**Graphic recording transcripts: Festivals; Hiring Space; Selling and Commercial Galleries**

Below notes are a transcript of Sarah Firth’s graphic recording of the February 2021 consultation meetings.

**Festivals**

What should be in the agreement between the artist and festival?

* Early engagement: start with robust conversations
* Not cookie cutter
* Access must be a priority
* Proceed with transparency of engagement and expectations
* Artists should feel free to negotiate
* Planning and communication: flexible, adaptable, realistic
* Artist ethical requirements
* Details: budget, schedule, suppliers, timelines
* Cultural safety
* Principles:
  + How do you want to collaborate?
  + Ways of working
  + Ethical stance
  + Upfront about funding

What kinds of support should a festival provide to an exhibiting artist?

* Support: before, during, after
* Managing heritage site restrictions
* Artist fees
  + Disability loading fee
  + Fees reflect the different kinds of work
* Insurance can be very expensive for festivals and artists
* Installation and research
* Radical flexibility
* Letters of support

How should last minute changes be negotiated with an artist?

* Cancellations need to be in the contract
* Prepare for hiccups during the festival
* No one size fits all
* Events are so variable with very different conditions
* Backup plan for if things fail so it’s not a disaster
* Need to understand cultural safety needs
* People shouldn’t be punished for the things life throws at us!
* COVID has taught us to be more adaptable

What are best practices when dealing with damaged work?

* Need clear prior agreements
* A risk management plan
* Accident or vandalism
* Compensation?
* Incident report, condition report
* Impact on artist’s moral rights
* Briefing sessions to understand contracts: Q&A, debrief to check what does and doesn’t work
* Super and workers compensation
* Unplanned double use
* Insurance is essential: product liability, personal liability, public liability

**Hiring Space**

In what way do or should publicly owned or funded galleries which hire out exhibition space subsidise the costs for artists and arts workers?

* Artists should be paid and space subsidised
* Catalogues, price list, printed invites
* Shop and workshops for funding. Not just gallery
* Recognise artists are providing cultural experiences for community

What are the responsibilities of the exhibitors?

* Good quality photos of works
* Art ready to install
* Clear hanging instructions
* Own catering?
* Be available for interviews
* Provide all info: bank details, list of artwork
* Insurance excess
* Read and sign agreement

What should be included in the agreements between gallery and hirer?

* Clarity of expectations and outline expectations
  + Openings
  + Condition report on space and pieces
  + Cancellations
  + Insurance
  + Bond
  + Commission and marketing
  + Invitation and catalogue
  + Lighting and aesthetics
  + Installation hire fees
  + Safety process
  + COVID requirements
* Agreements are transparent and easy to understand

What services do galleries which hire out exhibition space offer to exhibitors?

* Gallery reputation expands network
* Openings: free drinks, paid food
* Packing
* We need clarity on what is and isn’t offered or what is paid?
* Volunteer support
* Staff during opening hours
* Day to day coordinator
* Bump in, bump out
* Condition reports
* Install, opening, promotion, social media
* Set up gear and plinths supplied

What level of commission should galleries which offer space for hire take?

* 10%-30%
* So different for each space
* Discount for volunteers
* Sliding scale based on the rest of the agreement

**Selling & Commercial Galleries**

What services do commercial galleries offer artists and what should be included in a representation agreement between an artist and a commercial gallery?

* Agreements should support the artist’s career
* Artists and galleries should negotiate contracts and commissions
* Single exhibition contract vs ongoing representation contract
* Galleries support artists through superannuation
* Can artists be represented by many galleries?
* Not just transactional
* Commission rates can be flexible in relation to production costs
* Clear obligations and considerations
  + Mailing list
  + Framing
  + Reproduction
  + Consignment
  + Transport
  + Commissions
  + Insurance

What are best practices when participating in an outdoor makers market?

* Different market models influence what is needed
* Cancellation policy
* Liability arrangement
* Condition reports
* Fee for space
* Fee per artwork?
* Regulating content?
* Details of what is provided
* Sale percentage if rent free?

What are best practices when selling through retail spaces at galleries, craft and design centres or online platforms?

* Trust and ongoing communication
* What should be communicated: price, who purchased, payment times, unsold work
* Fake art being sold – no accountability

What are best practices when it comes to sharing commission on sales between sales outlets and commission on art prize winnings?

* 60-40 or 50-50 split?
* Should studio rent and other expenses be considered?
* The relationship between artists, business and buyers can be complex
* Who pays for production?
* Long term support strategies such as stipends
* Commission after the production costs have been covered

What are best practices for art fairs engaging unrepresented artists?

* Clarity on the insurance, timing, expectations
* Career pathways
* Career advice
* Trust and ongoing communication