

Budgeting for Wellbeing

Khye Hitchcock - they/them

Programme Director, The Green Lab; Independent
Curator/Producer

Audrey Baldwin - she/her - Access Co-ordinator, The Physics Room;
Artist, Curator, Rabble Rouser

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Tukua te wairua kia rere ki ngā taumata
Hai ārahi i ā tātou mahi
Me tā tātou whai i ngā tikanga a rātou mā
Kia mau kia ita
Kia kore ai e ngaro
Kia pupuri
Kia whakamaua
Kia tina! TINA! Hui e! TĀIKI E!

*Allow our spirits to exercise their potential
To guide us in our work as well as in our pursuit of our ancestral traditions
Take hold and preserve it
Ensure it is never lost
Hold fast.
Secure it.
Draw together! Affirm!*

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Khye Hitchcock (they/them) is a first generation pākehā. They are queer and gender queer. They live in Ōtautahi with their whānau, which includes their love Siobhan, and son Jamie, and queer platonic life partner Audrey.

Khye is involved in a number of local initiatives that centre community building, wellbeing, and place. Since 2019 they have been Programme Director of The Green Lab, a non profit organisation that creates green spaces for social good. They moonlight with Te Pūtahi Centre for Architecture and Citymaking, with CNZ as a Peer Assessor, and as an independent producer/curator.

They are interested in generosity, and collaborative and experimental modes of practice which prioritise community and unsettle hegemonic systems. Khye has a MFA from Elam (2012) and has held various curatorial roles including at Artspace Aotearoa, SCAPE Public Art and CoCA Toi Moroki.

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Audrey Baldwin (she/her) is a Zimbabwean born, Ōtautahi based performance artist, curator, and event producer. She graduated from Ilam School of Fine Arts in 2009 and has shown in galleries nationally as well as in Japan, India, Zimbabwe, Australia, and The Netherlands.

Her practice incorporates live performance, audience participation, event production and curating. Finding playful and meaningful ways to engage with and expand audiences for contemporary art is a key value in her work. Her events aim to find ways to demystify and make art accessible in order to strengthen and broaden the Arts community.

Audrey has been on the forefront of enlivening and activating public spaces in Christchurch since 2010 - particularly in the central city through pop up art works and events.

Audrey works in a range of scales from intimate one on one performances such as Art Chemist to large scale public art events. She continues to work with local organisations such as The Physics Room Contemporary Art Space, Ōtautahi Creative Spaces and is often part of public programmes at Christchurch Art Gallery. She has also been the co-director of the Chch branch of Dr.Sketchy's Anti-Art School for over 10 years.

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understorey is a free to access community, events, co-working, and collaboration space. Think of it as gathering place where creativity thrives and authentic connection is abundant.

—understorey

September 8 – October 15

Mon - Fri 9am - 5pm | Sat 11am - 4pm

The Gym at The Arts Centre
Worcester Boulevard

  **#understoreychch**

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info@thegreenlab.co.nz

 thegreenlab.co.nz/understorey

  [@thegreenlabnz](https://www.instagram.com/thegreenlabnz)

Major project sponsors



**Lottery COVID-19
Community Wellbieng Fund**

**Christchurch
City Council** 



The Green Lab creates urban green spaces that support strong social connections and promote wellbeing in Ōtautahi Christchurch. Our green spaces enable community building and connect people with nature in the urban environment.

Our work is focussed on community, wellbeing and environmental sustainability.

For us, design is a social process of co-creation and capacity building. Where possible we take a participatory approach that involves end-users in the design and construction of our projects.

A white line-art logo of a stylized leaf or flame shape, identical to the one on the left page, set against a dark green background with large, detailed leaves.

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Wellbeing [noun]

– *the state of being comfortable, healthy or happy.*

When we talk about good wellbeing, we are generally referring to a holistic combination of physical, mental, emotional, spiritual and social health aligning. A state of positive wellbeing will require different things for each person individually and culturally. Wellbeing is impacted by broader socio-political factors, some of which we can participate in co-creating, and some of which are beyond our individual control.

Countries like Aotearoa are starting to make a shift to Wellbeing centred Economies. It should be noted that indigenous cultures often prioritise holistic wellbeing and have well established models for thinking about this.



Individual and Collective Wellbeing in the Arts

What do you need as an individual?

- What do you need to get your basic needs met?
- What would you need to thrive?
- What do you need to feel satisfaction in your work?
- What are your values?
- What are your hard lines?

What do we collectively need as arts practitioners?

- What do we value?
- How do we communicate/demonstrate value?
- How do we continue to practice?
- What does sustainability look like?
- How can we support each other?

Individual Wellbeing Tips

Check in with yourself regularly - monitor your physical and mental health! Ask yourself:

Does this make me happy?

- what part of it? Find ways to incorporate more of that
- What doesn't make me happy? Can I change it? Can I outsource it? Can someone else do it?

Am I getting enough rest/nourishment?

- Your body is a not machine! It needs fuel and sleep, and your brain needs non-work time in order to process. Ensure you eat and drink. If need be, have a friend who reminds you to eat, to drink water, brings snacks. Be prepared.

Individual Wellbeing Tips

Stop pushing yourself to participate in “the grind”
Approach your practice with consideration of your own capabilities, without comparison to others. We are all operating from different circumstances. Operating from your capacity, rather than what you “should” be doing for your career is life changing. Operating at 100% all the time is not physically sustainable - aim for operating at 60% most of the time, which will allow you to push through to 100% for those big project delivery weeks.

Take moments to bask in the glory of what you have achieved. Recognise achievements might be “got out of bed today and showered” or “had a solo exhibition at The Physics Room” depending on where you’re at!

Add things to your CV as you go along, it’s a nice practice of acknowledging your achievements.

Individual Wellbeing Tips

Monitor your mental health - there are often signs that we ignore when we're enroute to burn-out, listen to your body and plan ahead.

Rest! We cannot stress this enough. Schedule whole days off, preferably several in a row. Build rest into your daily schedule - stop for food and coffee. Allow your brain down time. Schedule in a break between big projects. It's really common to have a crash after a project, particularly if it was a high intensity delivery.

You absolutely can't please everybody, so make work for you. The 'public' are more likely to vocally complain than give compliments. Try not to take it personally. If something is getting to you, talk about it with a friend or a counsellor.

Individual Wellbeing Tips

Build your community care in - take time to connect with trusted friends/colleagues who are able to give you true feedback and call you on your bullshit... or tell you to take naps or eat... and do the same for them!

Ask for help and build in contingency!

Many of us in the creative sector are here because we care deeply about the world and our communities. Life happens in abundance and can be overwhelming. If you need to talk to someone or the support of medication to get through - there's no shame in either.

Say no - sometimes it feels like we must say yes or we won't get the same opportunity again. However, if we take on too much, then we might not do a good job or need to pull out. Learning when to say no makes space for your yes.

Individual Wellbeing Tips

Delegate! Remember, you don't need to be everything, and do everything. Find a team. Collaboration for the win. Work with your strengths. If you hate doing social media, see if you can pay someone else to do it. Get an accountant or use an app like HENRY to manage your tax responsibilities.

Determine where your energy is best spent. What can you do that others cannot? Things like posterizing, setting up seating, prepping food for the opening, being on the door at an event are all simple tasks you can delegate so you can focus on things that only you can do.

Work with professionals. Sometimes it's more stressful when having someone volunteer because you have to baby them or they slack off. If it's a deadline or serious, pay someone. Make it clear what your expectations are.

Individual Wellbeing Tips

Deadlines

- Set up multiple deadlines or check in points for drafts or milestones. Ensure they are ahead of final deadlines. Communicate these to folk you are working with - in writing is best.
- Say the print deadline is the 25th, make a draft deadline for the 10th, then final due date of the 20th, then if it's running late and gets to you by the 23rd, you're still ok.

Time management

Whether you're at uni or working for yourself, time management never goes away - get started well before the deadline for projects. Managing your workflow is so important.

Valuing yourself

Have your own sliding scale of "projects I value and will do for the love" to "this corporate client can afford to pay full cost plus"

Individual Wellbeing Tips

Ask for help, be specific.

- People often offer or ask how they can help, have a list! Even if it's small things like, write a sign or share an event into a variety of Facebook groups, put up posters - these are things that you can take off your own plate.

Estimate how long things will take. Add twenty percent! Put that full amount in your budget, especially when you're building or making something. It's good to give yourself time for change/muck ups/shipping delays etc.

Don't answer non-urgent emails outside of work hours. Give yourself a framework for working hours that work for you - it doesn't have to be 9am-5pm. Put it in your email signature or auto responder. Put your phone in do not disturb mode. Turn off notifications!

Arts Community/Sector Wellbeing Tips

Our sector is often undervalued. Organisations like Creative New Zealand and Living Wage Aotearoa are advocating for fairer pay, but there's still a way to go. We can help with the perception of the value of the arts by charging fair prices. Don't undercut your fellow creatives if you can avoid it. If we all consistently charge a similar price for our skilled labour, more folk will understand and value the arts.

Participation in surveying and democratic processes that support the arts might be frustrating/time consuming in the short term, but longer term they (hopefully) result in systemic change. Have your say (if your capacity allows!)

Show up for each other - we're often still using numbers through doors to justify our work to funders - supporting other artists is important!

Arts Community/Sector Wellbeing Tips

Pay people if you can! If you can't, offer a free ticket, a box of chocolates, demonstrate that you appreciate their value and time. Say thank you!

Credit your collaborators - there's often labour that's made invisible by the cult of individualistic capitalism. The credits on a film list everyone down to the caterers - whilst there's not always space to do the same at an exhibition, acknowledging the install techs, the photographers, the curator/gallery staff, all the people that supported your proposal etc is good practice. It builds good relationships.

Share your connections - know a good photographer - they probably need more work, link them with your friends. Not able to take on an opportunity, recommend someone who has skills to do it. This always comes back around.

Arts Community/Sector Wellbeing Tips

Approach others with the respect you wish for yourself - connect with folk ahead of time and communicate your intentions.

Stay in your lane - if you're drawing on cultural traditions, make sure they're yours or that it's appropriate for you to engage with them respectfully. Be prepared to be told no in some cases.

If you're working in collaboration with practitioners from different cultural traditions to your own, make sure you've built meaningful relationships and are compensating people for sharing their cultural knowledge.

Engaging cultural support for projects where it is appropriate should happen early - don't leave it til the last minute and expect people to be available.

Budgeting 101

Often if you're an artist you will be contracting/self employed. To ensure your practice is sustainable, you'll need to work out an hourly rate. Realistically, very few of us can make art full time - the gig economy is tough, and so there's some important things to consider when you're starting out.

Taxes:

Your rate of pay needs to include a portion for taxes, ACC, and student loan repayments. Work and Income has lots of information on this to get you started, but if you're not using a third party app like HENRY to manage your payments, you will need to put aside money for these payments and make them up to three times per year. Ensure that you have the correct tax codes, rates, and the right code for ACC to ensure you're not paying too much on these.

Budgeting 101

A liveable rate of pay is important. You need to pay yourself enough to cover your living expenses and the cost of keeping your practice going. These invisible costs are your ‘overhead’. Working out your full “overhead” rate helps keep your practice sustainable.

Ideally, if you’re self employed or working as a contractor, you will charge an hourly rate of pay will enable you to cover not only your time that you’re working on the project but also:

- Your time off (as we’ve said, taking regular breaks is important for your physical and mental wellbeing)
- Any personal leave you need (eg. for illness or carers obligations)
- A contribution toward your professional development/upskilling
- Your business expenses (such as installing equipment or invoicing)
- Some of your time toward meetings for new projects, funding proposals, or networking.

Budgeting 101

As many funders won't fund ongoing labour/wages, building your "overhead rate" into your project budgets is a good way to ensure that you are able to maintain your practice.

A cultural shift is underway to attempting to pay artists better, but there's still a way to go. With the latest review of CNZ's funding policy, curator Melissa Laing has done some calculations that relate to recommended contracting rate - we suggest looking at her website <http://melissalaing.com/cnz/> where explains these costs and why she recommends \$45/hour to CNZ as a base rate for independent contractors

The reality is that many non-profit small scale galleries/organisations are not in a position to offer that amount due to their own funding limitations. Collectively, we need to work towards a place where we can pay those rates through cultural shift, but in the mean time...

Budgeting 101

Work out what you won't go below, or where you're willing to make a trade off. You might be willing to work for a lower hourly rate in order to get the quality you want from a project, or you might need to compromise on material quality to ensure that you can afford to pay everyone. There are lots of trade offs to be made, and each of us needs to make the ones that are right for us.

A trade might be working part time regularly and taking on art contracts/projects as they come up, for example. Many folk need to work like this to sustain themselves between arts opportunities - finding work that allows you enough brain space to continue your practice is the dream.

Develop your sliding scale. It's good to think about "passion projects" being offset by "those that pay the bills" - and to develop this scale in line with your values and your real life costs.

Budgeting 101

Things to include:

People costs - wages, travel/accom,
Production - venue, materials, tools etc
Promotion/Advertising - printing flyers, ads
Overheads

Think about income/offsetting your costs:

Will you sell tickets?

Are you selling your work - the original or prints? Have you worked out a cost for this that contributes to your overheads and represents the real value of production?

Can you get support:

Donations/volunteer time/pro-bono or in-kind support need to be tracked in your budget toward the 'real cost'

Track your own contribution of existing materials/technology (ie: that you are providing and have already been paid for, imagine if you had to buy them again - what would it cost?)

Can you find a sponsor to provide materials or items at cost or free?

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Budgeting 101

Your budget is a live document!

Create a column for your estimate of costs and enter your actuals next to it!

Keep track of where all the money is coming from (colour coding is your friend)

Keep your receipts and invoices! Take photos of them when you get them on your phone if you can. It's boring, but it will help at the reporting end of a project.

If you get sponsored in free materials etc, get in writing (an email will do) what the value of the materials would be if you were paying for them.

Invoice on time, set up your invoice with your bank details and IRD number to ensure ease of payment. Cashflow is an important part of many small businesses - your invoice in a timely fashion helps them budget too.

Budgeting 101

Try to pay a living wage and value any volunteers in your budget at that wage too.

Remember to log volunteer hours!

Remember to log YOUR hours. Use a free app; Toggl or similar.

Often funders will only fund UP TO 50% of the overall value of your project. This is where volunteer hours and in kind contributions are important to account for! Make sure you include the dollar value of existing props/equipment, rent if you're getting a space for free, discounts from full price

When asking for funding or reporting, remember just how many people get involved with the project - graphic designers, printers, sign writers, photographers and writers - make visible how this is bigger than just you.

Hypothetical Case 1

You're an Ōtautahi based painter, wanting to take on a solo show at an artist run gallery in Pōneke that charges a small amount to artists to cover their rent. Your proposal has been accepted but you have not yet developed the work. You want to make 5-6 mid-large scale paintings. What are your costs?

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Hypothetical Case 1

- Material costs (including research/test paintings)
- Travel costs - include estimates getting to and from airport, any transport around the city whilst you're there, parking etc
- Freighting - Crates and Postage
- Gallery Rent
- Insurance
- Research time (including proposals/test paintings)
- Production time for the final works
- Manaakitanga (food/drink)
- Your accommodation
- Budget a per diem for yourself whilst out of town
- Install Costs (including any fixings)
- Advertising Costs - design, printing, boosting events, etc.
- Deinstall Costs
- Incidentals - stationery
- Portion of your phone, power, internet
- Contingency!

Hypothetical Case 2

You're an Ōtautahi based performance artist wanting to create a local performance work in hireable venue.
What are your costs?

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Hypothetical Case 2

- Material costs (including tests)
- Travel costs - parking etc
- Space rental
- Public Liability Insurance
- Research time (including proposals/tests)
- Production time
- Performance time
- H&S development and in person support time
- Manaakitanga (food/drink) for yourself/support /audience
- Set up/pack down costs
- Advertising Costs design, printing, boosting events, etc.
- Incidentals - stationery
- Portion of - phone, power, internet
- Contingency!

Things to think about & get in contracts

Get a signed agreement wherever possible that outlines your responsibility and that of your collaborators - expectations set out early save so much time later.

If you're working with a gallery, clarify at the start

- Who is paying for what?
- What does your artist fee cover? Are you expected to do a talk?
- Does the gallery do promo and cover install or do you need to do that yourself?
- Do they have insurance that covers your work?
- Discuss and swap Health and Safety Details

If you are working independently, remember you're responsible for

your audience. Work out how will you keep yourself/the public safe

General Wellbeing and Budgeting Tips

Collaborate/share resources - we don't all need a drop saw, but it sure helps if someone has one. Finding creative ways to share resources is a really good way to make sure everyone has what they need.

Ask around/borrow/see who wants to get involved. If you don't ask, you'll never know what you might be able to get support with. Many organisations want to support small businesses, artists or practices that have social outcomes. Paying a fellow artist to help with your tech work keeps resources in our sector.

Established organisations can umbrella you - you might not be able to get public liability insurance for example, but some organisations will have it as part of their programming - check in and see if you can exchange being part of their programming for some of their resources/mentorship.



General Wellbeing and Budgeting Tips

When applying for funding, look at past projects that have been supported.

Read funder's websites and see what kind of support they can give ie: material? Wages? Some are very specific. Will they cover your whole project or only part? Make your application specific!

Can you apply as an individual or do you need an umbrella organisation?

Some places require competitive quotes. Take the goldilocks approach - get a high one, and a lower/medium one when possible

Are you part of a community which has resources dedicated to them? Ie: Māori, LGBTQIA+/Pasifika/Migrant/Blind&Low vision? Check and see what support you can get.



General Wellbeing and Budgeting Tips

Crowdfunding - there are various ways to do this. It can be really draining but is increasingly common. Budget for your time. Get help from friends and tap into our shared networks to get it shared.

Boosted is a good option for this, because you don't have to make more work by creating 'rewards', it's also a NZ company.

When you're engaging other folk to work on the project, or organising production, try to support local when possible, especially if you're trying to say that you're helping with resilience of your community.



Useful links

Arts Access Aotearoa - Funding information

<https://artsaccess.org.nz/Funding-information>

Creative New Zealand - Other sources of funding

<https://www.creativenz.govt.nz/find-funding/other-sources-of-funding>

Paying Artists Org - a quick guide to budgets

<http://www.payingartists.org.uk/project/quick-guide-to-budgets/>

Arts Queensland - about budgets, with examples

<https://www.arts.qld.gov.au/images/documents/artsqld/Arts%20Acumen/Key-considerations-for-budget-preparation.pdf>

Creative Capital - Presenting a realistic budget:

<https://creative-capital.org/2018/07/19/applying-for-grants-presenting-a-realistic-budget/>

Fractured Atlas - how to create a budget for your artistic project

<https://blog.fracturedatlas.org/art-project-budget>

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Useful links

Asia NZ Foundation

<https://www.asianz.org.nz/>

Pub Charities - grants

<https://www.pubcharitylimited.org.nz/grants/>

Pub Charities - Eligibility

<https://www.pubcharitylimited.org.nz/assets/Uploads/PCL-Criteria-and-Licence-v2.pdf>

The Lion Foundation

<https://lionfoundation.nz/>

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