



aica

EN

International
Association
of Art Critics

2024

Labour
Conditions
in the arts

FR

Association
Internationale
des Critiques
d'Art

2024

Conditions
de travail
dans l'art

SP

Asociación
Internacional
de Críticos
de Arte

2024

Condiciones
laborales
en el sector
artístico

Foreword

EN

The 2024 AICA International Labour Survey provides a thorough examination of the work carried out by AICA members, addressing topics such as demographics, professional roles, and the challenges faced in the field. By conducting this survey, AICA aims to gain a deeper understanding of the working conditions, challenges, and needs of art critics worldwide.

The Association gathers data to map out the current state of the profession, highlight the contributions and activities of its National Sections, and identify key issues like precarious employment and inadequate pay.

The findings enable AICA to advocate for the recognition, support, and fair treatment of art critics, defend their rights, and promote improvements in labour conditions. Moreover, the survey results guide AICA's initiatives and policy recommendations, shaping strategies to strengthen the profession. These insights will continue to inform AICA's efforts to foster a more sustainable and equitable future for art criticism.

[International Secretariat](#)

Małgorzata Kaźmierczak – President
Marc Partouche – Secretary-General
Jesús Pedro Lorente – Treasurer

Avant-propos

FR

L'enquête sur les conditions de travail dans l'art réalisé en 2024 par l'AICA International fournit un examen approfondi du travail effectué par ses membres au cours de la dernière décennie, en abordant des sujets tels que la démographie, les métiers et les défis rencontrés dans le domaine de l'art. En menant cette enquête, l'AICA vise à mieux comprendre les conditions de travail, les difficultés et les besoins des critiques d'art dans le monde entier.

L'Association recueille des données pour dresser un état des lieux de la profession, mettre en lumière les contributions et les activités de ses sections nationales et identifier des problèmes clés tels que la précarité de l'emploi et l'inadéquation des rémunérations.

Les résultats de l'enquête permettent à l'AICA de plaider pour la reconnaissance, le soutien et le traitement équitable des critiques d'art, de défendre leurs droits et de promouvoir l'amélioration de leurs conditions de travail. En outre, les résultats de l'enquête guident les initiatives et les recommandations de l'AICA, en façonnant des stratégies visant à renforcer la profession. Ces connaissances continueront à façonner les efforts de l'AICA pour favoriser un avenir plus durable et plus équitable pour la critique d'art.

[Le Bureau international](#)

Małgorzata Kaźmierczak – Présidente
Marc Partouche – Secrétaire Général
Jesús Pedro Lorente – Trésorier

Prólogo

SP

La Encuesta Internacional de Trabajo de la AICA 2024 ofrece una mirada en profundidad al trabajo realizado por los miembros de la AICA durante la última década, cubriendo temas como demografía, roles profesionales y desafíos enfrentados en ese campo. Al realizar esta encuesta, la AICA pretende comprender mejor las condiciones laborales, los desafíos y las necesidades de los críticos de arte en todo el mundo.

La organización recopila datos para mapear el estado actual de la profesión, resaltar las contribuciones y actividades de sus secciones nacionales e identificar problemas clave como el empleo precario y los salarios inadecuados.

Los resultados de la encuesta permiten a la AICA abogar por el reconocimiento, apoyo y trato justo de los críticos de arte, defender sus derechos y promover la mejora de las condiciones laborales. Además, los resultados de la encuesta guían las iniciativas y recomendaciones de la AICA, dando forma a estrategias para fortalecer la profesión. Este conocimiento continuará configurando los esfuerzos de AICA para fomentar un futuro más sostenible y equitativo para la crítica de arte.

[El Secretario Internacional](#)

Małgorzata Kaźmierczak – Presidenta
Marc Partouche – Secretario general
Jesús Pedro Lorente – Tesorero

The International Association of Art Critics

EN

At the beginning of the 'fifties, when many schools and movements in art were flourishing, art critics, art historians and art educators, as well as curators from museums of modern art gathered at two congresses at UNESCO Headquarters (1948 and 1949). Their aim was to compare their views concerning the vocation of art criticism, to analyse their responsibility with regard to artists and the public, and to outline the particular nature of their contributions to developments in the fields of art history and culture in general. Convening from around the world, they included the most prestigious names of the time: André Chastel, Jorge Crespo de la Serna, Pierre Courthion, Charles Estienne, Chou Ling, Miroslav Mičko, Sergio Milliet, Marc Sandoz, Gino Severini, James Johnson Sweeney, Albert Tucker, Lionello Venturi, Eduardo Vernazza, Marcel Zohar, Paul Fierens, Herbert Read.

Following those two international congresses at UNESCO, the International Association of Art Critics (AICA) was founded in 1950 and was admitted in 1951 to the rank of Non-Governmental Organization (NGO).

L'Association Internationale des Critiques d'Art

FR

Au début des années 50, alors que fleurissent de nombreuses écoles et divers mouvements artistiques, des critiques d'art, des historiens d'art et des professeurs d'art, ainsi que des conservateurs de musées d'art moderne, se réunissent lors de deux congrès au siège de l'UNESCO (1948 et 1949). Leur objectif est de confronter leurs points de vue sur la vocation de la critique d'art, d'analyser leur responsabilité à l'égard des artistes et du public, et d'esquisser la nature particulière de leurs contributions relativement aux développements dans les domaines de l'histoire de l'art et de la culture en général. Venus du monde entier, ils comptent les noms les plus prestigieux de l'époque: André Chastel, Jorge Crespo de la Serna, Pierre Courthion, Charles Estienne, Chou Ling, Miroslav Mičko, Sergio Milliet, Marc Sandoz, Gino Severini, James Johnson Sweeney, Albert Tucker, Lionello Venturi, Eduardo Vernazza, Marcel Zohar, Paul Fierens, Herbert Read.

Suite à ces deux congrès internationaux à l'UNESCO, l'Association Internationale des Critiques d'Art (AICA) est fondée en 1950 et admise en 1951 au rang d'Organisation Non Gouvernementale (ONG).

La Asociación Internacional de Críticos de Arte

SP

A principios de la década de 1950, cuando florecían numerosas escuelas y movimientos artísticos, críticos de arte, historiadores del arte y profesores de arte, así como conservadores de museos de arte moderno, se reunieron en dos congresos en la sede de la UNESCO (1948 y 1949). Sus objetivos era comparar sus puntos de vista sobre la vocación de la crítica de arte, analizar su responsabilidad hacia los artistas y el público, y esbozar la naturaleza particular de sus contribuciones a los desarrollos en los campos de la historia del arte y la cultura en general. Procedían de todo el mundo e incluían algunos de los nombres más prestigiosos de la época: André Chastel, Jorge Crespo de la Serna, Pierre Courthion, Charles Estienne, Chou Ling, Miroslav Mičko, Sergio Milliet, Marc Sandoz, Gino Severini, James Johnson Sweeney, Albert Tucker, Lionello Venturi, Eduardo Vernazza, Marcel Zohar, Paul Fierens, Herbert Read.

Tras estos dos congresos internacionales en la UNESCO, se fundó en 1950 la Asociación Internacional de Críticos de Arte (AICA), que fue admitida como Organización No Gubernamental, (ONG) en 1951.

The AICA brings together historians, curators, critics and art professionals concerned with developing international cooperation in the fields of artistic creation, dissemination and cultural development. They are elected by their peers for their sustained activity in one or more of the following areas:

- Daily/periodical press, or broadcasting via radio, television, video, or electronic media.
- Publication of works in art history, aesthetics or criticism.
- Teaching art criticism, art history, aesthetics, curating or art at the higher or tertiary level.
- Curatorial work and analysis for educational or scholarly ends, including the production of scholarly or critical works for museums or galleries, where the primary aim is not primarily commercial.

AICA brings together some 5,500 art professionals worldwide, organized into 59 National Sections and an Open Section. Since 2020, AICA has supported the restructuring and creation of three new Sections: AICA Argentina, AICA Costa Rica and AICA Italy. Every year, the International Congress of AICA is held in different parts of the world; since 2010: Romania (2024), Poland (2023), Chile/Argentina (2022), Turkey (2021), Germany (2019), Taiwan (2018), France (2017), Cuba (2016), United Kingdom (2015), South Korea (2014), Slovakia/Poland (2013), Switzerland (2012), Paraguay (2011), France (2010).

L'AICA rassemble des historiens, critiques et professionnels de l'art soucieux de développer la coopération internationale dans les domaines de la création artistique, de la diffusion et du développement culturel. Ils sont admis par leur pairs en raison de leur activité soutenue dans un ou plusieurs des domaines suivants:

- Presse quotidienne/périodique, ou diffusion par la radio, la télévision, la vidéo, ou les médias électroniques.
- Publication d'ouvrages d'histoire de l'art, d'esthétique ou de critique.
- Enseignement de la critique d'art, de l'histoire de l'art, de l'esthétique, de la conservation ou de l'art, au niveau supérieur ou secondaire.
- Travaux de conservation et d'analyse à des fins éducatives ou savantes, y compris la production d'ouvrages savants ou critiques pour les musées ou les galeries, dont le but principal n'est pas essentiellement commercial.

L'association compte quelque 5 500 membres répartis sur tous les continents, organisés en 59 sections nationales et une section ouverte. Depuis 2020, l'AICA a accompagné la restructuration et la création de 3 nouvelles sections: AICA Argentine, AICA Costa Rica et AICA Italie. Chaque année est organisé le Congrès International de l'AICA qui se tient dans différents pays du monde; depuis 2010: Roumanie (2024), Pologne (2023), Chili/Argentine (2022), Turquie (2021), Allemagne (2019), Taiwan (2018), France (2017), Cuba (2016), Royaume-Uni (2015), Corée du Sud (2014), Slovaquie/Pologne (2013), Suisse (2012), Paraguay (2011), France (2010).

La AICA reúne a historiadores, críticos y profesionales del arte preocupados por el desarrollo de la cooperación internacional en los ámbitos de la creación artística, la difusión y el desarrollo cultural. Son admitidos por sus pares por su actividad sostenida en uno o más de los siguientes campos:

- Prensa diaria/periférica, o difusión por radio, televisión, vídeo o medios electrónicos.
- Publicación de obras sobre historia del arte, estética o crítica.
- Enseñanza de crítica de arte, historia del arte, estética, conservación o arte a nivel superior o secundario.
- Trabajos de comisariado y análisis con fines educativos o académicos, incluida la producción de trabajos académicos o críticos para museos o galerías, cuando el objetivo principal no sea primordialmente comercial.

La Asociación cuenta con unos 5.500 miembros en todos los continentes, organizados en 59 secciones nacionales y una sección abierta. Desde 2020, la AICA ha apoyado la estructuración y creación de tres nuevas Secciones: AICA Argentina, AICA Costa Rica y AICA Italia. Cada año, el Congreso Internacional de la AICA se celebra en diferentes partes del mundo, desde 2010: Rumanía (2024), Polonia (2023), Chile/Argentina (2022), Turquía (2021), Alemania (2019), Taiwán (2018), Francia (2017), Cuba (2016), Reino Unido (2015), Corea del Sur (2014), Eslovaquia/Polonia (2013), Suiza (2012), Paraguay (2011), Francia (2010).

Labour Conditions in the Arts

EN

This survey was developed by Elli Leventaki, Mary Mikaelyan, and Omar Mirza on behalf of AICA International, intending to map the labour conditions of its members worldwide and understand the diverse spectrum of jobs they do. This project was initiated during the 55th AICA Congress in Kraków, Poland (2023) as part of the AICA Academy program, organized by Mathilde Roman with the support of AICA Poland, and implemented with the guidance of Sonia Recasens.

The survey was conducted anonymously from March to April 2024, through a Google Form of 16 questions that was shared by AICA International and the national sections, receiving 434 responses from members all around the world.

Through the collected answers, a broad spectrum of paid employment among participants was revealed, as well as a high level of commitment to the art field, regardless of the monetary reward. Despite the diverse range of realities for AICA members, the outcome of the survey reflects their resilience, in defiance of the precarious nature of art-related professions, and suggests an overall consensus towards the necessity for recognition of their work, through better and more stable wages.

Conditions de travail dans l'art

FR

Cette enquête a été élaborée par Elli Leventaki, Mary Mikaelyan et Omar Mirza pour l'AICA International, dans le but de cartographier les conditions de travail des critiques d'art dans le monde entier et de comprendre la diversité des emplois qu'ils occupent. Ce projet a été lancé pendant le 55e Congrès de l'AICA à Cracovie, en Pologne (2023), dans le cadre du programme de l'Académie AICA, organisé par Mathilde Roman avec le soutien de l'AICA Pologne, et mis en œuvre avec l'aide de Sonia Recasens.

L'enquête a été menée de manière anonyme de mars à avril 2024, par le biais d'un formulaire en ligne composé de 16 questions, qui a été partagé par AICA International et ses sections nationales à travers le monde. Cette enquête a reçu 434 réponses, qui révèlent la grande diversité des activités rémunérées exercées par les critiques d'art, et témoignent de leur engagement dans le domaine de l'art, indépendamment d'une gratification financière. Malgré la diversité des réalités vécues par les membres de l'AICA, les résultats de l'enquête reflètent leur résilience, en dépit de la nature précaire de leurs activités, et témoignent d'un consensus général sur la nécessité de reconnaître leur travail, par le biais d'honoraires plus stables et de meilleure qualité.

Condiciones laborales en el sector artístico

SP

Esta encuesta fue llevada a cabo por Elli Leventaki, Mary Mikaelyan y Omar Mirza en nombre de AICA Internacional, con el objetivo de mapear las condiciones laborales de sus miembros en todo el mundo y comprender la diversidad de puestos de trabajo que ocupan. Este proyecto fue lanzado durante el 55º Congreso de AICA en Cracovia, Polonia (2023), como parte del programa de la Academia AICA, organizado por Mathilde Roman con el apoyo de AICA Polonia e implementado bajo el liderazgo de Sonia Recasens.

La encuesta se realizó de forma anónima de marzo a abril de 2024, a través de un formulario de Google de 16 preguntas compartido por los capítulos internacionales y nacionales de la AICA, y recibió 434 respuestas de miembros de todo el mundo. Las respuestas recopiladas revelaron una amplia gama de empleos remunerados entre los participantes, así como un alto nivel de participación en las artes, independientemente del nivel de su remuneración monetaria. A pesar de la diversidad de realidades de los miembros de AICA, los resultados de la encuesta reflejan su resiliencia, a pesar de la precariedad de las profesiones relacionadas con el arte, y sugieren un consenso general sobre la necesidad de reconocer su trabajo, a través de salarios mejores y más estables.

The survey can be found at:

L'enquête peut être consultée à l'adresse suivante:

La encuesta está disponible en:

<https://aicainternational.news/cartography>

Acknowledgements

Małgorzata
Każmierczak,
Jesús-Pedro
Lorente,
Marc Partouche,
Mathilde Roman

Editorial coordination

Sonia Recasens

Study Design and Realisation:

Elli Leventaki,
Mary Mikaelyan,
Omar Mirza

Translation

Daniela Ayestaran
and Sadie Fletcher

@AICA –
International
Secretariat

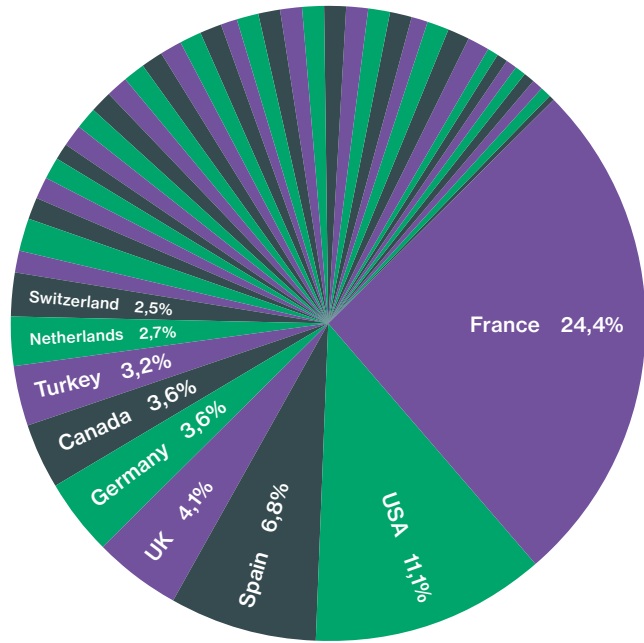
Graphic Design

LMpolymago

Printer

Imprimerie Moutot
in October 2024

1. What is your country of residence?

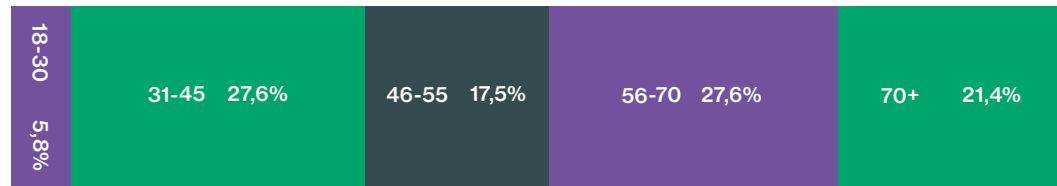


The survey amongst AICA members reveals a diverse distribution of countries of residence of the respondents, with the majority residing in France (108), followed by the USA (49) and Spain (30). Other countries include Germany and Canada, both with 16 respondents, and the UK with 18 respondents. While European countries dominate the list, the survey also includes responses from members in various other places in the world, reflecting the global reach of AICA.

2. What is your age group?

According to the survey, AICA members are split equally between the age groups of 31-45 and 56-70, each with 27,6%, followed by the 70+ age group with 21,4%. The 46-55 age group comes next with 17,5%, followed by the final group with the least amount of people, the 18-30 year olds

with 5,8%. It seems that the majority of AICA members are under 55 years old, with a total of 50,9%. Younger members are the fewest, with their age group being less than three times as represented as the 70+ group, suggesting a need for recruitment of young art professionals.



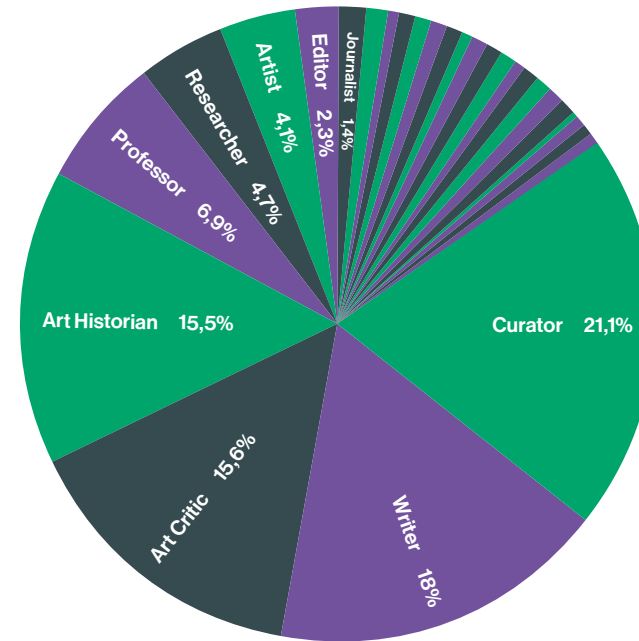
3. What is your gender?

The data regarding the sex of AICA members reveal that the group is predominantly female, with a vast majority of 64,7%, which is almost

double the number of male members at 34,1%. 1,2% of members identify as queer, trans, or non-binary.



4. How would you define yourself (professionally)?



The survey responses to the question “How would you define yourself (professionally)?” show a clear predominance of roles within the art and cultural sectors. The most common titles members use to define themselves are Curator (185), Writer (158), and Art Critic (137), highlighting a strong presence of these professions amongst the respondents. Art Historians (136) and Lecturers/Professors/Educators/Teachers/Academics (61) also represent significant proportions of the group. Other roles such as Researchers (41) and Artists (36) are well-represented, while a variety of more specialised and less common professions, including Podcast Producers, Art Consultants, and Administrators of Cultural Projects, round out the diverse professional landscape.

5. How many years have you been working as an art professional?

Regarding AICA members' experience, it seems that the large majority of the people who responded to the survey (85,5%) have been working for more than 10 years in the field. Only 3,9% of the respondents have less than 5 years experience and 10,6% have less than 10 years experience. 24,7% of the participants have 11-20 years experience as an arts professional, followed by 23,7% who have 21-30 years experience. The highest percentage of the chart, though, is those who have

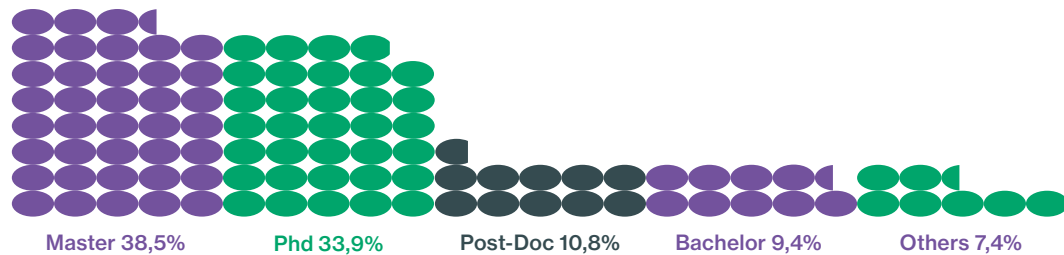
work experience of over 31 years, with a remarkable 37,1%. This number could be connected to the breakdown of the age groups of AICA members, as discussed above, where it was pointed out that many of them are over 55 years of age. At the same time, this seems to also be indicative of the commitment of individuals to this field, suggesting that arts professionals begin their careers at a young age and remain working even after the standard age of retirement.



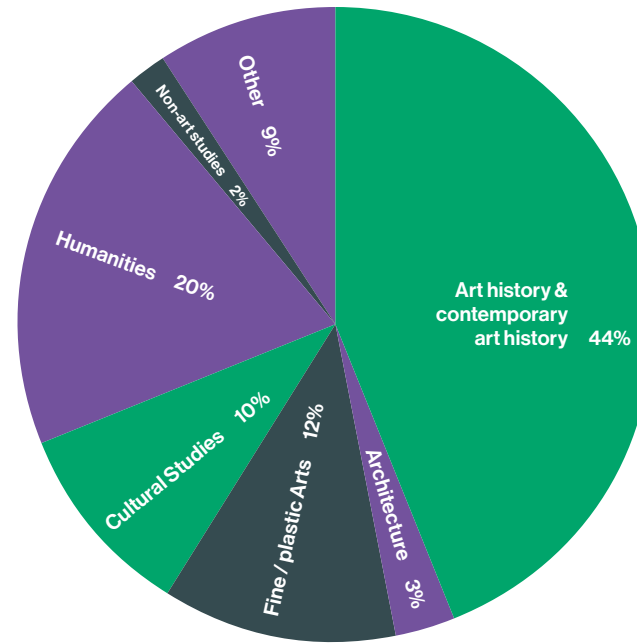
6. What is your highest level of education?

A large majority of AICA members (83,2%), hold either a master's degree, a PhD, or have postdoctoral status, while 9,4% only have a bachelor degree. Most of them seem to have completed the first level of post-graduate studies, with 38,5% holding a master's degree, whereas 33,9% have a PhD and 10,8% a post-doctorate. There is also an additional approximately 3% who holds more

than one bachelor's or master's degree or is currently a PhD candidate/student, looking to complete this level of study as well. The statistics confirm that internationally members are highly educated and qualified, with less than 1% stating that they hold no degree and/or have received little to no education



7. What is/was your field of study?



This was an open question, to which participants could respond with more than one answer. As a result, a variety of disciplines were presented, demonstrating that many of those who responded to the survey (approx. 27%) have completed studies in more than one field. This may be related to the different levels of education that AICA members have completed, reflecting a well-educated group of people, but may also be indicative of the demanding nature of the field. Most of the AICA members who responded indicated art history as their main, or one of their main fields of study, representing more than 26%, while an additional almost 18% stated to have focused on contemporary art in particular, resulting in a total of nearly 44% having studied some aspect of early/modern art history, international/national art history or contemporary art history in general. Around 12% of the respondents have completed studies in fine arts, design, and

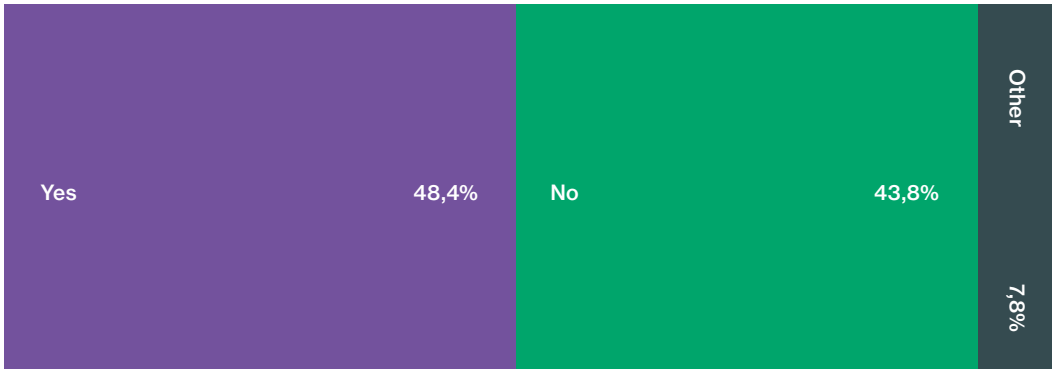
almost 3% in architecture. There is also nearly 10% who have completed other cultural studies, like museology (1,6%), curating (3%), some kind of cultural management/administrative studies, or studies in different branches of art theory, etc. Furthermore, there seem to be quite a lot of particular and/or related studies to the arts that can be broadly identified as humanities, like social/political

sciences, literature, anthropology, theatre, journalism/communication, aesthetics, philosophy, and more, that make up nearly 20% of the responses. Overall, more than 76% of the participants in the survey have done some kind of art-related studies, whereas just a small number of people, around 2%, have done their studies in a completely unrelated field (e.g. economics, law, medicine, etc).

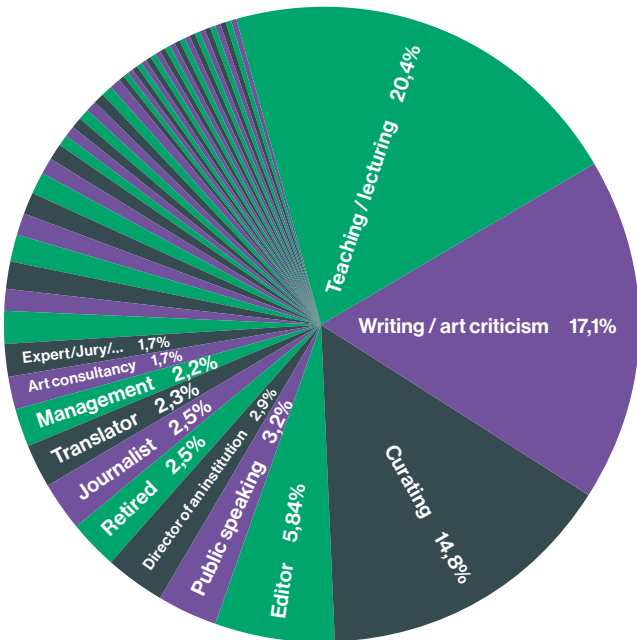
8. Have you considered (or gone through with) changing your career due to financial reasons?

Despite the precarity that characterises the art field, 48,4% of the AICA members who participated in the survey have reportedly never considered or actually changed careers due to financial reasons. However, a considerable 43,8% have gone through this process and an additional 4% hold

a day job or are doing something else on the side to enable them to continue pursuing this career or to avoid having to quit. Furthermore, 1,4% of the respondents have debated this idea at some point in their lives or have sometimes thought about it.



9. What are your paid jobs? (Please state as many paid jobs as you do, regardless of their relevance to the art.)

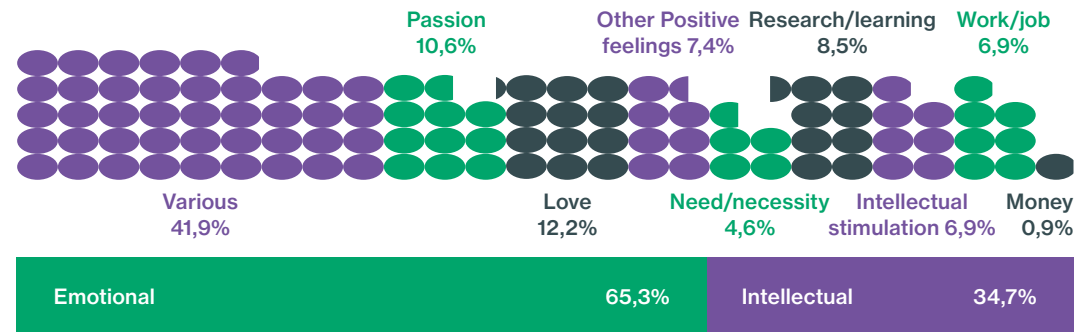


The survey responses to the question “What are your paid jobs? Please state as many paid jobs as you have, regardless of their relevance to the arts” reveal a wide array of professional jobs, with a notable emphasis on positions within and adjacent to the arts. The most commonly reported job is Teaching / lecturing (185), followed by Writing / art criticism (155) and Curating (135), highlighting the predominance of these roles amongst respondents. Editor (53) and Management (20) are also prominently represented, indicating significant involvement in editorial and administrative areas. Other areas that provide income to the respondents are Art consultancy (16) and Journalism (23), as well as being Expert / jury / board members (16). The diversity extends to less common positions, including gardener and waitress, showcasing the broad spectrum of paid employment amongst participants of the survey.

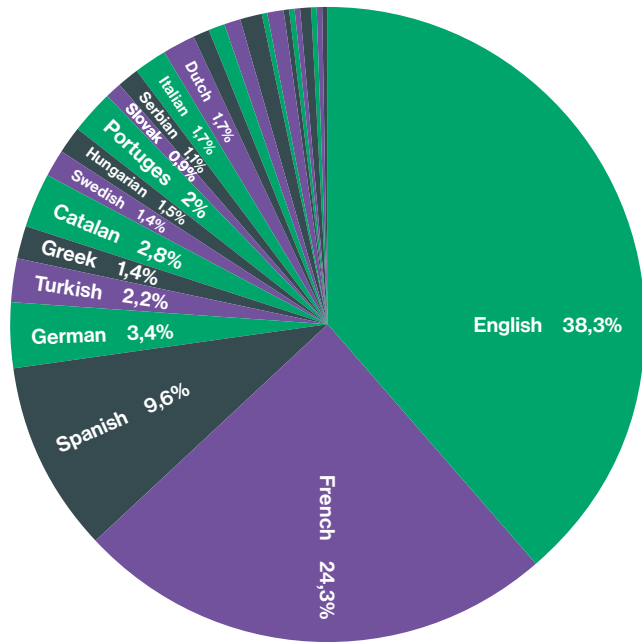
10. Regardless of whether you have listed any writer / art critic / author jobs for which you are paid, please state what motivates you to keep writing about art (if you still do)?

The very nature of this question assumed that the answers would be difficult to quantify and express in numerical form. Even though the evaluation process could not provide unambiguous results, the varied and often elaborate answers serve as valuable personal testimonies of the AICA members who participated in the survey. We could nevertheless identify some key words that appeared across the responses. It was very interesting to find out that responses regarding what motivates our members to write about art are dominated by emotions – most frequent uses include words like “love” (mentioned 53 times) and “passion” (46), followed by other positive feelings like “happiness”, “desire”, “enjoyment” or “curiosity” (32 in total). Around 20 people also mentioned the need, the necessity or the urge to write. The second largest group of answers mentioned intellectual motivations, such as “research” or “learning” (37) and “intellectual stimulation / satisfaction / interest” (30). In the answers identified in this manner, around 65%

were emotional and around 35% intellectual motivational factors. For better visualisation, we expressed this interesting finding in a separate pie chart. It is also important to note that only around 30 answers included terms like “work”, “job” or “profession”, assuming most of the participants do not consider writing a mere job but more a mission or a form of self-expression. Only 4 (!) answers mentioned “money” as the reason for the motivation. Around 42% of the total number of the responses (434) could not be quantified using the previous methodology, but we could, however, identify some form of a repeating pattern that could characterise the answers as very subjective, personal or even having a certain humorous or poetic quality. Here are some examples to illustrate this: “I can’t help but do this.” / “The only voice I have is via my writing.” / “It’s the only thing I’m good at.” / “It is breathing.” / “It is my universe.” / “It feels like I’m swimming in this field.” / “First, I like to do it. Second, I think it makes a difference. Third, it pays my bills.”

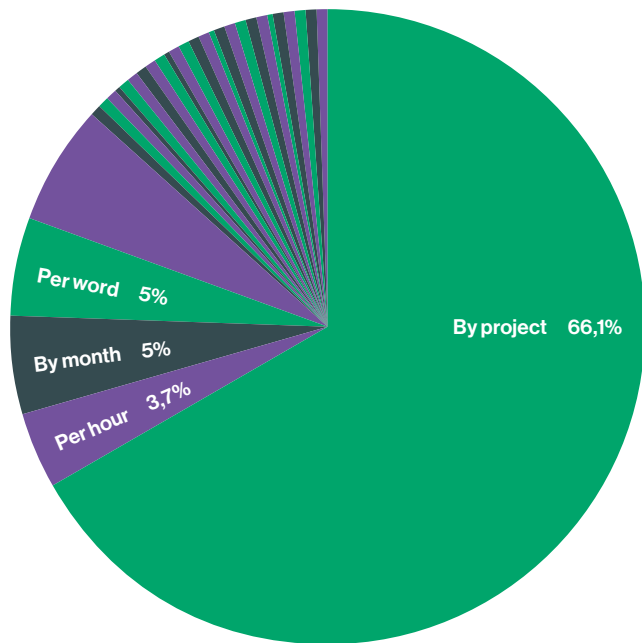


11. In what language(s) do you write about art?



The survey reveals a diverse linguistic landscape amongst AICA members. English is the predominant language, with the majority of respondents writing in it (248), highlighting its central role in the global art discourse. French follows with 157 responses, indicating its significant use in art writing. Spanish, with 62 responses, and German, with 22, also represent notable language preferences. Other languages such as Catalan, Turkish, and Portuguese show a substantial, though smaller, presence, reflecting the regional diversity of art writing practices. Languages like Italian, Dutch, and Greek together with many other languages are also cited as languages in which AICA members write about art, with up to 10 categories (AICA Costa Rica and AICA Brazil).

12. How do you usually calculate your fees?

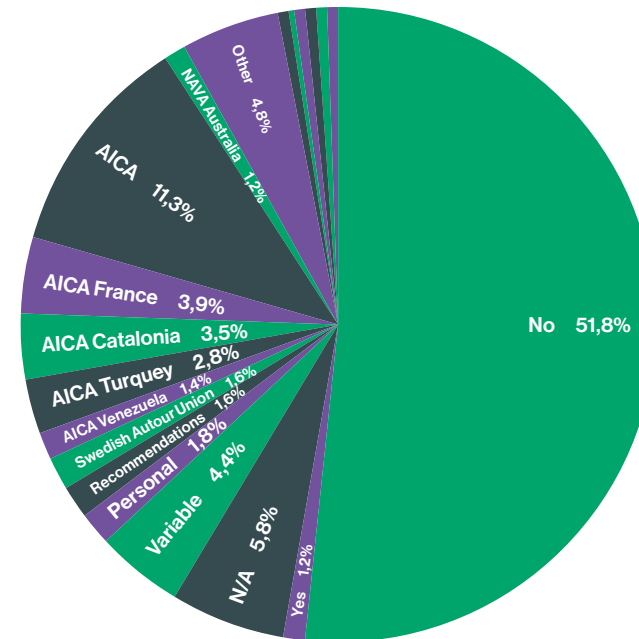


The vast majority of AICA members, 66,1%, calculate their fee depending on the project. There are only 3,7% of participants who calculate it by the hour and nearly 5% who get paid by month, or have a steady salary. Additionally, 5% of those who responded to the survey calculate their fee based on the length of the text they provide or per word, and 10% use a combination of all of the above or determine their payment based on the overall budget of the project and what is proposed/offered to them each time, which often means working on commission or on what has already been decided for a specific project. Finally, almost 6% of the respondents stated they are unpaid for the work they do and, therefore, do not need to calculate any fees.

13. Do you refer to any fee recommendation resources? Do you use a price list recommendation? If so, which one?

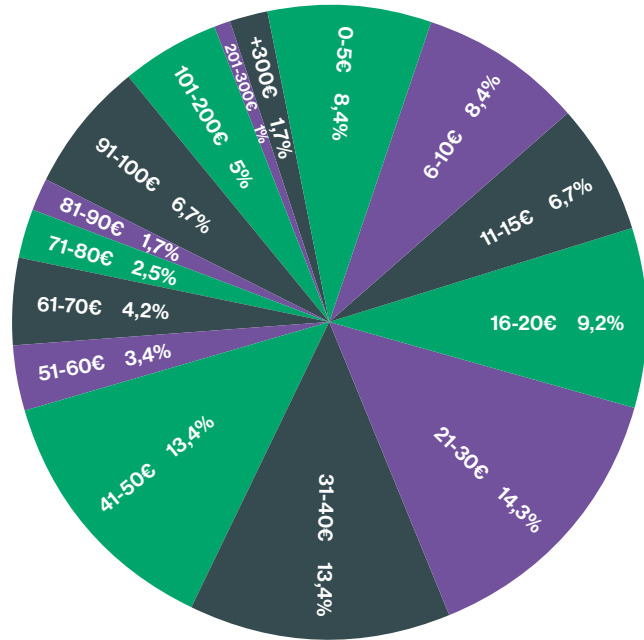
The narrow majority (225 people = 51,8%) of the AICA members participating in this survey does not use any resources to calculate their fees. The second largest group of this poll use recommendations from AICA (a total of 106 people = 24,4%), stated either AICA in general (49) or the various national sections: Switzerland (1), Bulgaria (1), Slovenia (1), UK (1), Spain (1), Argentina (2), Venezuela (5), Turkey (12), Catalonia

(15) and France (17). It is important to note that some people stated (especially the French AICA members) that they try to use the recommendations at their disposal, but these are either not accepted or unrealistic. If a national section of AICA provides its members with fee recommendations, it is nevertheless easier for its members to calculate their fees. It is thus a helpful tool and those sections that do not have them



should consider creating ones. Other institutions providing fee recommendations mentioned in the replies besides AICA included the Norwegian Journalists Association, the Swiss Association of Art Historians, the German Association of Art Historians or W. A. G. E. from the USA. Finally, we should mention a group of respondents (19 people = 4,4%) that stated that their calculation of the amount of fees is variable, meaning it either depends on the project or the length of the text in words, and that they often negotiate and accept the amount proposed to them. This is an important finding indicating the precarious working conditions in the arts, a field in which its professionals are accepting whatever amount of pay they can get for their work.

14. What is your average hourly rate? What is your average hourly fee?



Only around 28% of the respondents stated that they have an hourly rate. We therefore created two pie charts. The first shows the fee amounts distributed in various ranges. Of the people who use hourly rates, around 25% have rates below 20€, around 50% between 20 – 50€, and 25% above 50€. The largest group (14,3%) has rates that range between 21 and 30 e uros per hour. As the members of AICA come from countries using different currencies, we calculated all the amounts in euros for better clarity and used standard exchange rates of the Central European Bank to do so. Besides the euro, the currencies mentioned in the responses included: the Polish zloty, the Swedish krona, the British pound, the Swiss franc, the Turkish lira, the US dollar, the Canadian dollar, the Australian dollar, and the Mexican peso.

Don't charge by hour	53,4%
Charge per page/project	16,7%
Variable	22%
Inadequate	8%

The second chart shows responses that had no specific amount. The biggest group (53,4%) represented by those who "Don't charge by hour" combines answers that were negative, not included or where the respondents stated they do not know how to calculate the amount. The second largest group (22%) entitled "Variable" includes answers stating that the fee amount depends on the project, the institution / artist / commissioner. We also included in this category answers with a too large distribution of values (e.g. 20-150 or 200-700) that made them difficult to include in the first chart. The group "Charge per page / project" also includes answers that mention that the fee is calculated per: word, text, exhibition, catalogue, lecture etc. and also per month (monthly salary). The smallest section entitled

"Inadequate" (8%) could be considered as the most interesting in the context of the precarious conditions in the professional world of art, as it reveals the personal opinions of the respondents. In this group we decided to include responses that consist of statements like (due to shortage of space, this is just a selection): "I take what I can get no matter what fee, sad but true." / "Less than a plumber." / "Minimum wage." / "It is insufficient!" / "Pennies." / "A tragedy." / "Embarrassingly low." / "I don't know, I am afraid to calculate that and find out it is very low." / "No hourly fee in Serbia. No paid art critics." / "I haven't been paid since the 2010s or so." / "Even with arts fellowships under my belt, my art world salaries were so low that I sought full time employment in an adjacent field (grant writing)."

15. In your opinion, what are AICA's most important missions?

The final question was added to take advantage of the survey in order to find out what AICA members worldwide consider AICA International's most important missions to be. There were five answers to choose from and one could choose as many as preferred. The results are:

- Defend the remuneration of art critics: 283 votes (23,6%)
- Promote and work in favour of the recognition of the work of art critics: 367 votes (30,7%)

- Defend freedom of expression and fight against censorship: 294 votes (24,6%)
- Defend art critics rights to specific training: 106 votes (8,9%)
- Offer prizes and scholarships: 147 (12,3%)

The survey participants were also given the option to write what they personally consider AICA's missions to be, which was used by 94 of the 434 respondents (21,6%).

Defend the remuneration of art critics	23,6%
Promote and work for the recognition of the work of art critics	30,7%
Defend freedom of expression and fight censorship	24,6%
Defend specific training for art critics	8,9%
Offer prizes and scholarships	12,3%

AICA Board 2024

Secretariat

President

Małgorzata
Każmierczak
(Poland)

Secretary-General

Marc Partouche
(France)

Treasurer

Jesús Pedro
Lorente
(Spain)

Vice-Presidents

Jean Bundy

USA

Rui G. Cepeda

UK

Chauhsin Chen

Taiwan

Fernando Farina

Argentina

Juan Carlos

Flores Zúñiga

Costa Rica

Marja-Terttu Kivirinta

Finland

Margarita Grullon

Perera

Dominican Rep.

Danièle Perrier

Germany

Susana Sulic

France

Honorary Presidents

Lisbeth Rebollo

Gonçalves

Brazil

Marek Bartelik

USA

Yacouba Konaté

Open Section

Jacques Leenhardt

France

Kim Levin

USA

Henry Meyric Hughes

UK

Bélgica Rodríguez

Venezuela

Chairs of

Committees

Archives and

Living Memory

Ramón Tió Bellido

Awards

Jean Bundy

Censorship

Niilofur Farrukh

Congress

Liam Kelly

Electoral and

Membership

Danièle Perrier

Fellowship Fund

Karen Von Veh

Finance

Chi-Ming Lin

Editorial Department

Marc Partouche

Statutes and

Regulations

Carlos Acero Ruiz

Digital Strategies

Alfredo Cramerotti

International

Board Members

Laura Batkis

Argentina

Ana Lucia Beck

Brazil

Susana Benko

Venezuela

Sandra Hitner

Brazil

Mihaela Ion

Romania

Gonzalo Leiva Quijida

Chile

Robert-Jan Muller

Netherlands

Mathilde Roman

France

Bernard Schulz

Germany

International

Honorary

members

Christian Chambert

Sweden

Jean-Marc Poinot

France

Former

Secretariat

members

(since 2015)

Marjorie

Allthorpe-Guyton

UK

Brane Ković

Slovenia

Marie-Luise Syring

Germany

Presidents

of National

Sections

Argentina

Florencia Battiti

Armenia

Ruben

Arevshatyan

Australia

Nathalie King

Austria

Andrea Winklbauer

Belgium

Emmanuel

Lambion

Brazil

Sandra

Makowiecky

Bulgaria

Vera Mlechevska

Canada

Chantal Pontbriand

Catalonia

Albert Mercadé

Chile

Ernesto Muñoz

Colombia

Celia Sredni

de Birbragher

Costa Rica

Juan Carlos

Flores Zúñiga

Croatia

Silva Kalcic

Cuba

Liliam Mariana

Czech Rep.

Hana Larvova

Denmark

Kristian Handberg

Dominican Rep.

Guadalupe

Casanovas

Finlande

Asta Kihlman

France

Fabien Simode

Germany

Kolja Reichert

Greece

Emmanuel

Mavromatis

Hong Kong

John Batten

Hungary

Kata Balázs

Ireland

Cristin Leach

Israel

Michael Levin

Italy

Gabriele Romeo

Ivory Coast

Simone Guirandou

Japan

Yukiko Shikata

Kazakhstan

Kuljazira

Mukazhanova

Lebanon

Laure d'Hauteville

Lithuania

Jurij Dobriakov

Luxemburg

Marianne Brausch

North Macedonia

Ana Frangovska

Mexico

Alfonso Miranda

Márquez

Morocco

Nadia Sabri

Netherlands

Joke de Wolf

Norway

Nicholas Norton

Pakistan

Niilofur Farrukh

Paraguay

Fredi Casco

Poland

Arkadiusz Póltorak

Puerto Rico

José Correa Vigier

Portugal

Ana Tostões

Romania

Horea Avram

Russia

Andrey Erofeev

Serbia

Vladimir Bjeličić

Singapore

Lee Weng Choy

Slovakia

Peter Megyeši

Slovenia

Milena Koren-

Božiček

South Caribbean

Allison Thompson

South Korea

Kim Yisoon

Spain

Miguel Ángel

Chaves Martín

Sweden

Jacob Kimvall

Switzerland

Samuel Herzog

Taiwan

Yi-hua WU

Turkey

Esra Yildiz

Ukraine

Olga Lagutenko

UK

Sacha Craddock

USA

Jasmine Amussen

Venezuela

María Luz

Cárdenas