

## **CHAPTER 7: FEES AND WAGES 2017**

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## 7.1 INTRODUCTION

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In Australia, visual and media arts, craft, and design practitioners are rarely covered by formal wage-setting instruments such as awards because they are generally not classified as employees. In the absence of legally-binding minimum pay rates set by the Australian Industrial Relations Commission, community standards as to what constitutes fair and reasonable pay have not evolved for these practitioners in the same way as for many other sectors. Art practitioners and employers and buyers of their work are also often poorly informed about what practitioners do and should earn.

This contributes to the struggle most practitioners have to generate sufficient income from their art. A Macquarie University report commissioned by the Australia Council concluded that 53 per cent of artists' time is spent in non-arts related work. (Do You Really Expect to be Paid? Throsby and Zednick 2010, p. 47).

Practitioners should be adequately paid in recognition of their essential contribution to public non-selling exhibitions. This includes payment of one or more of the following, as appropriate to the circumstances:

- Artists' loan fees to a practitioner for the loan of their own work
- Fees for the creation and/or installation of new art/craft/design work, including site specific or ephemeral work such as audio-visual and performance art, when these require the practitioner to create, install or present the work on-site.
- Fees for associated lectures, talks, curatorial and administrative work as relevant.

Artists' loan fees and fees for the creation of new work should be seen as distinct from any other payments or exhibition costs and should not be 'traded off' against other goods or services provided by the gallery or major art event to the practitioner. Fees should be based on the relevant schedules as outlined in this section and included when developing budgets for exhibitions.

Funding bodies should mandate the payment of fees by galleries in receipt of public funding at least at the minimum recommended industry rate.

This chapter outlines a schedule of pay rates for work undertaken by artists and other arts professionals. Also included are casual lecturing and tutorial rates for universities, and fee scales and guidelines for loan fees. It also highlights copyright fees as suggested by Copyright Agency-Viscopy, fees for reproductions of the work of illustrators and freelance and prose anthology rates published by the Australian Society of Authors and the Media, Entertainment and Arts Alliance.

Designers are referred to the Design Institute of Australia, which supplies information on industry rates of pay online to members or to non-members in hardcopy for a fee.

## 7.2 METHODOLOGY

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In 2013 – 2015 NAVA reviewed via qualitative sector interviews, how artists were paid and how the previous benchmark hourly rates were used. From this research NAVA designed a national sector survey aimed at identifying the factors that may affect the payment of fees and the variation in current rates paid to artists.

Respondents to the survey conducted in 2016, included those drawn from each area of the visual arts and craft sector accessing data from major museums and galleries, regional galleries, contemporary art spaces, artist run initiatives, craft and design centres and university galleries.

The scales of fees and wages for new work production was calculated from the average of survey responses, excluding data outliers: a very small number of institutions (1.7%) who pay significantly higher fees for commissions or solo exhibitions. The averages were then measured against the industry awards for occupational comparators for artists. Flat fees were determined as a minimum allowance of 3 weeks, FT work equivalent at the comparative industry award rates. Early career and mid-career Studio Artists rates have been benchmarked against Level 1 and Level 8 in the Graphic Arts, Printing and Publishing Award 2010, the established or late career Studio Artists rate has been calculated from Level 3 in the Professional Employees Award. This is based on a minimum level of qualification and experience under each category. Rates for Group exhibitions are half the rate for a solo exhibition. Performance artist rates have been calculated from the Live Performance Award 2010, starting at a base allowance for one artist in a one-off event in a group show at the casual rate for a 3-hour performance. The base allowance for one artist in a one-off event in a solo show is calculated at the casual rate for 6-hours. Exhibition / Product Designer rates have been calculated under the Professional Employees Award 2010 starting at Level 1, Graduate Professional, pay-point 1.1 (4 or 5 year degree) for early career, Level 2 for mid-career and Level 4 for established.

The scales of fees and wages for public art, special purpose commissioning, loan fees and arts workers' salaries initially set out in this Code in the 2004 edition have had an annual CPI increase of 3% applied. This has then been reviewed against publicly advertised rates to establish the benchmark rates for these areas.

## 7.3 CONTRACTS AND SUPERANNUATION

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### 7.3.1 SHORT AND LONG TERM CONTRACT

A major trend in employment is the casualisation of the workforce and an increase in either short or long-term contracts and contracting rates. Artists are generally hired via one-off contracts being paid flat rate fees, whilst arts workers are often hired as contractors on an hourly basis. This type of employment means artists and other contractors do not have access to paid sick, annual or long service leave. In addition they must insure themselves against accidents and professional negligence and fund their own training. NAVA offers an insurance package for artists and art workers as part of its Premium Plus membership.

### 7.3.2 SUPERANNUATION

For contractors, even those delivering one off projects, employers have an obligation to pay superannuation when employees or contractors (who are deemed workers) earn more than \$450 in any month.

The responsibility for paying the superannuation rests with the employer so contractors should not make provision for the superannuation on their invoices. The employer will accordingly need to budget for the 9.5% superannuation on the fees invoiced by each contractor where the invoice(s) value exceeds \$450 in a month.

'Deemed workers' are generally contractors who provide their personal skill and expertise usually under a personal ABN as a Sole Trader. Workers may include artists, installers, curators, photographers, workshop facilitators, etc. when more than half the dollar value of the contract is for their labour. To find out if you should be paying super, or are entitled to have super paid for you, follow this [link](#) for information and the [employee / contractor decision tool](#) and [super eligibility decision tool](#).

Companies who contract the services of Sole Traders as deemed workers should consider the superannuation imposed when negotiating for the provision of the required services. The deemed worker will need to complete a superannuation choice form so that the employer knows to which fund to remit the required superannuation for each quarter.

Contractors who invoice under a Partnership, Pty Ltd Company or as a Trust are not deemed workers as they are generally employees of the invoicing entity.

## 7.4 SCHEDULE OF FEES FOR PRACTITIONERS

### 7.4.1 TYPES OF ARTIST

#### (i) STUDIO PRACTITIONER

A studio practitioner creates work that explores a conceptual premise or process and can use a variety of mediums including painting, sculpture, ceramics, performance and digital media.

##### **Qualifications**

The entry requirement is a bachelor degree or higher qualification or at least 5 years' relevant experience. Some occupations in this unit group may require high levels of creative talent or personal commitment and interest as well as, or in place of, formal qualifications or experience.

##### **Skills, Responsibilities and Duties**

- Conceives and develops ideas for artistic presentation using guidelines from a commissioning buyer or at their own initiative for markets, organisations or galleries.
- Selects the artistic medium which can include painting, drawing, sculpture, ceramics, pottery, metals, jewellery or textiles.
- Selects, finds and prepares the materials.
- Selects and applies artistic techniques and technical skills to arrange objects, apply and/or transform materials into desired shape.
- Develops applications for funding grants and scholarships and submits work for peer review in formal refereeing processes for exhibitions.

#### (ii) PERFORMANCE PRACTITIONER

A performance practitioner creates live work that explores a conceptual process or premise and can use a variety of mediums including installation and digital media, and is presented to an audience.

##### **Qualifications**

The entry requirement is a bachelor degree or higher qualification or at least 5 years' relevant experience. Some occupations in this unit group may require high levels of creative talent or personal commitment and interest as well as, or in place of, formal qualifications or experience.

##### **Skills, Responsibilities and Duties**

- Conceives and develops ideas for artistic presentation using guidelines from a commissioning buyer or at their own initiative for markets, organisations, galleries or any chosen venue.
- Selects the artistic medium.
- Selects, finds and prepares the performance and associated materials which can include installation and digital media works.
- Selects and applies artistic techniques and technical skills to present a live work to an audience.
- Develops applications for funding grants and scholarships and submits work for peer review in formal refereeing processes for exhibitions.

#### (iii) EXHIBITION / PRODUCT DESIGNER

An exhibition / product designer develops concepts, products and artwork drawing on research and development activities.

**Qualifications**

Typically possess a bachelor degree or higher qualification or at least 5 years' relevant experience. Some occupations in this unit group may require high levels of creative talent or personal commitment and interest as well as, or in place of, formal qualifications or experience.

**Skills, Responsibilities and Duties**

- On behalf of an artist, develops art installations for exhibition and/or commercial products. Examples of work produced by this category include 3D audio-visual installations exhibited in galleries, animation and/or software/hardware applications.
- Provides advice on research and development options available to the organisation or commissioner.
- Brokers, develops and coordinates multi-disciplinary research teams which may integrate individual artists and networks of artists with research & development specialists from other fields.
- Develops and implements programs of research projects to support commercial or policy objectives.
- Applies audio-visual artistic skills and methodologies in conjunction with specialists from other fields as part of research and development projects which may develop synergies between the arts and other fields such as engineering & computing.

**(iv) PUBLIC ARTIST**

A public artist is involved in the visual conception, planning and usually the installation of public art works.

**Qualifications**

Typically possess a post-graduate degree in visual arts or commensurate skills and experience. Often also holds formally recognised or informally acquired computer-based engineering skills.

**Skills, Responsibilities and Duties**

- Undertakes independent research into the site and formulates an original design concept which addresses the brief of the tender organisation and takes into account the legal codes, technical requirements and the environmental, cultural and historical character of the site;
- Develops and presents project tenders containing costings, timetables and art models/diagrams in a competitive tendering process;
- Develops and implements appropriate consultation techniques to involve stakeholders such as the local council and the community in project development;
- Senior practitioners usually hold executive responsibility for the project and must have time, budget and people management skills. They recruit, supervise and coordinate project workers as required and may liaise with tradespersons and sub-contractors. Project workers themselves exercise different levels of responsibility depending on factors such as the size of the project and personal experience.
- Promotes, markets and explains art work to the media, council and local communities.

**(v) COLLABORATIONS AND GROUPS**

It is recommended that ideally, payment of fees and wages for collaborative groups should follow similar principles to those used in awarding grants to collaborative groups.

NAVA's devolved grant scheme for example offers artistic groups double the amount awarded to single artists. It is recognised this may not always be possible within project budget constraints. However, the artists' fee should still be increased to acknowledge multiple producers.

#### **7.4.2 COMMISSIONED ARTIST FEES**

For the commissioning of new work there are separate scales of fees and wages for: public art; fees for the development of new work (non-acquisition); and fees for new work (acquisition).

The term 'commissioning' is often used in a variety of contexts to refer to the mode of enabling the production of an artistic work by a client.

For example:

1. In relation to commissioning, certain exclusions may apply to the ownership of copyright when a client directly commissions a portrait, photograph or prescribes the intended copyright uses. See Chapter 8 in the Code of Practice for more detail.
2. Commissioning of Art in the Public Space as addressed in Chapter 3 of the Code refers to work created for public spaces. This can include permanent or temporary work.
3. Chapter 4 of the Code outlines Special Purpose Commissioning and in this context the term commission refers to the method of enabling creation of work for a specific purpose such as 'one-off' special pieces, multiple copies of an original design or 'architectural projects', a term used here to cover various integrated design elements within a building project, which may be either built-in or free-standing.
4. Commissioning also can refer to an art organisation requiring and paying the artist to make a new work for exhibition and then its acquisition into the organisation's collection - meaning the organisation will own the commissioned work.
5. Commissioning also refers to an organisation paying the artist to produce a new work for exhibition only. In this instance the organisation is supporting the development of new work.

The scales of fees and wages in this Code recognise these differences and establish scales to ensure organisations are paying a flat fee to the artist known as an 'artist fee.' Separately a production fee is to be paid which covers material costs, production costs, installation costs and technical costs. Artist fees and production fees should be commensurate with the purpose, function, scale and size of the particular commission.

When establishing an artist fee, some galleries take into account the calibre of the artist, the size and calibre of the work, the number of artists involved and the estimated return on the work with regards to ticket sales or audience participation (for performance events).

##### **(i) NEW WORK (NON-ACQUISITION)**

The scales of fees and wages take into account career stage, type of work, and the size of the organisation to establish the flat rate for an artist fee towards the development of new work (non-acquisition). This artist fee is separate from and does not include the payment of production costs.

##### **(ii) NEW WORK (ACQUISITION)**

For the development of new work (acquisition) the fee should be calculated at the hourly rate for Public Art and Special Purpose Commissioning or be equal to the market value of the work. Production costs are not included in this fee and should be negotiated in addition to the fee.

The following tables outline the benchmark scales of fees and wages for types of work, career stage and type of exhibition. For further information on type of artist see section 7.4.1 above.

**TABLE 7(I) FLAT RATE ARTIST FEE: SOLO SHOW**

The schedule below is based upon calculating a one artist, single venue rate for publicly funded galleries and museums who have an operating budget of less than \$1 million and less than 20 full time staff.

Larger organisations of more than \$1 million with over 20 F/T staff should be budgeting accordingly and paying higher artist fees commensurate with their organisational size.

Larger galleries (venues) with multiple exhibition spaces should also ensure that each exhibition is treated separately in the calculation of artist fees. Therefore, a gallery with three concurrent solo artist exhibitions should pay the appropriate artist single venue rate to each solo show practitioner.

These fees should be seen as a minimum standard. Higher profile or more established practitioners, as well as practitioners showing in higher profile or better resourced public galleries, should be able to negotiate higher fees.

Performance rates are exclusively for performance work. When an artist has been commissioned to present a solo exhibition which includes both a body of studio work plus separate performance work, they should be paid fees for both components.

These fees do not include production costs that should be calculated in addition to the artist fees set out below.

<b>Type of artist</b>	<b>Early career</b>	<b>Mid-career</b>	<b>Established</b>
Studio Artist	\$2,018	\$2,564	\$3,478
Performance (one-off event)	\$748	\$1,528	\$2,247
Performance (ongoing as part of an exhibition)	\$1,123	\$2,246	\$2,995

Publicly funded Artist Run Initiatives (ARIs) operating on much smaller budgets, in relatively smaller spaces, are encouraged to refer to the rates below for the payment of artist fees.

Type of artist	Early career
Studio Artist	\$500 – \$1,000
Performance (one-off event)	\$200 – \$500
Performance (ongoing as part of an exhibition)	\$500 – \$1,000

**TABLE 7(II) FLAT RATE ARTIST FEE: GROUP SHOW**

The schedule below is based upon calculating more than one artist, single venue rate for publicly funded galleries and museums with an operating budget of less than \$1 million and less than 20 full time staff.

Larger organisations of more than \$1 million with over 20 F/T staff should be budgeting accordingly and paying higher artist fees commensurate with their organisational size.

These fees should be seen as a minimum standard. Higher profile or more established practitioners, as well as practitioners showing in higher profile or better resourced public galleries, should be able to negotiate higher fees.

Performance rates are exclusively for performance work. When an artist has been commissioned to present both studio work plus separate performance work, they should be paid fees for both components.

These fees do not include production costs that should be calculated in addition to the artist fees set out below.

Type of artist	Early career	Mid-career	Established
Studio Artist	\$1,009	\$1,282	\$1,739
Performance (one-off event)	\$374	\$764	\$1,124
Performance (ongoing as part of an exhibition)	\$897	\$1,123	\$1,498

**TABLE 7(III) FEES FOR EXHIBITION / PRODUCT DESIGNER**

The schedule below proposes minimum payment rates for commissioning an Exhibition/Product Designer, working in publicly funded galleries and museums with an operating budget of less than \$1 million and less than 20 full time staff.

Larger organisations of more than \$1 million with over 20 F/T staff should be budgeting accordingly and paying higher fees commensurate with their organisational size.

These fees should be seen as a minimum standard. More established practitioners, as well as practitioners commissioned by higher profile or better resourced public galleries, should be able to negotiate higher fees.

Stage	Early career	Mid-career	Established
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\$2,767

\$3,183

\$3,923

**TABLE 7(IV) FEES FOR PUBLIC ART, SPECIAL PURPOSE COMMISSIONING AND NEW WORK (ACQUISITION)**

For the commissioning of public art and special purpose commissioning the Public Art and Special Purpose Commissioning hourly rate indicated in the scale of fees and wages below should be applied. This rate does not include the payment of production costs, which should be negotiated in addition to the fee.

These fees should be seen as a minimum standard. Higher profile or more established practitioners, as well as practitioners creating large scale work both permanent and temporary in higher profile areas, should be able to negotiate higher fees.

PUBLIC & SPECIAL PURPOSE COMMISSIONED ARTIST	PERMANENT	CASUAL (25% LOADING)	SELF-EMPLOYED SHORT-TERM CONTRACT	SELF-EMPLOYED LONG TERM CONTRACT
Senior Practitioner	\$66.36*	\$82.96	\$131.14	\$109.28
Mid-career	\$55.31**	\$69.14	\$109.28	\$93.80
Minimum/Trainee	\$25.73	\$32.17	\$49.37	\$42.37

Note:  
 1) The Minimum rate is based on the entry level for a graduate architect in the Technical Services – Architects - Award (AW801194) – rates as at end of 2008.  
 \* Due to the lack of accessibility of the ABS unpublished data, this rate was instead derived by applying a 20% premium onto the ‘mid-career’ rate for a Public Artist. This was the equivalent difference in rates between the ‘standard’ and ‘senior practitioner’ rates in the 2004 report. This has then had CPI applied to it to derive the current 2017 rate.  
 \*\* The ‘mid-career’ rate in this report was initially derived using published ABS data from the EEH survey 2006, however the 2004 report relied on unpublished data from the ABS EEH survey 2002. Comparing the ‘unpublished’ data with ‘published’ data effectively means there is no consistent comparator, consequently producing an anomaly. The rate in this report is derived by applying a percentage increase to the Public Artist’s rate prescribed in the 2004 report. This has then had CPI applied to it to derive the current 2017 rate.

**7.4.3 ARTIST LOAN FEES**

Artist loan fees are paid to practitioners for the loan of their work to a public gallery or major event in a non-selling exhibition. These fees are paid in recognition of the value being provided to the public, and the potential loss of income to practitioners while their work is on loan for a short or long-term exhibition and not available for sale. The fee relates to work borrowed from the practitioner directly, and not to work borrowed from a collector.

It should be noted that if a work is borrowed from a collector or as an inter-gallery/museum loan the artist should be notified that their work will be included in the exhibition to ensure the gallery/museum is adhering to moral rights requirements.

**TABLE 7(V) ARTIST LOAN FEES**

The schedule below is based upon calculating one artist, solo show, single venue rate and deriving multiple venue, multiple artist rates from it. For group shows, divide the total fee by the number of artists up to a maximum of 10 artists. This should be considered the minimum fee. These rates do not include transportation of the work.

These fees should be seen as a minimum standard. Higher profile or more established practitioners, as well as practitioners showing in higher profile or better resourced public galleries, should be able to negotiate higher fees.

Larger galleries (venues) with multiple exhibition spaces should ensure that each exhibition is treated separately in the calculation of artist loan fees. Therefore, a gallery with three concurrent solo artist exhibitions should pay the appropriate single artist single venue rate to each solo practitioner. When an exhibition goes on tour to multiple venues the loan fee is usually paid by the exhibition organising body as a flat fee based on the length of time of the tour.

Single Venue Up to 2 months	Multi venue or extended exhibition 2 to 12 months	Multi venue or extended exhibition 12 - 24 months	Multi venue or extended exhibition 2 years +
\$2,784	\$5,569	\$7,566	\$8,353

**7.5 COPYRIGHT FEES**

Practitioners can choose to license reproductions of their own work or use a rights management service, such as that offered by Copyright Agency- Viscopy: ([viscopy.org.au](http://viscopy.org.au)).

Viscopy is a not for profit organisation providing copyright licensing service and protecting copyright for creators in Australia and New Zealand. Viscopy ensures that all licensing arrangements, invoicing and payments are in the practitioner’s best interests. To use Viscopy’s services, practitioners must become a member. It is free to join however Viscopy charges members a small percentage of all royalties collected on their behalf.

Alternatively, the Arts Law Centre of Australia sells a range of sample image reproduction licence agreements, which can be tailored to suit individual requirements.

When licensing work, it is important to understand exactly how the work will be reproduced and have a clear agreement in writing.

The amount charged for the licence will vary depending on how the work is to be used. Commercial projects tend to attract higher rates than uses by not-for-profit organisations or galleries.

Some important points to consider when deciding how much to charge:

- Total number of reproductions (e.g. print run of books).
- Size of the work when reproduced (e.g. A4, half page, quarter page).
- Duration of the licence (e.g. a one-off project, annual licence or indefinite).
- Distribution territory of the reproduction (e.g. Australia only or world-wide).
- Extent to which integrity of the art work is maintained (e.g. will the work be reproduced in full or as a detail? Will the colours be true to life? Will there be any overprinting or cropping of the image?).

- Right to approval of the layout and details.
- How the work will be attributed and where (it is best to provide the customer with a copyright sentence in the agreement).
- Number of sample copies the copyright holder wishes to receive.
- Granting of non-exclusive rights.
- Granting of third party licences.

It is important to understand the full scope of any use or project before licensing copyright and also to ensure the licence agreement covers all aspects.

For example, if the licence is for the reproduction of work to be printed on T-shirts, the licence may need to include not just terms for the T-shirt print reproduction but any other associated reproductions which may feature on the packaging, retail displays, print and online advertising.

Other issues to consider include re-prints, differences in wholesale and retail pricing, manufacturing time frames and whether the royalties are to be based on the size of the print run or the number of items actually sold.

All parties to a licence agreement should agree and be clear about all definitions in the licence, before commencing.

**TABLE 7(VI) GUIDANCE LICENSING RATES (AS RECOMMENDED BY VISCOPY AT JANUARY 2017)**

Books distributed in Australia only, interior use, print run of 2000 copies	Rates start at \$100 + GST for an interior thumbnail reproduction in a book with a print run up to 2,000 copies, and \$750 + GST for cover use. Rates increase for higher print runs. Some discounts apply, including for educational text books and using multiple artworks (more than 5 images in one publication). Monographic publications are generally charged at a percentage of the sale price.
Merchandise eg mugs, clothing, etc	20% of Recommended Retail Price (RRP) per item or 10% for public museums.
Exhibition catalogues non profit museums & galleries, print run up to 2000 copies	Rates start at \$50 + GST for a thumbnail reproduction with a print run of 2,000 copies. Front cover images start at \$250 + GST.
Newspapers or magazines ¼ page reproduction, print run up to 50,000	Rates start at \$205 + GST for editorial use Rates start at \$263 + GST per work for advertising use  Discounts are applied for fine art, not for profit magazines and exhibition advertising for not for profit museums.
Internet use licence duration for one year	\$100 + GST per work, for 1 – 5 works on a cultural &/or not for profit website for a year. For 11-50 works the fee is \$50 + GST per work.

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Note: these suggested fees are per work, do not include GST and are intended as a guide only. As each project is different, there are a number of factors that need to be considered before deciding on a price which suits both parties. Licensees can contact Copyright Agency- Viscopy for a quote.

**7.6 NATIONAL FREELANCE RATES**

Tables 7(vi) - 7(xi) were updated in 2011 and were reproduced with permission from the Media, Entertainment and Arts Alliance. The current rates include a CPI increase.

These tables are approved minimums for freelance and casual writers, broadcasters, photographers and artists.

**TABLE 7(VII) FREELANCE WRITERS DAILY RATE**

Per day	\$1,088
Per half day (2/3 day rate)	\$725
Per hour	\$271
1000 words or less	\$1,104
96c per word thereafter	

**TABLE 7(VIII) PHOTOJOURNALISTS**

Per day	\$1,355
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**TABLE 7(IX) VIDEOJOURNALISTS**

Per day	\$1,355
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**TABLE 7(X) PHOTOGRAPHERS**

Per day	\$1,088
Per half day (2/3 day rate)	\$725
Per hour	\$271
Research (per hour)	\$205

**TABLE 7(XI) BOOK EDITORS & PROOFREADERS (FOR WORK ON ART-RELATED PUBLICATIONS)**

Per day	\$1,088
Per half day (2/3 day rate)	\$725
Per hour	\$256

**TABLE 7(XII) PUBLIC RELATIONS (FOR PROMOTING ART AND ARTISTS)**

Senior PR Consultant per day	\$1,575
Per hour	\$207
Casual Rates (based on News Limited Rates July 2011 + CPI until 2017)	
Grade	VDT rate
3 (Full day)	\$373
3 (Half day)	\$248

5 (Full day)	\$422
5 (Half day)	\$282

## 7.7 ILLUSTRATOR AND WRITER FEES

### 7.7.1 AUSTRALIAN SOCIETY OF AUTHORS (ASA) SOCIETY OF BOOK ILLUSTRATORS' RATES

These are recommended minimum rates. They represent a recognition of professional standards, as well as the time and effort that go into book illustration.

Australian Society of Authors (Society of Book Illustrators) members are encouraged to negotiate for rates higher than the minimum suggested.

- These rates cover flat fee payments.
- Another fee should be negotiated if further use of the work is required.
- The art work and copyright of the work remain the property of the artist unless assigned and agreed to in writing.
- The ASA recommends that a formal Agreement or Contract is signed by all parties before any work is commenced.

The following rates are based on A4 book projects. For 'one-off' or single illustrations, add 20%. The rates are exclusive of GST.

#### TABLE 7(XIII) ROUGHS ILLUSTRATION

Depending on detail required, research involved and conceptual input required.

Black & White	\$67
Colour	\$98

#### TABLE 7(XIV) BLACK AND WHITE BOOK ILLUSTRATION

Quarter Page or Chapter Head	\$221
Half Page	\$350
Full Page	\$469
Double Page Spread	\$592

#### TABLE 7(XV) COLOUR BOOK ILLUSTRATION

Quarter Page or Chapter Head	\$309
Half Page	\$489
Full Page	\$695
Double Page Spread	\$927
Cover	\$1,339

Note: Tables 7(xii) – 7(xiv) were last updated in January 2017. Published originally with permission from The Australian Society of Authors. Rates can be found at <https://www.asauthors.org/book-illustration-rates>

### 7.7.2 PROSE ANTHOLOGY RATES

The Australian Society of Authors' recommendations for payment for prose anthologies are based on reasonable royalties, bearing in mind that an editorial fee is usually paid as well.

The ASA is pleased to discuss special cases with any publisher contemplating an anthology and will inform ASA members when a variation of the following formula seems justified. No such decision is binding and members at all times are urged to negotiate above the minimum rates.

**(i) MINIMUM RATES FOR PREVIOUSLY PUBLISHED MATERIAL**

**TABLE 7(XVI) PRICE PER 1000 WORDS**

Where the Recommended Retail Price (RRP) is less than \$25	\$139
Where the RRP is \$25 – \$39	\$211
Where the RRP is \$40 – \$55	\$275

NB: The minimum rate of \$139 applies for work under 1,000 words. Works over 1,000 words are calculated as an appropriate proportion of the price per 1,000 words. For example, an 1,800 word story in an anthology with an RRP of \$24.95 would be calculated as: 1.8 x \$139 = \$250

**(ii) MINIMUM RATES FOR ORIGINAL MATERIAL**

Table 7 (xv) applies to work which has already been published. Where material for an anthology is specifically commissioned or previously unpublished, a minimum rate of \$335 per 1,000 words or part thereof should be paid in addition to the minimum rate for previously published material. These rates apply to all kinds of anthologised prose. For example, if an original work with a word count of 700 words is being included in an anthology retailing at \$24.95, the minimum recommended rate is \$335 + \$139= \$474.

**7.8 JUDGING PRIZES AND COMPETITION RATES**

Whether the judging process and time given to this process will be paid or volunteered should be agreed upon in writing when acquiring a judge’s service. For more detailed information about best practice in regards to recruiting or employing judges to review material for a prize or competition see Chapter 5.

**TABLE 7(XVII) JUDGING**

Whole day (max. 6 hours)	\$562
Half Day (max. 3 hours)	\$393

**7.9 TRAVEL EXPENSES AND PER DIEMS**

Travel, accommodation and meal costs should be paid, when appropriate, in addition to a fee for a public appearance (including judging) when the person engaged has to travel from their home or workplace.

However, in some instances travel per diems are calculated with reference to whether the accommodation etc is in a capital city and if so, which one (some cities being more expensive than others). In other cases these expenses will be covered in full by the employing agency based on the actual receipts for the costs incurred.

The ATO specifies travel expenses for accommodation and meals in the 2016-17 income year here [http://law.ato.gov.au/atolaw/view.htm?docid="TXD%2FTD201613%2FNAT%2FATO%2F00001"](http://law.ato.gov.au/atolaw/view.htm?docid=)

**TABLE 7(XVIII) TRAVEL EXPENSES**

Accommodation Domestic (overnight)	\$200 per day (this is an average cost as the ATO specifies different rates depending on your salary and the State you are staying in).
Accommodation International	The ATO specifies different rates depending on your salary and the country you are staying in. You should be paid this rate in AUD at the exchange rate either at time of travel if working for an organisation or on submission of an invoice.
Meals	\$127 per day
Subsidy for use of own car	Up to 66c per km
Allowance for travel time (2-6hrs)	\$50 per hour
More than 6 hours travel time	\$300

## 7.10 INDEPENDENT CURATOR FEES

A museum or gallery curator usually specialises in a broad discipline, including contemporary art, anthropology, fine art, decorative arts, natural history, social history, science or technology, and within that discipline they are generally recognised as authorities on one or more specific subject areas possessing extensive critical and historical knowledge and community engaged experience.

### QUALIFICATIONS

Typically possess a bachelor degree or higher qualification. Qualifications can vary, with several permanent curators often holding higher qualifications, either an honours degree or higher. Local labour market factors (such as location/region) as well as the size of the employing institution are used in conjunction with the degree of experience and/or expertise of a curator to distinguish the more senior curators.

### SKILLS, RESPONSIBILITIES AND DUTIES

A curator may perform the following tasks depending on their role in a gallery or museum:

- Conceive and implement an exhibition, festival or public event. This will include, but is not limited to:
  - developing a curatorial premise
  - artist selection and engagement
  - exhibition design
  - catalogue essay
  - installation management
  - planning and logistical management
  - contributions to marketing and publicity
- Acquire items for the collections in their care
- Examine items to determine condition and authenticity
- Identify and classify specimens, and arrange conservation and restoration work
- Keep and maintain records about all items in the collection

- Organise and participate in display teams which may include travelling or arranging for loan exhibitions
- Initiate and maintain research and publication programs, and establish networks and assist other professionals on request
- Lecture and write about the collections, and answer public enquiries
- Supervise support staff and organise administrative duties associated with the use and care of the collection.

Normal business practice dictates that quotes for service include estimated labour hours and cost. The arts industry should follow normal business practice in this regard. Agreements between curators and galleries should proceed from an estimation of the length of time a curator will take to conceive, develop and produce the exhibition, write any support materials including catalogue texts, contact and talk to media and deliver talks and lectures.

Rates for 'Independent' Curators were obtained by deriving the average annualised rate from a selection of public sector pay scales covering 'Permanent' Curators in museums and art galleries (refer to Methodology in Appendix 1 for further details). Annual salaries were divided by 1,000 hours for short term rates and 1,200 hours for long term rates. A CPI increase has been included for the 2017 edition of this Code.

**TABLE 7(XIX) INDEPENDENT CURATOR FEES**

The tables of rates published below estimate fees for 'minimum', 'standard' and 'senior practitioners', to reflect 'modest', 'average' and 'high' profile exhibitions, respectively. This assumes that curators' expertise increases with the complexity and profile of a proposed exhibition. Short and long term rates distinguish between smaller and major exhibitions requiring shorter or more extended commitments from the independent curator.

	Short term hourly contract rate	Long term hourly contract rate
Senior practitioner rate/High profile exhibition	\$107.40	\$89.49
Standard rate/Average profile exhibition	\$77.40	\$64.51
Minimum rate/Modest profile exhibition	\$65.31	\$54.44

**7.11 INSTALLER FEES**

Based on qualitative interviews undertaken by NAVA in 2016, the average rate paid for installers is between \$25 – \$50 per hour depending on the organisation size and installer experience. Please note that this research had a limited response rate and therefore all amounts are to be used as a guide.

**7.12 MODEL FEES**

Based on a study undertaken by NAVA, the average rate paid for life models is between \$25 – \$50 per hour depending on the model's experience and requirements of the project. Most organisations surveyed paid on



an hourly basis only and did not specify any daily or bulk rates. Please note that this study had a limited response rate and therefore all amounts are to be used as a guide.

### 7.13 ARTS ADMINISTRATOR SALARIES

Arts administrator wages were originally determined independently by the Australian Centre for Industrial Relations Research and Training (ACIRRT), University of Sydney, using data gathered in late 2003 from an emailed survey of arts administrators working nationwide in art and craft organisations.

For the previous editions of the Code, the wage rates have been increased by CPI. In 2015 NAVA surveyed a range of arts organisations to update the ranges for Arts Administrator salaries. This research again excludes outlying data where staff salaries in large organisations would affect the average results disproportionately and are not representative of the majority of the sector. This has been supplemented by research into advertised position rates and an average range selected.

The schedule is presented in five levels with intermediary clerical, sales and service positions being the lowest and managers being the highest. Each level is accompanied by a job description or descriptions typical of that level. Wages are expressed as bands, and can be used as a basis for seniority-based pay rises within the bands. There is also evidence that smaller and especially regional or community-based organisations do not have the resources to pay as well as larger urban-based organisations, and hence the band can also be seen as a capacity-to-pay variation.

Organisation size is based on the number of effective full-time (EFT) staff. This term is used where several part time staff are employed: for example, if an organisation had one full-time staff member, and two part-time staff members who each did a 0.5 workload, that organisation would have two effective full time staff.

These annual rates in this table do not include superannuation (typically 9.5% of annual gross), car or other benefits. In general, directors in large organisations, and regional and community liaison officers and managers responsible for large regional areas, receive a car allowance. Standard benefits for all permanent employees include sick leave, holiday leave, maternity leave with a loading after 12 months service (typically around 17.5 per cent), paid public holidays and long service leave.

**TABLE 7(XX) ADMINISTRATOR SALARIES BY ORGANISATIONAL TIER**

1. DIRECTOR	Salary
<p>Directs the operations of an organisation for the achievement of policy and objectives.</p> <p><i>Skills, Responsibilities and Duties</i></p> <ul style="list-style-type: none"> <li>- Oversees the implementation of governance, policies and directives under the broad direction of the Board (where mandated).</li> <li>- Develops organisational vision, artistic vision and program and organisational values.</li> <li>- Facilitates development, management and revision of organisation policies (where mandated).</li> <li>- Responsible for broad strategic planning of future projects.</li> <li>- Financial strategic planning, including sponsorships</li> </ul>	<p>\$67,502 – \$190,808+ /yr depending on number of EFT staff.</p> <p>Small (1–3 or 4 EFT staff): \$67,502 – \$88,390</p> <p>Medium (3–7): \$88,390 – \$114,403</p> <p>Large (7+ staff): \$114,403 – \$190,808+</p>

<p>and manages and coordinates organisational budget.</p> <ul style="list-style-type: none"> <li>- Liaises and consults with the community, individuals and organisations about programs and policies.</li> <li>- Provides expert advice to key stakeholders.</li> <li>- Appoints and manages staff, including work performance, training and development.</li> <li>- Publically represents the organisation.</li> </ul>	
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<b>2. SENIOR MANAGERS</b>	Salary
<p>Senior coordinating or managerial role utilising specialist and/or technical knowledge; some strategic input.</p> <p><b>TYPICAL JOB TITLES</b>            General Manager            Senior Curator            Senior Project Manager            Senior Program Manager            Regional Manager            Exhibition Manager            Business Manager</p> <p><b>QUALIFICATIONS</b>            Usually holds a higher education degree or advanced diploma.</p> <p><b>SKILLS, RESPONSIBILITIES AND DUTIES MAY INCLUDE</b></p> <ul style="list-style-type: none"> <li>- Devises and manages organisational priorities including governance, program and financial management, staff and project planning.</li> <li>- Devises and manages multiple programs and partnerships. May be regional in scope in large organisations.</li> <li>- Oversees all aspects of planning &amp; executing exhibitions; supervises all exhibition staff.</li> <li>- Supervises Program or Project Officers.</li> <li>- Oversees community, outreach or audience development officers.</li> <li>- Develops new audience and/or community involvement strategies and oversees implementation.</li> <li>- Develops grant applications, responsible for payroll, databases, library; supervises administrative staff.</li> <li>- Researches, analyses, develops &amp; evaluates arts initiatives and policy options.</li> <li>- Manages grant application and assessment processes and provides specialist services and information to grant applicants.</li> <li>- Prepares papers and delivers information sessions and briefings on behalf of the organisation.</li> </ul> <p>Provides expert advice to a range of constituents and other stakeholders on policies and strategies.</p>	<p>\$52,500 – \$105,000 /yr depending on size of organisation, and size of staff supervised.</p> <p>Small (1–3 or 4 EFT): \$52,500 – \$60,000</p> <p>Medium (3–7): \$60,000 – \$75,000</p> <p>Large (7+): \$67,500 – \$105,000 depending on exact mix of responsibilities &amp; region to cover.</p>

<b>3. SPECIALIST MIDDLE MANAGERS</b>	Salary
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<p>Middle managerial roles with supervisory duties and technical or specialist skills.</p> <p><b>TYPICAL JOB TITLES</b>            Program Co-ordinator            Program Officer            Project Officer            Gallery Manager            Exhibition Officer            Community Outreach Officer            Audience Development Officer            Finance Officer            Retail Sales Manager</p>	<p>\$52,500 – \$90,465 /yr depending on size of organisation and exact mix of responsibilities.            Small (1–3 or 4 EFT staff): \$52,500 – \$60,000            Medium (3–7): \$52,500 – \$67,502            Large (7+) (also Community Outreach or Audience Development Officer): \$52,500 – \$90,465 depending on mix of responsibilities and size of audience.</p>
<p><b>SKILLS, RESPONSIBILITIES AND DUTIES MAY INCLUDE</b></p> <ul style="list-style-type: none"> <li>- Coordinates programs and projects on behalf of the organisation</li> <li>- Assists the visual arts community in making effective applications for grants by providing information, advice and support.</li> <li>- Provides information on issues concerning the visual arts/ community for the development of policy.</li> <li>- Ensures the efficient operation of grant programs by processing applications, recording decisions, organizing payments and acquittals.</li> <li>- Occasionally addresses community groups about policies and programs and represents the organisation in public forums.</li> <li>- Prepares policy papers to maintain the quality of programs.</li> <li>- Responsible for day-to-day operation of gallery and/or exhibition and supervision of staff and volunteers.</li> <li>- Responsible for development and day-to-day operation of audience and community outreach/involvement programs.</li> <li>- Responsible for day-to-day administration and development of organisation’s financial systems and procedures.</li> <li>- Responsible for day-to-day operation of retail outlet and supervision of retail sales staff.</li> </ul>	

<p><b>4. ADMINISTRATIVE STAFF</b></p>	<p>Salary</p>
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<p>Largely administrative roles conducted under supervision.</p> <p><b>TYPICAL JOB TITLES INCLUDE</b> Assistant Program Officer Assistant Project Officer Administrative Assistant Personal Assistant Information Officer</p>	<p>\$42,283 – \$67,500 /yr depending on size of organisation and exact mix of responsibilities. Small (1–3 or 4 EFT staff): \$42,283 – \$52,500 + \$7,499 if payroll tasks Medium (3–7): \$42,283 – \$60,000 + \$7,499 if payroll tasks Large (7+): \$60,000 – \$67,500 + \$7,499 if payroll tasks</p>
<p><b>SKILLS, RESPONSIBILITIES AND DUTIES MAY INCLUDE</b></p> <ul style="list-style-type: none"> <li>- Web design, maintenance or administrative support to art administrators levels 1–3 (Director, Senior Managers and Specialist Middle Managers, see above).</li> <li>- Assists other staff with projects</li> <li>- Provides information about organisation to public upon request. Prepares basic promotional materials.</li> <li>- Administers applications and funding including assessing eligibility on published criteria, evaluating and approving grants payments and acquittals.</li> <li>- Provides feedback to unsuccessful grants applications about the appeals and handling client complaints.</li> <li>- Researches, develops and manages strategic initiatives.</li> <li>- Prepares papers and publications to advocate programs.</li> <li>- Processes approved variations to grants contracts, projects conditions and timeframes.</li> <li>- Actively participates on cross-functional working parties and teams.</li> </ul>	

<p><b>5. TRAINEES AND CASUAL STAFF</b></p>	<p>Salary</p>
<p><b>SKILLS, RESPONSIBILITIES AND DUTIES MAY INCLUDE</b></p> <ul style="list-style-type: none"> <li>- As determined by traineeship.</li> <li>- Administrative duties under supervision.</li> <li>- Organisational, gallery and exhibition duties as directed.</li> <li>- Box office and front of house duties as directed</li> <li>- Retail sales under supervision.</li> <li>- Specialist services such as accounting, bookkeeping, editing, graphic design.</li> </ul>	<p>Trainees: approx \$33,395 /yr or as mandated under National Training wage.</p> <p>Casuals: \$27 – \$30/hour</p> <p>Specialist services: as determined by specialist</p>

## 7.14 TEACHING RATES OF PAY

### 7.14.1 UNIVERSITY

The rates in Table 7(xxi) below are provided to assist practitioners to determine a reasonable hourly fee when they are asked to give a lecture or other talk, teach, give workshops etc by an organisation that does not have established pay rates already in place.

The rates of pay paid by universities were used to establish this table. However, wage rates within universities are negotiated on the basis of enterprise agreements and therefore there are a number of variables that come into force when establishing a rate.

Many universities now have their salary rates online. In such cases it would also be possible for the practitioner to look up the rates being paid by a university within the practitioner’s geographic area and to determine a rate that most closely matches the conditions of the engagement and the practitioner’s experience and training.

Where a university has its pay rates online but does not show hourly rates the practitioner can determine a fee by looking at the yearly salary for a position which matches the practitioner’s training and experience, adding a casual loading of around 25%, then dividing by the number of working weeks in the university year, eg 38, and then again divided by the number of hours per week eg 37.5.

In the following table, the average of wage rates for casual academic staff on a one-off and repeat basis for lecturing and tutoring has been determined from a randomly-chosen group of Australian universities which have their casual (hourly) salary rates online. The rates below are based on a ‘normal’ or ‘standard’ one hour lecture, or tutorials done by someone who doesn’t have a doctoral qualification. Lectures by ‘distinguished’ lecturers or tutorials by people with doctoral qualification are paid at higher rates. The lecture or tutorial fee also encompasses both the one hour presentation and between 1 and 3 hours preparation time.

**TABLE 7(XXI): UNIVERSITY HOURLY WAGE RATES: CASUAL LECTURING AND TUTORING**

University	Casual 1st time Lecturing	Casual Repeat Lecturing	Casual 1st time Tutoring	Casual Repeat Tutoring
Average	\$196.25	\$130.83	\$146.78	\$97.85

**7.14.2 TAFE**

The structure of casual TAFE teacher salaries varies significantly across state jurisdictions to the extent that they cannot be presented in a single table. Rates may be found on some TAFE websites however, sometimes this information is password protected by the body managing them. If they are viewable however it allows the practitioner to check all variables before deciding on the most appropriate fee comparison. Variables for the TAFE sector include the type of duty, the classification attached to the duties and the day of the week and time of day the staff member is working.

Given these variables TAFE rates have not been included in this edition of the Code.

**7.14.3 WORKSHOP RATES / SPEAKER FEES**

Below are example rates paid to practitioners who were being engaged as presenters and tutors for workshops or panels. These were determined by responses to a survey of institutions which run workshops, undertaken by NAVA in April 2015, with added CPI since.

**TABLE: 7(XXII) WORKSHOP HOURLY RATES PAID TO PRESENTERS, LECTURERS AND TUTORS**

Payment rate	Average paid
By the hour	\$80 – \$95
For the day (if a different rate)	\$307 – \$615

#### **ADDITIONAL PAYMENTS**

Travel and accommodation costs were negotiated with parties involved (length of workshop and travel required were considerations) see travel costs in section 7.9 for guidance.

Payment for preparation time and materials associated with the workshops were also negotiated on a case-by-case basis but should be paid at the hourly rate of the workshop.

#### **7.14.4 MENTORSHIPS**

Mentorships can be undertaken as a formal facilitated process with expected outcomes or an informal professional relationship that can develop between artists, arts workers and other professionals and people with specialist skills.

The type of relationship and expectations of those involved will determine if a financial transaction should take place. If so this should be negotiated in-line with the workshop rates listed above and agreed upon by all involved parties.

*The information in this Code is not intended as legal advice. Users are advised to seek independent legal advice in relation to their specific circumstances.*

*For issues not covered by law, the Code of Practice for the Professional Australian Visual Arts, Craft and Design Sector presents a set of best practice standards for the industry which can be used as the basis for negotiation between practitioners and those with whom they deal professionally.*

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