



IMAA Fee Schedule for Calendar Year 2026

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INTRODUCTION TO THE 2026 IMAA FEE SCHEDULE

The IMAA Fee Schedule is recognized as the national standard for remuneration in the independent media arts sector. It encompasses fees for activities such as duration-based screenings and audio presentations, media arts exhibitions, artist talks, online presentation and other professional services.

At its Annual General Meeting on September 24, 2025, the [Independent Media Arts Alliance](#)'s membership voted unanimously to adopt the updated 2026 fee schedule. The update aims to bring the recommended fees into line with the rising cost of living and inflation. Presenters should always follow the spirit of the [Guiding Principles](#) in implementing a strategy that is appropriate to their own organization's situation. We continue to encourage organizations to use the Fee Schedule when budgeting for future programming and to refer to it in grant applications.

GUIDING PRINCIPLES

These principles outline the values of the IMAA community and clarify the intent behind the Fee Schedule.

Media arts presenters should always remunerate artists when presenting their work.

- IMAA discourages presentation contexts that do not pay artists' fees or that provide sub-standard fees (e.g., festivals, industry-focused screenings, post-secondary classrooms, academic conferences, etc.)
- Exposure, press coverage, in-kind benefits, and other non-monetary perks are not acceptable in lieu of fair remuneration.
- Presenters should remunerate both Canadian and International artists equitably when presenting their work.
- Presenters should pay artists working in languages other than English and French fairly. They should not deduct translation and interpretation costs from artists' fees.
- In-person and online presentation contexts are of equal artistic value. Artists should be remunerated fairly for all types of in-person and online presentations.

The fee amounts included in the IMAA Fee Schedule correspond to minimum recommended rates for presentation and professional activities.

- These rates represent the minimum payment that the independent media arts community considers acceptable.
- No matter their size and operating budget, IMAA encourages presenters to pay higher-than-minimum fees according to their financial capacities.
- Artists' fees and professional fees should only serve as payment for a given presentation or professional activity. Presenters should not use these fees to compensate for other services provided by the artist (e.g., installation, consulting, workshops, etc.). Likewise, artists' fees should not be used to offset costs related to accessibility services, technology provided by the artist, travel, accommodation, and per diems. IMAA encourages presenters to provide additional remuneration for presentation-related services and costs.
- IMAA encourages presenters to be transparent about which annual operating budget category that they fall under. This way, artists can assess the fees that presenters offer them.

Artists' remuneration should be driven by equity-driven values and transparency.

- While the IMAA Fee Schedule sets a standard, there is no one-size-fits-all model. IMAA encourages presenters to be responsive to artist's needs and to take individual contexts into account.
- IMAA recognizes that artists from equity-seeking communities may face significant and systemic barriers to access and participation in the arts sector. IMAA encourages presenters to consider the added challenges that artists from Indigenous, Black, racialized, Deaf and disabled, LGBTQ2S+, and other minority communities may face when producing and presenting media art.
- IMAA encourages presenters to adopt equity-driven practices across their operations. Examples include respecting cultural protocols, providing accessibility services, and implementing safe spaces. Presenters can also consider providing additional financial compensation to artists from marginalized communities in recognition of the added labour that they may perform.

Presenters should enter into clear agreements with artists prior to presenting their work.

- IMAA recommends that presenters and artists enter into agreements via signed contracts. A signed contract is the clearest way to record the terms of an agreement, but other forms of communication can also be used (e.g., an email conversation).
- Contracts should clearly outline the artist's remuneration, the presenter's expectations, the presentation format and duration, and any additional requirements of the artist (e.g., speaking engagements, installation duties, presence at event, etc.).
- Contracts should clearly list all items for which the artist will receive payment. The payment amounts should be individually listed rather than grouped as a lump sum. This includes all artist's and professional fees, all add-on fees, and all supplementary fees (i.e., compensation for technology or service provided by the artist, per diems, travel costs, etc.).
- For online presentation, contracts should outline additional considerations such as: geo-blocking parameters, digital rights management and other security features, file storage and data management plans, presentation platform, period of on-demand availability, viewing window, etc.

Presenters should obtain consent before posting an artist's content on publicly accessible Internet platforms.

- It is the presenter's responsibility to obtain the artist's (or rights holder's) consent before posting works, excerpts, images, recordings, and other contents to publicly accessible online platforms. A signed contract is the clearest way to document consent and the terms of the agreement.
- It is also the presenter's responsibility to remove this content from publicly accessible platforms according to the terms of the agreement. In the absence of an agreement, presenters should remove content at the artist's request.

Additional considerations for online presentation: geo-blocking and security measures

- At this time, IMAA does not make specific recommendations related to geo-blocking parameters and digital rights management practices.
- However, IMAA recognizes that online presentation can greatly expand the reach and scope of programs and events. In some cases, presenters may consider paying artists additional fees depending on the geo-blocking mechanisms in place. Presenters are encouraged to discuss the question of geo-blocking with artists and to be transparent about their organization's view on geo-blocking.
- IMAA encourages presenters to use digital rights management tools and/or other security measures when presenting works online. Presenters should develop internal policies and practices based on their financial and technical capacities.

DEFINITIONS AND TYPES OF FEES

The information below defines and clarifies key terms used in the IMAA Fee Schedule.

Annual Operating Budget Categories

Definition

IMAA defines "annual operating budget" as the organization's total annual revenues, averaged over the last 3 years. If the organization received revenues for acquisition funds or capital projects, these are excluded from the total. **For organizations that report to CADAC, the exact amount can be found on line 4700 of the organization's financial form.**

Categories

The IMAA Fee Schedule includes the following annual operating budget categories: <\$100K, <\$250K, <\$500K, <\$1M, and >\$1M. Presenters should refer to the fees listed under the annual operating budget category that matches their annual operating budget (averaged over the last 3 years).

Examples:

- A presenter whose annual operating budget averaged over the last 3 years is \$125K should refer to fees listed under the <\$250K annual operating budget category.
- A presenter whose annual operating budget averaged over the last 3 years is \$350K should refer to fees listed under the <\$500K annual operating budget category.

Types of Fees

Artists' and professional fees

The IMAA Fee Schedule makes recommendations for artists' fees and professional fees.

- Artists' fees correspond to recommended amounts for **royalties** paid to artists, for the screening or exhibition of their copyrighted works. According to the CARFAC/RAAV Fee Schedule, copyright royalties "apply to the reproduction, exhibition, or presentation of works" ([CARFAC/RAAV, Definition of Copyright Royalties](#)). Artists' fees outlined in sections 1 and 2 of the IMAA Fee Schedule correspond to recommended amounts for copyright royalties.
- Professional fees correspond to recommended amounts paid to self-employed artists and other cultural workers for services rendered through professional activities. Professional fees are outlined in section 3 of the IMAA Fee schedule.

Recommended and minimum fees

The IMAA Fee Schedule provides two rates for each category of artists' and professional fees:

- Recommended fees: These are standard recommended fees for the presentation of media arts. They are calculated at 150% of the minimum fees. IMAA encourages presenters to pay recommended fees or higher.
- Minimum fees: These are the minimum fees that the independent media arts community considers acceptable. IMAA strongly encourages presenters that are unable to pay recommended fees to pay fees that exceed the minimum amounts listed in the Fee Schedule.

Add-on fees

Add-on fees are paid in addition to artists' and professional fees. They apply when:

- In-person programs and events are also presented online.
- Online livestreamed programs and events are also made available for on-demand viewing.
- Standard parameters for online on-demand presentation are extended.

Presentation Modes

The IMAA Fee Schedule makes different recommendations for artists' fees and certain professional fees based on whether the presentation is in person or online.

In-person presentation

In-person programs and events are presented in live settings and spaces where viewers or audiences are physically present to experience the work. Examples include theatrical screenings, pre-recorded audio presentations to a live audience, exhibitions in galleries and other physical settings, site-specific installations, and talks delivered to a live audience.

Online presentation

Online programs and events are presented via websites, digital platforms, or social media channels. Viewers access these programs and events remotely through a device connected to the Internet (e.g., personal computer, phone, tablet, etc.). Online presentation can be livestreamed (synchronous presentation mode) or on-demand (asynchronous presentation mode).

- Livestreamed presentation (synchronous presentation mode): Livestreamed programs and events are presented at a determined date and time via a presenter's website, digital platform, or social media channels. This presentation mode is like a broadcast in the sense that once the livestream has started, viewers who tune in part way through will have missed the beginning. Presenters may require viewers to register or purchase a ticket to access these programs. Livestreamed programs and events may also be freely accessible to viewers.
- On-demand presentation (asynchronous presentation mode): On-demand programs and contents are accessible at the viewer's convenience via the presenter's website, digital platform, or social media channels. On-demand programs may be freely accessible to anyone with an Internet connection. Presenters may also require viewers to activate programs through a ticket, pass, or other form of registration to access their content.
 - Period of on-demand availability: The standard period for a work to be available for on-demand streaming is up to two weeks. Add-on fees apply when programs are available for on-demand streaming for more than two weeks.
 - Streaming window after content activation: If the viewer needs to activate a program through a ticket, pass, or other form of registration to stream its content, the standard timeframe to complete the streaming is up to 72 hours. Add-on fees apply when the streaming windows extend beyond the initial 72 hours.
 - Exclusions: The on-demand presentation category of fees does not apply to works presented through:
 - o Transactional video-on-demand (TVOD) distribution services that remunerate artists based on a percentage of rental costs.
 - o Subscription video-on-demand (SVOD) distribution platforms that provide long-term access (1 year +) to works in their collections.
 - o Video on-demand (VOD) collections that provide long-term (1 year +), free, public access to audiovisual material such as digitized archives and collections of works produced by artists.

IMAA encourages organizations that maintain these types of platforms and collections to follow the Fee Schedule's guiding principles. Organizations should be transparent about their platform's mandate and operations and disclose if and how they remunerate artists. In particular, organizations should establish clear agreements with artists and ensure that they obtain consent on an ongoing basis.

FEE SCHEDULE

1. SCREENINGS AND AUDIO PRESENTATIONS

1.1 In-Person Screenings and Audio Presentations

Screenings of single-channel film or video, or presentations of pre-recorded audio works to an in-person audience. These events are typically held over one or two evenings.

These fees apply to non-exhibition contexts only. For installations, longer presentation timeframes and exhibition contexts, please refer to [Section 2 Media Arts Exhibitions](#).

These fees apply to audiovisual screenings and to presentations of pre-recorded audio works. IMAA does not currently make recommendations for performances or live presentations of media artworks. For performance-based practices, please refer to Section A.1.5 Performance Presentation Royalties of the [CARFAC-RAAV Minimum Recommended Fee Schedule](#).

1.1.1 Single screening/presentation

To determine which recommended fees apply, select the appropriate duration and budget categories. Recommended fees are for individual works and apply to a single screening/presentation.

Duration of work	Fee type	Annual operating budget				
		<\$100K	<\$250K	<\$500K	<\$1M	>\$1M
< 5 minutes	Recommended	122	154	199	266	325
	Minimum	113	142	184	245	301
5-15 minutes	Recommended	187	233	303	403	496
	Minimum	173	216	280	373	459
15-30 minutes	Recommended	250	312	405	538	662
	Minimum	231	289	375	498	612
30-60 minutes	Recommended	309	385	486	664	816
	Minimum	285	356	462	614	756
60+ minutes	Recommended	369	463	586	799	982
	Minimum	342	428	556	740	910

1.1.2 Multiple screenings/presentations

Discounted fees for multiple screenings/presentations of the same work(s) are designed to offer economies for exhibitors. **These fees apply to each additional screening/presentation after the first**

screening/presentation (second screening/presentation and onward). For fees for the first screening/presentation, refer to [section 1.1.1 Single screening/presentation](#).

To determine which recommended fees apply, select the appropriate duration and budget categories. Recommended fees are for individual works and apply to each additional screening/presentation after the first screening/presentation.

Duration of work	Fee type	Annual operating budget				
		<\$100K	<\$250K	<\$500K	<\$1M	>\$1M
< 5 minutes	Recommended	63	77	101	133	163
	Minimum	58	71	93	122	151
5-15 minutes	Recommended	94	117	152	202	248
	Minimum	87	108	141	187	229
15-30 minutes	Recommended	127	156	202	269	331
	Minimum	116	144	187	249	306
30-60 minutes	Recommended	154	192	249	331	407
	Minimum	142	178	230	306	377
60+ minutes	Recommended	186	232	301	399	491
	Minimum	172	215	278	369	455

1.1.3 Package screening/presentation fees (programs of 6 or more works under 30 minutes)

Package screening/presentation fees encourage presenters to screen/present a program of shorts, including films, videos, and pre-recorded audio works. These fees apply to curated or thematic programs, with a minimum of 6 works under 30 minutes that have been produced by different artists.

These fees do not apply to programs of works by the same artist, which are considered "retrospective" programs. For retrospective programs, single screening/presentation fees apply (see [section 1.1.1 single screening/presentation](#)).

These fees apply to programs that are presented as a single event, with works played one at a time and in a determined order. The total duration of the event should be similar to that of a single screening/presentation event (e.g., feature film screening).

The fees listed here are per work (not per package).

Duration of work	Fee type	Annual operating budget				
		<\$100K	<\$250K	<\$500K	<\$1M	>\$1M
any duration < 30 minutes	Recommended	122	154	199	266	325
	Minimum	113	142	184	245	301

1.1.4 Add-on fees for in-person screenings/presentations also presented online

Add-on fees apply to in-person screenings and audio presentations that are presented in their entirety in both in-person and online contexts. In this case, the same program, event, or content is presented in person and online, with minor technical adaptations for each context.

These add-on fees do not apply to multimodal projects with different in-person and online components that are understood to form a coherent work or body of works. For applicable fees, refer to [Section 2 Media Arts Exhibitions](#).

Fees are calculated as 100% of the applicable in-person screening/presentation fees + 50% of the applicable online screening/presentation fees (see tables in [sections 1.2 Online Screenings and Audio Presentations](#)).

Add-on fee	Additional % of applicable online screening/presentation fee
In-person screening/presentation is also presented online as a livestreamed program	plus 50% of livestreamed screening/presentation fees per livestreamed screening/presentation
In-person screening/presentation is also presented online as an on-demand program	plus 50% of on-demand screening/presentation fees (including add-on fees)

1.2 Online Screenings and Audio Presentations

1.2.1 Livestreamed screenings/presentations (synchronous presentation mode)

Fees apply to online screenings and presentations of pre-recorded audio works that are streamed at a determined date and time via an exhibitor's website, platform, or social media channels. Presenters may require viewers to register or purchase a ticket to access these programs. Livestreamed programs may also be freely accessible to viewers.

1.2.1.1 Single livestreamed screening/presentation

To determine which recommended fees apply, select the appropriate duration and budget categories. Recommended fees are for individual works and apply to a single livestreamed screening/presentation.

Duration of work	Type of fee	Annual operating budget				
		<\$100K	<\$250K	<\$500K	<\$1M	>\$1M
< 5 minutes	Recommended	122	154	199	266	325
	Minimum	113	142	184	245	301
5-15 minutes	Recommended	187	233	303	403	496
	Minimum	173	216	280	373	459
15-30 minutes	Recommended	250	312	405	538	662
	Minimum	231	289	375	498	612
30-60 minutes	Recommended	309	385	499	664	816
	Minimum	285	356	462	614	756
60+ minutes	Recommended	369	463	601	799	982
	Minimum	342	428	556	740	910

1.2.1.2 Multiple livestreamed screenings/presentations

Discounted fees for multiple livestreamed screenings/presentations of the same work(s) are designed to offer economies for exhibitors. **These fees apply to each additional livestreamed screening/presentation after the initial livestreamed screening/presentation (second screening and onward).** For fees for the first livestreamed screening/presentation, refer to single livestreamed screening/presentation fees above ([1.2.1.1 Single livestreamed screening/presentation](#)).

To determine which recommended fees apply, select the appropriate duration and budget categories. Recommended fees are for individual works and apply to each additional livestreamed screening/presentation.

Duration of work	Fee type	Annual operating budget				
		<\$100K	<\$250K	<\$500K	<\$1M	>\$1M
< 5 minutes	Recommended	63	77	101	133	163
	Minimum	58	71	93	122	151
5-15 minutes	Recommended	94	117	152	202	248
	Minimum	87	108	141	187	229
15-30 minutes	Recommended	127	156	202	269	331
	Minimum	116	144	187	249	306
30-60 minutes	Recommended	154	192	249	331	407
	Minimum	142	178	230	306	377
60+ minutes	Recommended	186	232	301	399	491
	Minimum	172	215	278	369	455

[1.2.1.3 Package fees for livestreamed screening/presentation \(programs of 6 or more works under 30 minutes\)](#)

Package fees for livestreamed screenings/presentations encourage programs of shorts, including films, videos, and pre-recorded audio works. These fees apply to curated or thematic programs, with a minimum of 6 works under 30 minutes that have been produced by different artists.

These fees do not apply to programs of works by the same artist, which are considered "retrospective" programs. For retrospective programs, single livestreamed screening/presentation fees apply ([1.2.1.1 Single livestreamed screening/presentation](#)).

These fees apply to programs that are presented as a single livestreamed event, with works played one at a time and in a determined order. The total duration of the event should be similar to that of a single livestreamed screening/presentation event (e.g., livestreamed feature film screening).

The fees listed here are per work (not per package).

Duration of work	Fee type	Annual operating budget				
		<\$100K	<\$250K	<\$500K	<\$1M	>\$1M
any duration < 30 minutes	Recommended	122	154	199	266	325
	Minimum	113	142	184	245	301

1.2.1.4 Add-on fees for livestreamed screenings/presentations

Add-on fees apply if presenters make a work available for on-demand streaming on their website, platform, or social media channels **after it has been presented in a livestreamed program**.

Add-on fees are paid in addition to the livestreamed screening/presentation fees. Add-on fees are calculated as a percentage of the single livestreamed screening/presentation fee based on how long the work is available on-demand.

Add-on fee	Additional % of single livestreamed screening/presentation fee	
Work available for on-demand streaming after it has been presented in a livestreamed screening/presentation	plus 50% for up to 2 weeks of availability	plus 25% per week for each additional week after 2 weeks of availability

1.2.2 On-demand screenings/presentations (asynchronous presentation mode)

Fees apply to online programs that are accessible for streaming at the viewer's convenience via the presenter's website, digital platform, or social media channels. On-demand programs may be freely accessible to anyone with an Internet connection. Presenters may also require viewers to activate programs through a ticket, pass, or registration to access their content.

Period of on-demand availability

The standard period for a work to be available for on-demand viewing is up to two weeks. Add-on fees apply when programs are available for on-demand viewing for more than two weeks.

Streaming window after content activation

If the viewer needs to activate a program through a ticket, pass, or other form of registration to stream its content, the standard timeframe to complete the streaming is up to 72 hours. Add-on fees apply when the streaming window extends beyond the initial 72 hours.

Exclusions

This category of fees does not apply to works presented through:

- Transactional video-on-demand (TVOD) distribution services that remunerate artists based on a percentage of rental costs.
- Subscription video-on-demand (SVOD) distribution platforms that provide long-term access (1 year +) to works in their collections.
- Video on-demand (VOD) collections that provide long-term (1 year +), free, public access to audiovisual material such as digitized archives and collections of works produced by artists.

1.2.2.1 Single On-demand screenings/presentations

To determine which recommended fees apply, select the appropriate duration and budget categories.

Recommended fees are for individual works, for a period of on-demand availability of up to two weeks, and for a streaming window of up to 72 hours. Add-on fees apply for longer periods of on-demand availability and streaming windows.

Duration of the work	Fee type	<\$100K	<\$250K	<\$500K	<\$1M	>\$1M
< 5 minutes	Recommended	183	230	299	397	488
	Minimum	169	213	276	367	451
< 15 minutes	Recommended	280	350	455	604	743
	Minimum	259	323	421	559	687
15-30 minutes	Recommended	376	467	606	806	992
	Minimum	347	432	561	746	918
30-60 minutes	Recommended	462	577	750	996	1224
	Minimum	427	533	693	922	1133
60+ minutes	Recommended	554	694	901	1198	1473
	Minimum	513	642	834	1109	1364

1.2.2.2 Package fees for on-demand screenings and audio presentations (programs of 6 or more works under 30 minutes)

Package fees for on-demand screenings/presentations are meant to encourage programs of shorts, including films, videos, and pre-recorded audio works. These fees apply to curated or thematic programs, with a minimum of 6 works under 30 minutes that have been produced by different artists.

These fees do not apply to programs of works by the same artist, which are considered "retrospective" programs. For retrospective programs, on-demand screening/presentation fees apply.

These fees apply to on-demand programs that can be accessed through a single compilation or through a playlist that provides access to individual works. If works are accessed individually, they should all be made available for on-demand viewing at the same time and should remain available for the same period of time. If content activation is required (through a ticket, pass, registration, etc.), the activation should be for the entire program, not for individual works. The viewing window should also be applied to the program as a whole, not to individual works.

The compiled duration of all works included in the program should be similar to that of a single screening/presentation event (e.g., feature film screening).

The fees listed here are per work (not per package).

Duration of the Work	Fee Type	<\$100K	<\$250K	<\$500K	<\$1M	>\$1M
any duration < 30 minutes	Recommended	183	230	300	397	489
	Minimum	169	213	277	367	453

1.2.2.3 Add-on fees for on-demand screenings and audio presentations

Period of on-demand availability

Add-on fees apply when programs are available for on-demand viewing for more than two weeks.

Streaming window after content activation

Add-on fees apply if a viewer has more than 72 hours to complete the streaming after activating a program to access its content (ticket, pass, registration, etc.).

Add-on fees are paid in addition to on-demand screening/presentation fees. Add-on fees are calculated as a percentage of on-demand screening/presentation fees for different time frames after the standard period of on-demand availability and streaming window.

Add-on fee	Proposed additional % of on-demand screening/presentation fee			
On-demand availability period over 2 weeks	plus 25% per week each additional week up to 1 month	plus 25% per month each additional month up to 3 months	plus 25% after 3 months for up to 1 year	plus 25% per year after 1st year
Streaming window exceeds 72 hours for programs requiring activation	plus 25% per additional 72-hour streaming window			

2. MEDIA ARTS EXHIBITIONS

2.1 In-person media arts exhibitions

In-person media arts exhibitions are presentations of media art works in physical exhibition contexts. Exhibitions typically last three weeks or longer and present works in an ongoing way. Examples include looping audiovisual pieces and continuous digital/electronic works.

Media arts projects are small-scale versions of media arts exhibitions. Projects are narrower in scope than exhibitions and may be presented in smaller spaces or for shorter periods. For example, an installation exhibited in the lobby of a theatre for the duration of a festival.

Costs related to installation, accessibility services, travel, accommodations and per diems are NOT included in exhibition fees. IMAA encourages presenters to provide additional financial support to artists for these services and presentation-related costs.

- o For installation fees, see [table 3.1](#).
- o If the artist is supplying their own equipment, equipment rental fees should be added. Rental fees for artists' equipment should match those of the nearest production centre offering similar equipment.

To determine which recommended fees apply, select the appropriate categories based on the number of artists/collectives in a show, the scope of the show, and the annual operating budget. Recommended fees are for individual artists or collectives.

# of artists / collectives	Type of Fee	Annual operating budget and scope									
		<\$100K		<\$250K		<\$500K		<\$1M		>\$1M	
		Exhibition	Project	Exhibition	Project	Exhibition	Project	Exhibition	Project	Exhibition	Project
Solo show	Recommended	2294	1950	2751	2337	3590	3051	4783	4066	5866	4986
	Minimum	2124	1806	2547	2164	3324	2824	4428	3764	5431	4616
2-3 artists	Recommended	1661	1412	2076	1766	2491	2119	2823	2401	3473	2952
	Minimum	1538	1307	1922	1634	2307	1961	2614	2223	3216	2733
4+ artists	Recommended	499	425	831	708	1329	1130	1993	1695	2452	2084
	Minimum	462	393	769	654	1230	1046	1845	1569	2270	1930

2.1.1 Add-on fees for in-person media arts exhibitions and projects also presented online

Add-on fees apply to in-person media arts exhibitions and projects that are presented in their entirety in both in-person and online contexts. In this case, the same exhibition or project is presented in person and online, with minor technical adaptations for each context. The online presentation should meet the description outlined in [section 2.2 Online media arts exhibitions and projects](#).

Add-on fees do not apply to multimodal projects with different in-person and online components that are understood to form a coherent work or body of works.

Add-on fees are paid in addition to in-person media arts exhibition and project fees. Add-on fees are calculated as a percentage of online media arts exhibition or project fees.

Add-on fee	Additional % of applicable online media arts exhibition or project fee
In-person media arts exhibition	plus 50% of online media arts exhibition fees (including add-on fees)
In-person media arts project	plus 50% of online media arts project fees (including add-on fees)

2.2 Online media arts exhibitions and projects

Online media arts exhibitions are equivalent in scope to in-person media arts exhibitions. The main difference is that works are presented online or in other digital formats through websites, digital platforms and interactive environments, apps, remote AR/VR experiences, etc. In this way, viewers can experience the works remotely and with their own devices.

Online media arts exhibitions are different from online screenings/presentations in the following ways:

- They are typically presented over a longer timeframe (more than two weeks)
- An in-person or online screening experience would not render the desired overall experience of the exhibition
- Significant curatorial thought has been put in the design of the exhibition for the online environment (web design, interactive features, spatiotemporal relationships between works, etc.)

Online media arts projects are small-scale versions of online media arts exhibitions. Online projects are narrower in scope than online exhibitions and may be presented for shorter periods of time. For example, a web-based generative artwork made available throughout the duration of a festival via the presenter's website.

Period of online availability

The standard period for an online media arts exhibition or project to be available for viewing is up to three months. Add-on fees apply when programs are available for online viewing for more than three months.

# of artists / collectives	Type of Fee	Annual operating budget and scope									
		<\$100K		<\$250K		<\$500K		<\$1M		>\$1M	
		Exhibition	Project	Exhibition	Project	Exhibition	Project	Exhibition	Project	Exhibition	Project
Solo show	Recommended	2294	1950	2751	2337	3590	3051	4783	4066	5866	4986
	Minimum	2124	1806	2547	2164	3324	2824	4428	3764	5431	4616
2-3 artists	Recommended	1661	1412	2076	1766	2491	2119	2823	2401	3473	2952
	Minimum	1538	1307	1922	1634	2307	1961	2614	2223	3216	2733
4+ artists	Recommended	499	425	831	708	1329	1130	1993	1695	2452	2084
	Minimum	462	393	769	654	1230	1046	1845	1569	2270	1930

2.2.1 Add-on fees for online media arts exhibitions and projects:

Add-on fees apply to online media arts exhibitions and projects that are available for viewing for a period of over three months. Add-on fees are calculated as a percentage of online exhibition or project fees based on duration of availability.

Add-on	Additional % of online exhibition or project fees	
Online availability over 3 months	plus 25% for each additional month for up to 6 months	Fee is doubled for exhibitions over 6 months and up to a year

3. PROFESSIONAL FEES

3.1 Installation fees paid to artists/technicians

Installation means overseeing or participating in the installation or de-installation of works for an exhibition/project on the exhibitor's premises. Activities associated with installation for in-person exhibitions/projects may include unpacking or packing of works, placing works in an exhibition space, calibration of equipment and software, etc. Activities associated with installation for online exhibitions/projects may include re-formatting files, programming interactive functions, designing a user interface, uploading content to a database or website, etc.

Where the participation of the artist or their specialized technician is essential to the installation of an exhibition, installation fees must be paid according to the following minimum rates.

Exhibitors should also respect provincial or territorial labour standards in effect.

Minimum fee: 4 hours	261
Each additional hour	62
Maximum per day	519

3.2 Artist talks, participation on panels/roundtables, and speaking engagements at screenings/presentations

3.2.1 In-person artist talks, participation on panels/roundtables, and speaking engagements at screenings/presentations

Fees apply to artist talks, participation on panels/roundtables, and speaking engagements at screenings/presentations. Events are held in a physical setting and involve a live audience. Attendance can be free or can require registration, a ticket, or a pass.

Participation on panels and roundtables normally requires less preparation than artists' talks because there are more speakers contributing to the event. In some cases however, the fair remuneration of speakers may require increased fees. Presenters are encouraged to be flexible and to fairly compensate speakers based on required levels of involvement.

Speaking engagements at screenings/presentations, like introductions and Q&As, are held right before or right after the screening/presentation. They do not require special preparation from the artist and are usually short (less than 30 min.).

To determine which recommended fees apply, select the appropriate event and budget categories. Recommended fees are for individual speakers and per event. Additional fees apply if recordings of

in-person events are made available online for on-demand viewing via a presenter's website, digital platform, or social media channels, please refer to [table 3.2.3](#).

Type of event	Type of fee	Annual operating budget				
		<\$100K	<\$250K	<\$500K	<\$1M	>\$1M
In-person artist talk	Recommended	499	574	648	724	798
	Minimum	462	531	600	670	738
In-person participation on a panel/roundtable	Recommended	167	192	217	242	267
	Minimum	154	178	200	224	246
In-person speaking engagement at screening/presentation	Recommended	84	96	109	121	134
	Minimum	77	89	101	112	123

3.2.2 Livestreamed artist talks, participations on panels/roundtables, and speaking engagements at screenings

Fees apply to events that are streamed at a determined date and time via an exhibitor's website, platform, or social media channels. Presenters may require viewers to register or purchase a ticket to access these events or they may be freely accessible to all viewers.

Speaking engagements at livestreamed screenings, like introductions and Q&As, are held right before or right after the screening/presentation. They do not require special preparation from the artist and are usually short (less than 30 min.).

To determine which recommended fees apply, select the appropriate event and budget categories. Recommended fees are for individual speakers per event. Additional fees apply if recordings of livestreamed events are made available online for on-demand viewing via a presenter's website, digital platform, or social media channels, please refer to [table 3.2.3](#).

Type of event	Type of fee	Annual operating budget				
		<\$100K	<\$250K	<\$500K	<\$1M	>\$1M
Livestreamed artist talk	Recommended	499	574	648	724	798
	Minimum	462	531	600	670	738
Livestreamed participation on a panel/roundtable	Recommended	167	192	217	242	267
	Minimum	154	178	200	224	246
Speaking engagement at livestreamed screening/presentation	Recommended	84	96	109	121	134
	Minimum	77	89	101	112	123

3.2.3 Add-on fees for in-person and livestreamed artist talks, participation on panels/roundtables, and speaking engagements at screenings/presentations

Add-on fees apply to recordings of in-person and livestreamed artist talks, participation on panels/roundtables, and speaking engagements at screenings/presentations that are made available for online on-demand viewing via a presenter's website, digital platform, or social media channels. Add-on fees are calculated as a percentage of fees for in-person or livestreamed artist talks, participation on panels/roundtables, and speaking engagements at screenings/presentations.

Add-on	Additional % of fee for in-person and livestreamed artist talk, participation on panel/roundtable participation, or speaking engagement at screening/presentation	
Recording of in-person or livestreamed event made available online for on-demand viewing via a presenter's website, digital platform, or social media channels	plus 25% for up to 1 year availability	plus 50% for unlimited availability

3.2.4 On-demand artist talks, participations on panels/roundtables, and speaking engagements at screenings (e.g., introductions and Q&As)

Fees apply to pre-recorded events that are accessible at the viewer's convenience via the presenter's website, digital platform, or social media channels. On-demand programs may be freely accessible to anyone with an Internet connection. Presenters may also require viewers to activate programs through a ticket, pass, or registration to access their content.

Pre-recorded speaking engagements like introductions and comments are presented right before or right after a screening/presentation. They do not require special preparation from the artist and are usually short (less than 30 min.).

Period of availability

Fee amounts are provided for different periods of availability: up to one year and unlimited. Fees for unlimited availability apply if the presenter cannot guarantee that the file will no longer be available for on-demand viewing after one year.

To determine which recommended fees apply, select the appropriate event, availability, and budget categories.

Type of event	Duration of Availability	Type of fee	Annual operating budget				
			<\$100K	<\$250K	<\$500K	<\$1M	>\$1M
On-demand pre-recorded artist talk	Up to 1 year	Recommended	625	717	810	905	997
		Minimum	578	664	750	837	923
	Unlimited	Recommended	748	860	973	1085	1197
		Minimum	692	796	900	1004	1107
On-demand pre-recorded participation on a panel/roundtable	Up to 1 year	Recommended	210	240	271	302	333
		Minimum	193	222	251	279	308
	Unlimited	Recommended	250	287	325	362	399
		Minimum	231	266	301	335	369
On-demand pre-recorded speaking engagement at screening	Up to 1 year	Recommended	105	120	136	151	167
		Minimum	97	111	126	140	154
	Unlimited	Recommended	127	144	162	182	200
		Minimum	116	133	150	168	185

3.3 Other professional fees paid to artists

Participation on a jury (per day)	139
Writing fees (per word)	0.62

4. EDUCATIONAL USE OF MEDIA ART WORKS

The following rates apply to educational institutions purchasing physical copies or long-term licenses of media art works in a specific institutional context.

4.1 Sale of physical copy

DVD, CD, Blu-ray or similar. Sale is for the life of the object, does not include replacement and is restricted to on-site/library viewing.

Price per copy

< 30 minutes	305
30-60 minutes	428
60+ minutes	551

4.2 Limited streaming license

Purchase of streaming license of a digital file for online learning platforms such as e-campuses and Massive Open Online Courses (MOOCs).

Price per work

5-year streaming license	612
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5. PRINT REPRODUCTION OF FILM/VIDEO STILLS

For print reproduction of film/video stills for use in magazines and monographs offered for sale, please refer to sections 2 and 3 of the [CARFAC-RAAV Minimum Recommended Fee Schedule](#).