



# Always Was, Always Will Be Aboriginal Land.

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The National Association for the Visual Arts (NAVA) is a national organisation with staff who work across multiple states. The NAVA Board, and the artists, arts workers and organisations that we represent are based across hundreds of sovereign nations and unceded lands throughout the continent that has become colonially known as Australia.

NAVA acknowledges the Traditional Owners, Custodians, and knowledge-holders of the unceded lands on which we live, learn, and work.

NAVA especially acknowledges the Gadigal, Wangal, Dharug, Dharawal, Kabi Kabi, Jinibara, Ngunnawal, Ngambri and Dja Dja Wurrung peoples as the Traditional Custodians of the lands on which our staff are currently located.

We acknowledge Aboriginal and Torres Strait Islander peoples as the first artists on this continent, and pay respect to First Nations communities' ancestors and Elders.

Sovereignty was never ceded.

Always was, always will be Aboriginal land.



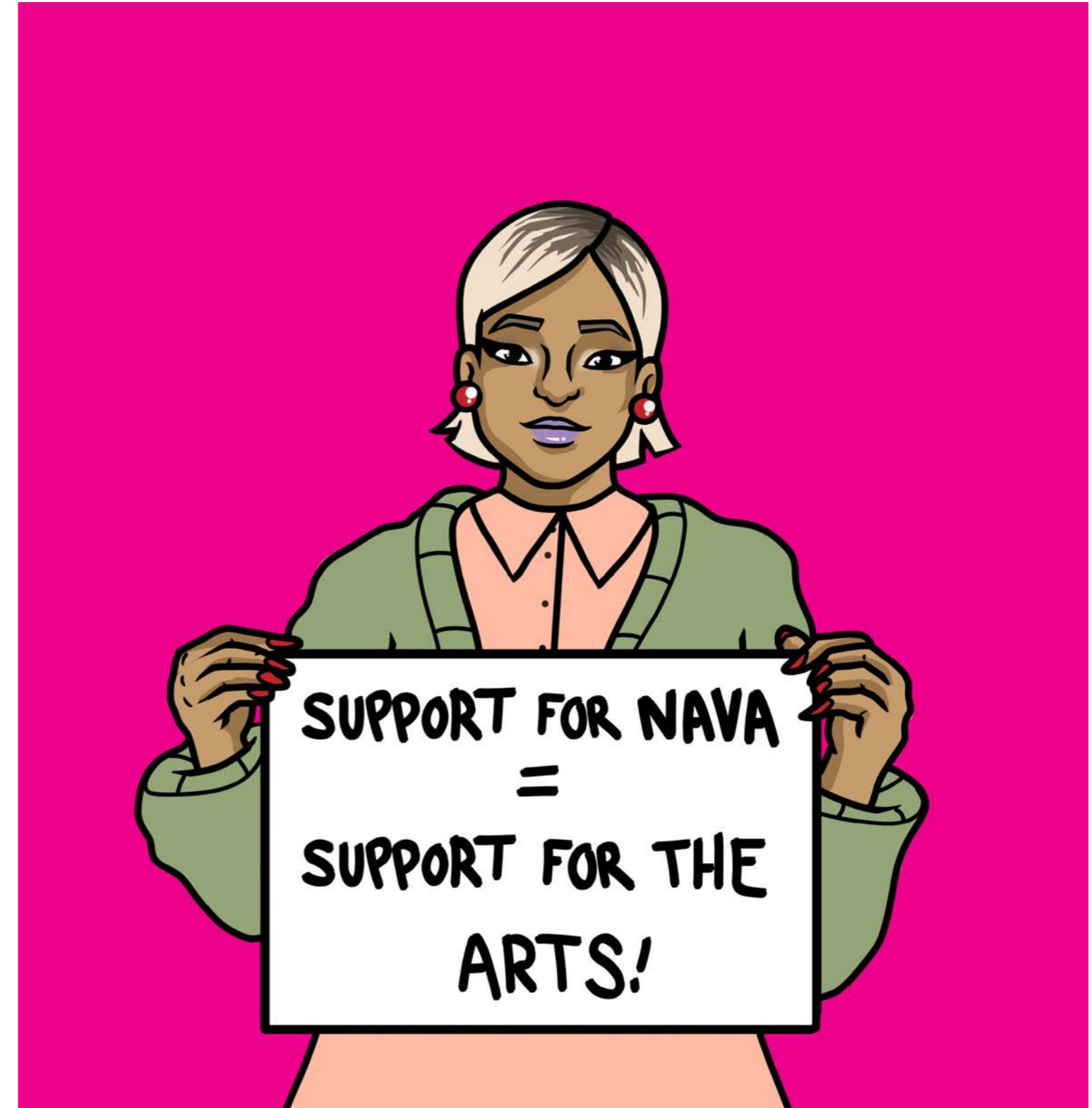
Photo by Robyn Fernandez, taken on Kabi Kabi country at the start of BL:AK Camp at Cambroon, Queensland.

# National Association for the Visual Arts (NAVA) Annual Report 2023

The National Association for the Visual Arts (NAVA) is a Membership organisation which brings together the many voices of the contemporary arts sector to improve fundamental conditions of work and practice. We do this through advocacy, education and the **Code of Practice for Visual Arts, Craft and Design.**

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Graphic by Emily Johnson, 2021.

# Reflecting on 2023

In 2023 NAVA's commitment to championing artists navigated challenges, celebrated triumphs, and advanced the rights and recognition of visual artists and arts workers.

One of the year's most noteworthy achievements was the Federal Government's endorsement of NAVA's **Code of Practice for Visual Arts, Craft, and Design**. Embedded in the new National Cultural Policy, **Revive: a place for every story, a story for every place**, this recognition marks a pivotal moment, validating the significance of ethical and professional standards in the visual arts.

In an effort to keep up with Revive, NAVA made 20 submissions to government inquiries, consultations and reviews.

NAVA's **Recognise Art as Work** campaign placed award coverage and minimum standards for the arts on the government's agenda. In line with its commitment in Revive, the Federal Government included consideration of the arts sector as part of the Fair Work Commission's Modern Awards Review 2023-2024. NAVA's advocacy generated 14 visual arts submissions to the review and we were actively engaging in hearings and consultation with the Fair Work Commission in December 2023 and January 2024.

As an extension of the Recognise Art as Work campaign, NAVA secured a monumental victory this year when Workforce Australia announced expanded eligible activities for creative and freelance workers to fulfil mutual obligation requirements. After twenty years of advocacy, artists and arts workers who receive Australian Government income support payments may now log work applying for a grant, submitting an application for an exhibition, meeting a curator about commissioned artwork, or volunteering at a gallery to meet their obligations.

With the support of the Membership, **NAVA successfully advocated** against major changes to the Premium Plus group insurance package, addressing reduced coverage and products related to practitioners using a kiln, an open flame and working at heights. NAVA achieved policy roll-backs that spared thousands of artists working in ceramics, glass or large-scale murals and public art projects from changes that would have left them uninsured or facing unaffordable premiums.

In June, NAVA launched **Love Your Local**, a toolkit to help artists engage with local government, exploring the many different ways artists can build win-win collaborations with local government, from grants and studio space to professional development, marketing and brokering relationships with businesses.

NAVA hosted **Art is a Real Job**, a program of four artist-led online events for students and educators to promote the recognition of art as a viable and respected career. The program featured workshops, studio tours and panel conversations focusing on NAVA's Code of Practice for secondary school students, educators and pre-service educators. NAVA bid farewell to Education Coordinators Alise Hardy (Schools) and Andree Rugerri (Tertiary) due to the exhaustion of Creative Australia Project funds for this program.

In mid-2023, NAVA began two new state-based programs aimed at increasing access, awareness, and application of the Code of Practice. Robyn Fernandez joined as Queensland Professional Development Coordinator and current NAVA staff Emma Pham and Donnalyn Xu were promoted to share the role of New South Wales Professional Development Coordinator.

NAVA welcomed acclaimed independent artists Abdul Abdullah and Ryan Presley, and curator Sophia Sambono, to its Board, each bringing a courageous approach to their art practices and a wealth of knowledge across the sector.

As the peak body setting good practice standards for the sector, NAVA proudly **announced** its decision to pay honorariums to voluntary board Directors who are artists, independent arts workers, and/or First Nations representatives. NAVA also introduced the **Artist and Arts Worker Fee Policy** to pay superannuation on fees for independent artists and arts workers for their labour – regardless of legislation.

NAVA launched its **Action Plan 2023-25** and first **Reconciliation Action Plan (RAP)**, affirming our commitment to listen, learn, and build ongoing reciprocal relationships with First Nations artists, arts workers, and organisations. In partnership with Ashurst on a pro bono basis, NAVA began work on drafting a First Nations Policy, setting a strategic framework for the organisation to recruit, sustain, and support an empowered First Nations workforce within NAVA. We released **Safer Spaces at NAVA** to guide responsible participation in NAVA events and drafted NAVA's first Disability Action Plan which will undergo consultation in the new year.

At the heart of these achievements is the invaluable backing of NAVA's dedicated Membership. Thank you for your contributions to these accomplishments and for supporting NAVA's ongoing mission to improve the fundamental conditions of work and practice.



Penelope Benton and Clothilde Bullen at Buxton Contemporary, in the background is Nadine Christensen: 'Around', curated by Samantha Comte, Senior Curator, Art Museums, the University of Melbourne.

Clothilde Bullen  
Chair

Penelope Benton  
Executive Director

# 2023 in numbers



**70%** of income  
from Membership



**4,500** NAVA  
Members



**34,620**  
Subscribers



**69,619** Social  
Media followers



**209,702** views &  
**41,729** users to  
The Code website



**17,770** views &  
**6,836** users accessed  
guides and resources  
on NAVA website



Artist File videos  
**9** videos, with  
**41,825** views



**33** Workshops and  
talks presented, with  
**1880** attendees



**3900** instances  
of advice given



**80** cases of support  
given to Members  
for sector disputes



**20** submissions  
to consultations  
and inquiries



**71** NAVA articles  
published



**50** media  
mentions



**211**  
meetings



**\$20,000** in grants  
awarded to **2** artists



**\$104,578** paid to **102** artists  
(Commissions, consultations and  
License fees)

# Code of Practice

NAVA's **Code of Practice for Visual Arts, Craft and Design** (the Code) sets out good practice approaches to working relationships, ethical standards of access and inclusion, and payment rates for artists and arts workers.

Launched in 2022, the sixth edition of the Code has been restructured, and significantly expanded, with an opening chapter covering Principles, Ethics and Rights reflecting the industry's growing concern with issues of justice, access, fair work and representation.

In 2023, NAVA focussed on expanding access, awareness and application of the Code.

## Access

NAVA commissioned Studio A artist Greg Sindel to develop comic-style infographics for the Code to make the information more accessible. Two sets of graphics were created for **What is the Code of Practice** and **Short Summaries of Payment Standards**. This commission was supported with funding from the NSW Government through Create NSW.

Additionally, NAVA commissioned five videos for the **Code website**, providing Auslan translations of the Summary of Good Practice Recommendations for the first five sections within the **Principles, Rights and Ethics** chapter;

- First Nations
- Access Rights for d/Deaf and Disabled People
- Racial Equity and Representation
- Gender Equity
- Equitable Applications Processes.

## Awareness and Application

### Federal Recognition of NAVA's Code of Practice

The Federal Government's endorsement of NAVA's Code signifies official recognition and support for NAVA's work to establish and promote good practice industry standards. Released in January 2023, the National Cultural Policy **Revive: a place for every story, a story for every place** validates the Code as a credible and important resource and indicates a commitment from the government to foster professionalism and ethical conduct in the visual arts, craft, and design.

### Insights from Google Analytics

Google Analytics data for 2023 demonstrates substantial engagement with the Code, with a total of 209,702 views and 41,729 users accessing the content. Notably, the most viewed pages predominantly fall within the Payment Standards section of the Code, indicating a heavy reliance on the Code as a trusted resource for confirming appropriate rates of pay for artists and arts workers. The consistent engagement with this section highlights a collective effort within the sector to uphold equitable standards and support sustainable livelihoods for artists and arts workers.

### Learning Program

The introduction of learning initiatives for secondary and tertiary audiences was keenly received and has secured new and future audiences. NAVA also expanded its learning program for artists, arts workers and organisations in New South Wales and Queensland with state government funding.

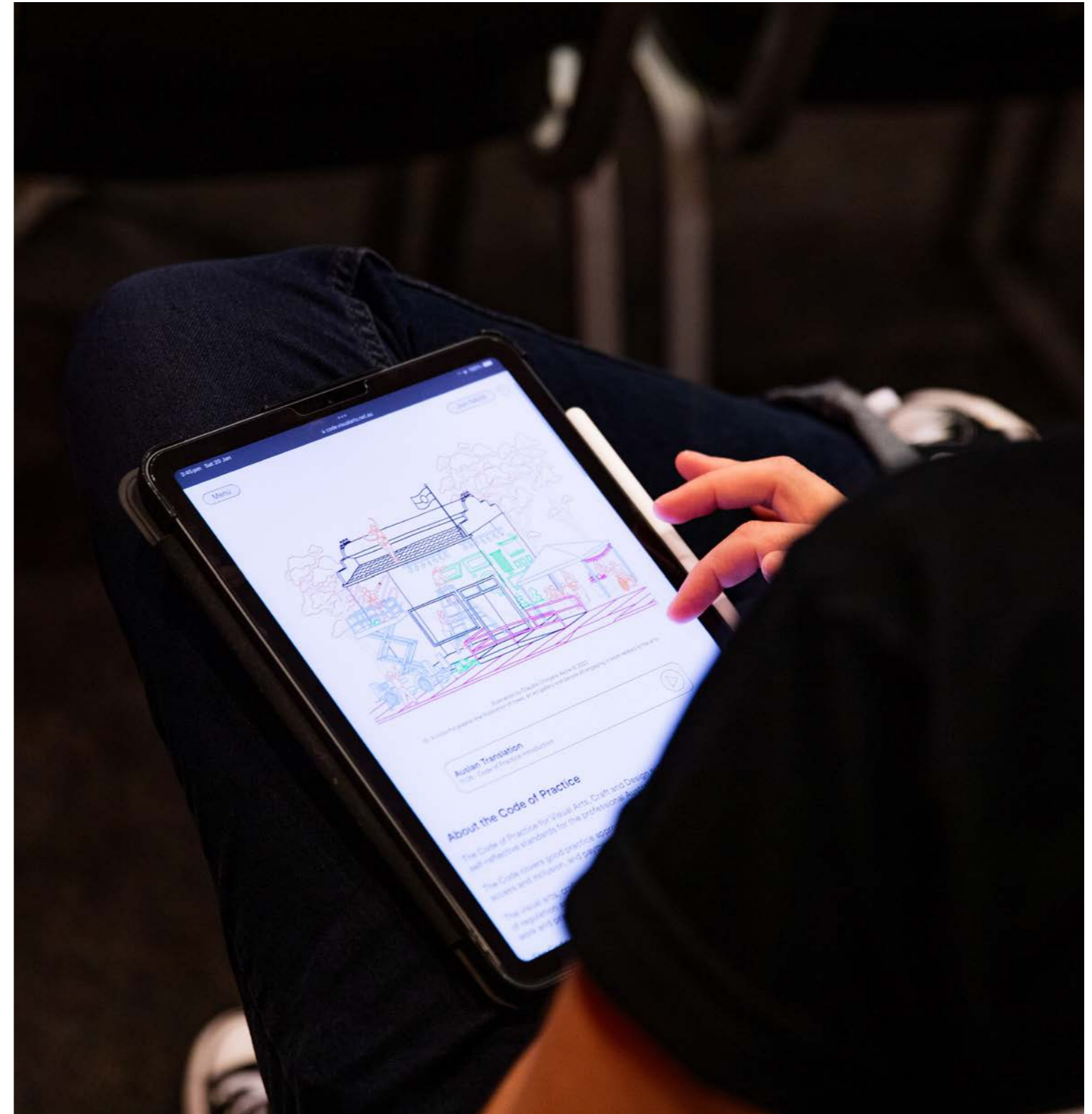


Photo by James Lander, 2024.

# Membership

NAVA collaborates with its Members on the issues that affect their work and practice. The artists, arts workers and organisations that make up NAVA's Membership continued to face challenges in 2023 around income, insurance offerings, extreme weather conditions and resourcing, among others.

While much of NAVA's work focused on critical sector issues, we also had the pleasure of engaging with Members on advocacy as well as celebrating the work and achievements of artists, arts workers and organisations at openings, events and meetings.

More than 80% of NAVA's Membership are visual artists, craft practitioners and designers. The rest of the Membership is made up of other arts professionals including curators, educators, conservators, arts administrators, art librarians, and a range of organisations including public, artist run and commercial galleries, festivals, arts agencies, arts service organisations, educational institutions, arts publications, and other arts programs.

NAVA's overall paid Membership numbers plateaued in 2023, increasing very slightly and once again landing close to 4,500 by the end of the year. Together, NAVA's Premium Plus Membership (with insurance) and Organisation Memberships increased by approximately 17%, compensating for a Premium Membership reduction of 11%. This is likely due to more commissioners and organisations requiring individual insurance coverage, independent practitioners taking more precaution in their work and an increased uptake in good practices across the board. Membership currently accounts for 70% of our total income.

## Insurance

NAVA Premium Plus Membership provides six types of heavily discounted insurance exclusively for professional visual artists, curators, installers, registrars, conservators and arts administrators:

- Public liability
- Products liability
- Professional indemnity extension
- Property in custody or control
- Tenants liability
- Personal accident

In 2023, the hardening insurance market posed a threat to the policy. In two different instances, NAVA was informed by broker Local Community Insurance Services (LCIS) and QBE Insurance that coverage was being reduced and premiums increased. In April, cover was denied to artists who use kilns (as an in person activity) and tools or equipment that produce an open flame, as well as those who sell or present work at market stalls and art fairs. Professional Indemnity coverage was also removed from the policy offering. However, after **NAVA campaigned to reverse the changes**, the decision was reversed. In August, additional premiums were applied to artists working above 2 metres and cover denied for those working above 5 metres. **NAVA successfully pushed back both times**, securing ongoing cover for all artists with some accommodations including reduced increases to insurance premiums and a height limit of 15 metres. NAVA continues to engage with the insurer to clarify and confirm policy details and ensure our Members have peace of mind.



NAVA Artist File: **Jayanto Tan** Photo by Anna Hay, 2023.

# Membership

## Advice

In 2023, NAVA responded to 325 requests per month, on average, for advice from artists, arts organisations and others in the arts sector. This is on par with last year and is indicative of requests returning to a new norm post heightened pandemic years. We also hope more Members are finding their answers in the revised Code and NAVA's other resources.

## Disputes

NAVA supports artists in advocating for their rights and negotiating conditions at work. In 2023 NAVA assisted with approximately 80 issues related to Members engaged in a best practice dispute or working to navigate difficult professional conversations.

Issues included:

- Multiple situations where projects were cancelled or changed and communications were unclear, changes have been poorly documented, or payments were not made to artists and arts workers.
- Multiple situations where communications and contracts were unclear or non-existent.
- Multiple situations where organisations were advertising 'opportunities' that were not good practice. NAVA contacts these organisations with links to industry standards as outlined by the Code of Practice in relation to copyright, moral rights, EOs and minimum rates for artists' fees.

## Industry Discounts

NAVA Members receive discounts with a range of organisations across the sector:

- Discounted entry to paying exhibitions at major galleries around Australia
- A 10% discount at Eckersley's Art and Craft stores
- Discounted subscriptions to Artlink magazine

## Membership campaigns

In 2023, NAVA conducted two Membership campaigns. The first, "Put your vision for arts into action," featured a new commission by artist Ashley Ronning, whose design aimed to illustrate how NAVA's services can widen the scope of what artists are capable of and create a brighter future.

The second campaign targeted organisation Members, urging them to "Show support for industry good practice." NAVA licensed an image of artwork by Kate Just, '50 Rules for Making Art from 50 Years of Making Art (Number 36: What you put out, you get back)'. NAVA highlighted the importance of upholding ethical standards and good practices within the visual arts, craft, and design sector, emphasising the crucial role of NAVA Members' ongoing support in setting and sharing freely-available guidance on industry good practices.



NAVA Artist File: [Dr Bronwyn Bancroft](#). Photo by Josh Howlett, 2023.



# Membership

## Artist Files

In 2023 NAVA continued the popular Artist Files series featuring video interviews with NAVA Members Linda Brescia, Jayanto Tan, Claudia Chinyere Akole, Sasha Hill, Tarik Ahlip, Dr. Bronwyn Bancroft, Samuel Luke, Christopher Bassi and Nicole Foreshew.

Interviews discussed cover diverse topics such as the importance of creating art through uncertainty, reflecting on career paths and persistence, protecting artists' rights, the impact of NAVA's Code on conditions of work and practice, using art as a means of protest and connection, representing marginalised identities positively, recognising the healing potential of art and the need for diverse perspectives in decision-making processes. Collectively, views for the videos received over 41,825 plays with the most popular one being Christopher Bassi with over 8,234 views.

## NAVA Grants

In 2023, NAVA distributed \$20,000 in value to visual and media arts, craft and design practitioners through its grants and scholarships programs.

## Carstairs Prize

The \$10,000 Carstairs Prize for socially-engaged arts practice is supported by a private donor and administered by NAVA. There were 96 applications for projects that embraced participatory and collaborative experiences. This year's recipient, Vipoo Srivilasa, will develop a multi-sensory installation at the Rockhampton Museum of Art in 2026. The project will combine social research, collaborative textile activities, food, and community wall murals to go beyond a standard exhibition experience.

## NAVA Ignition Prize for Professional Practice

This year NAVA awarded 20 Ignition prizes to graduating students from metropolitan and regional art schools across the country. The NAVA Ignition Prize for Professional Practice is awarded to a graduating student from university art and design schools that are ACUADS (Australian Council of University Art & Design Schools) members. One prize is offered to a student who achieved the highest marks in their professional practice unit or who academic staff feel would be most deserving of the benefits offered by the prize - a one year NAVA Premium Membership package.

## Windmill Trust Scholarship for Regional NSW Artists

Established in 1997 in memory of the artist Penny Meagher, the emphasis of the Windmill Trust Scholarship is to support professional artists from regional NSW to develop and or present their work.

NAVA received 33 applications for this year's scholarship of \$10,000. Ellen Ferrier was announced as the recipient of 26th annual scholarship to fund material investigations and fabrication of her work for Cementa24 - an immersive installation featuring experimental eco-cements made with problematic plant species from Kandos, a town established and made famous for its cement production.



NAVA Artist File: [Samuel Luke](#). Photo by Liz Ham 2023.

# Advocacy

NAVA is actively involved in a number of areas of advocacy to improve the fundamental conditions of work and practice in the visual arts.

## Love your Local

In June, 2023, NAVA launched **Love Your Local**, a new toolkit designed to assist artists, makers, and designers in collaborating with Local Government Authorities (LGAs). This practical guide aims to facilitate win-win collaborations, providing advice on various engagement methods, including grants, studio space, professional development, marketing, and building relationships with businesses. The toolkit also outlines what councils expect from artists in return to deliver value to their communities, emphasising mutual benefits for both parties.

The project was assisted by Daniel Besen as part of NAVA's Arts Day on the Hill program which was diverted in 2021 due to the pandemic.

## Referendum

The NAVA Board issued a statement ahead of the referendum on establishing an Aboriginal and Torres Strait Islander Voice to Parliament. The Board affirmed NAVA's support for First Nations peoples' right to self-determination, emphasised the importance of making an informed decision, and highlighted the significance of the referendum in shaping Australia's relationship with Indigenous communities. Individual NAVA Directors shared their perspectives, expressing support for the Voice and emphasising the need for inclusive dialogue and meaningful systemic progress towards equity and self-determination for First Nations peoples.

Following the disappointing referendum outcome, Clothilde Bullen, Chair of the NAVA Board, issued a call for representation,

allyship, and agency for First Nations individuals and communities. The Referendum outcome has shifted the landscape entirely for First Nations people and communities, and NAVA acknowledges that going forward that the advocacy space across the continent has and will continue to change, not just in the arts sector but across all cultural, economic and day-to-day life for Aboriginal and Torres Strait Islander people.

## Submissions to Inquiries

NAVA made 20 submissions to government inquiries and consultations.

## Recognise Art as Work

NAVA is actively pursuing the establishment of industrial award coverage for the visual arts through its **Recognise Art as Work** campaign, aiming to mandate minimum pay and conditions for artists and arts workers. This initiative responds to the government's commitment in **Revive**, to include consideration of the arts sector as part of the **Modern Awards Review 2023-2024** through the Fair Work Commission.

Through one-on-one meetings, roundtable discussions, workshops, surveys, and online resources, NAVA engaged the sector to identify gaps in award coverage, and to discuss the Modern Award Review as a significant opportunity for the visual arts to establish critical workplace rights and entitlements.

NAVA's advocacy generated 14 visual arts submissions to the review and active engagement in hearings and consultation with the Fair Work Commission in December 2023 and January 2024, highlighting the lack of adequate coverage and its impact on unpaid or underpaid work in the sector. The Modern Awards Review 2023-2024 final report is expected to be published in June 2024.



Graphic by Nadia Hernandez, 2023.

## Workforce Australia Employment Services

NAVA's submission to the [Inquiry into Workforce Australia Employment Services](#) highlighted ongoing [issues with the existing mutual obligations points system](#), which failed to encompass the majority of work in the visual arts. NAVA made two significant recommendations for Centrelink:

1. Recognise the professional work undertaken by visual artists and arts workers as employment-seeking activities.
2. Adopt an averaging process for income from artists' fees and awards similar to how the ATO handles this type of income under the [Tax Ruling: carrying on business as a professional artist](#).

## Centrelink Win!

Following the above submission, [NAVA had a significant achievement](#) when Workforce Australia announced the acknowledgement of professional arts activities for Australian freelance and part-time workers, allowing them to meet mutual obligation requirements.

This change follows over two decades of NAVA's advocacy for recognition of art as real work by Centrelink. Part-time workers and freelancers in the creative sector who receive Australian Government income support payments may now log work undertaken as an artist or arts worker to meet their obligations. This includes applying for a grant, submitting an application for an exhibition, meeting a curator about commissioned artwork, or volunteering at a gallery.

NAVA continues to assess gaps in point allocation, lump sums averaging, and is advocating to ensure Workforce Australia staff are adequately trained about the expanded range of recognised activities.

## AI and Copyright

In July, the Attorney-General's Department hosted a roundtable with key industry stakeholders to discuss several proposed changes to copyright and Artificial Intelligence (AI) regulation. At the meeting, NAVA and other arts and humanities interest groups discussed the issues and benefits of:

- a limited liability scheme for the use of orphan works (where the copyright owner cannot be found)
- use of copyright material in remote learning environments
- quotation from copyright material

A high-level summary of the outcomes is now available on the Australian Government [Attorney-General's Department website](#).

NAVA conducted a survey later in July in partnership with Arts Law and the Australia Society of Authors (ASA) on the use and impact of AI on artists' practices to help inform NAVA's contribution to discussions on proposed copyright changes.

In August, NAVA represented the interests of artists at further industry roundtables hosted by the Attorney General's Department. NAVA continues to advocate collaboratively with other arts industry bodies for a robust copyright framework that ensures creators are appropriately attributed and remunerated for the use of their work in AI training models and outputs.

NAVA also made submissions to the following:

- [Inquiry into the use of generative artificial intelligence in the Australian education system](#)
- [Supporting responsible AI](#) consultation,
- [Regulating digital asset platforms consultation](#)

## Pre-budget Submission to Treasury

NAVA's submission outlined investment priorities to spark sector recovery, boost First Nations employment and participation, sustain small-to-medium cultural organisations, and nourish jobs, employment conditions, skills and pathways for artists and arts workers. While [NAVA welcomed the 2023-24 Budget](#) commitments for the arts, we argued that the new National Cultural Policy can only support a robust visual arts sector that is inclusive, culturally competent and accessible if it is adequately backed by public funding.

## Deductible Gift Recipient (DGR)

[NAVA's submission](#) to the Deductible Gift Recipient (DGR) Registers Reform consultation supported the proposal for consistent administration, reduction of red tape, and simplification of the application process. We endorsed reforms specific to cultural organisations, such as maintaining a gift fund and obtaining statistical information through reporting to the Australian Charities and Not-for-profits Commission (ACNC) rather than duplicative reporting. However, NAVA emphasised the importance of the Australian Taxation Office (ATO) having or accessing appropriate industry knowledge to determine if an organisation's principal purpose aligns with the promotion of various cultural and artistic endeavours.

## Disaster Resilience

The ramifications of the extreme weather events for the visual arts, craft and design sector are deep and far reaching, from reduced income and mental wellbeing to lost and damaged infrastructure, collections, works and studios. In [NAVA's submission](#) to the Senate Inquiry into Australia's Disaster Resilience, we acknowledged the anxiety, fatigue and unknowing that our Members and colleagues have experienced and continue to live through.

NAVA called for comprehensive support measures, including immediate action to provide home insurance for artists working from home and tailored emergency assistance for the visual arts including an allocation to the Artists' Benevolent Fund, administered by NAVA.

For organisations, NAVA endorsed the submission by Museums & Galleries of NSW (MGNSW) which called for a National Cultural Recovery Fund, a National Insurance Scheme, a National Cultural Infrastructure Fund and Offsite Regional Collections Facilities to provide support to damaged collections in times of need.

## COVID-19 Response

The [visual arts sector faced significant challenges](#) throughout the pandemic with lockdowns, cancellations, and a lack of financial support having devastating, long-lasting consequences. NAVA's submission to the Commonwealth Government's COVID-19 Response Inquiry highlighted these struggles and provided practical recommendations for a more robust response to future crises, including targeted financial support for First Nations Art Centres to mitigate income loss, rectifying visual arts exclusions in relief packages, a government-backed insurance scheme tailored for the visual arts and craft sector, and reevaluation of policies related to the early release of superannuation during crises, considering the long-term financial impact on artists with little to savings for retirement.

## JobKeeper

In July, NAVA responded to the [Independent Evaluation of the JobKeeper Payment](#) consultation by Treasury. During the implementation of JobKeeper NAVA published several articles, commenting on the eligibility for the Payment and advocating for those in our sector who were not eligible. The eligibility criteria for the JobKeeper Payment disproportionately excluded sectors like the arts where many workers have multiple employers, are employed as casuals, are sole traders with irregular cash flows; and many arts organisations are local government or university run.

## Strengthening data on the arts

Inaccurate descriptions of occupations, together with inconsistent data collection and analysis methods applied to the visual arts, craft, and design sector, result in irregular, inconsistent and fragmented information. Supporting artists and arts workers as integral components of the economy necessitates comprehensive and nuanced cultural data.

In 2023, NAVA contributed to two concurrent consultations:

### ANZSCO

The [Australian Bureau of Statistics \(ABS\) opened public consultation](#) as part of the comprehensive review of the Australian and New Zealand Standard Classification of Occupations (ANZSCO). The ANZSCO Codes support the production of reliable occupation-based statistics. NAVA participated in an industry roundtable on Arts and Recreation Services ANZSCO Code Round 3 Review and made a written submission asserting that the current codes fail to recognise the breadth of work and practice in the visual arts, craft and design sector and instead limit occupations into a small set of categories that are either too specific, too vague or too broad.

## Cultural and Creative Activity Satellite Accounts

The Bureau of Communications, Arts and Regional Research (BCARR)'s [Cultural and Creative Activity Satellite Accounts Methodology Refresh consultation](#) is another [Revive](#) initiative following urgent calls for accurate data from NAVA and others across the sector.

NAVA's submission made key recommendations to support the accurate collection and publication of data on levels and types of employment, creative practice, geographic trends, revenue and how many are working other jobs. A more holistic and accurate understanding of the visual arts, craft, and design sector will enable better-informed decisions, policies, and investments in this vital industry.

Work on these two consultations continues in 2024.

## Abolishing Indexation and Raising the Minimum Repayment Income for Education and Training Loans

NAVA endorsed the [Education and Other Legislation Amendment Bill](#) put to the Senate to abolish indexation on student loans and raise the minimum payment income, citing concerns about the declining incomes of visual artists and craft practitioners.

NAVA criticised the impact of inflation on the Higher Education Loan Program (HELP), highlighted the impact of course cuts and studio closures, and argued for affordable visual arts education.

## Australian Universities Accord

The Australian Government is working to establish an Australian Universities Accord to drive lasting alignment between Australia's high quality higher education system and national needs. The Accord is a way to develop a shared, long-term commitment among the stakeholders in Australian higher education, and improve the way they work together to address major challenges and opportunities, thus strengthening the system over time.

NAVA made key recommendations to the [Australian Universities Accord discussion paper](#) including reversing the Job Ready Graduates package and reducing tuition fees for arts and creative courses increased under the package, investing in university funding for creative courses and studio-based learning, supporting First Nations-led education, training, mentorship and skills development tertiary programs, strengthening professional practice teaching and learning, and more.

## National School Reform Agreement

NAVA's submission to the Review to Inform a Better and Fairer Education System Consultation made three recommendations to support students, redress educational disadvantage and reduce teacher workload and burnout:

- Funding for increased access to arts education in primary schools, particularly vulnerable and disadvantaged populations. Schools, and teachers, will benefit from increased student engagement, student outcomes, and mental health and wellbeing.
- Funding to support an allied network of existing teacher associations and community groups, maximising the impact of their work.

- Funding for teacher professional development, particularly micro credentials to upskill teachers in arts education targeting vulnerable and disadvantaged communities.

## Jobs and Skills

NAVA attended two consultations with Service and Creative Skills Australia (SaCSA), the newly established not-for-profit, industry-led Jobs and Skills Council representing the Arts, Personal Services, Retail, Tourism and Hospitality sectors. Identifying workforce challenges in the visual arts, NAVA Executive Director Penelope Benton has been appointed to the new Arts Strategic Workforce Advisory Committee (SWAG) 2024 - 2025.

## State Arts Policies

NAVA made submissions to consultations for new arts policy in both Western Australia and New South Wales calling for state endorsement of NAVA's Code of Practice; as well as implementing and embedding the Code of Practice recommendations to state government agencies' policies, procedures and practices; requiring all funded organisations to adopt a policy on artist payments at or above minimum standard rates as set out in the Code; and that funding levels are adequate to support those payments, including indexation of multi-year grants.

## Cross-Sector Partnerships

### Consortium of Peak Bodies

The Consortium of Peak Arts Bodies brings together a united voice across multiple sectors, including First Nations, live performance, dance, music, theatre, screen, literature, and the visual arts.

The fifteen national arts and culture peak bodies across all of the artforms meet regularly to explore common areas of interest and discuss strategies for enhanced public awareness and valuing of the arts; effective advocacy of key decision makers; defining policy positioning for greater investment in the arts; and achieving recognition of a 'whole of sector' message.

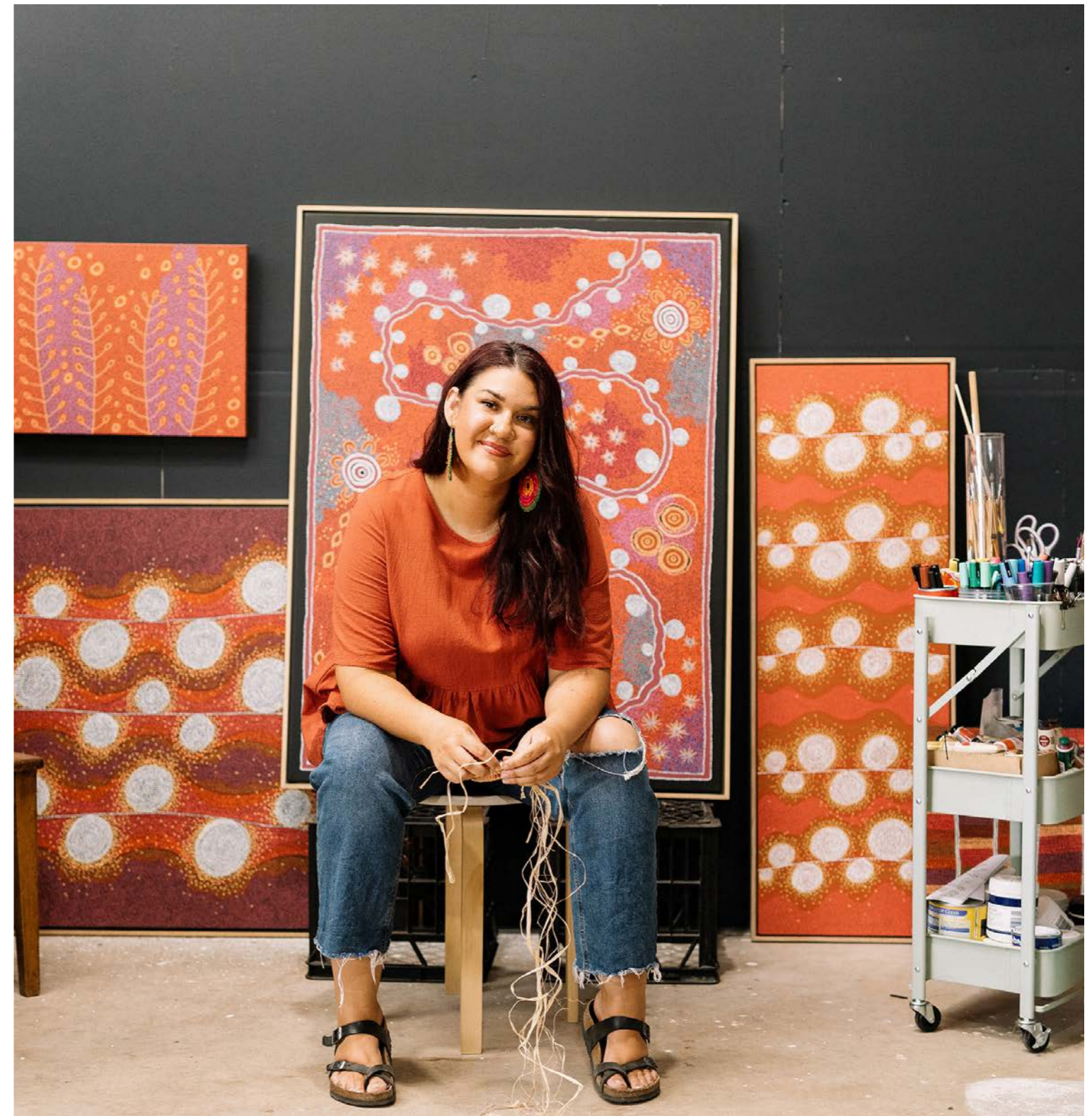
Members of the Consortium include: BlakDance, APRA/AMCOS, Arts Access Australia, Ausdance National, Australian Museum and Galleries Assoc, Australian Music Centre, Australian Writer's Guild, Diversity Arts Australia, First Nations Media, Live Performance Australia, Moogahlin Arts Centre, National Association for the Visual Arts, Performing Arts Connections Australia, Regional Arts Australia, Screen Producers Association, Symphony Services Australia, Theatre Network Australia, Australian Society of Authors, Australian Festival Association.

## Research

NAVA is an industry partner on three current research projects supported by the ARC Linkage program:

- **Visual Arts Work: sustainable strategies for the Australian visual arts and craft sector** led by researchers from RMIT University and The University of Melbourne, and industry partners the National Association of the Visual Arts (NAVA), and the Australian Museums and Galleries Association (AMaGA).
- **Precarious Movements: Choreography and the Museum** led by researchers at the University New South Wales (UNSW) and Monash University Museum of Art (MUMA) with industry partners the National Gallery of Victoria (NGV), TATE UK, Art Gallery New South Wales (AGNSW) and independent artist Shelley Lasica.
- Empowering Australia's Visual Arts via Creative Blockchain Opportunities led by researchers from the University of Wollongong (UoW), University of Southern Queensland (UniSQ) and The University of Queensland (UQ) with industry partners the National Association for the Visual Arts (NAVA), Australian Network for Art & Technology (ANAT), CSIRO Data61, Copyright Agency and Australian Copyright Council.

NAVA also supports the longitudinal studies by Professor David Throsby on the **economic circumstances of arts practitioners** over the last three decades as well as **The Countess Report**, an independent artist-run initiative that publishes data on gender representation in the Australian contemporary art world.



NAVA Artist File: **Sasha Hill**. Photo by Thomas McCammon, 2023.

# Media Impact

NAVA engages the general public through campaigns that are engaging and timely, building an ongoing arts presence. In 2023, NAVA was quoted and mentioned more than 50 times in the media on the National Cultural Policy, Code of Practice, federal budget, state elections, insurance for artists, gallery closures, arts education, impacts of COVID-19 on the arts, workplace reform, visual arts programming, funding, commissioning and jobs, and more.

NAVA was either published, mentioned, quoted or interviewed in ABC News, The Guardian, The Canberra Times, Crikey, Sydney Morning Herald, Overland, Art Guide, Arts Hub, Independent Australia, ArtReview, In Daily, Perth Now, Australian Journal of Social Issues, Insurance News, The West Australian, Australian Associated Press, Australian Educator, In Queensland, Canberra City News, In review: art disputes in Australia Lexology, Triple R 102.7FM, and RTRFM 92.1.

**“NAVA’s submission also called for industrial reform, urging the government to establish an Award that covers the visual arts, craft and design sector, mandating fair pay for artists, and to empower the Fair Work Commission to regulate standards for the industry. Revive does promise regulation, including the adoption of NAVA’s code of practice, minimums for musicians, and importantly, the introduction of conditional funding ‘that requires government-funded artistic and cultural ventures to adopt and adhere to minimum workplace safety standards, and meet legislated minimum employment standards.’**

The artist as essential worker, Jennifer Mills, Overland, 20/02/23

**“NAVA Executive Director Penelope Benton said: ‘Importantly, the new policy’s endorsement of NAVA’s voluntary Code of Practice for Visual Arts, Craft and Design is a win for our sector. Mandating the Code in its entirety would have been better, but this is a great start.’”**

This is what you’ve told us: sector responses to Revive, Gina Fairley, Arts Hub, 31/01/23

**“Late last Thursday, Members of the National Association for the Visual Arts (NAVA) earned a major victory after QBE Insurance and Local Community Insurance Services (LCIS) reversed their decision to reduce coverage and products offered as part of the NAVA Premium Plus insurance policy. The changes could have left thousands of Australian artists and arts workers uninsured and unable to work.”**

Economic security is crucial to a prospering Australian arts scene, Leya Reid, Independent Australia, 07/05/2023

**“The carve-outs would effectively prevent artists doing public art and mural projects or installing their own work in galleries, according to Penelope Benton from the National Association for the Visual Arts (NAVA). She said the changes are devastating for many of the 6,000 artists who rely on the insurance policy.”**

Insurer cancels cover for Australian artists working more than five metres off the ground, The Guardian, 07/09/23

**“The National Association for the Visual Arts, representing 35,000 artists nationwide, expressed grave concerns that the restructure would detrimentally impact the quantity and quality of arts content shared by the ABC. “This is a significant loss,” NAVA’s executive director, Penelope Benton, said. “At a time when interest in the arts in Australia has never been higher, it makes no sense for ABC to diminish its specialist editorial staff. The job of co-ordinating and curating arts stories nationally will now fall to just two remaining arts journalists with no specialised editorial support.”**

Backlash to ABC cuts grows as artists, authors and performers urge rethink, Linda Morris, Sydney Morning Herald, 28/06/23

**“To address inequities within the sector – such as gender, race and access – it is necessary to implement practical steps to support equitable application and selection processes. The current conditions and how to navigate them are explored in the new Equitable Application Processes section in NAVA (National Association for the Visual Art)’s Code of Practice, written by freelance writer and editor Monique Choy.”**

Equity in art opportunities, Donnalyn Xu, Arts Hub, 12/09/23

The Guardian

Insurer cancels cover for Australian artists working more than five metres off the ground

6 Sept 2023



The Conversation

Under-counting, a gendered industry, and precarious work: the challenges facing Creative...

31 Aug 2023



ArtsHub

Structural transformation to support gender equity in the arts

27 Aug 2023



The Sydney Morning Herald

Backlash to ABC cuts grows as artists, authors and performers urge rethink

28 June 2023



InQueensland

How thousands of struggling artists took on insurance giant - and won

28 Apr 2023



# Education

Arts Projects for Organisations funding through Creative Australia supported NAVA to employ Alise Hardy as Education Coordinator, Schools (0.8) until April 2023 and Andree Ruggeri as Education Coordinator, Tertiary (0.2) until June 2023. The two piloted a new learning program centred on the Code for secondary and tertiary schools.

## Tertiary

Two Embedding the NAVA Code of Practice Tertiary Workshops were presented in April 2023 reaching 81 students and academics nationally.

### Exploring the NAVA Code of Practice - University & TAFE Students Workshop

This workshop presented an introduction to NAVA's Code. Participants then engaged in break-out group sessions to meet with other emerging artists and arts workers, talk about practices and discuss the Code's good practice recommendations.

### Embedding the NAVA Code of Practice - Tertiary Academics Workshop

This workshop for tertiary academics and teaching staff offered an introduction to applying the Code in teaching and learning at the tertiary level. Author of the Racial Equity and Representation section within the Code's Principles, Ethics and Rights chapter, Sophia Cai, presented this new section of the Code. Participants engaged in break-out group sessions to discuss the application of the Code in current and future coursework programs.

## Schools

### Teacher Toolkit

The **Teacher Toolkit** offers 'How to' Educator and Classroom Guides for teaching and applying the Code of Practice in the classroom, with content and learning outcomes linked to curriculums and syllabuses for all Australian states and territories. In 2023, **How to work with First Nations artists in the classroom** by Thomas Readett and Alise Hardy, was added as the sixth accessible PDF resource in the toolkit.

### Educator Briefing

In February 2023, an Industry Practice in the Visual Arts Classroom briefing was delivered, engaging 98 educators across the nation. The session provided an overview of the Code with the aim to equip school educators with industry-standard practices for the classroom setting.

### Community of Practice for Art Educators

NAVA's Community of Practice for Art Educators group was established in late 2022 to discuss approaches for the practical application of the Code in school classrooms. Members represent professional art teacher organisations (Visual Arts Educators South Australia - VAESA, Queensland Art Teachers Association - QATA, Art Education Victoria - AEV), galleries (National Gallery of Australia - NGA, Adelaide Contemporary Experimental - ACE, Bunbury Regional Art Gallery - BRAG, Salamanca Arts Centre) and schools.

With funding exhausted through Creative Australia, member organisations are seeking funding to continue this program.



## How to work with First Nations artists in the classroom



**Educator Guide**  
**Code of Practice for Visual Arts, Craft and Design**

**Educator Guide: How to work with First Nations artists in the classroom.** Illustration by Claudia Chinyere Akole, 2023.

# Education

## Art is a Real Job

Supported by the Copyright Agency Cultural Fund, **Art is a Real Job** was the presentation of four online events in March 2023. The program included practical workshops, panels and studio tours, and within each session artists shared ideas about good practices outlined in NAVA's Code and how these relate to their own professional visual arts careers.

The topics were:

- Exhibiting your work
- Ethics and environmental responsibility
- Working with galleries
- Money matters

The program was presented by artists Kay Abude, Rachel Burke, Sally Craven, Carly Dodd, Sam Gold, Nikki Lam, Tim Meakins, April Phillips, Ryan Presley, Thomas Readett, Annika Romeyn and Lisa Sammut.

The program was promoted through NAVA's social media channels, newsletter and teacher networks with the aid of colourful graphics designed by Emma Pham and Missy Dempsey.

Total attendance across the four days was 711. Attendees included high school students and their teachers, arts educators, employees of S2M organisations and emerging independent artists.

Online resources were developed so future students and artists could benefit further from the information shared during 'Art is a Real Job'.

## Feedback

"Finally something that is teaching our young people what happens in the real world and how to navigate it. Well done and thank you so much!!"

"Great resource for secondary visual arts students who are planning on continuing their art career post HSC."

"Teaching the next generation about their rights! I wish I'd had this when I was at high school - heck we didn't even learn this at uni."



Screenshot of panel exchange for **Art is a Real Job: Exhibiting Your Work** on 9 March, 2023. Artists Tim Meakins, April Phillips and Thomas Readett discuss exhibiting their work with NAVA's Alise Hardy.



# Education

## State Programs

In mid-2023, NAVA received Create NSW Arts & Cultural Funding (2022/23 Round 2) as well as funding through the Queensland Arts Showcase Program (Round 2) to support two new state-based programs aimed at increasing access, awareness, and application of the Code. Current NAVA staff Emma Pham (0.3) and Donnalyn Xu (0.2) were promoted to share the role of New South Wales Professional Development Coordinator, extending their current roles on NAVA's Membership team and Robyn Fernandez (0.4) joined as Queensland Professional Development Coordinator.

The aim of the state programs is to improve access to the Code and effectively communicate how the Code can assist artists, why it is important, and how to navigate and use it. This supports artists in understanding their rights, responsibilities and how to self advocate.

## New South Wales (NSW)

In 2023, NAVA's NSW Professional Development program focused on activating greater awareness around the Code, and its application in work and practice. Within this work, NAVA broadened its outreach further by building relationships with partner organisations, artists and arts workers, as well as reaching audiences across First Nations, Western Sydney and student communities within the sector.

## Events

- NAVA commissioned Madeline Poll, Assistant Curator for First Nations at the Powerhouse to co-present a workshop on the Code to members of the Aboriginal Culture, Heritage & Arts Association (ACHAA). Twelve to fifteen NSW based cultural centres, knowledge and language

centres and Aboriginal galleries and museums attended the conference. Queries around IP, ICIP and licensing were discussed, demonstrating a need for more comprehensive workshops in these areas.

- Online and in-person presentations to 129 people and workshops, as well as information stalls at National Art School, UNSW and USyd.
- NAVA facilitated an In-Conversation talk with writer of the Artist Run Initiative section of the Code and Pari Co-Director, Tian Zhang, and Pari Co-Director, Naomi Segal, as well as an information stall at University of Sydney's Creative Fair.. The conversation dissected how good practice recommendations for running and sustaining ARIs have been practised and adapted in the context of Western-Sydney based ARI, Pari. Insights were had into the importance of flexibility, exploring alternative decision-making processes and paying volunteers and exhibiting artists where possible.
- NAVA cultivated and sustained relationships with artists, arts workers and organisations across the state in preparation for 2024 program deliverables.

## Feedback

"I know from the feedback forms ACHAA members appreciated it with several (saying) they would refer to it and have a look in more depth when they returned home."

"I really enjoyed creating the scenarios and using NAVA's Code of Practice to find solutions and delivering this to the Art Centres in attendance."

"Clear and great Q&A."

"Informative, interactive and friendly atmosphere."



Emma Pham and Madeline Poll presenting the Code to artists and arts workers at the Aboriginal Culture, Heritage and Arts Association of NSW (ACHAA) Conference, at Boomalli Aboriginal Artists Co-op, 28 November 2023. Photo courtesy of ACHAA.

# Education

## Queensland

NAVA reached out across the state's visual arts sector asking what the needs of the sector were when navigating the Code. We wanted to make the connections real and the content relevant. The overwhelming response was a request for in person conversations and less zoom. When and where possible we attended and presented in person.

### Key events

- NAVA was the keynote speaker at the Ipswich Symposium in November 2023, organised and hosted by the Ipswich City Council. Robyn Fernandez provided a workshop style presentation for local government and not for profits arts sector arts workers, to explore the Code and encourage organisations to consistently and regularly reference the Code. Stephanie Parkin, author of the two First Nations sections of the Code, presented this information with a background on consultation work and the approach to writing.
- NAVA was invited to participate and present the Code at BL:AK Camp, an initiative of Libby Harward and the Blak Creatives crew at Munimba-ja. The camp took place on Kabi Kabi/Gubbi Gubbi Country, at Cambroon in the Sunshine Coast hinterland. Engaging First Nations artists and communities with the Code was led by Stephanie Parkin. Covering relevant topics related to artist rates, fees, contracts, ICIP, IP and collaborations. Alongside NAVA, there were also conversations held by the Copyright Agency, the Office for the Arts and Arts Law-Artists in the Black.
- At the Cairns Indigenous Art Fair (CIAF), an industry booth connected NAVA and the Code with artists, educators, and art centre staff.

- Introduction and meet and greet with the Regional Arts Services Network (RASN) and regional arts workers quarterly meet up. The RASN providers operate across the Cape, Torres Strait and far north, north and northwest, central and west and southeast and western Queensland.
- QLD has 77 local government areas, over the course of August to December 2023 in a part time capacity of 15 hours a week, NAVA shared information on the Code with close to 190 arts workers and artists across 20 local government areas and arts organisations across the state of Queensland. This equates to a quarter (25.9%) of the state's local government areas.

### Feedback

“Thank you for making time to be here in person and talk to us about the Code”

“I found it really useful and working through the case studies as a group helped me understand the practical application of the Code”

“The audience was really receptive and engaged in the discussions over the afternoon. Some artists had not heard of NAVA or artists rights, 2-3 knew of NAVA, rates, and insurance, We need consistent education that needs to happen annually and the NAVA rates is a good base to work from in presentation“

“It's so good to come together and be part of these discussions in person and listen to what other councils and arts organisations are doing and the challenges they have implementing best practices, and learning more about how we can embed them [NAVA Code] into our programming.”NAVA is actively involved in a number of areas of advocacy to improve the fundamental conditions of work and practice in the visual arts.



Stephanie Parkin presenting the Code to artists attending BL:AK Camp on Kabi Kabi country (Sunshine Coast, Cambroon), 6 September 2023, coordinated and managed by Libby Harward Director of Munimba-ja. Photo by Jo-Anne Driessens.

## Reconciliation Action Plan (RAP)

NAVA launched its first **Reconciliation Action Plan (RAP)** for January 2023 – January 2024. The plan affirmed NAVA’s commitment to listen, learn, and build ongoing reciprocal relationships with First Nations artists, arts workers, and organisations.

The ‘Reflect’ RAP is encouraged for organisations who are engaging in the RAP process for the first time and are about scoping the capacity for reconciliation. It is a 12-month plan that sets out steps to prepare your organisation for reconciliation initiatives in future RAPs. Committing to a Reflect RAP means scoping and developing relationships with Aboriginal and Torres Strait Islander stakeholders, deciding on a vision for reconciliation and exploring NAVA’s sphere of influence.

The development of NAVA’s RAP was driven internally by Naomi Segal and Donnalyn Xu. For the front cover of our inaugural RAP, NAVA wanted to highlight and honour Dharug artists as several NAVA staff members live and work on Dharug Ngurra. The cover image shows the detail of a wall in Songlines & Sightlines, an exhibition that took place at The Leo Kelly Blacktown Arts Centre in 2021 and 2022.

## First Nations Policy

In partnership with Ashurst on a pro bono basis, NAVA began work on drafting a First Nations Policy, setting a strategic framework for the organisation to recruit, sustain, and support an empowered First Nations workforce within NAVA. The new policy will be launched in 2024.

## NAIDOC commission

NAVA commissioned ENOKi to develop an artwork that responds to the 2023 National NAIDOC Week theme For Our Elders. ENOKi (they/them) is a proud Dja Dja Wurrung and Yorta Yorta Blak Fulla based on Wurundjeri Country (Melbourne). They are a multimedia artist with a focus on digital media.

Artist statement: For this year’s theme ‘For Our Elders’ I wanted to illustrate the love that Elders deserve for everything they do for the community, they are keepers and sharers of knowledge, they’ve fought so hard and continue to fight even harder for us so we can get the opportunities they didn’t have the same privilege to have. Our Elders give us so much love and set us straight when we need it most, they deserve so much respect and care and to be celebrated this year and every year going forward.

The artwork was shared with a list of NAIDOC activities, community and arts events, resources, businesses, and fundraisers for the NAVA community to join, support, learn from and buy artwork from.



ENOKi, For Our Elders 2023, commissioned by NAVA for 2023 NAIDOC Week.

# Operations

## NAVA Action Plan 2023-2025

NAVA's **Action Plan 2023-2025** reframed NAVA's mission and vision to improve clarity about the organisation's purpose:

### Mission

NAVA is a Membership organisation which brings together the many voices of the contemporary arts sector to improve fundamental conditions of work and practice. We do this through advocacy, education and the Code of Practice for Visual Arts, Craft and Design.

### Vision

The visual arts are vital, sustainable and ethical.

The plan sets six key objectives:

1. To meet good practices as outlined in the Code in NAVA's everyday operations and delivery, with key focus on instigating structural change that places equity and sustainability at the core of our work.
2. To promote and encourage the adoption of the Code across the sector.
3. To advocate for more equitable working conditions for artists and arts workers.
4. To engage and mobilise our Membership on issues that impact their work, lives and practices.
5. To maintain a high-level of standard in our service provision.
6. To build capacity within the sector through professional development and learning opportunities.

## Policies and other documents

As the peak body setting good practice standards for the sector, NAVA introduced the following in 2023:

- **Honorariums to voluntary Board Directors** who are artists, independent arts workers, and/or First Nations representatives - affirming NAVA's commitment to equity and paying artists for their work;
- **Artist and Arts Worker Fee Policy** to pay superannuation on fees for independent artists and arts workers for their labour – regardless of legislation;
- **Safer Spaces at NAVA** providing guidance to those participating in NAVA events (including meetings and consultations) on how we can be responsible to each other and create a safer space for everyone;
- Drafted NAVA's first Disability Action Plan (DAP) which will undergo consultation in the new year.



Emma Pham and Donnalyn Xu at NAVA information stall, University of Sydney. Photo by Michael Cole.



## Chair

**Clothilde Bullen** is a Wardandi (Nyoongar) and Badimaya (Yamatji) Aboriginal woman. Currently the Lead, Cultural Strategy and Development at Edith Cowan University, she was previously the Curator and Head of Indigenous Programs at the Art Gallery of Western Australia, and prior to that, the Senior Curator of Aboriginal and Torres Strait Islander Collections and Exhibitions at the Museum of Contemporary Art Australia. She is on numerous other boards and is a passionate mentor.



## Elected Representative - Aboriginal and Torres Strait Islander

**Dr Ryan Presley** was born in Mparntwe/Alice Springs, and currently lives and works in Meanjin/Brisbane. His father's family is Marri Ngarr and his mother's family were Scandinavian. A full-time artist, Ryan's practice wrestles with themes of power and dominion - in particular, how religion and economic control served colonialism and empire building over time, and the representation of its customs and edifices in our everyday lives. He is represented by Milani Gallery.



## Elected Representative - Artists

**Abdul Abdullah** is a multi-disciplinary artist. A self-described 'outsider amongst outsiders' with a post 9/11 mindset, his practice is primarily concerned with the experience of the 'other' and is interested in the disjuncture between perception/projection of identity and the reality of lived experience. Identifying as a Muslim and having both Malay/Indonesian and convict/settler Australian heritage, Abdullah occupies a precarious space in the political discourse that puts him at odds with popular definitions. He sees himself as an artist working in the peripheries of a peripheral city, in a peripheral country, orbiting a world on the brink.



**Lisa Radford** is an artist and writer. More often than not she works with others, most recently with Sam George and Yhonnie Scarce but previously with TCB art inc. and as a member of the collective DAMP. Currently working in the Painting Department at the Victorian College of the Arts, University of Melbourne, she shares thoughts publicly and intermittently in the The Saturday Paper.



**Michelle Vine** is an artist, educator, and researcher whose practice explores sensory experience, disability, and wellbeing. Living in Meanjin/Brisbane, Michelle has actively practised as an artist for over a decade; prior to that she held senior management positions in the financial services and technology sectors. She brings to the NAVA board a



combination of business and governance skills, now applied to her arts practice, along with lived experience of disability which informs her artworks and her advocacy for disability inclusion.

## Elected Representative - Organisations

**Patrice Sharkey** is a curator, writer and arts worker who lives in Naarm. She is currently Head of Exhibitions and Programs at TarraWarra Museum of Art, and was previously Artistic Director of Adelaide Contemporary Experimental (ACE), and prior to that, the Director of West Space in Melbourne (2015-2018). Patrice's work experience also spans the university and commercial sectors, including roles as Assistant Curator at Monash University Museum of Art and Gallery Assistant at Sutton Gallery.



## Co-opted Representatives

**Sophia Nampitjimpa Sambono** is a Jingili woman with family connections from Elliot/Newcastle Waters to Darwin, Daly River and the Tiwi Islands. She is the Associate Curator, Indigenous Australia Art at the Queensland Art Gallery | Gallery of Modern Art (QAGOMA) where she is working on a number of exhibitions opening in 2024, including the 11th Asia Pacific Triennial.



**Imogen Beynon** is a Deputy Director at the United Workers Union. Her professional experience includes senior leadership positions in government and member-based organisations, with key responsibilities across industrial law, strategic leadership, regulation and policy.



## Treasurer

**Anjli Punia** is based in Coffs Harbour, on the mid-north coast of NSW. She is a member of Chartered Accountants Australia and New Zealand (CAANZ), and 14 years of accounting and finance experience across several industries including transport, primary production, taxation insolvency and bankruptcy, and financial reporting.



## Company Secretary

**Kate Joannou** is a highly experienced administrator across not for profit and government sectors with a focus on supporting Boards and Committees. She is currently the Policy and Communications Manager at the Botanic Gardens and State Herbarium in South Australia.

NAVA also acknowledges and thanks previous Elected Aboriginal and Torres Strait Islander Director, Dr Bianca Beetson.

# Acknowledgements

## Staff

Executive Director: Penelope Benton  
Deputy Director: Georgie Cyrillo  
Advocacy and Communications Manager:  
Leya Reid  
Operations and Finance Coordinator:  
Holly Morrison  
Education Coordinator (Schools): Alise Hardy  
(until April)  
Education Coordinator (Tertiary):  
Andree Ruggeri (until June)  
NSW Professional Development Coordinator:  
Emma Pham and Donnalyn Xu (from July)  
Qld Professional Development Coordinator:  
Robyn Fernandez (from August)  
Membership and Communications Officers:  
Emma Pham, Naomi Segal, Donnalyn Xu  
Designers: Missy Dempsey,  
Kat Collins - KC & the Graphics Bandwagon  
IT Consultant: Jay Cooper

## Acknowledgements

NAVA is very grateful to the following partners  
and supporters.

NAVA Members.

NAVA was assisted by the Visual Arts and  
Craft Strategy, an initiative of the Australian,  
State and Territory Governments.

The NSW Government through Create NSW  
and the Queensland Government through Arts  
Queensland.

Generous donors Kirsty Ross and the  
Windmill Trust.

NAVA acknowledges and thanks our media  
partners Artlink, Art Monthly, Art Almanac,  
and Vault.

## Major Funders



## Project Funders



## Media Partners

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NAVA Board and staff at Buxton Contemporary, standing among Nadine Christensen: Around, curated by Samantha Comte, Senior Curator, Art Museums, the University of Melbourne. L-R: Lisa Radford (Artist Director), Holly Morrison (Finance and Operations Coordinator), Kate Joannou (Company Secretary), Michelle Vine (Deputy Chair), Penelope Benton (Executive Director), Georgie Cyrillo (Deputy Director), Clothilde Bullen (Chair), Abdul Abdullah (Artist Director), Anjali Punia (Treasurer), Sophia Sambono (Coopted Director), and Ryan Presley (Aboriginal and Torres Strait Islander Director).