

5 FEES AND WAGES

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5.1 INTRODUCTION

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

Most artists therefore struggle to generate sufficient income from their art. A recent Macquarie University report commissioned by the Australia Council concluded that 63 per cent of artists must supplement their art income through another job (Throsby & Hollister 2003, p. 38).

This section of the Code develops a schedule of pay rates for four broad categories of work in the arts sector – studio artists, public artists, artists in new media and arts administrators – through a benchmarking exercise against jobs of comparable worth covered by formal wage regulations. Also included are casual lecturing and tutorial rates for universities and TAFEs, and also fee scales and guidelines for loan fees, fees for creating work and independent curator fees. A significant addition to this Code is the schedule of artist loan fees, which was last updated in 1997, and the results of a national survey of arts administrators' wages. Section 5.3 consists of copyright fees as suggested by VISCOPY, Australia's Copyright Collecting Agency for Artists and section 5.4 is a direct reproduction of illustrators, freelance and prose anthology rates published by the Australian Society of Authors and the Media, Entertainment and Arts Alliance with their permission.

All of the rates published in this edition of the Code have been either included for the first time, based on new research, or updated from those published in the 2001 edition. Most of Chapter 5 (sections 5.2 and 5.5–5.7) was prepared in late 2003 based on extensive new research by the Australian Centre for Industrial Relations Research and Training (acirrt) by the University of Sydney. For more detailed information about the methodology for these sections please see Appendix A.

Note: In all cases, where more than one artist/craft practitioner is involved in a project or creates work, the fees should be split (exact proportions should be negotiated beforehand).

5.2 SCHEDULE OF FEES FOR ARTISTS

5.2.1 Artist categories

Three types of artistic work and broad job descriptions for each category were used for the hourly fees for artists in sections 5.2.5, 5.2.6 and 5.2.8:

- **Studio Artist.** Artists who produce visual art and craft works for galleries, retailers and individual buyers or commissioners, and who offer expert advice and services as consultants;
- **Public artist.** Artists who create, produce and install public artworks for the three levels of government, government agencies and the private sector and who offer expert advice and services as consultants;
- **New media artist.** Artists who work with new technologies or across art forms to create new modes of artistic expression. These might include virtual environments, 3D animation, digital projects, audio-visual installations, software/hardware applications and hybrid or interdisciplinary works.

5.2.2 Three-tiered Pay Schedule

A three-tiered pay schedule has been developed for studio, public and new media artists by matching them against occupations of similar work value in the formal labour market. See Appendix A for further details about pay benchmarking.

The three-tiered pay schedule is designed to be indicative rather than a perfect replica of how these occupations are remunerated. Most organisations have a multitude of pay grades. Additionally, employees are classified and rewarded according to different criteria including years of experience, skill level, responsibility, performance targets etc. Research to establish the composition of pay determined by each of these factors is beyond the scale of this project. Consequently, three rates have been produced for each occupation: a trainee/minimum rate, a standard rate and a senior practitioner rate.

- **Minimum/Trainee Rate.** 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-fifth 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 80 per cent 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.
- **Senior Practitioner Rate.** The senior rate is for a very experienced artist/practitioner, who would have above average skills and experience. It is important to note that these rates

represent the minimum for this level, and that many senior artists should be able to negotiate significantly higher rates.

5.2.3 Permanent and Casual Employees

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 for which they are not eligible. The permanent rates have been increased by the loading in the relevant award for each of the categories where appropriate.

5.2.4 Short and Long Term Contract Rates

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. Short and long-term contractors are hence paid a higher rate than permanent and casual employees. See Appendix A for more details on how these rates are derived. The method used for contract rate calculations has changed for this version of the Code in order to better reflect actual practice, and is no longer based on three times the casual hourly rate.

5.2.5 Studio Artist Fees

Qualifications

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

Skills, Responsibilities and Duties

The Studio Artist:

- 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, metals, jewellery or textiles or any other medium;
- selects, finds and prepares the materials;
- selects and applies artistic techniques and technical skills to arrange objects, apply and/or transform materials into desired form; and
- develops applications for funding grants and scholarships and submits work for peer review in formal refereeing processes for exhibitions and/or runs their own small professional artistic enterprise.

Table 1: Studio Artist Minimum Hourly Rates, 2004

	Permanent employee	Casual employee	Self employed short term contract	Self employed long term contract
Senior Practitioner	\$30.00	\$36.00	\$59.50	\$49.50
Standard	\$22.20	\$26.65	\$44.10	\$36.65
Minimum/ Trainee	\$16.00	\$19.20	\$31.70	\$26.40

Note: 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*.

5.2.6 Public Artist Fees

Qualifications

Public artists typically possess a post-graduate degree in visual arts or have commensurate skills and experience. They often also hold formally recognised or informally acquired computer-based engineering or equivalent skills.

Skills, Responsibilities and Duties

The Public Artist:

- undertakes independent research into the site and formulates an original design concept which integrates the requirements of the brief of the tender organisation or individual commissioner 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 artwork to the media, council, federal or state/territory government or private sector client and local communities.

Table 2: Public Artist Minimum Hourly Rates, 2004

	Permanent employee	Casual employee	Self employed short term contract	Self employed long term contract
Senior Practitioner	\$35.40	\$44.25	\$70.45	\$58.70
Standard	\$29.50	\$36.85	\$58.70	\$48.90
Minimum/ Trainee	\$18.76	\$23.45	\$37.15	\$30.95

Note: The Minimum rate is the entry rate for a graduate architect in the *Technical Services – Architects – Award (T2000)*

5.2.7 Artist Fees for Creating Site-Specific or Ephemeral Work for Temporary Exhibitions in Public Galleries

Normal business practice mandates that quotes for service include estimated labour hours and cost. The researchers for this section of the Code see no reason why the arts industry should not follow normal business practice. Agreements between artists 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 public artists (being for an artist who produces art for public places) 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.

Artists should be paid fees for producing work at the contract rates mentioned in Table 2 above, as a fee for their labour. This should be quoted separately to any payments for other costs such as materials, freight, or installation.

As a guideline, the minimum an artist should be paid to create a site specific or ephemeral work for exhibition, should be the relevant artist loan fee as outlined in item 5.2.9 below.

5.2.8 New Media Artist Fees

Qualifications

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

Skills, Responsibilities and Duties

The New Media Artist:

- provides advice on research and development options available to the organisation;
- 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;
- 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.

Table 3: New Media Artist Minimum Hourly Rates, 2004

	Permanent employee	Casual employee	Self employed short term contract	Self employed long term contract
Senior Practitioner	\$48.00	\$57.60	\$95.00	\$79.00
Standard	\$35.50	\$42.60	\$70.00	\$58.00
Minimum/ Trainee	\$17.75	\$20.60	\$35.15	\$29.30

Notes: Minimum hourly rate is for Graduate Information Technology Employee taken from Information Technology Industry (Professional Employees) Award 2003. The rate should be taken as a minimum. Senior practitioner rates are based on Digital Labourers Federation data for digital artists, 3D animators and graphic designers with 7+ years experience, and also APESMA’s Australian Computer Society 2003 remuneration survey data. These rates are an average for senior practitioners only.

5.2.9 Artist Loan Fees for Works

Artists’ loan fees are paid to artists 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 artists and craft 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 artist/craft practitioner directly, and not to work borrowed from a collector.

Since the 1980s, the practice of paying artists loan fees has fluctuated. At one time, the Australia Council required payment of these fees for all exhibitions it supported. A scale of fees was published and updated by the Australia Council during the 1980s, and was last updated in 1997.

Since 1997 there have been no new national guidelines for the payment of artists loan fees. In this Code, a 2003–2004 scale has been developed, using the 1997 schedule as a starting point. The schedule is based upon calculating a one artist, single venue rate and deriving multiple venue, multiple artist rates from it. November 2003 average weekly earnings are approximately 1.3 times the average weekly earnings in November 1997. This multiplier is used as a benchmark in the derivation of the single artist, single venue rate from the 1997 rate.

Larger galleries with multiple exhibition spaces should ensure that each exhibition is treated separately in the calculation of artists' loan fees. Therefore a gallery with three concurrent solo artist exhibitions should pay the appropriate single artist single venue rate (\$1230) to each artist. A smaller gallery with one exhibition space showing, for example, three artists' work, should pay each artist \$410. This table therefore allows for flexibility in allowing different size galleries to pay artists a reasonable fee.

Fees for public sector exhibitions

- Artists/craft 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 an artist/craft practitioner for the loan of their own work.
 - Fees for the creation and/or installation of an art/craft work, including site specific or ephemeral work such as audio-visual and performance art, when these require the artist/craft 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 and should not be 'traded off' against other services provided by the gallery to the artist/craft practitioner.
- Fees should be based on the relevant schedules in this Code and included when developing budgets for exhibitions.
- Funding bodies should support the payment of fees by galleries in receipt of public funding.

Table 4: 2003–2004 Artist loan fees

These fees should be seen as a minimum standard. Higher profile or more established artists should be able to negotiate higher fees.

Number of artists	Single Venue		Multi venue up to 6 months		Multi venue 6 – 12 months		Multi venue 12 – 24 months		Multi venue 2 years + months	
	Fee per artist	Total fee	Fee per artist	Total fee	Fee per artist	Total fee	Fee per artist	Total fee	Fee per artist	Total fee
1	1230	1230	2460	2460	3075	3075	3690	3690	4920	4920
2	615	1230	1230	2460	1538	3076	1845	3690	2460	4920
3	410	1230	820	2460	1025	3075	1230	3690	1640	4920
4	308	1232	615	2460	769	3076	923	3692	1230	4920
5	246	1230	492	2460	615	3075	738	3690	984	4920
6	205	1230	410	2460	513	3078	615	3690	820	4920
7	190	1330	379	2653	474	3318	569	3983	759	5313
8	169	1352	338	2704	423	3384	507	4056	677	5416
9	164	1476	328	2952	410	3690	492	4428	656	5904
10	160	1600	320	3200	400	4000	480	4800	640	6400
10+ min fee	151		302		377		453		604	

5.3 COPYRIGHT FEES FOR ARTISTS

If artists/craft practitioners/copyright holders wish to license their own work, the Arts Law Centre of Australia has available for purchase an Image Reproduction Licence Sample Agreement and Explanatory Notes for the Visual Arts and Crafts. Artists/craft practitioners can take the pro-forma agreement and tailor it to their requirements.

The important points to be considered are:

- the number of reproductions (eg. 1,000 books);
- time period that the licence should operate until (eg. one year for Internet use);
- distribution territory of the product (eg. Internet use is world rights);
- that the licence should not come into force until fees are paid by the customer (copyright holder should issue customer with a tax invoice);
- quality control provisions (eg. no cropping or overprinting of the image);
- inclusion of adequate acknowledgement (better still, write the required copyright line into the agreement);
- number of sample copies the copyright holder wishes to receive (usually one or two as a fee is being charged as well);
- no third party licences; and
- the licence fee.

It is much better to license everything up front, as outlined above, because the artist/craft practitioner does not have to chase up payment and there is clear understanding between the two parties (especially important when personal relationships are involved). This is to ensure that the artist then does not have to accept the business risk of a reproduction of their work. For example, problems can result if rights are granted to make posters, and the company involved becomes insolvent, or doesn't bother to advertise and market the posters adequately, resulting in few sales.

Table 5: Benchmark Copyright Fees (VISCOPY Suggested)

Books distributed only in Australia	\$100 minimum for interior use, twice this at least for cover reproductions (apply discounts for not-for-profit museums and galleries)
Auction house catalogues	\$55 minimum for a work worth under \$2,000, and double for works worth more
Internet non-commercial	\$100 minimum
Merchandise	10 per cent of Recommended Retail Price (RRP)
Editorial use in newspapers and magazines	\$100 minimum

Advertising uses vary widely but are worth more than non-advertising uses.

5.4 ILLUSTRATOR AND WRITER FEES

5.4.1 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 artwork 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.

Table 6: Roughts Illustration

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

Black & White	\$45
Colour	\$65

Table 7: Black and White Book Illustration

Quarter Page or Chapter Head	\$160
Half Page	\$245
Full Page	\$320
Double Page Spread	\$400

Table 8: Colour Book Illustration

Quarter Page or Chapter Head	\$245
Half Page	\$320
Full Page	\$555
Double Page Spread	\$665
Cover	\$945

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5.4.2 National Freelance Rates

Approved minimums for freelance and casual writers, broadcasters, photographers and artists:

Table 9: Freelance Daily Rate

Per day	\$717
Per half day (2/3 day rate)	\$478
Per hour	\$179
1000 words or less	\$723
	(72c per word thereafter)

Table 10: Photojournalists

Per day	\$896
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Table 11: Photographers

Per day	\$717
Per half day (2/3 day rate)	\$478
Per hour	\$179
Research (per hour)	\$136
Film (1 B&W roll w/proof or 1 colour roll)	\$65
Film (1 colour negative roll w/proofs or 1 transparency)	\$80
B&W prints 20 x 25	\$35
B&W prints 25 x 30	\$44
Lost or damaged transparencies or negative	\$1750

Table 12: Photo Reproduction

Single column photo	\$172
Half page	\$245
Full page	\$360
Cover	\$645

Table 13: Artists

B&W spot cartoon or illustration	\$161
B&W half page	\$221
B&W Full page	\$325
Colour half page	\$667
Colour full page	\$1331
Colour Cover	\$1598

Table 14: Book Editors & Proofreaders (for work on art-related publications)

Per day	\$717
Per half day (2/3 day rate)	\$478
Per hour	\$179

Table 15: Public Relations (for promoting art and artists)

Senior PR Consultant per day	\$1047
Per hour	\$138
Casual Rates (based on News Limited Rates January 2004)	
Grade	VDT rate
3 (Full day)	\$223
3 (Half day)	\$149
5 (Full day)	\$253
5 (Half day)	\$169

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5.4.3 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 16: Price Per 1000 words or part thereof on first 5000 or part thereof

Where the Recommended Retail Price (RRP) is less than \$25	\$100
Where the RRP is \$25 – \$39	\$156
Where the RRP is \$40 – \$55	\$200

Table 17: Plus, per 1000 words on each subsequent 5000 copies

Where the RRP is less than \$25	\$125
Where the RRP is \$25 – \$39	\$200
Where the RRP is \$40 – \$55	\$250

Additional payments above the first 5000 copies can be made on a pro rata basis for each additional 1000 copies.

Minimum Rates for Original Material

The table above applies to work which has already been published.

Where material for an anthology is specifically commissioned or previously unpublished, a minimum rate of \$250 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.

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5.5 INDEPENDENT CURATOR FEES

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.

As for the other tables of rates provided above, fees are estimated for minimum, standard and senior practitioners, to be used for 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 a shorter or more extended commitments from the independent curator. Rates were derived from annualised public sector pay scales for permanent curators. Annual salaries were divided by 1000 hours for short term rates and 1200 hours for long term rates.

Table 18: Independent Curator Fees

	Short term hourly contract rate	Long term hourly contract rate
Senior practitioner rate	\$75.00	\$62.00
Standard rate	\$60.00	\$50.00
Minimum	\$42.00	\$35.00

5.6 ARTS ADMINISTRATOR SALARIES

Arts administrator wages were determined by the Australian Centre for Industrial Relations Research and Training (acirrt), University of Sydney, with the assistance of data gathered from an emailed survey of arts administrators in late 2003 using a contact list of nationwide art and craft organisations supplied by NAVA. These rates were produced by acirrt independently of NAVA, and no individual salary rates were discussed. The schedule is presented in five levels with intermediary clerical, sales and service positions being the lowest and managers being the highest (ASCO Group 6 to 1). 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 per cent), paid public holidays and long service leave.

Occupational tier and broad job description	
1. Director	Salary
Directs the operations of an organisation for the achievement of policy and objectives	\$45–90K/yr depending on number of EFT staff). Small (1–3 or 4 EFT): \$45–\$50K Medium (3–7): \$50–65K Large (7+ staff): \$65K–90K
Skills, Responsibilities and Duties	
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

Occupational tier and broad job description

2. Senior Managers

	Salary
Senior coordinating or managerial role utilising specialist and/or technical knowledge; some strategic input.	\$35–70K depending on size of organisation, and size of staff supervised.
Typical job titles:	Small (1–3 or 4 EFT): \$35–40K
Senior Project Manager	Medium (3–7): \$40–50K
Senior Programme Manager	Large (7+): \$45–70K
Regional Manager	depending on exact mix responsibilities & region to cover.
Exhibition Manager	
Business Manager	
Qualifications	
Usually holds a 4 year degree or advanced diploma.	

Skills, Responsibilities and Duties may include:

Devises and manages multiple programmes and partnerships. May be regional in scope in large organisation.

Oversees all aspects of planning & executing art exhibitions; supervises all exhibition staff.

Supervises Program or Project Officers.

Oversees community, outreach or audience development officers.

Develops new audience and/or community involvement strategies and oversees implementation.

Develops budget, grant applications, responsible for payroll, databases, library; supervises administrative staff.

Researches, analyses, develops & evaluates arts initiatives and policy options.

Manages grant application and assessment process and provides specialist services and information to grant applicants.

Prepares papers and delivering information sessions and briefings on grants programs.

Provides expert advice to Ministerial inquiries and other stakeholders on policies and strategies

Occupational tier and broad job description

3. Specialist Middle Managers

<p>Middle managerial roles with supervisory duties and technical or specialist skills.</p> <p>Typical Job Titles:</p> <p>Programme Officer, Project Officer, Gallery Manager, Exhibition Officer, Community Outreach Officer, Audience Development Officer, Finance Officer.</p>	<p>Salary</p> <p>\$35–60K depending on size of organisation and mix of responsibilities.</p> <p>Small (1–3 or 4 EFT staff): \$35–40K Medium (3–7): \$35–45K Large (7+) (also Community Outreach or Audience Development Officer): \$35–60K depending on mix of responsibilities and size of audience.</p>
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Skills, Responsibilities and Duties may include:

Assists the visual arts/craft community in making effective applications for grants by providing information, advice and support

Provides information on issues concerning the visual arts/ community for the development of policy

Ensures the efficient operation of grant programs by processing applications, recording decisions, organizing payments and acquittals

Occasionally addresses community groups about policies and programs and represents the organisation in public forums

Prepares policy papers to maintain the quality of programs

Responsible for day-to-day operation of gallery and/or exhibition and supervision of staff and volunteers

Responsible for day-to-day administration and development of organisation’s financial systems and procedures

Responsible for development and day-to-day operation of audience and community outreach/involvement programmes

Occupational tier and broad job description

4. Administrative Staff

<p>Largely administrative roles conducted under supervision</p> <p>Typical Job Titles Include:</p> <p>Assistant Programme Officer Assistant Project Officer Administrative Assistant Personal Assistant Information Officer</p>	<p>Salary</p> <p>\$28–35K</p> <p>Up to 5K more if accounting & payroll tasks performed</p>
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Skills, Responsibilities and Duties may include:

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

Occupational tier and broad job description

5. Trainees & Casual Administrative & Exhibition staff

	<p>Trainees: Approx \$22K or as mandated under group training arrangement.</p> <p>Casuals: \$18–20/hour</p>
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Skills, responsibilities and duties may include:

As determined by traineeship

Administrative duties under supervision

Gallery and exhibition duties as directed Trainees: Approx \$22K or as mandated under group training arrangement.

5.7 TEACHING RATES OF PAY

5.7.1 University

Wage rates within Universities are negotiated on the basis of enterprise agreements.

The following table contains an average of wage rates for casual academic staff on a one-off and repeat basis for lecturing and tutoring. Figures represent an average of randomly-chosen Australian universities with a fine arts or arts related department.

Table 19: University Hourly Wage Rates: Casual Lecturing and Tutoring, 2003

	University 1st time Lecturing	Casual Repeat Lecturing	Casual 1st Time Tutoring	Casual Repeat Tutoring
Average	\$ 107.00	\$ 71.35	\$ 76.35	\$ 52.55

5.7.2 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 for some of the states are presented separately beneath.

Table 20: Hourly Rates for Casual TAFE Teachers, NSW, 2004

Type of Work	Hourly Rate
Teaching Duties	\$50.78
Coordination/Consultancy Duties	\$48.02
Duties Other than Teaching	\$40.38
Part-time Casual Counsellors	\$42.46

Table 21: Hourly Rates for Casual TAFE Teachers, Qld, 2003

Time Period	Teacher	Tutor
8am–6pm, Mon–Fri	\$51.65	\$23.73
Before 8am, after 6pm and all day Saturday	\$77.48	\$35.60
Sundays	\$103.30	\$47.46
Public Holidays	\$129.13	\$59.33

Table 22: Hourly Rates for Casual TAFE Teachers, SA, 2003

Classification	Hourly Rate
Class 5*	\$32.08
Class 4*	\$41.28
Class 3*	\$50.21
Class 2*	\$65.68
Class 1*(min)	\$68.18
Class 1*(max)	\$97.08

* These class gradings refer to seniority levels which apply in TAFE SA.

Table 23: Hourly Rates for Casual TAFE Teachers, VIC, 2003

Time Period	Hourly Rate
Day	NA*
Night	\$45.60

Note: Each TAFE college in Victoria has its own enterprise agreement. The hourly rates above are averages calculated from 18 TAFE colleges. *all casual rates paid at the night rate.

Table 24: Hourly Rates for Casual TAFE Teachers, WA, 2004

Cert Level	Hourly Rate
Adult education AQF Cert 1	\$31.79
Certificates or Labour Mkt Programmes AQF Cert 2 & 3	\$45.03
Associate Diploma/Advanced Certificate Small Business Management AQF Cert 4	\$55.42