

The logo for Theatre Network Australia is a blue parallelogram tilted to the right. Inside the parallelogram, the words "theatre", "network", and "australia" are stacked vertically in a white, lowercase, sans-serif font.

theatre
network
australia

A thick yellow diagonal stripe runs from the left edge of the page towards the top right, separating the white header area from the blue main body.

SALARY SURVEY REPORT

2019

**NOT FOR PROFIT
SMALL TO MEDIUM
ARTS ORGANISATIONS**

THEATRE NETWORK AUSTRALIA
OCTOBER 2019

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EXECUTIVE SUMMARY

The Theatre Network Australia 2019 Salary Survey Report for Not for Profit Small to Medium Arts Organisations analyses results from an online survey distributed to the sector that garnered 59 valid responses. The survey established organisational size and turnover and included questions about salaries, benefits, professional development budgets, tenure, and representation. It is the sixth survey conducted by Theatre Network Australia (TNA). This report compares results with previous surveys, conducted in 2009 (50 responses), 2011 (92 responses), 2013 (96 responses), 2015 (80 responses), and 2017 (94 responses); and also compares with recent not-for-profit rates for benchmarking purposes.

The 2019 response rate dropped from previous years, despite evidence from members that the survey is extremely useful in setting salaries and conditions for key roles. Companies told us they were more stretched than ever, and with the added strain of a Four-Year Funding application cycle (Australia Council for the Arts) underway, some people were not able to find the time to do the survey.

The survey was open to all not for profit arts organisations with a turnover of less than \$4 million across Australia. In line with previous TNA surveys, there is a bias towards theatre and Victoria due to the remit of the organisation; but representation of organisations across Australia and in other artforms has continued growing.

For the first time, the Artistic Director average salary overtook General Manager/Executive Producer salary, although only by a small amount. The Artistic Director average salary was \$82,472, and GM/EP was \$81,615. Compared to 2017 figures, most roles have seen an increase in 2019 – with the biggest increases in Producers and Associate Directors, at 10% and 11% increases respectively. Only Finance and Admin roles have reduced, both down by 1%.

Remuneration within Dance organisations (nine respondents) continues to be the highest for key roles, but only slightly above Theatre. Circus continues to pay the lowest salaries.

This survey asks organisations if they have paid increases or are planning increases in the following year. Despite the tight climate, 68% of organisations increased the salary of at least one staff member in 2019, similar to the last survey. With regard to planned increases next year, 17% of organisations have indicated that any 2020 increases would be funding-dependent.

Data on tenure remains consistent overall, with Artistic Directors continuing to remain in their roles for the longest time (114 months (9.5 years) average recorded in 2019, up from 90 in 2017).

Following TNA's consultation with the Circus and Physical Theatre sector, a need was identified to provide benchmarking for Circus Trainers. The 2019 average recorded is \$63,308 as a fulltime role. However, we acknowledge that including this role in our existing salary survey necessitated simplifying it – as most Trainers are paid casually and by the hour. We hope it has provided a starting point and that it will contribute to more robust benchmarking.

In 2017, TNA started collecting data on representation within the sector; asking respondents to provide data on gender diversity, Aboriginal &/ Torres Strait Islander and Culturally &/ Linguistically Diverse heritage, and people with disabilities in our sector's labour force. We are pleased that in some areas diversity has increased on average, for example CaLD people now fill 12% of roles up from 6.74% in 2017, although this is still far below the population average of 39%. Employment of people with disabilities in respondent organisations (3%) is also still far below general workforce averages (11%). These two areas are where TNA recommends that public policy focus and increased investment should be made.

The respondent organisations are made up largely of women (72%); however, some roles are populated by men above the sector average of 29% (Artistic Directors, 42%; Venue/Production Managers, 54%). Aboriginal & Torres Strait Islander practitioners are represented in respondent organisations to a degree roughly on par with the Australian population.

A number of members have noted the impact of previous TNA Salary Surveys for internal benchmarking; with several indicating that salaries had been adjusted in response to the survey, and several more indicating an anticipation to do the same in response to the results contained herein.

The next survey is due to be undertaken in 2021.

INTRODUCTION

Background

Theatre Network Australia's 2019 Salary Survey report is the sixth report TNA has produced. The first, in 2009, arose when the Victorian AD/GM network asked TNA to update informal data the network had collected in 2006. The 2011 survey saw the number of respondents increase from 50 to 92, with a comparable response rate of 96 in 2013, 80 in 2015, and 94 in 2017. For this survey, 59 valid survey responses were collected and analysed.

The survey is used for salary level setting, for new positions or at performance review time – by boards and staff alike. We also know that people have used it to demonstrate the continued poor levels of remuneration in the arts industry and as evidence of the limited capacity to retain staff with low remuneration and poor conditions. Our aspirational targets are based on benchmarking with other non-profit sectors.

We undertake this survey biennially, and we welcome input, ideas and feedback. Once again we thank the people who filled in the survey for their time and valuable contribution.

Methodology

TNA's Salary Survey uses the STANDARD account version of Survey Monkey. A total of 59 organisations made valid responses to the survey during the period 29th May to 20th October 2019.

As in previous years, some respondents made mistakes with format e.g.: leaving off 000 (60 rather than 60000), and some respondents included the pro-rata remuneration rate rather than the FTE rate. Where it was clear that this was the case, we contacted the organisation and rectified the survey response. There may be some undetected errors remaining.

For comparative purposes, we purchased the Pro Bono Australia Salary Survey, covering the broader not for profit sector. Details from the Pro Bono survey are compared with our data as appropriate; the full, very detailed survey is available for purchase via their website.¹

In 2019, for the first time, we asked respondents to provide us with the title of the positions that most clearly correlated with the names of the positions detailed in the survey (GM/EP, Artistic Director, Producer, Associate Director, etc). This has increased accuracy and allowed non-comparable positions, and associated data, to be excluded. Previously, organisations had responded with comparable positions in these categories according to their own judgement. TNA has also been in contact with several organisations to assist or make adjustments where it has been necessary.

¹ <https://probonoaustralia.com.au/salary-survey-report-2019/>

ABOUT THEATRE NETWORK AUSTRALIA

Theatre Network Australia (TNA) is the leading industry development organisation for the performing arts, prioritising independent artists and small to medium companies. Our ten year vision is for **A Safe, Healthy and Relevant Performing Arts Sector**.

Theatre Network Australia believes in the central role that creativity plays in a society. We want a more diverse and fair performing arts sector, which puts First Nations people first. We value independent artists, small to medium companies and large organisations and we want greater interconnections between them. We believe in life-long learning. We support different models of working, and we value flexibility. We want fair pay and conditions for our sector. We know that risk and experimentation are important. And we want ongoing, respectful but challenging conversations that connect us, open new ideas, and lead to a stronger sector.

A national organisation with a dedicated Victorian program, TNA strengthens artists and arts organisations, influences cultural policy, facilitates critical debate and networking, and advocates for a robust, interconnected and innovative sector.

To achieve our goals of STRONGER ARTISTS & COMPANIES; a STRONGER ARTS SECTOR; and a STRONGER ORGANISATION, we have a new set of strategies for 2020 - 2024 including advocacy, gatherings, sector development initiatives, artist development initiatives, communications, and research and evidence. We also have specific focus programs, which act as a set of strategies to achieve our objectives: our ASSITEJ strategy for the theatre and young people sector; our strategy for Circus and Physical Theatre; our new work with the Australian Performing Arts Market (APAM); and our new Victorian Independent Producers Initiative.

As a national organisation, Theatre Network Australia acknowledges the traditional custodians of the different land on which we meet, gather, and work, especially the people of the Kulin nation where our office is based. We pay our respects to Elders past, present, and future.

PART 1 SURVEY RESPONDENT STATISTICS

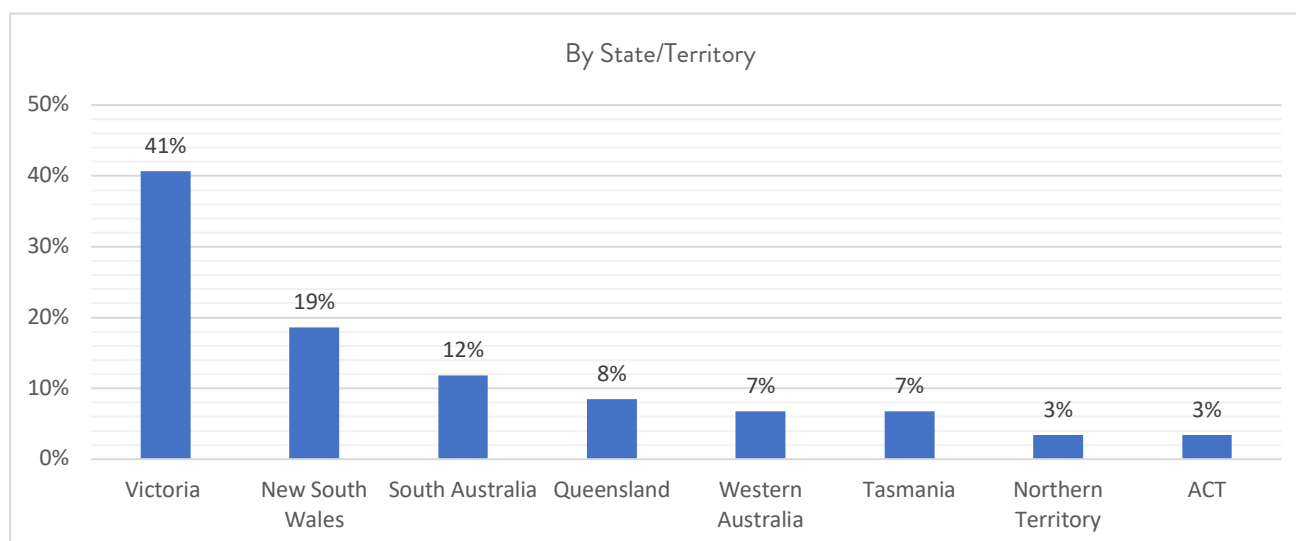
There were 59 valid responses to the 2019 survey; a decrease on previous years.

Respondents by Organisational Turnover

| Gross Turnover | No. Respondents | % Respondents | 2017 % |
|---------------------------|-----------------|---------------|--------|
| Under \$249,000 | 2 | 3% | 17% |
| \$250,000 - \$749,000 | 23 | 39% | 39% |
| \$750,000 - \$1,249,000 | 19 | 32% | 23% |
| \$1,250,000 - \$2,499,000 | 10 | 17% | 16% |
| \$2,500,000 - \$4,000,000 | 5 | 9% | 4% |
| TOTAL | 59 | 100.0% | 100.0% |

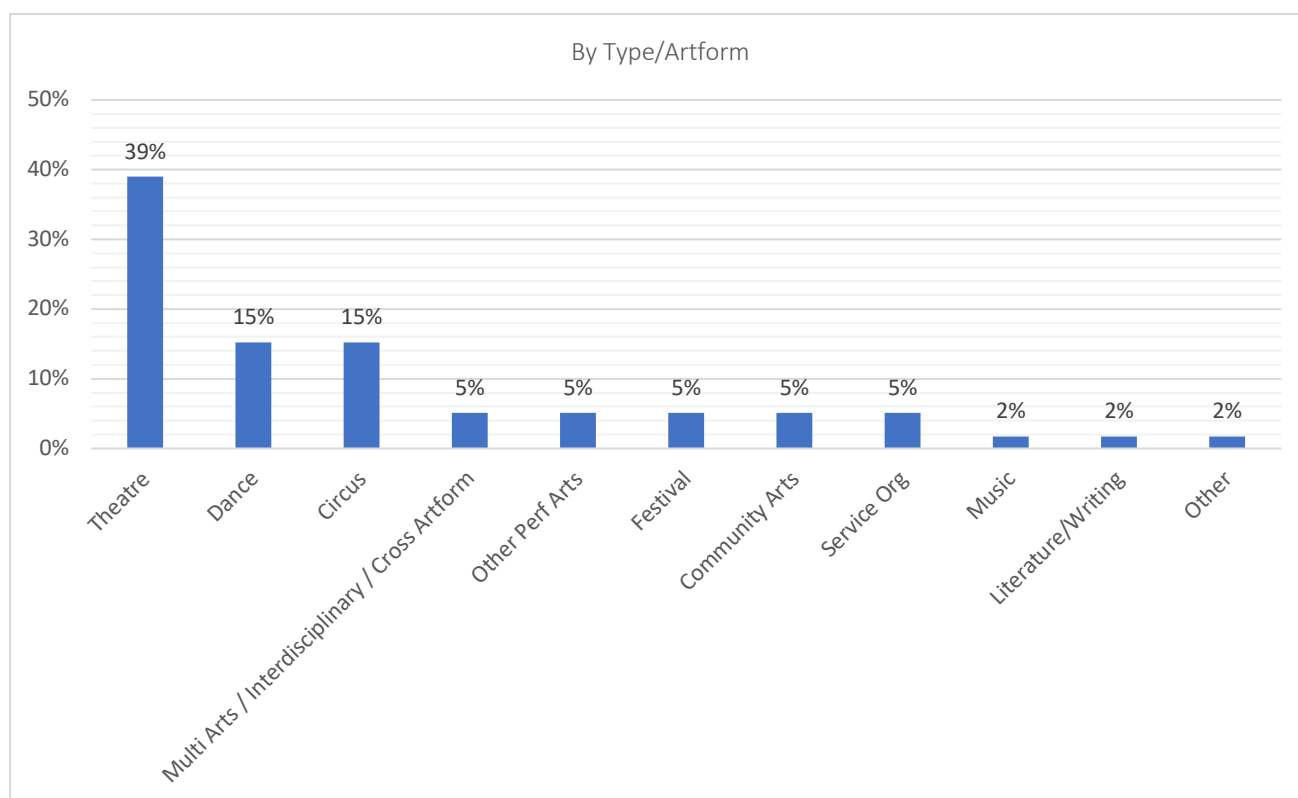
A little over one third (39%) of respondents turn over between \$250k and \$749k (which is the same % representation as the 2017 survey); followed by just under a third (32%) turning over between \$750k to \$1.25m. In 2019, when compared to 2017 results, there was significantly fewer responses from the smallest organisations, however more than double the percentage of responses from the largest organisations.

Respondents by State



By state, the greatest number of survey respondents were based in Victoria; but the geographical reach has continued to increase in 2019, with 59% now based outside Victoria, up from 55% in 2017, and 50% in 2015.

Respondents by Type



As in previous years, the biggest category of respondents was Theatre organisations, TNA's primary membership; however since establishing our Circus and Physical Theatre (CaPT) strategy, and due to the inclusion of a CaPT specific question, responses from circus organisations were up by 11% in 2019. Dance was also up 4% from 11% in 2017 to 15% in 2019.

For this survey, the previously titled Youth Arts category was updated to "Theatre for Young Audiences / Youth Arts" to align with TNA's work with the ASSITEJ Network. Unfortunately this altered the results, as some organisations moved out of theatre into this new category. After confirming with those contributors, all YA/TYA responses are now included in theatre.

PART 2 STAFF RESOURCING

Surveyed organisations are resourced by a high proportion of part time and casual staff. Respondent organisations employ a total of 463 staff working a full-time equivalent (FTE) load of 291.35, equating to an average FTE load per person of just over 0.6, or 3 days per week. This is on par with 2017 results.

Average Numbers of Staff and FTE

| Year | Average No. of Staff | FTE Equivalent |
|------|----------------------|----------------|
| 2019 | 7.8 | 4.9 |
| 2017 | 7.2 | 4.6 |
| 2015 | 7.2 | 5.1 |
| 2013 | 8.2 | 5.4 |
| 2011 | 6.6 | 3.8 |
| 2009 | 6.1 | 4.3 |

Full-time and Part-time

| Companies with: | % of Orgs |
|----------------------|-----------|
| Full-time staff only | 3% |
| Part-time staff only | 20% |
| F/T, P/T combination | 76% |

Of the 20% employing only PT staff, all had turnovers below \$750k.

For the first time in 6 years, the FTE load has increased by 0.3, after decreasing consistently since 2013; from 5.4 to 5.1 in 2015; and again to 4.6 in 2017.

Distribution of Positions

| | No. orgs with position (or equivalent) | As a % of total orgs in 2019 | As a % in 2017 | As a % in 2015 |
|---------------------|---|---------------------------------|----------------|----------------|
| GM/EP/Exec Director | 54 | 92% | 85% | 89% |
| Artistic Director | 51 | 86% | 79% | 72% |
| Administrator | 40 | 68% | 57% | 56% |
| Finance Manager | 37 | 63% | 38% | 39% |
| Marketing Manager | 34 | 58% | 51%* | 61%* |
| Producer | 32 | 54% | 42% | 45% |
| Venue/Prod Manager | 29 | 49% | 37% | 41% |
| Development Manager | 16 | 27% | _* | _* |
| Assoc Director | 16 | 27% | 14% | 19% |

The GM/EP continues to be the most common position, recorded in 92% of participating organisations, (with 24% of those articulating that the equivalent role in their organisation is titled: Executive Director). The Artistic Director is the next most common position, with 86%.

**In previous surveys the Marketing Manager and Development Manager was asked as one position.*

PART 3 AVERAGE SALARY COMPARISONS

Snapshot

| | 2019 Average | Lowest salary | Highest salary | Common range | % orgs in range |
|-----------------------------|-----------------|------------------|-------------------|-----------------|--------------------|
| General Manager/Ex Producer | \$81,615 | \$59,797 | \$116,733 | \$80-85K | 31% |
| Artistic Director | \$82,472 | \$57,000 | \$116,733 | \$85-90K | 26% |
| Producer | \$67,007 | \$53,431 | \$90,000 | \$60-65K | 40% |
| Associate Director | \$67,900 | \$55,000 | \$85,000 | \$60-65K | 44% |
| Finance Manager | \$72,375 | \$52,000 | \$98,800 | \$60-65K | 28% |
| Administrator | \$53,099 | \$32,000 | \$70,000 | \$50-55K | 33% |
| Production/Venue Manager | \$65,391 | \$45,500 | \$86,700 | \$60-65K | 42% |
| Marketing Manager | \$62,227 | \$45,000 | \$95,000 | \$60-65K | 36% |
| Development Manager | \$70,193 | \$51,827 | \$104,000 | \$65-70K | 40% |
| Circus Trainer | \$63,308 | \$51,079 | \$76,500 | \$55-\$60K | 43% |

While the lowest salaries of all positions have increased significantly – this change is due to the fact that the smallest organisations in the sector participated in smaller numbers (3% in 2019), compared to the previous year (17%). We would always want to see the lowest figure going up, but there are people paid at 2017 rates in 2019.

The lowest recorded salary, of \$32k for an Admin role, was confirmed, and is made possible through ArtsReady². In this instance, ArtsReady has placed a high school graduate with the organisation, in exchange for the organisation providing training and significant opportunities for the staff member's development.

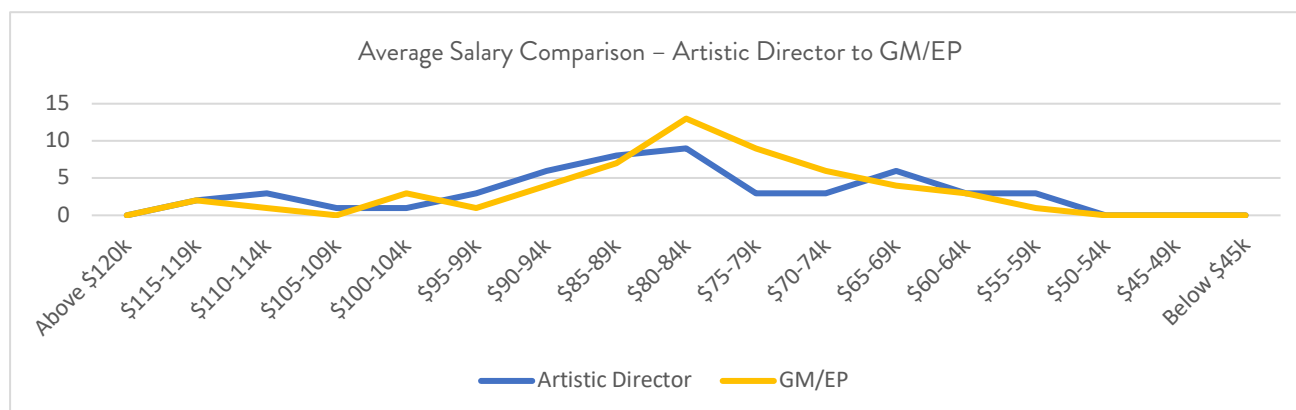
Comparison to Previous Surveys

| | 2019 Avg | % Chg | 2017 Avg | % Chg | 2015 Avg | % Chg | 2013 Avg | % Chg | 2011 Avg | % Chg 11-19 | CPI 11-19 |
|-------------|-------------|----------|-------------|----------|-------------|----------|-------------|----------|-------------|----------------|--------------|
| GM/EP | \$81,615 | 2% | \$79,840 | 4% | \$76,752 | 7% | \$71,950 | 11% | \$64,934 | 24% | 15% |
| AD | \$82,472 | 7% | \$76,874 | 2% | \$75,479 | 7% | \$70,418 | 13% | \$62,088 | 29% | 15% |
| Producer | \$67,007 | 10% | \$60,713 | 0% | \$60,989 | N/A | N/A | N/A | N/A | 10% | 15% |
| Assoc Dir | \$67,900 | 11% | \$61,411 | -3% | \$63,461 | 11% | \$57,169 | 11% | \$51,715 | 30% | 15% |
| Finance | \$72,375 | -1% | \$72,900 | 12% | \$64,902 | N/A | N/A | N/A | N/A | 11% | 15% |
| Admin | \$53,099 | -1% | \$53,344 | 1% | \$52,875 | 4% | \$50,964 | 7% | \$47,746 | 11% | 15% |
| Venue/Prod. | \$65,391 | 1% | \$64,914 | 10% | \$58,907 | 1% | \$58,183 | 10% | \$52,854 | 22% | 15% |
| Mkt Mgr. * | \$62,227 | 1% | \$61,969 | 1% | \$61,238 | 6% | \$57,781 | 14% | \$50,666 | 22% | 15% |
| Dev Mgr.* | \$70,193 | 13% | \$61,969 | 1% | \$61,238 | 6% | \$57,781 | 14% | \$50,666 | 22% | 15% |

* 2011-17 figures asked Marketing/Development Manager as combined roles.

² <https://aflsportsready.com.au/artsready/>

Average Salary Comparison – Artistic Director to GM/EP



As averages, General Manager and Artistic Director salaries are comparable. Of the organisations that report having both an GM/EP and an Artistic Director, 41% pay both positions the same remuneration. The biggest pay difference between the two positions within one organisation is where the Director / CEO is paid \$37,500 more than the General Manager.

Leadership Model

Of the surveyed organisations, 22% shared the CEO responsibilities between the Artistic Director and GM/EP, and when this was the case 62% were paid the same remuneration. When they were not paid at the same rate – the biggest gap between co-CEO positions was \$20k, with one instance of the AD the higher paid role, and one instance of the GM as the higher paid role. In 31%, the General Manager/Executive Producer held CEO responsibility alone, compared with 15% of Artistic Directors who hold the CEO responsibilities alone.

Average Salary Comparison by Turnover

| | Up to \$249K | \$250-\$749K | \$750K-\$1.2M | \$1.25-\$2.4M | \$2.5-\$4.0M |
|----------------------------|--------------|--------------|---------------|---------------|--------------|
| No. Orgs | 2 | 23 | 19 | 10 | 5 |
| FTE Staff Average | 1.1 | 2.9 | 5.2 | 7.2 | 10.2 |
| GM/Exec Producer | \$65,000 | \$76,156 | \$80,834 | \$98,213 | \$80,500 |
| Artistic Director | \$75,000 | \$74,380 | \$80,555 | \$99,327 | \$95,387 |
| Producer | N/A | \$63,089 | \$65,497 | \$71,042 | \$68,794 |
| Assoc Dir | N/A | \$64,881 | \$62,500 | \$75,500 | \$70,000 |
| Finance Manager | N/A | \$71,529 | \$67,633 | \$79,208 | \$72,700 |
| Admin | N/A | \$50,274 | \$54,737 | \$55,043 | \$52,175 |
| Venue/Prod Manager | N/A | \$58,432 | \$60,846 | \$73,940 | \$67,013 |
| Marketing Manager | N/A | \$53,022 | \$59,797 | \$73,818 | \$65,600 |
| Development Manager | N/A | \$58,700 | \$61,305 | \$82,800 | \$69,558 |
| Circus Trainer | N/A | \$66,644 | \$58,860 | N/A | N/A |

* Figures in orange boxes have a sample size of 3 or less and are therefore not statistically reliable.

As turnover of the organisation increases, so do most roles' remuneration, until the top bracket of \$2.5-\$4m. This may be because larger organisations employ multiple people in these positions, resulting in fewer responsibilities or less accountability on people in these roles; regardless, it indicates a lack of substantial career growth for artsworkers.

Average Salary by Organisation Type

| | Theatre | Dance | Circus | Multi Arts |
|---|----------|----------|----------|------------|
| No. Orgs | 23 | 9 | 9 | 3 |
| General Manager / Executive Producer | \$84,460 | \$85,167 | \$75,990 | \$78,000 |
| Artistic Director | \$86,732 | \$87,000 | \$66,995 | \$79,666 |
| Producer | \$67,117 | \$71,235 | \$59,358 | \$60,000 |
| Associate Director | \$69,160 | \$70,000 | \$67,000 | N/A |
| Finance Manager | \$78,711 | \$80,361 | \$63,096 | \$71,666 |
| Admin | \$55,564 | \$52,717 | \$49,470 | \$48,333 |
| Venue / Production Manager | \$66,373 | \$68,978 | \$59,797 | \$60,000 |
| Marketing Manager | \$61,244 | \$83,333 | \$54,645 | \$59,759 |
| Development Manager | \$69,007 | \$90,822 | \$55,264 | \$70,000 |
| Circus Trainer | \$66,500 | N/A | \$62,776 | N/A |

| | Other Perf Art | Service Org | Festival | Comm Arts |
|---|----------------|-------------|----------|-----------|
| No. Orgs | 3 | 3 | 3 | 3 |
| General Manager / Executive Producer | \$80,835 | \$78,833 | \$80,000 | \$74,369 |
| Artistic Director | \$73,000 | \$92,500 | \$84,969 | \$86,669 |
| Producer | \$56,716 | \$68,333 | \$66,225 | \$69,533 |
| Associate Director | N/A | \$72,800 | \$60,000 | N/A |
| Finance Manager | \$60,000 | N/A | \$55,000 | \$69,563 |
| Admin | \$54,671 | N/A | \$56,600 | \$60,000 |
| Venue / Production Manager | \$57,939 | N/A | \$63,550 | \$65,083 |
| Marketing Manager | \$54,611 | \$61,100 | \$62,000 | \$70,000 |
| Development Manager | N/A | N/A | \$69,338 | N/A |
| Circus Trainer | N/A | N/A | N/A | N/A |

* Figures in shaded orange boxes have a sample size of 3 or less and are therefore not statistically reliable.

Due to low sample sizes (three organisations) in most types of organisation, it is difficult to reliably say which type of organisation pays the highest salaries across all positions; however, where data is more reliable, the highest average salary for Artistic Directors is within Dance organisations.

When there are both Marketing and Development roles within an organisation, the Development Manager position is paid a higher rate.

Average Salary for Circus Trainers

Following TNA's consultation with the Circus and Physical Theatre sector, a need was identified to provide benchmarking for Circus Trainers. We acknowledge that including this role in our existing salary survey necessitated simplifying it, however we hope it has provided a starting point and that it will contribute to more robust benchmarking.

| | 2019 Average | Lowest salary | Highest salary | Common range | % orgs in range |
|----------------|-----------------|------------------|-------------------|-----------------|--------------------|
| Circus Trainer | \$63,308 | \$51,079 | \$76,500 | \$55-\$60K | 43% |

Respondents also indicated that it is common for the same people to be employed as both Circus Trainers and Circus Artists (while Circus Artist was not a specific role included in the survey). We can report that:

- Circus Trainers are employed based on skill and experience, and as such their rates of pay are aligned with the Fitness Industry award.
- Circus Artists rates of pay are aligned with Live Performance Award rates.

In terms of organisational positioning, a Circus Trainer is one of the lower paid roles, coming in just ahead of Marketing Manager, and behind Venue / Production Managers.

It was also noted that the majority of Circus Trainers are casuals, or are engaged on zero-hour contracts as employees. Therefore the hourly rates for Circus Trainers are possibly more relevant to ask, for future surveys. Of those surveyed, the calculated hourly rate was between \$25 and \$42, with the average of \$32. Superannuation and leave allowances are not included in this figure, however we are also aware that the payment of superannuation for Circus Trainers is not consistent across the sector.

To provide further context and the organisational positioning of Circus Trainers, one respondent reported that in their organisation:

- Circus Trainer pay ranges from \$40-\$50/hr.
- As Circus Artists, pay ranges from \$70-\$150/hr – depending on work. E.g. Performance on stilts is \$150.
- Rate of pay for a Circus Artist during a Creative Development is around \$70/hr.
- Office staff are paid between \$25-\$35/hr.

Another provided the following detail:

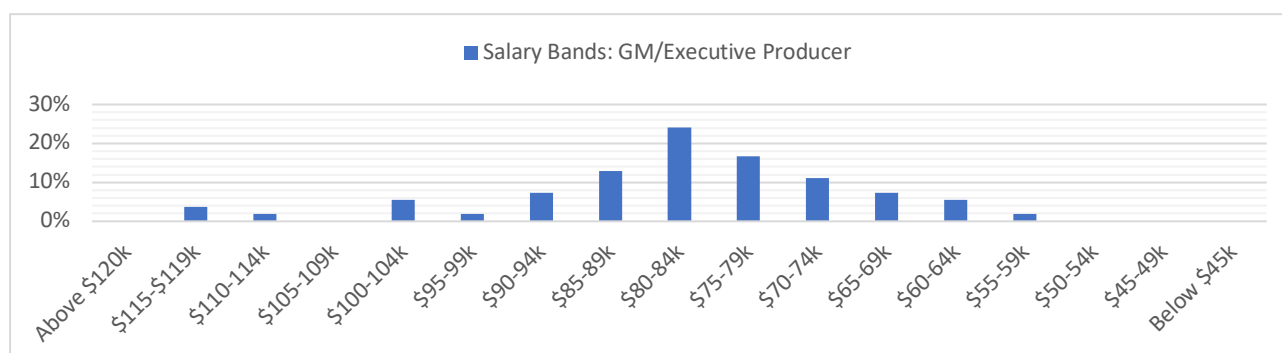
- \$45p/h for workshop delivery, with a minimum 2 hour call (other orgs had a minimum 3 hour call).
- \$25p/h for planning, meetings and travel.
- Additional allowances for regional travel, including long trip, overnight stay, per diems, incidentals etc.

TNA encourages others to follow our own newly implemented policy of paying all independent artists 9.5% superannuation, regardless of minimum earning amount.

PART 4 SALARY BANDS BY POSITION

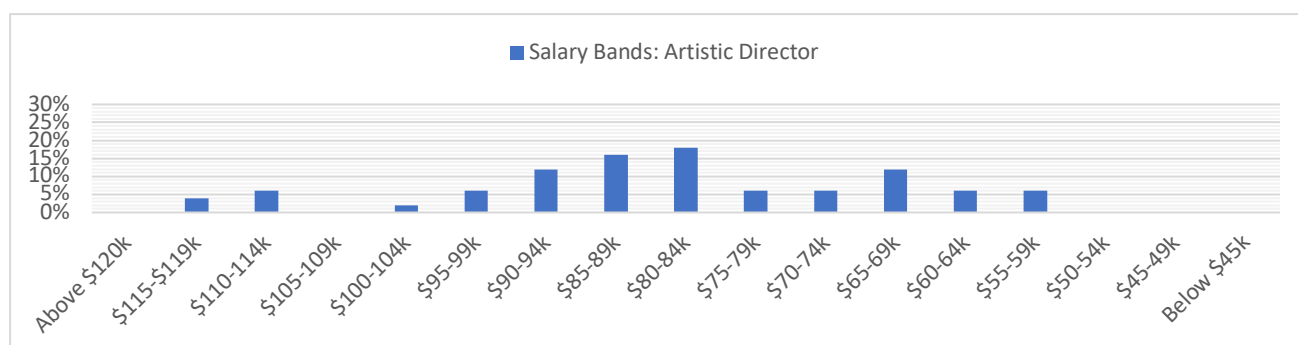
The following graphs show the salaries for individual roles across \$5k salary bands, to show the broad range of salaries paid across respondents. We have compared them to the relevant positions in the Pro-Bono Australia report. We have not included Circus Trainers in this section, but have more detail on this role in section 3.

General Manager / Executive Producer



The average for this role is \$81,615. There were six instances of salaries above \$100k. Five of those six were within organisations with turnovers above \$1.25m. 41% of GM/EP salaries are between \$75-84k.

Artistic Director

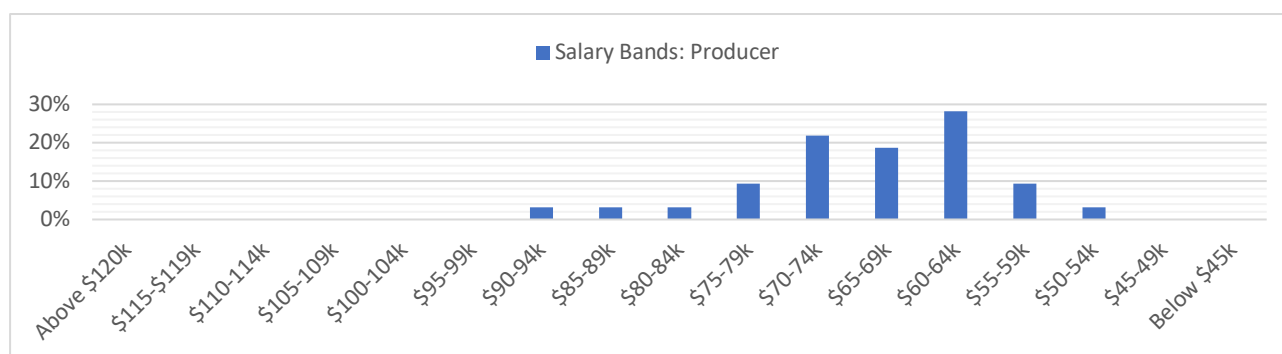


The average for this role is \$82,472. There are six instances of salaries between \$100-120k. All six turn over more than \$1.25mil; two are above \$2.5mil. 46% of AD salaries are between \$80-94k.

| COMPARISON TO PRO BONO AUSTRALIA (salary only, excluding benefits) | | | |
|--|-----------------------------|-----------|-----------------------------|
| | 75 th Percentile | Average | 25 th Percentile |
| CEO (Not for Profit) | \$153,188 | \$133,260 | \$98,000 |
| CEO (Arts & Culture) | \$155,194 | \$150,208 | \$97,455 |
| GM (Not for Profit) (tier 2) | \$148,500 | \$124,820 | \$100,000 |
| GM (Arts & Culture) (tier 2) | \$123,188 | \$96,620 | \$68,925 |

*NB: In Pro Bono Australia's reports, GM was classified as a 'tier 2' position; indicating that the role reports to a CEO rather than directly to the board.

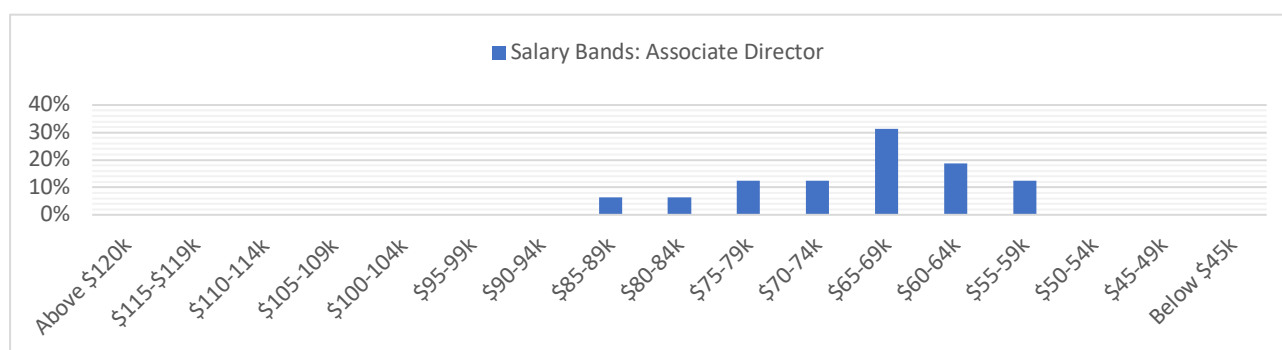
Producer



The average for this role is \$67,007. 69% of Producer salaries fall between \$60-74k. The highest salary was paid by a Dance organisation.

2019 was the first year in which respondents were asked for the official title of the role in their organisation for each of the equivalent positions in the survey. The diversity in titles was most apparent for Producer – with equivalent role titles including Artistic Manager, Associate Producer, Project Manager, Company Manager, Creative Producer, Artform Development Officer, Events and Program Manager, General Manager, Operations Manager, Touring Producer, Program Director, Program Manager, Program Producer, Senior Producer and Studio Producer.

Associate Director

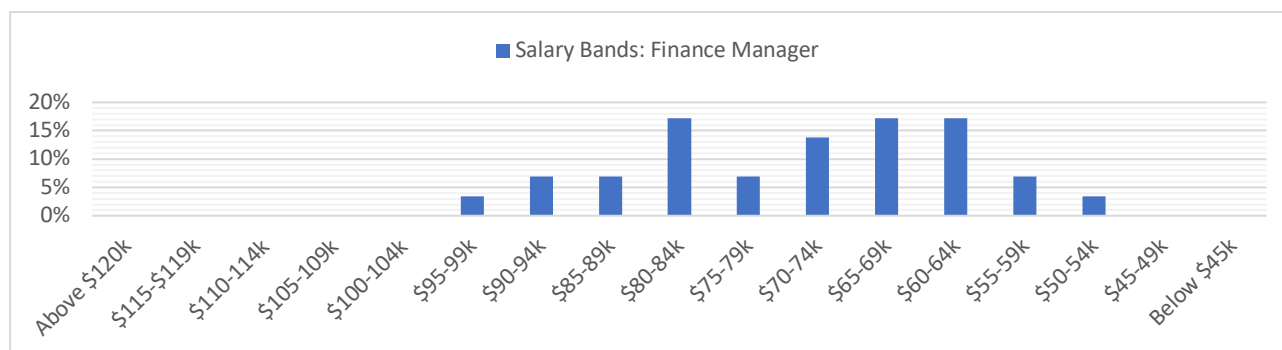


The average for this role is \$67,900. 50% of Associate Directors are on salaries between \$60-69k.

| COMPARISON TO PRO BONO AUSTRALIA (salary only, excluding benefits) | | | |
|--|-----------------------------|----------|-----------------------------|
| | 75 th Percentile | Average | 25 th Percentile |
| Services Manager (tier 2) | \$109,876 | \$96,847 | \$80,000 |
| Program/Project Manager (tier 3) | \$84,984 | \$71,834 | \$60,000 |

*NB: In Pro Bono Australia's report, Services Manager is classified as a 'tier 2' position; reporting to the CEO; Program/Project Manager is a 'tier 3' position, reporting to a 'tier 2' employee/manager. Details on these roles specific to the Arts & Culture/Heritage sector were not released.

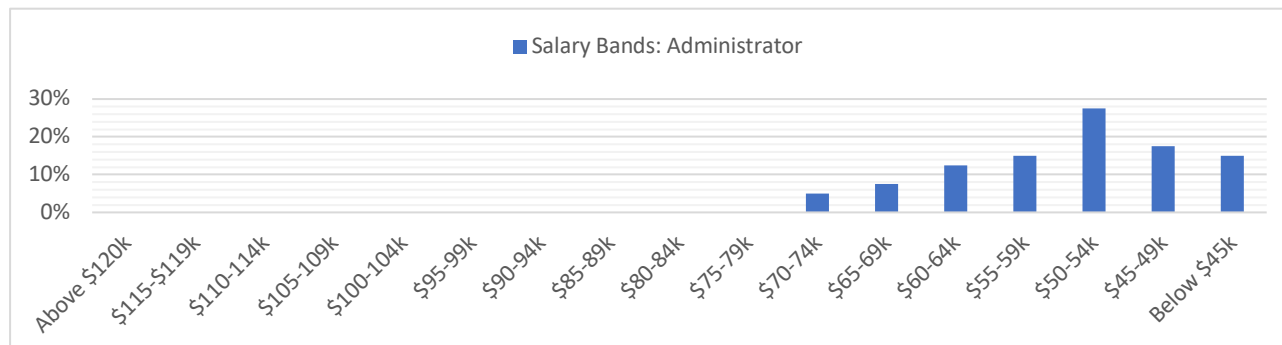
Finance Manager



The average for this role is \$72,375. There is only one instance of a Finance Manager salary over \$95k; there is one instance below \$55k. 48% of Finance Managers earn between \$60-74k.

| COMPARISON TO PRO BONO AUSTRALIA (salary only, excluding benefits) | | | |
|--|-----------------------------|-----------|-----------------------------|
| | 75 th Percentile | Average | 25 th Percentile |
| Finance Manager/Treasurer (tier 2) | \$128,420 | \$108,937 | \$85,511 |

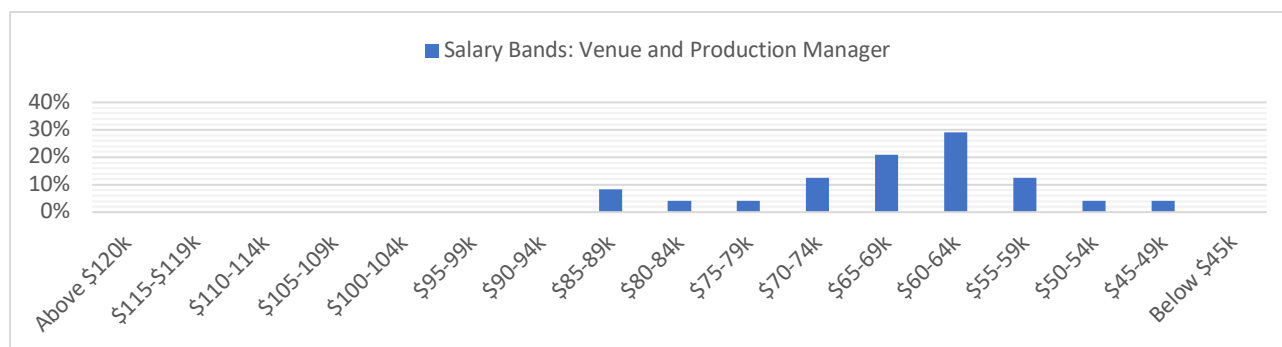
Administrator



The average for this role is \$53,099. 87% of Administrators are on salaries of less than \$64k, with 27% between \$50-\$55k. The lowest recorded salary is \$32,000 as part of Arts Ready.

| COMPARISON TO PRO BONO AUSTRALIA (salary only, excluding benefits) | | | |
|--|-----------------------------|----------|-----------------------------|
| | 75 th Percentile | Average | 25 th Percentile |
| Administration Officer | \$59,943 | \$57,907 | \$52,373 |

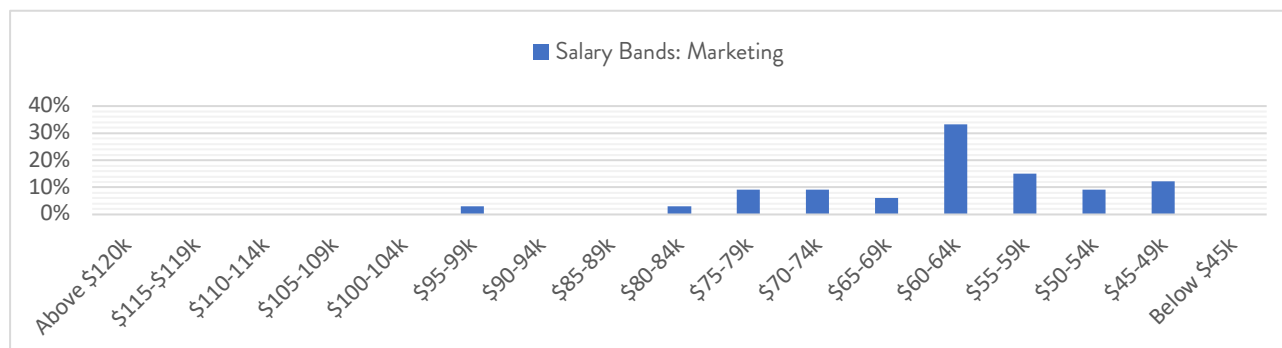
Venue / Production Manager



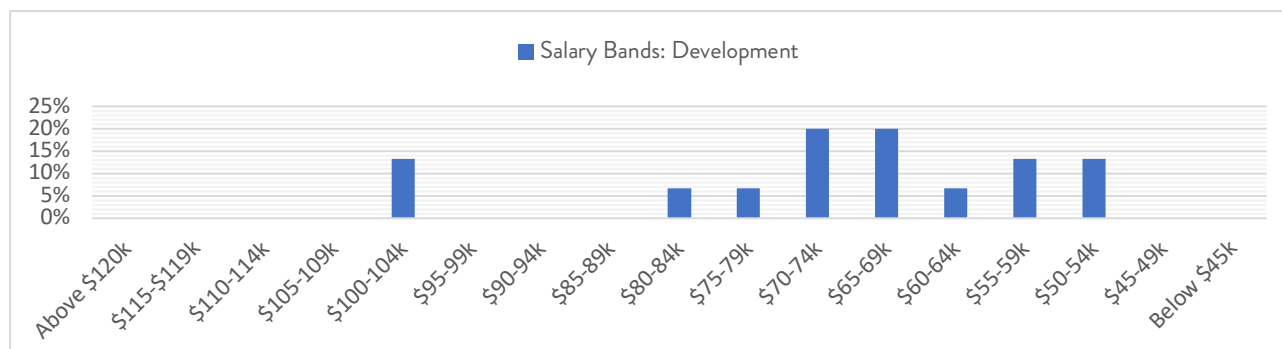
The average for this role is \$65,391. 50% of Venue/Production Manager salaries are within the \$60-69k range; 75% are within \$55-74k. All except one organisation paying more than \$70k, have a turnover of \$1.25mil.

| COMPARISON TO PRO BONO AUSTRALIA (salary only, excluding benefits) | | | |
|--|-----------------------------|----------|-----------------------------|
| | 75 th Percentile | Average | 25 th Percentile |
| Operations/Admin Manager (tier 2) | \$100,000 | \$91,010 | \$73,431 |

Marketing and Development



The average for this role is \$62,227. The most common salary band for Marketing is markedly \$60-64k; above 2013 & 2015's results of \$50-54k, and 2017's results of \$55-59k as the mode salary band. 48% of Marketing roles are remunerated between \$55-64k; with one outlier position of \$95k.



The average for this role is \$70,193. 40% of Development Manager salaries are within the \$65-74k range; however there is a wide range - with the highest salary at double the lowest salary.

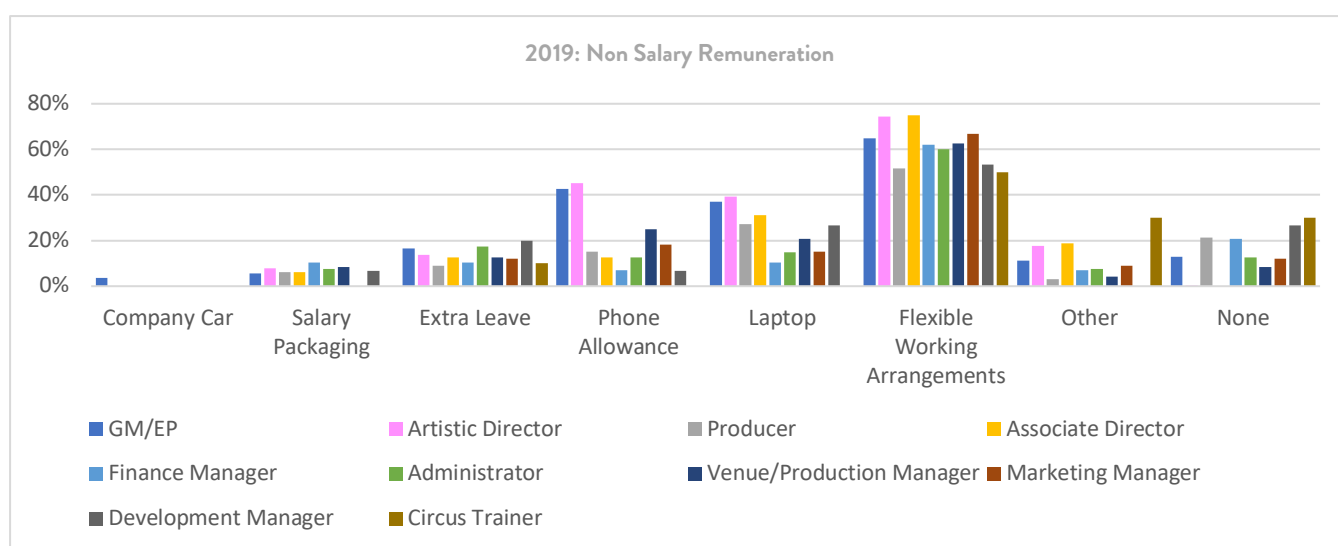
In 2019 we separated out Marketing and Development roles, although both are covered in the below Pro Bono Australia comparison.

| COMPARISON TO PRO BONO AUSTRALIA (salary only, excluding benefits) | | | |
|---|-----------------------------------|----------------|-----------------------------------|
| | 75th Percentile | Average | 25th Percentile |
| Marketing/Fundraising (NFP) (tier 2) | \$123,250 | \$104,562 | \$80,000 |
| Marketing/Fundraising (Arts & Culture) (tier 2) | \$93,313 | \$85,925 | \$70,901 |
| Marketing/Fundraising (NFP) (tier 3) | \$95,750 | \$85,276 | \$70,000 |

PART 5 NON-SALARY REMUNERATION BENEFITS

Non-salary remuneration benefits in the respondent organisations, have for the first time, become the norm, with 80% of positions receiving at least one non-salary benefit. 2019 was the first year we asked about Flexible Working Arrangements, and responses show it is the most common non-salary benefit, with 66% receiving this benefit (more than 50% of each role). Excluding Flexible Working Arrangements as a (new) benefit, 56% now receive benefits, up from 42% in 2017, and 35% in 2019.

Frequency of Benefits



Benefits in the 'Other' category included home internet; carparking; travel allowance; free rehearsal space, equipment hire, workshops and classes; private health insurance; shift swapping; royalties. One is covering 50% of the fees for a staff member's MBA.

Value of Benefits

| | Average for Position | % with Benefits | Avg of those with Benefits | Highest |
|----------------------|----------------------|-----------------|----------------------------|----------|
| General Manager / EP | \$2,406 | 72% | \$3,330 | \$19,400 |
| Artistic Director | \$2,704 | 66% | \$4,097 | \$20,000 |
| Producer | \$1,804 | 38% | \$4,810 | \$19,400 |
| Associate Director | \$1,898 | 56% | \$3,375 | \$19,400 |
| Finance Manager | \$1,374 | 28% | \$4,979 | \$19,400 |
| Admin | \$1,242 | 33% | \$3,820 | \$19,400 |
| Venue / Prod Manager | \$2618 | 54% | \$4,834 | \$19,400 |
| Marketing Manager | \$382 | 40% | \$968 | \$2,840 |
| Development Manager | \$1,695 | 47% | \$3,633 | \$19,400 |
| Circus Trainer | \$440 | 37% | \$1,174 | \$2,000 |

PART 6 PROFESSIONAL DEVELOPMENT BUDGETS

Professional development budgets continue to be lower in the respondent organisations than in other non-profit industries; often they are non-existent. Where they exist, professional development budgets range from as low as \$50 to as high as \$16,500.

Snapshot

| | 2019 Avg | 2017 Avg | 2015 Avg | 2013 Avg | 2011 Avg | 2009 Avg |
|-----------------------------|----------|----------|----------|----------|----------|----------|
| GM/EP | \$1,469 | \$1,374 | \$1,367 | \$1,359 | \$1,567 | \$1,656 |
| AD | \$2,089 | \$1,490 | \$1,732 | \$1,752 | \$1,314 | \$1,534 |
| Producer | \$609 | \$972 | \$619 | N/A | N/A | N/A |
| Assoc Dir | \$327 | \$792 | \$832 | \$596 | \$1,340 | \$958 |
| Finance Manager | \$375 | \$270 | \$336 | N/A | N/A | N/A |
| Admin | \$504 | \$412 | \$586 | \$582 | \$733 | \$704 |
| Venue/Prod Mgr | \$434 | \$373 | \$621 | \$770 | \$740 | \$587 |
| Marketing Mgr | \$513 | \$691 | \$776 | \$562 | \$804 | \$837 |
| Development Mgr | \$635 | N/A | N/A | N/A | N/A | N/A |
| Circus Trainer | \$216 | N/A | N/A | N/A | N/A | N/A |
| Organisational Total | \$5,295 | \$4,608 | \$5,308 | \$4,897 | \$3,392 | N/A |

Professional development budgets per position have increased since 2017 for most roles; exceptions to this are Producers, Associate Directors and Marketing Manager – however the Marketing Manager was reported separately to Development Manager for the first time in 2019. The total organisational professional development budget average has also increased by 13%, recovering from the decrease between 2015 and 2017.

| COMPARISON TO PRO BONO AUSTRALIA | | |
|---|------------|----------------------------|
| % Receiving & Average Value: | % of cases | Professional Registrations |
| CEO | 32% | \$2,474* |
| General Manager (tier 2) | 22% | \$1,575 |
| Services Manager (tier 2) | 12% | \$892 |
| Program/Project Manager (tier 3) | 4% | NA |
| Finance Manager/Treasurer (tier 2) | 31% | \$1,066 |
| Administration Assistant | NA | NA |
| Operations/Admin Manager (tier 2) | 18% | \$1,003 |
| Marketing/Fundraising (tier 2) | 13% | \$1,167 |
| Marketing/Fundraising (tier 3) | 12% | \$1,861 |

*includes Professional Registrations, Subscriptions, Memberships & Insurance

PART 7 SALARY INCREASES

We asked organisations whether they had paid increases this year, or planned to increase them in 2020. 68% of organisations increased the salary of at least one staff member in 2019, this is the same as in 2017, and similar to the 59% in 2015 and 61% in 2013. 48% of positions received increases, with 59% increasing by only CPI or less.

Increases Implemented in 2019 by Position

| | 2019 | | | 2017 | 2015 |
|--------------------------------------|----------|--------|---------|---------|---------|
| | Average* | Lowest | Highest | Average | Average |
| General Manager / Executive Producer | 4.3% | -13% | 28% | 4.6% | 4.3% |
| Artistic Director | 3.9% | -17% | 11% | 5.6% | 4.2% |
| Producer | 3.4% | 2% | 5.4% | 4.8% | 5.2% |
| Associate Director | 5.4% | 2% | 10% | 3.3% | 6.4% |
| Finance Manager | 2.4% | 2% | 3% | 4.5% | 3.4% |
| Admin | 4.5% | 1% | 20% | 4.7% | 4.2% |
| Venue / Production Manager | 3.3% | 1% | 14% | 4.3% | 3.7% |
| Marketing Manager | 3.7% | 1% | 15% | 5.1%* | 3.2%* |
| Development Manager | 1.5% | -20% | 17% | N/A | N/A |
| Circus Trainer | 2.7% | 1% | 5% | 2.3% | N/A |

*Average excludes organisations that have not implemented an increase in the last 12 months.

Salary increases were smaller for most positions in 2019 than in 2017; with the exception of Associate Directors, who experienced a 2% growth – from 3.3% in 2017 to 5.4% this year.

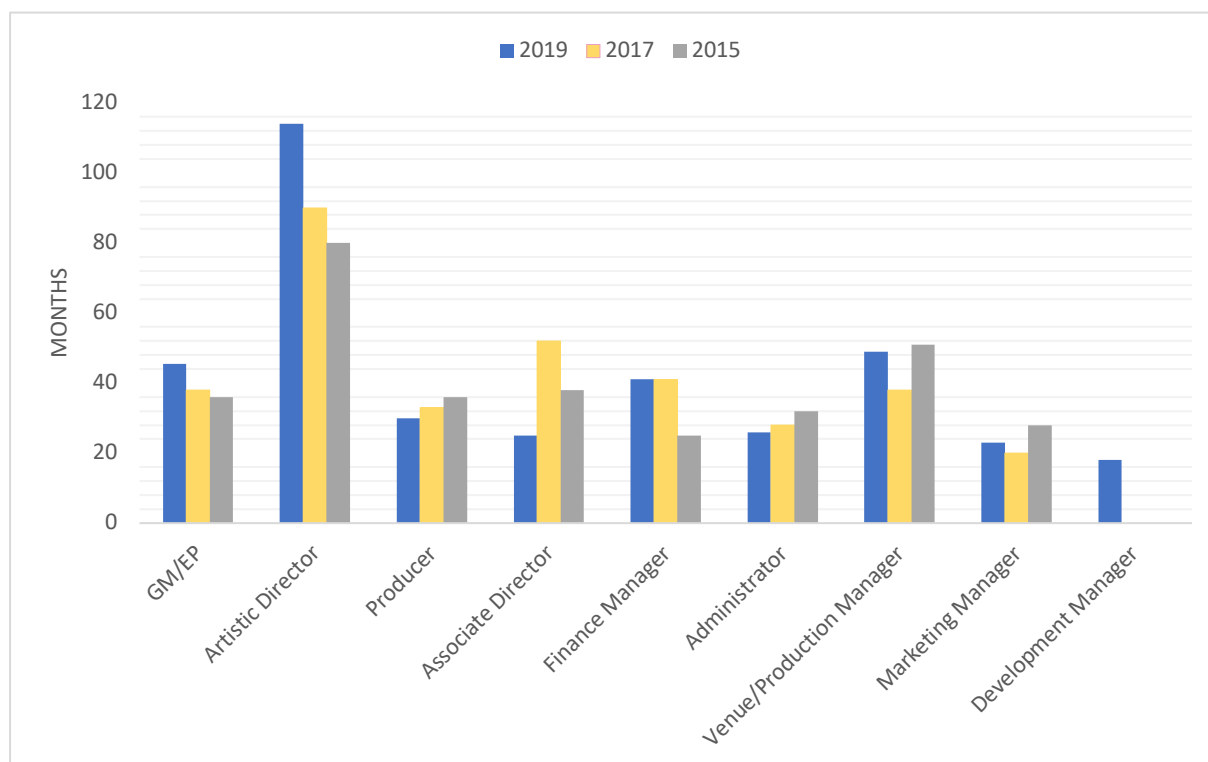
Increases planned for 2020

| | 2019: Planned Increases for 2020 | | | 2017 (for 2018) | 2015 (for 2016) |
|-------------------------------|-------------------------------------|--------------------------|-----------------------|--------------------|--------------------|
| | % Orgs | CPI or Award increase | Above CPI increase | % Orgs | % Orgs |
| Yes - planning increase | 46% | 30% | 15% | 34% | 45% |
| No - not planning increase | 20% | | | 32% | 36% |
| Dependent on funding / income | 17% | | | 16% | 9% |
| No response / unknown | 17% | | | 17% | 10% |
| TOTAL | 100% | | | 100% | 100% |

In 2019, more organisations are planning salary increases than were in 2017, but similar to 2015 figures. 30% of those are planning increases in line with CPI; half as many organisations are planning increases above CPI. A slightly greater number indicated that any salary increases would be dependent on funding outcomes, 17% compared to 2017's 16%.

PART 8 TENURE

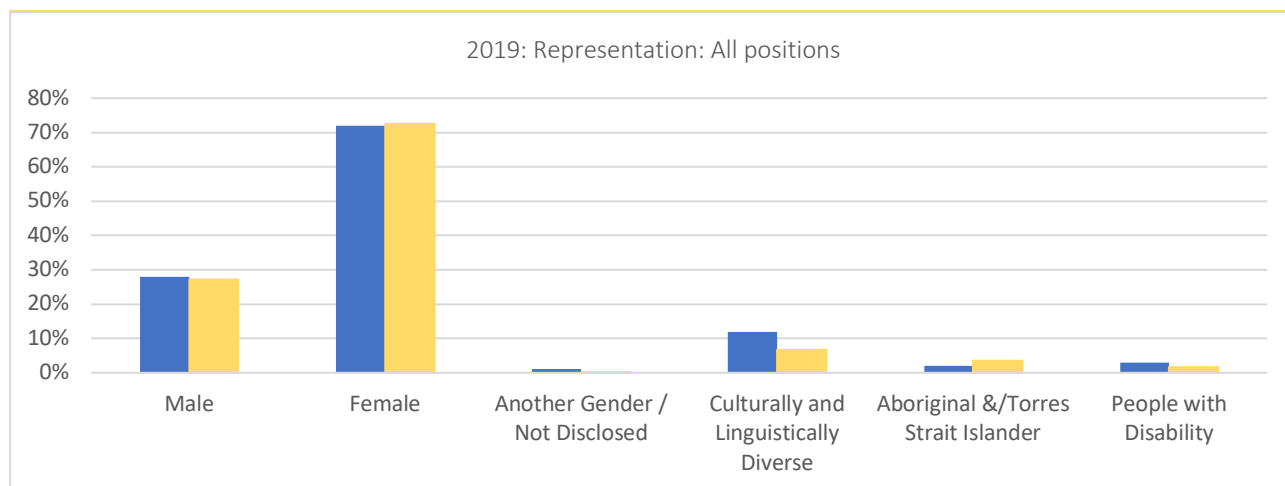
Average Tenure by Position



The length of continuous employment ranges widely from position to position. As in previous years, Artistic Directors have the longest average tenure – in 2019 at an average of 114 months (9.5 years), with responses ranging from 2 months to 43 years.

PART 9 REPRESENTATION

Snapshot



The positions recorded by respondents are heavily populated by female staff; making up over 72% of all positions. This is the same percentage as 2017 data.

12% of respondents detailed in this survey were identified as Culturally and Linguistically Diverse (CALD). This has increased from 6.74% in the last survey in 2017. According to the Australian Human Rights Commission, 39% of the Australian population — more than one in three Australians — come from a CALD background³.

Our findings mirror Diversity Arts Australia's Shifting the Balance, which reports that within the country's major arts, screen and cultural organisations CALD Australians comprised:

- 10% of CEOs and equivalents (under-represented by 29%)
- 14% of creative directors, including ADs (under-represented by 25%)
- 12% of senior executives (under-represented by 27%)

3% of the positions recorded by respondents are filled by Aboriginal &/ Torres Strait Islander people; which is on par with the Australian population recorded in the 2016 census.⁴

People with Disabilities make up 3% of the positions recorded; which is an increase on the 1.63% recorded in the 2017 survey. However, according to ABS the labour force participation of People with Disabilities has also increased from 8% in 2015 to 11% in 2018⁵. The respondent organisations are still very far below the labour force average.

³ <http://diversityarts.org.au/app/uploads/Shifting-the-Balance-DARTS-small.pdf>

⁴ <http://www.abs.gov.au/ausstats/abs@.nsf/MediaReleasesByCatalogue/02D50FAA9987D6B7CA25814800087E03?OpenDocument>

⁶ <https://www.abs.gov.au/ausstats/abs@.nsf/0/C258C88A7AA5A87ECA2568A9001393E8?Opendocument>

Representation by Position

| | Male | Female | Another Gender/ Not-Disclosed | CALD | Aboriginal & Torres Strait Islander | People with Disabilities |
|---------------------------|------------|------------|----------------------------------|------------|--|-----------------------------|
| GM/EP | 22% | 76% | 2% AG | 7% | - | 4% |
| Artistic Director | 42% | 58% | - | 10% | 2% | 4% |
| Producer | 16% | 84% | - | 16% | 6% | 3% |
| Associate Director | 19% | 63% | 18% ND | 6% | - | - |
| Finance Manager | 18% | 74% | 8% ND | 8% | - | 3% |
| Administrator | 5% | 93% | 2% ND | 23% | 3% | 3% |
| Venue / Prod Man. | 54% | 30% | 3% AG 13% ND | 10% | - | - |
| Marketing Manager | 20% | 74% | 3% AG 3% ND | 12% | 3% | 3% |
| Development Man. | 27% | 73% | - | 7% | - | - |
| OVERALL | 28% | 72% | 1% | 12% | 2% | 3% |

Women outnumbered men in all positions except Venue/Production Manager. Compared to the average across all positions of 29% who identified as male, a greater proportion of Artistic Directors were male, at 42%.

Culturally and Linguistically Diverse employees in the sector are most likely to be Administrators or Producers - we note that these are not leadership roles within organisations.

Aboriginal and/or Torres Strait Islanders practitioners are most likely to be Producers, with some representation as Artistic Directors, Administrators and Marketing Managers, but otherwise not represented in survey responses.

People with Disabilities were employed across six out of the nine roles recorded.

Representation data for Circus Trainers has not been included as multiple individuals take on this role within each surveyed organisation.

Respondents also commented on the increasing diversity of their workforce (beyond those in surveyed positions):

- 2 Aboriginal and/or Torres Strait Islander, 1 person with disability, 1 Deaf person.
- We have 7 producers, one of these producers is Aboriginal and/or Torres Strait Islander and one is Culturally and Linguistically Diverse.
- We have 2 Creative Producers, 1 is First Nations.
- We also have 3 project staff, 2 of whom identify as people with disability.
- We have contractors who are CALD and First Nations.

PART 10 SURVEY RESPONDENT COMMENTS

Below are selected comments left by survey respondents.

Remuneration

- *"We are looking at our cash flow before making a commitment, but we have a longer term commitment to increase wage levels by 25%."*
- *"Always increase by about 2% to account for CPI, but we remain aspirational, and always put higher raises to the Board."*

Circus Trainers

- *"I have included Circus Artist contractors in with trainers. They account for \$61,600 of the expenditure in fees. We haven't accounted for three regular contractors 'other' who maintain our big top and oversee the rigging approx. \$12,500pa. All our trainers are on 0hr contracts. This gives them the flexibility to leave and travel for work while maintaining a contract with us when they return."*
- *"It was a tricky to respond to some of the questions as they are employed on a casual basis."*
- *"For 40 weeks of the year we offer between 200 and 260 circus trainer hrs per fortnight. The other 12 weeks may be between 0 hrs and 50 hrs (including mandatory 2 week shut down over Christmas/New Year period). We employ some 20 casual circus trainers on a regular basis."*
- *"Circus trainers were not included in some calculations as they are variable in number and hourly rates depending on context of work."*
- *"Having Circus Trainer as an option is great, but nearly impossible to answer questions relating to Salaries as a blanket answer. Pay points are varied and depend on the relevant experience of the people in question - even though they are all circus trainers."*

Professional Development

- *"We have a general professional development budget of \$2,000, plus \$6,500 for conference attendance & pitching within Aust, and \$20,000 for International trips and market attendances. We're probably unusual in how weighted that area of our activity is."*
- *"Artistic Director only had professional development money as he received a prof devt grant through the Australia Council."*

Survey – Other

- *"It would be interesting to include a FOH / Box Office manager position in future surveys. This is a key role in our company, and I'm guessing in many others."*
- *"This survey was difficult to respond to for this organisation as we have multiple people in some positions (eg. many producers, not just one so entering the # months in the position, salary, etc was difficult or, in some cases, not possible)."*
- *"It was a bit hard to explain the employment of the Co-Artistic Directors - one is 0.4 as AD and an additional 0.3 as performer/choreographer so a totally of .7 p/a, and the other has a full time position made up of 0.4 as AD and the rest as Creative Producer and Director of shows."*
- *"Thanks for all the top work TNA!"*

PART 11 ASPIRATIONAL TARGETS AND FURTHER DISCUSSION

Aspirational Target Range for Salaries

Based on benchmarking across the non-profit sector, current salaries in the small to medium arts sector are still well below the national averages for similar positions: respondent organisations paying between \$30,000 and \$70,000 below what is paid for similar roles in organisations with similar turnover. The Aspirational Target Range below is based on data from the Pro Bono Australia Salary Survey of the broader not for profit sector, and are very close to the target ranges that TNA presented in 2017.

| | 2019 Average | Aspirational Target Range |
|---------------------------------|--------------|---------------------------|
| GM/Exec Producer | \$81,615 | \$105k - \$150k |
| Artistic Director | \$82,472 | \$105k - \$150k |
| Producer | \$67,007 | \$84k - \$110k |
| Associate Director | \$67,900 | \$84k - \$110k |
| Finance Manager | \$72,375 | \$84k - \$110k |
| Administrator | \$53,099 | \$78k - \$104k |
| Venue/Production Manager | \$65,391 | \$90k - \$110k |
| Marketing Manager | \$62,227 | \$90k - \$110k |
| Development Manager | \$70,193 | \$90k - \$110k |

**Circus Trainers are not covered within the Pro Bono Australia report.*

The Fitness Industry Award Pay Guide that many respondents use, lists remuneration of \$53,201pa for a level 7, full-time employee⁶.

The Live Performance Award Pay Guide, lists remuneration of \$57,974pa for the top level - Other Production and Support Staff.⁷

Casuals vs Full Time Employees

A casual employee should be paid both the hourly rate payable to a full-time employee in that position, and an additional 25% of the ordinary hourly rate for a full-time employee⁶.

A minimum 3 hour call is encouraged, regardless of Award allowances of a 1 hour call for lower positions.

⁶ <file:///Users/simoneschinkel/Downloads/fitness-industry-award-ma000094-pay-guide.pdf>

⁷ <https://www.fairwork.gov.au/ArticleDocuments/872/live-performance-award-ma000081-pay-guide.pdf.aspx>

Salary Snapshots – Publicly Advertised Roles

- Coordinator - Performing Arts, City of Moonee Valley (VIC)
Salary: \$98k - \$112k
<https://mooneevalley.mercury.com.au/ViewPosition.aspx?id=uEeiKxG2G7M=&jbc=ere>
- Manager, Brand Marketing - Federation Uni (VIC)
Salary: \$112k – \$118k
<https://www.seek.com.au/job/40575642?type=standout#searchRequestToken=92288638-7c7a-416e-8c6f-18e557ed87a2>
- Producer - First Nations, Sydney Opera House (NSW)
Salary: \$85k
<https://iworkfor.nsw.gov.au/job/producer-first-nations-186394>
- Production and Operations Coordinator – Chunky Move (VIC)
Salary: \$55k - \$60k
<http://chunkymove.com/wp-content/uploads/2019/11/Production-and-Operations-Coordinator-PD-Nov-2019.pdf>

Superannuation Co-contributions from the Government

Super co-contributions help eligible people boost their retirement savings.

If you're a low or middle-income earner and make personal (after-tax) contributions to your super fund, the government may also make a contribution (called a co-contribution) up to a maximum amount of \$500. The amount of government co-contribution you receive depends on your income and how much you contribute.

You don't need to apply for the super co-contribution. When you lodge your tax return, the ATO will work out if you're eligible. If the super fund has your tax file number (TFN) the ATO will pay it to your super account automatically.

More info can be found here: <https://www.ato.gov.au/Individuals/Super/In-detail/Growing-your-super/Super-co-contribution/>

Salary Packaging

Those earning \$60k per annum (after tax) at an organisation that is a registered charity may benefit from salary packaging, which allows you to pay a mortgage, rent, credit card or living expenses from pre-tax income.

One company (of many) who can provide this service to employers for the benefit of their employees is:
<https://www.paywise.com.au/salary-packaging/>

Professional Development

Although professional development budgets have essentially stagnated, PD remains a valuable part of employment opportunities in the sector; particularly given comparatively low levels of financial remuneration. As expenses for professional development courses have increased, and travel included in these budgets also rises in cost, the same budget allocation buys significantly less.

Accessible, affordable and appropriate professional development opportunities need to be researched, developed and promoted to organisations in the small to medium sector.

Independent Artists, Creatives, and Arts Workers Survey Report

In 2018, TNA released *THIS IS HOW WE DO IT*, our first survey designed to gather data that reflects the realities of making it as an independent artist or arts worker in Australia.

You can access it here: https://www.tna.org.au/wp-content/uploads/2018/04/THIS-IS-HOW-WE-DO-IT_Independent-Survey-Report_FINAL.pdf

We will be compiling the next edition in 2020, which we are sure will provide further provocation for discussion, evaluation, and benchmarking.

THEATRE NETWORK AUSTRALIA
SALARY SURVEY 2019

Prepared by:

SIMONE SCHINKEL, General Manager
and NICOLE BEYER, Executive Director

Contact us:

tna.org.au

(03) 9947 1015

G5 / 152 Sturt Street, Southbank VIC 3006

