



SML | SOPHIE MACPHERSON LTD  
LONDON • NEW YORK • LOS ANGELES

# ART MARKET SALARY REPORT 2023

## 1 FOREWORD



## A LETTER FROM THE DIRECTORS

The art world is still notoriously opaque when it comes to disclosing details about pay, promotions, and opportunities. At Sophie Macpherson Ltd (SML), we have witnessed both the disparity in pay across our industry and the surprise with which our clients so often react to benchmarking data.

As the leading search firm specialised in the fine art sector with offices in London, New York, and Los Angeles, we have developed a deep understanding of what compensation looks like within the unique businesses we service.

With the support of our sponsors – Sheridans, our UK law partner of almost a decade; Mazzola Lindstrom, our US law partner who played an instrumental role in enabling us to establish our business in California last year; and Rawlinson & Hunter, whose tax and accounting services have proved invaluable – we have produced this salary report, the first of its kind to focus specifically on the commercial art market, in response to ongoing calls for greater clarity on pay and because we believe the industry can benefit from a holistic understanding of employee remuneration.

Coupled with insights from our work which spans the core sectors of the commercial art market internationally, this report draws on SML's own data gathered throughout 2022 to create a reference for real-world pay and packages. In compiling and presenting our findings, we have taken great care to exercise discretion and preserve the anonymity of those on both sides of the recruitment process.

At SML, our ethos is based on four key pillars: we strive for **excellence**, prioritise a **personal** approach, establish relationships of **trust**, and strengthen the sector through **collaboration**.

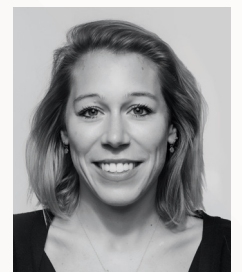
A product of our on-going projects and partnerships, we see the SML Art Market Salary Report as a living resource that will grow alongside our business and hope that, beyond providing an open reference for art world salaries, it will help our clients secure and retain the best talent by encouraging a more informed and engaged approach to hiring and promotion.



*Rosie Allan*  
Rosie Allan  
Managing Director



*Rachel Johnston*  
Rachel Johnston  
Commercial Director



*Tor Moag*  
Tor Moag  
Finance Director





## INTRODUCTION

2022 was a year of re-invigorated growth. After a period of strained operations and anomalous hiring in the immediate aftermath of the pandemic, we saw art world businesses seize every opportunity to “build back better”. At the heart of these efforts was a proactive approach to structuring and strengthening effective, strongly matched teams.

Working in close counsel with our clients, we witnessed new hires take on a more strategic dimension as the immediate pressure to gap-fill subsided. Casting an ambitious eye over widening employee pools and key market trends developing in step with the world’s emergence from lockdown, our clients demonstrated a clear drive to secure talented individuals who speak to both current and future goals. This has not only led to more robust and comprehensive recruitment processes, but also the need for deeper insight and understanding of the market from a people perspective, specifically around pay.

Now more than ever, with multiple factors including the effects of the pandemic, inflation, the rising cost of living, cross-sector moves, and regional considerations influencing and informing employment offer negotiations, it is important to have a realistic view of both what is achievable and what is expected in order to attract and retain talent. We have found this requires a knowledge of the numerous ways in which base salaries may be established and achievements rewarded; the earning potential within specific fields; and the state of play across core market sectors.

Over pages 10 to 37, we have reported on salaries in art advisories, art fairs, artist studios, auction houses, commercial galleries, communications agencies, the alternative art world & arts technology, private wealth (collections, museums & foundations), and art logistics.

On pages 38 to 46, to paint a fuller picture of what total remuneration might look like, we have included notes on variable pay and benefits. Where additional earning structures, such as commission on sales and new business, play a significant role, benchmarked case studies are provided as a tool to illustrate how employers might approach creating packages tailored to commercial objectives and candidate requirements.

To supplement our findings, we have summarised the recent legislation pertaining to pay transparency on page 47, as well as broader market trends to consider when looking ahead on pages 49 to 50.

## KEY FINDINGS

**There is mounting pressure on art world businesses to not only review their pay structures in line with socio-economic developments, but also to be more up-front and open about the basic pay they are offering.** The US has moved to address this through state-led pay transparency laws, which seek to promote equity and were initially rolled out in New York in November 2022. There is talk of introducing similar measures in the UK, where the government is currently leading a pilot scheme requiring participating employers to list salary details on job adverts and refrain from asking candidates questions about their pay history. In Europe, the European Parliament and the Council have agreed on a pay transparency directive which would similarly require employers to provide information about salary before job interviews and refrain from asking questions about pay history.

**Employers need to offer candidates clearly defined reward structures to remain competitive.** This is especially true of roles that are focused on business development and sales to incentivise performance at all levels. In lieu of commission, bonuses tied to whole team performance can be employed to eliminate competition and encourage employees to act in the best interests of the business as a whole.

**It is increasingly important for businesses to offer candidates attractive benefit schemes.** Since COVID and the rising costs of living, competitive benefit schemes are becoming non-negotiable, with healthcare coverage, PTO (paid time off) and working flexibility at the top of the list.

**Rather than a “one size fits all” approach, there is growing expectation for employers to offer top candidates bespoke compensation packages.** This is a key consideration when it comes to attracting senior candidates and those with transferable

skills from other industries such as tech, finance, communications, luxury goods and management consulting.

**Whilst the narrative has been that the art world is a lower paid industry, our findings suggest there is significant earning potential.** This is typically within a sales or business development context, where total remuneration can reach up to seven figures at the most elite level. From a sector-by-sector perspective, commercial galleries and international auction houses tend to offer the most competitive packages.

**We have recorded increased activity in Europe outside the UK.** Between 2019 (a key post-Brexit and pre-pandemic reference point) and 2022, SML's in-bound European business has markedly increased, with our placements on the continent increasing by 100%.

**The US employment market is growing, with increased demand for exceptional talent beyond New York.** A 200% increase in US searches managed by SML outside of New York speaks to a market currently going from strength to strength. Los Angeles stands out as a particular area of focus.

**In general, we have found art world salaries have increased in recent years, with the biggest step-changes observed in the US.** The industry encompasses a wide range of sectors influenced by a variety of factors including the state of the economy, the demand for art (or related services), and the specific location and size of the business. Whilst we have observed a considerable uplift in certain base salaries post pandemic, it is important to consider a more detailed breakdown within specific fields.



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## METHODOLOGY

As a retrospective report, the data and trends presented here are informed by our work between January and December 2022. Whilst we do operate globally, we have chosen to focus on the two markets in which we worked most extensively during this period: the UK and the US.

To provide the most accurate and valid resource, we have chosen to focus on the figures formally agreed on in employment negotiations. Primary sources for the report include:

- The remuneration packages we have negotiated and secured on behalf of the candidates we successfully placed in roles in art businesses in 2022
- The recruitment budgets shared and published by employers

This data is supplemented with additional information from:

- Active outreach to individuals across our core specialisms who were selected from an active database of over 15,000 candidates, as well as our growing network
- Opportunities flagged through business development efforts, such as job board postings that include salaries (now a legal requirement in a number of US states)

Since policy and calculations vary depending on level and business type, all salary ranges included in this report refer to base salary only, and do not include guaranteed or discretionary bonuses and commissions.

As most senior packages offered by commercial art businesses are designed with creative and often bespoke uplifts in mind, we have reflected salaries at the lower end of the bracket to indicate a starting point that has the potential to increase significantly, based on the size of the employer, as well as company and individual performance.

More details on bonus schemes and commission structures can be found on pages 38 to 46 (*Variable Pay* and *Benefits*).



## GLOSSARY

**Salary Low:** The average low-end salary

**Salary High:** The average high-end salary

**Variable Pay:** Any compensation that goes beyond base salary, as well as any guarantees outlined in the terms of employment

**Benchmarked Case Studies:** Hypothetical examples that illustrate the range of compensation packages offered across the market

**Net Profit:** The basis upon which commission is calculated. Typically, the sale price minus any costs directly associated with the transaction

## ART ADVISORIES

Art advisories cater to a small circle of high-level UHNWI collectors. As such, there exist only a handful of well-regarded art advisory firms in the UK and US. Their discreet and exclusive approach to business means that even the largest firms are made up of relatively small teams.

Art advisories typically offer clients assistance when it comes to estate management, endowments, and donations. They also provide clients with comprehensive and tailored collection management and development plans, which can include everything from advice on preserving inheritance to accumulating internationally important artworks and leveraging art assets as financial collateral.

Major collectors with a significant number of artworks often employ advisories if and when they decide to establish a private museum or foundation, which they may do to raise the status of their collection and preserve their philanthropic legacy.

Beyond this, advisories often negotiate access to the most sought-after artworks at the top-end of the market. When it comes to competitive, high-value acquisitions, advisories often help buyers secure deals.

With demand for their services currently increasing, art advisories are growing. We have observed candidates moving into this sector from other areas of the art industry, especially from auction houses.

These candidates are particularly relevant to the art advisory model, with art advisories valuing their propensity to build strong client relationships alongside a deep understanding of the symbiosis between market intel and academia.

In recent years, as senior auction house specialists and gallery directors have focused on providing key clients with full advisory services that are unrestricted by auction cycles and gallery programmes, we have seen more independent advisors emerging – especially in the US.

On the one hand, these independent advisors benefit from dedicating themselves to a focused client list. On the other, they face competition from larger firms who have the resources to not only provide their clients with expertise in specific asset categories but are also able to offer advice when it comes to handling the complex legal and financial facets of high-value estate management.

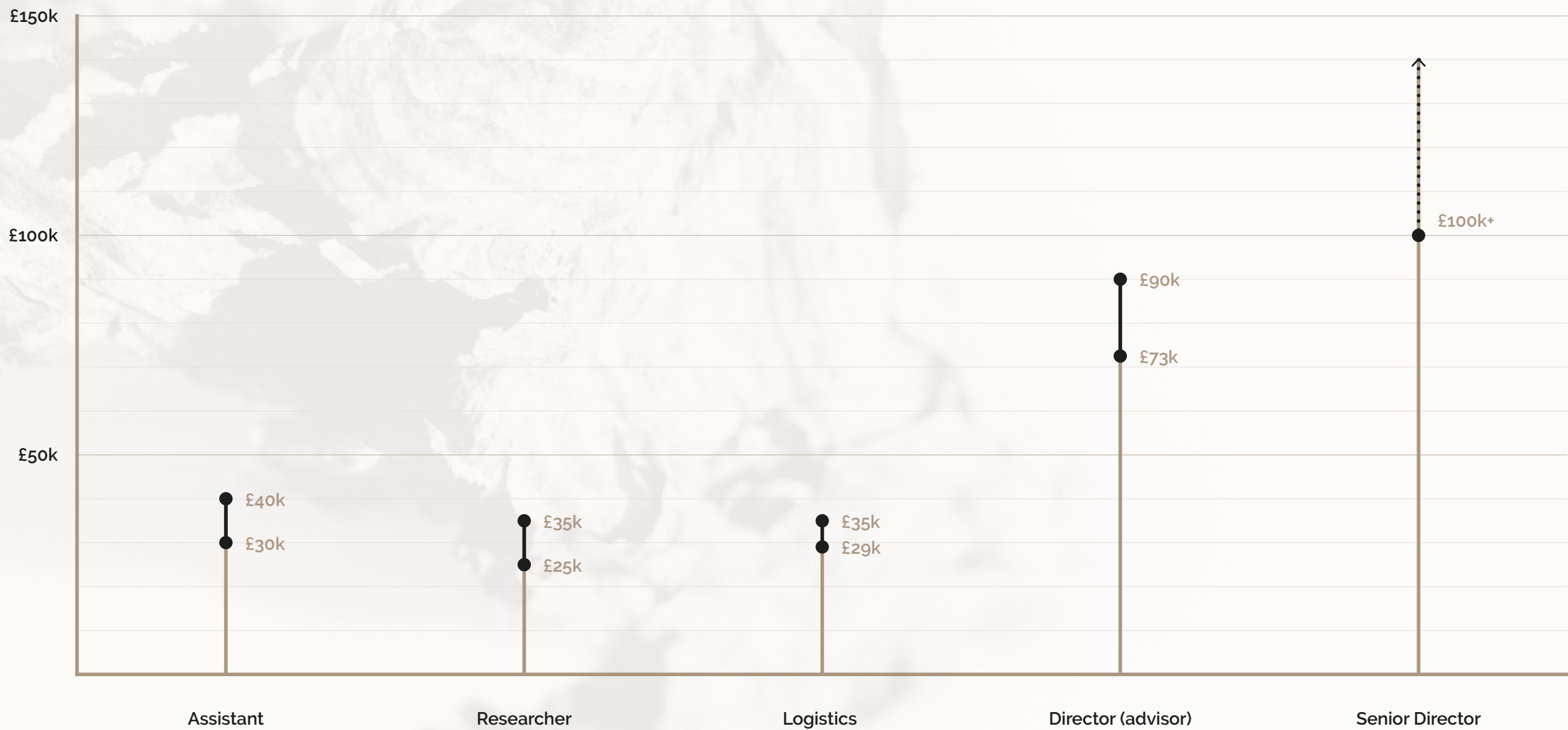
Also of note is that major galleries and auction houses are, supported by their wealth of expertise and strong networks, building out their own in-house advisory teams to capitalise on the money and prestige that comes with collectors operating at this level of the market.

Similar to independent advisors, these in-house teams assist clients with collection and estate management, offering expertise in conservation and value appraisal. This trend indicates both the market's continued focus on catering to a small group of UHNWI collectors, as well as a more general trend towards consolidation within the wider industry.



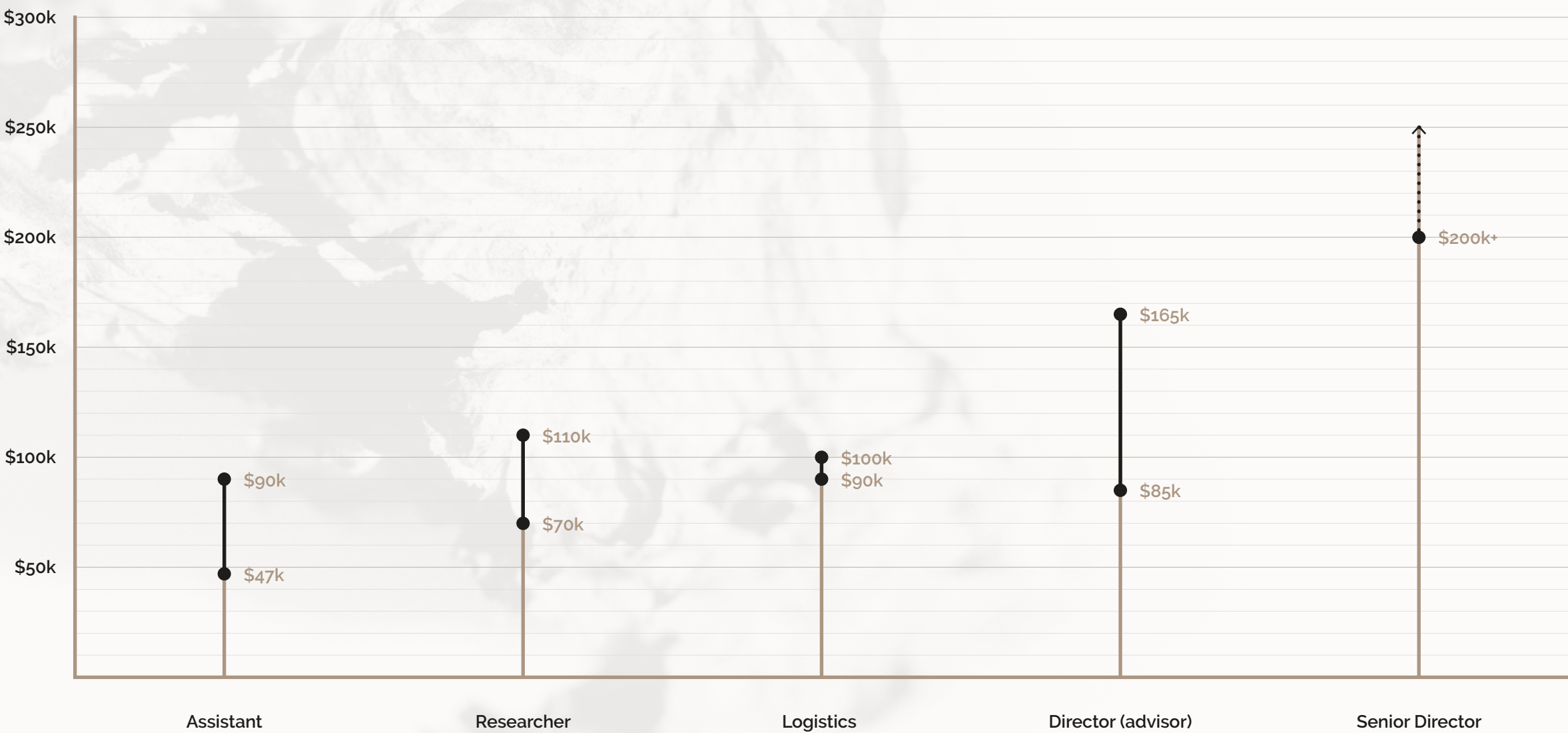
# ART ADVISORIES: UNITED KINGDOM

Average per annum base salaries within Art Advisories



# ART ADVISORIES: UNITED STATES

Average per annum base salaries within Art Advisories





## ART FAIRS

The international art market's annual calendar is shaped by high-profile art fairs, which bring together the most esteemed artists, artworks, gallerists, and collectors. Most people who work in the industry plan their schedules around the industry's fair seasons, spending the year preparing for and building up to said events, which last no more than a week each. However, in an increasingly competitive market, the most renowned fairs now stage year-round iterations in cultural centres across the world.

The core business of art fairs is selling booths to galleries and dealers, who want to exhibit their artworks in the fairs' most prominent positions. Most fairs employ exhibitor relations teams to manage the sale of booths; support preparations for the event, including shipping and logistics; and ensure that exhibitors take part year-on-year. On the other side, larger galleries have started investing in teams that are dedicated to managing their fair presence. These in-house teams work with fair staff to coordinate all aspects of assembling booths, including overseeing shipping and installation logistics.

The largest fairs are high profile events that bring together most of the art world's power brokers. These fairs have the prestige and brand recognition to attract VIPs, as well as wealthy corporate partners and sponsors. As such, they tend to hire staff to manage these relationships. These VIP relations teams are typically responsible for ensuring the attendance of the most preeminent figures in the art world, as well as organising and facilitating events catered specifically to them. Most fairs open to a VIP contingent a day before the public and it is at these events where the majority of art fair sales tend to take place.

As well as VIP events, many fairs capitalise on the large crowds they attract by developing ticketed events and tours in parallel to the fair. Meanwhile, corporate development and partnerships

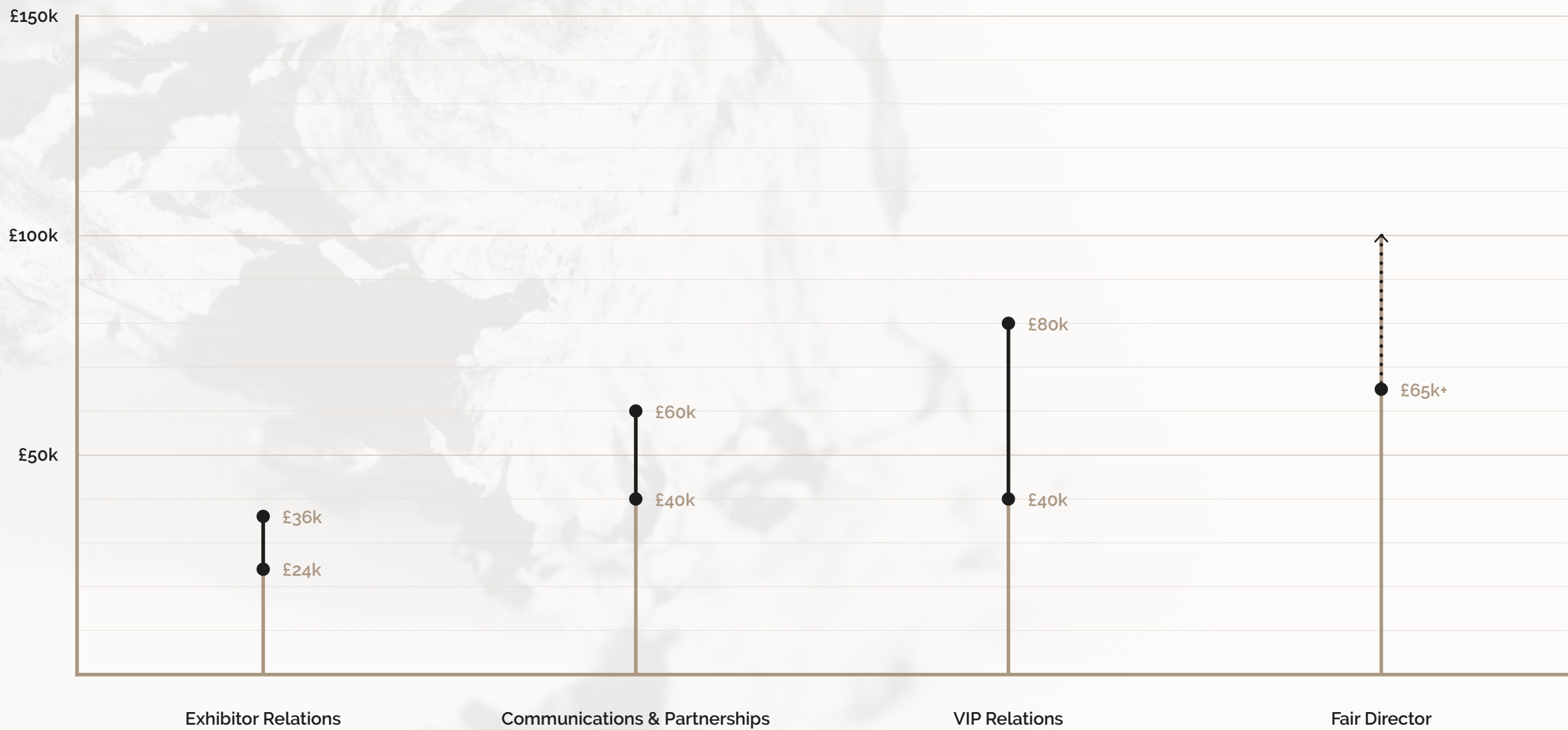
teams broker and manage contracts with sponsors, maintaining relationships both at the fairs themselves and year-round, in order to ensure repeat business. Large fairs also employ dedicated in-house communications departments that oversee press relations and marketing campaigns to promote the fairs and build their prestige. As international and often fast-growing businesses, jobs at art fairs are highly sought after. During the pandemic, some of the larger fairs grew larger still, having consolidated and expanded in new geographies. This has resulted in more job opportunities within the sector.

Given its seasonal nature, the sector employs a lot of its staff on a temporary basis, ramping up headcount dramatically in the run-up to opening, as well as taking on extra staff to support their front-of-house, hospitality, and events teams. Whilst these roles are not permanent, they can be an attractive prospect for entry-level candidates. Although the large-scale gatherings continue to dominate the art world calendar, there are also smaller happenings which tend to operate as either satellites catering to a specific market niche, or as regional events that highlight artworks from a particular geographic area. The continued establishment of these additional annual highlights have also contributed to an increase in the number of jobs available in the sector.

Though the nature of the work offered by art fairs differs from traditional art world careers in galleries and auction house, fairs typically seek to bring in candidates with a good understanding of the wider art industry to benefit from their transferable knowledge and experience. As the industry recovers from pandemic restrictions on international travel and large in-person events, the sector offers dynamic opportunities for candidates looking for work at the heart of some of the industry's key events.

# ART FAIRS: UNITED KINGDOM

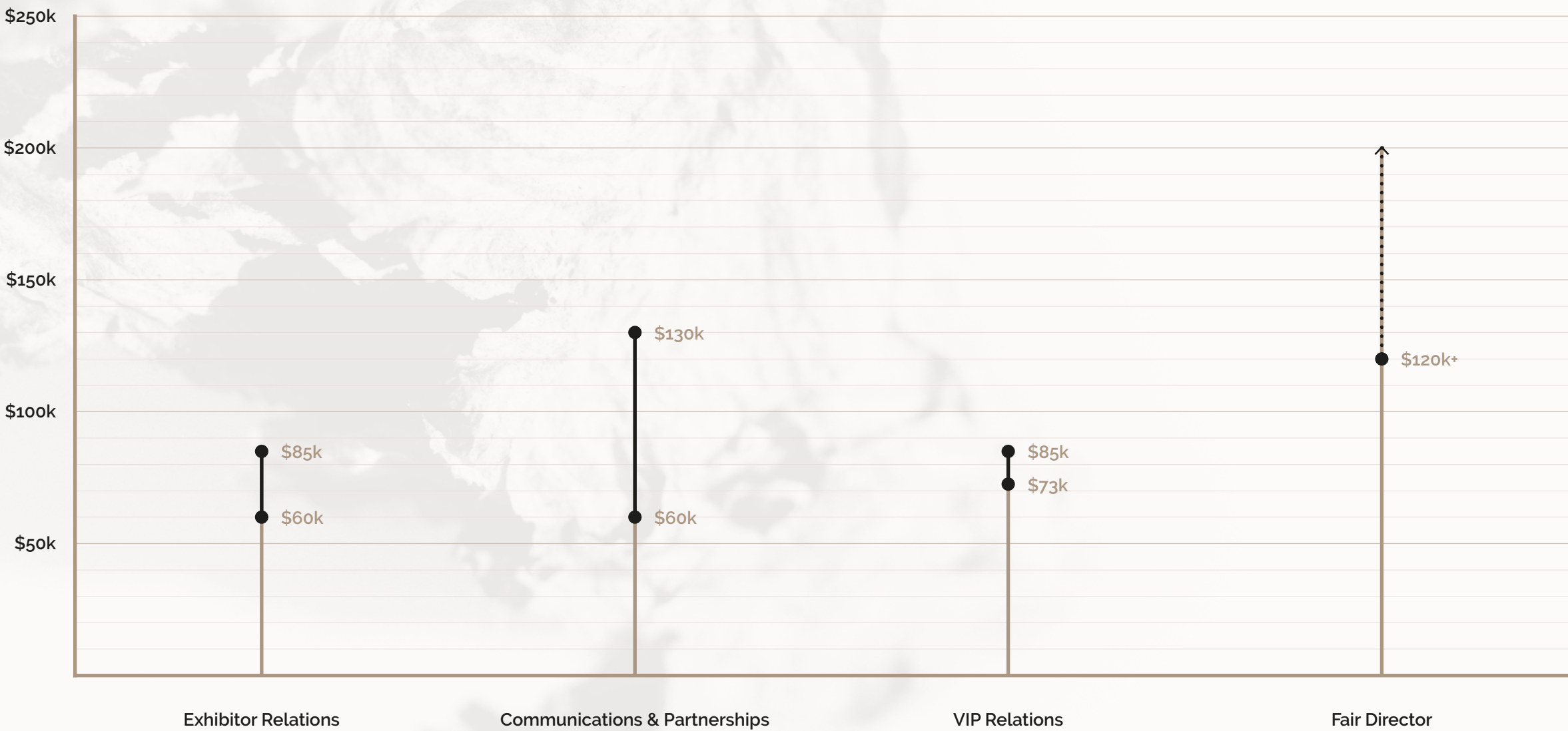
Average per annum base salaries within Art Fairs





# ART FAIRS: UNITED STATES

Average per annum base salaries within Art Fairs



## ARTIST STUDIOS

The size, staff profile, and remit of artist studios vary widely depending on each individual artist.

At the smaller end of the scale, many early-career artists choose to work alone or with minimal assistance. They tend to employ a changeable in-house team, bringing in individuals with specific expertise to help them meet exhibition or commission deadlines, and leave most of the other commercial duties to the galleries that represent them.

At the other end of the scale, high-profile artists tend to employ much larger teams, including administrative staff dedicated to commercial development, project management, and operational support, who are typically overseen by a studio director. Mid-career artists tend to employ a handful of assistants, as well as a small operations team led by a studio manager.

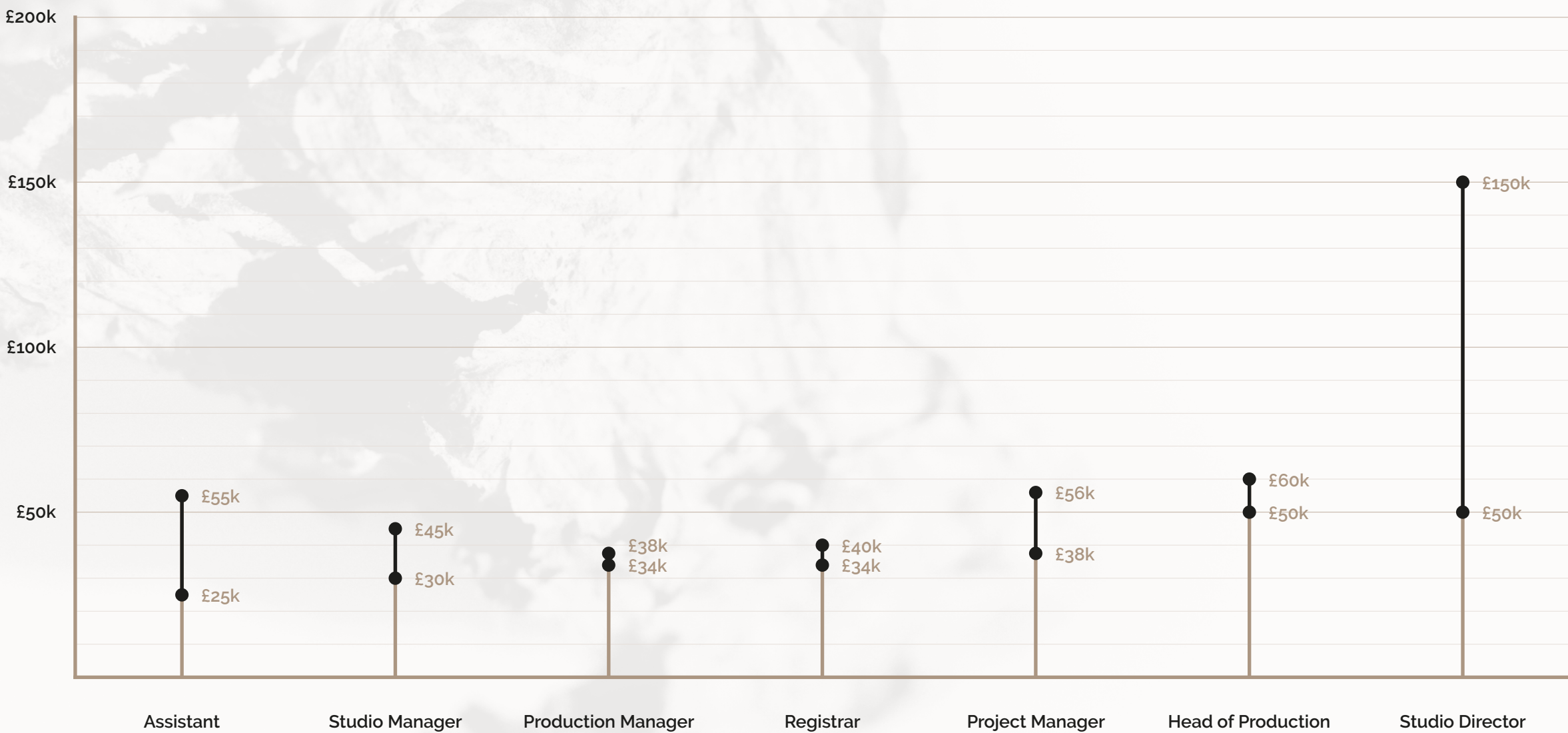
Studio directors and studio managers tend to have a myriad of responsibilities – everything from overseeing production, scheduling, and finances to liaising with galleries, institutions, and private clients, as well as managing the studio's wider staff. Meanwhile, assistants do everything from stretching canvases to preparing materials; assisting with finishing; and overseeing the packing, transportation, and installation of artworks.

Across the board, as international galleries expand their artist rosters and have less time to dedicate to managing the careers of individual artists, studios are increasingly building out their independent capabilities through targeted talent acquisition.



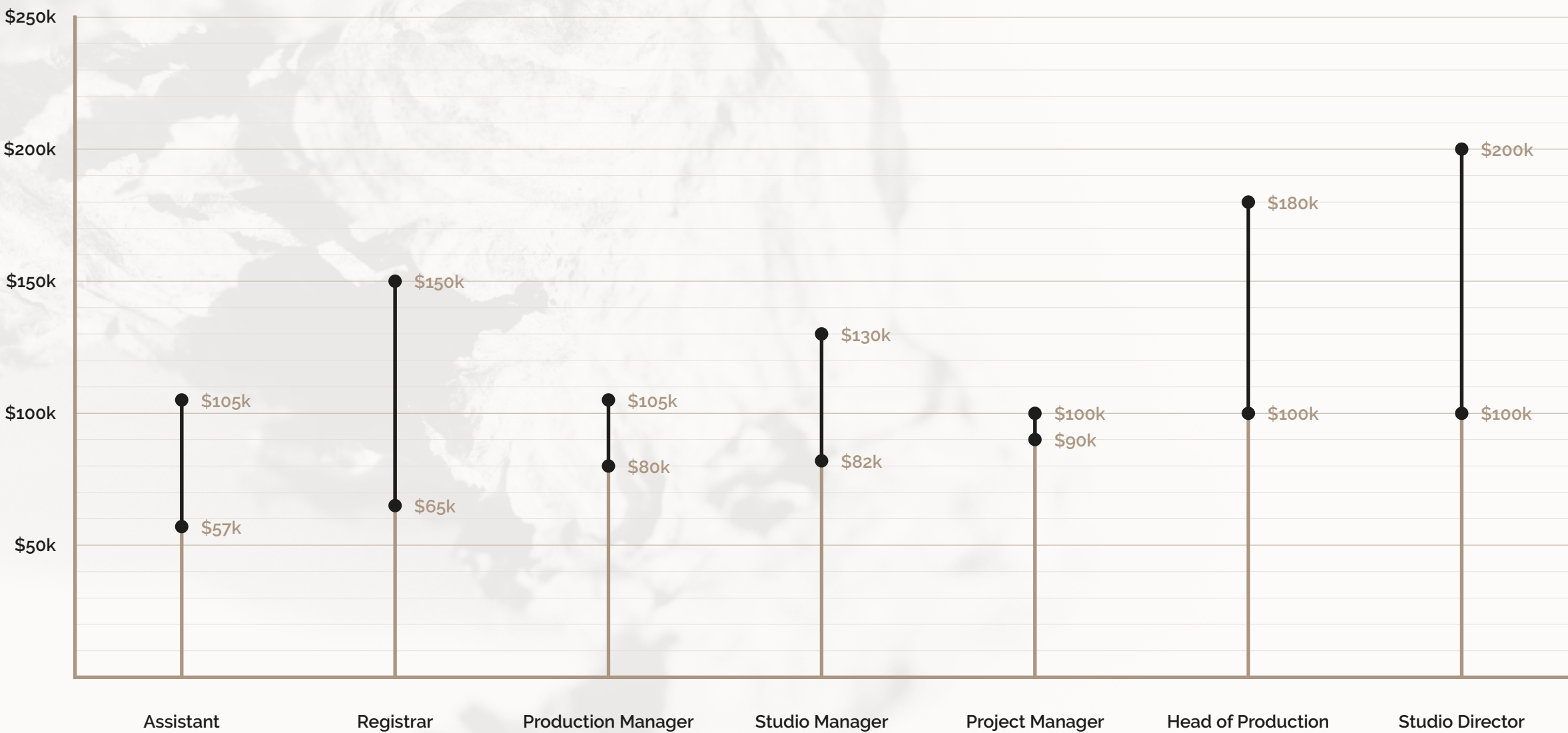
# ARTIST STUDIOS: UNITED KINGDOM

Average per annum base salaries within Artist Studios



# ARTIST STUDIOS: UNITED STATES

Average per annum base salaries within Artist Studios





## AUCTION HOUSES

Primarily dominated by a handful of major international businesses, auction houses function principally as collections of individual departments.

The size and structure of each specialist department typically depends on the scale and profitability of their auctions. Entry-level specialist roles include cataloguer and sale co-ordinator. Cataloguers assist with research, produce content for sales catalogues, and provide general administrative support to the department. Sale co-ordinators effectively project manage each sale, taking responsibility for covering documentation, consignments, and shipping arrangements to enable the delivery of auctions.

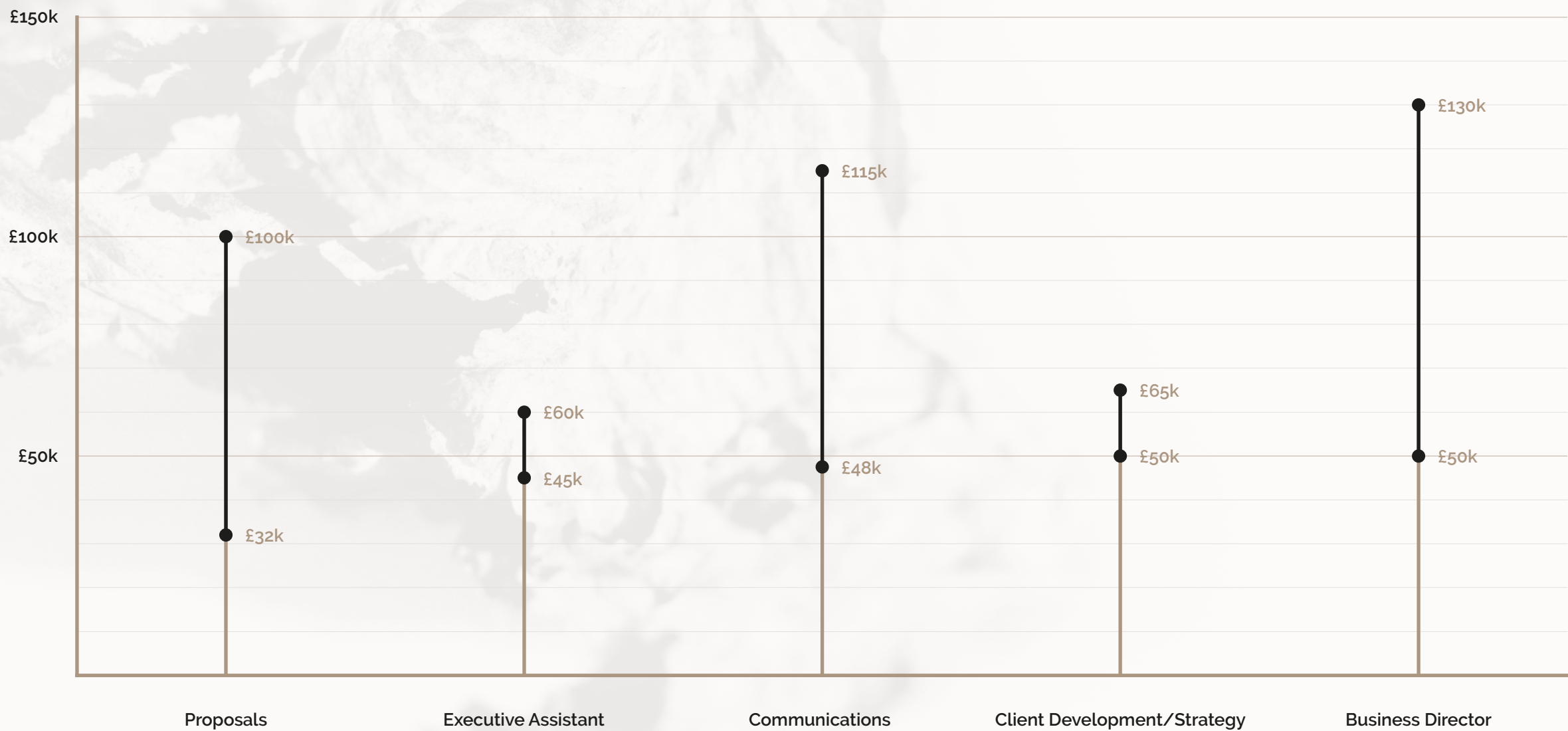
Business roles at auction houses may range from communications manager, with oversight of PR and marketing campaigns, to business director, responsible for sales strategies, finances, and business development for their department.

Larger organisations and high-grossing departments tend to employ larger teams with roles dedicated to a particular type of sale or collector. Meanwhile, smaller departments may consist of one or two employees, including a head of department. As such, it is important to note that roles with the same name may indicate vastly different seniority, remit, and salary depending on the job, department, or auction house that role belongs to.

Please note the graphs below do not reflect every department and role that can be found within the auction house structure. Auction houses represent large employers and so, in instances where experience levels vary, we have grouped roles into broader categories which subsequently have wider salary brackets.

# AUCTION HOUSES – BUSINESS FUNCTIONS: UNITED KINGDOM

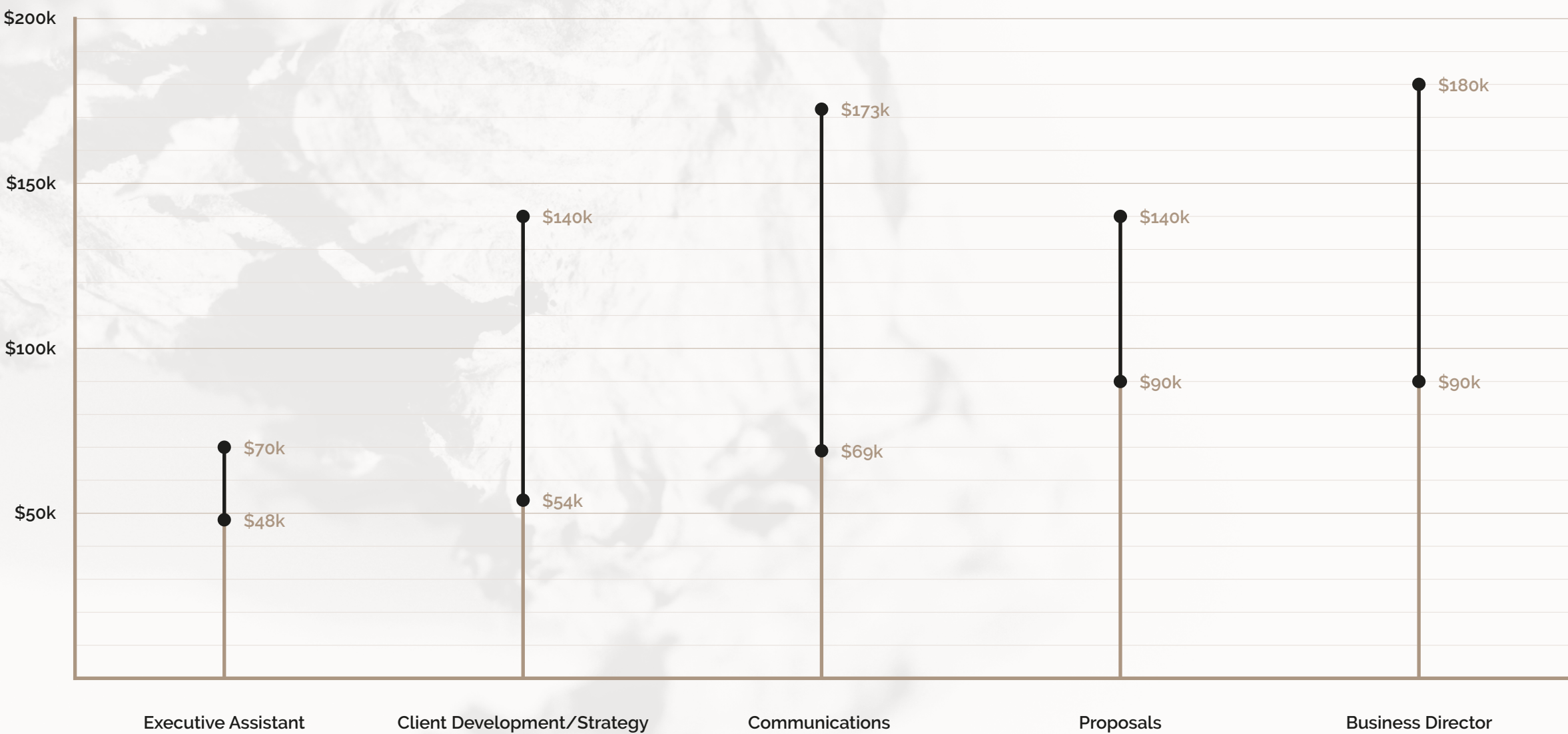
Average per annum base salaries within Auction Houses





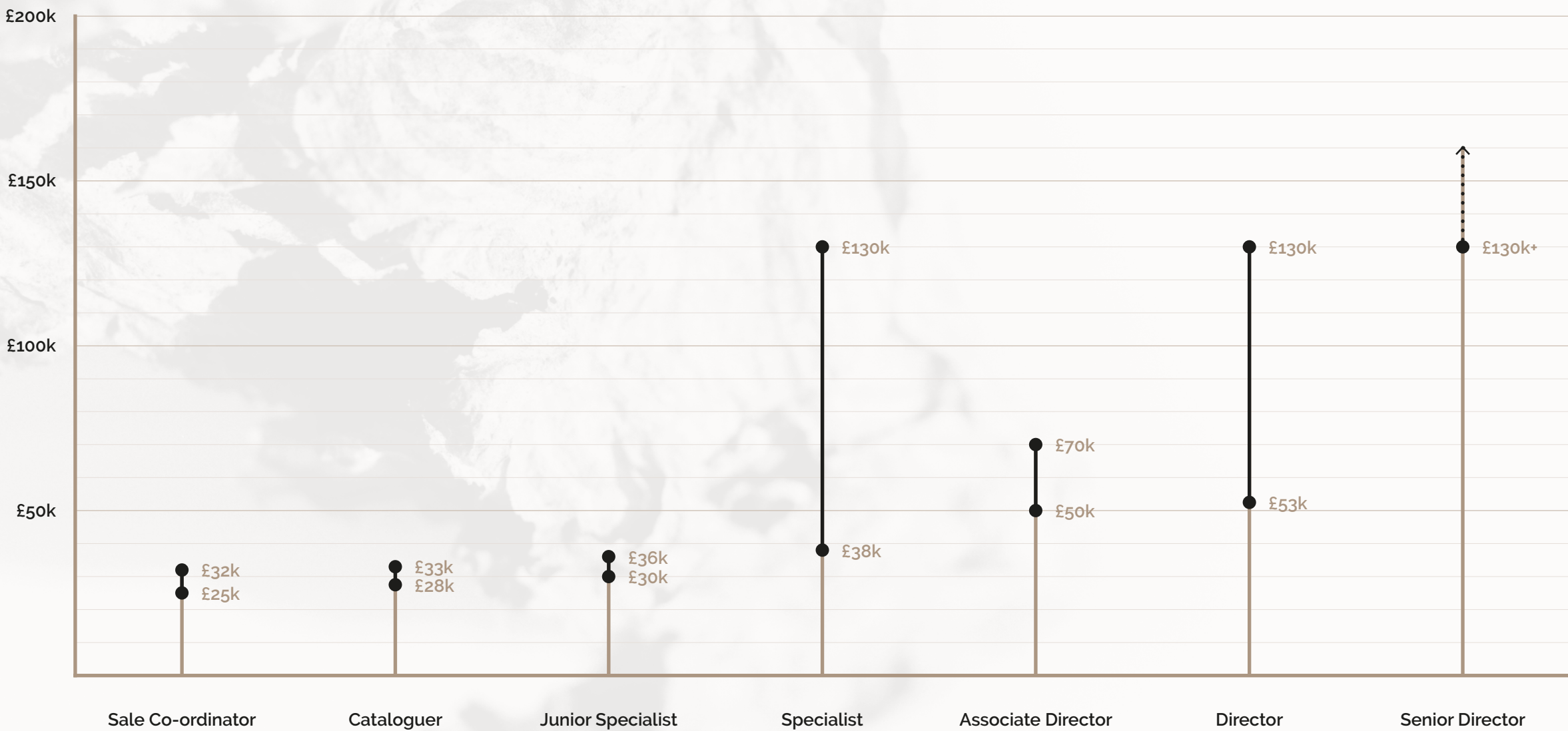
# AUCTION HOUSES – BUSINESS FUNCTIONS: UNITED STATES

Average per annum base salaries within Auction Houses



# AUCTION HOUSES – SPECIALIST: UNITED KINGDOM

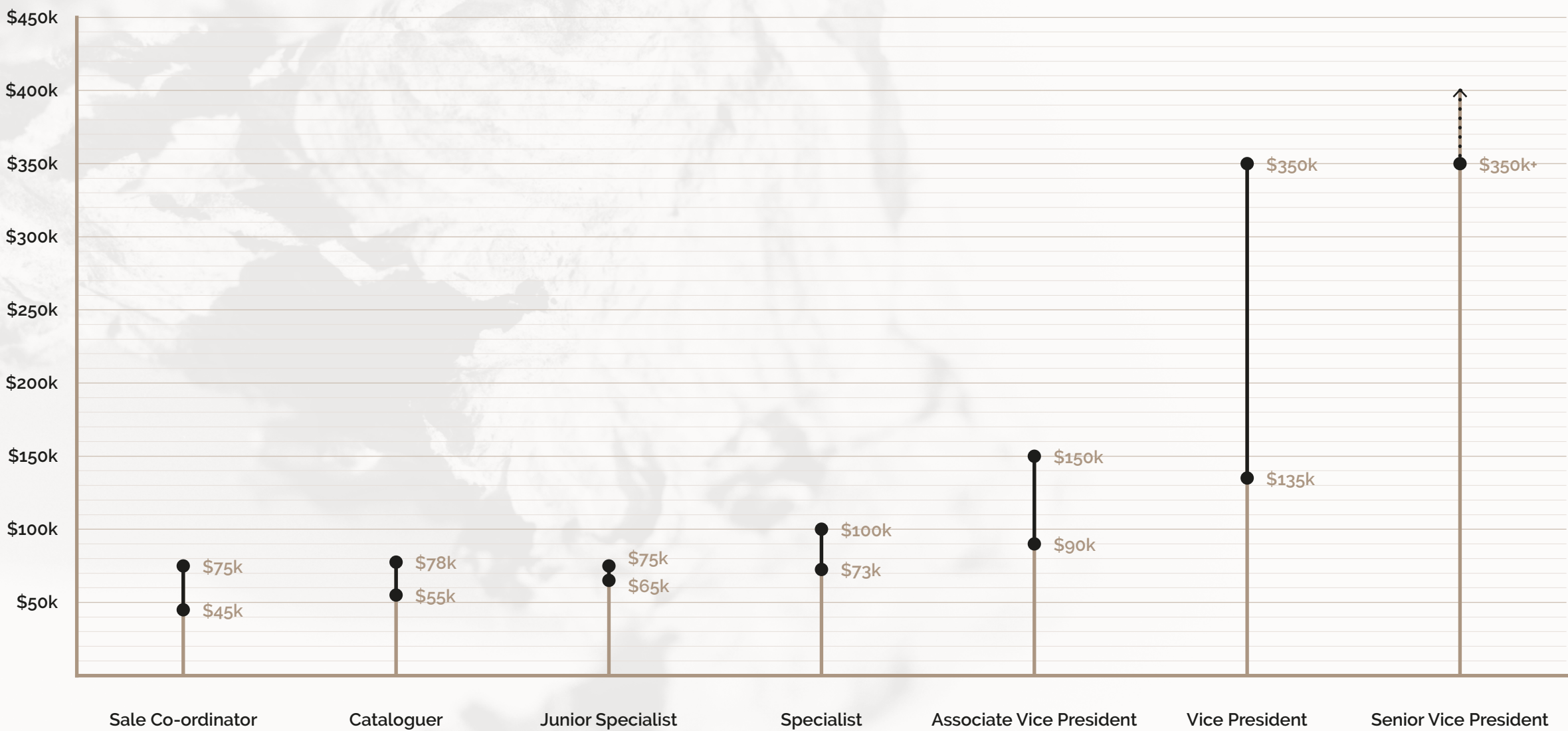
Average per annum base salaries within Auction Houses





# AUCTION HOUSES – SPECIALIST: UNITED STATES

Average per annum base salaries within Auction Houses



## COMMERCIAL GALLERIES

Commercial galleries, which represent one of the art world's core business models, vary in scale and scope. Their size largely depends on the calibre of the artists and estates they represent, with the top of the field dominated by a handful of international blue-chip galleries whose teams are spread across the globe.

The marketplace is shaped by the continuing success of these mega-dealers, who emerged in the 1990s and consolidated their brands through the development of international gallery spaces. This has resulted in a top-heavy employment market within galleries, where the largest firms – who represent the biggest employers – continue to expand their global teams and hire more in-house expertise, sometimes consolidating with other art-world businesses to offer clients a fuller service.

In these galleries, executive leadership roles usually span multiple locations and take responsibility for spearheading global programming strategy, fairs, artists, and communications. However, on a local level, the individual outposts of each gallery tend to operate as separate entities. Due to the varying scale and structure of commercial galleries, this report highlights the handful of job titles we feel are most representative of the core roles found in most galleries.

A gallery assistant is a common entry-level role. Though primarily administrative, a candidate may also be expected to perform front-of-house duties. Roles that require a few years of experience include sales assistant and executive assistant to the senior directors, partners, or owners. These roles are often client-facing and represent a natural next step for employees looking to pursue a career in sales. For more information on sales roles, please see the dedicated *Commercial Galleries – Sales* section.

Gallery manager positions have mostly disappeared from the large gallery networks, with management roles often separated into specialised departments. That said, mid-tier galleries continue to employ gallery managers, who are key to their day-to-day operations. Gallery managers are responsible for a broad range of operations, including exhibitions and fairs, logistics and shipping, communications, and staff management. Gallery managers bridge the gap between entry-level staff and directors or gallery owners. Given the wide variance in their responsibilities, these roles tend to have a relatively wide salary range.

As discussed in the *Art Logistics* section, the complexity and specificity of expertise required for logistics mean that most galleries tend to hire an in-house registrar. Larger galleries often employ more than one, ranging from junior to senior to head registrar – the size of the team dictated by the complexity and frequency of the gallery's shipping needs.

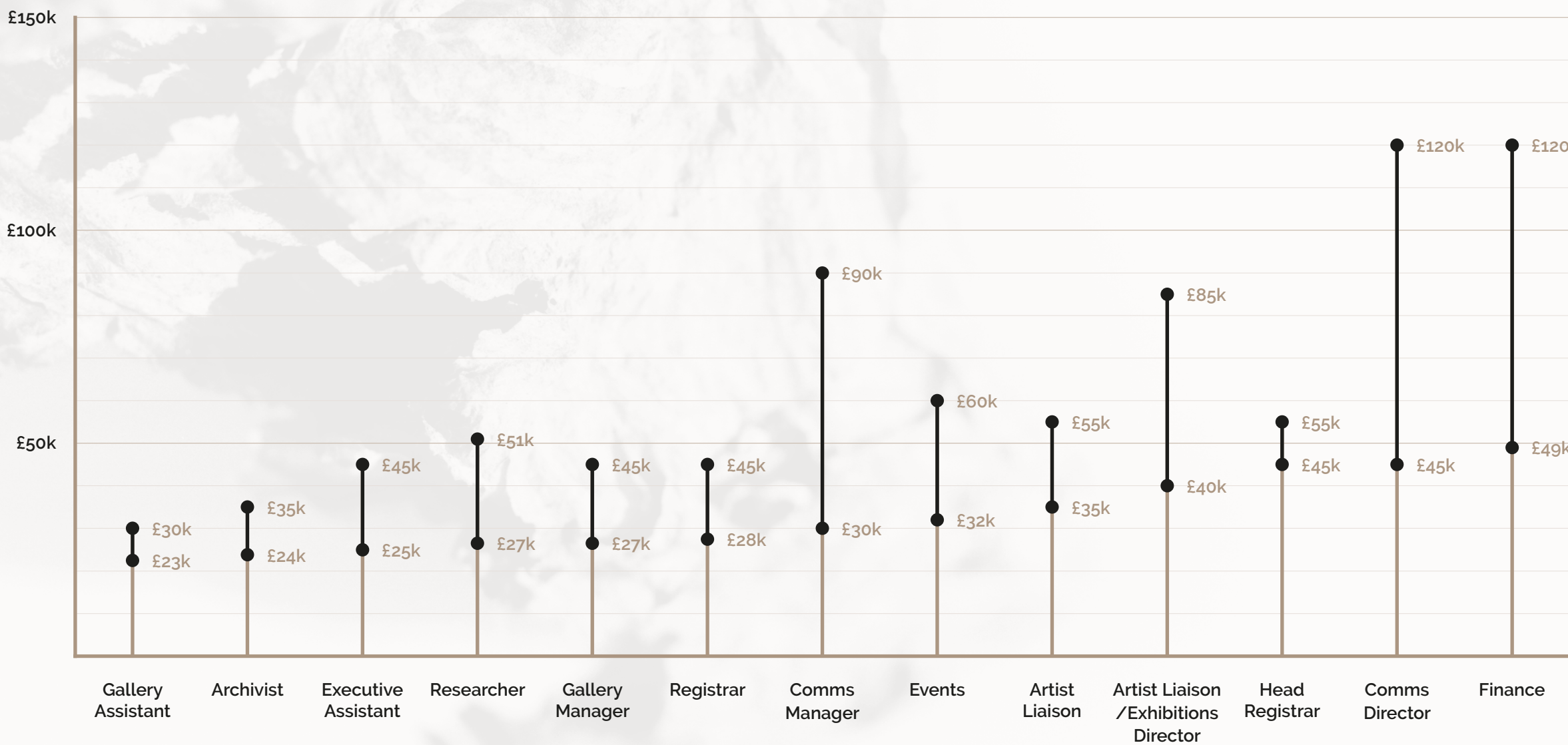
Registrars are in high demand and we have observed that galleries are willing to offer above-market rates to secure top talent. Operations directors, who oversee the work of registrars and technicians, have oversight of the daily running of the gallery, as well as exhibition and art fair coordination. We have observed that there are currently a greater number of senior operational roles based in the US than in the UK.

Most commercial gallery employees are eligible for performance-related bonuses on top of their base salaries. For more information please see the notes on *Variable Pay* from page 38.



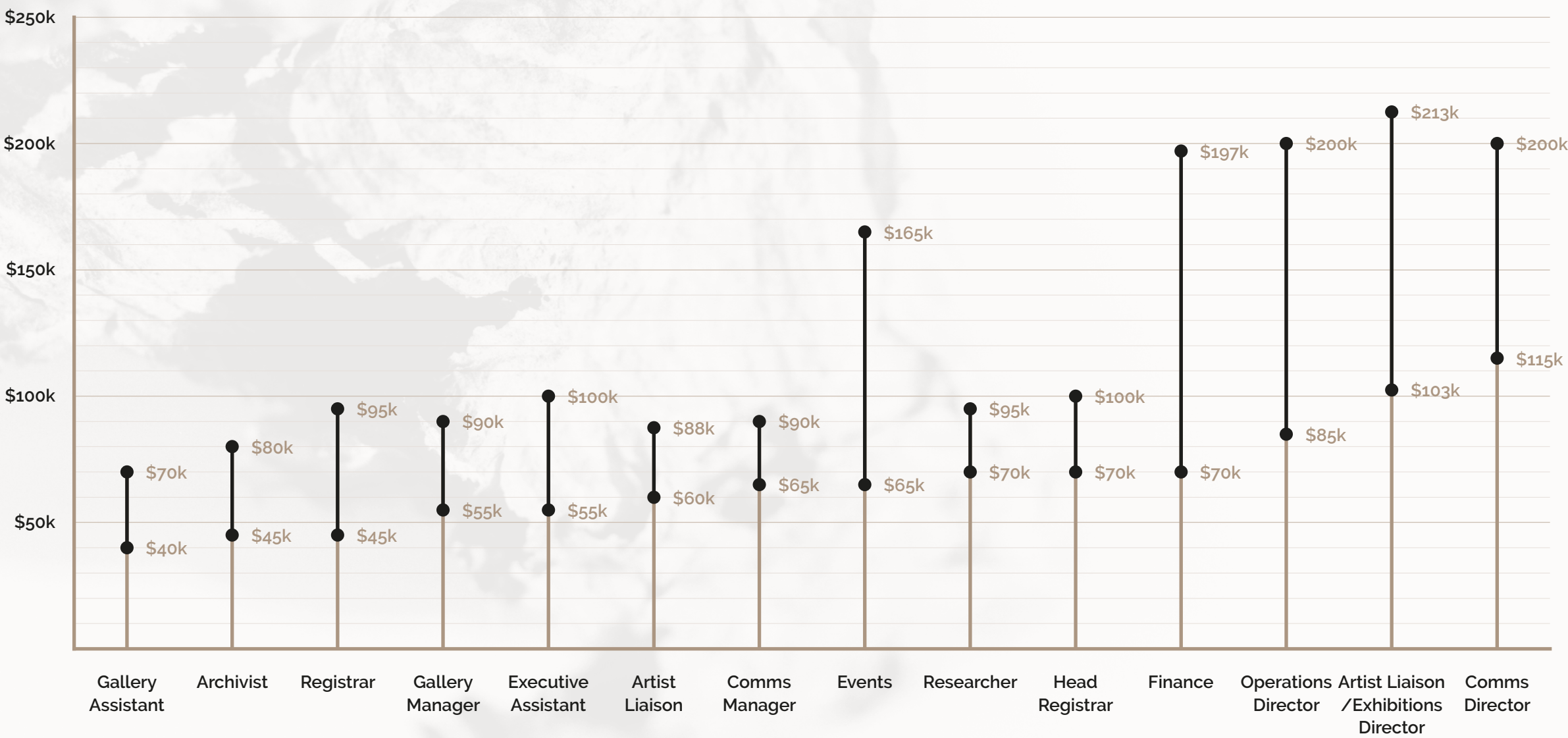
# COMMERCIAL GALLERIES: UNITED KINGDOM

Average per annum base salaries within Commercial Galleries



# COMMERCIAL GALLERIES: UNITED STATES

Average per annum base salaries within Commercial Galleries





## COMMERCIAL GALLERIES – SALES

Selling art is essential to the industry and, subsequently, it represents one of the art world's most prestigious and highly desired jobs. The value of art depends on its status as an artefact of cultural or historical importance, an object of aesthetic brilliance, or a financial asset. A role in sales therefore requires a deep understanding of these values, as well as an up-to-date knowledge of the desires and trends of an elite and international market of buyers.

For candidates applying for sales roles, the most valuable skillset is an established client network. This can be developed by working through the hierarchy of a larger gallery, starting in a position that supports more senior members of the team in order to learn under the mentorship of an experienced professional.

Alternatively, smaller galleries can provide a sound and supportive environment for professional development where teams are less crowded and there is more opportunity to engage with clients who might otherwise already be covered in a larger environment.

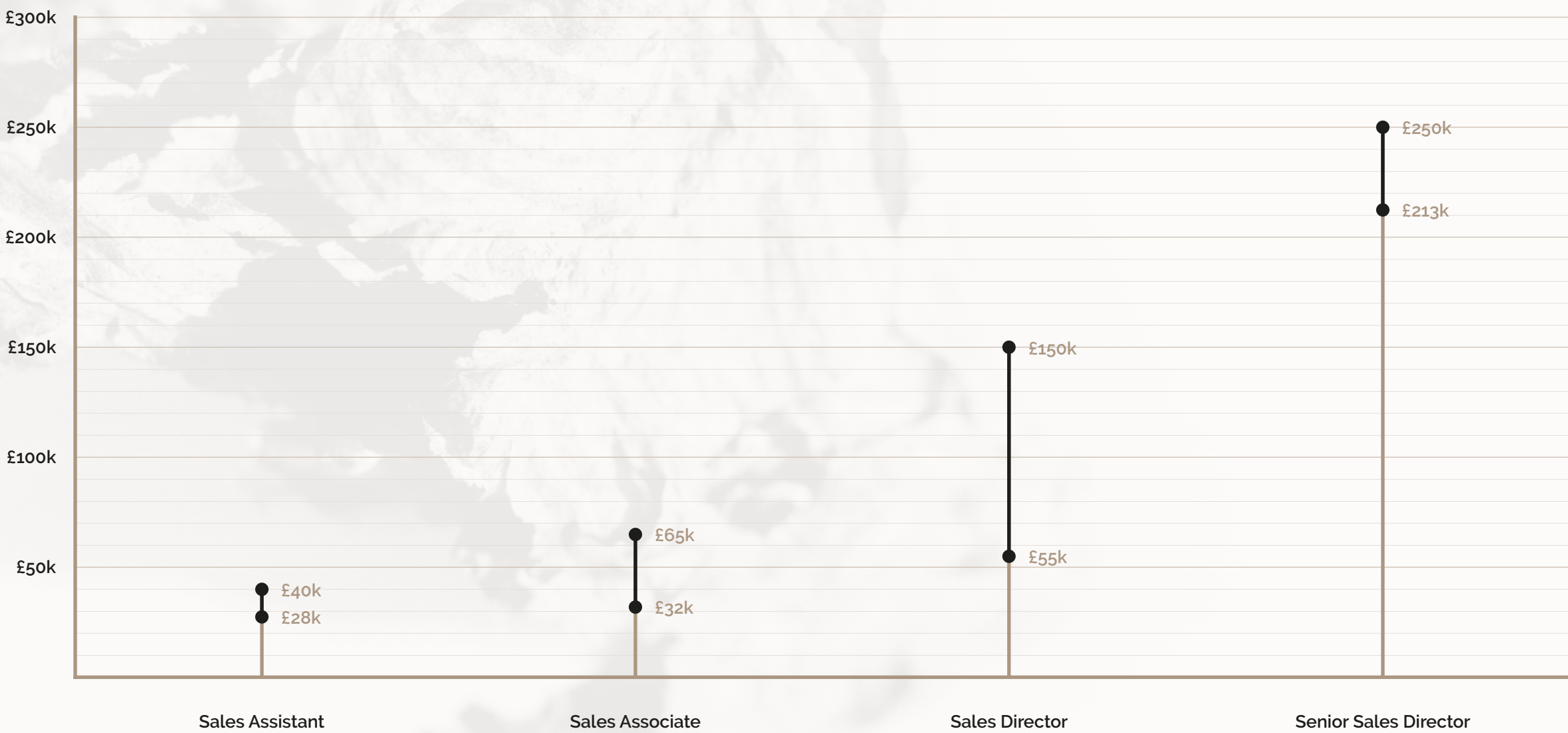
When recruiting new sales staff, galleries look for candidates who can help them reach collectors in new markets, often defined by geography. Galleries seeking to expand their international reach are often keen to bring in staff who understand and can speak the language of the local market.

Please note that within the commercial gallery sector, job titles vary widely. For example, an associate director at an international blue-chip contemporary gallery might match a director in a mid-sized/small gallery in terms of experience and sales. As such, we have not included associate director as a title in the below salary graphs. This role straddles the sales associate and sales director categories.

Compensation packages in this sector are heavily altered by commission and bonuses, which you can read more about in the section on *Variable Pay* from page 38.

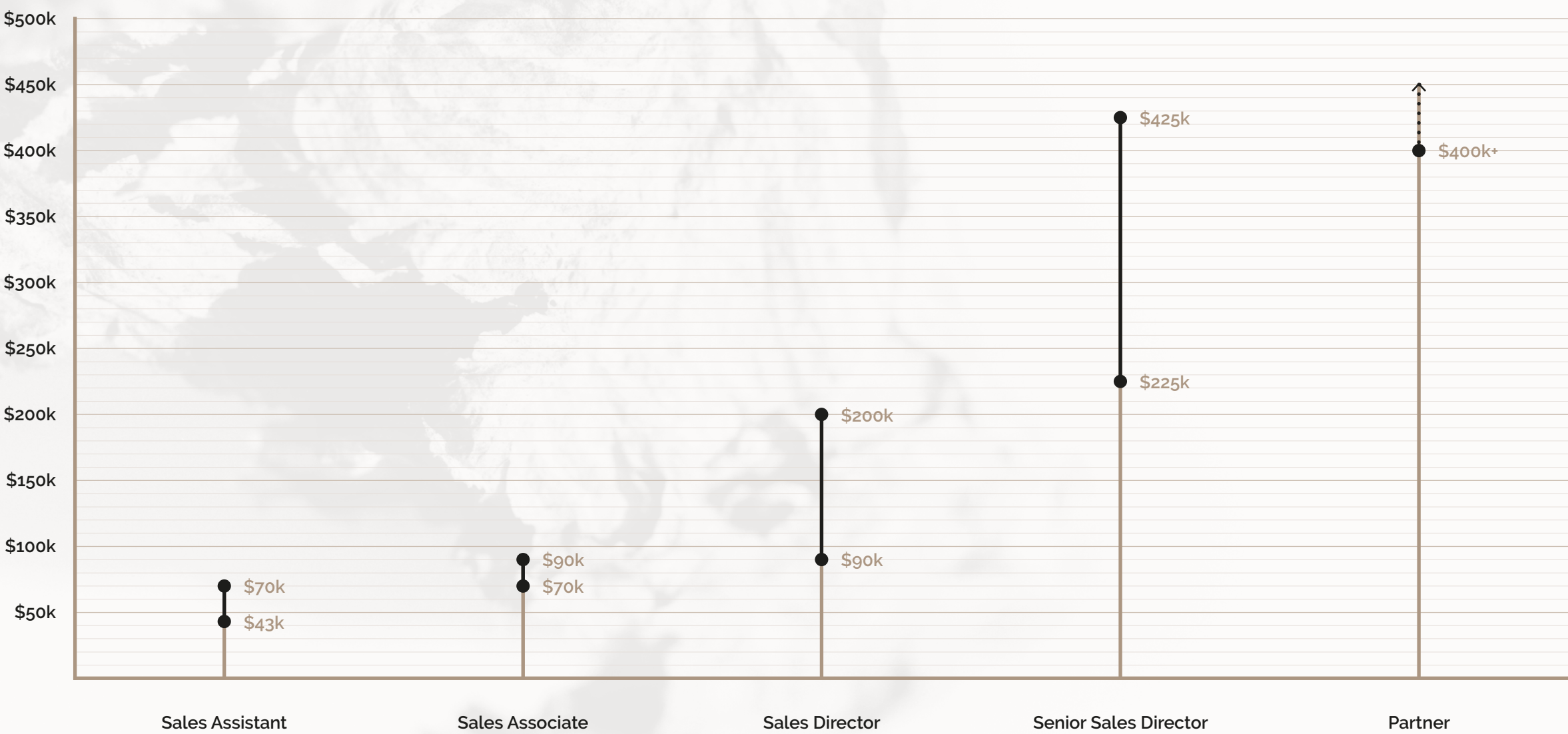
# COMMERCIAL GALLERIES – SALES: UNITED KINGDOM

Average per annum base salaries within Commercial Galleries



# COMMERCIAL GALLERIES – SALES: UNITED STATES

Average per annum base salaries within Commercial Galleries





## COMMUNICATIONS AGENCIES

Today, there exist a range of agencies working solely in the art world, whilst other businesses (galleries and auction houses, for example) continue to build out their in-house capabilities. Agencies in particular offer candidates fast paced and varied careers, with both public and private sector clients. The roles they offer allow entry-level candidates pursuing careers in art communications to build a broad network of contacts and develop a macro-level understanding of the industry.

Agencies are typically structured in a linear hierarchy, which presents candidates with a clear career trajectory and the possibility for regular promotion. At entry-level, account co-ordinators may hold administrative responsibilities across client accounts. Meanwhile, account executives provide higher-level support for multiple client campaigns, under the supervision of an account manager, which takes the lead on a small set of accounts.

Account directors oversee the team as a whole, whilst also working closely with other senior employees to define the business's long-term strategies. Above account directors sit a range of senior roles. These individuals still work on accounts, but their focus tends to be on more specialised tasks, such as strategy, crisis communication, and client leadership.

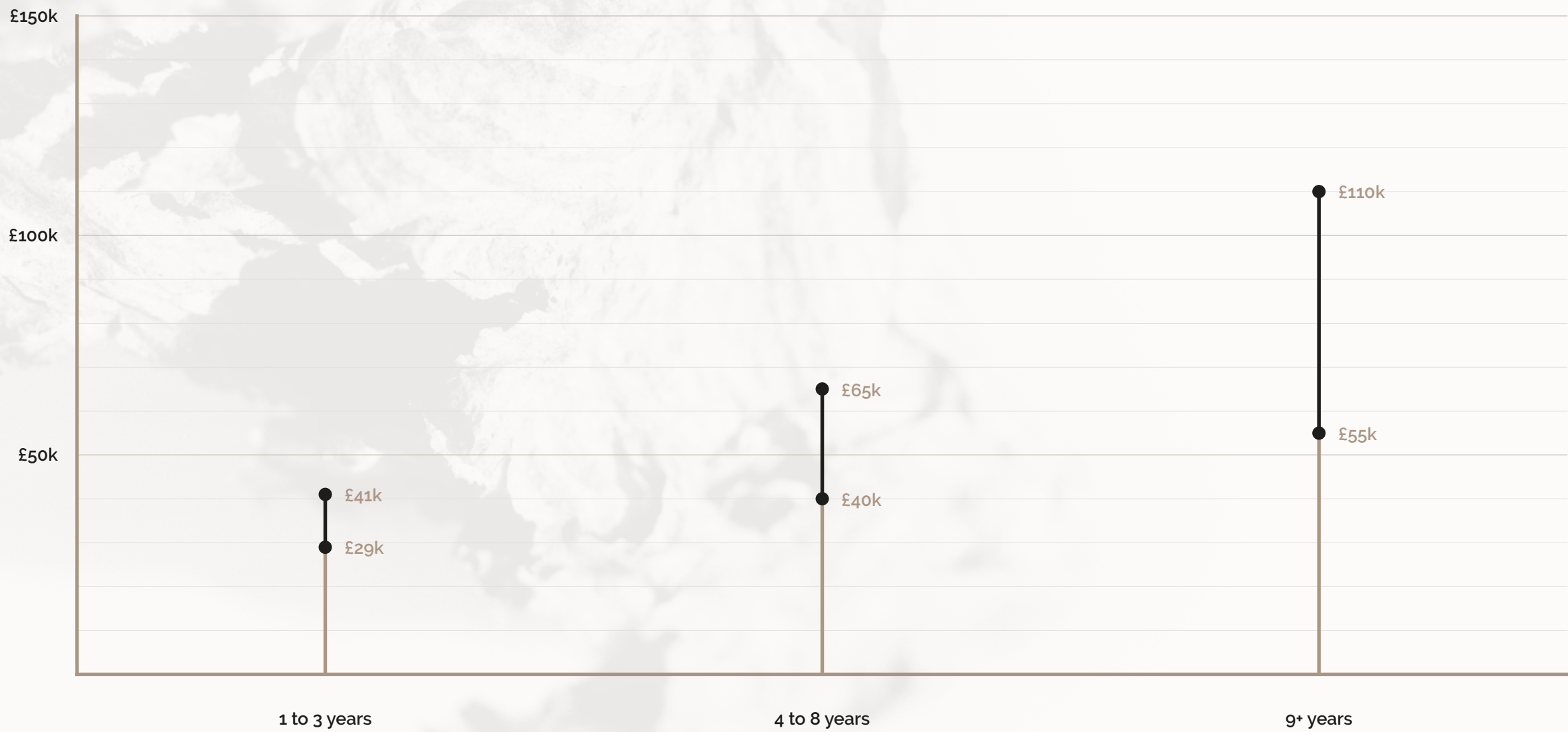
At the top of the chain, company directors have a broad range of responsibilities across the agency, including the line-management of staff, business development, and ownership of a particular region or client type. After reaching a senior level within an agency, a common next step is to head up an in-house communications team for a gallery or auction house, allowing for more dedicated work with a longer-term purview, shedding some of the more complicated elements of juggling many clients' needs simultaneously.

As businesses seek to establish an online presence across multiple channels, staff with experience in website development, social media content creation, and online campaign management are particularly valuable. These specialists, who may enter the art world from other sectors, often become assets to both new and traditional art world businesses.

Between agencies, there can be significant variation in the experience required and remuneration rewarded for roles with the same title. As such, we have bracketed the salary ranges for communications agencies by years of experience, rather than title.

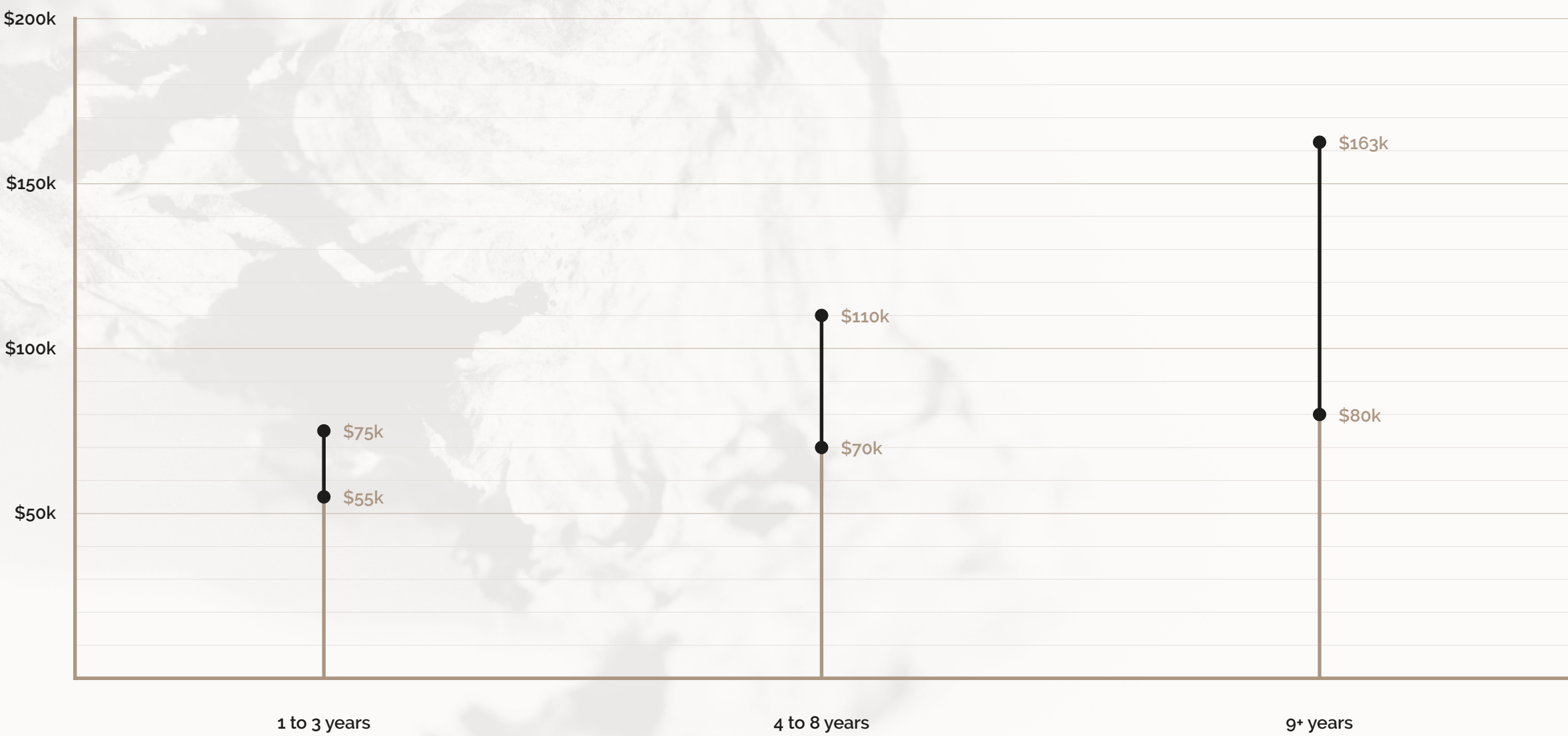
# COMMUNICATIONS AGENCIES: UNITED KINGDOM

Average per annum base salaries within Communications Agencies



# COMMUNICATIONS AGENCIES: UNITED STATES

Average per annum base salaries within Communications Agencies





## ALTERNATIVE ART WORLD & ARTS TECHNOLOGY

Over the last decade, the art world has opened its arms to technology, enabling the simplification of countless previously opaque and arduous processes. Today, technology is not only integral to the effective documentation, management, and trade of artworks, it has also enabled many art world businesses to push the boundaries of possibility.

With people increasingly spending time online, specialised firms that offer technology as a service have come to occupy an important part of the market. These firms continue to build and establish teams to support the transition from analogue to digital. Meanwhile, the buzz around NFTs – not to mention developments in capitalising on cryptocurrency and blockchain technologies – represent a desire to bring the arts into the web3 and broader digital sphere. There has been significant interest and investment in this space, but its longevity remains to be seen. Exponential growth in this sector has started to taper, with larger firms starting to slim down by redistributing hiring budgets and teams. We have recently observed firms adopting a more stable approach to hiring, often taking a step back to consider what is achievable and sustainable in the long term.

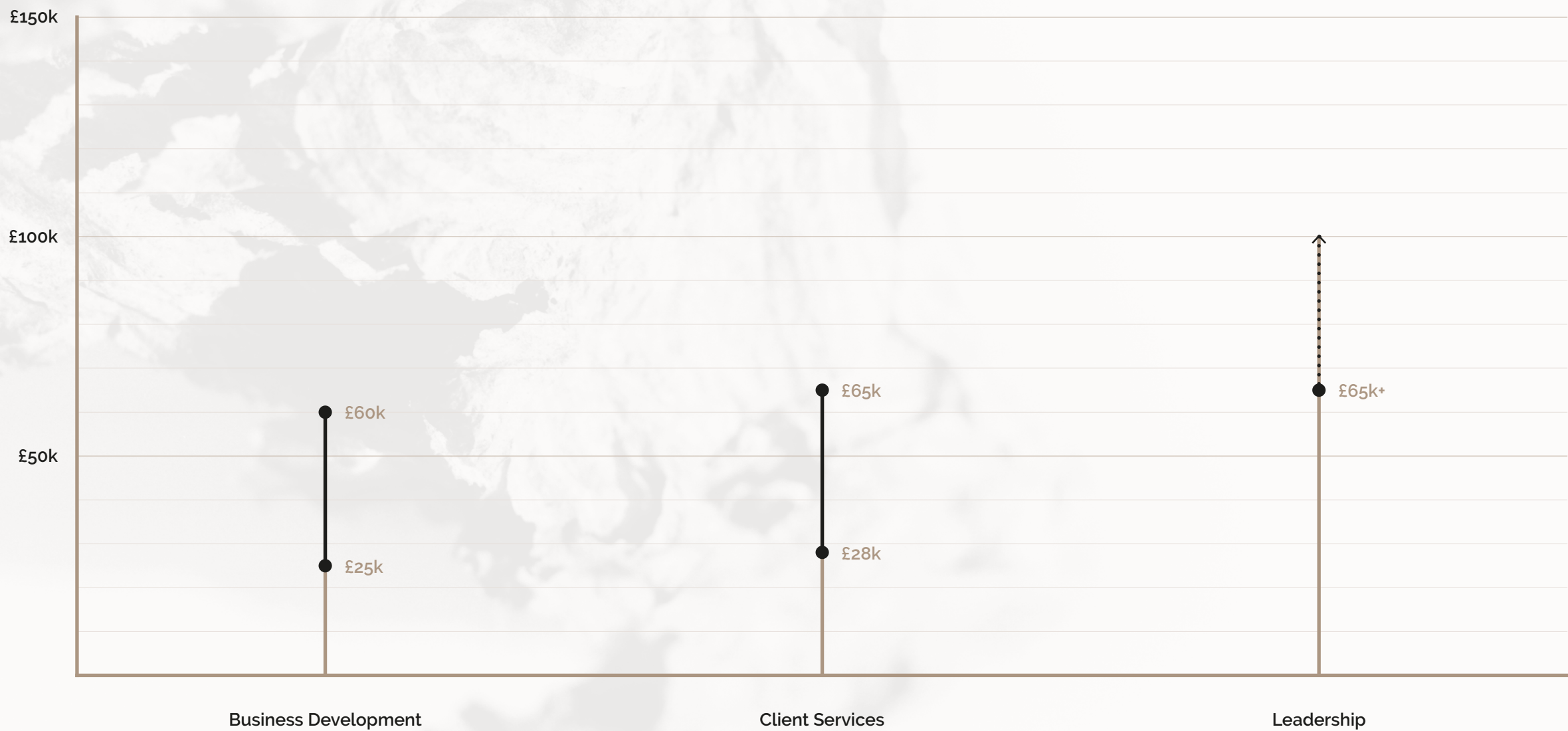
That said, the art world has recently seen the emergence of innovative technology ventures, which have been developed to address pressing industry needs, such as supporting artists, creators, collectors, and businesses – from advisories to galleries and auction houses. The focuses of these new ventures differ widely, with examples including transport, storage, conservation, networking, business development, and sales. Some such ventures promote experience and accessibility through the use of VR viewing rooms, whilst others use blockchain and NFTs to support ownership and authentication.

It is, with a greater propensity towards taking risks and investing in new businesses, US-based ventures who are leading the charge in this space. Meanwhile in other geographies, including the UK, people seem to operate with a greater level of caution and hesitation. This is particularly true of the art world, where traditional approaches tend to have longevity.

In many ways, alternative art world and technology businesses provide a pathway both into and out of other industries. The sector holds ample attractive work opportunities, from entry-level to leadership roles. Those working within the arts technology sector value being part of something new, having the opportunity to learn and develop within an environment that straddles multiple industries, and the possibility of remote work. It goes without saying that accepting a job in an emerging sector comes with its own risks, but arts technology firms often try to compensate for this by offering candidates huge earning potential through equity as the company grows, as discussed with reference to *Variable Pay* from page 38.

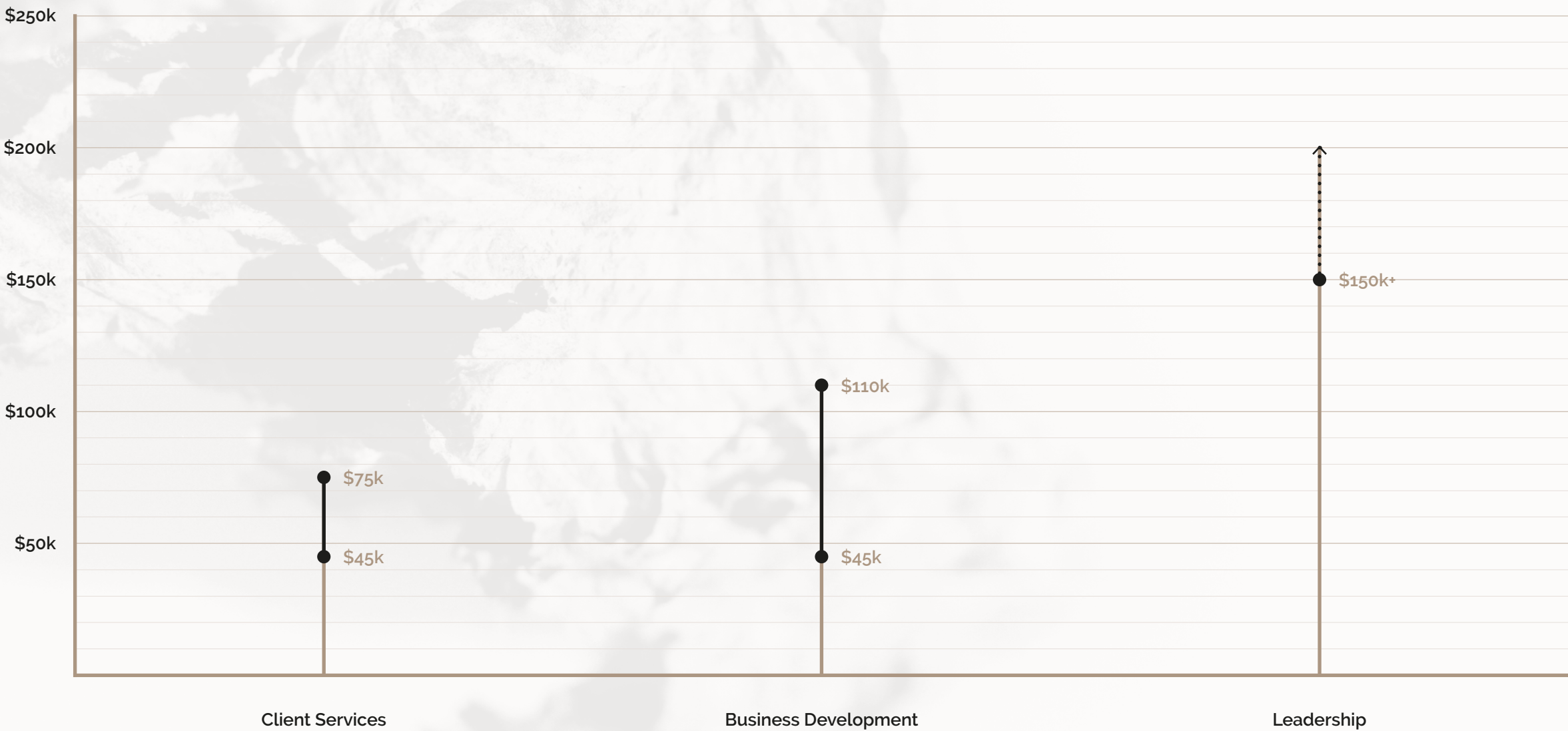
# ALTERNATIVE ART WORLD & ARTS TECHNOLOGY: UNITED KINGDOM

Average per annum base salaries within Alternative Art World & Arts Technology



# ALTERNATIVE ART WORLD & ARTS TECHNOLOGY: UNITED STATES

Average per annum base salaries within Alternative Art World & Arts Technology





## PRIVATE WEALTH (COLLECTIONS, MUSEUMS & FOUNDATIONS)

Just as the most commercially successful living artists have developed as a prominent category of employer within the art industry, so too have the most prolific private collectors.

Though this sector is still relatively small, this is an area of growth. Major collections, which include thousands of artworks and objects across various categories, often span more than one international property or storage facility. As such, the role of Collection Manager can be extremely important. Generally, collection managers oversee archiving, cataloguing, logistics, framing, conservation, and valuations. Additionally, they coordinate any necessary external suppliers and work alongside international property managers to ensure that artworks are appropriately cared for and available upon request. Collection managers are usually employed by private family offices, though they can also be brought in as external consultants or through an advisory firm.

In some instances, collection managers assume more of a curatorial role, offering their clients advice on defining and developing their collection. In this capacity, they tend not to oversee the daily management of the artworks. Instead, they may help with new acquisitions, liaise with institutions about loans and endowments, and provide strategic advice on estate management.

Many of the most prolific private collectors have moved their collections into private museums or foundations in order to protect and promote their legacy. Not only does founding a philanthropic organisation come with tax benefits, it also enables collectors to appoint family members to the board – thus affording them tax-free inheritance. As discussed in the Art Advisories section, the process of founding a private museum or

foundation often requires seeking advice from legal, financial, and cultural consultants. However, once established, privately-owned museums and foundations represent another category of employment in the art industry. Depending on the scale of the operation, such institutions may employ just one director with a small administrative team or a much wider staff, comparable to that of a public museum.

Curatorial jobs within private museums and foundations are highly competitive and require specialised higher education and training. As in public galleries, curators work alongside exhibitions departments. However, they also tend to oversee high-profile international loans and exhibitions. Although the roles of employees in this sector closely resemble those of public gallery employees, the private sector offers candidates considerably higher salaries.

Private museums and foundations tend to take a discreet approach to hiring and, as such, there is less available salary data. As the sector grows, we will continue collecting said data.

## ART LOGISTICS

Behind the seamless transition of artworks between international fairs, galleries, and auction houses is a complex system of moving parts – the art logistics sector – and it is an active employment market.

The movement of artworks is integral to all sectors of the industry. Moreover, it is a technically challenging task – and one that becomes even more challenging as the age, fragility, and value of artworks increases. Not only is safely moving artworks between locations a complicated endeavour, navigating legal documentation and customs protocols also requires specialist expertise and understanding. This is even more important when an artwork is travelling on a short-term basis or if the return of said work is not yet scheduled. As such, most shipments require tailor-made solutions.

Art logistics firms offer outsourced solutions to businesses in the art world including galleries, dealers, collectors, and auction houses, as well as individuals. They oversee every facet of moving artworks on behalf of their clients and are generally organised into departments according to client type and service. Art logistics firms employ staff to handle the planning and management of storage, preparation, transit, delivery, and installation, as well as customs and legal teams to deal with certification processes including insurance and condition checks. Many of those employed by art logistics firms work in account management and client development, rather than being part of the hands-on technical team involved in the handling of art.

Logistics companies can offer candidates experience that will later be valued by in-house teams at more traditional art businesses. Many galleries and dealers employ one or more registrar, especially if the business operates within multiple international

locations. Working as in-house logistics experts, registrars work closely with logistics firms to ensure artworks are in the right place at the right time, whilst also responding to demands from directors and salespeople and navigating relevant customs and tax rules and regulations alongside bonded warehouses.

Please note that this section of the report does not include salary data, as the major firms in this space are often not arts specific. Instead, international shipping firms employ dedicated art shipping teams that support the art industry, and major auction houses and galleries employ in-house registrars, who contract the services of said shipping firms.



## VARIABLE PAY

Variable pay refers to any compensation that goes beyond base salary and guaranteed earnings outlined in the terms of employment.

Examples include bonuses based on individual or group performance, commission structures based on sales and consignments, equity, and long-term incentive plans.

Of these, the most common are commission and bonus structures. Across the international art world, commission and bonuses can constitute a significant proportion of employees' earnings.

Galleries, auction houses, and advisories are front of mind when it comes to composite compensation – packages made up of various parts to incentivise, reward, and retain employees. However, this is not a feature unique to these organisations.

Alternative art world businesses also leverage pay to drive development. Organisations that straddle multiple industries – such as tech, finance, communications, luxury goods, and management consulting – often take a more creative approach to designing bespoke compensation packages.

Not only do these packages represent hybridity and a break from tradition, they also serve to offer some reassurance to candidates who are taking a personal risk by signing up to a newly launched venture.

Based on our experience, the following benchmarked case studies illustrate the wide range of compensation packages on offer across the industry.



## COMMISSION & BONUS STRUCTURES

### ART ADVISORIES

Within art advisories, commission is often awarded on both retained and transactional business, with higher percentages typically awarded for clients brought in from day one. Meanwhile, any business secured under employment within the company is typically awarded a lower percentage. The difference here can be as much as 20%, with employers keen to reward new employees who bring new, valuable clients to the business.

Salaries in the art advisory sector tend (on average) to be slightly lower than those at auction houses and commercial galleries. However, as advisory firm teams tend to be smaller, they offer more opportunities for organic individual growth with less organisational restriction. Moreover, art advisories typically operate with a lower level of bureaucracy, which allows them to offer top candidates bespoke compensation packages.

Rather than offering candidates commission, art advisories sometimes offer them dividends – which are either linked to equity in the business or a profit-sharing scheme based on company performance. Additionally, they may offer candidates a discretionary bonus based on individual or team performance with the latter format intended to foster a collaborative working environment in which the client's needs are always put first.

In instances where an employee is responsible for activity within a certain region, they may also be awarded a discretionary bonus in acknowledgement of profits generated under their management. These bonuses are usually based on the annual success of the company, the success of a specific team or project, and individual performance.

### BENCHMARKED CASE STUDIES

#### Director (Advisor)

**International art advisory firm, based in London**

**Annual base salary: £110,000**

Variable pay structures:

- Commission on retained and transactional business (10% net profit, applicable to both consignment and sale on transactional business)
- Discretionary bonus

#### Senior Director (Advisor)

**International art advisory firm, based in New York**

**Annual base salary: \$240,000**

Variable pay structures:

- Commissions on retained and transactional business (commission % variable according to retained vs. transactional business and according to pre-existing clients vs. those developed under the firm's employment)
- Eligible for-profit share (company profits) following one full year of service

#### Director (Advisor)

**International art advisory firm, based in New York**

**Annual base salary: \$175,000**

Variable pay structures:

- Not commission eligible
- Eligible for 2 x bonus streams; 1) annual profit share based on company performance 2) discretionary bonus based on individual contribution to the company's performance

## COMMISSION & BONUS STRUCTURES

### AUCTION HOUSES

Auction houses represent another space in which commissions and bonuses intersect. However, instead of an access at all levels model, within auction houses certain upside deals are typically reserved for specific functions and longer-serving staff.

Typical elements of compensation packages at auction houses include:

- Bonuses related to individual, departmental and companywide performance
- Private sales commissions
- Long term incentives

Amounts received may be calculated per a formulaic system within which there are three variables at play:

1. Overall company performance
2. Overall departmental performance
3. Individual achievements

Those who are not directly considered deal makers, and therefore do not have their own sales targets, may be eligible for bonuses tied to a significant contribution.

Capitalising on synergy with auction cycles to engage in sales which afford greater discretion and closer counsel, private sales provide scope for commission-based earnings. These earnings are not restricted to private sales teams.

As such, specific deal makers, who tend to be more senior members of staff, are eligible as long as they have an evidenced contribution to the transaction. Facilitating a more tailored approach to buying and selling on the secondary market, specialists – as well supporting parties in the transaction – are

usually entitled to commission on both sales and consignments. This is typically 10% of net profit on both sides above a certain margin, shared between all parties involved.

As is to be expected, the proportion of variable pay awarded increases with service and proven success. At a senior level, candidates with considerable departmental responsibilities and a strong track record in private sales can expect to receive significant individual and departmental performance bonuses on top of regular private sales commission and any additional or alternative incentives, such as deferred compensation, which is paid at elongated intervals to sustain long term staff retention.

### BENCHMARKED CASE STUDIES

#### **Director, Specialist, Contemporary Art**

**International auction house, based in London**

**Annual base salary: £80,000**

Variable pay structures:

- Private sales commission of 10% net profit on sales and 10% net profit on secondary market consignments
- Target bonus based on a combination of company profitability, departmental profitability, and individual performance

#### **Director, Private Sales**

**International auction house, based in London**

**Annual base salary: £140,000**

Variable pay structures:

- Private sales commission of 10% net profit on sales and 10% net profit on secondary market consignments
- Target bonus based on a combination of company profitability and individual performance



## COMMISSION & BONUS STRUCTURES

### **Vice President, Senior Specialist, Contemporary Art**

**International auction house, based in New York**

**Annual base salary: \$300,000**

Variable pay structures:

- Private sales commission of 10% net profit on sales and 10% net profit on secondary market consignments
- Target bonus based on a combination of company profitability, departmental profitability, and individual performance

### **Director, Private Sales**

**International auction house, based in New York**

**Annual base salary: \$200,000**

Variable pay structures:

- Private sales commission of 10% net profit on sales and 10% net profit on secondary market consignments
- Target bonus based on a combination of company profitability and individual performance



## COMMISSION & BONUS STRUCTURES

### COMMERCIAL GALLERIES

Commercial galleries offer candidates commission and bonuses, dependent on the priorities of the individual role.

Bonuses, which are typically tied to the performance of the individual and the business, offer commercial galleries an opportunity to acknowledge achievement across the entire staff – including the achievements of those who do not otherwise benefit from commission. Bonuses are either paid annually or distributed throughout the year, typically in the form of a mid-year or end-of-year lump sum.

We have observed that businesses typically offer employees either (at the discretion of the employer) a set percentage or weighted bonus, whereby the percentage an employee receives depends on their seniority. These targets tend to increase with seniority; a senior employee might have the opportunity to double their base salary.

In the context of commercial galleries, commission is awarded on direct and quantifiable sums the individual has generated for the company. It is typically employees whose job involves securing sales, securing consignments, and engaging new artists.

The ways in which commission is calculated varies widely. Employees are typically offered 10% of net profit on all sales and any secondary market consignments that result in a sale. However, some galleries employ a sales quota that must be met before sales transactions are commission eligible. Note that deductions are applied to gross figures for artist's commission, discounts, third-party fees, local taxes, and resale rights, as well as the costs of production and fabrication, framing and display, promotion, and shipping.

Some galleries also operate profit-sharing schemes in an effort to promote a shared sense of success among staff. At senior levels, such schemes are also used to ensure effective management and performance.

Finally, where commercial galleries do not offer employees variable pay, they may instead offer a higher base salary in order to maintain a competitive edge in a space where commissions can exponentially increase base salaries.

### BENCHMARKED CASE STUDIES

#### Sales Director

**Mid-sized blue-chip contemporary gallery, based in London**

**Annual base salary: £100,000**

**Annual sales target: £5 million**

Variable pay structures:

- 5% of net profit on primary market sales of artworks by artists represented by the gallery
- 10% of net profit on secondary market of artworks consigned to the gallery
- Discretionary annual bonus

#### Sales Director

**Small international contemporary gallery, based in New York**

**Annual base salary: \$110,000**

**Annual sales target: \$1-2 million**

Variable pay structures:

- 5% of net profit on primary market sales of artworks by artists represented by the gallery
- 5% of net profits on artist introduction (for a set period)
- Discretionary annual bonus

COMMISSION  
& BONUS  
STRUCTURES

**Sales Director**

**Mid-size international gallery, based in Los Angeles**

**Annual base salary: \$160,000**

**Annual sales target: \$5 million**

Variable pay structures:

- Guaranteed bonus of \$40,000 in first year
- 5% of net profit on primary market sales of artworks by artists represented by the gallery
- 5% of net profit on secondary market of artworks consigned to the gallery
- 5% of net profits on artist introduction (for a set period)
- Discretionary annual bonus

**Senior Director**

**Large blue-chip international gallery, based in New York**

**Annual base salary: \$350,000**

**Annual sales target: \$10-15 million**

Variable pay structures:

- 10% of net profit on primary market sales of artworks by artists represented by the gallery
- 10% of net profit on secondary market of artworks consigned to the gallery
- 5% of net profit on artist introduction (for a set period)
- Discretionary annual bonus



## COMMISSION & BONUS STRUCTURES

### COMMUNICATIONS AGENCIES

Communications agencies continue to stand out to us as a sector in which it is possible to significantly increase earnings through variable pay structures - most significantly via commissions aligned with business development, though also through bonuses based on group and individual performance. These structures, which are already widely employed in the US and increasingly used in the UK (though by no means common practice), are available to staff at all levels.

Typically, the reward is a percentage of the agency's fees charged to the client, depending on the scope of the project. However, since opportunities to bring in new business are often restricted to those in more senior roles - who often have annual sales targets to hit - it is largely these employees who benefit from the opportunity to increase their earnings.

Often, communications agencies split commission between the group of employees whose relationships, outreach, and networking have brought in new clients. Though a number of factors determine who is eligible for commission, and how much they are eligible to receive, in general it is those whose roles include business development responsibilities that are likely to benefit from additional target-based compensation.

These targets tend to increase with seniority. Where an entry-level employee in a new business might be awarded an additional 5-10% of their base salary in commission, a senior employee might have the opportunity to double their base salary.

### BENCHMARKED CASE STUDIES

#### Senior Account Executive

**Small/mid-sized agency, based in New York**

**Annual base salary: \$70,000**

Variable pay structures:

- 10% of first year billings for new business brought in
- Annual discretionary bonus

#### Assistant Director

**Small/mid-sized agency, based in New York**

**Annual base salary: \$80,000**

Variable pay structures:

- 10% of first year billings for new business brought in
- 5% of second year billings for new business brought in
- Annual discretionary bonus

#### Account Director

**Small/mid-sized agency, based in London**

**Annual base salary: £65,000**

Variable pay structures:

- 10% of billings for new business brought in
- Annual discretionary bonus based on individual performance



## COMMISSION & BONUS STRUCTURES

### ALTERNATIVE ART WORLD & ARTS TECHNOLOGIES

As we have continued expanding into new geographies and establishing partnerships with new clients, we have observed that emerging art world businesses tend to be more inventive when it comes to offering bespoke compensation packages.

This is most typical of businesses that have emerged as the result of strategic industry crossovers. Beyond salary-based bonus schemes designed to incentivise performance and the opportunity to increase earnings through potentially uncapped commission on sales and new business, employers in this field (particularly those with a high degree of associated risk), may offer candidates equity in the early stages of their growth.

We have found that generally candidates are open to negotiation and, where an opportunity presents great potential, receptive to creative solutions to pay packages that do not incorporate high base salaries.

### BENCHMARKED CASE STUDIES

#### Senior Business Development Executive

**Arts technology business, based in London**

**Annual base salary: £55,000**

Variable pay structures:

- 5% of billings for new business up to and beyond targets (uncapped)

#### Leadership Position

**Start-up, based in New York**

**Annual base salary: \$150,000**

Variable pay structures:

- Equity
- Additional incentives for new clients brought on board
- Discretionary annual bonus based on individual performance

#### Leadership Position

**Start-up, based in Los Angeles**

**Annual base salary: \$190,000**

Variable pay structures:

- Discretionary 10% annual bonus

## BENEFITS

In an effort to retain staff, art world businesses tend to offer candidates competitive benefits packages. Here, benefits refer to the additional allocation of funds and resources towards an employee's personal and professional wellbeing made by their employer.

The approach to benefits varies widely across regions. Whereas in the US certain offerings are considered standard, in the UK benefits tend to be awarded on a discretionary basis.

The most common benefits we come across include:

### Healthcare

Though healthcare coverage is almost always considered standard in the US, it is often offered in the UK, too. Healthcare coverage is often tiered, allowing employees to choose how much they want to contribute based on the coverage they need. In instances where full coverage is not offered, businesses may offer employees a stipend to cover part of their healthcare costs.

Particularly within the US, there is significant variation in cost-sharing; the percentage of monthly costs covered by the employer is an important factor for prospective employees. Vision and dental care are also seen as competitive perks, with partial coverage being considered standard.

### Pension

Employer contributions are already considered standard in the UK and this is increasingly becoming true in the US, too. In the US, businesses that employ more than five members of staff are likely to offer a 401k. In fact, this is already compulsory in some US states.

### Holiday allowance

In the UK, employees typically receive a generous holiday allowance. This is less often the case in the US.

However, both regions honour public holidays and it is common for US art businesses to offer its employees personal days, which are distinct from sick days and can be taken in addition to PTO allowances.

Across most regions, where weekend work is required, employees are often granted more flexible work schedules to compensate for the demand on their personal time.

In addition to these three key benefits, companies may also offer employees parental leave, contributions to relocation costs, expense accounts, travel loans, access to a company car, professional memberships, and access to training courses.

As the cost-of-living increases, we are seeing candidates place more importance on benefits offered beyond a base salary.



## PAY TRANSPARENCY

On 1st November 2022, in a major move towards curbing longstanding gender- and race- based pay disparities, the New York pay transparency law came into effect. This stipulates employers in New York City with four or more employees (including independent contractors and owners) are required to disclose the minimum and maximum annual salary or hourly wage that the employer in good faith believes they would pay for any advertised job, promotion, or transfer opportunity for a position that can or will be performed, at least in part, in New York City.

The law is applicable to advertised job postings, not to all searches that search agencies are engaged to recruit for and does not prohibit employers from hiring without use of an advertisement or require employers to create an advertisement in order to hire. An "advertisement" is a written description of an available job, promotion, or transfer opportunity that is publicised to a pool of potential applicants. The "salary" employers must disclose is the "base annual or hourly wage or rate of pay", it need not include "any other forms of compensation or benefits offered in connection with the advertised job", meaning that employers are not required to disclose health insurance; severance pay; overtime pay; or commissions, bonuses, and stock options.

If an employer has no flexibility in a salary range, the minimum and maximum salary posted may be identical, however the salary range cannot be left open-ended, i.e., \$50,000 and up. Employers should be prepared to add the target range to new listings as well as any active listings on the company's website, third-party job-posting website such as NYFA or LinkedIn and including any listing being advertised by search agencies. Employers outside New York City should ensure they include target salary ranges in advertisements for positions unless the

position expressly cannot be performed in New York City. This is especially relevant for fully remote positions that arguably could be performed from anywhere.

It is at our clients' discretion as to whether the roles they engage us to recruit are advertised. Searches can be run without advertisement, but it is our standard practise to advertise roles outwardly to engage with a wider audience. Advertising for SML means posting an anonymous description of the role on our website and social media platforms to engage a wider audience and diverse pool of applicants. We only list salaries on our advertising in instances where it is a legal requirement, though we do recommend that our clients consider including some guidance. As a firm, we have found that in many ways the headline requirements have streamlined our processes and helped attract the best talent who in turn, through increased transparency, are able to identify opportunities aligned with their compensation aspirations and therefore more motivated to consider a move.

At present, the law (with some variation) now pertains to a handful of states, but is part of a more widespread call for fairer hiring practices. As businesses adapt and global thinking develops, we will continue to monitor the impact and implications of actions taken on both sides of the equation – those hoping to hire and the talent they are hoping to attract.

If you have any questions or wish to talk to one of our team about pay transparency and your hiring needs, please contact [info@sophiemacpherson.com](mailto:info@sophiemacpherson.com)



## 4 LOOKING AHEAD

## TOWARDS 2024

These are the trends and developments we envisage will shape the employment market and conversations around hiring and compensation.

### GEOGRAPHICAL GROWTH

Across key regions, we have continued to witness a shift in commercial activity, with cities outside of the historically stalwart market centres demonstrating rapid growth and staying power.

As international players continue to enter the scene in such regions – almost all of which endeavouring to attract candidates with regional expertise, experience, and contacts – and both new and established businesses attempt to lean on the existing talent pool, these markets are likely to be some of the more competitive moving forward.

We expect that relocation packages – standard within other industries yet relatively uncommon in the art world – will begin to play a larger role in employer-employee negotiations, as businesses look to build teams in less established markets.

In Asia, cities such as Taipei, Seoul, and Singapore are garnering increased attention through Dangdai, Frieze Seoul and Art SG respectively. Over the past twelve months, we have found ourselves speaking to a higher volume of candidates across the region in response to new briefs and having more exploratory conversations with clients – particularly galleries and advisory firms looking to expand and capitalise on opportunity. We have found conversations about salaries in Asia to be fairly opaque, with negotiations typically led by employers rather than prospective employees. This is something we are aware of and, as we expand our operations in Asia, we will endeavour to add greater insight.

Since Brexit, and in the aftermath of the pandemic, the import and export of art has become more complicated in the UK. As such, the local job market is no longer evolving at the same rate, or with the same fervour, as other global hubs. One outcome is that larger international players have shifted their focus away from London and towards mainland Europe, with Paris and Berlin coming to the fore as key centres for exploration. We are presently collecting more data, but on-going projects suggest that art world salaries in these geographies, even in Germany where cost of living is generally lower, are currently at a similar level to those in London.

In the US, we have seen an increase in hiring activity on the West Coast. The openings of new outposts of several local and international galleries, predominantly in Los Angeles, signal growth that we believe will continue to go from strength to strength. We have witnessed a marked increase in interest from East Coast-based candidates in opportunities in LA; while art world salaries in LA are generally consistent with those in New York, there is a new drive to establish consistency led by businesses with bi-coastal presence and more fluid candidate movement coast-to-coast.

Across the country, Miami stands out as home to an eclectic art scene that reaches an audience beyond art world traditionalists. Here, the priority seems to be engaging with a wider, possibly untapped, community through exploration and experiential projects.

Not only does this evidence the buoyancy of – and huge spread of opportunity across – the US market, it also speaks to a wider trend:

## TOWARDS 2024

### THE DIVERSIFICATION AND HYBRIDISATION OF THE ARTS

More and more, we are not only seeing cross-sector art world businesses come together to consolidate expertise and networks, but also the introduction and development of in-house departments covering everything from communications to investment, in a bid to provide fuller-services designed to further increase market-share.

Whilst there remains a preference for candidates with parallel, if not immediate, art industry experience, we are increasingly speaking to and strategically placing candidates with specialist knowledge from other industries, such as finance, tech, and management consultancy.

As already stated, to maintain a competitive edge and attract the best talent moving cross-industry or cross-sector, employers should be prepared to offer candidates more creative, if not competitive, compensation packages to account for gaps in base salary standards.

At the same time, we have seen mounting interest from businesses operating outside the market in attracting candidates with art world expertise and specialist knowledge as the status and interest in art increases



## THANK YOU

Over the last year we have seen many art world businesses take positive steps towards strengthening and stabilising their teams. We believe this will continue well into 2024 and beyond, with businesses focusing on supporting a positive company culture, placing a greater emphasis on diversity and inclusion, investing in dedicated hiring and onboarding schemes, and promoting greater salary transparency.

The SML Art Market Salary Report comprises a deep analysis and quantification of key trends and observations on remuneration within the commercial art industry. It has been made possible through our unrivalled connections and unique bird's eye view of the market. Whilst it is important to emphasise that the figures included are not necessarily exhaustive, the information captured in this report is intended to be a first port of call to anyone considering and comparing art world salaries.

For further tailored benchmarking requests, please contact [info@sophiemacpherson.com](mailto:info@sophiemacpherson.com)

## 5 ABOUT US



# ART WORLD SEARCH

With over twenty years of experience as a long-term partner to the world's most prominent art world institutions, SML has an established track record of strengthening businesses by providing unique industry insights, candid organisational advice, and unrivalled connections to talent at the forefront of the international art market.

From reinforcing leadership to strengthening core teams to starting from the ground up in new territories, our international presence makes us particularly well-placed to guide the most resilient people-centric operations through periods of growth and change.

Whether you are interested in our client services or you are a candidate seeking employment, follow the links below to learn more about how we can help you.

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## 6 OUR SPONSORS

## OUR SPONSORS

# SHERIDANS

### VISUAL ARTS PRACTICE

SHERIDANS has been at the forefront of the commercial art movement in the UK for over a decade and has a wealth of experience representing galleries, museums, art businesses and some of the UK's best-known artists, collectors, art dealers and studios.

The Visual Arts Group advises on all matters arising within the sector, including:

- copyright and other intellectual property issues
- moral rights
- artists' resale rights
- commercial agreements (such as consignment arrangements)
- employment contracts and all manner of HR issues
- artist/gallery contracts
- commission contracts
- infringement issues
- reputation management issues
- title disputes, and
- matters surrounding digital reproduction and exploitation

The team at Sheridans takes great pride in its sector knowledge, which it couples with personable, responsive and solution-driven advice aimed at protecting both our clients' legal and commercial interests.

The Visual Arts Group comprises specialist lawyers, working collaboratively with its global network, from a number of our core practice areas including:

- Banking & Finance
- Business Immigration
- Commercial
- Corporate
- Data Privacy
- Dispute Resolution
- Employment
- IP
- Media
- Real Estate
- Tax & Estate Planning
- Technology
- Venture Capital

For more information on how the team at Sheridans can assist you, please contact Ray Wann at [ray.wann@sheridans.co.uk](mailto:ray.wann@sheridans.co.uk).



## OUR SPONSORS



### ART WORLD ACCOUNTING

Rawlinson & Hunter has been at the forefront of the provision of tax and accounting advice to the art world, acting for Artists, Collectors, Galleries and Dealers since our formation in the early 1930s.

We act for leading artists, galleries and dealers providing accounting and tax compliance as well as advisory services.

We provide intelligent, well thought out and practical advice on the financial aspects of art transactions. Our experience in advising on complex issues, often involving a number of jurisdictions with their associated VAT and tax implications, has given us a unique understanding of the requirements of those at the business end of the art world.

If you need help, please contact one of the following:

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## MAZZOLA LINDSTROM<sup>LLP</sup>

### US BASED ART, IP, AND EMPLOYMENT LAW

With years of experience representing galleries, museums, artists, foundations, dealers, advisors, conservators and collectors, Mazzola Lindstrom's lawyers combine critical legal analysis with art industry specialization.

#### **Art Law and Intellectual Property**

Our transactional and litigation attorneys advise clients on structuring transactions, drafting representation, consignment, license, and advisory agreements, handling damage claims, and litigating fraud and title disputes.

#### **Employment Law**

We guide galleries, museums and artist studios through employee hiring and beyond, and advise on compliance/best practices, civil claims, litigation, and resolution.

For more information, click [here](#), or contact Wendy Lindstrom at [wendy@mazzolalindstrom.com](mailto:wendy@mazzolalindstrom.com)

California, Connecticut, DC, Florida, New Jersey, New York and Texas.



