

EMMA:

OK. I'll just get started. I just want to say a huge welcome to everyone who has joined us today. Thank you so much for coming up along to the first session of Area Coded. This is the first of four online sessions that we have organised in collaboration with UTP, spotlighting four wonderful western Sydney artists whose experiences are rooted across different career stages and together they'll highlight the unique and ever evolving ways an artist's professional life may manifest. Today's session will focus on knowledge that will be heavily useful to those who are just starting out in the arts or are looking to pursue a career in the arts and specifically the session will aim to give you a lay of the land when it comes to the arts world and an understanding of what support is available. Next slide please.

Before we dive in, NAVA acknowledges and pay respects to the rightful custodians of the many First Nations events on which this will be streamed and received. I also acknowledge any First Nations people currently joining us today. We recognise all custodians of country throughout all territories and pay respects to first nations communities. Sovereignty was never ceded. Please feel free to drop in the chat below which country you're joining us from today. My name is Emma, I am NAVA's professional development coordinator. We also have Jane from UTP and Grace on here, both of whom you will hear from very soon.

I want to go through some quick housekeeping. The session will be live interpreted by our wonderful interpreters. If you're requiring their support today you can pin them to your screen by clicking on the three dots on the right corner of the video. We're also live captioning today with our captioner Dean. Please keep in mind that today sees

legislation be recorded. If you have a question, please drop it in the Q & A box rather than the chat so we have it all compiled in one place. We'll be answering a few of those questions at the end of the session. Thank you so those who submitted questions when registering as well. We will also have a survey link available at the end, because we would love to hear your experiences in this space and any feedback you have for us. That's it for housekeeping. Next slide, please.

A quick intro to NAVA. Who are we, what is our story? NAVA stands for the national association for the visual arts. We're a national peak body for the visual arts craft and design sector in Australia. Since 1983 we've been an influential advocate for the sector. Next slide. We are a membership organisation. We try to bring together the many voices of the contemporary art sector to improve the work practice. Our membership consists of artists and organisations right across the country. This recognise art as work graphic pretty much sums up the heartbeat of the work we do here at NAVA. It's a motto affirmed across all the advocacy that we do, our education, resources and our code of practice or the code for short. Before I go on too much further about the code, I want to hand over to Jane to introduce herself and the legendary work that UTP does.

JANE: Thank you so much Emma. I'm Jane. We're a small arts organisation based on country in Bankstown. In short we're basically like a commissioning and producing organisation. We make long-term investments in artists and communities with a focus on development and first presentation in western Sydney for western Sydney. Each year we're led by a provocation. This year the provocation is who is ready for another world which considers this moment of collective grief, models of collective liberation and resistance to settler colonialism. This quote comes from a question Palestinian, a poet

and a cultural organiser who was disabled long COVID. On X it reads, these are clarifying times if we are willing to pay attention. If our hearts brave let them break outwards into action. We can notice if we pay attention who wants representation in the empire and who is ready for another world. I'll let that speak for itself and through back to you Em.

EMMA: Thank you Jane. Such a relevant provocation to today's times. We'll be mentioning the code of practice a lot in those sessions. As a professional artist, or if you're a professional artist to be, it's a really critical tool to have in your tool kit. Next slide.

What is this code that I keep mentioning. It's an industry standard living document that helps artists and arts workers work together more equitably. You can use the code to one, understand what your rights and responsibilities are, two, to make fair agreements when people are making art together and three, find out how much someone should be getting paid for making art or allowing use of their art or working on projects. The code's been around since 2002 and was recently revised in 2022 with the help of the entire arts actor sector who contributed their expertise, collaboration efforts and feedback. The code also reflects current concerns in the art sector around social justice, access, equity and inclusion, particularly for First Nations artists. It may be reference to guide equity policy documents and internal procedures within an organisation ensuring issues of access and inclusion are actively being worked on across all aspects of work. It's important to note that is also never a finished process and that there is always room to grow and learn. If you're just beginning in the arts, if code is a really excellent starting point for understanding industry good practice. Next slide please. The code is freely

accessible online by this link, code.visualarts.net.au. As you're building a career you'll very likely to need to refer to this at system point. I'll throw over to the lovely Grace who will be helping to lead this session today.

GRACE: Thank you. Thank you Emma and Jane for this beautiful introduction. I just want to introduce myself. My name is Grace. I'll be joining and I'm a preinviting artist from a refugee background. I graduated with a bachelor's in fine arts at UNSW. Where urgently I was studying a double degree, bachelor's in fine arts\education. I majored in photography, painting, but also on the undertook different courses to gain new skills like jewellery making. My art practice focuses on the work which mostly speaks to the complexities of being a refugee. I highlight how conflicts shape up while also leaving trauma. Delivering a voice motivates me every day to practice my [h] art where I experience and still witness unfairness and racism in this world. As you can see, I like capturing movements in a still photo. I like to also include language in my work which represents who I am and where I'm from. It always reminds me where I came from. I also do painting as I mentioned before. I love painting abstract work just because I think it's more collective and gives the audience a deeper meaning or translation. I did also jewellery like I mentioned. And I enjoyed it the most to be honest. This is my favourite class at uni, even though it's more like a design subject. I was interested in knowing how I can explore my ideas and concepts of my work into a different way in art. We're going to go through the agenda.

Today we're going to talk in depth more about artists career stages, arts in western Sydney, opportunities and challenges, how artists get paid and grants and funding. Artists three stages. These are all the general stages based on experiences and money.

It's very important to understand the different career stages of an artist and know which stage you're in as a lot of people associate artist stages with age which is unfortunately wrong. These stages can assist you in understanding the payment, how they are categorised, so we're going to go deeper into what's a preemerging artist? It's an artist who is early in their career stage and is still developing their reputation. They may have created some work but are still in the process of being known, so some characteristics may include - they may still be in art school or have already graduated or recently graduated. They may have some evidence of professional achievements and I just want to mention that the rest of these stages can be explained in different workshops which I do encourage you guys to attend. I also want to mention quickly that this definition of free emerging artist is not in a quote, however, the other definitions can be found in a little note pasted at the bottom of the slide. I will now pass it to Jane.

JANE: As Grace said it's not in the code. It was coined famously by myself and Emma for the purposes of the area coded series that we, with emerging it's the most populated stage in the artistic stages so because of that you can have people who may not have as much experience, may still be in university, may just be entering the arts to people who are getting fellowships like the emerging fellowship, so we just wanted to have almost like a good entry point into this whole discussion so really for people who maybe you're in high school, maybe you're at university or any stage of your life, these stages are more any age. If you're considering getting to art, we really wanted this session to almost just give you a lot of information so you can be informed going into this stage. I will pass back.

GRACE: Thank you Jane. Our focus in this session is obviously the fate of arts in

western Sydney as it is very important to acknowledge different opportunities available in western Sydney for artists. We need to also understand the statistics and how we can shift them into a more positive outcome or a result. As an artist from western Sydney I think about my practice a lot and how it's related to the west. I also sometimes lack the confidence of being an artist from the west by I'm guessing is related to most artists in western Sydney. You are more than welcome to share in the chat about your relation to the west and how is it related to your own practice and we'll read them. In 2003, western Sydney University published a report called State of the Arts in Western Sydney. The finding of this report showed the harsh reality of how arts funding is divided and the inequity faced by the western Sydney arts sector. It's very important to understand that our lack of representation in the art social security not our fault. It's more of a systemic issue.

>>: This report is freely available online. I really recommend if you are interested just look it up. We have the study guides for western Sydney. The whole PDF is there. The first couple of pages sum it up. A really incredible report and really incredible recommendations.

GRACE: Everyone, for challenges and obstacle, I feel like everyone is a bit different. I'll share now personal experiences or the challenge of that that I went through. It might be relatable to most of you. Personally I struggled with comp pleasing my family and communities expectations as a result of art not being viewed as a real work. As I mentioned before, when I started studying at university I began with a double degree in fine arts and education. I did this to have a more stable and secure job to fit my family's expectations and societal expectation, however after teaching at some schools I

realised that it wasn't for me. It wasn't interested in education despite this I did continue to believe that dropping out of education was not a good idea as it didn't - I didn't want to disappoint my ethnic parents. This was because I worried that they might believe all of this is widespread myth that is art is not being real work but once I talked to them about how I was feeling I found that they fully support me. They just wanted me to be successful with a clear career progression. As art is meaningful and is a viable career, it isn't always easy to pursue and it can take lots of conversations, reassurance and a bit of compromising. I'm currently learning to balance my art career with studies and a job that can pay the bills. I do face self-doubts sometimes. The competitive field and my inner critique network building and getting my work out there can make it hard to push forward sometimes. For me this journey is really about taking the risk, knowing that there are organisations like UTP or NAVA to support artists gain knowledge and understanding their role in society.

Another struggle was - is not having clear idols to look up to or representation to receive guidance from. I always questioned where to find this in my community, you know, lack of cultural safety to maintain this presentation in activities or actively suppress it.

Another struggle I mentioned that I faced is the lack of clear role models or representation to guide me. Especially when it comes to combining arts with themes of cultural and politics. So growing up I didn't see many artists who looked like me or shared the same experiences as me, especially in the education system where safe or neutral subjects are often preferred over these complex topics of cultural identity or political expression. It sometimes felt like there was a subtle pressure to suppress certain parts of myself to blend in or to make my work more acceptable rather than exploring my personal stories and experiences, finding a community that gets this

experience has taken me time. I've learned to seek out spaces where artists are not only open to share their topics but celebrate them. And connecting with others who have similar experiences has been really powerful for me. I've looked towards art collective, cultural sensors and newsroom communities to find the support even when I couldn't find it in my school or especially at university, building my own network of mentors and peer who understand what it means to create art that reflects both personal and cultural truth has given me the strength to get pushing forward to stay true to my messages that I want to share many my art even when it doesn't always fit into what's typically accepted or celebrated in traditional spaces. I would really encourage you guys if you wanted to share the challenges you faced, you're still facing or if there's anything you're struggling with at the moment and would like to share please drop it in a chat. We would love to hear your challenges and you can share it in this safe space.

Moving on to a very important topic, racial equity and freedom of expression. Racial equity is an ongoing issue in the arts and the code is there to help you understand your rights and responsibilities in this space. The NAVA code of practice is designed to support you through these challenges. It has an entire section dedicated to Premiers, ethics and rights. These subcategories are just to - two of the examples of what is offered in the code. You can use the code as a guide. If confronted with injustice in art, it can also help you learn your rights as an artist and identify if you are experiencing injustice. If you ever find yourself lost or wanting any support you can always contact NAVA and they will have those contacts at the end of this presentation. The racial equity and representation section talks about the channels, racialised people face in the arts and responsibilities of organisations. This foster environment where artists who come from racialised backgrounds can flourish, explains that equity means recognising

the extra barriers caused by racism unlike equality which treats everyone the same. The term racialised person refers to First Nation people, people from diverse cultural and those with migrant or refugee backgrounds. These issues include racism and tokenism, including people just for show which is funny that recently me and my friends were talking about how university puts out those pictures of people or representing people from a diverse cultural which is not typically so true in reality. I find it funny that one of my friends as well mentioned that once they were in an exhibition and the photographer kept on coming to her to ask her if she can take a photo of her to post that on social media. I just find it funny that they just want to capture people from cultural backgrounds just to put it or to show that they're diverse when in reality they're not. Racialised artists are often asked to show their identity in their work but aren't always respected or paid fairly. Arts workers may be expected to handle race related issues for free or feel unsupported in that work. I would love to now pass it to Emma so she the elaborate more.

EMMA: I just want to jump in here to draw people's attention to one of the key recommendations in the code from this section. It states that as a responsibility for organisations that they must ensure one person alone doesn't wear the burden of tackling racial bias and issues in an organisation, instead, the issues could have a committee or caucus of people that can represent and advocate for cultural safety needs and be a safe space to voice these concerns. This is just a bit of reassurance for artists that these sorts of practices should be embedded within the core policies of an organisation, they could be laid out in policy documents like an equity action plan so that anti-racist action is taken across all areas of work, whether it be programs artists treatment towards staff or catering to diverse audiences, so organisations should really

be across this in their internal practices and referencing the code if they're unsure. Hand it back to you Grace.

GRACE: Thanks Emma. Now we're going to talk about tokenism and cultural appropriation. They're very harmful practices. You can find these defer in additions in NAVA's code in the racial equity chapter to help you identify if it is happening to you. Biases are also an issue which can reduce representation in the arts which relying on biases, decision-makers often miss out on diverse talents and keep opportunities within the same privileged group.

EMMA: We do have a separate chapter from the code on equitable application processes and I think there's been links pasted in the chat that links to the code. It's too much to go into here because these are really huge topics but it does list recommendations for how decision-making can be made when opportunities are being advertised.

GRACE: I just wanted to also mention that freedom of expression is a very important issue to flag but again it's a huge topic. We won't be going in-depth in it. This is again how you can use the code or if you're ever find yourself lost or wanting any support, you can always contact NAVA again. You don't have to deal all of this by yourself. If we can have the next shied, please? Limited education. I wanted to share some of my personal experiences again with the lack of education about the industry and practical skills. In school we learn technique and art history but almost nothing about building portfolios, applying for exhibitions or handling the financial side of an art career. I've had to figure this out on my own. With my background in teaching I see how important it is to prepare

students for real careers and there's a huge opportunity in the Australian curriculum to help young artists gain these practical skills. Another gap I felt was the lack of representation. Schools rarely cover artists from western Sydney or those who understand our unique experiences and struggles. It's hard to feel connected to the art world when the only artist we study come from other backgrounds, removed from our realities. If we included more local artists who share our challenges, it will make art feel more accessible to us and inspire young artists like me to bring our own stories to life. Jane will mention now...

>>: I wanted to give a quick breakdown of what this quote is saying. One of the things that is stating here is that there is currently no art school in western Sydney for western Sydney. The implications of this are pretty massive. One of the solutions that a lot of people are trying to look at is this trickle-down idea of building these big institutions in western Sydney but because we don't also have the grass root solution of the education of western Sydney artists and arts workers, essentially in a few years we'll have this issue of having these great institutions but no western Sydney team members to fill them. That is one of the things that is touching on here. Some of the ways that people are responding to this is making their own programs, their own pedagogy and learning programs for western Sydney artists and support systems. With UTP rising, it's a four year program made directly in response to the lack of arts education in western Sydney. There's a couple more coming. There was the ropes which was an online course. I can see a lot cooking and there's obviously area coded is something we're thinking of for western Sydney artists. Even the minor issues over not having an arts school in western Sydney is the travel time. It's the representation of having something that is so much more far removed from you. There's a lot of implications of this and something that

should be a huge focus. I do want to emphasise that it's not all doom and gloom. I would really love to also go into some of my favourite things about the western Sydney arts sector and again this is straight from that amazing report. I think western Sydney as an arts sector first of all just has some of the most rigorous ethical practices and cultural safety protocols in place. This is on a national and international level from what I have seen. It is exemplary in those places. It's really good. We have some of the strongest community arts and cultural development programs that the ACD, incredible skills in the small to medium art sector and micro art sector to snap and sustainable community organisation and activism so snap as in very easy to move and do things quickly. But also sustainably like they're able to like really ingrain these practices throughout their programs and their ways of working and their hierarchies. It's really cool to see. Really diverse and authentic representation not only in the artists presenting works but the teams supporting them, the organisations putting these works on are incredibly important. It's not just in the representation, it's in the thinking that goes into them. The quote says about strong emphasis on collaboration over competition like again I went to art school in this city and it was - that idea of competition is quite strong. So being able to be in an environment that, you know, isn't the like cut-throat and not say something that you were you know there was a scary myth, that it's really comfortable and to wrap it up the innovation that you see in the artists arts workers and organisation in the way they run and make work, the materials they use, you see that globally with marginalised communities, that they have this incredible creativity and innovation that comes out of this. It's no surprise to see that well with western Sydney. Again these are just some of my favourite things about our community but I explore you to immerse yourself in it. It's really welcoming and I hope you guys can see some of your favourite things too. Yeah, I'll pop on.

GRACE: Thank you Jane for sharing your experiences, they're all relatable very much. Now I'm going to be sharing some of, you know, the opportunities I've had and my personal experiences you know so despite all these challenges there's a still a great deal of opportunities for artists in western Sydney. I'm going to share with you some of the opportunity, I've had, during my continuous practice. These are not limited to only those opportunities of course, there are plenty out there. At the moment I am part of UTP rising like Jane mentioned. It's a program that focuses on young people who are interested in art making to meet each other and experiment with different forms of art which is a response to the lack of tertiary art education in western Sydney for local communities. I'm so lucky to expand my horizon as well as build the fringe connections in western Sydney. And create new friendships and get all of this, you know, ongoing support, I'm truly very lucky to be part of this - sorry, this kind of, um, program. Um, another opportunity was outloud. It's a great organisation as well that supports youth artists from western Sydney, um, I did an exhibition with art lab in Bankstown. I believe the exhibition was called, um, world tool and then these are, you know - these are the options of the opportunity opportunities I've had. I also want to mention riffraff which is an ARI in Penrith. I want to mention it later on, more in-depth and we'll talk about ARI more in depth. Yeah, so these are all the options, you know, there are a few examples on when and how you can find support in western Sydney or to start. You can also volunteer in different arts events which can be greet connect with organisations and have a clear idea on what's expected from you as an artist. We'll be having five minutes break. You can stretch your legs, grab something to drink and if you have any questions please keep them in mind and drop it in the Q & A section and we'll try to answer them all towards the end. See you guys in a bit.

>>: Thank you.

EMMA: Thank you, we'll come back at 1.47.

EMMA: I hope everyone was able to have a nice little stretch. Grace.

GRACE: Thank you Emma. Western Sydney, you know, art ecosystem. As an artist it's a great idea to familiarise yourself with different art centres, art communities, their roles and sizes which can help you understand how you can be supported throughout your journey and can keep you updated on the different opportunities and explore, you know, different artists in your area. These are some examples where, you know, the bubbles indicate the actual size of these organisation and how they operate just to give you a visual representation. Today, I'll focus on ARI, for those who didn't know what is an ARI, it stands for artist run initiative. As an artist it's a very good idea to start your journey as it opens lots of different opportunities which I'll talk again about it later more in-depth.

JANE: If there's any home work to be given from this session it would be to definitely visit one of these institutions so western Sydney arts alliance, that big one in the corner, their website has a full - a pretty full list of all the western Sydney organisations and here we've just tried to capture a couple to give you an idea of the sizes. UTP and then it starts going up from there. Really important to be in these spaces. I feel like we've been saying before with representation, when you're in these spaces you do really feel that representation so even for myself I was coming to the end of my degree and I felt so jaded with art and I was so ready to quilt it and then I started doing it and it totally rewoke something in me to view on the wall that I felt reflected in and that really resonated with me. Homework, please go ahead and take a visit to some of these.

GRACE: That is a great homework task. I want to explain the different sized

organisations categories. As you enter the arts world, you'll start to notice that there's a range of different art centres out there. NAVA's code has a guide on determining different organisation sizes and this is really helpful in allowing you to gain a sense of what different art spaces look like but also in helping you to get paid and to determine an appropriate artist fee. I'll go into this little later but the fees laid out in the code are according to what career stage you're at but also the size of the organisation that's paying you. Similar to artist career stages the code sorts organisations into these distinct categories based on some key factors. We have micro org, small, medium and the large orgs. Basically when you go into the code chapter and go to the payment standards there is a guide on organisation sizes and it goes into the different factors that determine what these sizes are. The four key factors are if number of full-time equivalent employees in these space, the total annual operating budget, total annual operating expenses and total annual project/program income. Essentially how many full-time people you have working versus volunteers and how much money is coming in. Obviously if you're an artist you're not getting to be able to tell how much money an organisation is making, you're not privy to that into, it's more so for organisations to be able to figure out which one they are but there are a few telltale signs you can clock on to let you know what size an organisation is. For example if you're heading into the gallery space and it's pretty small, you check out their website, and it's run by volunteers, they will fall under micro organisation. You have more well known organisations like these which fall under the large organisations. For the small and medium the lines are more blurred and there's more room for mobility depending on funding. NAVA used to be classed as a small organisation I believe but because we've been successful in receiving extra funding it's put us into the medium category. The general rule of thumb and the key message to take away is that the largest

organisation you're working with is, the higher the fee that they should be paying you as an artist. Jane has a lovely analogy to bring in here.

JANE: I have something for that I was given when I first started working at UTP. A good way to see the sizes and types of organisations - for instance the smaller an organisation the more adaptable and reactive they can be. They're like steering a jet ski and as you get bigger, that's like steering a fishing boat so not as many as a fun jet ski yet but still able to react fairly quickly and then a large organisation would be like steering a cargo ship so can take a lot longer just with the size, the amount of factors needed to consider. That also links back to that ability to snap organise and do things like that. I hope that makes sense to everyone?

EMMA: Beautiful. Thanks for that. We're going to now dive more in-depth into ARIS, into micro organisations which is mostly ARIs, as you can see at the finish I'm just not just going to read it out from the slides, ha, ha, I just want you to know that again focusing on ARIs is very good for preemerging artists because ARIs specifically are great starting points and to get involved with or even exhibit your work especially when you don't have any experiences, it's good to start your journey with an ARIs building connections, getting involved with the art community in western Sydney and have an easy access and then I say have an easy access I'm talking also about travelling because I know how hard - because I travelled to Paddington most of the time which took me one hour and a half going there and one hour and a half coming back which was a little bit of trouble but, you know, having access to those ARIs in western Sydney is great because you can travel easily, you can connect easily. ARIs might define their purposes, the way they operate and the duration they have existed. As the name suggests they are artists

run initiatives and largely volunteer-run as well. They are considered micro organisations at the moment, we only have two ARIs in western Sydney unfortunately. This is Parramatta and rirraff based in Penrith. My experience with ARIs are that they are so supportive where I just feel like I belong I. It also opens lots of different opportunities as we need more ARIs in western Sydney, you know, to be represented. My artist friends were trying to create a new one. Good news. However, we're facing multiple difficulties in finding a location especially we want to try to be smart at it, where we can get going with funding. We want to create this space where western Sydney artists of all stages can share stories, connect and create. We also want to create, you know, a collaborative environment for diverse voices and cross disciplines within the colourful environment of western Sydney. We're aiming to foster intergenerational and multicultural perspectives. This space, you know, will allow and embrace the ideas of and voices that reflect our communities as we understand the strength and the challenges of being an artist in western Sydney. I will now pass it to Jane and Emma.

JANE: I wanted to expand on this because myself and Emma are codirectors. We began as keepers and then from there we became Co-Directors. I wanted to offer some personal insight on this as well. If we're looking at the western Sydney arts ecosystem as an ecology, ARIs would be almost like the soil or the fungus or the nutrients at the bottom of the forest floor. They're really important to feed that ecosystem. At the moment, like again with the rigorous ethics, something that really sets PARI apart is that we pay artists no exhibit but for talks and public programs. We have at the moment it's mainly a focus on group exhibitions. There's a big open call every single year. We don't care about experience or anything like that. You can do it for craft or as a hobby because it's selected as themes, none of that really matters. With the shows we try to

do something called a weave where we'll have an established artist and maybe someone new to it and try to mix that so up so they can connect and also knowledge share as well. Something else that's really unique with PARI is that we welcome old and new work. That's really wonderful because we recognise that artists are constantly expected to be like on the grind making new work so they're old work can kind of fall behind quite a bit. It's also like the reason ARIs can attract that established and mid-career artist community as well as is because a really great place to experiment with the exhibition of new or old work, gain experience and have your work presented to a broader audience, many of ore have become residents etc, and riffraff, big shout-out to them, they're supercool. I know at the moment if I recall correctly, they're currently focusing on residencies with satellite exhibition. Really great place to go for that development and that seeding of your practice. Again, as Grace said, really great place to connect with as an emerging artist. Something else about the location in western Sydney is it allows - it's not only the travel, it allows you see yourself reflected in it more because it's in that and for that community. It's a lot more close to it obviously. A great place is to attend openings, a really good place to connect. Anything else, to add, E many.

EMMA: If you are starting out in your arts journey if you didn't go to arts school, it can feel really isolating getting your foot in the door and things off the ground. Being part of this the western Sydney ARI community will make it feel less isolating and less alienating. I had my first exhibition here with no experience and it just introduced me to all these people in my community that I had no idea were just like right around the corner from me. It's a lot easier to get started.

The big question - how do artists get paid? Next slide please. NAVA's payment standards chapter provides a recommended benchmark for fees and wages, used to help payment negotiations between artists, arts workers and organisations. The fees that you see in this screen shot for example are not just random figures, they have been drafted considering the balance between how much value an artist's work provides and the capacity of organisations operating within the context of the long-term reductions in funding. Acknowledging that it may be difficult for some organisations to meet these pay standards which is OK however it's good to be transparent to the artist about payment capacity and there should be an opportunity given for, you know, both the artist and organisation to negotiate something in the middle and the code's payment standards are here to help you to be able to do that. Again you can see in this screen shot that - this is working out fees for an early career artist, fees for large and medium organisations, depending on who you're working with. Next slide. A report from 2014 called artists as workers and an economic study of professional artists in Australia shows that just under 10% make money. While you can make money, it's pretty common for them to juggle their job and portfolios? Saying that there are no ways you can get paid as an artist and you can head into the code's payment standards chapter and the link should be pasted in the chat. Go in there and then in the left menu bar there should be a heading for fees where you'll find all of these different artists fees. There's a lot here. Some of the common ones that people look for, you have artist fees for creating new works. Freelance rates, illustration rates, photographer rates in there, hourly artist fees is under research and development. Licensing fees, if your image is being used for promotional material, things like that. I don't know if Grace and Jane want to share examples of how you have been paid?

GRACE: I can quickly share a little bit. As you mentioned Emma there are lots of ways but for me as a starting artist or preemerging artist I got paid so far from workshops, showing my work, also commissions, or if you have your own business as well you can also head back to workforce Australia which are the volunteering stuff. I know that it comes to your report points but you can case that up for more information about it. Also, different organisations as Jane mentioned that own part of UTP, they actually pay me to, you know, have different - I mean, different workshops.

JANE: That one is like an honorarium, which is really interesting. You also get that if you're a keeper at a place. You should be getting an honorarium. It's like an interesting fee. Almost like a scholarship I would say. Definitely a fee and really good to capture because it's not really on this one, um. I think, I think for me, I've mainly just had artist fees for new work um which was like based on the organisation that was giving them as well, um and freelancing, freelance photographer and things like that. Maybe workshops as well which hasn't been too bad, um, so yeah, I think NAVA, I definitely when I was like getting into these it was really good to cross check and make sure that everything was in line with the organisation and the right fees, artist fees, they, they also like to hire typically is this right, because they also are with this expectation that you're like, say a if I do a workshop if it's in the like I'm teaching a class somewhere it's going to be a rare occurrence, a casual rate. I always get people quite shocked that they're getting paid highly in their rates. This is what you're worth and what should be getting.

EMMA: Thank you for sharing that. The code also outlines arts worker wages for different occupations in the arts. Whether you're a curate oar coordinating programs, working front of house etc, I will also add that these are like employee rates so if you're

working as a casual you can actually add an extra I think 25% to the hourly rate. These are found under so again in the payment standards chapter, if you go into wages and in the arts worker subheading that should be pasted in the chat as well. This table is quite useful for getting an idea of the different types of roles you can take on. In this screen shot these wages are representative of roles within a medium sized organisation. The range would differ for the large and the micro orgs. It's a list of possible jobs but it's not exhaustive. There are some occupations out there not captured yet such as creative producer, gallery assistant, etc. In those cases we recommend people refer to your closest job to your role from this table if you're a studio assistant looking for a benchmark wage you can definitely refer to the production technician wage and negotiate something within that range. We get a lot of questions about what the hourly rates for these roles are as well. Unfortunately these aren't collated in the code. You can definitely calculate this by dividing the figure by the number of full-time hours in a year.

JANE: I wanted to also mention with the arts working or this idea of the day job as well, I think a really common thing about a lot of people experience is like their careers advisers, if you want to tell them you want to be an artist, what about your bread and butter, about the stability. I want to emphasise that there's no shame in having this day job. It doesn't make you like not a real artist. It doesn't make you any less than - it's incredibly common and in fact a lot of times people's day job which it is still their job it interlinks a lot with their arts practice so say for example even me as a coproducer, I know that's in a speck arts role but there's definitely a way that my own principles, ethics and values feed into that and my practice. That happens for most people, particularly I do really want to call attention to this because I think people can feel really limited or a lot of people who come from, you know, disenfranchised backgrounds it can

really scare them off getting involved in the arts. If you grow up with an empty fridge why take on a career that is sew marketed as having no stability and there's always these stereotypes. That can really scare people off. I emphasise that you can still be a complete artist and have a day job and have the stability. I know artists have quit their day job and hated it. They wanted to go back. I really want to point that out because that is something that really frustrates me in particular.

EMMA: It's very normal to have a day job to support your practice. It's what we have to do to be able to sustain our creative practices. Last slide. I hope everyone is still with us. I know it's a lot of information but grants and funding. This may be something for you when you're a little bit further down your arts journey but still good to be aware of. It's another way for artists to be paid while working on a creative project. If you don't know what grants and funding are, they refer to financial support that artists and arts workers can receive from organisations to help fund their artistic endeavours. You can apply for grants from any of these places you see on the St screen here. We have state funding bodies such as Create NSW, local council bodies such as the City of Parramatta. They have yearly grants that come out and also philanthropic like the Sydney Mee Foundation or the Imparter Foundation. We put these logos on the side. A lot of art projects that you see on the websites or the arts galleries and organisations do list where they get their funding from and you'll find these logos at the bottom of the page or whatever and some art projects even get funding from multiple sources, I know like UTP have done that before, right Jane?

JANE: Yeah, that's definitely not uncommon, especially when you have long-term investments where you're like looking at an art project from the idea to the development

to the full presentation. Sometimes that funding is even split for those different kind of stages. Really not uncommon. That's also like a fun piece of home is that if you come across a major survey or like a major art exhibition or art program like they're always acknowledging where the money comes from so that's a good idea to get familiar with.

EMMA: Awesome. Just to sum up. That was not the last slide. NAVA's code is a really useful road map for any preemerging artists. It's a document that says you're not alone. It depends on the entire sector's efforts to contribute to an environment where artists can flourish. NAVA is also working towards good practice in our organisation. It's an ongoing practice. Thank you to those who have stayed until the end. I know it's a long session. I hope the information has been really useful.

We're going to open it up now to Q & A. We have about 10 minutes for this. I can see that some people have asked in the Q & A box. I can read some of them out. From Christina, what if you work for the Education Department but your specific project within the department only has three part-time employees, what category would we come under, how much do we pay artists for workshops et cetera? This depends on the other factors. Your annual operating budget, how much funding you're getting in. I would probably advise that you go to that link. I think that was pasted in the chat but it's in organisation sizes. If you check that guide, we have a table for the different factors that can let you know what size you are. I think if you can check where you sit under the terms of like funding and how much organisation the funding the organisation is getting that will help you to stride. If you fit two categories for, you know, small and two more medium, in that case we would advise that you use your own judgment as to where you sit. Generally if you have got a big budget for this specific project, like it's always good

to be possible to pay the lighter fee if you can. Since if you're in Education Department, you probably fall under like a medium maybe, like somewhere between small and medium is probably where you sit. I advise checking that section of the code to help you decipher that. I hope that answers your question. If you're still confused, send us an email and we can help you determine the appropriate size.

Ivy, I have a question about the recording for the online information session hosted by NAVA and department of employment workplace relations. That was the session we held on workforce Australia regarding visual and creative artists. I don't know if the recording has been published but if you could send us an email about it we can let you know the emails on that. I know it should be published soon. I don't know if it's out right now. Send us an email about it. Cool. I think that was all the questions in the Q & A chat.

I don't think there were any in the chat. Maybe we can go over when everyone registered we got some previous questions upon registration. If you're still locked in, definitely please welcome to pop any questions you have if the Q & A section now but just worthwhile we still have time, maybe we can go over - we got a question, how do you decide between formal education and self-taught practice at this stage in your career. Um, I think - I feel like you know we spoke about this before the session and it is more of a personal question, um, maybe you'd have to consider I suppose your own - your own resources for it. You definitely have to take into consideration HECS debt, your own discipline as well to do it without that, I suppose like pedagogical environment, and also the support around you. I've definitely seen incredible artists who have done it with our art school and that support. It's not necessary and yeah it's really up to you on

what you feel like would work to you best.

GRACE: I feel like for me for example it's more like a personal question for me I just felt like, you know, um I endured formal education because I found it easier to access resources because resources can be a lot. It's very expensive to pie stuff. I also find it good to make new connections or even being organised because like for me if I don't have a deadline I can be lazy. I'm not going to do my art practice, because we do get busy during the day or, you know, in life so I think this is also - but yeah, again, um, I think like, if you want to learn new skills that you can't learn it from online resources it can be YouTube or workshops and stuff like that, yeah, try, um, try formal education, you know, you can also ask yourself, um, yeah, like is that - is that the skills that I want or is it something that I, you know, will benefited from formal education and then the financial stuff like HECS debt. We were just talking about it, ha, you need to be careful. It can also be maybe like something that is less sorry financially, you know, it can be TAFE. I think TAFE will have courses that are less than, you know, university - compared to university, um.

EMMA: TAFE has some fantastic courses available. I believe they have a Campbelltown campus as well which is really cool. I was going to quickly mention that sometimes taking a gap year is really helpful the students who had a gap year, there was a human difference in maturity. The ability to really absorb what was being taught to you and to have an experience to be able to put into your practice as well. Art school is so different to high school. Really good to see a bit of the world before going into it. That can be really helpful. In the interests of trial I might pop to where would be the best place to start when recently graduated to establish oneself as an exhibiting artists. I

think REs are really good for that. Emma, Grace, anything you guys would add for this one? I'm not too sure if I'm right.

GRACE: University exes can be great. Galleries in your university or even open pools, you can also I believe that you do group shows which I did like at uni, um, you just need to support like a proposal and advertise yourself I think, residency is a good idea, um, maybe not that early in your career stage but um this can also be another option um you can also, you know, attempt different artist exhibitions or um art galleries. Just because it gives you a better idea of what is expected from you and I think also, um, you can, you know, create those connections again, um, those networks and connections are very important in the art world, um, yeah and organisation, again, um, UTP out loud if you're in your youth group, you know, and you are free time reach out to these people and tell them 'this is my situation how can I start?' That's more than happy to help I'm pretty sure because the art world is very welcoming and very supportive as well, um, yeah, art prizes and competitions which can be accessed through - you can subscribe to nick to different art galleries or also access it like um through Instagram I believe, there are several accounts that post um on like jobs available volunteering, yeah, also update your online presence I think, if you don't want to do like a formal portfolio for me for example I treat my Instagram, I so I do post everything in there just because it makes it easier for people to access, um, funds and grants which is a bit difficult but I also want to mention that if you go through and create new soft roles their website or even NAVA or even UTP they all have like - I think they will meet with you to help you with your grants applications I believe so. You can correct me.

JANE: Maybe there's some that would be open to it. There is a process for it with UTP called auspices which is a bit different. Even if you wanted to reach out "Does this make

sense?" It doesn't hurt, you know, going to create like a big rejection. People want to help you as much as they can. Like mentorships. When you come out of uni you're lacking that structure. It's really important if you need to reinstate with any pedagogical programs. That's thing I did. Good opportunity. I think you'll be set. You'll be fantastic. Feel free to stay connected to these organisations. I might pop into the final question if we have time Emma?

EMMA: I want to clarify that with NAVA we can't help you on like writing a grant application. We do help you with grants that are out there. If you are a premium member which you can be if you want or \$8 a month. Just wanted to clarify that.

JANE: There's a lot of places that will do grant writing as well. It's somethings that will be opening in March, closing in April. They were fantastic. I might pop us to the last question if we have time. The final one that we got was - unless we have anything in the Q & A actually.

EMMA: I don't think.

JANE: I've been ripped off by gallery owners how do we stay safe. It's a built hard to give specifics because we don't know the situation but I think definitely like a strong contract in place, paper work, that will produce you. That's a first on my mind.

EMMA: I think contract is key. If you go our code of practice. I'm assuming this is in an exhibiting context. There should be a contract in place. If you head into the exhibiting section of our code and head - go into the check list website heading it will tell you like what should be in an agreement before you enter into a working relationship with a

gallery. You know, there should be like a production fee, an artist fee that you both agree upon and again like if you're not happy with the fee you can use NAVA's code to help negotiate. There should be things like the timeline. Agreeing when the art worker needs to be delivered. There's a whole bunch of things that you can use the code to check is in the contract before you do anything with the gallery so I think that's the most foolproof way of ensuring you're not getting ripped off. If you are in that situation you can reach out to NAVA and if you're a NAVA member we can offer a bit more support and try to advocate for you, we can write a letter to the gallery to try and get them to pay you the right fee but again it's hard to do when you don't have a contract in place. I think that's the main thing for that question.

EMMA: Just to wrap up, you should visit NAVA's website if you're interested in our work. And if you're interested in joining our membership. If you head on to the next slide we have our contact details here. You can contact us via phone on (180) 004-6282 or via email NAVA@visualarts.net.au. UTP contact.

JANE: Sorry, a bit trigger happy! This is just the UTP Instagram. Join our mailing list. We'll be updating on programs regularly. In a few weeks I believe we'll be announcing our list of developments and programs that will be coming for, that beautiful provocation I shared earlier so yeah stay tuned. Hope to see you at the events. We do a lot of public programs and public-facing events. Very exciting.

EMMA: Please fill out our survey link so we can keep running these chats. If you scan the QR code, feel free to do so. A big thank you to the amazing Grace for sharing her experiences with us. Keep an eye out for what she does next with our work. Our next

session of area coded will be with emerging artists on 21st March. Please tune in for that. Thanks again everyone for joining today and hope you have a great rest of your day.