



Theatre Network Victoria

2011 Remuneration Survey

Small to Medium Arts Organisations



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1. Executive Summary

The Theatre Network Victoria 2011 remuneration report analyses results from an online survey with questions about organisation size, salaries, benefits, and professional development budgets of 92 small to medium Australian arts organisations. It is the second such survey undertaken by TNV; in 2009 we surveyed 50 organisations. This report compares 2011 data to the 2009 results.

Because of the remit of TNV, most respondents work in theatre, but the survey was open to all artforms within the small to medium category.

In brief, the average salary of the top positions has increased from \$60,547 p/a in 2009 for general managers/executive directors, to \$64,934 p/a in 2011 – an increase of 7%; and from \$57,297 p/a in 2009 for artistic directors, to \$62,088 p/a in 2011 – an increase of 8%. The increases are heartening, but these are still very low salaries compared to the non-arts not-for-profit sector. The average salary for a CEO position in the disability services sector, for example, is around \$110,000 p/a including benefits, for organisations turning over less than \$1.2 million.

Similarly to the last survey, the professional development budgets of all positions in the surveyed companies are still very low, with an average of \$1,567 for general manager/executive directors and \$1,314 for artistic directors.

This year we had a small number (six) of responses from companies or groups wanting to be included in some way, but not fitting the criteria of the survey (that is, they weren't receiving a regular salary). Of those six, four agreed to share their case studies, as a way to give voice to those companies, which is a growing part of the sector. These case studies are included in section 5.

The reports continues with some discussion, including aspirational targets for salaries, based on basic benchmarking, and concludes with recommendations for future research – either for TNV to undertake, or for other organisations to take on.

The comments from respondents reveal that companies are well aware that the salaries they are paying are very low – in most cases, they would pay more if they had increased funding or income. Company CEOs and Boards have done their own benchmarking and in many cases, have a plan for increasing salaries. Companies are also aware that instead of high salaries, they can offer other non-monetary benefits such as flexibility, part-time work, bonuses in some cases, a haircut in one case! Companies are also aware that those on regular salaries, as low as they are, are still being paid more than artists working in the companies. One comment sums this up:

“[W]e are scratching our heads to understand how we keep staff and create theatre and pay our artists properly! It is also a concern when there are so many unemployed artists out there that we are paying admin staff full time wages and living off the creativity of those who don't earn anywhere near what our junior administrator earns from our theatre company. It is a great concern to me.”

We believe that this benchmarking provides evidence of the sector's vulnerability, and provides a guide for companies, so that they are at least paying on par with the rest of the sector. We look forward to hearing your thoughts and feedback.

2. Background

In 2006 the Victorian AD/GM network undertook limited benchmarking of the salaries of key staff of small to medium arts organisations. In 2009 the AD/GM group suggested to TNV that there was a need to update this data, and to expand on it. The 2009 survey was completed and was widely distributed and shared with colleagues across Australia. We had requests for the survey report from near and far, including from non-arts sectors such as health, education, etc.

Anecdotally, we know that the report was 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.

We plan to continue to undertake this survey biennially, and we welcome input, ideas, feedback. We thank the 100+ people who filled in the survey (not all are included in the final results, see below). People were generous with their data and thoughtful with comments (and patient with our follow-up questions!).

3. Methodology

We used the SELECT account version of Survey Monkey to undertake this survey.

A total of 104 organisations responded to the survey during the period June 21 to August 14, 2011. There were three incomplete or 'donkey vote' surveys (e.g. with the number 2 in each response). There were three doubled surveys: from different people within one organisation, so we amalgamated the data. There were no obvious fake or misleading surveys.

There were six ineligible surveys where staff received no wages (four have been included as case studies). The remaining 92 surveys were analysed.

Some respondents made mistakes with format eg: leaving off 000 (eg: 60 rather than 60000). Some respondents included the pro-rata rate rather than the EFT rate. Where it was clear that this was the case, we contacted the company and rectified the surveys. There may be some undetected errors remaining.

4. Results

4.1 Number of Responses and Turnover Range

There were 92 results included in the survey – a pleasing increase from 50 eligible respondents in 2009.

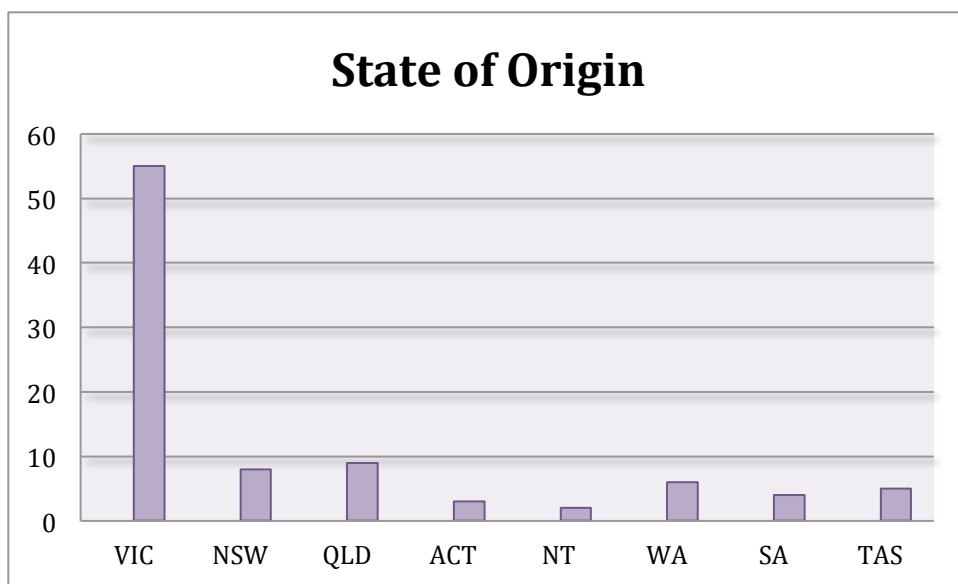
The turnover of organisations ranged from \$30,000 to \$2.4 million. The average was \$618,216. Most companies (62) fell into the range of between \$120,000 and \$859,000.

Number of Respondents: 92

Turnover Range: \$30,000 to \$2.4M p/a	
Organisations less than \$120,000	8
Organisations between 120,000 and 859,000	62
Organisations between 860,000 and \$1.6M	14
Organisations over \$1.6M	8

4.2 State of Origin

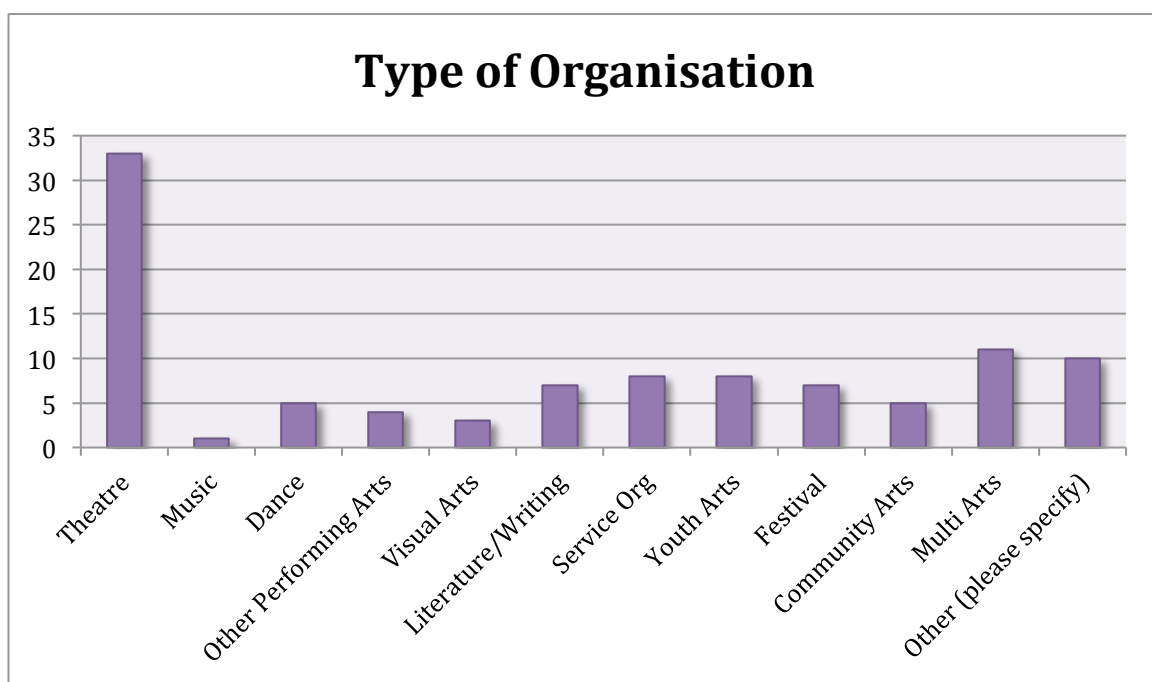
Most respondents were from Victoria, but there were respondents from all states and territories. This was an improvement from 2009 where the territories were unrepresented.



4.3 Type of Organisation

Data was gathered on the primary activity of the organisation. Ten respondents identify as “other” – at least two of these described themselves as “circus” and it may be valuable to have this as a separate category in future surveys.

The largest sector was theatre, with 36% of respondents nominating this sector.



4.4 Number of staff

Number of staff (average)	EFT staff (average)	Smallest EFT	Largest EFT
6.55 staff	3.76 EFT	0.2 EFT	24 EFT

The number of staff ranged from one to 70 positions, totalling 603.

The average number of staff was 6.55 per organisation. This is an increase from 6.14 in 2009. However, in 2009 the highest number of employees was 40, compared to 70 this year, which may skew the results.

One organisation with one staff member had a time fraction of 0.2 – one day per week.

The total time fraction for 92 organisations was 346.46, or an average of 3.76 EFT per organisation.

85% of the organisations had part time staff. Data was not collected on the actual time fraction of each position – this would be a recommendation for future surveys.

One organisation had 70 staff but an EFT of 24. Another had 56 staff but an EFT of 10.3. This can be explained by some staff being very casual, or on contract work for short periods of time. Respondents also commented to this effect in the survey.

The key point, however, is that arts work is primarily done by staff who work part time or on short-term contracts.

No. of staff	No. Organisations (with that staff)
1	7
2	18
3	10
4	19
5	11
6	5
7	3
8	6
9	2
10	1
11	1
12	2
13	2
20	1
25	1
40	1
56	1
70	1

4.5 Distribution of Positions

General Manager / Executive Producer – 79

As in 2009 the most common position recorded was general manager / executive producer: 79 of 92 organisations (86%) recorded a salary for this position. All bar one of the remaining organisations (13) listed an administrator rather than a general manager.

The remaining organisation listed an artistic director and associate director.

Artistic directors – 62

67% of respondents recorded an artistic director. The organisations that did not were primarily community arts, venues or service organisations. One theatre organisation did not employ an artistic director – they retained one with an honorarium, but not a wage.

Associate directors – 21

The least common position was associate director, with 21 (23%) of organisations recording an associate director. These organisations ranged from small (\$120,000 turnover) to larger (\$2M turnover). Six organisations had an associate director without an artistic director.

Administrators – 56

61% of organisations listed an administrator. Turnover ranged from \$40,000 to \$2.1M. Unsurprisingly, companies with turnover of \$800,000 had a higher representation of administrators. Average turnover was \$705,000.

Venue / Production managers – 31

34% of organisations recorded a venue / production manager. These tended to be the larger organisations with an average turnover of \$1.06M. Most organisations with venue / production managers were theatre.

The average turnover for companies with venue / production managers decreased from the 2009 survey (\$1.2M).

Marketing / Development – 39

43% of respondents recorded a marketing / development position. A range of art forms was represented, but dominated by theatre (38%).

Average turnover of these organisations was \$929,000. This was a significant decrease from 2009 (average turnover of above \$1.3M).

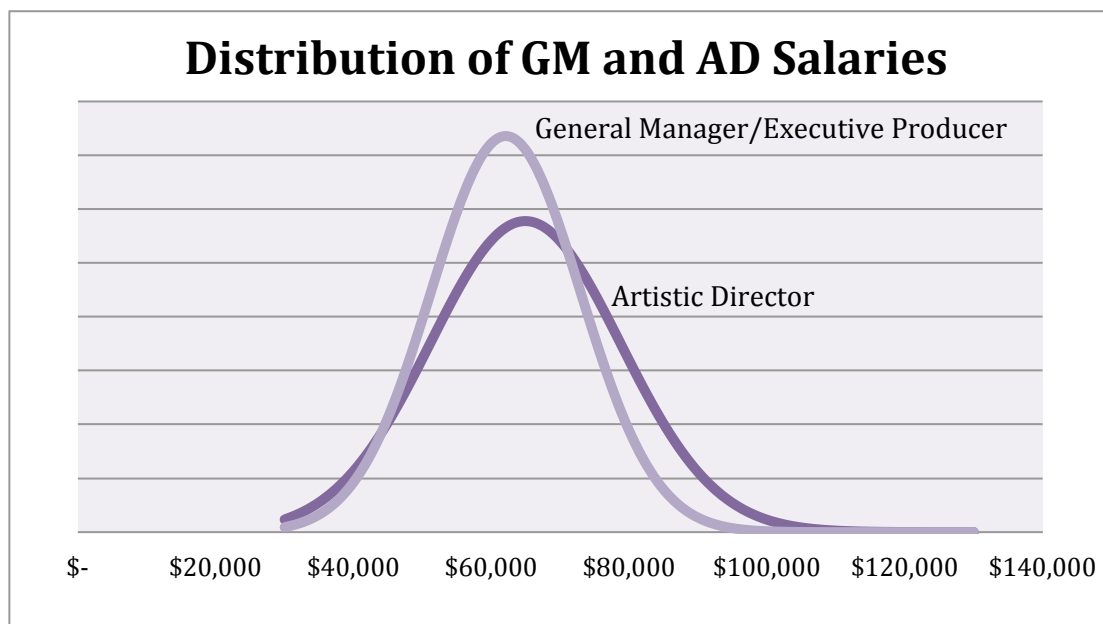
4.6 Salary Results

The table below shows the average salary for each position in the survey.

The table includes the highest and lowest salary for each position. It also includes the most common salary bracket.

	Average	Lowest	Highest	Most common range (\$5K)	No. At range
General Manager / Executive Producer	64,934	37,500	120,000	55,000 - 60,000	17
Artistic Director	62,088	20,800	92,000	60,000 - 65,000	15
Associate Director	51,715	10,400	90,000	45,000 - 50,000	7
Administrator	47,746	30,000	79,000	40,000 - 45,000	21
Venue / Production Manager	52,854	30,000	92,000	45,000 - 50,000	8
Marketing / Development	50,666	25,000	79,000	45,000 - 50,000	12
Other	49,301	15,000	93,000	45,000 - 50,000	15

The table below demonstrates the distribution of salaries for the general manager / executive producer and artistic director positions.



4.7 Average Salary Levels by Turnover

The table below details average salary of each position by turnover of the organisation.

Average Salary by Turnover	up to \$249K	\$250–\$ 749K	\$750–\$1.24M	\$1.25M plus
No. Organisations	25	41	12	14
EFT staff average	1.25	2.97	4.11	10.29
Average General Manager / Executive Producer	58,852	60,544	65,950	83,511
Average Artistic Director	51,665	60,993	65,364	72,300
Average Associate Director	29,200*	47,382	50,000#	61,243
Average Administrator	49,057	44,968	46,270	54,208
Average Venue / Production Manager	37,500#	52,147	48,125	56,815
Average Marketing / Development	49,155	48,497	48,917	53,893

* only 2 salaries recorded in this level

only 1 salary recorded in this level

Uneven results may be due to the results not being statistically significant. However, there are sufficient returns to demonstrate that salaries do NOT increase greatly with increasing turnover.

In the 52 companies with both a general manager and artistic director, the average salary was almost identical: \$63,028 and \$ 62,919.

An interesting anomaly appears with the salaries for administrator and venue/production managers. As the turnover of the company increases, these salaries decrease.

An explanation may be that these roles have higher duties in a small organisation. As organisations grow, the introduction of a general manager and/or artistic director may take on some of the duties, leaving the administrator/venue manager as a smaller role with less responsibility.

The small number of results in each category may also skew the result.

4.8 Comparison with 2009

Salary Averages	2011 Average	2009 Average	% Change
General Manager / Executive Producer	64,934	60,547	7%
Artistic Director	62,088	57,297	8%
Associate Director	51,715	52,393	-1%
Administrator	47,746	43,971	9%
Venue / Production Manager	52,854	48,422	9%
Marketing / Development	50,666	48,030	5%

Salaries have increased in all positions EXCEPT associate director. However, one company, which pays a very low wage to their associate director may skew these results.

The increase is almost the same across all positions, although the marketing / development role has increased the least.

Salary Extremes	2011 Lowest	2009 Lowest	2011 Highest	2009 Highest
General Manager / Executive Producer	37,500	19,200	120,000	100,000
Artistic Director	20,800	19,200	92,000	86,000
Associate Director	10,400	40,000	90,000	70,000
Administrator	30,000	30,000	79,000	80,000
Venue / Production Manager	30,000	40,000	92,000	65,000
Marketing / Development	25,000	35,000	79,000	75,000

Most Common Salary Bracket	2011 Most common range (\$5K)	2011 No. at range	2009 Most common range (\$5K)	2009 No. at range
General Manager / Executive Producer	\$55 - 60	17	\$60 - 65	18
Artistic Director	\$60 - 65	15	\$60 - 65	12
Associate Director	\$45 - 50	7	\$40 - 45	6
Administrator	\$40 - 45	21	\$35 - 40	11
Venue / Production Manager	\$45 - 50	8	\$40 - 45	12
Marketing / Development	\$45 - 50	12	\$45 - 50	10

It is notable that the most common salary range for general managers has actually dropped since 2009, although the average salary has increased.

4.9 Other Remuneration Benefits

28 companies recorded benefits to the General Manager / Executive Producer. The benefits ranged from \$500 to \$25,000.

Benefits listed included:

- 14 phones / phone allowances – \$400 to \$2000
- 4 cars for personal use
- 8 laptops
- 2 internet access
- 2 salary packaging
- 1 additional leave
- 1 parking
- 1 haircut and colour up to \$1600 per annum

24 companies recorded benefits to the Artistic Director

Benefits ranged from \$500 to \$6584 in allocated value

Benefits listed included:

- 11 phones / phone allowances
- 5 laptops
- 1 car
- 1 additional superannuation
- 1 salary packaging

Amongst other staff, phone allowance and internet access were listed as benefits. One company offered salary packaging to all staff.

4.10 Professional Development Budgets

The table below shows the professional development average for each position. The highest and lowest amount is also listed.

It is worth noting that the average is derived from those respondents who answered the question. If we assume non-respondents have a professional development budget of \$0, the average would be even lower.

Professional Development Budget	GM/EP	Artistic Director	Associate Director	Administrator	Venue/ Production Mgr	Marketing Dvlpt
Responses	69	53	16	39	21	39
2011 Average	\$1,567	\$1,314	\$1,340	\$733	\$740	\$804
Lowest	\$100	\$100	\$250	\$150	\$250	\$200
Highest	\$9000	\$4000	\$5000	\$3000	\$3000	\$5000
2009 Average	\$1,656	\$1,534	\$958	\$704	\$587	\$837

Summary – Per Organisation (not per position)	Total
Respondents	81
Average for organisation	\$3,392
Lowest for organisation	\$750
Highest for organisation	\$16,000

Overall, professional development budget as a percentage of the total company turnover ranged from 0.02% to 5.00%.

Benchmarking with Australian non-profit organisations suggests between 0.5 and 1.0% of budget be dedicated to professional development of staff. ¹

¹ *Researching and Benchmarking Best Practice in Library Staff Development: A Joint Australia – United Kingdom Study*
Sayers, Walton and Smith

4.11 Plans for Increasing Remuneration

Twenty organisations commented that salaries increased by CPI each year. CPI was detailed as ranging from 2.7% to 5%.

Two organisations noted that their enterprise agreement included a guaranteed percentage increase each year.

Selected Comments

- Remuneration would be increased if we can afford it; hopefully as the festival grows so will the salary packages.
- Funding allowing, all wages will be reviewed and are likely to increase in 2012. Company manager will be increased significantly in 2012 – to \$65,000 – was originally an entry level/graduate position; however, the level of responsibility has increased and remuneration will be adjusted to reflect this. Funding allowing, the organisation will be restructured in 2012 and an additional full time position (administrator) will be employed, increasing EFT staff to 9.5 (decreasing marketing staff by 0.5).
- Increase salary of associate director in an attempt to reflect expertise and hours required.
- Salaries increase with CPI. There has been a plan for several years now to increase the main salary positions to around 60k-ish as suggested by state funding peer assessment panels, however, salary levels are constrained by how many successful grants we achieve each year. There is always great financial uncertainty from year to year because of reliance upon annual grant applications.
- Yes – as we earn enough we plan to pay ourselves more!
- We increased salaries this year.
- No firm plans.
- This position is sponsored by the Council. The festival does not pay any staff except for contractors.
- Performance targets.
- There are none at this stage. There is a plan to do a salary review in the next 12 months. So far remuneration increases at 3% each year.
- Potentially.
- AD and EP wages have just increased (in the last month) by 7% in an attempt to bring us a little more in line with TNV's 2009 benchmarking study. We plan to increase all core staff wages by 2% per year over the coming triennium.
- We would like to introduce these as proper salaries/positions, but due to budget limitations all of our staff are on contract.
- We hope so - but hard as still basically project based despite annual op funding from arts vic. most likely it would be offered as a bonus at the end of the year if we can afford it. We can't promise money in advance.
- Reviewed end 2012.
- General Manager would increase to 70,000 and Admin Manager to 50,000 to reflect industry standard and remunerate individuals more fairly for their skill and tasks.

- We have and will increase our core management team salaries as they are our core intellectual capital, which we wish to develop rather than lose, and also some have been part time and we are increasing their hours.
- Will look to increase hours rather than rates although cores staff rates have not moved since 2009.
- Yes, if we get City of Melbourne funding we will increase salaries by about \$7.5%.
- Artistic director to \$65,000 in 2012 as part of our aim to have that role at \$70,000 in two years.
- EFT increase in both positions (not in EFT gross salary) subject to funding.
- Over the next triennium there is scheduled increases to compete with metropolitan city wages. Each position will have an increase of \$3000 in 2012 and \$3000 in 2014.
- In this financial year we will add 3 positions Program coordinator 50,000 1 EFT Venue & Events Coordinator 50,000 1 EFT marketing and communications coordinator 40000 .4EFT
- Annual CPI increases for all staff except director who is on a three-year contract.
- Yes, through incentives via sponsorships and increased earned income of projects and products staff assign themselves to.
- Yes but it is totally dependent on funding. Director to move to full-time \$64,000 marketing development position to increase to a .8 position at \$55,000.
- We hope to have more funds next year and increase our CEO go full time with 0.4 other staff.
- We would like to pay the artistic director more and full time. We would like to increase the part time employment of the Associated producer and Administrator to .4 per position. We are looking into various models of financing this including Social Trading models.
- Plan to increase roles to full time.
- We'd love to but there's not enough money in the kitty.
- Not in the next year - have allowed for \$5k more in later years projections.
- If funding permits, yes!
- No specific plans, but general interest in doing so!
- Appointment of Program Officer, approx \$42k. Appointment of development manager, approx \$60k.
- Yes, increase of \$5,000 for General Manager in 2012 and increase of \$5,000 for artistic Director, pending funding application outcome.
- We have a general manager (\$55,000–\$60,000) and we may adjust this salary range upwards as her responsibilities increase. We increase all wages annually by CPI at least.
- Wages should rise but are funding dependant.
- We will increase professional development budget.
- Dependent on funds, we look at budgeting for a CPI increase annually of around 5%.
- Positions and roles vary and there are annual reviews with staff that mean an increase where possible in pay rates. Staff also receive living away from home allowances when travelling that are above the award rates.

- First draft of 2012 budget has made provisions of \$57,500 for GM and AD, and \$44,000 for admin and venue manager. AD and GM salaries have not had an increase since 2007.
- CPI increase for three staff members – new staffing structure and as staff members become proficient and bring increased value to the company we don't want to lose that corporate knowledge to the fact that they could be paid better outside of the arts.
- Indexation of 3%. We are trying to get our education and training manager to full time (currently she is EFT 0.8).
- The Board has asked us to budget for a 3% increase per annum to all salaries (core and contract). We have encouraged our Board to undertake benchmarking of the AD/CEO & GM salaries in 2012 to bring our salaries in line with the industry standard.
- Artistic director (CEO) and general manager both have recommended increments as part of the company's HR policy. The starting mark for each is \$55,000 and \$50,000 respectively and the top end is \$62,500 and \$58,500.
- An increase in remuneration is usually linked to CPI. A bonus maybe paid in any given year, where sponsorship income is exceeded and subject to the organisation recording a surplus.
- Plans for 2012–2014 to increase wages and increase hours to begin to align with the average wage for these positions. TNV benchmarking was used as a guide.
- General manager to match artistic director @ \$70,000
- Salaries are currently advertised as including superannuation. As part of our new four-year business plan, we plan to, at minimum, move to a “+ superannuation” model.
- Associate directors and other position to increase to \$55,000, administrator to increase to \$45,000, exec producer to increase to \$65,000 and artistic director to increase to \$70,000 next year.

4.12 Additional Comments

- Do you know a good book keeper? :)
- We are currently restructuring and will employ a full time GM @ \$60,000 from August. Business and Finance Manager will go part time.
- It is continually a challenge attracting the best applicants for key positions when remuneration is not attractive.
- We're all underpaid! I'm actually on a set contract and the figures used here are based on number of hours worked for the contract fee.
- The festival is run by a board of volunteers. The Artistic Director may claim fees during special projects, if at all. The salaried position is a Council Position working one day per week on the festival as part of Council's Support. This position increased to full time during the week before and week of the festival.
- Our roles don't directly align here; there's four senior positions that report to the CEO, and we're each at different increment steps on our starting salaries. Which are of course still too low! I can only afford to increase by CPI per year as it aligns with government funding increases, and sometimes this means effectively going backwards because organisational needs and costs of business increase more rapidly than CPI.

- A very important survey - it may also be necessary to see how long contracts are for because many of our staff are project based and this tends to give them a higher rate of pay but obviously for short amounts of time.
- Our company has always been run on a largely volunteer basis, with the management fees being fairly tokenistic at this point.
- Thanks for doing this research!
- A retainer is paid to the AD's and they are then paid for project work on top of that.
- It's a really good resource that you create.
- There are plans to employ an additional manager in another area in the next 2 months at a yearly wage of \$70,000. This position would be 3 days per week.
- Professional development is undersubscribed to in the arts and we have a very pro-professional development culture as it adds value to the skills within our team. We have a professional development budget for every staff member.
- Good questions
- We are family friendly and have a positive attitude to study leave as several staff have small children and/or are studying for higher degrees. Much of this type of leave is supported via a flexitime arrangement.
- Being regionally based we need to think laterally in terms of attracting people with good management credentials who will work part time, good Board members, sponsors, audience engagement etc. Most models are set up for metro audiences – including press media. Our creativity has shifted from being solely project and organisation focussed to the development and implementation of sustainable models for contemporary performance in a regional context. The 'sector' is not keeping pace with this either through dialogue, action, or policy.
- Trying to increase income to be able to afford a 3rd full time person.
- We do not get paid overtime but accrue TOIL, which is often hard to take as we are so busy (and essentially understaffed).
- We keep losing staff to better paid non arts jobs – particularly young staff
- UHT is a department of Melbourne University Student Union Ltd an organisation employing around 90 people. This provides us with some resource advantages in relation to independent companies. It also explains why I am unable to complete q 8. PD is covered by the overall MUSUL HR budget. The figures are VERY loose estimates.
- We upped our salaries to \$XX pro rata plus super based on your averages for the industry - we pay extras episodically – ie mobile phone or top up depending on what's happening with various projects and additional time worked (much of it is unpaid though)
- I would be very interested to see the results of this survey as a benchmark for our organisation – we feel our salaries are very low but funding is limited and we are unable to increase in the near future.
- Aiming to add expenses such as phone allowance, mileage, etc. Particular challenge in finding potential funding for core of company, so core expenses needed to be taken from project budgets, putting pressure on company to over-deliver so we are able to cover our basic salaries.

- The City of Melbourne has very attractive remuneration packages due to the fact that staff are required to manage the artistic 18TOP BI18ing, the maintenance and capital works of 3 buildings, all FOH and catering provision as well as complying with rigorous Council policies, procedures and business rules.
- There was a significant increase in wages for the AD and EP in 2011 due to the Board's realisation that these position had been under valued and turnover tripled over the past 5 years.
- There are more staff in our team than listed above. From year to year, we may spend much more than professional development costs listed above. Average figures are above.
- We have only just increased staff salaries to make them viable but with no increase in funding, little hope of attracting sponsorship and philanthropic giving for adult theatre in the regions and high unemployment leading to slow ticket sales, we are scratching our heads to understand how we keep staff and create theatre and pay our artists properly! It is also a concern when there are so many unemployed artists out there that we are paying admin staff full time wages and living off the creativity of those who don't earn anywhere near what our junior administrator earns from our theatre company. It is a great concern to me.
- These salaries of course low in comparison to other industries, especially considering levels of experience, which always increases the challenge of attracting & retaining the best possible staff. Also staffing levels are low, which means staff can be overworked. There is plan to increase by end of 2011 to 3.2 EFT, and by mid 2012 to 4.2 EFT.
- Our staffing structure is specific to a peak body. Our roles are specific to our work. We are acutely aware that our wages are non-competitive.
- Turnover is listed as an average over non Festival & Festival year. Staffing expands and contracts from 2 core staff in a non Festival year (EFT 1.6) up to 7 part time staff in a Festival year (inc 2 core roles – EFT 3.06).
- Great work. My feedback is that it could do with some more info for specific jobs – e.g. "Other Position" – there should be more than one of these and the chance to write what the position is. Also who is the CEO in the organisation? I reckon that makes a difference to how much they are paid. And how long have they worked there.

5. Case Studies: Non-funded, Project Based Companies

This year we had a small number of responses (six) from companies or groups wanting to be included in some way, but not fitting the criteria of the survey (that is, they weren't receiving a regular salary). Of those six, four included no salaries at all – the positions were only paid on a project basis – and two had very small 'honorarium' type fees of \$6000 and \$3000 for the main positions.

We have not included these results in the salary calculations, as they would have caused inaccuracy in the final results of those that have ongoing salaries; however, we do want to give voice to those companies, as they paint a picture that is important to understand, and they represent a very large, growing sub-sector of the small to medium arts. Essentially it is a picture of a very under-resourced, very fragile sector, making a great creative contribution, but reliant on projects for any income for the driving personnel of the work.

The following four companies have agreed to share their case studies in this report.

Black Hole Theatre

www.blackholetheatre.com.au

Director: Nancy Black

Black Hole Theatre comprises an evolving group of puppeteers, performers, visual artists, designers, composers and other collaborators. Founded in 1993, the Company is committed to cutting edge visual, object and puppet theatre. Black Hole aims to engage, extend and disrupt one's imagination. The adult work is bold, often abstract, dark, and always surprising.

While puppetry remains at the heart of every piece, over the years Black Hole has added multi-media, mask, movement and various acting styles to its performance vocabulary. The company performs usually in theatres, but also on the street, in pubs, and shop windows. Black Hole's productions have included *And the Ass Saw the Angel* (adapted from the Nick Cave book), *Punter*, *100 Hours 100 Paintings*, *Caravan*, and most recently *Coop*. The company also offers a programme of workshops for children, adults and adolescents. These include various techniques of puppetry, animating objects and vegetables, making and performing with masks, installation/events, and filmmaking.

Future projects include a puppet musical, a large-scale community based project, small-scale pieces, and a series of satirical political sketches that will go straight to YouTube.

Organisational Turnover: \$80,000 p/a.

Equivalent Full-Time Workload: 1 EFT. (40 – 50 hrs per week)

Ongoing Salaries: 0

Other general comments or feedback

"This survey assumes salaried positions – but many companies in the SME sector are funded only on a project by project basis, with no ongoing funds in between."

Mudlark Theatre

www.mudlarktheatre.com.au

Director: Stuart Loone

Operating from Launceston, Mudlark is a professional theatre company that is growing a reputation for creating exhilarating theatre in a regional context.

Most recently, Mudlark premiered Carrie McLean's stylish *Beautiful: A Ghost Story* which was presented in Launceston and Hobart under the direction of Kate Gaul. Its largest production to date, *Beautiful* was a critical and popular success that broke new territory in Mudlark's creative practice. In 2010, Mudlark co-produced the continent-wide project, *Dancing Back Home* with JUTE Theatre in Cairns. Featuring six works by emerging regional playwrights, *Dancing Back Home* had a highly successful four week season in Cairns, then Launceston.

A beautiful story backed by beautiful production, *Cross* by Stephanie Briarwood, premiered in Theatre North's 2008 Subscription Season and was subsequently toured by Tasmania Performs to eight regional venues (2009).

Alongside its professional work, Mudlark produces independent profit-share shows, which are generally texts that are intimate, bold and rare. These have included *Underneath the Lintel*, *Junk Rooms* and Alex Buzo's *Rooted* (2007), *AsteRisk* and *Infraction* (2008) and Sam Shepard's *Action* (2010). Mudlark also acted as a presenter for Donna Cameron's stunning one-woman show *The Flowering* in 2008. Mudlark also provides high-end training and development opportunities for its local artists.

2012 sees Mudlark premiering Elise Hearst's *The Sea Project* – a collaboration with Sydney-based collective Arthur, and going into creative development with Kate Gaul's Siren Theatre on a new work from Finegan Kruckemeyer, as well as producing a profit-share program of more intimate productions.

Organisational Turnover: \$100,000 p/a.

Equivalent Full-Time Workload: 0.75 EFT

Ongoing Salaries: 0

Other general comments or feedback

"The unpaid nature of our administration hinders growth in organisational capacity. Even one 0.6 FTE position would enable us to become more efficient, increase opportunities to secure corporate/philanthropic support, have a positive impact on governance and service our growing audience more effectively.

We're really proud that 81% of our program budgets over the past three years have gone directly to artists or facilitating their travel and see a very strong case for funding the people who support their work and create those opportunities.

A part-time paid role of a skilled artistic director or creative producer who doubles as administrator/GM/ marketer is vital for companies of Mudlark's size. We're small enough to be flexible and have the ability to offer some riskier programming, but large enough to create financially significant projects, deal with some pretty stringent governance and be expected to have a sophisticated presence in its community."

MKA Theatre of New Writing

www.mka.org.au

Artistic Director: Tobias Manderson-Galvin

General Manager & Head of Programming: Glyn Roberts

At the heart of this organisation is a dare. A dare to writers. A dare to all artists, technicians, producers, academics, theatre workers, teachers, students, audiences. A dare to anyone who has ever been to the theatre and a dare to those who've yet to come. We dare to make the best theatre there is.

Officially opened to the public on the 3rd of November 2010, MKA Richmond was founded with the wish of specifically attending to the needs of a blossoming new playwrights' community. MKA Richmond is the home of development, workshops, administration and discussion. It was from this centre of activity that fellow playwrights Glyn Roberts and Tobias Manderson-Galvin formed the company – the theatre's first task, in June 2010, housing 10-day long writers' workshop. The theatre then swiftly became the foundry from which MKA's first production, Manderson-Galvin's *Dogmeat*, was created. The space and the company at this point were synonymous but that would soon change.

Following the unexpected forced closure of MKA Richmond as a performance venue, MKA Theatre shifted public operations to Jane Bell Lane in the QV building in Melbourne's CBD. This exciting temporary space was home to the live performance seasons 25X1 and Open Season. In 2011, Season One program will be housed in the Prahran Mission complex at 211 Chapel St. *Sleepyhead*, *22 Short Plays*, *The Horror Face* and *J.A.T.O.* will all run here.

Organisational Turnover: \$50,000 p/a.

Equivalent Full-Time Workload: 2.5 EFT

Ongoing Salaries: 0

Benefits: We split all profits (0\$), glory (\$priceless), occasional bottle of wine (\$2-\$20).

Other general comments or feedback

"We have no funding at present and what money we have goes directly towards either the product (art) or marketing that art to the people. We make a small amount of money on the bar, but it is not enough to pay for rent let alone pay anyone. Ticket sales cover production costs but these production costs are therefore by necessity significantly less than what one would consider to be necessary for a professional standard. This is primarily a company that engages in the creation of opportunities and networking for a large artistic community (namely playwrights and associated theatre artists) and as such project funding, which is the most popular model for funding the arts is unsuitable and makes no provision for the growth of the business or its administrators, it just means at the end of a show we're back to square one.

Thanks. Probably didn't want me to raise this here but no idea who else to have this discussion with and not sure if this is relevant. Also we have no private funding and without staff to find it we're again... well you see. Thanks again. So anyway. Maybe you have more questions – this was kind of fun or at the very least cathartic – feel free to send em our way."

Barking Spider Visual Theatre

barkingspidertheatre.com.au

Director: Penelope Bartlau

Established in 2006, Barking Spider Visual Theatre is a Melbourne-based puppetry and visual theatre company that develops and presents work to diverse audiences across ages and cultures, in Australia and internationally. The company members are dedicated to excellence in the form and practice of theatre, with a collaborative creative process. With illusion and transformation as the guiding aesthetic, Barking Spider aims to generate beautiful and truthful work that challenges habits of perspective and which allows audiences to feel, to delight, to dream and to be inspired.

It was incorporated in September 2006 and is on the Register of Cultural Organisations (ROCO), holds current Deductible Gift Recipient (DGR) and Tax Concession Charity (TCC) status as well as is registered for GST.

Over the past four years BSVT has developed and produced no less than 15 productions. In 2009, we had changes in our board membership, and with the growth of the company, made the decision to break our work into “branches”: Theatrical works we call Main Stage Productions, plus we have community works, work with museums & galleries, roving performances and workshops.

Organisational Turnover: \$40,000 p/a.

Equivalent Full-Time Workload: 1 EFT

Ongoing Salaries: 0

Other general comments or feedback

“The company would love to pay me for all the work I do as AD – and all the other positions described above. Our turnover is not sufficient to apply for Annual Operations funding.

I work pretty much full time to generate work, that creates income sufficient to pay myself as a performer/artist, and other artists we work with. We cover basic company expenses (insurances & memberships & accounting fees etc) but it’s damn tight.”

6. Discussion and Further Research

6.1 Salary Benchmarking

It is difficult to do real benchmarking with other sectors. Research exists to purchase, but it is usually single use (at affordable rates) and cannot be used by third parties so TNV can't publish it. An example is Enterprise Care, a commercial company that undertakes a remuneration survey of the not-for-profit sector each year. The Report is available to purchase for \$280, but only for single use (members are eligible to purchase it of course – www.enterprisecare.com.au).

A US report from 2010 shows CEO non-profit salaries at \$63,615 for orgs with less than \$500,000 turnover; \$93,117 for orgs with turnover between \$500,000 and \$1 million and \$142,472 for orgs turning over between \$1 million and \$5 million².

In addition, TNV has done some basic benchmarking below: three CEO positions advertised publicly, and some information from member feedback.

Current Non-Profit CEO positions advertised (at November 2011)

*Chief Executive Officer – Post Placement Support Service.*³

Salary: \$95,000 - \$130,000 (includes superannuation)

The Post Placement Support Service, established in 2002, is a not-for-profit early intervention support and training service which serves individuals, families and groups who have a personal or professional connection with permanent care, adoption, foster care and kinship care. PPSS has a budget of \$700,000 p.a. and currently has 5 EFT positions, including that of the CEO. Salary packaging available (PPSS has 23TOP BI status)

*Chief Executive Officer, Registered Training Organisation*⁴

Salary: \$100,000 - \$150,000

A large and highly successful RTO requires a CEO to take the reigns to lead and grow the organisation to new heights.

*Chief Executive Officer, First Nations Foundation*⁵

Salary: \$110,000p/a negotiable (salary packaging options DGR status)

First Nations Foundation was established in 2006 with the vision of enabling Aboriginal and Torres Strait Islander Australians to make informed decisions about their financial wellbeing, in turn securing a sound economic future for themselves and their communities.

As the Chief Executive Officer, you will be working closely with the Chairman and the Board to develop strategies to deliver future growth for First Nations Foundation, for the financial and economic inclusion of Indigenous people. The organisation's turnover is around \$500,000 p/a.

² 2010 GuideStar Nonprofit Compensation Report, for the category Civic Leagues, Social Welfare Organizations, and Local Associations of Employees.

³ http://www.jobseeker.org.au/employment/results.html?filename_num=392173

⁴ <http://www.seek.com.au/Job/ceo-registered-training-organisation/in/melbourne-melbourne/21031806>

⁵ <http://www.fnf.org.au/careers.html>

Disability Sector Salaries

We understand that the current average salary in the disability services sector in Australia for CEOs is \$160k p/a (including packaging and superannuation). For organisations with a turnover of under \$1.2million (more comparable to the small to medium arts sector), the average package is \$110,000 p/a.

Summary

Based on these figures above, it is fair to say that the current CEO salaries in the small to medium arts sector are well below the national averages for similar positions in the broader non-profit industry – somewhere between \$30,000 and \$65,000 below what is paid for similar roles in organisations with similar turnover. If we apply this as a percentage difference across the positions we surveyed, an aspirational benchmark for each position would be as follows:

Salary Averages	2011 Average	Aspirational Target Range
GM/EP	64,934	\$95,000 - \$130,000
AD	62,088	\$91,000 - \$124,000
Assoc AD	51,715	\$76,000 - \$103,000
Admin	47,746	\$70,000 - \$95,000
Venue / Prod Mgr	52,854	\$77,000 - \$105,000
Marketing / Dvlpt	50,666	\$74,000 - \$101,000

6.2 Benefits – Salary Sacrifice

Only two organisations offered salary packaging as a benefit to employees. This could be something for other organisations to investigate, if they have the relevant tax status. With appropriate structures employees can expend some pre-tax income on specific and restricted items, which reduces their tax liability.

However, this can also incur Fringe Benefit Tax for the organisation. Specific knowledge of legislation is required to ensure this structure is set up in a manner to benefit the employee and the organisation. Small organisations may not have access to such expertise, and the complication of the structure may discourage small organisations, who often do not have specific and dedicated bookkeeping or accounting staff.

6.3 Benefits – Employee Superannuation Contributions

The superannuation (super) co-contribution is a government initiative to help eligible individuals boost their super savings for the future.

Low or middle-income earners can take advantage of the super co-contribution payment by

making eligible personal super contributions to their super fund. The government will then match up to \$1,000 of personal super contributions.

The super co-contribution is:

- not subject to tax when it is paid to the super fund
- not included as income on the tax return
- preserved in a super fund or RSA and can only be accessed when other preserved amounts can be accessed.

Staff members could look into this on their own and make the necessary copayments without organisational approval.

6.4 Superannuation for contractors

Many arts organisations are still not paying superannuation to all of their contractors, believing that they are not obliged to do so. The ruling on this changed in 2010.

The ATO states that:

“If you pay your contractors under a contract that is wholly or principally for labour, you have to pay super contributions for them. This is even if the contractor quotes an Australian business number (ABN). These contractors are considered [your employees](#) for *Superannuation guarantee* purposes.

Generally, a contract is principally for labour if more than half of the value of the contract is for the person’s labour, which may include:

physical labour
mental effort, or
artistic effort.”

More information on this is available on the ATO website:

www.ato.gov.au/businesses/content.aspx?doc=/content/19159.htm

6.5 Professional Development

The fact that professional development budgets have dropped in all categories bar the artistic director, is of concern. As expenses for professional development courses have increased, this is a reduction of significant terms.

Many organisations have already noted that the low level of salaries make it difficult to retain staff. The insufficiency of professional development budgets will exacerbate this situation.

The lack of training makes succession planning and retaining of corporate memory difficult for small to medium companies.

Accessible, affordable and appropriate training opportunities need to be researched, developed and promoted to these organisations.

6.6 Further Research and Recommendations

- Future research to include looking at the non-funded companies and groups, which are a growing part of the small to medium sector, but which in many cases do not fit into this survey.
- Future research to include “circus and physical theatre” category.
- Future research to include specifics on time fractions of core staff.
- Future research to include tenure of core staff, as uncertainty of future work is a core issue in the performing arts industry.
- Develop fact sheets on salary packaging that are relevant for arts organisations.
- Create a bank of financial advisors pro-bono to assist organisations to set up salary packaging.
- Research and disseminate information on affordable professional development opportunities.
- Develop and promote affordable Professional Development opportunities.
- Further research into staff turnover and longevity would be useful, given the high cost to the organisation of staff turnover, and the comments included here into the difficulty in recruiting and retaining staff.

7. About Theatre Network Victoria

TNV advocates for the professional theatre industry. We focus on strengthening the independent and small to medium sectors, and increasing connection between all parts of the theatre industry.

Theatre Network Victoria was founded by the Victorian theatre sector in early 2009 and is funded by Arts Victoria and the Australia Council for the Arts.

Our four strategic goals are: Advocacy, Capacity Building, Action Research and Creating Connection.

We run industry events including the biennial Australian Theatre Forum, the annual Victorian Theatre Meeting, and many professional development and networking events; we have a monthly e-news and a comprehensive website with resources; we join other industry partners to advocate for increased valuing of the arts; and we undertake some basic industry research to help build evidence for the sector to use in its own advocacy efforts. We are also running a project to help develop theatre networks around the country, to come together as Theatre Network Australia.



Delegates at TNV's Victorian Theatre Meeting, 3 November 2011.

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