



**ADVANCING THE  
PERFORMING ARTS**

# **Salary Survey Report**

# **2021**

**Not-for-Profit  
Small to Medium  
Arts Organisations**

Theatre Network Australia  
November 2021

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## Acknowledgement of Country

**Wherever we are in Australia, TNA acknowledges the traditional custodians of the unceded lands, and we give thanks for the care and custodianship of the land and waterways by Aboriginal and Torres Strait Islander people for tens of thousands of years. We especially acknowledge the people of the Kulin nation where our office is based, on the southern banks of the Birrarung river. We pay our respects to Elders past and present.**

## 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 fairer 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.

### About TNA

Theatre Network Australia (TNA) is the leading industry development and advocacy organisation for small to medium and independent performing arts, working nationally, with a dedicated Victorian program. TNA services a wide range of performing arts: performance for, with and by young people; Aboriginal and Torres Strait Islander theatre; visual theatre and puppetry; text-based work; music theatre; comedy; theatre made by artists with disabilities; cabaret; theatre made with and by communities; dance; circus; physical theatre; live art and hybrid work.

TNA strengthens artists and arts organisations, influences cultural policy at three levels of government, facilitates critical debate, and advocates for a more robust, interconnected, and innovative sector.

In practical terms this means TNA:

- Drives advocacy campaigns in partnership with other peak bodies and the sector
- Promotes and models best practice equity and justice approaches
- Provides wellbeing support and financial assistance to the sector
- Runs networking forums and gatherings
- Delivers workshops and peer-learning on current issues for the sector
- Undertakes and promotes research and benchmarking
- Provides advice to industry, the education sector and government
- Provides information and resources through our respected E-News and an online resource library.

We design our work to address the gaps, and our approach is underpinned by a spirit of care, deep listening, and trust in the sector's own capacity to make progress.

## Executive Summary

The Theatre Network Australia 2021 Salary Survey Report for Not-for-Profit Small to Medium Arts Organisations analyses results from an online survey distributed to the sector that garnered 87 valid responses. The survey established organisational size and turnover and included questions about salaries, benefits, professional development budgets, tenure, and representation. It is the seventh 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), 2017 (94 responses), 2019 (59 responses); and compares with recent not-for-profit rates for benchmarking purposes.

The survey was open to all Australian not-for-profit arts organisations with a turnover of less than \$4 million. In line with previous TNA surveys, there is strong representation from the theatre sector and Victorian organisations due to the remit of TNA. However, representation of organisations from other states and artforms has continued growing.

Compared to 2019 figures, all roles have seen a salary increase in 2021. The highest increases were in roles for General Manager/Executive Producer (7%), Artistic Director (5%), Finance Manager (10%), Administrator/Operations Manager (18%), Production Manager (6%), and Marketing Manager (8%).

The General Manager/Executive Producer role showed slightly larger salaries than Artistic Director roles on average, with \$87,492 compared to \$86,309 respectively.

The survey shows that artforms each have their own 'ecology' of roles and structure. For example, Dance organisations have the highest average salary for Artistic Directors (at \$92,369 on average) but have a low staff FTE on average (4 FTE).

Despite economic strain during the pandemic, 70% of organisations increased the salary of at least one staff member in 2021. 56% of organisations are planning an increase to at least one role in 2022, which has increased since the last survey in 2019, where only 46% were planning an increase.

However, the financial strain does continue to be reflected in low professional development budgets. Organisational professional development budgets have decreased since 2019 by 10%, and there are still 17% of organisations which do not budget for professional development for any of their employees.

The length of continuous employment ranges widely from position to position. As in previous years, Artistic Directors have the longest average tenure – in 2021 at an average of 9.1 years, with responses up to 54 years for one Artistic Director role. Marketing Manager, Development Manager and Producer roles have the lowest average tenure.

Since 2017, TNA has collected data on representation within roles, asking respondents to provide data on: gender identity, Aboriginal and Torres Strait Islander identity, Cultural and Linguistic Diversity (CaLD) identity, and Deaf and Disabled identity in all roles.

Diversity across organisations has stagnated; employment of Deaf and Disabled people in respondent organisations (2.7%) is still far below the rate of Deaf and Disabled people of working age (15 to 64) in the general population (9%).<sup>1</sup> Employment of CaLD people in

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<sup>1</sup> [www.abs.gov.au/statistics/health/disability/disability-ageing-and-carers-australia-summary-findings/latest-release](http://www.abs.gov.au/statistics/health/disability/disability-ageing-and-carers-australia-summary-findings/latest-release)

respondent organisations (10.5%) is also far below the rate of CaLD (non Anglo-Celtic) people in the population (38%),<sup>2</sup> and also lower than the rates recorded by the Australia Council's Towards Equity report<sup>3</sup> (16%), which reports data on all leadership of all funded organisations.

The percentage of roles occupied by identified Aboriginal and Torres Strait Islander people on average of 4.2% was a little above the general population of 3.3%.<sup>4</sup> However, the specific roles varied widely, with 11% of Producers identifying as First Nations, less than 3% of General Managers/Executive Producers, and close to 5% of Artistic Directors, but zero in Finance, Development, Production or Venue Manager roles.

We also note that diversity was highest in the middle-sized organisations – those turning over \$750k to \$1.249m. For example, 16% of positions in this range are held by people identifying as CaLD, and 7.5% identify as First Nations, compared to 6% for both CaLD and First Nations in the turnover under \$250k; and 13% and 6% in the largest category of \$2.5m to \$4m. Deaf and Disabled people in the top and bottom categories are even lower, with none recorded in the under \$250k, and 4% in the \$2.5m to \$4m range.

The positions recorded by respondents are heavily occupied by female staff, making up over 72% of all positions. This is similar to the 2019 and 2017 data. Women outnumbered men in all positions except Venue/Production Manager. Non-binary/gender diverse people made up 4% of roles on average, with Box Office/Ticketing/FOH Manager the highest at 13%.

We asked organisations if they received JobKeeper for any roles, if JobKeeper meant that any roles received a salary increase, and asked for general comments. 78 out of 87 organisations (89%) received JobKeeper for at least one role, and 47 of them (60%) paid an increased salary as a result. JobKeeper was regarded as a lifeline or saviour for organisations that received it.

Five of the respondent organisations pay a mental health allowance, with comments indicating that for at least one organisation this is a new benefit. We anticipate that this will increase in future surveys.

TNA purchased the Pro-Bono Australia Salary Survey Report 2021<sup>5</sup> for comparison, finding that most roles surveyed in the TNA Salary Survey are paid somewhere between \$20,000 and \$40,000 less than their counterparts in the broader not-for-profit sector. TNA presents a table of 'aspirational' targets for small to medium arts roles, which has hardly shifted since we began this survey in 2009, and which continues to show that our sector has a lot of work to do to adequately remunerate our workers.<sup>6</sup>

TNA members continue to note the impact of previous TNA Salary Surveys for internal benchmarking, indicating that salaries had been adjusted in response to the survey, and some indicating an anticipation to do the same in response to the new results.

The next survey is due to be undertaken in 2023.

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<sup>2</sup> <https://humanrights.gov.au/our-work/race-discrimination/publications/leading-change-blueprint-cultural-diversity-and-0> (3% Indigenous, 18% European, 21% non-European and 58% Anglo-Celtic, p.7).

<sup>3</sup> <https://australiacouncil.gov.au/advocacy-and-research/towards-equity-a-research-overview-of-diversity-in-australias-arts-and-cultural-sector/>

<sup>4</sup> <https://www.aihw.gov.au/reports/australias-welfare/profile-of-indigenous-australians>

<sup>5</sup> <https://probonoaustralia.com.au/salary-survey-report-2021/>

<sup>6</sup> This survey is for salaried roles. We know that independent workers are even more poorly remunerated. See <https://australiacouncil.gov.au/advocacy-and-research/making-art-work/>. See also TNA's Survey on Independent practice <https://tna.org.au/indie-survey-2020/>

# Introduction

## Background

Theatre Network Australia's 2021 Salary Survey report is the seventh report we have produced. The first, in 2009, arose when the former Victorian Artistic Director/General Manager 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, 94 in 2017 and 59 in 2019. For this survey, 87 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 not-for-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 'Advantage' account version of Survey Monkey. A total of 87 organisations made valid responses to the survey during the period 22 July to 24 August 2021.

For comparative purposes, we purchased the Pro Bono Australia Salary Survey Report 2021, 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: [Pro Bono Australia Salary Survey](#).

As in 2019, 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 (General Manager/Executive Producer, 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 adjust where it has been necessary. However, as job roles and titles have changed over time, we acknowledge that some organisations have found it difficult to categorise their roles. We will review this for our 2023 survey.

## Part 1 Survey Respondent Statistics

There were 87 valid responses to the 2021 survey, an increase from 59 responses in 2019.

**Table 1.1: Number of respondent organisations per turnover band.**

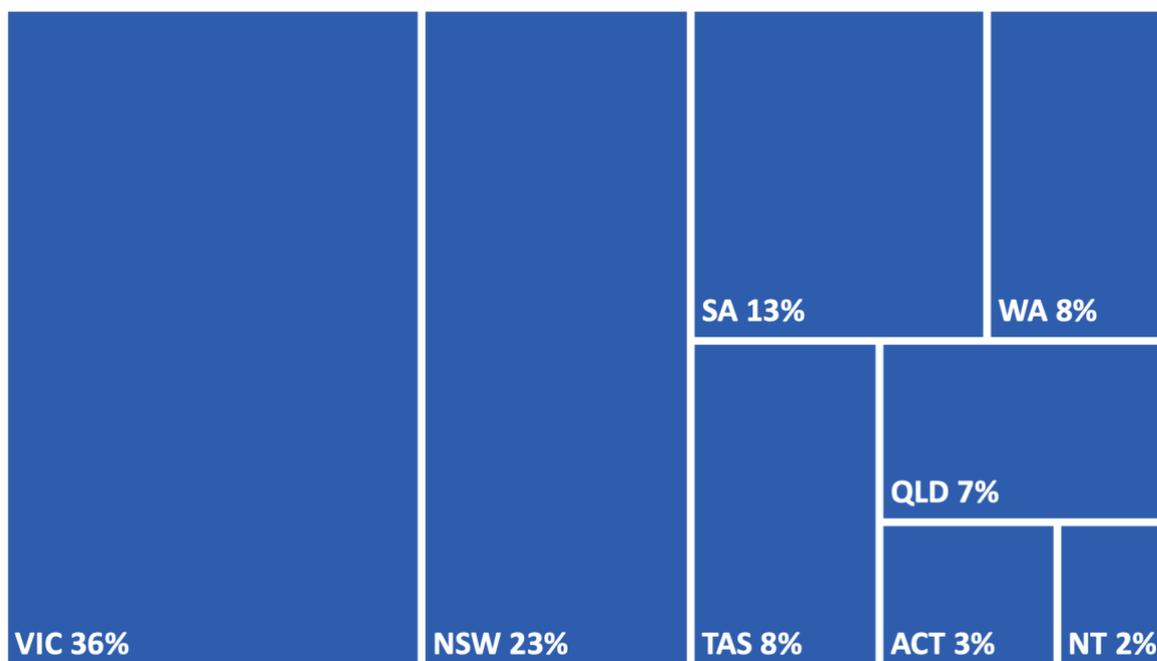
Gross Turnover	Number of 2021 Respondents	2021	2019	2017
Under \$250,000	7	8%	3%	17%
\$250,000 - \$749,000	27	31%	39%	39%
\$750,000 - \$1,249,000	27	31%	32%	23%
\$1,250,000 - \$2,499,000	19	22%	17%	16%
\$2,500,000 - \$4,000,000	7	8%	9%	4%
<b>Total</b>	<b>87</b>			

This year we had more respondents in the Under \$250k range, and fewer in the \$250k to \$749k range.

### Respondents by State

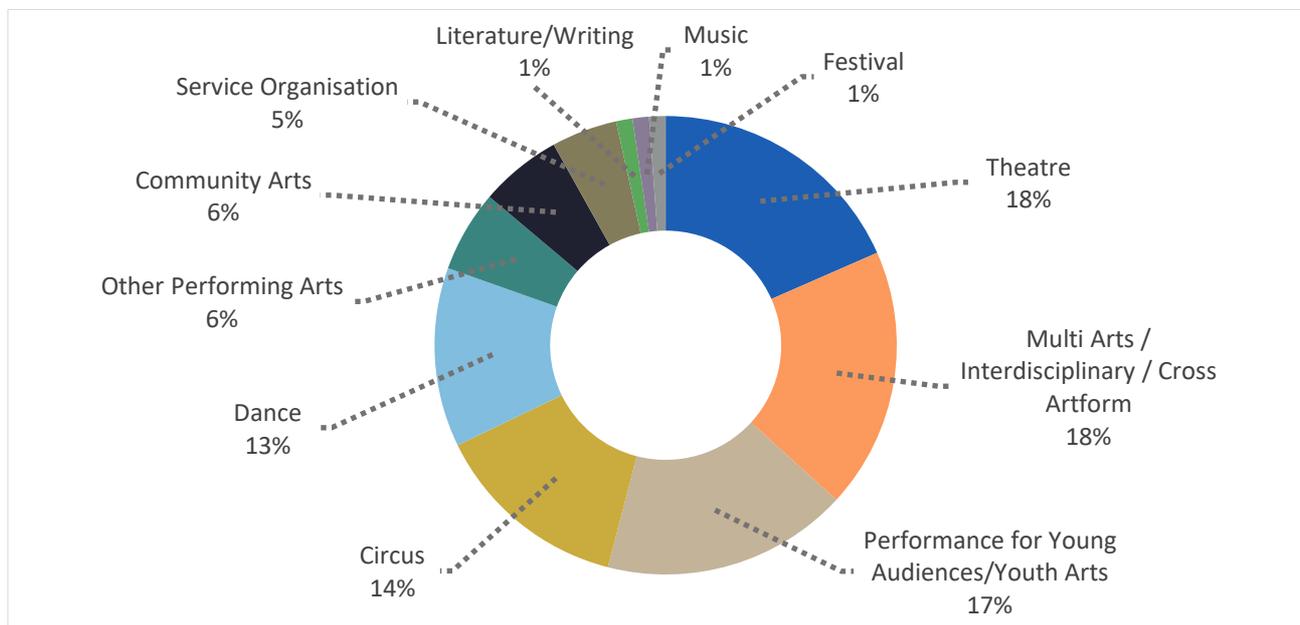
By state, the greatest number of survey respondents were based in Victoria; but the geographic reach has continued to increase in 2021, with 64% now based outside Victoria, up from 59% in 2019, and 55% in 2017.

**Figure A: Percentage of respondent organisations per state/territory.**



## Respondents by Type

**Figure B: Percentage of respondent organisations per organisation type.**



The spectrum of organisations that took the survey is more diverse than in 2019. As in previous years, the biggest category of respondents was Theatre organisations (18%), however they now share this percentage with Multi Arts/Interdisciplinary/Cross Artform (18%), up from 5% in 2019. Because we have more respondents in other artforms, the Theatre category has reduced by 21% since the 2019 survey. Dance and Circus stayed within 2% of their previous representation from the 2019 survey, around 15%.

Performance for Young Audiences/Youth Arts companies are reported as their own category in 2021, even though many also belong to other artforms such as Theatre and Dance; TNA made a concerted effort to increase responses by these organisations by reaching out individually in 2021.

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**“Thank you for commissioning this survey; it's so important to benchmark our organisations; I personally want to review my team's payment as I'm concerned that we are adrift in some areas from industry standards.”**

**- Survey Respondent**

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## Part 2 Staff Resourcing

Surveyed organisations are resourced by a high proportion of part time and casual staff. Respondent organisations employ an average of 8.6 staff, up from 7.8 in 2019, and an average FTE load per person of 0.6, or 3 days per week, on par with 2019 and 2017.

**Table 2.1: Average numbers of staff and FTE load per organisation.**

Year	Average Number of Staff	Average FTE
2021	8.6	5.3
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

Only 7% of surveyed organisations had all full-time staff. 25% had only part-time staff, but the vast majority (68%) had both part-time and full-time staff.

**Table 2.2: Percentage of organisations employing full-time and/or part-time staff.**

	% of Organisations
Full-time staff only	7%
Part-time staff only	25%
F/T, P/T combination	68%

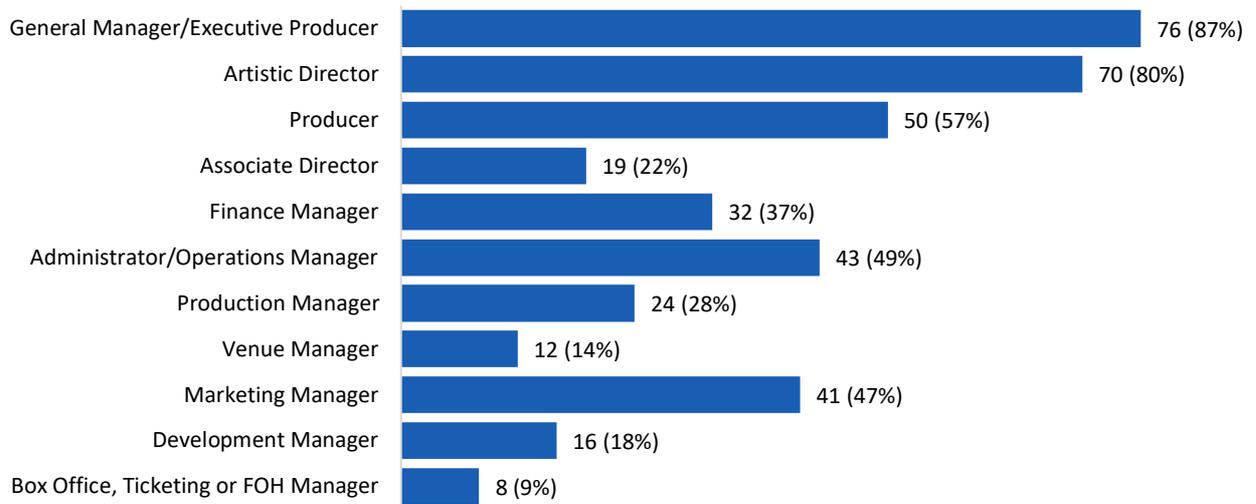
2021 is the first survey that included the Box Office/Ticketing/FOH Manager role, and surveyed Venue and Production Managers as two separate roles.

### Distribution of Positions

Figure C below shows the number of organisations that have recorded each of the surveyed roles. Not surprisingly, 87% of organisations recorded a General Manager/Executive Producer role, and 80% recorded an Artistic Director.

Many respondents noted that they have very different role titles to those listed in this survey. We acknowledge that we need to find a way to allow organisations to list their own role titles, at the same time as finding categories that mean we can make meaningful comparisons.

**Figure C: Number/Percentage of organisations with position (or equivalent) in 2021.**



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**“Thanks for creating and continuing such a valuable resource! We have on multiple occasions utilised past salary surveys to justify the need for wage increases to more financially conservative Board members, which has supported our capacity to sustain longer term employment of staff who would otherwise have moved on.”**

**- Survey Respondent**

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## Part 3 Average Salary Comparisons

### Average Salary Changes by Position

Table 3.1 shows the average salaries (in FTE) of each role, along with the lowest and the highest salary paid for those roles.

The salaries for General Manager/Executive Director and Artistic Director have stayed on par with each other, as in previous surveys, at \$87,492 and \$86,309 respectively. Table 3.2 below shows how this has changed from previous surveys, with a 7% increase for the General Manager/Executive Director role and 5% for the Artistic Director role.

**Table 3.1: Average salaries per position.**

	2021 Average	Lowest Salary	Highest Salary	Common Range	% of Organisations in Common Range
<b>General Manager / Executive Producer</b>	\$87,492	\$48,737	\$208,383	\$80-84k	14%
<b>Artistic Director</b>	\$86,309	\$53,352	\$136,000	\$85-89k	20%
<b>Producer</b>	\$68,600	\$35,000	\$95,000	\$60-64k	24%
<b>Associate Director</b>	\$68,582	\$40,000	\$93,600	\$65-69k	32%
<b>Finance Manager</b>	\$79,346	\$53,040	\$167,128	\$70-74k	19%
<b>Administrator / Operations Manager</b>	\$62,749	\$40,000	\$93,600	\$65-69k	26%
<b>Production Manager</b>	\$69,116	\$49,400	\$90,000	\$65-69k*	25%
<b>Venue Manager</b>	\$65,909	\$60,000	\$77,000	\$65-69k	58%
<b>Marketing Manager</b>	\$67,082	\$48,750	\$85,000	\$60-64k	24%
<b>Development Manager</b>	\$70,805	\$51,830	\$95,000	\$65-69k**	19%
<b>Box Office/Ticketing/ FOH Manager</b>	\$59,338	\$49,400	\$66,300	\$55-59k	38%

\* Both \$65k to \$69k and \$70k to \$74k salary bands for Production Manager contained an equal number of organisations (25% each).

\*\* Both \$65k to \$69k and \$80k to \$84k salary bands for Development Manager contained an equal number of organisations (19% each).

**Table 3.2: Percentage change in average salaries per position.**

	<b>2021 Average</b>	<b>% Change</b>	<b>2019 Average</b>	<b>% Change</b>	<b>2017 Average</b>	<b>% Change</b>	<b>2015 Average</b>
<b>General Manager / Executive Producer</b>	\$87,492	7%	\$81,615	2%	\$79,840	4%	\$76,752
<b>Artistic Director</b>	\$86,309	5%	\$82,472	7%	\$76,874	2%	\$75,479
<b>Producer</b>	\$68,600	2%	\$67,007	10%	\$60,713	0%	\$60,989
<b>Associate Director</b>	\$68,582	1%	\$67,900	11%	\$61,411	-3%	\$63,461
<b>Finance Manager</b>	\$79,346	10%	\$72,375	-1%	\$72,900	12%	\$64,902
<b>Administrator / Operations Manager</b>	\$62,749	18%	\$53,099	0%	\$53,344	1%	\$52,875
<b>Production Manager</b>	\$69,116	6%	\$65,391	1%	\$64,914	10%	\$58,907
<b>Venue Manager</b>	\$65,909	1%	\$65,391	1%	\$64,914	12%	\$58,097
<b>Marketing Manager</b>	\$67,082	8%	\$62,227	0%	\$61,969*	1%	\$61,238*
<b>Development Manager</b>	\$70,805	1%	\$70,193	13%	\$61,969*	1%	\$61,238*

\* 2017 figures surveyed Marketing Manager and Development Manager as a combined role.

There have been salary increases across all roles since 2019, most notably in roles for General Manager/Executive Producer (7%), Artistic Director (5%), Finance Manager (10%), Administrator/Operations Manager (18%), Production Manager (6%), and Marketing Manager (8%). For the other roles, a 1% or a 2% increase on average is not keeping up with Consumer Price Index (CPI) increases.

## Average Salaries by Organisation Turnover

As in 2019, as turnover of the organisation increases, so do most roles' remuneration. Some variation in this trend is likely due to smaller sample sizes, as indicated.

The difference between salaries of General Manager/Executive Producer and Artistic Director salaries remains small, even when broken down into turnover bands. An exception is in the \$750k to \$1.249m turnover band, in which General Manager/Executive Producers are paid just under \$5,000 on average more than Artistic Directors.

**Table 3.3: Average salaries per position by organisation turnover.**

	Up to \$249k	\$250- \$749k	\$750k- \$1.249m	\$1.25- \$2.4m	\$2.5- \$4.0m
<b>Number of Organisations</b>	7	27	27	19	7
<b>FTE Staff Average</b>	1.2	2.7	5.2	8.3	16.4
<b>General Manager/ Executive Producer</b>	\$63,962	\$74,337	\$91,216	\$98,102	\$107,071
<b>Artistic Director</b>	\$64,933*	\$77,592	\$86,220	\$99,598	\$103,099
<b>Producer</b>	\$45,158**	\$62,026	\$69,631	\$73,078	\$75,510
<b>Associate Director</b>	NA	\$55,000*	\$67,669	\$75,208	\$72,728*
<b>Finance Manager</b>	\$60,000**	\$72,936	\$82,431	\$78,454	\$84,922
<b>Administrator/ Operations Manager</b>	NA	\$57,750	\$61,569	\$65,985	\$75,893*
<b>Production Manager</b>	NA	\$58,925*	\$66,803	\$71,230	\$72,447*
<b>Venue Manager</b>	NA	\$65,000**	\$64,000*	\$67,581	\$66,000*
<b>Marketing Manager</b>	NA	\$57,828	\$64,695	\$71,624	\$71,694
<b>Development Manager</b>	NA	\$62,217*	\$63,458	\$75,435*	\$82,176*
<b>FOH Manager</b>	NA	\$49,400**	\$61,500*	\$58,667*	\$63,150*

\* This figure has a sample size of less than five.

\*\* This figure has a sample size of only one.

## Average Salaries by Organisation Type

Table 3.4 only includes the artforms which had more than ten respondents. Festivals, Music, Literature, Service Organisations, Community Arts and Other Performing Arts all had fewer than ten responses, so are not statistically robust enough to be broken down further.

**Table 3.4: Average salaries per position by organisation type.**

	Theatre	Multi Arts	Young People	Circus	Dance
<b>Number of Organisations</b>	16	16	15	12	11
<b>Average Number of Core Staff</b>	10.0	12.1	6.1	8.9	6.5
<b>Average Total FTE</b>	5.9	7.1	3.9	4.8	4.0
<b>General Manager/ Executive Producer</b>	\$86,860	\$87,011	\$83,468	\$73,950	\$91,961
<b>Artistic Director</b>	\$83,753	\$91,033	\$85,057	\$77,732	\$92,369
<b>Producer</b>	\$73,089	\$69,618	\$64,730	\$68,482*	\$68,936
<b>Associate Director</b>	\$69,018	\$73,500*	\$62,333*	\$66,200*	\$69,675*
<b>Finance Manager</b>	\$79,572	\$77,500	\$76,900*	\$69,996	\$76,065*
<b>Administrator/ Operations Manager</b>	\$61,926	\$63,421	\$66,888	\$59,722	\$60,853
<b>Production Manager</b>	\$69,428	\$67,064	\$72,754*	\$61,575*	\$74,990*
<b>Venue Manager</b>	\$63,968*	\$69,667*	\$62,500*	NA	\$66,500*
<b>Marketing Manager</b>	\$66,651	\$69,556	\$67,620	\$56,576	\$75,849*
<b>Development Manager</b>	\$75,000	\$69,000*	\$77,667*	\$59,494*	\$69,698*
<b>Box Office/ Ticketing/FOH Manager</b>	\$61,575*	\$60,000**	NA	\$49,400**	NA

\* This figure has a sample size of less than five.

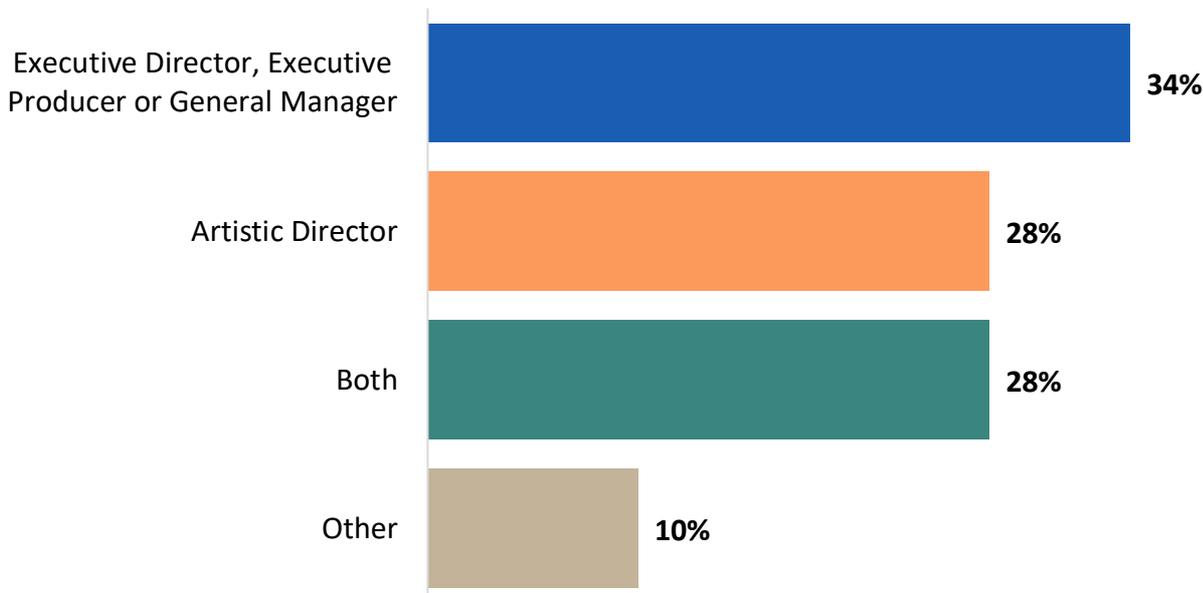
\*\* This figure has a sample size of only one.

There are clear differences in the organisations above. Dance organisations have the highest salary for Artistic Directors and General Managers/Executive Producers but pay on par with other artforms for most of the other roles. Circus organisations pay the lowest salary for Artistic Directors and General Managers/Executive Producers and for most other roles.

## Leadership Model

Of the surveyed organisations, just over a third (34%) have the Executive Director, Executive Producer or General Manager as the CEO. 28% of Artistic Directors are the CEO, and 28% share the CEO responsibilities between the roles.

**Figure D: Percentage of positions in the role of CEO.**



Artforms differ widely in which role is the CEO.

56% of Theatre organisations have Executive Directors, Executive Producers or General Managers as their CEO, whereas only 13% have their Artistic Directors as sole CEO, and 25% have both.

45% of Dance organisations have Artistic Directors as their CEO, 18% have their Executive Directors, Executive Producers or General Managers as CEO, and 36% have both.

47% of Performance for Young Audiences/Youth Arts organisations have Artistic Directors as their CEO, 13% have their Executive Directors, Executive Producers or General Managers as CEO, and 33% have both.

Of the twelve Circus organisations that responded, six of them have their Executive Directors, Executive Producers or General Managers as their CEO, none have the Artistic Director as CEO, four of them have both, and two responded “Other.”

Multi Arts organisations have a more even spread, with 38% having the Artistic Director as CEO and 31% the Executive Directors, Executive Producers or General Managers. 19% of these recorded “Other”.

**Table 3.5: Number/Percentage of positions in the role of CEO per organisation type.**

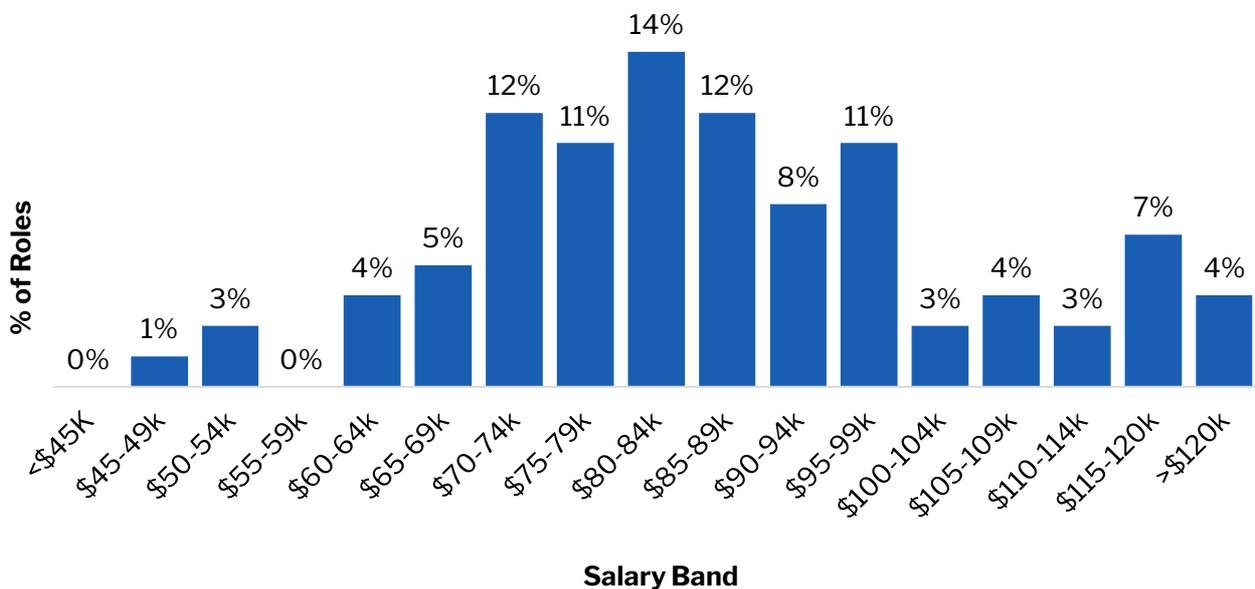
	<b>Theatre</b>	<b>Multi Arts</b>	<b>Young People</b>	<b>Circus</b>	<b>Dance</b>
<b>Executive Director, Executive Producer or General Manager</b>	9 (56%)	5 (31%)	2 (13%)	6 (50%)	2 (18%)
<b>Artistic Director</b>	2 (13%)	6 (38%)	7 (47%)	0	5 (45%)
<b>Both</b>	4 (24%)	2 (13%)	5 (33%)	4 (33%)	4 (36%)
<b>Other</b>	1 (6%)	3 (19%)	1 (7%)	2 (17%)	0
<b>Total</b>	<b>16</b>	<b>16</b>	<b>15</b>	<b>12</b>	<b>11</b>

## Part 4 Salary Bands by Position

The following graphs show the salaries for individual roles across \$5k salary bands, to demonstrate the broad range of salaries paid across respondent organisations. We have compared them to the relevant positions in the Pro Bono Australia report (where there is a comparable role). For example, most not-for-profits do not have Artistic Directors, so we have shown the comparison only for CEO.

### General Manager/Executive Producer

**Figure E: Salary bands for General Manager/Executive Producer roles.**



The average for the General Manager/Executive Producer role is \$87,492.

50% of organisations pay between \$74,875 and \$95,166.

There were fifteen instances of salaries over \$100k; twelve of these were within organisations with turnovers above \$1.25m.

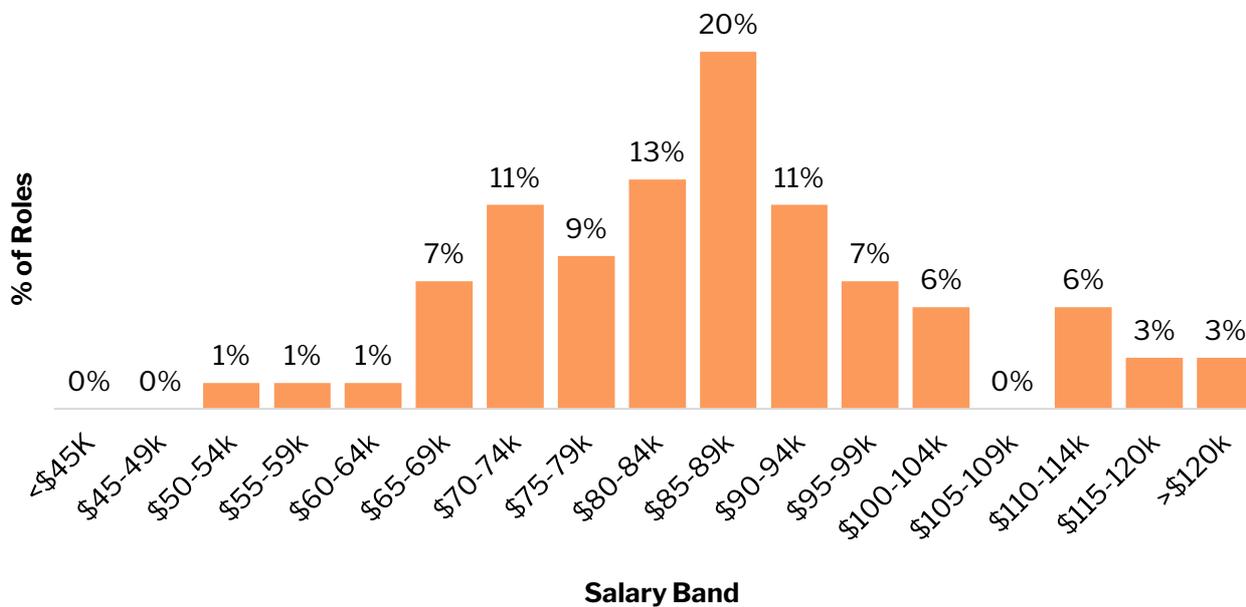
**Table 4.1: Average salaries for comparable CEO roles from the Pro Bono Australia Salary Survey Report 2021 (base salary only).**

	Average	25 <sup>th</sup> Percentile	75 <sup>th</sup> Percentile
<b>CEO – Arts &amp; Culture</b>	\$109,036	\$ 87,000	\$140,000
<b>CEO – Peak Body</b>	\$148,032	\$114,000	\$176,000
<b>General Manager – Peak Body</b>	\$118,748	\$102,500	\$130,000

*Note: in Pro Bono Australia’s report there were no roles listed for Arts and Culture except CEO.*

## Artistic Director

Figure F: Salary bands for Artistic Director roles.



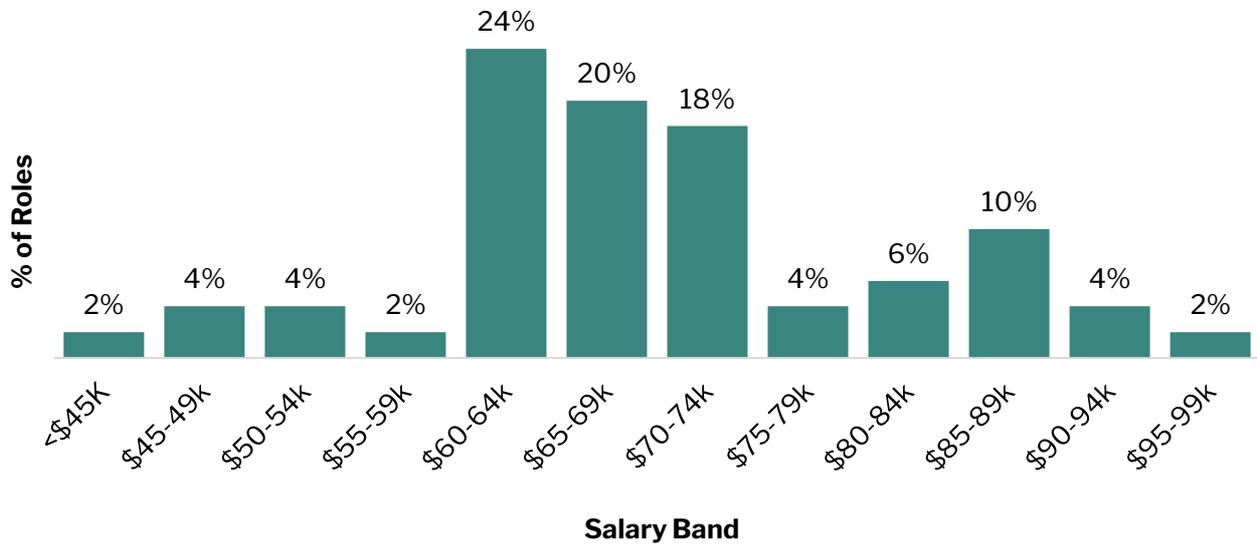
The average for this role is \$86,309.

50% of organisations pay between \$75,256 and \$94,375.

There were twelve instances of salaries over \$100k; nine of these were within organisations with turnovers above \$1.25m.

## Producer

**Figure G: Salary bands for Producer roles.**



The average for this role is \$68,600.

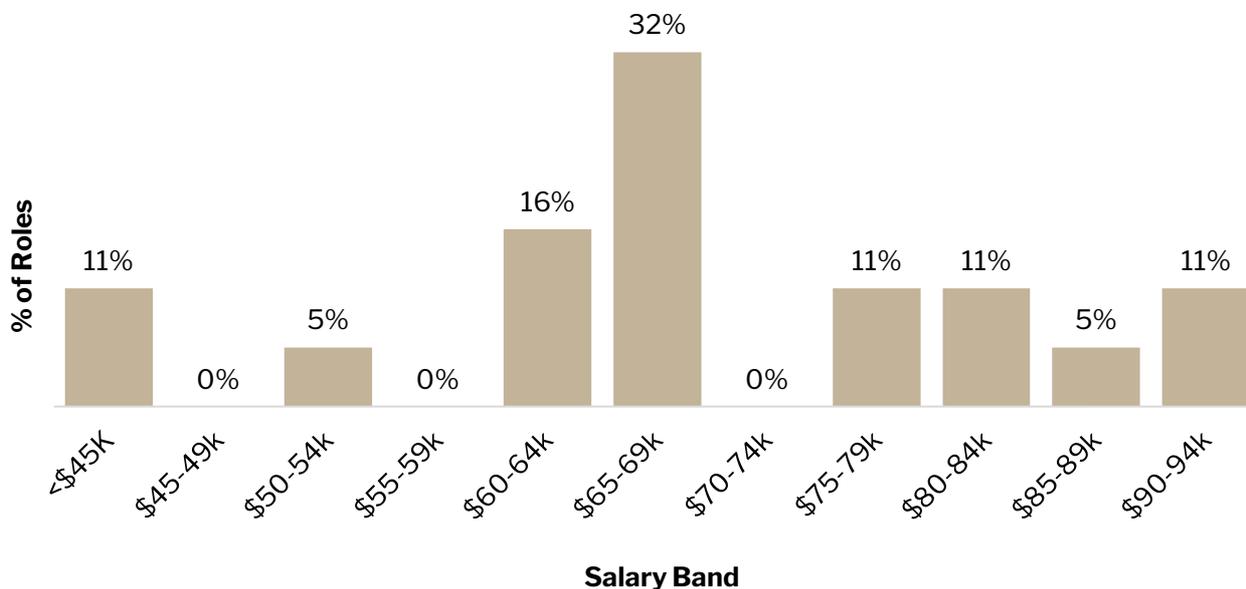
50% of organisations pay between \$62,000 and \$74,750.

**Table 4.2: Average salaries for comparable roles to Producer from the Pro Bono Australia Salary Survey Report 2021 (base salary only)**

	Average	25 <sup>th</sup> Percentile	75 <sup>th</sup> Percentile
<b>Program Manager</b>	\$90,928	\$ 71,307	\$105,989

## Associate Director

Figure H: Salary bands for Associate Director roles.



The average for this role is \$68,582.

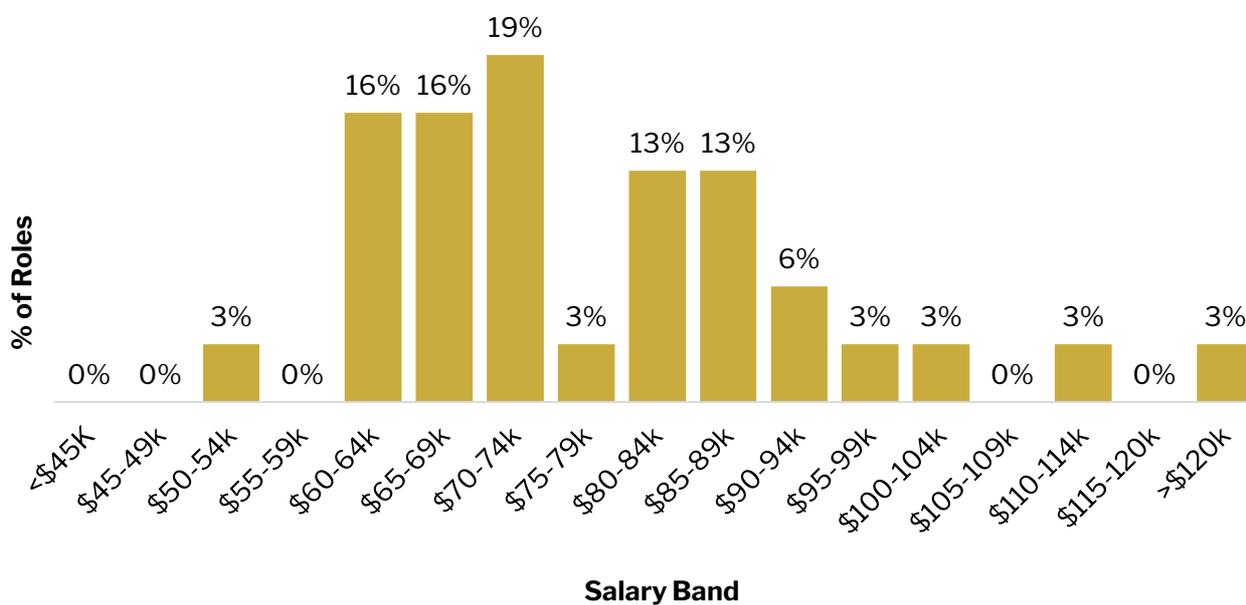
50% of organisations pay between \$63,903 and \$77,500.

Table 4.3: Average salaries for comparable roles to Associate Director from the Pro Bono Australia Salary Survey Report 2021 (base salary only).

	Average	25 <sup>th</sup> Percentile	75 <sup>th</sup> Percentile
<b>Program Manager</b>	\$90,928	\$ 71,307	\$105,989

## Finance Manager

**Figure I: Salary bands for Finance Manager roles.**



The average for this role is \$79,346.

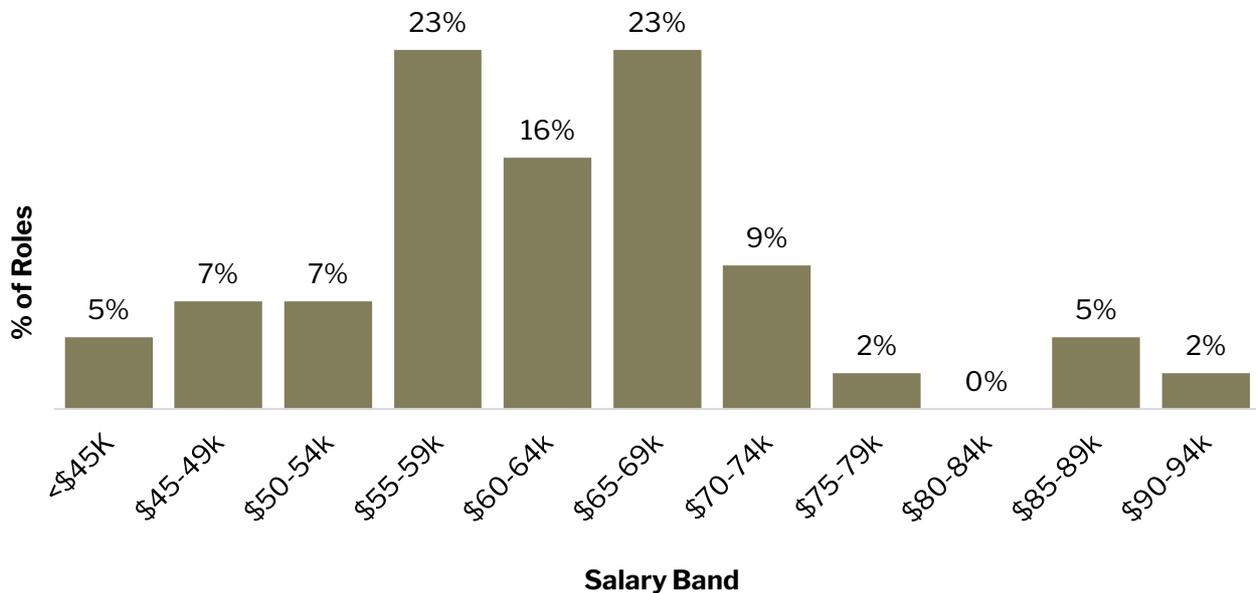
50% of organisations pay between \$65,156 and \$85,245.

**Table 4.4: Average salaries for comparable roles to Finance Manager from the Pro Bono Australia Salary Survey Report 2021 (base salary only).**

	Average	25 <sup>th</sup> Percentile	75 <sup>th</sup> Percentile
<b>Finance Manager/Treasurer</b>	\$117,139	\$ 91,000	\$131,800
<b>Finance Manager</b>	\$94,076	\$77,184	\$114,200

## Administrator/Operations Manager

Figure J: Salary bands for Administrator/Operations Manager roles.



The average for this role is \$62,749.

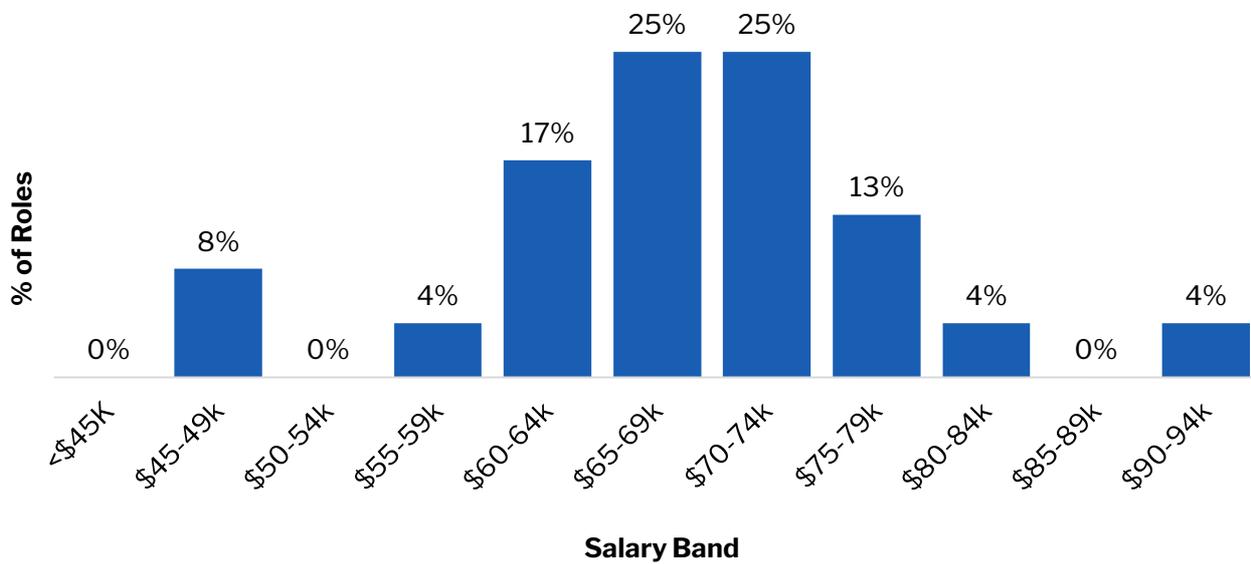
50% of organisations pay between \$55,000 and \$68,475.

**Table 4.5: Average salaries for comparable roles to Administrator/Operations Manager from the Pro Bono Australia Salary Survey Report 2021 (base salary only).**

	Average	25 <sup>th</sup> Percentile	75 <sup>th</sup> Percentile
<b>Operations/Administration Manager</b>	\$110,950	\$ 84,425	\$127,891
<b>Administration Officer</b>	\$61,531	\$57,679	\$65,200

## Production Manager

Figure K: Salary bands for Production Manager roles.

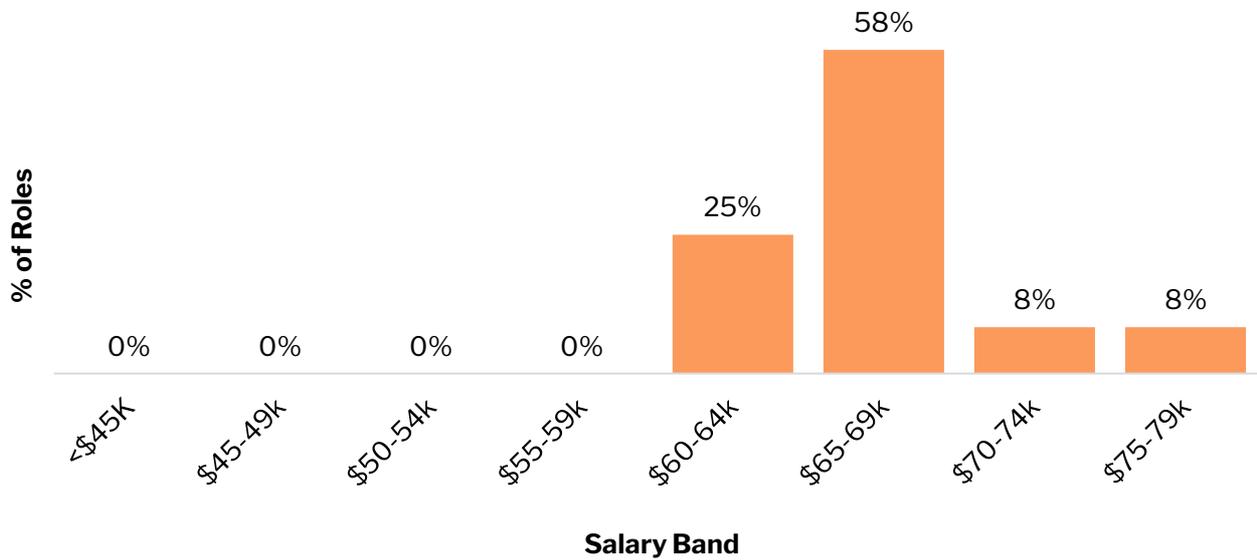


The average for this role is \$69,116.

50% of organisations pay between \$64,500 and \$74,062.

## Venue Manager

Figure L: Salary bands for Venue Manager roles.



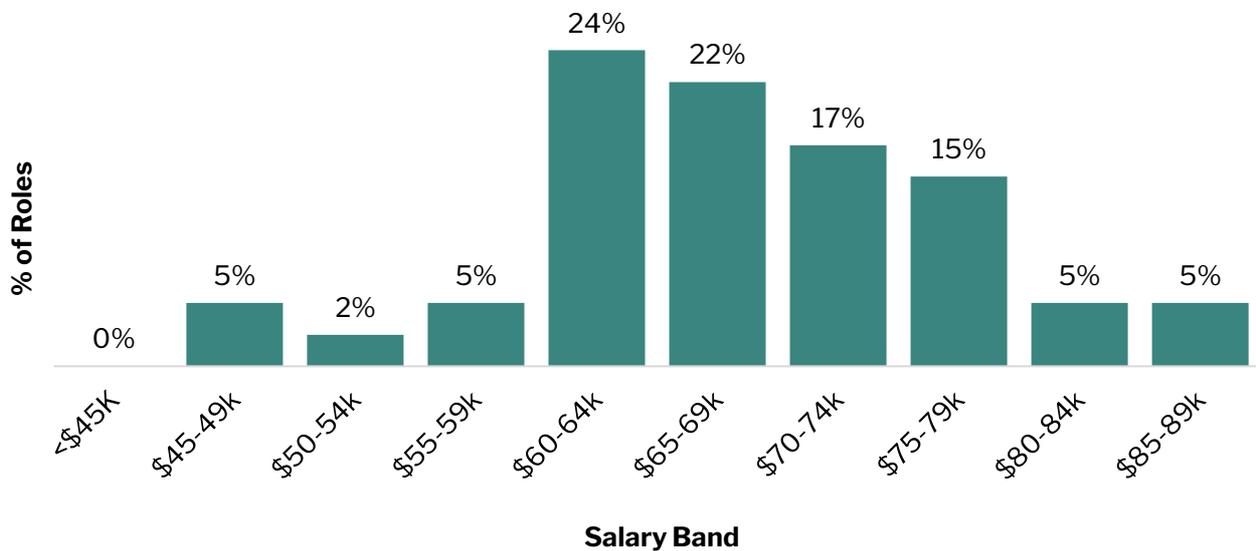
This is the first time the Venue and Production Manager roles have been asked separately.

The average for this role is \$65,909.

50% of organisations pay between \$64,226 and \$67,000.

## Marketing Manager

**Figure M: Salary bands for Marketing Manager roles.**



The average for this role is \$ 67,082.

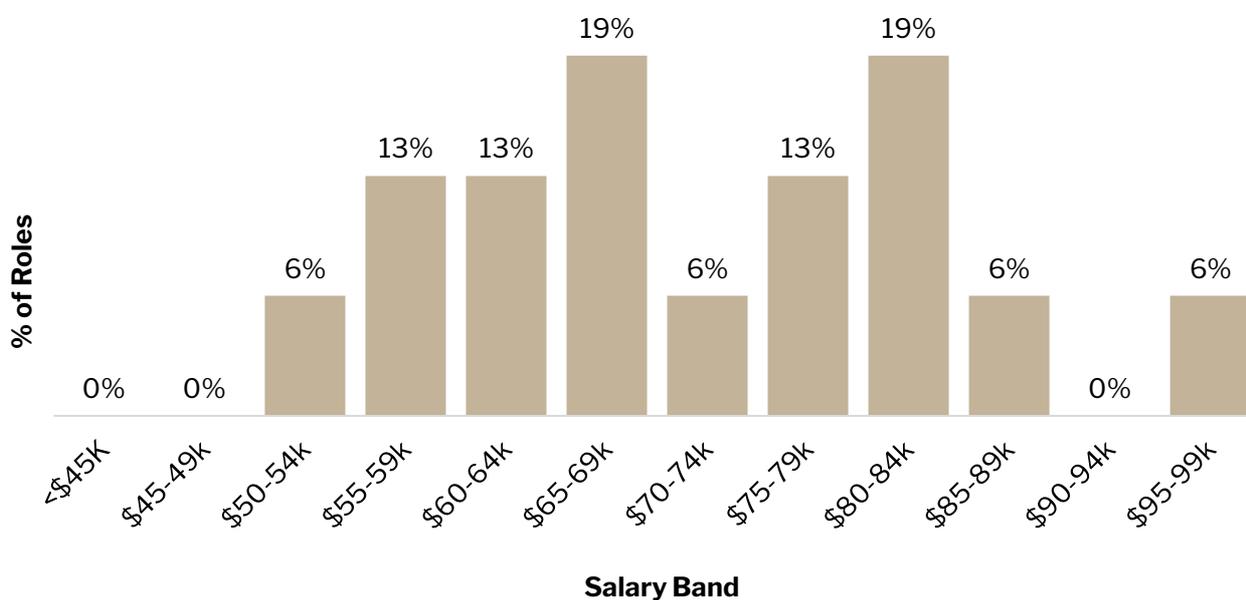
50% of organisations pay between \$60,471 and \$74,000.

**Table 4.6: Average salaries for comparable roles to Marketing Manager from the Pro Bono Australia Salary Survey Report 2021 (base salary only).**

	Average	25 <sup>th</sup> Percentile	75 <sup>th</sup> Percentile
<b>Marketing/Fundraising/ Communications Manager (Tier 2)</b>	\$107,781	\$88,625	\$120,000
<b>Marketing/Fundraising/ Communications Manager (Tier 3)</b>	\$91,628	\$74,715	\$105,250

## Development Manager

**Figure N: Salary bands for Development Manager roles.**



The average for this role is \$70,805.

50% of organisations pay between \$61,238 and \$80,000.

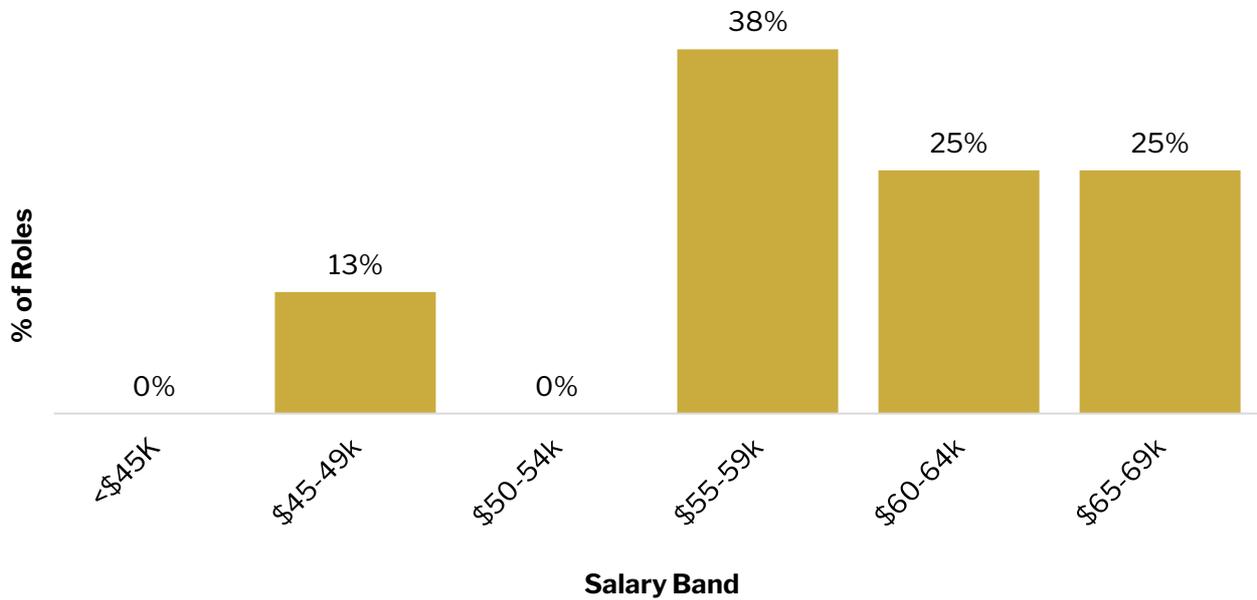
The wide range also occurred in the 2019 survey.

**Table 4.7: Average salaries for comparable roles to Development Manager from the Pro Bono Australia Salary Survey Report 2021 (base salary only).**

	Average	25 <sup>th</sup> Percentile	75 <sup>th</sup> Percentile
<b>Marketing/Fundraising/ Communications Manager (Tier 2)</b>	\$107,781	\$88,625	\$120,000
<b>Marketing/Fundraising/ Communications Manager (Tier 3)</b>	\$91,628	\$74,715	\$105,250
<b>Business Development Manager</b>	\$95,406	\$83,300	\$110,157

## Box Office/Ticketing/FOH Manager

Figure 0: Salary bands for Box Office/Ticketing/FOH Manager roles.



The average for this role is \$59,338.

50% of organisations pay between \$57,750 and \$61,250 (although this is based on only a total of eight responses).

This is the first time this role has been surveyed. TNA has added this role after direct feedback from the 2019 survey.

## Part 5 Non-Salary Remuneration Benefits

This section refers only to the eleven specific roles listed in the survey, and not the entire staff.

**Table 5.1: Percentage of roles that receive non-salary remuneration benefits.**

	Salary Packaging	Extra Leave	Mental Health Allowance	Extra Super	Phone Allowance	Internet/Data Allowance	Laptop	Flexible Work Arrangement	Other	None
<b>General Manager/ Executive Producer</b>	12%	14%	7%	3%	39%	12%	43%	74%	11%	8%
<b>Artistic Director</b>	11%	11%	6%	1%	40%	13%	53%	79%	16%	7%
<b>Producer</b>	16%	10%	8%	0%	28%	10%	42%	76%	10%	20%
<b>Associate Director</b>	11%	21%	0%	0%	21%	5%	26%	79%	16%	11%
<b>Finance Manager</b>	19%	6%	6%	0%	16%	3%	19%	72%	3%	19%
<b>Administrator/ Operations Manager</b>	9%	12%	2%	2%	19%	9%	21%	74%	12%	23%
<b>Production Manager</b>	13%	17%	8%	0%	17%	8%	38%	63%	21%	25%
<b>Venue Manager</b>	0%	25%	17%	0%	17%	0%	25%	67%	8%	25%
<b>Marketing Manager</b>	10%	12%	10%	0%	24%	7%	37%	73%	10%	17%
<b>Development Manager</b>	13%	13%	0%	0%	19%	6%	31%	69%	6%	19%
<b>Box Office/ Ticketing/ FOH Manager</b>	0%	0%	13%	0%	13%	0%	13%	50%	0%	38%
<b>Overall Average</b>	12%	13%	6%	1%	28%	9%	37%	73%	11%	16%

Non-salary remuneration benefits in the respondent organisations have for the first time become the norm, with 84% of positions receiving at least one non-salary benefit. Excluding flexible working arrangements, 59% now receive benefits, up from 56% in 2019, and 42% in 2017.

2019 was the first year we asked about flexible working arrangements, and responses show it was the most common non-salary benefit, with 73% of staff receiving this benefit. We note that this survey was conducted mid-pandemic, so it is not a surprise, given that working from home was not a benefit but a necessity in most states at one time or another.

The most common benefits were flexible work arrangements (73% of positions), laptops (37%) and phone allowances (28%). The least common was extra super (1% of positions).

Only 6% of organisations provide mental health allowances.

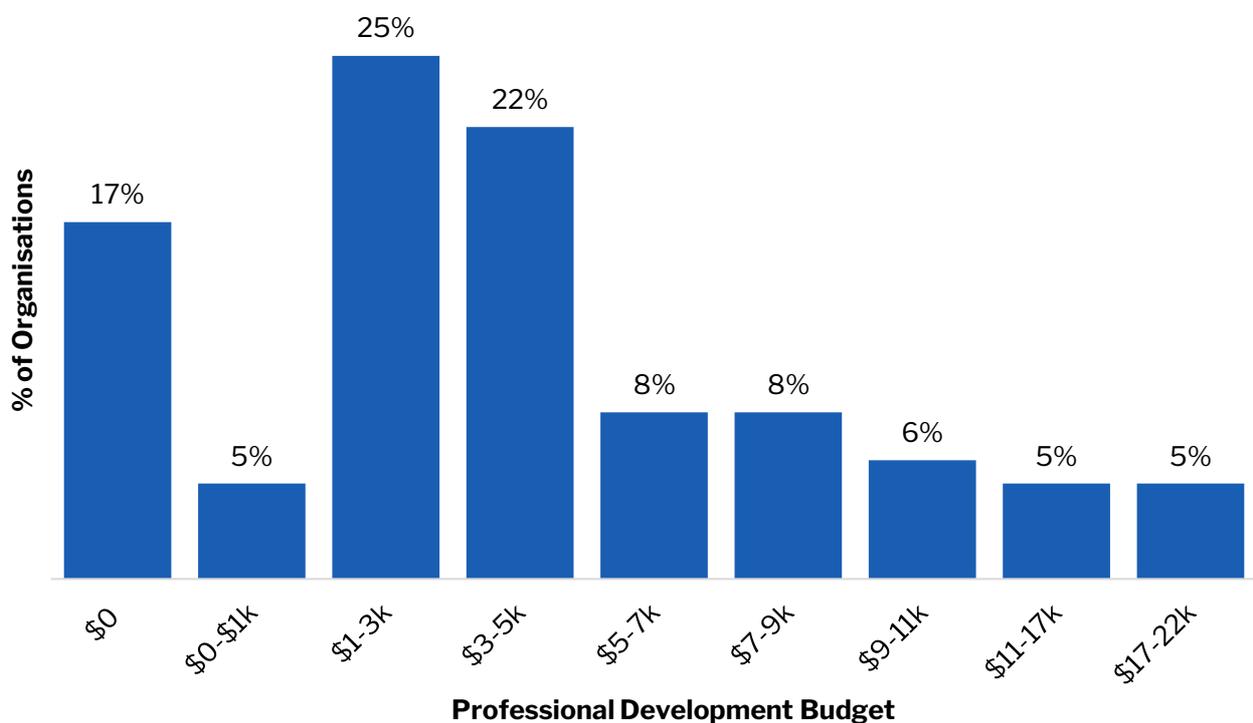
Unsurprisingly, the CEO or leadership roles received the highest percentage of benefits; 74% of Artistic Directors and 67% of General Managers/Executive Producers if flexible work arrangements are not included.

Positions least likely to receive benefits (not including flexible work arrangements) are Box Office/Ticketing/FOH Manager (38%), Production Manager (50%) and Venue Manager (58%).

## Part 6 Professional Development Budgets

Professional development budgets continue to be lower in respondent organisations than in other non-profit sectors; often they are nominal in comparison to other sectors. 17% of organisations do not have any budget at all for professional development. Where they exist, professional development budgets range from as low as \$200 to as high as \$22,000. The average organisational total budget for professional development dropped in 2021 to \$4,742 from \$5,295 in 2019, a 10% fall.

**Figure P: Percentage of organisations in each professional development budget band.**



**Table 6.1: Average professional development budgets per position.**

	2021 Average	2019 Average	2017 Average	2015 Average
General Manager/ Executive Producer	\$1,121	\$1,469	\$1,374	\$1,367
Artistic Director	\$1,268	\$2,089	\$1,490	\$1,732
Producer	\$819	\$609	\$972	\$619
Associate Director	\$571	\$327	\$792	\$832
Finance Manager	\$192	\$375	\$270	\$336
Administrator/ Operations Manager	\$373	\$504	\$412	\$586
Production Manager	\$516	\$434	\$373	\$621
Venue Manager	\$492	\$434	\$373	\$621
Marketing Manager	\$660	\$513	\$691	\$776
Development Manager	\$251	\$635	N/A	N/A
Box Office/Ticketing/ FOH Manager	\$131	N/A	N/A	N/A
<b>Organisational Total</b>	<b>\$4,742</b>	<b>\$5,295</b>	<b>\$4,608</b>	<b>\$5,308</b>

*Note: Prior to 2021, Venue Manager and Production Manager were surveyed as one role.*

Professional Development budgets for half of the surveyed roles fell, including General Manager/Executive Producer (-24%) and Artistic Director (-39%). Roles with the highest increase from 2019 are Associate Director (75%) and Producer (34%).

**Table 6.2: Average professional registrations allowance for comparable roles from the Pro Bono Australia Salary Survey Report 2021 (includes professional registrations, subscriptions, memberships, and insurance).**

	% of Cases	Professional Registrations
CEO	23%	\$1,861
General Manager	22%	\$1,496
Program Manager	5%	No Data
Finance Manager/Treasurer	22%	\$1,071
Finance Manager	11%	\$700
Operations/Administration Manager	16%	\$7,010
Administration Officer	0%	NA
Marketing/Fundraising/ Communications Manager (Tier 2)	11%	\$1,647
Marketing/Fundraising/ Communications Manager (Tier 3)	6%	\$743
Business Development Manager	16%	No Data

## Part 7 Salary Increases and Intentions

We asked organisations whether they had increased salaries this year or planned to increase them in 2022. 70% of organisations increased the salary of at least one staff member in 2021, a small increase from 68% in both 2019 and 2017. 55% of positions received increases.

**Table 7.1: Average salary increases that organisations implemented.**

	2021 Average	2021 Lowest	2021 Highest	2019 Average	2017 Average	2015 Average
<b>General Manager/ Executive Producer</b>	3.9%	1.0%	35%	4.3%	4.6%	4.3%
<b>Artistic Director</b>	4.3%	1.0%	35%	3.9%	5.6%	4.2%
<b>Producer</b>	3.5%	1.0%	35%	3.4%	4.8%	5.2%
<b>Associate Director</b>	1.3%	1.0%	8%	5.4%	3.3%	6.4%
<b>Finance Manager</b>	2.3%	1.5%	13%	2.4%	4.5%	3.4%
<b>Administrator/ Operations Manager</b>	2.3%	1.0%	18%	4.5%	4.7%	4.2%
<b>Production Manager</b>	2.1%	1.0%	9%	3.3%	4.3%	3.7%
<b>Venue Manager</b>	1.2%	1.8%	7%	3.3%	4.3%	3.7%
<b>Marketing Manager</b>	4.1%	1.0%	35%	3.7%	5.1%	3.2%
<b>Development Manager</b>	3.2%	1.0%	20%	1.5%	5.1%	3.2%
<b>Box Office/Ticketing/ FOH Manager</b>	1.6%	1.7%	7%	N/A	N/A	N/A

*Note: Prior to 2021, Venue Manager and Production Manager were surveyed as one role.*

Compared to 2019, 2021 salary increases were smaller for six out of the ten positions surveyed in both years.

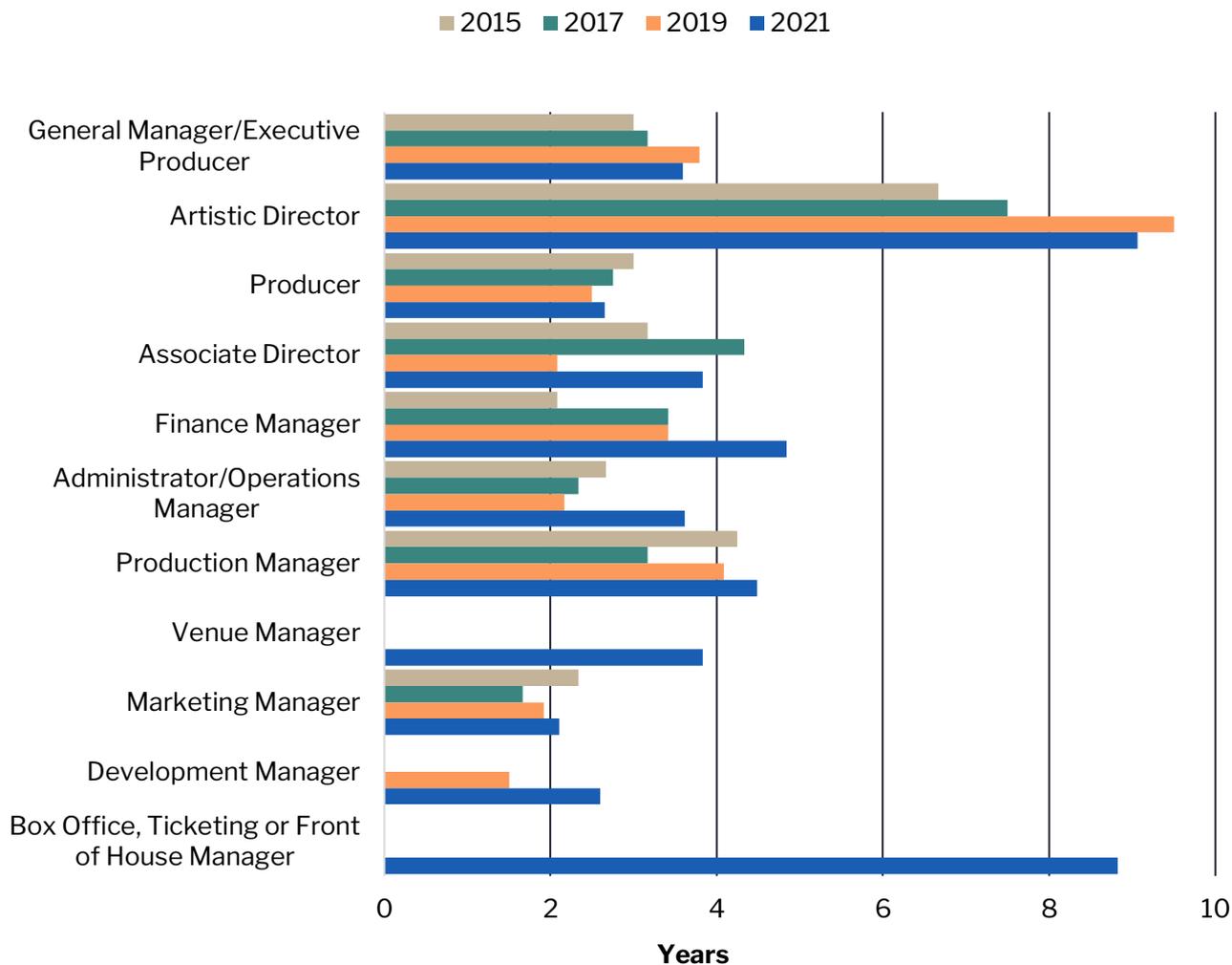
**Table 7.2: Average planned salary increases for the following year.**

	2021 % of Organisations	2019 % of Organisations	2017 % of Organisations	2015 % of Organisations
<b>Yes – planning increase</b>	56%	46%	34%	45%
<b>No – not planning increase</b>	11%	20%	32%	36%
<b>Dependent on funding / income</b>	8%	17%	16%	9%
<b>No response / unknown</b>	24%	17%	17%	10%

In 2021, more organisations are planning salary increases than in 2019.

## Part 8 Tenure

**Figure Q: Average tenure per position.**



The length of continuous employment ranges widely from position to position. As in previous years, Artistic Directors have the longest average tenure – in 2021 at an average of 9.1 years with responses ranging up to 54 years!

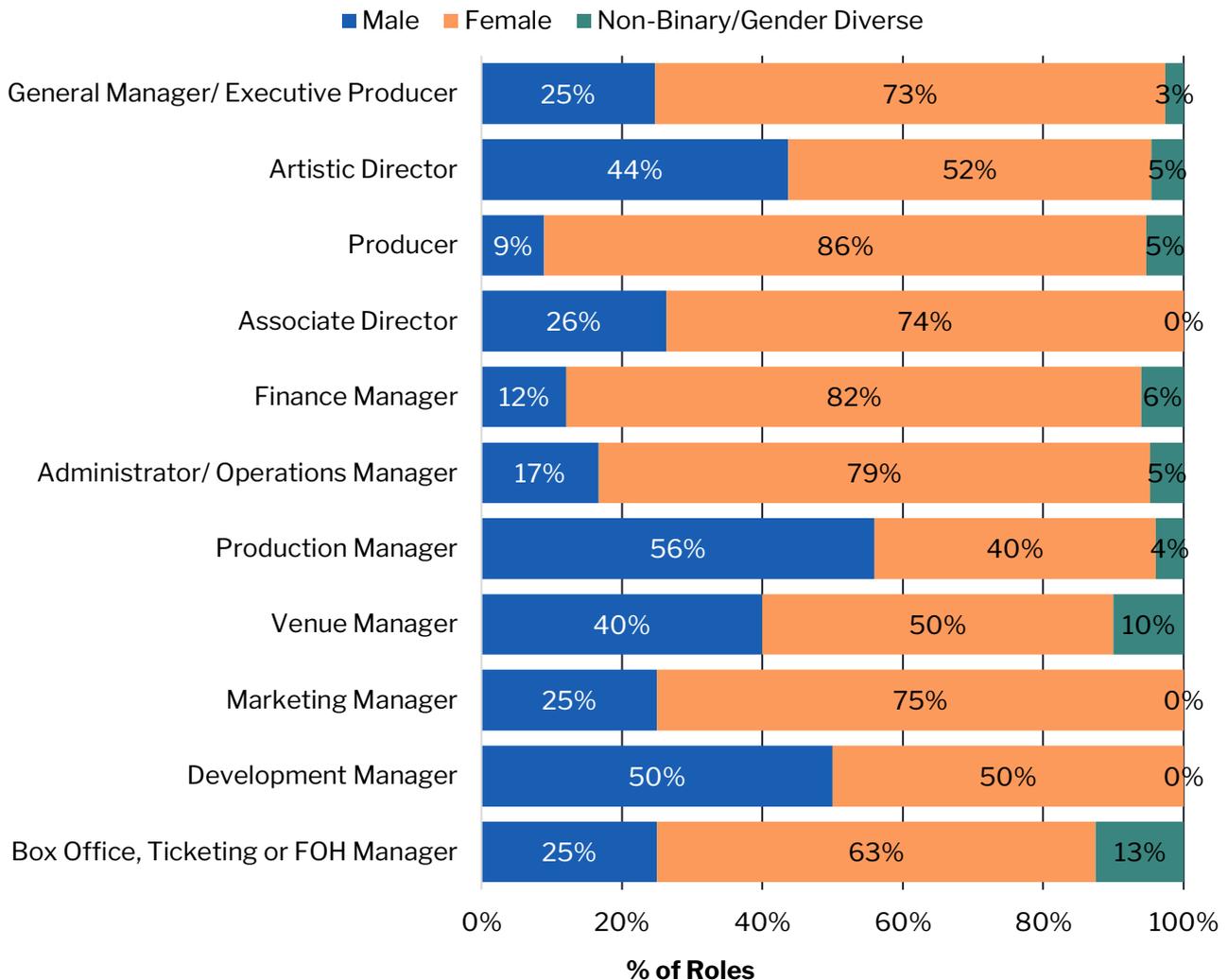
The Venue Manager and Box Office/Ticketing/FOH Manager roles were surveyed as independent roles for the first time in 2021, and Development Manager since 2019.

Tenure for Box Office/Ticketing/FOH Manager included just seven responses, with an outlying respondent reporting a 33-year tenure. Omitting this result results in an average tenure of 4.8 years, compared to the current 8.8 years.

## Part 9 Representation

### Gender Representation

**Figure R: Gender representation per position.**



The positions surveyed are heavily occupied by female staff, making up 68% of all positions, down slightly from 72% in 2019 and 2017 surveys. The Artistic Director role is 52% female held in surveyed organisations.<sup>7</sup> This is similar to the broader not-for-profit sector in which females make up 71% of all roles, as reported in the Pro Bono Australia Salary Survey 2021 report.

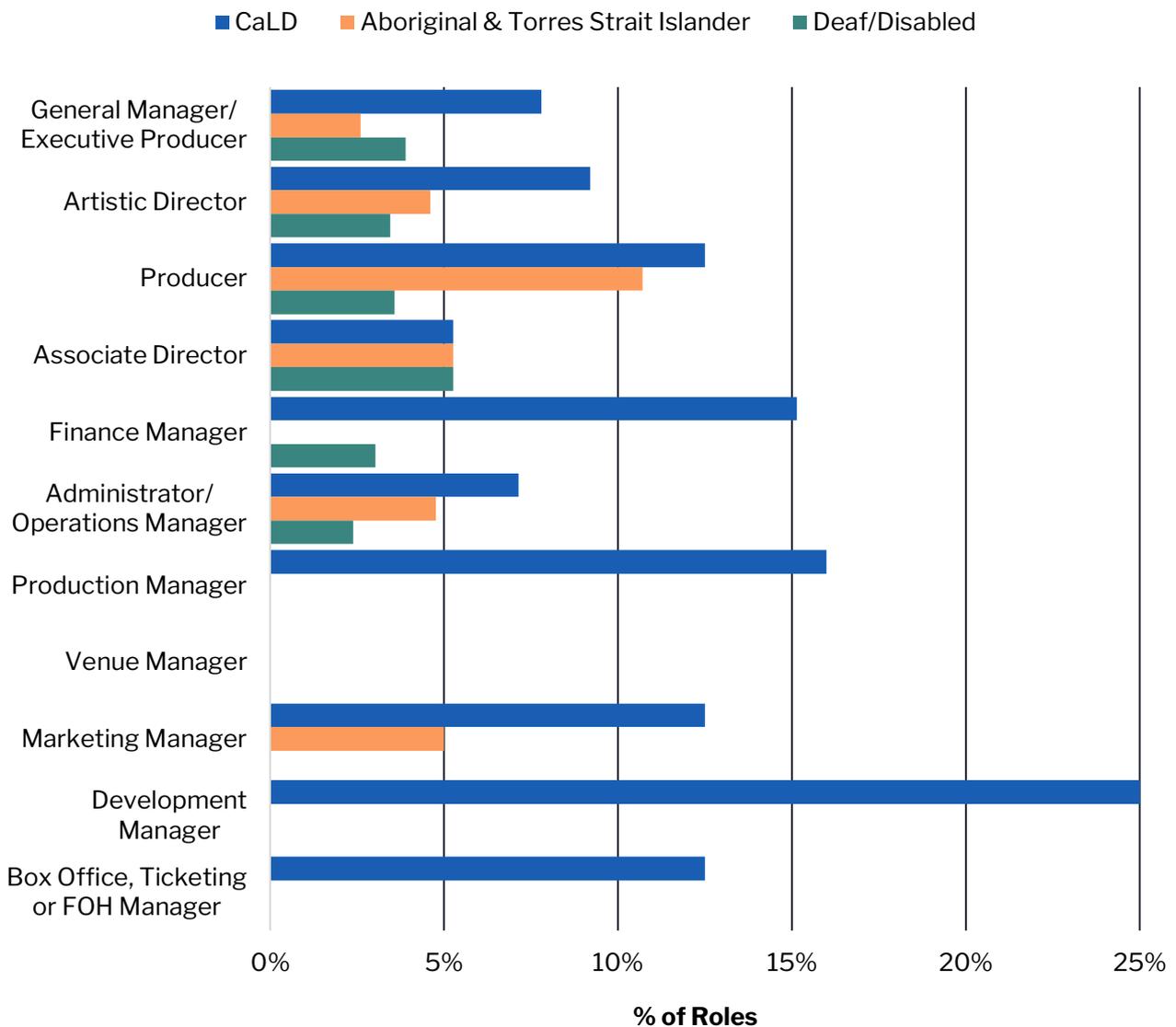
Females outnumber males in all positions except Production Manager (and Development Manager is an equal split).

Non-binary/gender diverse people occupy 3.9% of all reported positions.

<sup>7</sup> This is in stark contrast to the gender mix of Artistic Directors at larger organisations: out of 11 National Performing Arts Framework (former Major Performing Arts) theatre, circus, and dance organisations and eight new National Performing Arts Framework organisations, only six Artistic Directors are female identifying (31%). None identify as trans or non-binary (TNA observational count at October 2021).

## Other Demographic Representation

**Figure S: Other demographic representation per position.**



10.5% of roles identified as Culturally and Linguistically Diverse (CaLD), down from 12% in 2019, but an increase from 6.7% in 2017. According to the Australian Human Rights Commission, 38% of the Australian population — more than one in three Australians — come from a non-Anglo-Celtic background.<sup>8</sup>

4.2% of respondents identified as Aboriginal and/or Torres Strait Islander people, which is above the Australian population (2.8%) recorded in the 2016 census.<sup>9</sup>

Deaf/Disabled People make up 2.7% of the positions recorded, which is a slight decrease from the 3% recorded in 2019, but an increase on the 1.63% recorded in the 2017 survey. However,

<sup>8</sup> <https://humanrights.gov.au/our-work/race-discrimination/publications/leading-change-blueprint-cultural-diversity-and-0> (3% Indigenous, 18% European, 21% non-European and 58% Anglo-Celtic, p.7).

<sup>9</sup> [www.abs.gov.au/ausstats/abs@.nsf/MediaReleasesByCatalogue/02D50FAA9987D6B7CA25814800087E03?OpenDocument](http://www.abs.gov.au/ausstats/abs@.nsf/MediaReleasesByCatalogue/02D50FAA9987D6B7CA25814800087E03?OpenDocument)

according to the Australian Bureau of Statistics, the labour force participation of Deaf/Disabled people was 9% in 2018, and 17.7 in the wider Australian population. The respondent organisations are still very far below the labour force average.<sup>10</sup>

Venue Managers recorded in this survey have no representation outside of the Anglo-Celtic demographic, nor any Deaf/Disabled people in that role.

**Table 9.1: Percentage of other demographic representation compared to population.**

	2021 % of respondents	2019 % of respondents	2017 % of respondents	% in Australian population	Australia Council diversity report
<b>Culturally and Linguistically Diverse</b>	10.5%	12%	6.7%	39%	16%
<b>Aboriginal and Torres Strait Islander</b>	4.2%	3%	3%	3.3%	3%
<b>Deaf/Disabled</b>	2.7%	3%	1.6%	17.7%	4%

<sup>10</sup> [www.abs.gov.au/statistics/health/disability/disability-ageing-and-carers-australia-summary-findings/latest-release](http://www.abs.gov.au/statistics/health/disability/disability-ageing-and-carers-australia-summary-findings/latest-release)

## Part 10 JobKeeper

We asked organisations if they received JobKeeper for any roles, if JobKeeper meant that any roles received an increase, and we asked for general comments. 78 out of 87 organisations (89%) received JobKeeper for at least one role, and 47 of them (60%) paid an increased salary as a result. Of the 60 open ended comments, all organisations that received JobKeeper regarded it as a valuable and important initiative. Of the nine organisations which didn't record having received JobKeeper, some noted that they were ineligible, some that they had received in 2020 but not 2021, and some did not receive it as their employees had received it from another employer.

### **78 out of 87 organisations (89%) received JobKeeper for at least one role.**

Below are selected comments by respondents:

*"Many of the core team received Jobkeeper via their primary jobs. This is not the primary role any member of our organisation is employed to do."*

*"JobKeeper was a saviour. We were able to increase hours for Marketing Manager due to support and have maintained that. However, two other part-time staff received support from other organisations which meant we received no support for them. And of course, as you know, all our artists and crew were contractors, which mean they received no support whatsoever from JobKeeper. As contract work does not appear to be understood."*

*"What a wonderful time being paid at a rate that is reflective of requirements of the workload."*

*"JobKeeper was extremely valuable for [our] core group of contracted artists. We were able to put 12 artists on a weekly retainer through Jobkeeper."*

*"JobKeeper allowed us to continue to pay our core staff in a year where our earned income was reduced by 72%."*

*"We wouldn't have survived as a business without Job Keeper. Roughly 60-70% of our annual expenses are staff. Beyond core FTE, our [organisation] also employs approximately 30 artists, facilitators, support workers, casual techs, hospitality, and front of house staff. In total 36 staff, including 16 of these casual accessed Job Keeper."*

## 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 \$20,000 and \$40,000 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 and 2019.

**Table 11.1: Average salaries per position compared to aspirational target range.**

	2021 Average	Aspirational Target Range
<b>General Manager/Executive Producer</b>	\$86,137	\$105k - \$150k
<b>Artistic Director</b>	\$86,052	\$105k - \$150k
<b>Producer</b>	\$67,592	\$84k - \$110k
<b>Associate Director</b>	\$67,904	\$84k - \$110k
<b>Finance Manager</b>	\$79,346	\$84k - \$110k
<b>Administrator/Operations Manager</b>	\$61,751	\$78k - \$104k
<b>Production Manager</b>	\$67,833	\$90k - \$110k
<b>Venue Manager</b>	\$65,909	\$90k - \$110k
<b>Marketing Manager</b>	\$67,082	\$90k - \$110k
<b>Development Manager</b>	\$70,805	\$90k-\$104k
<b>Box Office/Ticketing/FOH Manager</b>	\$59,338	\$78k-\$104k

### 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 contribute (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: [Australian Tax Office: Super co-contribution](#).

## Salary Packaging

Those working 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: [Paywise Salary Packaging](#).

## Professional Development

Although professional development budgets have essentially stagnated, it 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.

## Mental Health Allowance

Five of the 87 organisations offer a Mental Health Allowance. Four of these organisations, all based in Melbourne, had the following comments on this salary benefit.

*"Mental Health Days (MHD) provided a welcome circuit breaker to employees who experience levels of stress due to the periodic and/or consistent high workloads in conjunction with snap lockdowns; the challenges of working remotely and on screen and general anxiety and isolation due to the pandemic. By March 2021 we began implementing MHD's as a regular policy measure. MHD's as a regular practise normalises human emotions such as sadness, fear, depression, and anxiety, and acknowledges that these can increase during times of personal and societal upheaval or simply due to the day-to-day challenges of life. This led to a happier and more united workforce that is ultimately more productive."*

*"Having a Mental Health Allowance is an important part of [our] commitment to well-being. We strive to ensure staff workloads are clear and manageable, responsibilities are equitable, expectations are reasonable, and we encourage staff Mental Health Days and flexibility around staff needs. This has been extremely challenging in the current climate so it has helped knowing that should anyone need mental health assistance - we are able to provide it."*

*"Our work in the contemporary performance sector is complex and layered. Arts employers have a responsibility to ensure workers are safe and supported to do this important work and having provisions for mental health support to provide free counselling, as well as provide flexible work arrangements are crucial in ensuring this work is done safely."*

*"We have both an ethical and operational responsibility to help our staff maintain their mental wellbeing. Allocating budget to this is about showing kindness, generosity, and support to the people who contribute so much to our organisation but is also part of our risk mitigation against sickness and burnout in our workforce. Knowing that finances are not a barrier, our staff have felt encouraged to seek out mental health support when they need it."*

## Further Exploration in Future Surveys

TNA acknowledges the variety of roles serving the arts sector has changed, and we will explore ways to include these roles in future research.

TNA is an active contributor to discussions with funding bodies and other organisations around diversity, equity, and inclusion. For this survey, TNA continued its categories for CaLD representation in direct alignment with the ABS and Human Rights definition of CaLD as non-Anglo-Celtic. However, we believe that new definitions are needed, and we agree with the Diversity Council Australia (DCA) research highlighting that there is no standardised approach for defining, measuring, and reporting on cultural diversity in a respectful, accurate and inclusive way.<sup>11</sup>

## Independent Artists, Creatives, and Arts Workers Survey Report

In 2020, TNA released the second *THIS IS HOW WE DO IT*, our survey designed to gather data that reflects the realities of making it as an independent artist or arts worker in Australia. The 2020 Report also captured the impact of COVID-19 on independent performing arts workers.

You can access it here: [This Is How We Do It 2020: Indie Survey Report](#).

We will be compiling the next edition in 2022, which we are sure will provide further provocation for discussion, evaluation, and benchmarking.

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<sup>11</sup> <https://www.dca.org.au/research/project/counting-culture-2021>

## **Theatre Network Australia Salary Survey 2021**

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