



CHAPTER 6

FEES AND WAGES

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6.1 INTRODUCTION

In Australia visual artists/craft/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 practitioners in the same way as for many other sectors. Practitioners, and employers and buyers of their work, are also often poorly informed about what practitioners do and should earn.

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

This section outlines a schedule of pay rates for five broad categories of work in the arts sector—studio practitioners, public artists, media artists, practitioners in complementary roles and arts administrators. 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 Viscopy-Copyright Agency, and fees for reproductions of illustrators, freelance and prose anthology rates published by the Australian Society of Authors and the Media, Entertainment and Arts Alliance.

All of the rates published have been either included for the first time, based on new research, or updated from those published in the 2004 edition (*The Code of Practice for the Australian Visual Art and Craft Sector*). For more detailed information about these rates of pay see the Methodology section of the Code of Practice.

6.2 SCHEDULE OF FEES FOR PRACTITIONERS

The research on the range of artists fees and the Independent Curators Fees was commissioned in 2009 from the Workplace Research Centre (WRC), University of Sydney. The research developed a schedule of pay rates through a benchmarking exercise against jobs of comparable worth covered by formal wage setting regulators. The research used the previously published fees as their starting point however, as noted below, it was necessary to alter the methodology in some cases due to either lack of access to the previously used information, or a perceived lack of consistency about how comparator rates had been determined since the previous report.

6.2.1 Derivation of rates

Trainee / minimum rate

Minimum hourly rates for Public, Studio and Media Artists were derived from the relevant award covering the comparator occupations. The Australian Industrial Relations Commission is directed under S88B (2) of the Workplace Relations Act to ensure award rates are fair minimum standards in the context of community living

standards. Awards can justly be considered to be a minimum community standard for a particular occupation.

The minimum rate should only apply to trainees or inexperienced practitioners with low levels of responsibility who are still developing skills through off and on-the-job training and experience.

Standard Rate

As only one-third of employees on average are paid exactly the minimum award rate, it is also necessary to add other pay grades to reflect the higher rates of pay earned by the other two-thirds of employees who receive an over-award payment or are covered by a registered collective or individual agreement.

Consequently, the schedule also includes a standard or 'going' hourly rate. The standard rate for studio practitioners was derived using data on average weekly ordinary time earnings from the ABS survey of Employee Earnings and Hours, May 2006. As a survey of 70,000 respondents, the ABS survey is the highest quality data available on occupational pay rates. The same survey also contains information on the average hours worked by an employee allowing the calculation of an hourly rate. These rates are only hourly rates during an ordinary working week and do not encompass overtime for which higher rates are usually paid.

Due to lack of access to unpublished data from the ABS Employee Earnings and Hours Survey, May 2006, inconsistent comparators potentially created large disparities. The standard rate for Public Artists was therefore derived using an indexation method. The WRC applied the same percentage increase in the hourly rate of pay for a Studio Artist between the 2002 and 2006 rates using the ABS EEH survey data, and applied this percentage increase to 2002 Public Artist hourly rate.

Standard rates for Media Artists were derived from the Association of Professional Engineers, Scientists and Managers, Australia (APESMA)'s 2009 Computer Society remuneration Survey report – Level 2 of an IT Professional. This is not a random sample survey, and hence precise calculations of median earnings are likely to be inaccurate. Typically, this level would require an employee to have around 5 years experience.

Senior Practitioner Rate

The advanced or premium rate for Studio and Public Artists was derived by applying a premium to the standard rate. The premium was determined by calculating equivalent difference in rates between the 'standard' and 'senior practitioner' rates in the 2004 report for each relative occupation. This alternative method was adopted due to lack of accessibility to the unpublished data from the ABS EEH Survey. The pay rate should be regarded as a minimum for a senior practitioner.

Senior practitioner rates for Media Artists were derived from APESMA's 2009 Computer Society Remuneration Survey report (the 2004 report derived the rate from two sources – the Digital Labourers Federation remuneration on-line survey is no longer available Level 4 of an IT Professional. This is not a random sample survey, and hence precise calculations of median earnings are likely to be inaccurate. Typically, this level would require an employee to have around 10 or more years of experience.

Casuals

Casual employees do not receive sick leave or annual leave. Awards typically add a loading for casual employees in lieu of sick leave and annual leave. The permanent rates have been increased by the loading in the relevant award for each of the categories where appropriate.

Short and Long Term Contract Rates

A major trend in the employment of IT professionals, including digital artists, graphic designers and 3D animators, is the increase in the use of contracting either on short or long term bases. Contractors are generally hired on an hourly basis and do not have access to paid sick or annual leave, long service leave, or employer contributions to superannuation. In addition they must insure themselves against accidents and professional negligence, and fund their own training.

The APESMA estimates that this burden is equivalent to 770 paid hours per year. If we assume that a typical year (including paid leave) is 1980 hours (38 hours by 52.1 weeks), then hourly rates should be calculated on the basis of the occupation's average annual income divided by about 1200 hours. If contracts are short-term, then job search costs and overheads associated with job searches need to be factored. APESMA estimates this to be 20%. Hence for short-term contracts, yearly income must be divided by 1000 hours. The method used for contract rate calculations have therefore changed since the 2001 version of the Code in order to better reflect actual practice.

The awards, ABS occupational groups and income surveys used to derive rates for each of the four artistic categories are summarised in Appendix C.

6.2.2 Studio Practitioner Fees

A studio practitioner creates visual forms in a variety of mediums such as painting, drawing, ceramics, photography and sculptures to represent ideas and impressions.

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 including 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.

Table 6(i) Studio Practitioner, Hourly Rates

Studio Artist	Permanent	Casual	Self employed short term contract	Self employed long term contract
Senior Practitioner	\$44.42*	\$53.30	\$87.77	\$73.14
Standard	\$32.90	\$39.48	\$65.01	\$54.18
Minimum/Trainee	\$18.35	\$22.02	\$36.25	\$30.22

Note: 1) The Minimum Rate is derived from the Senior Finished Artist Classification – one level above the trade rate for a Finished Artist – in the Commercial and Industrial Artists Award (AT772248)

2) The ABS Employee Hours and Earning Survey has moved from 2nd edition of ASCO occupational codes to the new ANZSCO codes. The standard rate is now derived from using ANZSCO 2110 Arts professionals (previously ASCO code 253 Artists and related professionals)

* Due to the lack of accessibility of the ABS unpublished data, this rate was instead derived by applying a 35% premium onto the 'standard' rate for a Studio Artist. This was the equivalent difference in rates between the 'standard' and 'senior practitioner' rates in the 2004 report.

6.2.3 Public Artist Fees

A public artist is involved in the visual conception, planning and/or 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 integrates the brief of the tender organisation with 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.

Table 6(ii) Public Artist, Hourly Rates

Public Artist	Permanent	Casual (25% loading)	Self-employed short-term contract	Self-employed long term contract
Senior Practitioner	\$52.39*	\$65.49	\$103.52	\$86.27
Standard using indexation	\$43.66**	\$54.58	\$86.27	\$71.89
Minimum/Trainee	\$19.72	\$24.65	\$38.97	\$32.48

Note: 1) The Minimum rate is 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 ‘standard’ rate for a Public Artist. This was the equivalent difference in rates between the ‘standard’ and ‘senior practitioner’ rates in the 2004 report.

** The ‘standard’ 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. Given the similarities in the work of public and studio artists, the WRC has calculated the percentage increase in the hourly rate of pay for a Studio Artist to be 48% since the 2002 ABS EEH survey used in the 2004 report. The rate of \$43.66 in this report is derived by applying the equivalent percentage increase to the Public Artist’s rate prescribed in the 2004 report.

6.2.4 Practitioner Fees for Site-Specific or Ephemeral Work

Normal business practice mandates that quotes for service include estimated labour hours and cost. Agreements between practitioners and their ‘customers’ should therefore proceed from an estimation of the length of time a project will take, and the cost of the materials and overheads.

The length of this time cannot be determined a priori, and it would be inappropriate for a code of practice to suggest minimum contract lengths. Rather, the short term and long term hourly contract rates for studio practitioners should be used.

Short term contracts apply to works produced and installed inside four to six weeks. Long term contract rates should apply to all contracts between six weeks and six months in length.

Practitioners should be paid fees for producing work at the contract rates mentioned in Table 6(i) above, as a fee for their labour. This should be quoted separately to any payments for other costs such as materials, freight, or installation.

6.2.5 Media Artist Fees

A media artist develops concepts, products and art work in R & D activities for private or public sector organisations.

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

- Develops patents, commercial products and/or art installations for exhibition. Examples of work produced by R & D artists include 3D Audio-Visual installations exhibited in museums, animation and software/hardware applications.
- Provides advice on research and development options available to the organization or commissioner.
- Brokers, develops and coordinates multi-disciplinary research teams by integrating 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 & development projects to develop synergies between the arts and other fields such as engineering & computing.

Table 6(iii) Media Artist, Hourly Rates

R & D Artists	Permanent	Casual	Self employed short term contract	Self employed long term contract
Senior Practitioner*	\$57.90	\$69.50	\$114.45	\$95.40
Standard*	\$34.41	\$41.29	\$68.00	\$56.67
Minimum/Trainee	\$19.34	\$23.21	\$38.22	\$31.85

Notes: Minimum hourly rate is for Graduate Information Technology Employee taken from Information Technology Industry (Professional Employees) Award 2003 (AT812962CAV) - rates as at end of 2008. The rate should be taken as a minimum. Standard rates are based on APESMA's Australian Computer Society 2009

remuneration survey data – Level 2 Median Base Salary (Annual salary is then converted to an hourly rate- based on a 38 hour working week). Senior practitioner rates are based on APESMA’s Australian Computer Society 2009 remuneration survey data – Level 4 Median Base Salary (Annual salary is then converted to an hourly rate- based on a 38 hour working week).

* Rates will vary from the 2004 update as this data does not incorporate information from the Digital Labourers Federation as it is no longer available.

6.2.6 Artist Loan Fees

Artist loan fees are paid to practitioners for the loan of their work to a public gallery 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.

Since the 1980s, the practice of paying artist loan fees has fluctuated. A scale of fees was published by the Australia Council during the 1980s, and was last updated in 1997. The fees in the 1st and 2nd editions of the Code reflected those original figures adjusted by CPI.

The fees in this edition of the Code use as their starting point the recommendation by the Sydney Art Scene and a coalition of 20 artist run initiatives in 2004 that artist loan fees should be \$2,000 for a solo show in a single venue with a CPI increase since the 2009 Edition. Variations for multi venues and multiple practitioners are then extracted from that figure.

The validity of this call from the industry’s practitioners to the industry’s publicly funded galleries for increased minimum fee rates was reinforced when many of the Contemporary Art Spaces which received increased funding through the Visual Arts and Craft Strategy directed at least some of that funding to increasing artists’ fees.

In 2005 NAVA undertook research into the payment of artists’ fees by publicly funded galleries and found there was a great variety in the income and cost sharing arrangements between galleries and practitioners.

Fees for public sector exhibitions

- Practitioners should be adequately paid in recognition of their input into public non-selling exhibitions. This includes payment of one or more of the following, as appropriate to the circumstance:
 - Artists’ loan fees to a practitioner for the loan of their own work
 - Fees for the creation and/or installation of an 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. These fees should be calculated on labour costs and should be kept distinct from materials and services costs
 - Fees for associated lectures, talks, curatorial and administrative work as relevant.
- Artists’ loan fees and fees for the creation of 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 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 support the payment of fees by galleries in receipt of public funding.

Table 6(iv) Artist Loan Fees, 2014

The schedule below is based upon calculating a one artist, single venue rate and deriving multiple venue, multiple artist rates from it. CPI has been added to the \$2,300 proposed in 2009 to reach the listed figures.

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 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.

Number of artists	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 +	
	Fee per artist	Total fee	Fee per artist	Total fee	Fee per artist	Total fee	Fee per artist	Total fee
1	2548	2548	5097	5097	6924	6924	7644	7644
2	1274	2548	2548	5097	3462	6924	3822	7644
3	852	2556	1704	5112	2314	6942	2555	7665
4	637	2548	1274	5096	1732	6926	1911	7644
5	510	2550	1020	5100	1386	6929	1530	7650
6	425	2550	850	5100	1156	6938	1276	7654
7	363	2541	727	5090	988	6918	1091	7638
8	318	2544	637	5097	865	6923	956	7650
9	283	2547	567	5104	770	6932	851	7661
10	255	2548	510	5100	693	6929	765	7650
10+ min fee	255		510		693		765	

6.3 COPYRIGHT FEES

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

Viscopy is a not for profit organisation managing 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 and Viscopy charges members 25% 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 line 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 license is for the reproduction of work to be printed on T-shirts, the licence may need to include not just 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 6(v) Guidance Licensing Rates (as recommended by Viscopy at February 2014)

Books distributed in Australia only, interior use, print run of 2000 copies	\$300 for an inside full page reproduction. Cover uses are licensed separately and require final art to be approved. Discounts are applied for educational uses.
Merchandise	10-20% of Recommended Retail Price (RRP) per item

eg mugs, clothing, etc	
Exhibition catalogues non profit museums & galleries, print run up to 2000 copies	\$87 for a full page \$250 for cover use
Newspapers or magazines ¼ page reproduction, print run up to 50,000	\$290 for editorial use \$840 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 per work, for 1 – 5 works on a cultural &/or not for profit, website.

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.

6.4 NATIONAL FREELANCE RATES

Tables 6(vi) - 6(xiii) were updated in 2011 and are reproduced with permission from the Media, Entertainment and Arts Alliance.

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

Table 6(vi) Freelance Daily Rate

Per day	\$911
Per half day (2/3 day rate)	\$607
Per hour	\$227
1000 words or less	\$925
93c per word thereafter	

Table 6(vii) Photojournalists

Per day	\$1135
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Table 6(viii) Videojournalists

Per day	\$1135
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Table 6(ix) Photographers

Per day	\$911
Per half day (2/3 day rate)	\$607
Per hour	\$227
Research (per hour)	\$172
Film (1 B&W roll w/proofs or 1 colour roll)*	\$83

Film (1 colour negative roll w/proofs or 1 transparency)*	\$102
B&W prints 20 x 25	\$46
B&W prints 25 x 30	\$56
Lost or damaged transparencies or negatives*	\$2207

* No rates provided for digital equivalent

Table 6(x) Photo Reproduction

Single column photo	\$217
Half page	\$309
Full page	\$454
Cover	\$812

Table 6(xi) Artists

B&W spot cartoon or illustration	\$202
B&W half page	\$279
B&W full page	\$409
Colour half page	\$840
Colour full page	\$1680
Colour Cover	\$2015

Table 6(xii) Book Editors & Proofreaders (for work on art-related publications)

Per day	\$911
Per half day (2/3 day rate)	\$607
Per hour	\$215

Table 6(xiii) Public Relations (for promoting art and artists)

Senior PR Consultant per day	\$1319
Per hour	\$173
Casual Rates (based on News Limited Rates July 2011)	
Grade	VDT rate
3 (Full day)	\$312
3 (Half day)	\$208
5 (Full day)	\$354
5 (Half day)	\$236

6.5 ILLUSTRATOR AND WRITER FEES

6.5.1 Australian Society of Authors (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 per cent. The rates are exclusive of GST.

Table 6(xiv) Roughts Illustration

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

Black & White	\$65
Colour	\$95

Table 6(xv) Black and White Book Illustration

Quarter Page or Chapter Head	\$215
Half Page	\$340
Full Page	\$455
Double Page Spread	\$575

Table 6(xvi) Colour Book Illustration

Quarter Page or Chapter Head	\$300
Half Page	\$400
Full Page	\$675
Double Page Spread	\$900
Cover	\$1300

Note: Tables 6(xiv) – 6 (xvi) were last updated February 2014. Published with permission from The Australian Society of Authors.

6.5.2 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 Society 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.

Minimum Rates for Previously Published Material

Table 6(xvii) Price Per 1000 words

Where the Recommended Retail Price (RRP) is less than \$25	\$135
Where the RRP is \$25 – \$39	\$205
Where the RRP is \$40 – \$55	\$267

NB: The minimum rate of \$135 applies for work under 1000 words. Works over 1000 words are calculated as a proportion of the price per 1000 words. For example, a 1800 word story in an anthology with an RRP of \$24.95 would be calculated as: 1.8 x \$135 = \$243.00

Minimum Rates for Original Material

Table 6 (xvii) applies to work which has already been published. Where material for an anthology is specifically commissioned or previously unpublished, a minimum rate of \$325 per 1000 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 \$325 + \$135= \$460. Published with the permission of the Australian Society of Authors.

6.5.3 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 6(xviii) Judging

Whole day (max. 6 hours)	\$500
Half Day (max. 3 hours)	\$350

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6.5.4 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 base. The table below is the rate suggested by the Australian Society of Authors.

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.

Table 6(xix) Travel Expenses

Accommodation (overnight)	\$120 per day
Meals	\$60 per day
Subsidy for use of own car (1600cc engine)	Up to 64c per km
Allowance for travel time (2-6hrs)	\$50 per hour
More than 6 hours travel time	\$300

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6.6 INDEPENDENT CURATOR FEES

A museum or gallery curator usually specialises in a broad discipline, including anthropology, 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. Museum curators may also specialise as an Education Officer who initiates, develops and administers special programs to inform and educate visiting school classes and other sections of the public about the collections and exhibitions. Education officers may also organise and travel with

mobile exhibitions to suburban or country areas. Education officers often combine previous career experience in education, learning or community development work with a career in museums.

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 museum curator may perform the following tasks:

- 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.

Museum curators work mainly indoors, but they may be required to travel extensively on field study. In small museums, one curator may be responsible for the entire management of the institution and its collections.

Again, normal business practice dictates that quotes for service include estimated labour hours and cost. We see no reason why the arts industry should not 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 assemble the exhibition, write any support materials, contact and talk to media and deliver talks and lectures.

Rates for Independent Curators

As for the tables of rates published in 6.2.1 – 6.2.5 the researchers estimated fees for ‘minimum’, ‘standard’ and ‘senior practitioners’, to reflect ‘modest’, ‘average’ and ‘high’ profile exhibitions, respectively. This assumes that curator 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.

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 1000 hours for short term rates and 1200 hours for long term rates.

Table 6(xx) Independent Curator Fees

	Short term hourly contract rate	Long term hourly contract rate
Senior practitioner rate/High profile exhibition	\$84.78	\$70.64
Standard rate/Average profile exhibition	\$61.10	\$50.92
Minimum/Modest profile exhibition	\$51.56	\$42.97

6.7 MODEL FEES

Based on a study undertaken by NAVA in April 2009, the average rate paid for life models is \$25 per hour. 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.

6.8 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 third edition of the Code, the wage rates have been increased by CPI for the years 2005, 2006, 2007 and 2008. Art and craft organisations were surveyed in late 2008, early 2009 and it was found that current wages fall within the CPI increased ranges - with two exceptions. One director of a large arts organisation, who has substantial fund raising responsibilities beyond those described in the schedule below, is being paid a higher salary. And, directors and senior managers working in small organisations (1 to 3 or 4 EFT) are generally being paid salaries above the original range. Given that their responsibilities are often similar to those of senior staff in medium organisations, and that many operate without the same level of administrative support, the top end of their salary range has been increased in the schedule below.

Several art and craft organisations noted that they contract specialist services on a casual basis – employing accountants, bookkeepers, editors, and graphic designers as required. These specialists are being paid at wage rates determined by the specialist, not the organisation, and varying from \$20 to \$60 per hour. They represent a new category of casuals in addition to roles previously identified such as administrative assistance, exhibition installation and minding, box office, and retail sales.

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 between nine and 12 per cent 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 with a loading after 12 months service (typically around 17.5 per cent), paid public holidays and long service leave. Some organisations include provision for maternity leave.

Table 6(xxi) Administrators Salaries by Organisational Tier

Occupational tier and broad job description	Salary
<p>1. Director Directs the operations of an organisation for the achievement of policy and objectives.</p> <p><i>Skills, Responsibilities and Duties</i> Oversees the implementation of policies and directives under the broad direction of the Board (where mandated). Facilitates development, management and revision of organisation policies (where mandated). Responsible for broad strategic planning of future projects. Financial strategic planning, including sponsorships, manages and coordinates budget. Liaises and consults with the community, individuals and organisations about programs and policies. Manages staff resources, including work performance, training and development.</p>	<p>\$51,735 – \$103,469 /yr depending on number of EFT staff. Small (1–3 or 4 EFT staff): \$51,735 – 57,482 Medium (3–7): \$57,482 - \$74,728 Large (7+ staff): \$74,728 - \$103,469</p>

Occupational tier and broad job description	Salary
<p>2. Senior Managers Senior coordinating or managerial role utilising specialist and/or technical knowledge; some strategic input.</p> <p><i>Typical job Titles</i> Senior Project Manager Senior Programme Manager Regional Manager Exhibition Manager Business Manager</p> <p><i>Qualifications</i> Usually holds a 4 year degree or advanced diploma.</p> <p><i>Skills, Responsibilities and Duties May Include</i> Devises and manages multiple programmes and partnerships. May be regional in scope in large</p>	<p>\$40,238 - \$80,475 /yr depending on size of organisation, and size of staff supervised. Small (1–3 or 4 EFT): \$40,238 - \$45,986 Medium (3–7): \$45,986 - \$57,482 Large (7+): \$51,735 - \$80,475 depending on exact mix of responsibilities & region to cover.</p>

<p>organisation.</p> <p>Oversees all aspects of planning & executing art exhibitions; supervises all exhibition staff.</p> <p>Supervises Program or Project Officers.</p> <p>Oversees community, outreach or audience development officers.</p> <p>Develops new audience and/or community involvement strategies and oversees implementation.</p> <p>Develops budget, grant applications, responsible for payroll, databases, library; supervises administrative staff.</p> <p>Researches, analyses, develops & evaluates arts initiatives and policy options.</p> <p>Manages grant application and assessment process and provides specialist services and information to grant applicants.</p> <p>Prepares papers and delivering information sessions and briefings on grants programs.</p> <p>Provides expert advice to Ministerial inquiries and other stakeholders on policies and strategies.</p>	
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Occupational tier and broad job description	Salary
<p>3. Specialist Middle Managers</p> <p>Middle managerial roles with supervisory duties and technical or specialist skills.</p> <p><i>Typical Job Titles</i></p> <p>Programme Officer</p> <p>Project Officer</p> <p>Gallery Manager</p> <p>Exhibition Officer</p> <p>Community Outreach Officer</p> <p>Audience Development Officer</p> <p>Finance Officer</p> <p>Retail Sales Manager</p> <p><i>Skills, Responsibilities and Duties May Include</i></p> <p>Assists the visual arts/craft community in making effective applications for grants by providing information, advice and support.</p> <p>Provides information on issues concerning the visual arts/ community for the development of policy.</p> <p>Ensures the efficient operation of grant programs by processing applications, recording decisions, organizing payments and acquittals.</p> <p>Occasionally addresses community groups about policies and programs and represents the organisation in public forums.</p> <p>Prepares policy papers to maintain the quality of programs.</p> <p>Responsible for day-to-day operation of gallery and/or exhibition and supervision of staff and volunteers.</p> <p>Responsible for development and day-to-day operation</p>	<p>\$40,238 - \$68,979 /yr depending on size of organisation and exact mix of responsibilities.</p> <p>Small (1–3 or 4 EFT staff): \$40,238 – 45,986</p> <p>Medium (3–7): \$40,238 - \$51,735</p> <p>Large (7+) (also Community Outreach or Audience Development Officer): \$40,238 – 68,979 depending on mix of responsibilities and size of audience.</p>

<p>of audience and community outreach/involvement programmes. Responsible for day-to-day administration and development of organisation's financial systems and procedures. Responsible for day-to-day operation of retail outlet and supervision of retail sales staff.</p>	
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Occupational tier and broad job description	Salary
<p>4. Administrative Staff Largely administrative roles conducted under supervision.</p> <p><i>Typical Job Titles Include</i> Assistant Programme Officer Assistant Project Officer Administrative Assistant Personal Assistant Information Officer</p> <p><i>Skills, Responsibilities and Duties May Include</i> Web design, maintenance or administrative support to art administrators levels 1–3 (Director, Senior Managers and Specialist Middle Managers, see above). Provides information about organisation to public upon request. Prepares basic promotional materials. Administers applications and funding including assessing eligibility on published criteria, evaluating and approving grants payments and acquittals. Provides feedback to unsuccessful grants applications about the appeals and handling client complaints. Researches, develops and manages strategic initiatives. Prepares papers and publications to advocate programs. Processes approved variations to grants contracts, projects conditions and timeframes. Actively participates on cross-functional working parties and teams.</p>	<p>\$32,378 - \$52,000 /yr depending on size of organisation and exact mix of responsibilities. Small (1–3 or 4 EFT staff): \$32,378 – \$40,238 + \$5,748 if payroll tasks Medium (3–7): \$32,378 – \$45,986 + \$5,748 if payroll tasks Large (7+): \$32,378 - \$45,986 + \$5,748 if payroll tasks</p>

Occupational tier and broad job description	Salary
<p>5. Trainees and Casual Staff</p> <p><i>Skills, Responsibilities and Duties May Include</i> As determined by traineeship. Administrative duties under supervision. Gallery and exhibition duties as directed. Box office and front of house duties as directed Retail sales under supervision. Specialist services such as accounting, bookkeeping,</p>	<p>Trainees: Approx \$25,310 /yr or as mandated under group training arrangement.</p> <p>Casuals: \$20.70 – \$23/hour</p> <p>Specialist services: as</p>

editing, graphic design.	determined by specialist
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6.9 TEACHING RATES OF PAY

6.9.1 University

The rates in Table 6(xxii) 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 which have an art department 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 practitioners experience and training.

Where a University has their 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 practitioners 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 who 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 6(xxii): University Hourly Wage Rates: Casual Lecturing and Tutoring, 2009

University	Casual 1st time Lecturing	Casual Repeat Lecturing	Casual 1st time Tutoring	Casual Repeat Tutoring
Average	140.14	93.42	100.33	69.40

6.9.2 TAFE

The structure of casual TAFE teachers 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.

6.9.3 Workshop Rates

Below are example rates paid to practitioners who were being engaged as presenters and tutors for workshops. These were determined by responses to a survey of institutions which run workshops, undertaken by NAVA in April 2009. Please note that this study had a limited response rate and therefore all amounts are to be used as a guide only.

Table: 6(xxiii) Workshop Hourly Rates Paid to Presenters, Lecturers and Tutors, NAVA Survey 2009

Payment rate	Average paid
By the hour	\$68 – \$80 however 10/12 of those who responded paid \$53 - \$58 with two paying over \$100.00.
For the day (if a different rate)	\$250 – \$500

Additional payments

Travel and accommodation costs were negotiated with parties involved (length of workshop and travel required were considerations) see travel costs in Chapter 6.5.4 for a guide.

Payment for preparation time and materials associated with the workshops were also negotiated on a case-by-case basis.

Other methods of calculation

Institutions were also asked whether they paid presenters based on a proportion of the fee paid by participants. However, no correlation was found between presenter's fees and participant costs. The costs for participants to take part in workshops varied from a free workshop to up to \$25 per hour and \$100 per workshop.

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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