

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

theatre
network
australia

Two diagonal stripes, one pink and one blue, run from the top right towards the bottom left, separating the header area from the main title area.

SALARY SURVEY REPORT

2017

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

THEATRE NETWORK AUSTRALIA
OCTOBER 2017

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EXECUTIVE SUMMARY

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

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

The shift in salaries between 2015 and 2017 is complex and difficult to generalize.

Overall, average salaries within the sector have increased – however, this increase is due to a small number of positions recording a substantial growth in salary.

Those with an administrative focus (Venue/Production Manager, Finance Manager) have grown, while those with a creative focus (Artistic Director, Associate Director, Producer) have either grown at a much more limited rate, or decreased. For most that have increased; the rate at which they are increasing compared to changes between earlier surveys (2013 and 2015, for example), has slowed; or increased at a rate below CPI (in real terms, a *decrease*).

Remuneration within Dance organisations outstrips other sub-sectors, with a difference in average remuneration of more than \$8,000 for GM/EPs and \$10,000 for Artistic Directors between Dance Orgs and Festival Orgs, the next highest.¹

In 2017, TNA is growing its relationship with the Circus and Physical Theatre subsector, taking on some services previously fulfilled by ACAPTA.

Of the four circus organisations that completed the sector survey, two are based in Queensland and two in Victoria. Circus organisations are less likely to offer benefits, with only one organization offering valued non-salary remuneration; they are also less likely to budget professional development, paying nearly a thousand dollars less than the sector average. Ongoing contracts are more common; offered to more than half of the positions in the organisations surveyed. The three circus orgs within the \$250-750k turnover bracket generally pay slightly below the sector average for that turnover bracket, while the fourth, in the \$750k-1.2mil bracket, pays slightly above for their turnover. As TNA continues to invest time and resources into servicing the CAPT sector, we hope to learn more to be able to service their needs, and attract more responses for the next salary survey.

¹ Community Arts Orgs recorded higher average salaries than Festival Orgs for most roles but the sample size for these was too low to be reliable.

In the broader sector, while top tier salaries (General Manager/Executive Producer & Artistic Director) remain within the same overall range recorded in previous years, other roles saw shifts in their range. The lowest recorded salary for a Finance Manager in 2017 was \$53,000, up from \$40,000 in 2015; for an Administrator, it was \$41,700, up from \$36,248; for a Venue/Production Manager it was \$46,000, up from \$30,000; and Marketing/Development remained relatively consistent at \$45,000 from 2015's \$45,500. However, in 2015, the lowest recorded salary for a Producer was \$44,000 FTE; in 2017 it is \$40,000 FTE; similarly, in 2015 the lowest salary for an Associate Director was \$52,571, and in 2017 the lowest recorded is \$40,000. Despite these much lower salaries, averages for these roles were not drastically effected. This suggests a widening division in remuneration across the sector.

More organisations implemented salary increases in 2017 (66%) than 2015 (59%), as recorded in the last survey. Fewer organisations are currently planning increases in 2018 (34%) than were planning increases for 2016 (45%) at that time – and a greater number of organisations in 2017 are *definite* about not increasing salaries in 2018 – 36%, up from 32% in 2015. Many more organisations have indicated that any 2018 increases would be funding-dependent (17%) than did in the 2015 survey (9%). In addition, more organisations chose not to answer the questions regarding their plans for salary increases (17% compared to 10%).

When detailing reasons for not planning an increase in salaries, sustained funding cuts and ongoing funding uncertainty were overwhelmingly the answer.

Between 2015 and 2017, average values of non-salary remuneration benefits have decreased; for Artistic Directors, from \$1,975 to \$1,823; for GM/EPs, from \$2,273 to \$1,708; for Marketing/Development personnel, nearly halving, from \$1,491 to \$790. For Producers it has remained steady (\$950 in 2015, \$952 in 2017).

Data on tenure does not indicate unified sector trends, with the average length of continuous employment increasing for some roles and reducing for others, but remaining overall consistent. Artistic Directors continue to remain in their roles for the longest time (90 months average recorded in 2017, from 80 in 2015). In 2017, TNA has also collected data on lengths of contract offered by positions; sector-wide, ongoing contracts are the most common, followed closely by 12 month contracts. Results are detailed in full in this report.

For the first time in 2017, TNA has collected data on representation within the sector; asking respondents to provide data on gender diversity, Aboriginal &/ Torres Strait Islander and Culturally &/ Linguistically Diverse heritage, and People with Disabilities in our sector's labour force. The small to medium not for profit arts sector is made up largely of women (72.55%); however, some roles are populated by men above the sector average of 27.21% (Artistic Directors, 40%; Associate Directors, 58.3%; Venue/Production Managers, 59.46%). Aboriginal & Torres Strait Islander practitioners are represented in respondent organisations to a degree roughly on par with the Australian population; however, People with Disability are engaged in our sector at a substantially lower degree than are in the broader Australian labour force. Data on representation will continue to be gathered in future years to identify shifting sector trends.

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

The next survey is due to be collected in mid-2019.

INTRODUCTION

Background

Theatre Network Australia's 2017 Salary Survey is the fifth Survey TNA has produced. The first, in 2009, arose from the Victorian AD/GM network suggesting that TNA 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. In 2015, the response rate was ultimately lower (perhaps attributable to it being conducted amidst destabilising funding announcements when staff resources are stretched) and 80 valid responses were analysed. For this 2017 survey, 94 valid survey responses were collected.

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.

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

Methodology

TNA's Salary Survey uses the STANDARD account version of Survey Monkey to undertake this survey. A total of 94 organisations made valid responses to the survey during the period March 30th to July 11th, 2017.

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

For comparative purposes, we purchased the Pro Bono Australia Salary Survey, covering the broader not for profit sector. Details from the Pro Bono survey are included throughout this one as appropriate; the full survey is available for purchase via their website.²

We also recognize that the names of the positions detailed in the survey (GM/EP, Artistic Director, Producer, Associate Director, et al) may not accurately reflect position titles in all organisations. Many organisations have responded with comparable positions in these categories according to their own judgement, and as above, TNA has been in contact with several organisations to assist or make adjustments where it has been thought necessary.

² <https://probonoaustralia.com.au/salary-survey-report-2017/>
THEATRE NETWORK AUSTRALIA –
2017 SMALL TO MEDIUM SECTOR SALARY SURVEY REPORT

ABOUT THEATRE NETWORK AUSTRALIA

Theatre Network Australia (TNA) is the leading industry development organisation for the performing arts, prioritising independent artists and small to medium companies. A national organisation with a dedicated Victorian program, TNA strengthens artists and arts organisations, influences cultural policy, facilitates critical debate and networking, and advocates for a robust, interconnected and innovative sector.

Theatre Network Australia was founded by the Victorian theatre sector in early 2009 (as Theatre Network Victoria), and is funded by Creative Victoria and the Australia Council for the arts.

Our principal goals are

- **STRONGER ARTISTS & COMPANIES:** Theatre Network Australia strengthens, supports and connects independent performing artists and producers, small to medium organisations and larger performing arts organisations.
- **STRONGER ARTS SECTOR:** Theatre Network Australia achieves progressive change in the arts industry and impels evidence-based, values driven cultural policy.
- **STRONGER ORGANISATION:** Theatre Network Australia is recognised for its effective leadership in the performing arts and galvanises an extensive, broad and diverse membership in Victoria and across Australia.

We run industry forums, including the biennial Australian Theatre Forum, and the annual Victorian Theatre Forum; we run workshops on current issues for the sector; we run advocacy campaigns in partnership with other service organisations and the sector; we undertake and promote research and benchmarking; we provide advice to industry, the education sector and government; and we provide information and resources through our popular e-news and the online resource library.

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

PART 1 SURVEY RESPONDENT STATISTICS

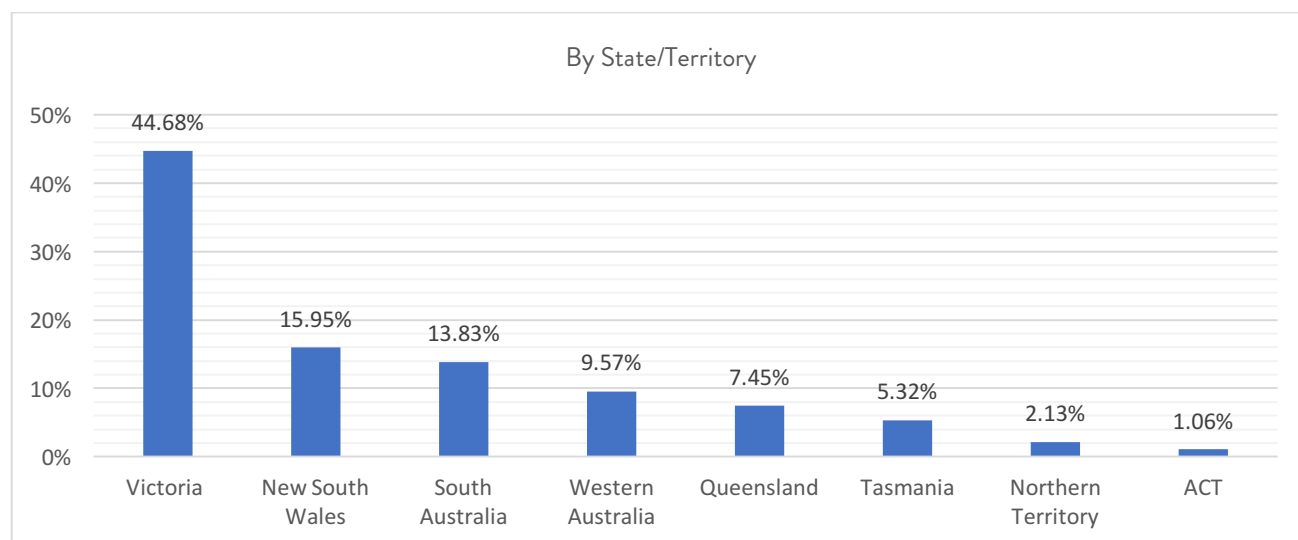
There were 94 valid responses to the survey; an increase from 2015's 80, and comparable to 2013's 96.

By Organisational Turnover

Gross Turnover	No. Respondents	% Respondents	2015 %
Under \$249,000	16	17.02%	7.5%
\$250,000 - \$749,000	37	39.36%	42.5%
\$750,000 - \$1,249,000	22	23.4%	23.75%
\$1,250,000 - \$2,499,000	15	15.95%	20%
\$2,500,000 - \$4,000,000	4	4.25%	6.25%
TOTAL	94	100.0%	

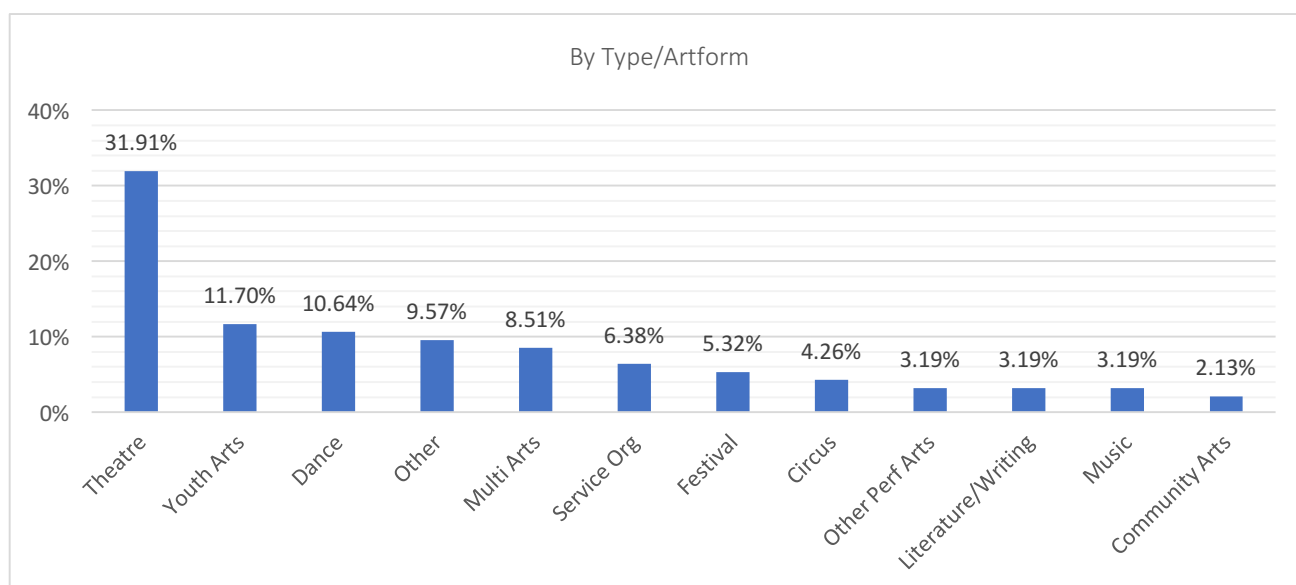
A little over one third (39.36%) of respondents turn over between \$250k and \$749k; followed by almost a quarter (23.4%), turning over between \$750k to \$1.25m. Roughly one in six turn over between \$1.25m and \$2.5m.

By State



By state, the greatest number of survey respondents were based in Victoria; but TNA's geographical reach has increased in 2017 compared to 2015, particularly in South Australia (from 8% to 13.83%), and Queensland (up from 5% to 7.45%).

By Type



As in previous years, the biggest category of respondents was theatre organisations, TNA's primary membership; however, there has been a slight increase in other categories (65% to 68.09%). This is most apparent in an increase in Youth Arts orgs (6% to 11.7%).

Multi Arts participation in this survey has reduced from 15% to 8.51%; Literature/Writing from 8% to 3.19%; other organisations have remained consistent with the reach of previous surveys, within 1 to 2 percentage points. There were no responses from the visual arts sector.

PART 2 STAFF RESOURCING

The small to medium sector is resourced by a high proportion of part time and casual staff. Surveyed organisations employ a total of 681 staff working a full-time equivalent (FTE) load of 433.88. This equated to an average FTE load per person of just over 0.6, or 3 days per week. This is a shift from 2015's average of 0.7, returning closer to 2013's average of 0.66.

Average Size

Year	Average number of staff	FTE Equivalent
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

The average number of staff per organisation is 7.2; consistent with 2015's average number of staff.

However, the FTE load has decreased consistently since 2013; from 5.4 to 5.1 in 2015; and again to 4.6 in 2017. This indicates a continuing trend of fewer paid working hours for sector employees.

Number of Staff

	Highest	Lowest	Average
Total Staff	38	1	7.2
F/T Staff	10	0	3.2
P/T Staff	28	1	4.0
FTE	20	0.6	5.1

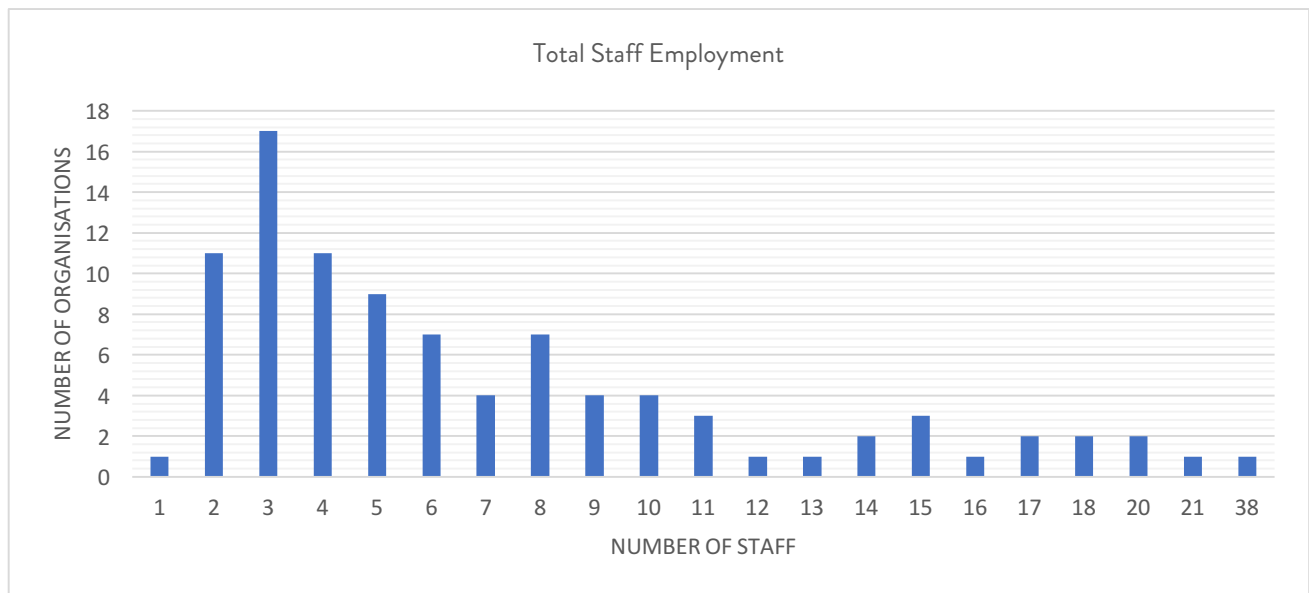
Respondent organisations with the highest numbers of staff were venues, festivals, theatre companies and multi-arts orgs, with a number of contract-based teaching artists.

Full-time and Part-time

	% of Orgs
Full-time staff only	2.1%
Part-time staff only	25.26%
F/T, P/T combination	72.64%

Organisations employing exclusively full-time staff significantly reduced from 8.8% of respondent organisations in 2015 to 2.2% in 2017. So did FT/PT combination organisations, from 77.4% to 72.64%, although this model remains the clear majority. Of the 25.26% of organisations employing only PT staff, all but one had turnovers below \$750k.

Distribution of Staff



The Organisation with the highest number of FTE staff has a turnover of \$2.5m - \$4m; 38 staff in total, 10 FT & 28 PT, with a FTE of 20. The organisation with the lowest number of FTE staff has a turnover under \$250k; with one staff member working 0.6 FTE.

Distribution of Positions (or Equivalent)

	No. orgs with position (or equivalent)	As a % of total orgs in 2017	As a % in 2015
GM/Exec Producer	80	85.1%	89%
Artistic Director	74	78.72%	72%
Administrator	54	57.44%	56%
Mkting/Dev Manager	48	51.06%	61%
Other	41	43.61%	35%
Producer	39	41.48%	45%
Finance Manager	36	38.29%	39%
Venue/Prod Manager	35	37.23%	41%
Assoc Director	13	13.82%	19%

The GM/EP continues to be the most common position, within 85.1% of organisations. The Artistic Director is the next most common position, with 78.72% of. Then follows Administrators (57.44%), Marketing/Development (51.06%), and Producers (41.48%).

A number of organisations detailed equivalent titles – for example; Operations Manager (substituted for Venue/Prod Manager); Program Manager (substituted for Producer); dedicated, distinct Marketing or Development positions substituted for Marketing/Development Manager. The spread of roles across the 'Other' position was broad; from FOH/Box Office Coordinators, to Community Cultural Development Manager, to Business Manager.

PART 3 AVERAGE SALARY COMPARISONS

Snapshot

	Average	Lowest salary	Highest salary	Common range	% orgs in range
GM/EP	\$79,840	\$50,000	\$125,000	\$75-80K	26.25%
Artistic Director	\$76,874	\$49,630	\$135,000	\$75-80K	29.72%
Producer	\$60,713	\$40,000	\$84,000	\$60-65K	43.58%
Associate Director	\$61,411	\$40,000	\$80,000	\$60-65K	46%
Finance Manager	\$72,900	\$43,800	\$110,000	\$65-70K	22.85%
Administrator	\$53,344	\$41,700	\$78,234	\$50-55K	42.59%
Venue/Prod Mgr	\$64,914	\$46,000	\$86,934	\$55-\$60K	40%
Mkting/Dev Mgr	\$61,969	\$45,000	\$115,000	\$55-60K	45.83%
Other	\$59,313	\$42,000	\$80,000	\$55-60K	35%

The average salary for a GM/EP in the 2017 Small to Medium sector is \$79,840; an increase of 4% on the 2015 Salary Survey results. For Artistic Directors, an increase of 2% from 2015's average delivers a 2017 average salary of \$76,874.

Comparison to previous surveys

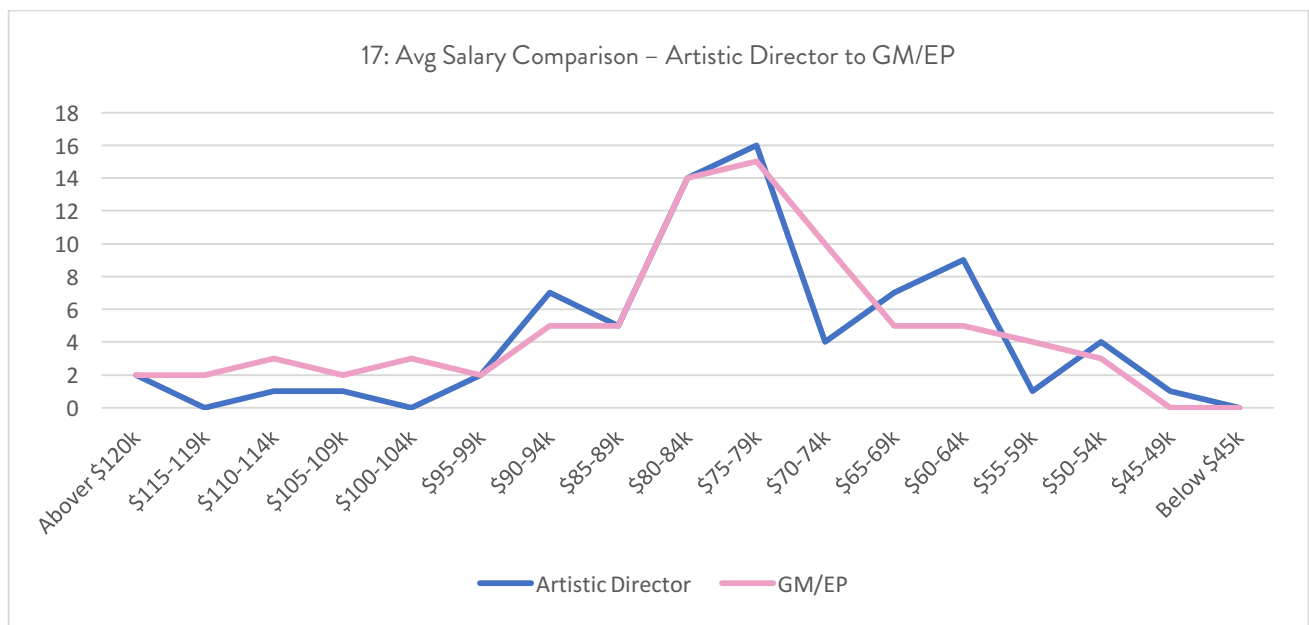
	2011 Avg	% Chg	2013 Avg	% Chg	2015 Avg	% Chg	2017 Avg	% Chg 2011-17	CPI 2011-17
GM/Exec Producer	\$64,934	11%	\$71,950	7%	\$76,752	4%	\$79,840	23%	10%
Artistic Director	\$62,088	13%	\$70,418	7%	\$75,479	2%	\$76,874	24%	10%
Producer	N/A	N/A	N/A	N/A	\$60,989	-0.4%	\$60,713	N/A	10%
Assoc Dir	\$51,715	11%	\$57,169	11%	\$63,461	-3.3%	\$61,411	19%	10%
Finance Manager	N/A	N/A	N/A	N/A	\$64,902	12.3%	\$72,900	N/A	10%
Admin	\$47,746	7%	\$50,964	4%	\$52,875	0.8%	\$53,344	11.7%	10%
Venue/Prod Mgr	\$52,854	10%	\$58,183	1%	\$58,907	10.2%	\$64,914	22.8%	10%
Mkting/Dev Mgr	\$50,666	14%	\$57,781	6%	\$61,238	1.2%	\$61,969	22.3%	10%

2017 represents a continuation in salary trends since 2011, with the rate of salary growth continuing to slow, and for the first time since TNA began the survey in 2009, salaries have fallen, for two positions; Associate Director and Producer.

The greatest salary growth from 2015 to 2017 was for Finance Manager and Venue/Production Manager; arguably two of the most practical-skill based positions. The salary growth of more creatively focused roles has been more limited; with Artistic Directors increasing at a rate below CPI of 2% since 2015; and Producers and Associate Directors recording a 0.4% and 3.3% reduction, respectively.

Overall trends still indicate that since 2011, the salary growth for most positions has increased above CPI; however, salaries for organisations that intersect small to medium, not for profit, and arts sectors still lag behind.

Average Salary Comparison – Artistic Director / GM/EP



As averages, General Manager and Artistic Director salaries are comparable. While the average GM/EP is remunerated at a higher rate than the average Artistic Director, for organisations that hold both roles, rates of pay are not dissimilar; with GM/EP's earning \$77,033 and Artistic Directors earning \$77,716. There can be a disparity of up to \$26,000 between the two positions (presumably depending on who has held the position of CEO, tenure in the role, and the nature of the organisation – although this survey has not recorded data to indicate this definitively).

TNA has also received anecdotal information from one organisation who disclosed that for the first time in 2017, they broke parity between General Manager and Artistic Director positions, paying more for the GM role in order to attract skilled candidates.

Where an organisation operates with a GM/EP but no Artistic Director, the average GM/EP salary is \$89,264. 55% of organisations with this structure turn over more than \$750k.

Where an organisation operates with an Artistic Director but no GM/EP, the average Artistic Director salary is \$73,071. 85% of organisations with this structure turn over less than \$750k.

Average Salary Comparison by Turnover

	Up to \$249K	\$250-\$749K	\$750K-\$1.2M	\$1.25-\$2.4M	\$2.5-\$4.0M
No. Orgs	16	37	22	15	4
FTE Staff Average	1.8	2.9	5.3	8	15.1
Salary Averages:					
GM/Exec Producer	\$69,757	\$74,379	\$76,754	\$96,745	\$101,611
Artistic Director	\$67,076	\$71,936	\$77,604	\$92,917	\$115,000
Producer	\$67,466	\$60,146	\$56,384	\$62,575	\$65,000
Assoc Dir	\$60,000	\$52,586	\$67,666	\$62,500	\$80,000
Finance Manager	\$65,800	\$76,393	\$67,978	\$80,015	\$71,361
Admin	\$55,800	\$50,983	\$51,380	\$54,623	\$52,500
Venue/Prod Manager	\$75,000	\$57,260	\$59,472	\$70,741	\$74,583
Mkting/Dev Manager	N/A	\$58,455	\$56,807	\$72,775	\$58,969
Other	\$62,400	\$65,659	\$54,702	\$58,077	\$64,000

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

Average salaries for GM/EP trend upwards as turnover increases; increasing by 45%. The average salary for Artistic Directors does likewise, albeit noting that the average salaries of ADs in the \$2.5-4m turnover range are statistically unreliable.

Interestingly, the roles of Producer, Finance Manager, and Marketing/Development Manager (and potentially Associate Director, Administrator, and Venue/Production Manager, although the data on these is unreliable) do not necessarily trend upwards in line with turnover, with each decreasing at some point of turnover growth; nor do they experience a similar level of percentage increase to GM/EPs where they do increase.

This may be because larger organisations employ multiple people in these positions, resulting in fewer responsibilities or less accountability on people in these roles; regardless, it demonstrates a lack of substantial career growth for artswokers focused on these types of roles.

Average Salary by Organisation Type

	Theatre	Multi Arts	Dance	Other Perf Arts	Service Org
No. Orgs	30	8	10	8	6
GM/Exec Producer	\$77,751	\$77,783	\$87,825	\$81,841	\$92,708
Artistic Director	\$77,350	\$75,000	\$90,286	\$69,500	N/A
Producer	\$61,249	\$58,784	\$66,876	\$65,427	\$63,581
Assoc Dir	\$61,500	N/A	\$72,500	\$55,000	N/A
Finance Manager	\$75,797	\$60,694	\$75,179	\$82,667	\$90,480
Admin	\$53,709	\$55,000	\$50,954	\$60,308	\$56,833
Venue/Prod Manager	\$63,699	\$68,813	\$69,004	\$65,978	\$68,000
Mkting/Dev Manager	\$63,573	\$58,219	\$63,161	\$50,500	\$76,667
Other	\$60,975	\$65,000	\$58,770	\$53,347	\$79,000

...CONTINUED FROM ABOVE

	Youth Arts	Festival	Lit/ Writing	Music	Comm Arts	Circus
No. Orgs	11	5	3	3	2	4
GM/Exec Producer	\$72,335	\$79,525	\$74,375	\$78,333	\$80,500	\$68,500
Artistic Director	\$66,497	\$78,350	\$77,500	\$76,666	\$82,500	\$71,500
Producer	\$57,060	\$55,188	\$55,667	N/A	\$56,500	\$55,650
Assoc Dir	\$52,782	\$77,000	N/A	\$58,500	N/A	N/A
Finance Manager	\$72,774	\$65,000	\$61,500	\$75,000	\$75,000	\$62,000
Admin	\$54,476	\$50,166	\$48,333	N/A	\$57,000	\$51,000
Venue/Prod Manager	\$60,898	\$65,000	N/A	N/A	\$59,000	\$55,000
Mkting/Dev Manager	\$54,260	\$67,750	\$58,333	N/A	\$63,210	\$55,500
Other	\$61,212	\$49,000	\$48,500	\$60,000	\$75,000	\$54,500

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

Due to low sample sizes in almost every type of organisation, it is difficult to reliably say which type of organisation pays the highest salaries across all positions; however, where data is reliable, the highest average salary for GM/Eps is in Service Organisations; and for Artistic Directors it's within Dance organisations.

The lowest for both positions is within the Youth Arts sector, which has seen substantial decrease from previous years, particularly for Artistic Directors, down almost 10% from 2015 - \$73,333 to \$66,497.

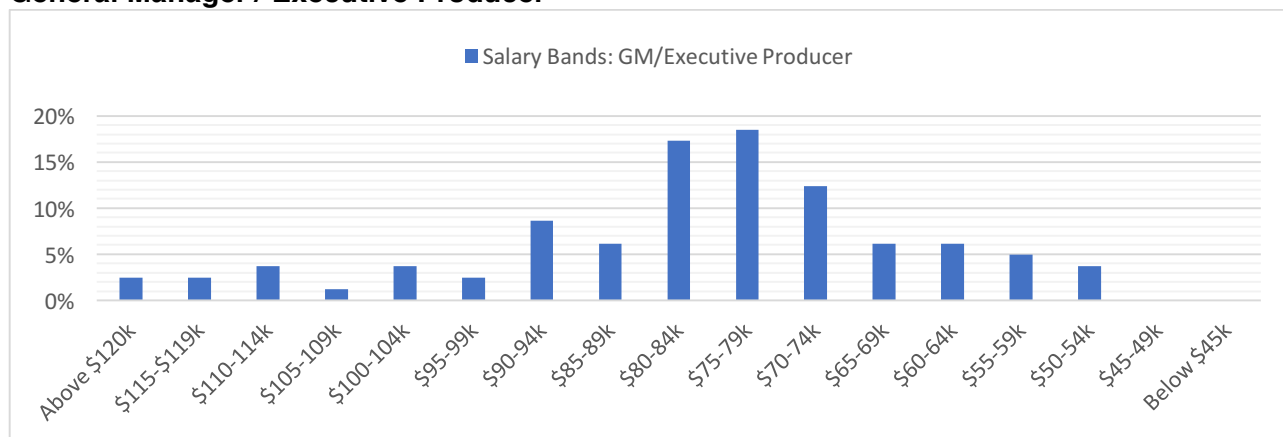
PART 4 SALARY BANDS BY POSITION

There is a high level of variation between the highest and lowest salaries in the small to medium sector. The difference between the highest and the lowest salaries for an Artistic Director is \$85,370 (ranging between \$49,630 and \$125,000); for a GM/EP, the difference is \$75,000 (from \$50,000 to \$125,000).

Other roles also showed a wide range in salaries:

- Finance Managers, a range of \$66,200; from \$43,800 to \$110,000 x
- Administrators, a range of \$36,534; from \$41,700 to \$78,234
- Venue/Production Managers, a range of \$40,934; from \$46,000 to \$86,934

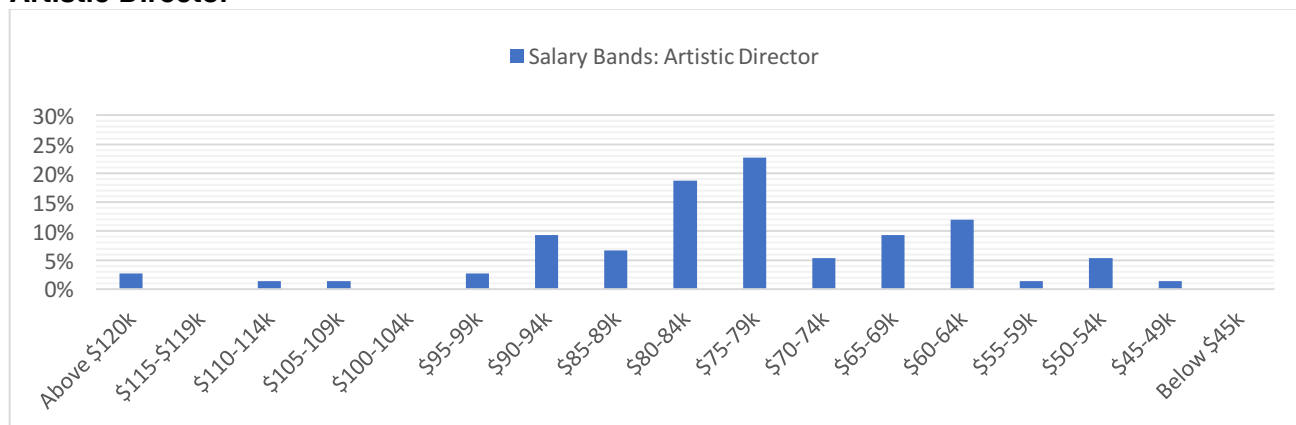
General Manager / Executive Producer



There were eleven instances of salaries above \$100k, up from 2015's six instances. Nine of those eleven were within organisations with turnovers about \$1.25m; four are based in Western Australia.

48% of salaries are between \$70-84k; in 2015 the same percentage fell between \$65-84k. The lowest is between \$50-54k, a Youth Arts organisation with \$250k-750k turnover.

Artistic Director



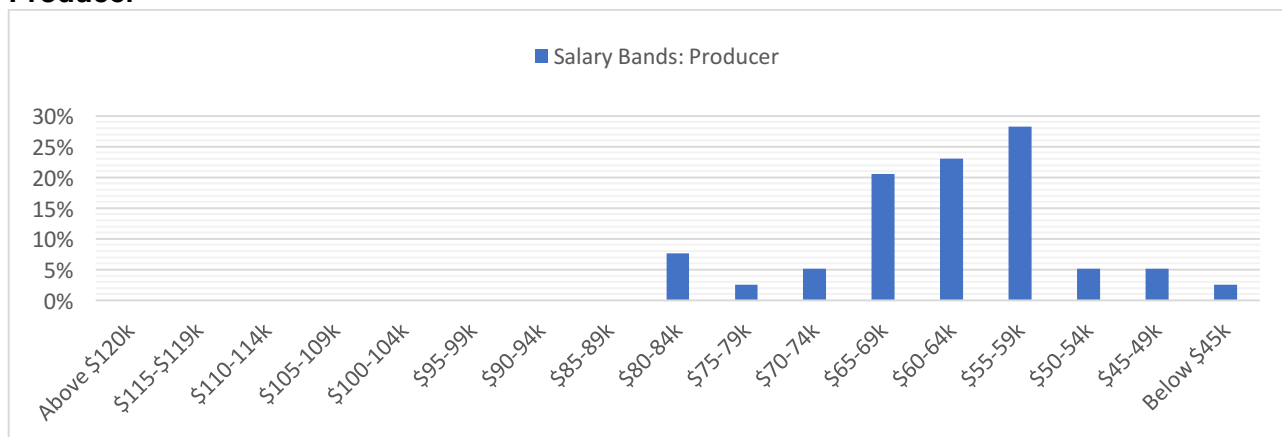
There are four instances of salaries between \$100-120k. All four turn over more than \$1.25mil; two are based in Vic, two are based in SA; and two of the four are Dance organisations.

53% of AD salaries are between \$70-89k; 40% are between \$75-84k; there is only one instance of an AD drawing less than \$50k, a theatre organisation in which the AD is the sole full-time employee.

COMPARISON TO PRO BONO AUSTRALIA (salary only, excluding benefits)			
	75 th Percentile	Average	25 th Percentile
CEO (Not for Profit)	\$145,000	\$119,766	\$85,000
CEO (Arts & Culture)	\$110,000	\$85,444	\$71,600
GM (Not for Profit) (tier 2)	\$135,500	\$112,346	\$83,000
GM (Arts & Culture) (tier 2)	\$103,250	\$83,654	\$65,955

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

Producer



72% of Producer salaries fall between \$55-69k; 51% fall between \$55-64k. The highest salary, between \$80-84k, was paid by a dance organisation; the lowest falling below \$45k.

Associate Director



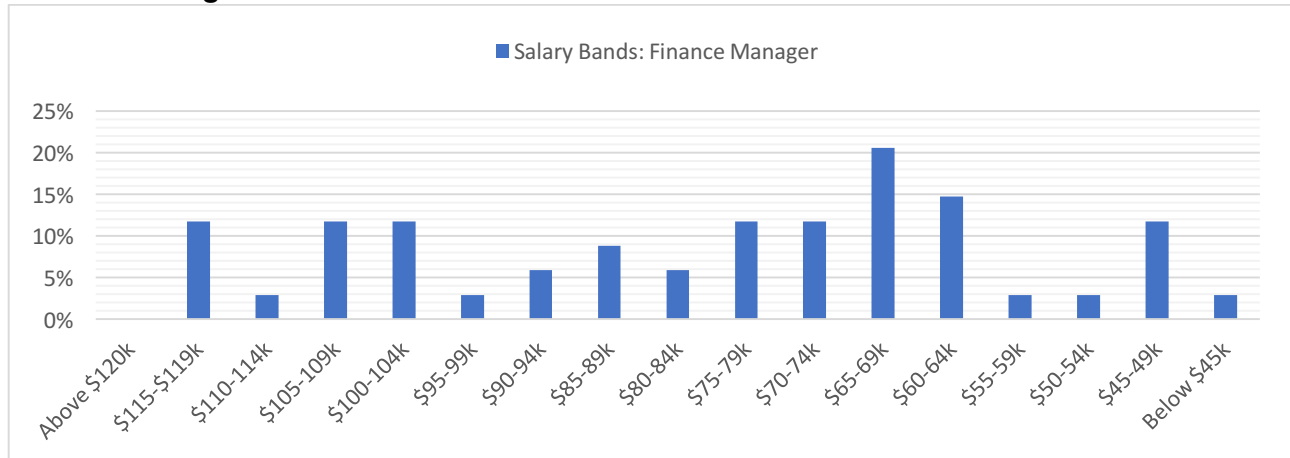
77% of Associate Directors are on salaries between \$50-69k; 54% between \$60-\$69k. The highest salary is paid by a Dance organisation; the lowest by a Youth Arts Org.

COMPARISON TO PRO BONO AUSTRALIA (salary only, excluding benefits)

	75 th Percentile	Average	25 th Percentile
Services Manager (tier 2)	\$96,000	\$83,285	\$66,560
Program/Project Manager (tier 3)	\$85,000	\$80,933	\$60,000

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

Finance Manager

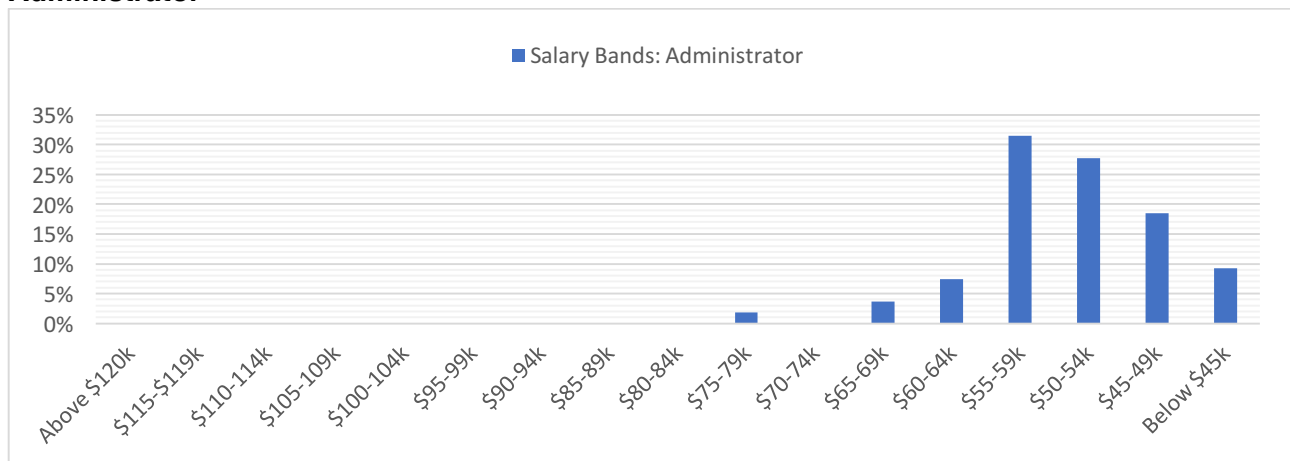


There is only one instance of a Finance Manager salary over \$110k, paid by a Multi Arts organisation; there is one instance below \$45k. 58% of Finance Managers earn between \$60-79k.

COMPARISON TO PRO BONO AUSTRALIA (salary only, excluding benefits)

	75 th Percentile	Average	25 th Percentile
Finance Manager/Treasurer (tier 2)	\$113,000	\$98,166	\$76,773

Administrator

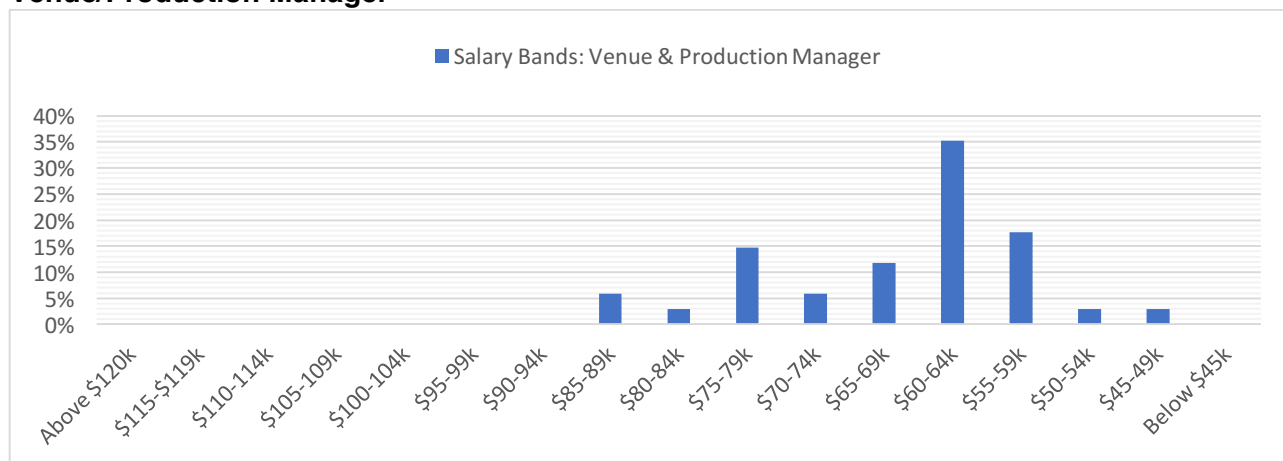


55.5% of Administrators are on salaries of less than \$55k. There is only one instance of a salary in the \$75-79k range; from a larger venue turning over more than \$1.25mil.

COMPARISON TO PRO BONO AUSTRALIA (salary only, excluding benefits)

	75 th Percentile	Average	25 th Percentile
Administration Assistant	\$62,000	\$55,549	\$49,300

Venue/Production Manager

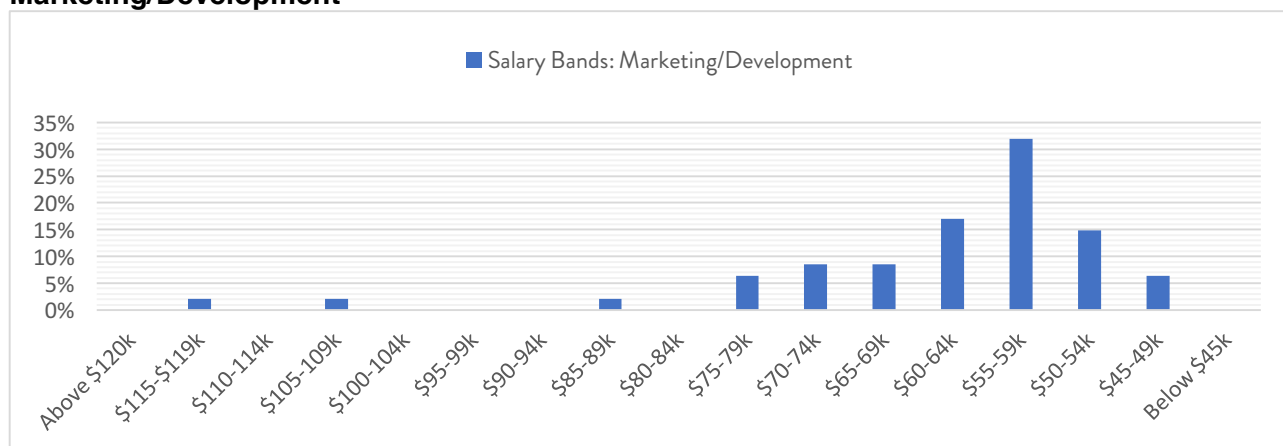


35% of Venue/Production Manager salaries are within the \$60-64k range; 65% are within \$55-69k. Two of the four highest salaries are in venue-based organisations, turning over more than \$1.25mil. Three of the four lowest salaries are in organisations turning over \$750k - \$1.25mil.

COMPARISON TO PRO BONO AUSTRALIA (salary only, excluding benefits)

	75 th Percentile	Average	25 th Percentile
Operations/Admin Manager (tier 2)	\$110,000	\$94,333	\$70,000

Marketing/Development



The most common salary band for this role is easily \$55-59k; above 2013 & 2015's results of \$50-54k as the mode salary band. 64% of Marketing/Development roles are remunerated between \$50-64k; with three outlier positions about \$85k raising the average salary to \$61,368. All three of these organisations turn over more than \$1.25mil.

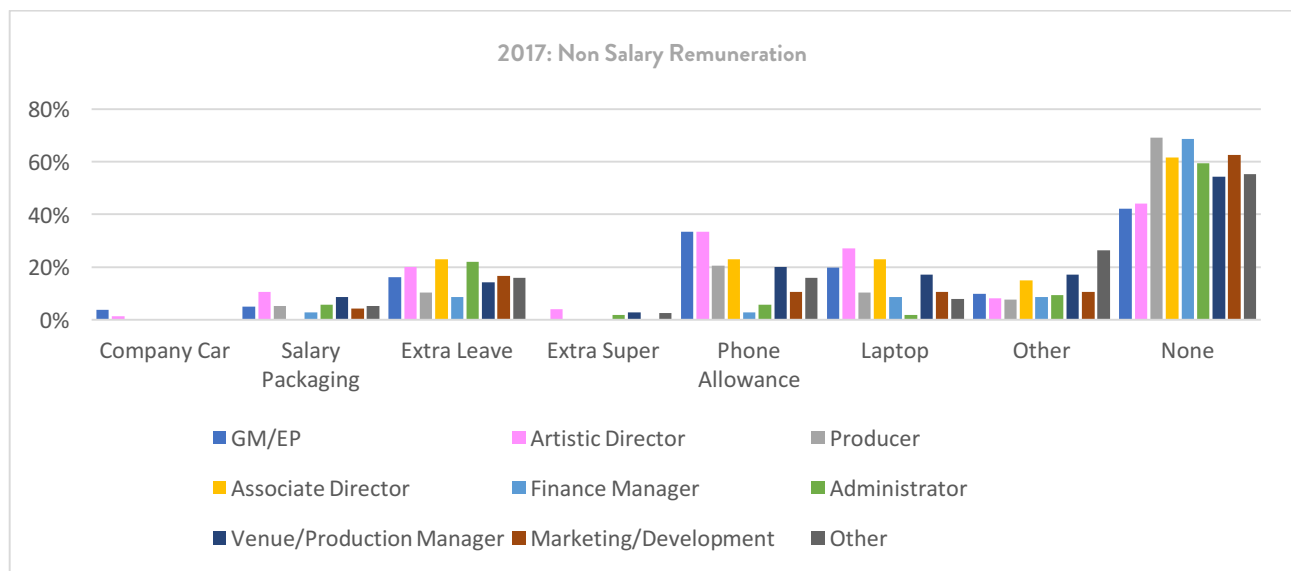
COMPARISON TO PRO BONO AUSTRALIA (salary only, excluding benefits)

	75 th Percentile	Average	25 th Percentile
Marketing/Fundraising (NFP) (tier 2)	\$110,000	\$91,928	\$70,000
Marketing/Fundraising (Arts & Culture) (tier 2)	\$93,497	\$86,285	\$84,000
Marketing/Fundraising (NFP) (tier 3)	\$91,500	\$81,494	\$65,000

PART 5 NON-SALARY REMUNERATION BENEFITS

Non-salary remuneration benefits in the small to medium arts sector are not the norm; only 42.5% of positions covered by responses in the survey were recipient of benefits (and often a position would only receive one of the possible benefits listed). This is an increase on 2015's results, in which 35% of staff received benefits.

Frequency of benefits



Phone Allowances have overtaken Extra Leave since 2015 as the most common non-salary benefit; these two are followed closely by provision of laptops. Fewer organisations offer salary packaging than in 2015, negating that previously increasing trend.

Benefits in the 'Other' category included unpaid creative leave; flexible working hours; carparking; petrol reimbursement. Two organisations covered Qantas Club membership for senior staff; one is covering 50% of the fees for a staff member to undertake an MBA.

Value of benefits

	Average for Position	% with Benefits	Average (of those with Benefits)	Highest	Largest benefit	Other large benefits
GM/Exec Producer	\$1,708	58%	\$2,999	\$16,500	Company Car	Extra Leave, Salary Packaging
Artistic Director	\$1,823	56%	\$3,180	\$15,000	Company Car	Extra Leave, Salary Packaging
Producer	\$758	31%	\$2,111	\$5,500	Salary Packaging	Phone, Extra Leave, Laptop
Assoc Dir	\$1,067	38%	\$2,313	\$3,000	Extra leave	Phone, Laptop
Finance Manager	\$545	31%	\$1,590	\$5,500	Salary Packaging	Extra Leave, Phone, Laptop
Admin	\$588	41%	\$1,511	\$4,000	Extra Leave	Salary Packaging
Venue/Prod Manager	\$1090	46%	\$2,120	\$5,000	Salary Packaging	Phone, Extra Leave, Laptop
Mkting/Dev	\$527	37%	\$1,487	\$4,300	Extra Leave	Salary Packaging, Phone
Other	\$778	45%	\$1,555	\$4,500	Extra Super	Salary Packaging, Extra Leave

The average value of benefits across the sector has fallen since 2015. Between 2013 and 2015, the value of benefits rose for the more highly-paid roles of GM/EP & Artistic Director while others fell; here, all averages have fallen since the last Salary Survey except for Associate Directors.

The value of benefits for some staff has decreased substantially; Marketing/Development staff benefits have reduced nearly 60% since 2015, from \$1,301 to \$527; in the same period, Administrator benefits have reduced over 50%, from \$1,228 to \$588. Benefits for Venue/Production Managers have fallen by more than 25%, from \$1,491 to \$1,090.

COMPARISON TO PRO BONO AUSTRALIA

% Receiving & Average Value:	Car Allowance	Phone Allowance	Other Allowance	Bonuses & Incentives
CEO	35%; \$11,596	43%; \$1,238	11%; \$6,118	15%; \$13,344
General Manager (tier 2)	26%; \$10,284	43%; \$1,284	8%; \$4,050	16%; \$12,454
Services Manager (tier 2)	21%; \$7,288	31%; \$907	14%; \$3,942	9%; \$4,263
Program/Project Manager (tier 3)	NA	NA	NA	NA
Finance Manager/Treasurer (tier 2)	15%; \$12,922	17%; \$921	NA	8%; \$3,119
Administration Assistant	NA	NA	NA	NA
Operations/Admin Manager (tier 2)	20%; \$10,648	24%; \$893	9%; \$4,745	N/A
Marketing/Fundraising (tier 2)	14%; \$10,105	29%; \$1,094	7%; \$3,057	5%; \$4,840
Marketing/Fundraising (tier 3)	7%; \$13,300	19%; \$775	NA	NA

PART 6 PROFESSIONAL DEVELOPMENT BUDGETS

Professional development budgets continue to be lower in the small to medium arts sector than in other industries; often they are non-existent. Where they exist, professional development budgets range from as low as \$40 to as high as \$20,000.

Snapshot

	2017 Avg	Highest	2015 Avg	2013 Avg	2011 Avg	2009 Avg
GM/EP	\$1,374	\$15,000	\$1,367	\$1,359	\$1,567	\$1,656
AD	\$1,490	\$20,000	\$1,732	\$1,752	\$1,314	\$1,534
Producer	\$972	\$10,000	\$619	N/A	N/A	N/A
Assoc Dir	\$792	\$4,000	\$832	\$596	\$1,340	\$958
Finance Manager	\$270	\$3,000	\$336	N/A	N/A	N/A
Admin	\$412	\$2,800	\$586	\$582	\$733	\$704
Venue/Prod Mgr	\$373	\$3,000	\$621	\$770	\$740	\$587
Mkting/Dev Mgr	\$691	\$2,500	\$776	\$562	\$804	\$837
Other Position	\$506	\$2,000	N/A	N/A	N/A	N/A
Organisational Total	\$4,608	\$28,500	\$5,308	\$4,897	\$3,392	N/A

Budgets per position have decreased since 2015 for most roles; by nearly 40% for Venue/Production Managers, by 28% for Administrators, by nearly 20% for Finance Managers, by 14% for Artistic Directors. The exceptions to this are Producers (budgets for whom increased by a rate of over 50%, and GM/EPs (which recorded a negligible increase of \$7 on average).

Looking at the data across the years, professional development budgets are decreasing more slowly for Artistic Directors (recording a reduction of 3% since 2009); in contrast to positions such as Administrator (a 41.5% reduction in the same time), Venue/Production Managers (36.5%), and even the similarly senior role of GM/EP (recording a reduction of 17% since 2009) (Note that data on professional development for Producers and Finance Managers has only been gathered since 2015). The average total professional development budget per organisation has fallen approximately 13% since 2015; from \$5,308 to \$4,608.

Of the top 20% of responding organisations, sorted by professional development budgets, half turn over more than \$1.25mil, and they employ an average of 9 FTE staff. Of the bottom 20% - the majority of whom have no professional development budget, and none of whom have an organisational-wide budget of more than \$1,000 - half turn over less than \$250k, none turn over more than \$750k. These organisations employ an average of 1.7 FTE staff.

Some organisation have indicated (both anecdotally and in comments on this survey, see Section 10) that they consider participation in market and sector development activities, such as arts markets and industry forums, to be professional development; particularly for younger/junior staff attending with the priority to be a 'learning experience'.

COMPARISON TO PRO BONO AUSTRALIA

% Receiving & Average Value:	Professional Registrations & Memberships	Professional Subscriptions
CEO	27%; \$1,440	13%; \$980
General Manager (tier 2)	19%; \$2,132	16%; \$977
Services Manager (tier 2)	12%; \$760	NA
Program/Project Manager (tier 3)	NA	NA
Finance Manager/Treasurer (tier 2)	26%; \$826	7%; \$693
Administration Assistant	NA	NA
Operations/Admin Manager (tier 2)	12%; \$1,556	7%; \$756
Marketing/Fundraising (tier 2)	13%; \$1,043	10%; \$402
Marketing/Fundraising (tier 3)	11%; \$982	7%; \$350

PART 7 SALARY INCREASES

In terms of salary increases, 68% of organisations increased the salary of at least one staff member in 2017 – compared to 59% in 2015 and 61% in 2013. Of those organisations that did increase salaries, however, one in six increased only by CPI or less.

Increases implemented in 2017 by position

	2017			2015		
	Average increase	Lowest increase	Highest	Average increase	Lowest increase	Highest
GM/Exec Producer	4.55%	1%	14%	4.3%	-2%	25%
Artistic Director	5.6%	1%	21%	4.2%	2%	10%
Producer	4.8%	1%	10%	5.2%	1%	20%
Assoc Dir	3.3%	2%	5%	6.4%	2%	36%
Finance Manager	4.5%	2%	13%	3.4%	2%	10%
Admin	4.7%	1%	12%	4.2%	2%	17%
Venue/Prod Manager	4.3%	1%	15%	3.7%	2%	13%
Mkting/Dev Manager	5.1%	1%	15%	3.2%	2%	10%
Other	2.3%	1%	13%	N/A	N/A	N/A

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

Salary increases were greater for most positions in 2017 than in 2015; with the exception of Producers and Associate Directors, for whom the rate of pay increases was less than for the 2015 survey.

The most substantial changes were for Marketing/Development (for whom the average salary increase of 5.1% was a 60% growth on the 3.2% increase recorded in 2015); Artistic Directors (with a 33% growth) and Finance Managers (32%).

The rate of salary increase was lower for Associate Directors in 2017; at 3.3%, it was a little over half the increase recorded in 2015 (6.4%); and Producers recorded an average 4.8% salary increase, compared to 2015's 5.2%.

Increases planned for 2018

	2017: Planned Increases for 2018			2015: Planned Increases for 2016		
	% Orgs	CPI increase	Above CPI increase	% Orgs	CPI increase	Above CPI increase
Yes - planning increase	34%	18%	16%	45%	18%	32%
No - not planning increase	32%			36%		
Dependent on funding/income	16%			9%		
No answer	17%			10%		
TOTAL	100%			100%		

In 2017, 11% fewer organisations are planning salary increases for 2018, than were in 2015 planning increases for 2016.

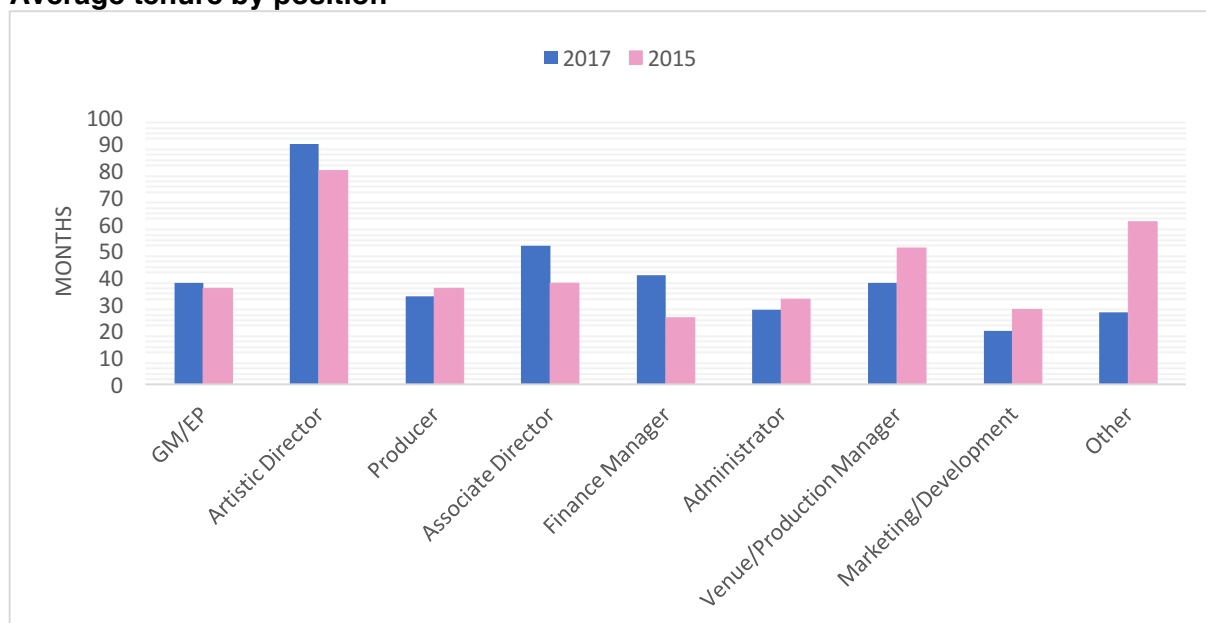
More than half of those are planning increases in line with CPI; half as many organisations are planning increases above CPI than were at the time of the last salary survey.

A greater number indicated that any salary increases would be dependent on funding outcomes, 16% compared to 2015's 9% - almost double.

A significantly larger number of organisations did not answer the survey's questions about any planned salary increases; 17% up from 2015's 10%.

PART 8 TENURE

Average tenure by position



The length of continuous employment ranges widely from position to position. As in previous years, Artistic Directors have the longest average tenure – in 2017 at an average of 90 months, with responses ranging from 3 months to 41 years.

One factor in the greater average tenure of Artistic Directors is a number of long-standing founding ADs; of the ten organisations with Artistic Directors who have held the role more than 200 months, all bar one are led by an organisational founder.

Excluding those organisations, the average tenure of an Artistic Director is 65 months.

For most roles, average tenure has increased slightly. The average tenure for Artistic Directors in 2017 is 90 months, up from 80 months in 2015; GM/EPs average 38 months in the role, up from 36 in 2015. The tenure of Finance Managers increased most substantially, from 25 months in 2015 to 41 in 2017.

Producers, Administrators, Venue/Production Managers, and Marketing/Development recorded a decreased average tenure in 2017 – by 3, 4, 13, and 8 months respectively.

Lengths of contract offered by position

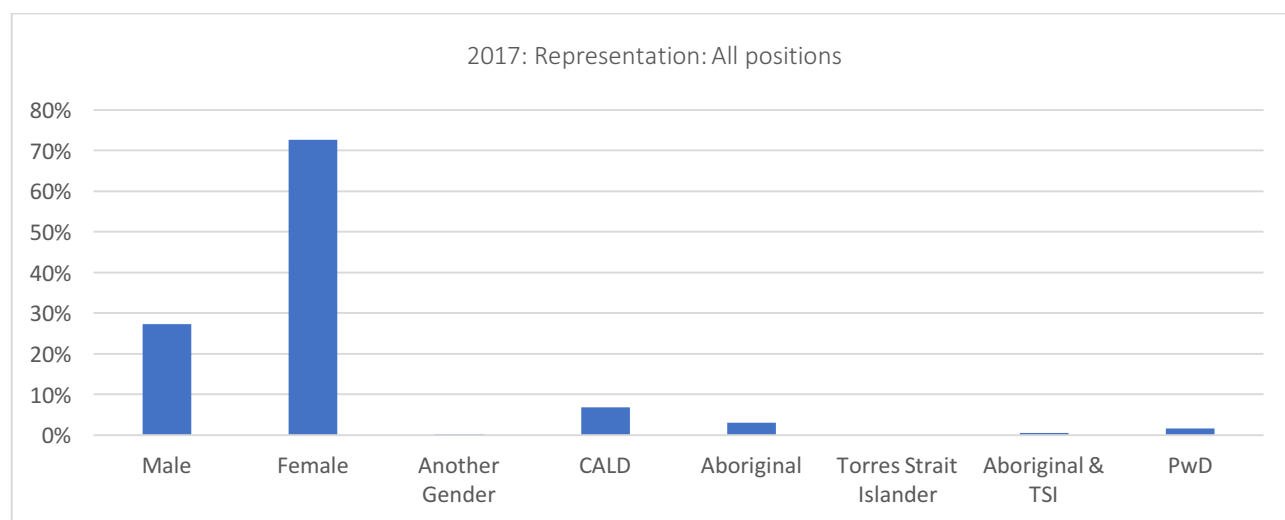
The length of contracts offered to staff varies by position; with Associate Directors, Finance Managers, GM/EPs, and Artistic Directors most likely to be offered ongoing contracts.

For most other roles, ongoing contracts and twelve-month contracts are the most popular offers; contracts greater than twenty-four months or less than six months are uncommon in the sector.



PART 9 REPRESENTATION

Snapshot



The small to medium not for profit arts sector is heavily populated by female staff; making up over 72% of positions of those organisations responding to this survey.

0.23% of employees detailed in this survey were identified as 'Other' than male or female; compared to 0.016% of the Australian population.^{3 4}

6.74% of respondents detailed in this survey were identified as CALD. Due to myriad definitions of 'Culturally and Linguistically Diverse' (CALD) and how this compares to statistical information the ABS gathers on proportions of Australians born overseas, and that speak another language at home, it is difficult to meaningfully compare this data. However, it is clear that CALD people are very underrepresented in our sector's labour force. Broad details from the ABS are available.⁵

3.48% of the sector is Aboriginal &/ Torres Strait Islander; slightly greater than the 2.8% of the Australian population recorded in the 2016 census.⁶

People with Disabilities (PwD) make up 1.63% of the sector; much lower than the approximately 8% of the Australian population who are PwD engaged in the labour force (currently employed or actively looking for work).⁷

³ <http://www.abs.gov.au> - "Sex and Gender Diversity in the 2016 Census"

⁴ Note: this data from the Australian Bureau of Statistic comes with a number of caveats.

⁵ <http://www.abs.gov.au> - "Media Release: Census reveals a fast-growing, multiculturally diverse nation."

⁶ <http://www.abs.gov.au> - "2016 Census show growing Aboriginal and Torres Strait Islander Population"

⁷ <http://www.abs.gov.au> - "Disability, Ageing and Carers, Australia: Summary of Findings, 2015"

Representation by position

	Male	Female	Another Gender	CALD	Aboriginal	Torres Strait Islander	Aboriginal & Torres Strait Islander	People with Disabilities
GM/EP	18.5%	81.5%	-	6%	-	-	-	-
Artistic Director	40%	60%	-	9.3%	4%	-	1.33%	2.66%
Producer	22%	78%	-	9.75%	7.3%	-	2.4%	2.4%
Associate Director	58.3%	41.6%	-	8.3%	-	-	-	-
Finance Manager	17.15%	82.85%	-	5.71%	-	-	-	-
Administrator	14.81%	83.3%	1.85%	9.25%	1.85%	-	-	1.85%
Venue/Prod Mgr	59.46%	40.54%	-		-	-	-	
Mkting/Dev Mgr	16%	84%	-	12%	-	-	-	2%
OVERALL	27.21%	72.55%	0.23%	6.74%	3.02%	-	0.46%	1.63%

Women outnumbered men in all positions except Associate Director and Venue/Production Manager. While a majority of these roles were still held by women, the role of Artistic Director was populated by men above the sector average of 27.21%, with 40% of these roles.

Culturally and Linguistically Diverse employees in the sector are most likely to be Marketing/Development personnel, Producers, Artistic Directors, Administrators, and Associate Directors; and underrepresented in roles such as GM/EP and Finance Managers. No Venue/Production Managers detailed in responses to this survey were identified as CALD.

Aboriginal and/or Torres Strait Islanders practitioners are most likely to be Producers and Artistic Directors, with some representation as Administrators, but otherwise not represented in survey responses. Similarly, People with Disabilities were represented most highly in roles of Artistic Directors, Producers, and Administrators; also within fields of Marketing/Development.

PART 10 SURVEY RESPONDENT COMMENTS

Below are selected comments left by survey respondents.

Remuneration

- *"Reason for no plans to increase remuneration over next 12 months - organization has worked hard to build salaries to reasonable range. Now have to focus our income on other organizational areas."*
- *"Of the total 15 staff this includes 5 teaching artists/facilitators of projects and 7 Emerging artist facilitators. Professional artists are paid \$50 hr and Emerging Artists 18 - 25 are paid \$30hr on casual contracts that range between 20 weeks - 1 year. They are on the books and receive Super. They receive no other benefits except we pay for the emerging artist's working with children checks if required. Emerging artists are receiving professional development as they are being mentored by the professional artists who work alongside them on projects."*

Non-Salary Remuneration

- *"We actually have a Time Off in Lieu policy that enables staff to 'bank' a proportion of their additional hours into annual leave within a 3 week bandwidth over Christmas/New Year. So they get regular TOIL throughout the year and just over 2 weeks extra over Christmas break as annual leave. (in addition to the regular 4 weeks) I find people are then happy to put in the extra hours during our festival as they know that they'll get them back and get a decent break. Most of my colleagues who work at other festivals are expected to work the extra hours for the love of it."*

Professional Development

- *"To be honest we'd spend about \$10-12K p/a on this, however I work very hard to find scholarship opportunities for all of us. ... On average I manage to bring in between \$10-\$30K in funded professional devt each year for both staff and Board members."*
- *"We invest heavily in market development - ie. sending staff to represent the company at conferences and markets. Although there's always a professional development aspect to these trips, they are budgeted separately to professional development as that's not their primary function (and these trips are sometimes subsidised through funding). When junior staff attend markets, or when anyone attends something that's more focused on learning than representing the company, we budget it as professional development."*
- *"The survey interface was clunky to use. For instance, we don't have a professional development budget allocated to individual positions - there's a budget and it gets spent according to where the best opportunities are in any given year."*

Funding

- *"As at January 1, 2016 we were no longer receiving program funding support from Australia Council which has impacted on the organisation and as such we are currently accessing our reserves and this will of course not allow us to increase salaries."*

Tenure

- *"Other staff are being employed on a project basis including Creative Director and Business Development Manager/Finance Manager."*
- *"In the 'amount of time worked' I can't put numbers as I'm covering several positions in each category."*

Survey – Other

- *"We have additional roles in the organisation, including an accounts/e-marketing officer and an education officer. We are also investigating a restructure to employ an operations manager to look after the day-to-day activities of the company while the GM concentrates more on the Executive Producer aspect of his role."*
- *"Survey is awkward if the organisation has three program managers - not capturing all this data"*
- *"We have co artistic directors who are employed two days per week each unless they are in rehearsal or on tour, then they are full time. One of the ADs (myself) is also a 1 day a week producer for the company."*
- *"it's a really valuable tool and it's great that TNA undertakes this!"*
- *"Technically we fall in the commercial or independent sector. Our very existence is due to a hybrid company structure - a company limited by guarantee which allows us to make decisions and respond quickly to a changing market, but we also have a not-for-profit incorporated company... that has a board and is able to receive philanthropic and project funding. I like to think of us as proudly not-for-loss!"*

PART 11 FURTHER DISCUSSION

Salary Benchmarking

Executive Officer; Confident Girls Foundation (NFP Sector)

Salary: \$110k - \$115k

<https://probonoaustralia.com.au/jobs/2017/10/executive-officer-confident-girls-foundation/>

Senior Manager, Donor Development; Cancer Council Queensland (NFP Sector)

Salary: \$110k - \$120k

<https://probonoaustralia.com.au/jobs/2017/10/senior-manager-donor-development/>

Marketing Manager; Inclusion Melbourne (NFP Sector)

Salary: \$80k - \$100k

<https://probonoaustralia.com.au/jobs/2017/09/marketing-manager-11/>

Fundraising Executive, Community Broadcasting Foundation, Ltd (NFP Sector)

Salary: \$79k - \$94k

<https://probonoaustralia.com.au/jobs/2017/09/fundraising-executive-6/>

Producer, Events; Barangaroo

Salary: \$105 - \$116k

<https://iworkfor.nsw.gov.au/job/producer-events-88382>

Senior Producer, Programming; Arts Centre Melbourne

Salary: \$100k

<https://chp.tbe.taleo.net/chp03/ats/careers/requisition.jsp?org=ARTSCENTREMELBOURNE&cws=1&rid=981>

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: between \$30,000 and \$70,000 below what is paid for similar roles in organisations with similar turnover. The Aspirational Target Range below, based on data from the Pro Bono Australia Salary Survey of the broader not for profit sector, is newly updated for 2017.

	2017 Average	Aspirational Target Range
GM/Exec Producer	\$79,840	\$105k - \$150k
Artistic Director	\$76,874	\$100k - \$135k
Producer	\$61,226	\$84k - \$110k
Associate Director	\$61,411	\$84k - \$110k
Finance Manager	\$70,163	\$84k - \$110k
Administrator	\$52,449	\$78k - \$104k
Venue/Production Manager	\$62,806	\$90k - \$110k
Marketing/Development Manager	\$61,368	\$90k - \$110k

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.

If you earn \$51,813 or less (for the 2016/2017 or 2017/2018 years) the Federal Government pays \$0.50 (50 cents) for every dollar you contribute to your super fund in after-tax dollars, up to a maximum of \$500 a year.

If you earn more than \$36,813, your co-contribution entitlement reduces by 3.33 cents for every dollar you earn over that amount, until it cuts out at \$51,813.

Staff members could look into this on their own and make the necessary co-payments without organisational approval. For more information go to:

<http://www.superguide.com.au/how-super-works/cashing-in-on-the-co-contribution-rules>

Professional Development

Although professional development budgets have decreased since 2015, PD remains a valuable part of employment opportunities in the sector; particularly given comparatively low levels of financial remuneration. As expenses for professional development courses have increased, and travel included in these budgets also rises in cost, the same budget allocation buys significantly less.

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

Further Research and Recommendations

- Continue research on representation within S2M NFP employment.
- Gather additional data on CEO positions; whether the position is more likely to be held by GM/EP or Artistic Director, or shared, in organisations which hold both positions; and determine the extent to which that effects salaries.
- Develop fact sheets on salary packaging that are relevant for arts organisations.
- Research and disseminate information on affordable professional development opportunities.
- Continue to promote superannuation for artists.

THEATRE NETWORK AUSTRALIA
SALARY SURVEY 2017
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