songs to a two-evening event in Astoria, NY. "Fisher Poetry" comes from experiences living and working in the industry, and ranges in writing style from fast-moving rhyming couplets to crafted free verse or literary prose, and includes poems, songs, short stories, personal memoirs and essays, along with art. *</p> <p>Adapted from: http://www.clatsopcc.edu/fisherpoets/index.html</p>	“Folks from beyond a few hundred miles received about \$300 last year. From nearer by, a hundred, I think. We try to be very democratic. Anyone who performs gets the same stipend as anyone else who traveled a comparable distance to be here... However, this year, in an attempt to honor some of our reliable long-distance performers, we found a couple of businesses interested in offering \$250 "readerships" to fisherpoets of their choice.”	Jon Broderick, 503.436.1039	<p>See attached:</p> <p>Letter attached illustrates the struggle that organizers face when trying to be fair to their participants but also keep their programs afloat.</p>

<p>CARFAC</p>	<p>“Canadian Artists’ Representation/Le Front des artistes canadiens (CARFAC) is incorporated federally as a non-profit corporation that is the national voice of Canada’s professional visual artists. As a non-profit association and a National Art Service Organization, our mandate is to promote the visual arts in Canada, to promote a socio-economic climate that is conducive to the production of visual arts in Canada, and to conduct research and engage in public education for these purposes.”</p>	<p>“We believe that artists, like professionals in other fields, should be paid for their work and share equitably in profits from their work. As the national voice of Canada’s professional visual artists, CARFAC defends artists’ economic and legal rights and educates the public on fair dealing with artists. In doing so, CARFAC promotes a socio-economic climate conducive to the production of visual arts. CARFAC engages actively in advocacy, lobbying, research and public education on behalf of artists in Canada.”</p>	<p>CARFAC’s “Minimum Fee Schedule” includes some applicable rates in Sections 1 and 4. See links or attached PDF files for further illustration.</p> <p>In Section 1 which focuses on Exhibition Fees there is a section titled “Performance Presentation Fees.” (14-15) The rates are coded depending on the funder (international, national, up to \$500K, over \$500K) and the length and type of performance (Single festival performance, repeat festival performance, single cabaret performance.) See page 10 for chart. Source: http://www.carfac.ca/wp/wp-content/uploads/section-1-2009-exhibition-fees.pdf</p> <p>In Section 4 which focuses on Professional Fees the rate for “presentation” which includes a talk, lecture, workshop, demonstration are as follows: Per half day, under 4 hours: \$235 Per day, over 4 hours: \$415 source: http://www.carfac.ca/wp/wp-content/uploads/section-4-2009-professional-fees.pdf</p>	<p>www.carfac.ca</p>	<p>CARFAC has very well organized base-rates for every aspect of visual art and is often used as the ‘gold’ standard model for other arts organizations.</p>
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Storytellers of Canada	<p>“The purpose of STORYTELLERS OF CANADA/CONTEURS DU CANADA is to function as national representative for those involved in maintaining and practicing the oral tradition of storytelling across the country. STORYTELLERS OF CANADA/CONTEURS DU CANADA is dedicated to furthering the art of storytelling and bringing the diverse peoples of Canada together through story. STORYTELLERS OF CANADA/CONTEURS DU CANADA seeks to promote, support and contribute to the growth of storytellers' work, and to ensure the continuing development of the art of storytelling as an integral aspect of Canadian culture.” (www.sc-cc.com/mission.html)</p>	Advocacy and professional events and meetings.	<p>A minimum of \$250 for a performance up to one hour should be the basis upon which a professional storyteller negotiates his/her fee.</p> <p>For workshops, a minimum of \$250 per hour is recommended.</p> <p>If the teller wishes to work for a fee lower than this due to personal or community considerations, he/she has an obligation to inform the presenter that the above is the recognized fee for the service.</p>	www.sc-cc.com	All information available on organization’s web site.
Smithsonian Folklife Festival	<p>The Smithsonian Folklife Festival is an international exposition of living cultural heritage annually produced outdoors on the National Mall of the United States in Washington, D.C., by the Smithsonian Institution's Center for Folklife and Cultural Heritage.</p> <p>The Festival takes place for two weeks every summer overlapping the Fourth of July holiday. It is an educational presentation that features community-based cultural exemplars. Free to the public, like other Smithsonian museums, each Festival typically</p>	Living cultural heritage exposition: workshops; booths; performances; musical, dance, and narrative concerts; live/onstage discussion; traditional craft demonstrations; food demonstrations; children’s workshops, demonstration and concerts.	“I checked with our Assistant Director of Finance and Administration (she handles all payment for participants). This year we will pay participants a honoraria of \$150/day. This applies to US citizens. Payments for foreign participants is more complicated and usually depends on the arrangements we make with their Government sponsor.”	Diana Parker, Director 202-633-0653/ Alana Ackerman, Assistant 202-633-6479* *Response is from Alana	

	<p>draws more than one million visitors.</p> <p>From: http://www.folklife.si.edu/center/festival.html</p>				
American Folk Festival, Bagnor Maine	Two-day festival event that has on-going demonstrations running from noon to six on Saturday and Sunday coupled with special performances, discussions, concerts, and workshops, and participatory workshops.	Craft/artisanal work, music and cultural performance, folk and traditional arts activities like weaving, carving, cooking, boat making, rugs, basket-making, etc in demonstration and workshop.	There is no hierarchal or differentiation scale and participants are all paid equally. Each participant is paid \$500 for the weekend, plus mileage. The hours of work are from noon to six on Saturday and Sunday.	Heather McCarthy 207-992-2630	
Western Folklife Center	<p>Cowboy Poetry Gathering (festival) and individual workshops and events throughout the year.</p> <p>http://www.westernfolklife.org/site1/index.php/25th-Gathering.html</p>	Music performances; poetry performances and readings (usually cowboy poetry); writing, gear making, art, cultural activities, and music workshops; horsemanship and cooking demonstrations.	<p>“\$150-\$5000 Poets and musicians start at a base honorarium of \$500 for the National Cowboy Poetry Gathering. Some musicians receive as much as \$5000 (plus one musician who makes approximately \$22,000 for his performances).</p> <p>Leaders of short workshops receive \$150.</p> <p>Depending on the length and type of workshop, a fee may be increased. Horsmanship demonstrations are all day and working with animals, so they receive a negotiated rate between \$1000 and \$2000.”</p> <p>“Most poets are paid an honorarium of \$500, but if</p>	<p>Charlie Seemann, Director, Western Folklife Center, Elko, Nevada: cseeman@westernfolklife.org AND Tamara Kubacki Program Director 775-738-7508*</p> <p>*Response is from Tamara.</p>	This response is where I saw the largest variation and breakdown of payment for participants.

			<p>they perform on a nighttime show, they receive an additional \$100. There are exceptions, of course, so there are a couple poets who receive more than \$500 or \$600. We usually negotiate with the musicians for their fees, which also start at \$500.</p> <p>Outside of the Gathering, fees are based on the project and artist. An art workshop held in the summer will pay between \$300 and \$500 per artist, while a game night is lead by volunteers.”</p>		
<p>Traditional Arts and Accessibility, Southern Arts Federation, Atlanta</p>	<p>The Southern Arts Federation (SAF) is a not-for-profit regional arts organization that has been making a positive difference in the arts throughout the South since 1975. SAF creates partnerships and collaborations; assists in the professional development of artists, arts organizations and arts professionals; presents, promotes and produces Southern arts and cultural programming; and advocates for the arts and arts education. The organization works in partnership with the nine state arts agencies.</p> <p>From: www.southarts.org</p>	<p>“We re-grant funds from the National Endowment for the Arts for performing arts presentations for performing arts organizations in a nine-state region--theatre, music, dance, storytelling, puppetry, literary readings, etc.</p> <p>Also, we occasionally fund artists for SAF events/meetings. These typically are performing artists, as well.”</p>	<p>Grant awards vary: \$5,000 music; \$7,000 dance.</p> <p>“For traditional arts presentation at our annual Folklorists in the South retreat, it is usually in the neighborhood of \$300 for a 30 minute, informal presentation. We also provide lodging, meals and mileage.”</p> <p>Amounts do not really differ regarding traditional arts honorariums.”</p>	<p>Teresa Hollingsworth, Program Director: thollingsworth@southarts.org</p>	<p>More grant than facilitation of workshops, but presentation amount is useful for research purposes.</p>

<p>Vermont Folklife Center</p>	<p>The Vermont Folklife Center, founded in 1984, is dedicated to preserving and presenting the folkarts and cultural traditions of Vermont and the surrounding region. Through ongoing field research, a multimedia archive and an apprenticeship program, we document and conserve cultural heritage which could easily be lost; through exhibits, media, publication and educational projects, we bring recognition to the skills, talents and traditions of Vermonters, past and present. The Center has made preservation of the spoken word the core of its endeavors, and the VFC archive now comprises over 3,800 taped interviews, which have been transcribed and electronically indexed. From: www.vermontfolklifecenter.org/</p>	<p>“For 15 years we have funded a series of Master Apprenticeship pairings (usually between 1500 and 1700 with the majority of payment going to the master for teaching the student, often at their home)...we do not make presentation part of our mission per se, we have orchestrated traditional artists (often connected to our Apprenticeship program) to demonstrate or perform at festival or special events but the fee structure is often their own. We most often meet this price.”</p>	<p>“...it is often set by the artist and be based on a variety of factors, length of job (more for a day long workshop, more for a performance ensemble, etc). So yes...amounts do differ and are depend on a number of factors. I also told you about the matching grant through the American Masterpiece Artist Roster through the Vermont Council on the Arts. Artists who apply to be part of this roster can get the VCA to cost share with those requesting demonstrations, workshops, or performances from artists.” See the link: http://www.vermontartscouncil.org/Grants/ForOrgs/AmericanMasterpieces/tabid/89/Default.aspx</p>	<p>Brent Bjorkman, Director* 1-802-388-4964</p> <p>*answers from telephone conversation and email response to questions.</p>	
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CARFAC PERFORMANCE PRESENTATION FEES: HOW TO BREAK DOWN PAYMENT BASED ON OPERATIONAL BUDGETS

A.1.5 Performance Presentation Fees

Exhibiting Institution Categories	Exhibiting Institution Operating Budget	Festival: First Performance (single work rate)	Festival: Each Additional Performance (30% single work rate)	Cabaret (50% single work rate)
International II	Multiple funders	2,271	682	1136
International I	Embassies, etc.	1,515	454	758
Category II	Over \$500K	412	124	206
Category I	Up to \$500K	309	92.70	155