



Australian Society of Authors

ASA COMICS/GRAPHIC NOVELS PORTFOLIO

Comics Page Rates Survey

Report

November 2009

INTRODUCTION

In response to publishing trends and the needs of its members and of prospective members, the Australian Society of Authors (ASA) formed the Comics/Graphic Novels Portfolio in July 2007—a special interest group that aims to provide industry support to Australian artists and writers currently working in the comics medium and, in particular, the graphic novel format.

The major objectives of the portfolio are to:

- (1) Protect and promote the professional interests of comics creators (both writers and artists);
- (2) Form a professional community of active members who operate in this specialist discipline; and
- (3) Liaise and cross-pollinate ideas with like-minded Australian and overseas organisations whose focus is on the promotion of the comics art form.

One of the activities identified for the portfolio was to develop *ASA Minimum Comics Freelance Page Rates* (for artists, writers, editors and other comics related roles/activities), which is scheduled for completion in early 2010.

The need to develop page rates was predicated on the following considerations:

- (1) Australian comics creators have no benchmarks or guidelines similar to picture book illustrators or freelance writers on what to charge for their various activities;
- (2) There is a disparity between rates currently being charged by comics creators;
- (3) The ASA and the portfolio holders are increasingly getting more calls from people working in various organisations, teaching institutions and the private sector, enquiring about commissioning comics work but who have no idea of what rates to pay their freelancers; and
- (4) There is a need for more transparency in the community in regard to rates so comics creators have benchmarks for preparing pitches and proposals, can place a monetary value on their talent and deliverables, as well as to educate commissioners on the intricacies and working parts that make up the comics medium.

Consequently, the ASA surveyed Australian comics creators during the period of 26 May and Friday 31 July 2009 for the purposes of collecting data that will:

- (1) Profile the Australian comics community, and
- (2) Provide a reference point for researching and setting up the *ASA Minimum Comics Freelance Page Rates*.

These minimum page rates can be used as a starting point for contract negotiation and will differ according to the individual comics professional's reputation, background and publishing history.

To our knowledge, this is the first survey of its kind.

METHODOLOGY

The ASA Comics/Graphic Novels portfolio holders have collected anecdotal information that has influenced the survey design. They have talked to comics creators who were either exhibiting or attending Supanova in Sydney, Melbourne, Brisbane and Perth and discussed concerns pertaining to deals and payments. They have also increasingly been talking to people outside the community who expressed interest in commissioning comics creators to produce work for them. These have included business owners (eg. a real estate agent, an information marketing executive, digital phone company executive) at various marketing and business conferences, as well as academic teaching staff at tertiary institutions who are looking to reach their clientele or students in fresh ways through teaching or promotional materials presented via sequential art.

Consequently, the survey was designed to:

- (1) Profile the current Australian comics community;
- (2) Collect information that can embrace existing models within comics publishing, but also be flexible enough in its final outcome (ie. the *ASA Minimum Comics Freelance Page Rates*) to extend to new media, non-traditional outlets, and overseas models;
- (3) Collect raw data from professionals and emerging comics talent for Stage (1) research in the rates project. [Stage (2) involves comparing the page rate information to other industry rates recommended by organisations such as the Society of Book Illustrators (SOBI) minimum rates, Media Entertainment and Arts Alliance Rates (MEEA) rates, the Australian Cartoonists' Association (ACA) and others to come up with a draft list of rates in proposed categories to be approved by the ASA Committee of Management and then released in 2010];
- (4) Differentiate between the activities/roles taken on by comics creators (accordingly, the same questions were repeated several times over but aimed at different specialisations – colourists, writers, inkers, pencillers, letterers etc). We also wanted to research the average going rates for artwork being sold at conventions hence the same question was posed for black and white pieces, inked pieces and fully rendered coloured pieces; and
- (5) Identify professional development needs for the Australian comics community in line with ASA objectives.

The ASA posted the survey online through SurveyGizmo (www.surveygizmo.com) on 26 May 2009 with a closing date of 31 July 2009.

The ASA promoted the survey in the following ways:

- ASA website (www.asauthors.org) on “News” section of homepage, as well as the Comics/Graphic Novels Portfolio page; (<http://www.asauthors.org/scripts/cgiip.exe/WService=ASP0016/ccms.r?PageId=10137>);
- ASA newsletter and email to all Comics/Graphic Novels Portfolio members;
- ASA/Supanova Seminar Sessions at Sydney and Perth;
- OzComics (www.ozcomics.com) website;
- PulpFaction (www.pulpfaction.net) website;
- ASA FaceBook (<http://www.facebook.com/group.php?gid=14586238447&ref=search&sid=677033711.817447266..1>) fan page;
- FaceBook Australian Comics Creators (<http://www.facebook.com/australian.creators?ref=ts>) page;
- Various blogs; and
- Portfolio holders privately messaged relevant comics community FaceBook friends.

The survey instructions were the following:

“This survey is for Australian comics creators only. Respondents are asked to vote only once so the Australian Society of Authors Comics/Graphic Novels Portfolio can obtain an accurate profile of the Australian comics community in order to undertake research into Freelance Page Rates.”

DEFINITIONS:

“Australian”: Australian citizens living and working either in Australia or overseas, or overseas comics creators with permanent resident status in Australia.

“Comics Creators”: anybody working in the comics medium in the following formats – comic books (periodicals), graphic novels, digital (web) comics, comic/cartoon strips and zines (provided they show sequential art content).

The ASA anticipated getting both full responses and partial responses from people to the questions, as not all creators are performing the same roles or functions in the creative process. Therefore a writer could only focus on questions related to that particular specialty. However, a writer/artist who works singularly on his or her own projects and performs all the roles from

writing to colouring and even lettering could in theory answer all the questions in the entire survey.

The ASA anticipated getting approximately 50 responses owing to the fact that not all working comics creators were getting paid for their efforts and that the working community is small and many creators are self-publishing.

SURVEY SUMMARY

The results were derived from 38 completed responses (three of which came after the deadline date). Please note that (except where indicated) the words “respondents” means “respondents to the question” rather than total respondents to the survey.

The survey revealed the following snapshot of the Australian comics community:

- (1) 40% of respondents live in NSW; 29% in Victoria and the remainder in other States. Five respondents lived overseas.
- (2) 75% of respondents lived in capital cities.
- (3) 76% of respondents were between the ages of 20 and 40.
- (4) 87% of the respondents were male.
- (5) 47% were established (published and earning income).
- (6) 50% of comics creators were regularly in contact with others in their profession.

In terms of comics work practices:

- (7) Many creators worked in multiple comics formats (ie. comic books, graphic novels, comic/cartoon strips, web comics and zines) of which the most frequently worked in formats were comics books (74%) and graphic novels (55%). 34% of respondents worked in web comics.
- (8) Many creators multi-tasked in various roles and very few specialised in just one area such as writing or inking. Most comics creators (89%) were involved in writing, as well as pencilling (76%), colouring (74%) and lettering (74%).
- (9) 50% of respondents collaborated with other comics creators on projects, however, only 21% of them had contractual arrangements with each other. These collaboration agreements pertained mostly to comic book series (29%) and single (one-shot) titles (24%).
- (10) 52% of respondents work part-time (5 to 20 hours a week) on comics with 11% working between 31 and 40 hours a week on comics and 8% working over 40 hours a week. 53% spent an average of five or less hours a week doing other comics business related activity such as marketing and administration.
- (11) 50% of respondents have had their work published both in print format and digitally, and 42% have had their work only published in print.

- (12) 68% of respondents self-publish in print format and 43% self-publish in digital format. 43% publish in print format through a comics publisher as opposed to 21% through a mainstream book publisher.

In terms of income:

- (13) 37% of the respondents derived between \$1–\$1000 in annual income only from comics, while 32% earned between \$1001–\$5000. Only 5% earned over \$50,000 from comics, whereas 8% earned \$0.
- (14) 58% of the respondents cite that their comics income has increased over the last five years.
- (15) 84% of respondents (ie. 32 out of 38 total responses) derive income from other arts-related activity.
- (16) 66% of respondents (ie. 28 out of 38 total responses) also derive income from an unrelated industry of which 24% earn over \$50,000 and 20% earn \$10,000–\$20,000.
- (17) 58% of paid comic work comes from Australia and 26% from the USA/Canada.

In terms of contracts and payment:

- (18) 39% of respondents were asked to audition for comics jobs by doing tests. However, only 8% of them were paid. The majority of the auditions were for pencilling (38%) or colouring (25%), and 40% of all auditions paid between \$10 – \$20 per page.
- (19) 61% of artists were expected to take on more than one job (eg. pencilling, inking, colouring, lettering) but be paid for one.
- (20) 52% of contracts were formal written contracts while 33% were email commissions.
- (21) Only 8% of respondents were under exclusive contract to a publisher.
- (22) 64% of respondents worked on both creator-owned comics properties, as well as commissioned works (work-for-hire) properties.
- (23) 55% of contracts/agreements with publishers were based on page rates and 28% comprised both page rates and royalty rates.
- (24) Most contracts gravitated towards Publisher's Net Receipts (54%) as opposed to royalties on Recommended Retail Price [RRP] (46%).

- (25) 44% of respondents didn't receive royalty statements matched by 44% of creators who did (of these 46% received bi-annual royalty statements).
- (26) 59% had an idea of the life of the sale of their work after receiving royalty statements.
- (27) 63% of creators did not receive an advance as part of their contract.
- (28) 48% of creators had opportunities to earn royalties once their page rates earned themselves out.
- (29) 57% of contracts had reversion of rights provisions.
- (30) 62% of respondents were mostly satisfied with their contracts.

In terms of average page rates currently being offered/accepted:

- (31) *Concept art sketches (per sketch)* – 64% of the respondents receive \$0–\$50 per page while 27% receive over \$100.
- (32) *Comics page/panel/shot design (layout)* – 43% of the respondents receive between 0–\$50 per page, equalled by 43% receiving over \$100.
- (33) *Thumbnails/roughs* – 71% of the respondents earn between \$0–\$50 per page.
- (34) *Pencilling* – 29% receive between \$0–\$50 and 29% receive between \$51–\$100 per page.
- (35) *Inking* – 26% of respondents receive between \$0–\$50 per page; 21% receive between \$51–\$100 and 21% receive between \$101–\$150.
- (36) *Colouring* – 35% receive between \$51–\$100 per page.
- (37) *Cover Art* – The figures across most categories (ie. \$101–\$150, \$251–\$500; \$501–\$1000 and over \$1000) are all 20% each.
- (38) *Lettering* – 57% receive between \$0–\$50 per page.
- (39) *Writing* – 50% of respondents receive between \$51–\$100 per page.
- (40) *Editing (story or art)* – 91% of respondents receive between \$0–\$50 per page.
- (41) *Cartoon/comics strip (print)* – 39% of the respondents receive between \$0–\$50 per strip.
- (42) *Webcomics strip (digital)* – 45% of the respondents receive between \$0–\$50 per strip.
- (43) *Zines (with comics/sequential art content)* – 71% receive between \$0–\$50 per page.

- (44) *Convention sketches* – 42% of the respondents charge between \$1–\$25 for sketches,
- (45) *Commissioned black and white artwork (one character pieces or landscape or object sourced from comics properties)* – 28% of the respondents charge between \$51–\$100 per page and 22% charge between \$0–\$50 per page
- (46) *Commissioned colour artwork (one character pieces or landscape or object sourced from comics properties)* – 21% charged between \$0–\$50 and 21% charged between \$251–\$500 per page.
- (47) *Sale of original comics art pages (black and white pencils only)* – 31% charged between \$51–\$100 per page.
- (48) *Sale of original comics art pages (inked)* – 24% of respondents sold their work for between \$250–\$500 per page.
- (49) *Sale of original comics art pages (coloured)* – 23% of respondents sold their work for between \$250–\$500 per page.

In terms of what creators are requesting for further professional development

- (50) 81% of respondents were interested in attending one or two day master classes with established and big name Australian and overseas comics creators.
- (51) 18% of respondents would like to learn more about marketing, and 12% want to learn more about getting published and another 12% wanted more information or grants.

Of the 38 respondents, 23% were ASA members.

RECOMMENDATIONS

- (1) Stage (2) in the development of the *ASA Minimum Comics Freelance Page Rates* will commence once this report is published and the survey results are handed to the person in charge of the Rates research.
- (2) The rate will include the following rates categories:
 - a) Thumbnails/roughs
 - b) Pencilling
 - c) Inking
 - d) Colouring (hand-painted or computer colouring)

- e) Cover art
- f) Lettering
- g) Comics page/panel/shot design
- h) Writing (script)
- i) Cartoon/comic strip (print)
- j) Webcomic strip (digital)
- k) Zines
- l) Convention sketches
- m) Commissioned artwork (one character piece or landscape or object sourced from comics properties)
- n) Editing, and
- o) Project Management.

The ASA will also examine the recent publishers' practice of bundling artwork processes into one rate, as well as audition rates, and talent scouting.

- (3) The ASA needs to investigate European and Asian comics publishing models.
- (4) In terms of comics creators jointly working on projects, we recommend the ASA release a *Comics Collaborators Agreement* template to be made available for FREE to ASA members and for a small fee to non-members.
- (5) In terms of increasingly more comics work being commissioned from outside of the publishing industry, we recommend the ASA release a *Comics Creators Commissioned Work Agreement* to be made available for FREE to ASA members and for a small fee to non-members.
- (6) In terms of the finding that less than half of the survey respondents were receiving royalty statements we recommend that the FREE *ASA Recommended Form of Royalty Statement* template be promoted to members and non-members.
- (7) In terms of recommended contracts, the ASA has recently released its new version of *ASA Model Publishing Agreement*, which extends to graphic novelists. The template will be emailed FREE to portfolio members and is also available for \$11.00 to non-members.

See:

<http://www.asauthors.org/scripts/cgiip.exe/WService=ASP0016/ccms.r?PageId=10222>

For more specific information about each contract clause, portfolio members can purchase a copy of the newly released *Australian Book Contracts* (4th edition) for \$19.95 and non-members can purchase it for \$29.95 at

<http://www.asauthors.org/scripts/cgiip.exe/WService=ASP0016/ccms.r?PageId=10026>

We also encourage as many comics creators to join the ASA and the portfolio. It is still in its infancy and the portfolio holders roles are voluntary but there is a five-year plan in place to undertake the planned portfolio initiatives. See Appendix 3 for ASA membership benefits.

Thank you to all the Australian comics creators who participated in the survey – your time, support and commitment matters to us and will help us steer our activities to in turn help you protect your professional interests.

APPENDIX 1: Survey Statistics and Summary

1. Are you a member of the Australian Society of Authors?

[Yes/No]

Total Responses: 38

SUMMARY

VALUE	COUNT	PROPORTION
No	30	78.95%
Yes	8	21.05%

2. Which Australian State/Territory do you live in?

[ACT/NSW/NT/Qld/SA/Tas/Vic/WA]

Total Responses: 35

SUMMARY

VALUE	COUNT	PROPORTION
NSW	14	40.00%
Vic	10	28.57%
WA	5	14.29%
ACT	3	8.57%
Qld	2	5.71%
SA	1	2.86%

3. If you do not live in Australia, what country do you live in?

Total Responses: 5

SUMMARY

VALUE	COUNT	PROPORTION
China	1	20.00%
Japan	1	20.00%
New Zealand	1	20.00%
USA	1	20.00%
America and Australia	1	20.00%

4. Where are you located?

(Capital city/Regional city/Rural area]

Total Responses: 36

SUMMARY

VALUE	COUNT	PROPORTION
Capital city	27	75.00%
Regional city	5	13.89%
Rural area	4	11.11%

5. How old are you?

[Under 20/20 – 30/30 – 40/40 – 50/50 – 60/Over 60]

Total Responses: 38

SUMMARY

VALUE	COUNT	PROPORTION
30 – 40	15	39.47%
20 – 30	14	36.84%
40 – 50	4	10.53%
50 – 60	4	10.53%
Over 60	1	2.63%

6. What is your gender?

[Male/Female]

Total Responses: 38

SUMMARY

VALUE	COUNT	PROPORTION
Male	33	86.84%
Female	5	13.16%

7. Describe yourself as a comics creator.

[See definitions in table below.]

Total Responses: 38

SUMMARY

VALUE	COUNT	PROPORTION
Established (published print or digital comics works through either comics or mainstream publishers and/or self-published, and earning income via royalties or page rates)	18	47.37%
Emerging (unpublished)	14	36.84%
Developing (published print or digital comics works through either comics or mainstream publishers and/or self-published, but not earning income via royalties or page rates)	6	15.79%

8. In which comics format do you work in? [You can choose more than one]

[Comic book/graphic novel/web comics/comic & cartoon strips/zines]

Choices Selected: 81

Total Responses: 38

SUMMARY

VALUE	COUNT	PROPORTION
Comic book (periodical)	28	73.68%
Graphic novel	21	55.26%
Web (digital) comics	13	34.21%
Comic/cartoon strips	11	28.95%
Zines (containing comics sequential art material)	8	21.05%

9. What role/s do you take in creating comics? [You can choose more than one]

[Writing/editing/pencilling/inking/colouring/lettering/page, panel & shot design]

Choices Selected: 196

Total Responses: 38

SUMMARY

VALUE	COUNT	PROPORTION
Writing (story, page breakdowns, script)	34	89.47%
Pencilling	29	76.32%
Colouring	28	73.68%
Lettering	28	73.68%
Editing (art or story)	27	71.05%
Inking	26	68.42%
Page/panel/shot design	24	63.16%

10. Do you collaborate with other comics creators on projects (series, anthologies or other)?

[Yes/No/Sometimes]

Total Responses: 38 responses

SUMMARY

VALUE	COUNT	PROPORTION
Yes	19	50.00%
Sometimes	16	42.11%
No	3	7.89%

11. Please indicate only your annual income from comics?

[\$0/\$1 – \$1000/\$1001 – \$5000/\$5001 – \$10,000/\$10,001 – \$20,000/\$20,001 – \$30,000/\$30,001 – \$40,000/\$40,001 – \$50,000/Over \$50,000]

Total Responses: 38

SUMMARY

VALUE	COUNT	PROPORTION
\$1 – \$1000	14	36.84%
\$1001 – \$5000	12	31.58%
\$0	3	7.89%
\$20,001 – \$30,000	3	7.89%
\$10,001 – \$20,000	2	5.26%
\$5001 – \$10,000	2	5.26%
Over \$50,000	2	5.26%

12. What proportion of your total income does this represent?

[Some/Half/Most/All]

Total Responses: 38

SUMMARY

VALUE	COUNT	PROPORTION
Some	30	78.95%
All	3	7.89%
Half	3	7.89%
Most	2	5.26%

13. Over the last five years has your comics income increased or decreased?

[Increased/Decreased]

Total Responses: 38

SUMMARY

VALUE	COUNT	PROPORTION
Increased	22	57.89%
Decreased	16	42.11%

14. Do you receive other related arts income, for example from being a graphic artist, fiction or non-fiction writer, and so on? If yes, please indicate income:

[\$0/\$1 – \$1000/\$1001 – \$5000/\$5001 – \$10,000/\$10,001 – \$20,000/\$20,001 – \$30,000/\$30,001 – \$40,000/\$40,001 – \$50,000/Over \$50,000]

Total Responses: 32

SUMMARY

VALUE	COUNT	PROPORTION
\$1 – \$1000	13	40.63%
\$1001 – \$5000	5	15.63%
\$30,001 – \$40,000	4	12.50%
\$10,001 – \$20,000	3	9.38%
\$20,001 – \$30,000	2	6.25%
\$5001 – \$10,000	2	6.25%
Over \$50,000	2	6.25%
\$40,001 – \$50,000	1	3.13%

15. Do you receive other income from an unrelated industry, for example retail, tourism, public service and so on? If yes, please indicate income:

[\$0/\$1 – \$1000/\$1001 – \$5000/\$5001 – \$10,000/\$10,001 – \$20,000/\$20,001 – \$30,000/\$30,001 – \$40,000/\$40,001 – \$50,000/Over \$50,000]

Total Responses: 25

SUMMARY

VALUE	COUNT	PROPORTION
Over \$50,000	6	24.00%
\$10,001 – \$20,000	5	20.00%
\$1 – \$1000	4	16.00%
\$40,001 – \$50,000	4	16.00%
\$20,001 – \$30,000	3	12.00%
\$5001 – \$10,000	2	8.00%
\$1001 – \$5000	1	4.00%

16. How many hours a week do you work on your comics?

[5 or less/5 – 10/11 – 20/21 – 30/31 – 40/Over 40]

Total Responses: 38

SUMMARY

VALUE	COUNT	PROPORTION
11 – 20	11	28.95%
5 – 10	10	26.32%
21 – 30	5	13.16%
5 or less	5	13.16%
31 – 40	4	10.53%
Over 40	3	7.89%

17. How many hours a week do you work on other comics related business activities such as marketing, administration?

[5 or less/5 – 10/11 – 20/21 – 30/31 – 40/Over 40]

Total Responses: 38

SUMMARY

VALUE	COUNT	PROPORTION
5 or less	20	52.63%
5 – 10	9	23.68%
11 – 20	7	18.42%
31 – 40	1	2.63%
Over 40	1	2.63%

18. Is your work published in print format, digital format or both?

Total Responses: 38

SUMMARY

VALUE	COUNT	PROPORTION
Both	19	50.00%
In print format	16	42.11%
Digitally	3	7.89%

19. Do you: [you can choose more than one]

[Self-publish in digital format/Self-publish in print format/Publish in digital format through a comics publisher/Publish in print format through a comics publisher/Publish in digital format through a mainstream book publisher/Publish in print format through a mainstream book publisher]

Choices Selected: 70

Total Responses: 37

SUMMARY

VALUE	COUNT	PROPORTION
Self-publish in print format	25	67.57%
Publish in print format through a comics publisher	16	43.24%
Self-publish in digital format	16	43.24%
Publish in print format through a mainstream book publisher	8	21.62%
Publish in digital format through a comics publisher	4	10.81%
Publish in digital format through a mainstream book publisher	1	2.70%

20. Where does your paid comics work predominantly come from?

[Australia/USA & Canada/Asia/Other]

Total Responses: 38

SUMMARY

VALUE	COUNT	PROPORTION
Australia	22	57.89%
USA & Canada	10	26.32%
Other	4	10.53%
Asia	2	5.26%

21. Have you ever been asked to audition for a comics job?

[Yes/No]

Total Response: 38

SUMMARY

VALUE	COUNT	PROPORTION
No	23	60.53%
Yes	15	39.47%

22. If yes, were you paid for the audition pages?

[Yes/No]

Total Responses: 25

SUMMARY

VALUE	COUNT	PROPORTION
No	23	92.0%
Yes	2	8.00%

23. If you were paid, then how much did you receive per page?

[\$1 – \$20/\$21 – \$50/\$51 – \$100/\$101 – \$150/Over \$150]

Total Responses: 5

SUMMARY

VALUE	COUNT	PROPORTION
\$1 – \$20	2	40.00%
\$21 – \$50	1	20.00%
\$51 – \$100	1	20.00%
Over \$150	1	20.00%

24. Was your audition in the capacity of:

[Pencilling/Colouring/Page, panel & shot design/Inking/Lettering/Writing]

Total Responses: 16

SUMMARY

VALUE	COUNT	PROPORTION
Pencilling	6	37.50%
Colouring	4	25.00%
Page/panel/shot design (art direction)	3	18.75%
Inking	1	6.25%
Lettering	1	6.25%
Writing (story, page breakdowns, script)	1	6.25%

25. Are you under exclusive contract to any comics publisher?

[Yes/No]

Total Responses: 37

SUMMARY

VALUE	COUNT	PROPORTION
No	34	91.89%
Yes	3	8.11%

26. Do you work on:

[See options in table below]

Total Responses: 36

SUMMARY

VALUE	COUNT	PROPORTION
Both	23	63.89%
Creator-owned and controlled properties (where you hold the rights in the IP)	10	27.78%
Work-for-hire properties (commissioned works where you may or may not own the copyright in the property)	3	8.33%

27. Are recent agreements/contracts you have signed with publishers based on:

[Page rates/Royalty based/Both]

Total Responses: 29

SUMMARY

VALUE	COUNT	PROPORTION
Page rates	16	55.17%
Both	8	27.59%
Royalty based	5	17.24%

28. If royalty based, do you receive Publishers' Net Receipts or Recommended Retail Price?

Total Responses: 13

SUMMARY

VALUE	COUNT	PROPORTION
Publisher's Net Receipts	7	53.85%
Recommended Retail Price	6	46.15%

29. If royalty based, do you receive royalty statements?

[Yes/No/Sometimes]

Total Responses: 16

SUMMARY

VALUE	COUNT	PROPORTION
No	7	43.75%
Yes	7	43.75%
Sometimes	2	12.50%

30. If you do receive royalty statements, do you have awareness of the life of the sale of the work?

[Yes/No/Sometimes]

Total Responses: 17

SUMMARY

VALUE	COUNT	PROPORTION
Yes	10	58.82%
No	6	35.29%
Sometimes	1	5.88%

31. How often would you receive royalty statements?

[Quarterly/ Twice a year/ Annually/ Other]

Total Responses: 13

SUMMARY

VALUE	COUNT	PROPORTION
Twice a year	6	46.15%
Other	3	23.08%
Annually	2	15.38%
Quarterly	2	15.38%

32. If you get paid royalties, do you get paid an advance for your work?

[Yes/No]

Total Responses: 16

SUMMARY

VALUE	COUNT	PROPORTION
No	10	62.50%
Yes	6	37.50%

33. If you get paid page rates, is there an opportunity to earn royalties once the page rates earn themselves out?

[Yes/No]

Total Reponses: 29

SUMMARY

VALUE	COUNT	PROPORTION
No	15	51.72%
Yes	14	48.28%

34. If you get paid page rates for the following job, please nominate the appropriate page rate you have earned: *Concept art sketches (per sketch)*

[\$0 – \$50/\$51 – \$100/Over \$100]

Total Responses: 22

SUMMARY

VALUE	COUNT	PROPORTION
\$0 – \$50	14	63.64%
Over \$100	6	27.27%
\$51 – \$100	2	9.09%

35. If you get paid page rates for the following job, please nominate the appropriate page rate you have earned: *Comics page/panel/shot design (layout)*

[\$0 – \$50/\$51 – \$100/Over \$100]

Total Responses: 23

VALUE	COUNT	PROPORTION
Over \$100	10	43.48%
\$0 – \$50	10	43.48%
\$51 – \$100	3	13.04%

36. If you get paid page rates for the following job, please nominate the appropriate page rate you have earned: *Thumbnails/Roughs*

[\$0 – \$50/\$51 – \$100/Over \$100]

Total Responses: 17

SUMMARY

VALUE	COUNT	PROPORTION
\$0 – \$50	12	70.59%
Over \$100	3	17.65%
\$51 – \$100	2	11.76%

37. If you get paid page rates for the following job, please nominate the appropriate page rate you have earned: *Pencilling*

[\$0 –\$50/\$51 – \$100/\$101 – \$150/\$151 – \$200/\$201 – \$250/Over \$250]

Total Responses: 21

SUMMARY

VALUE	COUNT	PROPORTION
\$0 – \$50	6	28.57%
\$51 – \$100	6	28.57%
\$101 – \$150	3	14.29%
\$151 – \$200	2	9.52%
\$201 – \$250	2	9.52%
Over \$250	2	9.52%

38. If you get paid page rates for the following job, please nominate the appropriate page rate you have earned: *Inking*

[\$0 –\$50/\$51 – \$100/\$101 – \$150/\$151 – \$200/\$201 – \$250/Over \$250]

Total Responses: 19

SUMMARY

VALUE	COUNT	PROPORTION
\$0 – \$50	5	26.32%
\$101 – \$150	4	21.05%
\$51 – \$100	4	21.05%
Over \$250	3	15.79%
\$201 – \$250	2	10.53%
\$151 – \$200	1	5.26%

39. If you get paid page rates for the following job, please nominate the appropriate page rate you have earned: *Colouring (computer or hand)*

[\$0 – \$50/\$51 – \$100/\$101 – \$150/\$151 – \$200/\$201 – \$250/Over \$250]

Total Responses: 20

SUMMARY

VALUE	COUNT	PROPORTION
\$51 – \$100	7	35.00%
\$0 – \$50	4	20.00%
\$151 – \$200	3	15.00%
\$101 – \$150	2	10.00%
\$201 – \$250	2	10.00%
Over \$250	2	10.00%

40. If you get paid page rates for the following job, please nominate the appropriate page rate you have earned: *Cover Art*

[\$0 – \$50/\$51 – \$100/\$101 – \$150/\$151 – \$200/\$201 – \$250/\$251 – \$500/\$501 – \$1000/Over \$1000]

Total Responses: 15

SUMMARY

VALUE	COUNT	PROPORTION
\$101 – \$150	3	20.00%
\$251 – \$500	3	20.00%
\$501 – \$1000	3	20.00%
Over \$1000	3	20.00%
\$151 – \$200	2	13.33%
\$201 – \$250	1	6.67%

41. If you get paid page rates for the following job, please nominate the appropriate page rate you have earned: *Lettering*

[\$0 –\$50/\$51 – \$100/Over \$100]

Total Responses: 14

SUMMARY

VALUE	COUNT	PROPORTION
\$0 –\$50	8	57.14%
\$51 – \$100	4	28.57%
Over \$100	2	14.29%

42. If you get paid page rates for the following job, please nominate the appropriate page rate you have earned: *Writing (story synopsis, page breakdown, script)*

[\$0 –\$50/\$51 – \$100/\$101 – \$150/\$151 – \$200/\$201 – \$250/\$251 – \$500/Over \$500]

Total Responses: 16

SUMMARY

VALUE	COUNT	PROPORTION
\$51 – \$100	8	50.00%
\$0 –\$50	6	37.50%
Over \$500	2	12.50%

43. If you get paid page rates for the following job, please nominate the appropriate page rate you have earned: *Editing (comics story or art)*

[\$0 –\$50/\$51 – \$100/Over \$100]

Total Responses: 11

SUMMARY

VALUE	COUNT	PROPORTION
\$0 –\$50	10	90.91%
Over \$100	1	9.09%

44. If you get paid page rates for the following job, please nominate the appropriate page rate you have earned: *Cartoon/comic strip (print)*

[\$0 –\$50/\$51 – \$100/\$101 – \$150/\$151 – \$200/\$201 – \$250/Over \$250]

Total Responses: 13

SUMMARY

VALUE	COUNT	PROPORTION
\$0 –\$50	5	38.46%
\$51 – \$100	3	23.08%
\$151 – \$200	2	15.38%
\$201 – \$250	2	15.38%
\$101 – \$150	1	7.69%

45. If you get paid page rates for the following job, please nominate the appropriate page rate you have earned: *Webcomic strip (digital)*

[\$0 –\$50/\$51 – \$100/\$101 – \$150/\$151 – \$200/\$201 – \$250/Over \$250]

Total Responses: 11

SUMMARY

VALUE	COUNT	PROPORTION
\$0 –\$50	5	45.45%
\$201 – \$250	3	27.27%
\$151 – \$200	2	18.18%
\$51 – \$100	1	9.09%

46. If you get paid page rates for the following job, please nominate the appropriate page rate you have earned: *Zines (with comics – sequential art – content)*

[\$0 –\$50/\$51 – \$100/Over \$100]

Total Responses: 7

SUMMARY

VALUE	COUNT	PROPORTION
\$0 –\$50	5	71.43%
\$51 – \$100	1	14.29%
Over \$100	1	14.29%

47. If you get paid page rates for the following job, please nominate the appropriate page rate you have earned: *Convention sketches (black and white only)*

[\$0 /\$1 – \$25/\$26-\$50/Over \$50]

Total Responses: 19

SUMMARY

VALUE	COUNT	PROPORTION
\$1 – \$25	8	42.11%
\$0	7	36.84%
Over \$50	4	21.05%

48. If you get paid page rates for the following job, please nominate the appropriate page rate you have earned: *Commissioned artwork (one character piece or landscape or object sourced from comics properties) in black and white*

[\$0 –\$50/\$51 – \$100/\$101 – \$150/\$151 – \$200/\$201 – \$250/\$251 – \$500/\$501 – \$1000/Over \$1000]

Total Responses: 18

SUMMARY

VALUE	COUNT	PROPORTION
\$51 – \$100	5	27.78%
\$0 –\$50	4	22.22%
\$251 – \$500	3	16.67%
\$101 – \$150	2	11.11%
\$151 – \$200	2	11.11%
\$201 – \$250	1	5.56%
Over \$1000	1	5.56%

49. If you get paid page rates for the following job, please nominate the appropriate page rate you have earned: *Commissioned artwork (one character piece or landscape or object sourced from comics properties) in colour*

[\$0 –\$50/\$51 – \$100/\$101 – \$150/\$151 – \$200/\$201 – \$250/\$251 – \$500/\$501 – \$1000/Over \$1000]

Total Responses: 19

SUMMARY

VALUE	COUNT	PROPORTION
\$0 –\$50	4	21.05%
\$251 – \$500	4	21.05%
\$101 – \$150	3	15.79%
\$501 – \$1000	3	15.79%
\$51 – \$100	2	10.53%
Over \$1000	2	10.53%
\$201 – \$250	1	5.26%

50. If you are an artist, have you ever been expected to take on more than one job (eg. pencilling, inking, colouring, lettering) but be paid for one?

[Yes/No/Sometimes]

Total Responses: 23

SUMMARY

VALUE	COUNT	PROPORTION
Yes	14	60.87%
No	6	26.09%
Sometimes	3	13.04%

51. If you sell your original comics art pages, how much would you charge for each page on average? *Black and white (pencils) only*

[\$0 –\$50/\$51 – \$100/\$101 – \$150/\$151 – \$200/\$201 – \$250/\$251 – \$500/\$501 – \$1000/Over \$1000]

Total Responses: 16

SUMMARY

VALUE	COUNT	PROPORTION
\$51 – \$100	5	31.25%
\$151 – \$200	3	18.75%
\$101 – \$150	2	12.50%
\$250 – \$500	2	12.50%
\$1 – \$25	1	6.25%
\$26 – \$50	1	6.25%
\$500 – \$1000	1	6.25%
Over \$1000	1	6.25%

52. If you sell your original comics art pages, how much would you charge for each page on average? *Inked pages*

[\$0 –\$50/\$51 – \$100/\$101 – \$150/\$151 – \$200/\$201 – \$250/\$251 – \$500/\$501 – \$1000/Over \$1000]

Total Responses: 17

SUMMARY

VALUE	COUNT	PROPORTION
\$250 – \$500	4	23.53%
\$151 – \$200	3	17.65%
\$1 – \$25	2	11.76%
\$201 – \$250	2	11.76%
\$51 – \$100	2	11.76%
\$101 – \$150	1	5.88%
\$26 – \$50	1	5.88%
\$500 – \$1000	1	5.88%
Over \$1000	1	5.88%

53. If you sell your original comics art pages, how much would you charge for each page on average? *Coloured pages*

[\$0 –\$50/\$51 – \$100/\$101 – \$150/\$151 – \$200/\$201 – \$250/\$251 – \$500/\$501 – \$1000/Over \$1000]

Total Responses: 13

SUMMARY

VALUE	COUNT	PROPORTION
\$250 – \$500	3	23.08%
\$201 – \$250	2	15.38%
\$500 – \$1000	2	15.38%
\$51 – \$100	2	15.38%
\$1 – \$25	1	7.69%
\$151 – \$200	1	7.69%
\$26 – \$50	1	7.69%
Over \$1000	1	7.69%

54. What form have recent agreements/contracts taken?

[Verbal/Email commission/Formal written contract/Other]

Total Responses: 33

SUMMARY

VALUE	COUNT	PROPORTION
Formal written contract	17	51.52%
Email commission	11	33.33%
Verbal	4	12.12%
Other	1	3.03%

55. Do you have contractual arrangements with other comics collaborators (artists, writers, letterers)?

[Yes/No/Sometimes]

Total Responses: 34

SUMMARY

VALUE	COUNT	PROPORTION
No	19	55.88%
Sometimes	8	23.53%
Yes	7	20.59%

56. Do these agreements pertain to:

[Series/Single (one-shot titles)/Graphic Novels/Contributions to Anthologies/Other]

Total Responses: 17

SUMMARY

VALUE	COUNT	PROPORTION
Series	5	29.41%
Single (one-shot) titles	4	23.53%
Graphic Novels	3	17.65%
Other	3	17.65%
Contributions to anthologies	2	11.76%

57. Are there provisions in your contracts for reversion of rights?

[Yes/No]

Total Responses: 21

SUMMARY

VALUE	COUNT	PROPORTION
Yes	12	57.14%
No	9	42.86%

58. Are you satisfied with your contract?

[Very/Mostly/Hardly/Not at all]

Total Responses: 26

SUMMARY

VALUE	COUNT	PROPORTION
Mostly	16	61.54%
Very	5	19.23%
Hardly	4	15.38%
Comments	1	3.85%

59. Are you in contact with other comics creators?

[Regularly/Sometimes/Never]

Total Responses: 38

SUMMARY

VALUE	COUNT	PROPORTION
Regularly	19	50.00%
Sometimes	17	44.74%
Never	2	5.26%

60. Would you be interested in attending the following:

[One or two day master classes with established and big name Australian and overseas comics creators/Professional Development weekends/Other (specify0]

Total Responses: 27

SUMMARY

VALUE	COUNT	PROPORTION
One or two day master classes with established and big name Australian and overseas comics creators	22	81.48%
Professional Development weekends	5	18.52%

61. What would you be willing to pay at ASA discounted member rates for such a weekend (tuition only; no food or accommodation)?

[\$100 – \$150/\$151 – \$200/\$201 – \$250/Over \$300]

Total Responses: 27

SUMMARY

VALUE	COUNT	PROPORTION
\$100 – \$150	14	51.85%
\$151 – \$200	9	33.33%
\$201 – \$250	3	11.11%
Over \$300	1	3.70%

62. What area of comics publishing and running a business would you like to know more about?

[Contracts/Copyright/Subsidiary Rights/Mentorships & mentoring groups/Marketing/Associations and resources/Defamation/Getting published/Self publishing (print and digital)/Print Cooperatives and print on demand services/Passive income/Disability Insurance/Superannuation/Tax and finance/Grants/Awards for excellence/Other (please specify)]

Total Responses: 33

SUMMARY

VALUE	COUNT	PROPORTION
Marketing	6	18.18%
Getting published	4	12.12%
Grants	4	12.12%
Passive income	3	9.09%
Tax and finance	3	9.09%
Contracts	2	6.06%
Mentorships & mentoring groups	2	6.06%
Other	2	6.06%
Print Cooperatives and print on demand services	2	6.06%
Self publishing (print and digital)	2	6.06%
Copyright	2	6.06%
Subsidiary Rights	1	3.03%

APPENDIX 2: Survey Comments

In the space below, please feel free to discuss any concerns or area of interest that you want drawn to the attention of the ASA Comics/Graphic Novels Portfolio.

Comment 1

Not included as a category, some of my work in comics is talent scouting, project management and artist liaison. I get paid \$30 an hour for this. I also get an hourly rate for editing (also \$30 an hour).

Comment 2

This survey had some issues with categories. My page rates have tended to be \$100–200 for a complete colour page that I retain Copyright ownership of with no formal contract. Also, one question was repeated three times [*EDITOR'S NOTE – this question was repeated three times but each question had a different orientation – ie. Black and white (pencils) only, Inked pages and Coloured pages*].

Comment 3

I want to know all of the above in Q62 but was only able to fill one in.

Comment 4

The thing is that the survey is way too focused on an out dated business model that might not be applicable everywhere. I've been living in Asia for two years now, and over half the pricing on the survey was not applicable to me, and neither was the method of creating comic book material.

Comment 5

We are all getting ripped off; no-one is getting paid enough; etc. Also, this whole penciling/inking/lettering/colouring division doesn't really apply unless you're drawing superhero comics for Americans. Most cartoonists do everything themselves. And most people don't appreciate that a completed comic takes a lot more work than a single illustration of the same page size. Comics isn't just drawing.

Comment 6

While information like this would be an invaluable resource for comic creators, it is important to point out that in my long experience with comic contracts in the four countries that I have worked professionally, page rates etc are very much come as offered these days and effectively there is no room for negotiation with editors. You take what is offered, or the work goes elsewhere.

Comment 7

Hi, I'm a bit concerned that the A.S.A. perceives making comics in Australia to be the same experience as making comics within the American comics industry. The questioning about pay rates clearly demonstrates [sic] this misconception. The reality for most comics creators is that those paying the cartoonists wages within Australia don't split the production process into writing, pencilling, inking, ect [sic]. In my experience All they want to know is that the finished art will be ready on time and that it will look and read well. (of course this may not apply for those talented souls working for US or UK comics publishers and nor should it, they are part of a completely different industry). The tone of this survey clearly indicates that the writer would like to model a fledgling comics industry in Australia on the American model of production and distribution of "comic-books". I felt like I was unable to answer the question correctly because the way I make comics (for money) was not some big budget bullpen production set to attract the eye of megalithic distribution company. This is a problem for me because the American comics industry has collapsed in on itself and is failing to attract new readers. This has been the case since the 90's. It is other models of production, eg comics with literary merit made by one or two people, that have allowed the medium to emerge this decade as a respectable one. The ASA should be conscious of those cartoonist that are Authors rather than production assistants, those with a hand in all aspects of comic creation because history has shown that these are the books that are breaking out to wider audiences and lasting the test of time. Thanks.

Comment 8

More convetions [sic] are needed in Australia, especially for artist alley illustrators who have an interest in comics.

APPENDIX 3: ASA Membership Benefits

What the ASA Does for You

(1) Insurance & Protection

- Saves you \$100s in solicitor's fees when you have exclusive access to the ASA Contract Advisory Service for only \$110;
- Provides you with free access to the ASA Fighting Fund for precedent setting legal issues (if accepted and ratified by the Committee of Management), which has been set up to aid ASA members in legal cases pertaining to their publishing rights;
- Provides you with access to the Benevolent Fund to help you in times of hardship; and
- Works as an advocate on your behalf if a problem arises between you and a publisher.

(2) Professional Development Opportunities

- Keeps you educated and informed about book, comics and graphic novel publishing by providing you with eight *ASA Newsletters*, three issues of *Australian Author* and exclusive members' access to eleven issues of *Comics Biz* ezine for portfolio members, plus bulletins and updates containing alerts, warnings and time sensitive information;
- Helps you develop your skills or get paid for your expertise by providing you with access to mentorship opportunities – emerging comics creator can apply to be a mentee; comics professionals can apply to be a paid mentor;
- Provides you with free e-publications and discounted print publications; and
- Provides you with free or heavily discounted access to professional development seminars and upcoming masterclass programs.

(3) Marketing & Networking Opportunities

- Provides you with solidarity within a large network and community of Australian comics creators;
- Provides you with free member's access to the upcoming Talent Register database, which will be placed on the dedicated Comics/Graphic Novels Portfolio page on the ASA website and promoted to publishers;

- Provides you with opportunities to be included amongst other comics artists on the Society of Book Illustrators (SOBI) Style File (there is a submission process and a judging panel for this process); and
- Provides you with information on cutting edge marketing resources and tips especially in the area of Internet Marketing through the *Comics Biz* ezine.

To join, contact:

Australian Society of Authors

PO Box 1566

Strawberry Hills NSW 2012

Phone: (02) 9318 0877

Fax: (02) 9318 0530

Email: asa@asauthors.org

Website: www.asauthors.org

TO JOIN: <http://www.asauthors.org/scripts/cgiip.exe/WService=ASP0016/ccms.r?pageid=6051>