



Forward

The Salary Benchmarking Project: Art Centre Salary Guide and Report 2022 (Report) were developed in response to ongoing art centre requests for guidance around recruitment processes and appropriate remuneration. The brief for each document was specific to this need and we believe they will be useful in attracting and retaining staff suitable to the exacting nature of art centre roles, particularly at the management level.

ANKA acknowledges however, that for many decades remote art centre management has overwhelmingly comprised non-Aboriginal employees invited from outside of community. As the Report shows, many struggle with the complexity of their role. Attraction to these jobs is increasingly difficult - burnout is endemic and turnover is high. The insufficient support for both Indigenous and non-Indigenous art centre employees must be addressed to create a sustainable future for the remote Indigenous art sector.

Whilst beyond the scope of the Report, the research which underpins it highlights how few Aboriginal employees rise through the employment hierarchy to senior roles. The reasons for this are complex—in particular, many art centres identified having neither the time nor resources to support professional development opportunities or to devote appropriate time to mentoring and training motivated local employees. This situation must be addressed.

There is a strong desire within the sector for jobs to be made more sustainable for Indigenous and non-Indigenous staff. Sustainable art centre models are possible with appropriate resourcing and rethinking of assumptions concerning management frameworks. ANKA notes the success of models that value Indigenous expertise and traditional knowledge on their own terms. This includes but is not limited to, examples of comanagement that value Indigenous and non-Indigenous knowledge and skills.

ANKA advocates for further practical support for the exploration of new art centre management models, elimination of excessive administration requirements and more support for professional development. Another factor that cannot be overlooked is the current recruitment crisis resulting from insufficient numbers of suitably skilled staff available to be recruited.

ANKA believes it is vital these issues be given more attention. They need to be resourced sufficiently for Aboriginal career advancement to become the norm rather than the exception, and for staff invited into the community to be adequately supported to work in remote cross-cultural settings. Both the Salary Benchmarking Project: Art Centre Salary Guide and Report 2022 are meant to be read with this firmly in mind.

The Salary Benchmarking Project: Art Centre Salary Guide and Report 2022 have been designed to work in conjunction with each other. The Art Centre Salary Guide is a practical resource that highlights a range of factors important to consider when recruiting and identifying appropriate salary and remuneration packages. The Report presents the findings of art centre and desktop research.

When considering the information in these documents it should be noted that since starting this project, inflation and other factors have increased the cost of living in Australia, particularly in remote communities.

ANKA thanks its core program and operational funders.











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01

Project Overview

Project Overview

Purpose:

In 2022, ANKA commissioned Matrix Consulting to undertake a salary benchmarking project for the Aboriginal and Torres Strait Islander arts sector to examine current sector practices around salary and other benefits. The project has two main goals:

- Primary goal: to produce a practical tool to assist art centre boards and managers to determine salary and remuneration for a range of positions in Northern Australian art centres; and
- Secondary goal: to help art centres to attract and retain skilled and suitable staff from within their own community or elsewhere by ensuring that remuneration is appropriate and sustainable in the context of the sector.

Methodology:

Data gathering and desktop research for the project was conducted during the first quarter of 2022. Information was gathered from ANKA-supported art centres and artist groups using an online survey and a supplied spreadsheet.

As a result of working conditions in the art centres, survey responses were slow. Additional measures were taken to gather data by ANKA and Matrix staff, including emails and phone calls to art centre leaders to encourage survey completion, as well as data collection by phone.

Desktop research was also undertaken to explore salaries and conditions in similar contexts comparable to art centre positions.

Data Collection

1. Online survey: 19 responses

The online survey gathered information regarding the following aspects of art centres' salaries and human resources practices:

- art centre complexity
 - finances, locations, number of artists and staff;
- salary administration practices;
- recruiting practices; and
- staff development

2. Spreadsheet: 15 responses

Respondents were also asked to complete a spreadsheet giving details of the following employee characteristics, pay and conditions:

- staff demographics
 - gender, age, Indigeneity, length of tenure, other roles held at this organisation; and
- salary and benefits
 - employment status (PT/FT/Cas), hoursworked per week, remuneration, superannuation, leave, leave loading
 - other benefits.

Desktop research

Nineteen broader arts sector and not-for-profit organisations were identified as providing comparable alternative employment options that fell into two categories: opportunities for senior and management staff in the broader arts sector and other not-for-profit organisations, and alternative roles available in people's local communities. The organisations were contacted by phone and email to request information and complete the survey. Fifteen organisations provided responses.

A number of salary surveys relevant to the not-for-profit sector were also examined. In particular, the Pro Bono NFP Salary Survey 2021 provided rich information and useful comparisons.

For community-based positions, alternative employment roles in local communities were identified. The relevant awards and enterprise agreements for these roles were then reviewed for comparative information.

Data Limitations

- Some art centres completed the online survey but not the spreadsheet, and vice versa.
- Not all information was provided for all positions or across all aspects of the study.
- Not all spreadsheets were fully completed.
- Owing to the type of information sought, the majority of surveys were completed by art centre managers, some in consultation with board members. Input was not sought from non-management or local staff.
- Some data was inconsistent, e.g., the same rate of pay was listed for a casual and a part-time in the same role at the same art centre, or remuneration rates were provided as pro rata rather than an annual rate.
- Low sample sizes occurred in some categories.
- Benefits information provided was inconsistent between respondents.
- Some respondents made numerical formatting errors, e.g., leaving off "000" to report 60 rather than 60,000. Where the nature of the inconsistency or error was apparent adjustments were made in the analysis, however some errors may remain.

Data Analysis and Interpretation

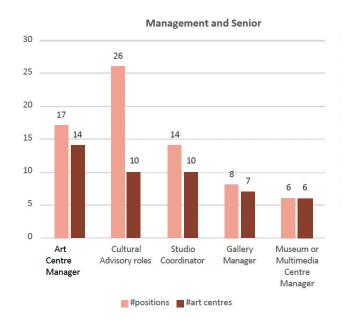
In order to make meaning of the wide range of data collected, some protocols and assumptions were applied.

 For comparison purposes, part-time hourly rates were annualised where required, assuming a 38hour week across a 52-week year.

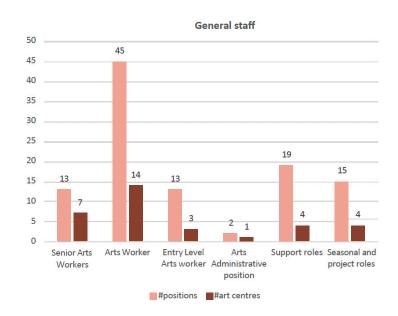
- As previously noted, formatting errors were modified for analysis.
- Comparisons are based on award figures as at 30 June 2022.
- Some changes in minimum requirements occurred over the period of the survey, such as an increase in the superannuation guarantee rate. At the time of survey, the superannuation guarantee rate was 10%.
- Data was gathered in the first quarter of 2022.
 Recent inflationary pressure on wages and cost of living increases are not reflected in this report.

Respondents: Breakdown of Art **Centre Positions**

Data was gathered from 21 organisations employing, in total 306 people and representing, in total, 3240 artists



15 survey spreadsheets were returned
The number of instances for each position type, and the number of art
centres represented for each position type, is shown in these graphs.



01

Reflections and Recommendations

Overview

The ANKA Salary Benchmarking Project **2022** is the first survey of this nature conducted with ANKAsupported art centres.

The information gathered through this project has been used to produce the ANKA Art Centre Salary Guide 2022, delivering on the project's primary goal of producing a practical tool to assist art centre boards and management to make informed decisions about competitive remuneration for a range of positions in art centres across Northern Australia and the Kimberley.

While a number of limitations were encountered in this first iteration of the project, it provides a great resource for art centres and a sound foundation to continue this exploration, with increasing participation and accuracy anticipated if repeated.

Our appreciation is extended to the participating art centres and to other organisations who were approached to provide relevant information. We look forward to working with you to continue to develop a strong, sound approach to remuneration in our sector.

Survey Findings

Findings and observations from the survey data include the following information.

<u>Gender</u>

Male-to-female balance was roughly even across Art Centre Manager roles; however, females predominated Tier 2 manager and specialist roles at 72%. (These are roles reporting directly to the Art Centre Manager, or that manage a specialist or technical function.)

Across the survey, gender was not specified for 29% of positions.

Indigenous Held Roles

Almost 100% of staff in cultural advisor roles, arts worker roles and administrative support roles identify as Indigenous Australian. By contrast, only 13% of Tier 1 and Tier 2 manager and specialist roles are held by Indigenous people.

Staff Retention

Continuity and staff retention at management levels is not strong: 71% of Tier 2 staff and just over 50% of Art Centre Managers have less than five years' service. Comments indicate that key contributing factors include the significant demands of the roles, both in complexity and workload. The challenges of a high-demand workplace sit alongside the difficulties of remote living, including maintaining personal connections, as well as a perceived lack of understanding from the community about these challenges.

Workload and Hours

Anecdotally, management staff in art centres work extensive hours, often well beyond a standard working week. Responses in the survey indicate that 39% of management staff exceed standard hours of 38 hours per week. However, this result may be lower than reality, as it may be skewed by respondents reporting on the hours they are contracted to work rather than their actual time commitment. Many respondents reported being overloaded with day-to-day operations and having little time to think and work strategically to ensure sustainability.

<u>Awards</u>

Six art centres indicated that they refer to the Amusements, Events and Recreation Award (Amusements Award) for pay and conditions standards, and the survey indicates that in most cases they are paying at above-award rates. A further four art centres use this award in reference to arts workers and other staff positions.

Pay Rates

Large variations in salary exist between positions of similar types across art centres. This may be due to the differing sizes of art centres, or to positions that have been categorised as similar in fact being quite different in terms of scope and responsibility. This is most notable for Museum Managers and Multimedia Centre Managers, where the minimum and maximum salaries vary by more than \$50,000. Other highvariance categories include Gallery Managers and Art Centre Managers.

Cultural Advisors are not generally paid at a rate that reflects the seniority of the role. Cultural Advisors play a key role in providing training for artists, and are important carriers of continuity of organisational knowledge when there is frequent turnover of management staff.

Comparison with Remuneration at Other Organisations

At Art Centre Manager level, minimumsalaries are at the lower end of the range when compared with other arts sector organisations, while the maximumsalaries are more competitive with comparative not-for-profit organisations.

Tier 2 managers and specialists in art centres have a very broad range of salaries. However, the median salary of \$65,000 is one of the lowest in comparison to similar roles in other arts sector organisations.

Art centre base salaries are at the lower end of the ranges when compared against relevant categories of not-for-profit organisations in the Pro Bono NFP Salary Survey 2021.

Pay rates for arts workers are the lowest of the range of possible employment options likely to be available within a community that were explored through this study (based on minimum pay rates for each role).

The findings of the survey indicate that if salary packaging options can be fully exploited, and the benefits adequately explained to local staff, art centre pay rates can be more competitive.

Recruiting, Retaining and Developing a Workforce in Remote Locations

Art centres encounter significant challenges in recruiting staff across all levels due to a range of factors. These include a limited cohort of suitably skilled candidates, challenges linked to advancing local Indigenous staff to management roles, and the requirement for external recruits to work in very remote locations.

Accommodation and infrastructure

Art centres are not alone in experiencing challenges in hiring external recruits to work in very remote communities. In a 2018 report (5), the Local Government Association NT (LGANT) noted:

..[A]pplicant expectations differ to the reality on the ground in remote communities in terms of accommodation and services available... [A]pplicants need to be able to adapt to the reality of day-to-day living in a remote community, identifying three main factors: cultural competence, dealing with isolation/remoteness and being immersed in community issues 24/7.

Between 2006 and 2016, LGANT identified a drop in arts and media professionals employed in councils from 76 roles to just seven, and and suggests that this reduction is linked to the withdrawal of funding to councils for housing maintenance.

The National Indigenous Visual Arts Action Plan 2021-2025 (NIVAAction Plan) includes commitments to invest in 'core infrastructure, increasing employment and professional development opportunities' to 'attract and retain professionally qualified staff.'

However, while 'improving core infrastructure in art centres' and 'in some instances, improving accommodation and visitor facilities to attract tourism' are specified actions, there is no current commitment (in the NIVA Action Plan) to address the critical lack of fit-for-purpose accommodation for art centre staff in many locations. Housing inadequacy impacts both local employees and external recruits.

Funding and budget challenges

A lack of access to secure and ongoing funding is a significant barrier to art centres establishing sufficient remuneration levels attractive to external and local community candidates. Comparisons show that more appealing remuneration is available with other oncommunity employers from different sectors.

Art centre funding predominantly comes from the Indigenous Visual Arts Industry Support Program (IVAIS). IVAIS funding will need to grow in order for art centres to establish competitive and appropriate salaries.

When the Office of the Registrar of Indigenous Corporations (ORIC) delivered its 'Top 500' 2015-2016, it noted that:

The sample of art centre CEOs is relatively large with 22 corporations represented; yet the CEO remuneration range is relatively small (\$66,876 to \$109,527).(1)

Over seven years little has changed, with Art Centre Manager salaries reported in this project ranging from \$70,000 to \$112,000 across 17 art centres.

It is clear that Art Centre Manager salaries remain inadequate given the complexity and nature of the role. Compensation is not competitive with other opportunities in the sector; and is not keeping pace with inflation.

While the NIVA Action Plan refers to investing to attract and retain professionally qualified staff, there is no indication of a review of funding structures or quanta to enable the provision of more competitive salaries or additional staff resources.

Increasing art centres funding to enable the employment of additional management and administrative resources would ease the workload for Art Centre Managers and support them in attending to the critical aspects of managing art centre business, such as marketing, partnerships, business development and human resources (HR).

Professional development and the NIVA Action Plan

There are a number of concerns regarding the NIVA Action Plan for professional development in the sector that may hamper achievement of its goals. Fundamentally, professional development pathways for both Indigenous and non-Indigenous arts workers are inadequate and the planned approaches for improvement may not effectively address the needs.

The Plan states that:

Skills training and professional development for the industry's artists and workforce is central to building capacity in the sector.

Key areas of development are increasing the delivery of training for artists and arts workers in art centres.

The leadership of Indigenous people is a significant feature of the Indigenous visual arts industry, however there is more to be done and opportunity to develop the governance skills and experience that will provide the capacity and choice for Indigenous people to take up leadership roles in all aspects of the sector.

The Plan notes that an indicator of success in capacity building is:

[...] strong financial, administrative governance and business skills across the sector that support a professional and sustainable industry.

However, an examination of the deliverables outlined in the Plan indicates that the focus lies on improving financial and governance capacity and outcomes delivered via ORIC, and on developing business skills through New Enterprise Incentive Scheme (NEIS) providers. Given the specialist nature of arts administration, it is unlikely that using these avenues will be adequate to build the required capabilities.

While capability building and formal training initiatives are being undertaken with arts workers, managers and specialists will require increased funding support and resources to enable them to provide the planning, on-the job training and mentoring that will be critical to enable and support the developing Indigenous arts administration workforce.

Art centres indicated that they struggle to provide meaningful professional development and learning opportunities 'at all levels'. Significant advocacy is required to increase resourcing for professional development that will enable the sector to achieve its goals of predominantly Indigenous leadership and management of art centres.

Broader arts and culture sector perspectives

A study conducted by the Australia Institute in May 2021 indicated that for every \$1 million of turnover, the arts and culture sector employs many more people and a far higher proportion of women than industries such as construction and mining. ⁶

Furthermore, the study stated that 4,297 new jobs are created with each \$1 billion in additional turnover in the arts and entertainment sector, an amount of jobs far greater than would be created by an equivalent investment in mining (472 jobs) or the building industry, (1,242 jobs).

However, as writer, researcher and artist Lauren Carroll Harris asserts:

..nobody could deny that mining currently offers better income and benefits, and a more stable career path, than the majority of arts jobs.²

A NAVA report from 2017 speculates that average wages for full-time workers in small to medium arts organisations are between \$43,000, and \$64,000 per year, placing them at 52% to 78% of average Australian full-time earnings.³

In February 2021, a report by Pennington and Eltham found that around 45% of all employees in arts and recreation services were in casual roles.⁴ This project found that 54% of positions in the responding art centres were employed on a casual or short-term basis.

Recommendations

HR support and compliance

The survey has raised some concerns regarding the accuracy and interpretation of remuneration obligations in some art centres. Limited management and administrative resources combined with inconsistent knowledge of HR and legal obligations represent a significant risk to some organisations.

Art centres have also raised a number of concerns with regard to recruiting practices and HR administration matters, such as performance and salary review processes.

Matrix advises that ANKA works with the sector and government to explore and fund practical solutions to this important area of art centre sustainability, and has provided its recommendations in a separate document. Providing a referral service, or developing costeffective, fee-for-service relationships with external organisations, can provide professional expertise and support in these areas.

Optimising benefits available to art centre employees

Salary packaging offers a real and tangible benefit for all employees, though it must be tailored to individual circumstances. There is potential to extend salary packaging benefits to local staff, however this requires expert assistance to ensure best results.

Art centres can speak with their accountants and/or engage external providers with expertise in salary packaging to ensure that this benefit is optimised.

There is also scope for art centres to review the range of benefits they offer, and to explore inclusions responsive to the specific conditions within their community.

Some suggested approaches to exploring this are included in the ANKA Art Centre Salary Guide 2022.

Describing Salary Packages

Two ways that art centres can increase the appeal of salary packages to prospective candidates are as follows.

- As Public Benevolent Institution (PBI) status organisations, art centres have the advantage of being able to offer salary packaging to their staff, which can provide a significant increase in net pay.
- Art centres can offer a range of additional benefits as a result of their remote locations.

The value of these benefits may not be immediately evident to potential candidates. Presenting these benefits in the form of a **Total Remuneration Package** will increase the appeal of art centre roles to candidates.

Professional Development

Consideration should be given to the development of appropriate professional development opportunities in HR and recruitment processes for art centre boards and management.

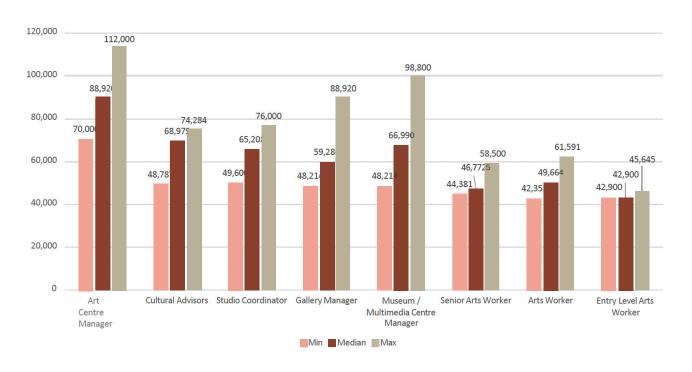
References

- 1. https://www.oric.gov.au/sites/default/files/documents/11_2017/Top500_2015-16.pdf The Top 500 Aboriginal and Torres Strait Islander Corporations 2015-2016, Office of the Registrar of Indigenous Corporations, November 2017
- 2. https://www.killyourdarlings.com.au/article/the-case-for-salariedartists/, The Case For Salaried Artists, Lauren Carroll Harris, 30th Aug, 2021
- 3. S2M The economics of Australia's small-to-medium visual arts sector, National Association for the Visual Arts, 2017
- 4. <u>Creativity in Crisis: Rebooting Australia's Arts and Entertainment Sector After COVID</u>, A. Pennington and B. Eltham, The Centre for Future Work at the Australia Institute, July 2021
- 5. Current and Future Skill Needs of Local Government in the Northern Territory, LGANT, June 2018
- 6. https://australiainstitute.org.au/wpcontent uploads/2021/05/P1067-Women-and-men-in-artsandentertainment-Web.pdf Women and men in arts and entertainment, Bill Browne, The Australia Institute, May 2021

RESPONDENTS: ART CENTRE BASE SALARIES SUMMARY

Note that part-time salaries were annualised using the hourly rate x 38 hours per week x 52 weeks.

Base salaries



Art Centre Base Salaries Summary

Base salaries (annualised) - key art centre positions

Role Type	# positions surveyed	Min	Median	Max
Art Centre Manager	17	70,000	88,920	112,000
Cultural Advisors	26	48,787	68,979	74,284
Studio Coordinator	14	49,600	65,208	76,000
Gallery Manager	8	48,214	59,280	88,920
Museum / Multimedia Centre Manager	6	48,214	66,990	98,800
Senior Arts Worker*	13	44,381	46,772	58,500
Arts Worker	45	42,355	49,664	61,591
Entry Level Arts Worker	13	42,900	42,900	45,645

^{*} Some art centres pay Arts Workers according to seniority without using the title Senior Arts Worker, leading to some anomalies in the comparative salary rates.

Base salaries (hourly rates) - other art centre positions

Role Type	# positions surveyed	Min	Median	Max
Cultural Tour Guides	5	\$22.56 ph	\$25.00 ph	\$33.00 ph
Admin and Support Workers	7	\$25.50 ph	\$27.00 ph	\$31.01 ph
Cleaners and Gardeners	5	\$22.56 ph	\$25.00 ph	\$25.00 ph

02

Salaries, Packaging and Sector Comparisons

Base Salary Comparisons for Art Centre
Manager and Tier 2 Roles

Overview

Matrix undertook desktop research to understand how positions in art centres compared (from a remuneration perspective) with similar roles in other organisations that would have appeal for the same candidate pool.

Arts Sector Organisations

We reviewed a number of awards and EBAs, and gathered information from selected organisations by phone and email to explore how art centre salaries compared with other roles in the arts sector. Comparisons were made for Art Centre Manager and Tier 2 roles in art centres.

Not-For-Profit Organisations

We used the Pro Bono NFP Salary Survey 2021 to explore how art centre salaries compare with similar roles in NFP organisations that fell within relevant definitions, which were: organisations less than \$500k; organisations \$500k-\$2M; Arts and Culture organisations; and Aboriginal Organisations.

The Impact of Total Remuneration Packaging (TRP)

Information about other benefits paid was included in the ProBono NFP Salary Survey 2021, and we were also able to make comparisons between the Total Remuneration Packages for these roles and examples of Total Remuneration Packages for Art Centre Manager roles within art centres.

Limited data was collected from arts sector organisations about other benefits paid and, as such, a TRP comparison could not be made.

Arts Worker Salary Comparisons and the Impact of Salary Sacrifice

We gathered information about other employers incommunity that may compete with art centres for workers who may be employed as arts workers. Most of these organisations would not be eligible for salary sacrificing benefits.

Using an online calculator, we were able to draw some comparisons between **net take-home pay** for arts workers taking full advantage of salary sacrifice provisions compared to workers employed elsewhere in communities.

Note that the benefit of salary packaging depends on the circumstances of the individual, and some benefits available for packaging may have limited appeal for workers in communities.

Art Centre Manager

Sector comparisons - Base salary

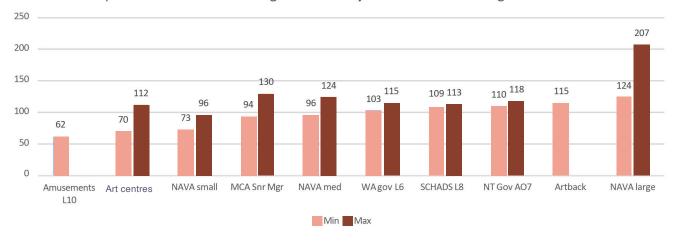
Comparison With Other Art Sector Organisations

While **minimum** art centre salaries were at the lower end of the range, the maximum art centre salaries were more competitive with comparative organisations.

The main difference between art centres and other arts sector organisations is that, if the art centre has PBI status, salary packaging options can be offered to staff. Depending on individual circumstances, this can lead to an additional \$5,485 in take-home pay for art centre staff.

This is a benefit often not considered when comparing salaries across organisations

Comparison – Art Centre Manager base salary to other art sector organisations



Art Centre Manager

Sector Comparisons - Base Salary

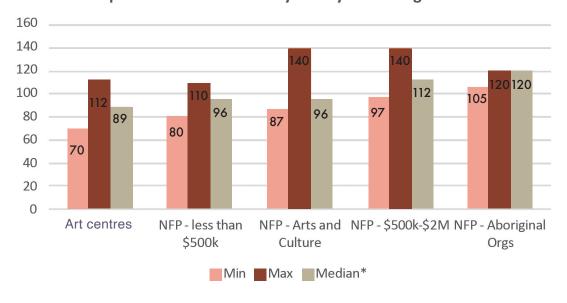
Comparison With Other Not-For-Profit Organisations

We used the Pro Bono NFP Salary Survey 2021 to explore how art centre salaries compare with similar roles in NFP organisations that fell within relevant definitions, which were: organisations less than \$500k; organisations \$500k-\$2M; Arts and Culture organisations; and Aboriginal Organisations. Art centre salaries were at the **lower end of the ranges** when compared against these organisation types.

The **main difference** for art centres over other NFP organisations is the accommodation and other benefits on offer as a result of the art centre locations. This can be presented as an appealing package by using a 'Total Remuneration Package' approach to valuing and describing the salary package.

This may also have strong appeal for some candidates as it is offset against cost of living elsewhere (which is very dependent on individual circumstances).

Comparison – Pro Bono Salary Survey of NFP organisations



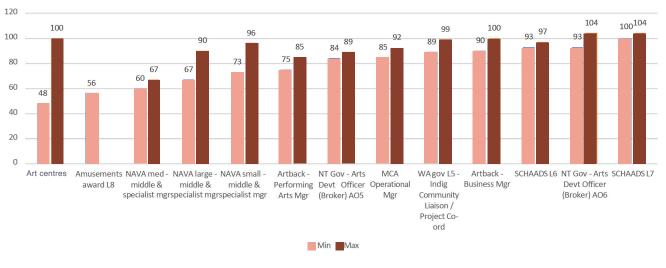
Tier 2 Managers and Specialists

Sector Comparisons - Base Salary

Comparison With Other Art Sector Organisations

Compared to other roles in the art sector, Tier 2 managers and specialists working in art centres have the **broadest salary range**, with **lowest minimum** annual salary (\$48,000), **second-highest maximum** annual salary (\$100,000) and a **median** salary of \$65,000, which represents one of the lowest-paid options in this comparative set.

Comparison - Tier 2 Managers and Specialists to other Art Sector roles



Cultural Advisors

Sector Comparison: Base Salary

Comparison With Tertiary Education Institutions

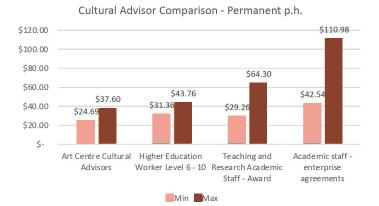
Positions equivalent to an art centre Cultural Advisor may be found in universities. They may be a casual or permanent positions, and typically require significant English language capability.

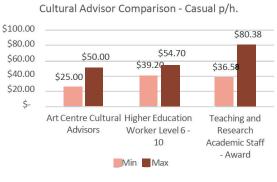
Discussions with two universities indicated that comparative positions may be engaged in a range of work areas, such as:

- Academic and research work;
- Administrative and operational roles;
- Student and staff support roles, including pastoral care and study support; and
- Cultural advice and guidance for institution / department on cultural matters. department on cultural matters

The relevant award does not cover a Cultural Advisor or equivalent role; rather, people are paid according to their work area (as listed above).

Comparison rates are provided below from the Higher Education Industry – Academic Staff 2020, which establishes minimum rates for these roles. However, many universities have an enterprise bargaining agreement that sets rates at a much higher level. Rates averaged across three such agreements are included for comparison.





02

Salaries, Packaging and Sector Comparisons

The Impact of Total Remuneration Packaging (TRP)

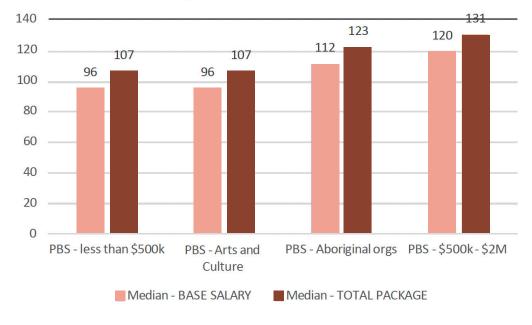
Comparison: NFP Organisations' Base Salary to Total Remuneration Packages

Pro Bono NFP Salary Survey 2021

For NFP organisations in the categories listed, the median value of Total Remuneration Packages is approximately \$11,000 over median base salary.

This is an 8 - 11% increase on base salary.

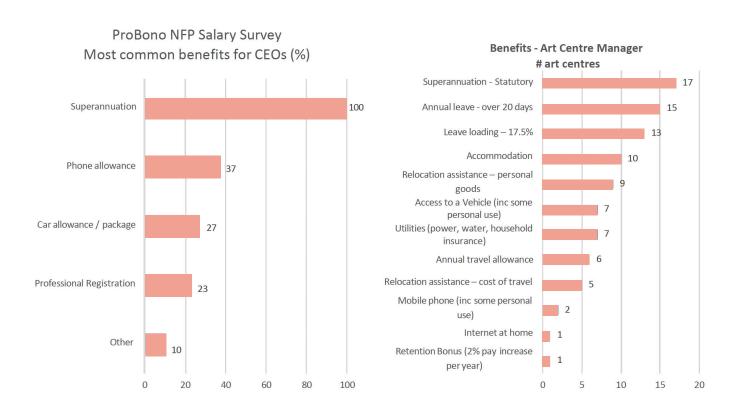
ProBono NFP Salary Survey Base Salary to Total Remuneration Value



Comparison: Packaging Options

Other Not-For-Profit Organisations and Art Centres

There are many more packaging options available for art centre employees, especially those working in remote locations, than are generally available in most not-for-profit organisations.

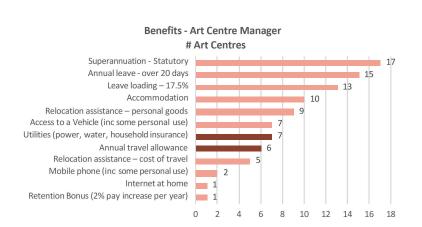


Example: Total Remuneration Package for Art Centres

Based on Art Centre Median Salary and Selected Benefits

Using the median base salary and a selection of typical art centre benefits, selected benefits **add \$22,497**, representing an additional 20% net earnings, to the art centre base salary.

The following example shows how the value of the Total Remuneration Package can be significantly higher than the base salary. This example uses the art centre median base salary (as found in the Salary Survey) plus a selection of benefits typically available in art centres that are shown in green on the adjacent table.



Package element	Value
median salary	89000
superannuation	8900
leave loading- 30 days leave	1797
accommodation	5000
utilities	2500
travel allowance	2500
remote area benefit	1800
TOTAL	111 497
ADDITIONAL BENEFITS	22 497
% over base salary	20%

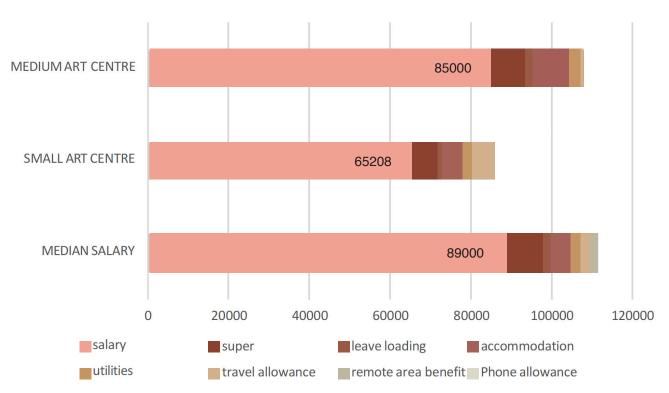
Example: Total Remuneration Package for Art Centres

Small to Medium Remote Art Centres - Example Based on Median Salary

For remote art centres, **Total Remuneration Package** can add upwards of a **20% increase on base salary**, compared to 8 to 11% for other NFP organisations.

Full salary sacrifice benefit can add up to an extra \$5,485 to take-home pay depending on the choices and circumstances of each employee.

Total Remuneration Package



MEDIUM ART CENTRE

Actual from survey response
Total package = \$107,876
Benefits value = \$22,876
Increase over base = 21%

SMALL ART CENTRE

Actual from survey response
Total package = \$85,874 Benefits
value = \$20,666
Increase over base = 24%

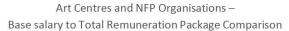
MEDIAN SALARY

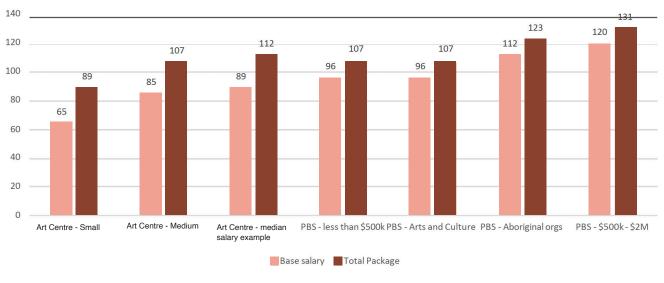
Example only, previous slide
Total package = \$111,497
Benefits value = \$22,497
Increase over base = 20%

Comparison: Total Remuneration Package Examples

Art Centres and other NFP Organisations

Art centre salary packages appear more competitively expressed as **Total Remuneration Package** than otherwise expressed as a base salary with a list of benefits.





*PBS = Pro Bono Salary Survey categories

02

Salaries, Packaging and Sector Comparisons

Arts Worker Salary Comparison and Impact of Salary Sacrifice

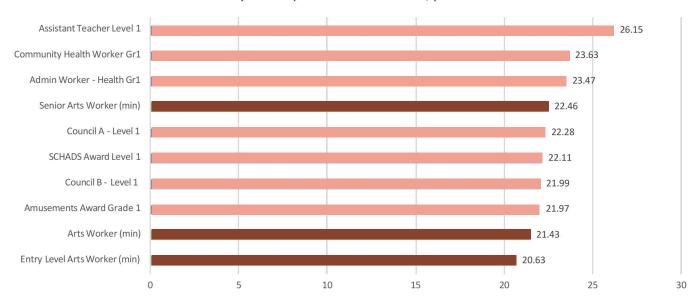
COMPARISON: Arts Workers (all levels)

Other Jobs in Community

Minimum Pay Rates

This table compares the lowest per hour rates for art centre staff with the lowest rates for workers in other organisations that are likely to be employers within a community.

Pay rate comparison - Permanent staff \$ per hour

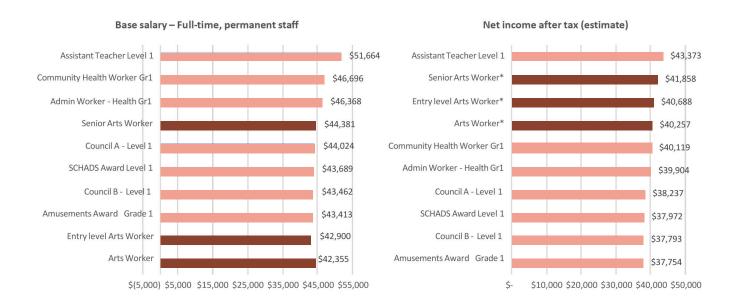


COMPARISON: Arts Workers

Impact of Salary Sacrifice on Base Salary

Salary sacrifice provisions can make art centre roles much more appealing for permanent, full-time arts workers compared to other roles in the community. Assuming only art centre workers* are eligible for salary sacrifice provisions, their **net pay** (take-home pay) will be higher than most other community workers.

* Note: Some other organisations may have access to these provisions, such as NFP community health workers



03 Survey Findings

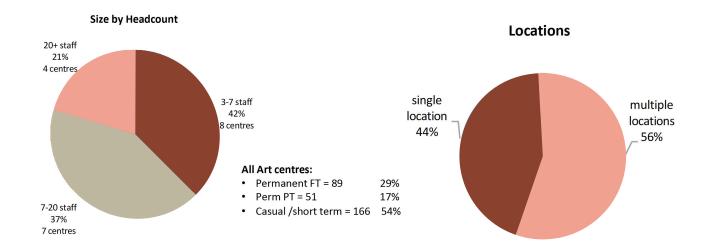
About the Art Centres

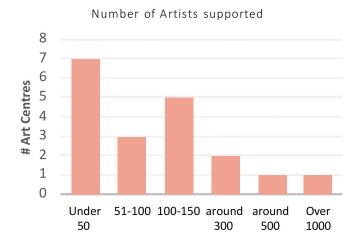
Complexity

Art centre complexity is influenced by a number of factors, the main ones being

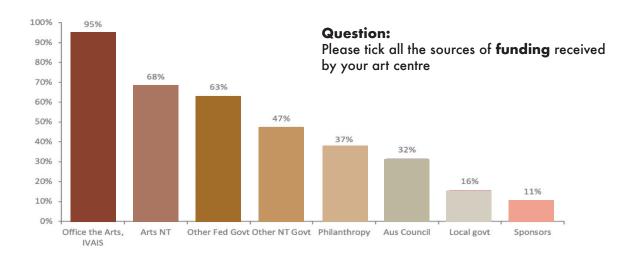
- Budget
- Number of 'business units' or operating centres
- Number of staff
- Number of artists it supports
- · Number of locations it operates from, and how many of these have
- physical facilities.

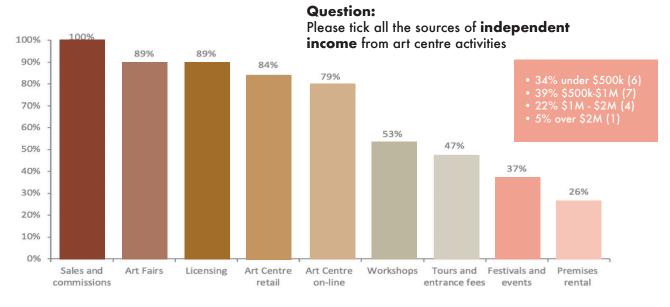
Art centre complexity is a key factor affecting salary range for Art Centre Managers and other Tier 2 manager roles.

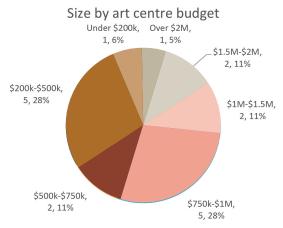




Art Centre Budgets, Funding Sources and Sources of Income Generation





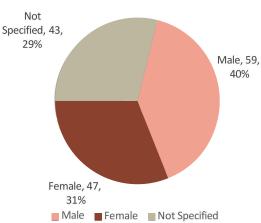


Gender

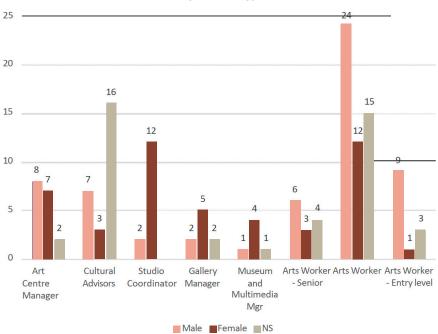
- There are more **men** in Art Centre Manager, Cultural Advisor and Tier 3 Arts Workers positions.

 There are more **women** in Tier 2 manager or specialist positions: Studio Coordinator, Gallery Manager, Museum & Multimedia Manager.

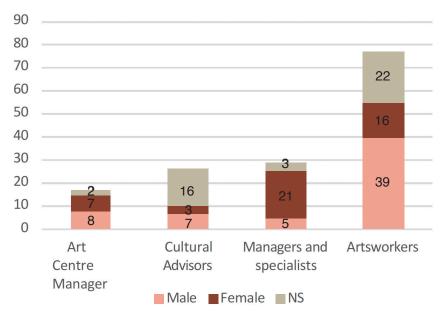
Gender - all positions







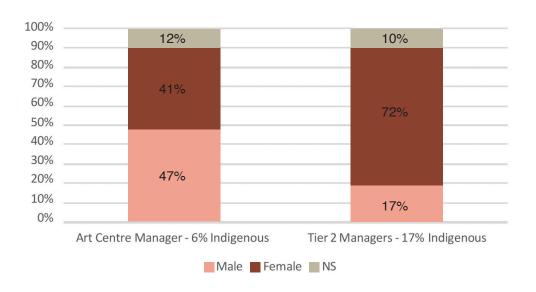
Gender by Position Type - summary



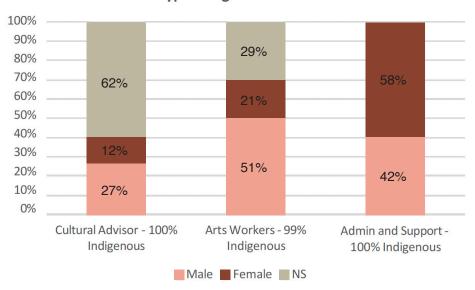
Indigenous people by role type

- Only 6% of Art Centre Manager roles are held by indigenous people; 17% of Tier 2 Managers are Indigenous
- By contrast, 100% of Cultural Advisors and Admin and Support staff, as well as 99% of Arts Workers, are Indigenous

Non-Indigenous - by role and gender



Indigenous – by role type and gender



03

Survey Findings

Art Centre Manager

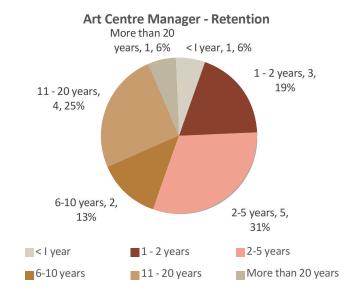
Titles include:

- Art Centre Manager
- CEO
- EO
- Coordinator
- Executive Officer
- Manager/Mentor

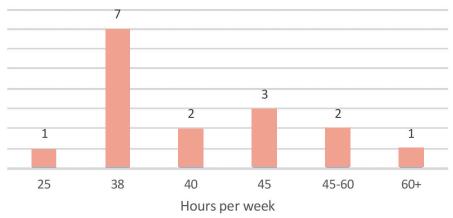
Art Centre Manager

Survey Results

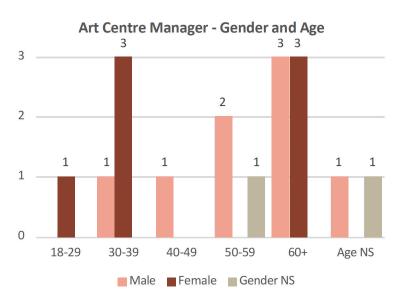
- 17 positions reported on across 14 organisations
- 8 male, 7 female, 2 NS (47% male)
- 1 is Indigenous (6%)
- 1 is part-time, all others full-time
- 2 had held other positions within the organisation (internal promotions)
 - More than one third are aged over 60 years
 - 44% have more than 6 years service
 - Average hours per week is 42



Art Centre Manager - hours worked per week*



^{*} Result may be skewed by respondents reporting on the hours they are contracted to work rather than their actual time commitment.



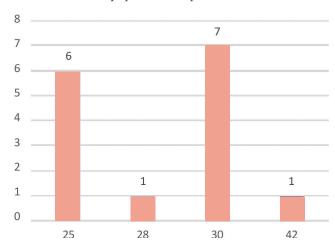
Art Centre Manager

Survey Results - Pay and Benefits

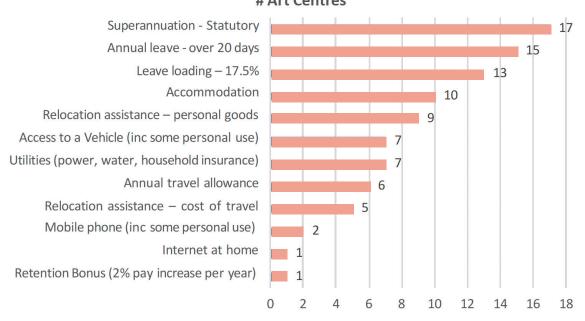
- 13 receive 17.5% leave loading (2 not specified, 2 = 0)
- 1 receives 30 days paid leave + 2 months unpaid leave during wet season
- For part-time positions, leave is pro-rata
- 2 positions reference the Amusements award
- 14 receive statutory 10 % superannuation (2 = not specified, 1 = 0)

Annual salary	Range	Median*
# cases – 16	\$70,000 - \$112,000	\$88,920

Days paid leave per annum



Benefits - Art Centre Manager # Art Centres



^{*} **Median** – the mid-point of cases, above and below which sit 50% of cases.

The market median is the mid-point, and is a useful starting point to check the competitiveness of your current salaries. The median salary is less susceptible to extreme high and low salaries in the benchmark data.

03

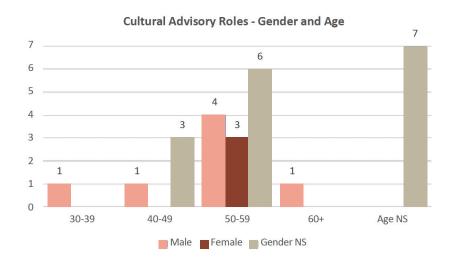
Survey FindingsCultural Advisors

Titles include:

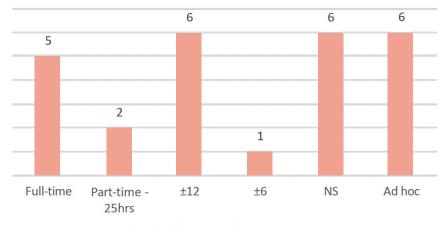
- Cultural Director
- Creative Director
- Co Manager
- Cultural Advisor / Senior Artist
- Cultural Advisor
- Cultural and Community Advisor
- Community Liaison Officer
- Cultural Liaison Officer
- Floor Supervisor

Cultural Advisors

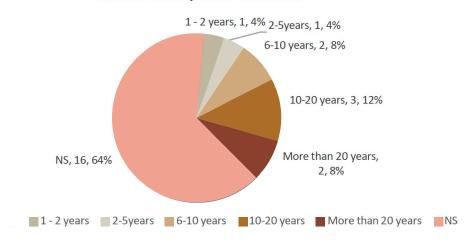
- 26 positions reported on over 10 organisations
- 7 male, 3 female, 16 NS
- All are Indigenous
- 5 had held other positions within the organisation (internal movements)



Cultural Advisory Roles - hours worked per week



Cultural Advisory Roles - Retention



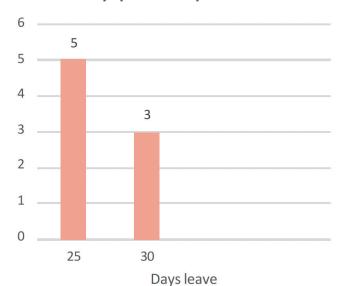
Cultural Advisors

- 2 part-time positions reference the Amusements Award (Level G5)
- 1 full-time position paid with reference to SCHADS \$57,737 (level NS)
- 1 receives 12% super; the rest receive the statutory superannuation rate (1 = not specified)
- 8 receive 17.5% leave loading (9 = not specified, 2 = 0)
- For part-time positions, leave is pro-rata
- 17 positions are casual

Annual salary	Range	Median*
# Full-time cases - 6	\$48,787 - \$74,284	\$68,979
# Part-time cases – 2 (Amusements award G5)	\$48,235	

Casual Hourly rate	Range	Median*
# cases - 17	\$25 - \$50	\$37.44

Days paid leave per annum



The market median is the mid-point, and is a useful starting point to check the competitiveness of your current salaries. The median salary is less susceptible to extreme high and low salaries in the benchmark data.

03

Survey Findings

Tier 2 - Managers and Specialists

GROUP 1 – STUDIO COORDINATOR (12 cases)

titles include

- Studio Coordinator
- Print Space Coordinator
- Coordinator
- Assistant Coordinator
- Acting Art Centre Manager
- Arts Development Facilitator
- Project Facilitator

GROUP 2 – GALLERY MANAGER (8 cases)

titles include

- Visual Arts Manager
- Assistant Manager
- Galleries & Marketing
- Coordinator
- Art Coordinator
- Visitor Services Coordinator
- Front of House
- Gallery Assistant

GROUP 3 – MUSEUM MANAGER / COORDINATOR and MULTIMEDIA CENTRE MANAGER (6 cases)

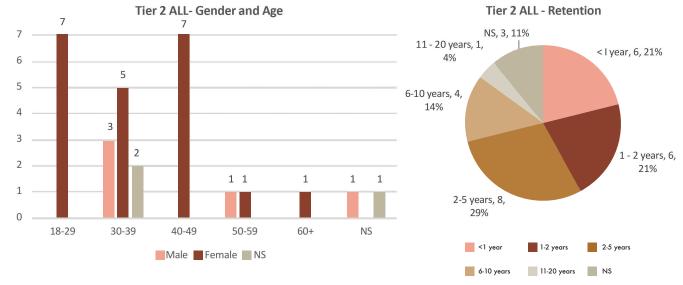
titles include

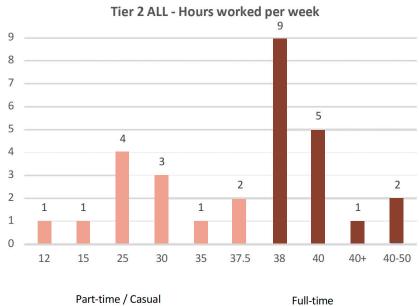
- Cultural Research Project Coordinator
- Community Development Coordinator
- Collections Coordinator
- Gallery Curator
- Social Media and Marketing
- Assistant Coordinator

SUMMARY: Tier 2 Roles - All

- 29 positions reported on over 13 organisations
- 5 male, 21 female, 3 NS (72% Female)
- 5 are Indigenous (17%)
- 5 had held other positions within the organisation (including 2 as volunteers)
- Average hours per week (FT) = 40.4

72% female 17% Indigenous 34% 30-39 years old 71% less than 5 years' service





SUMMARY: Tier 2 Roles - All

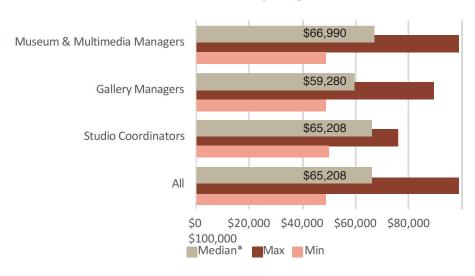
Pay notes:

- 9 FT and 2 PT positions reference the Amusements Award (level NS)
- 3 full-time positions reference SCHADS
- 2 receive 12% super; the rest receive the statutorysuperannuation rate
- 19 receive 17.5% leave loading
- Leave is pro-rata for PT roles

Annual salary – Full-time equivalent	Range	Median*
All	\$48,214 - \$98,800	\$67,626
Studio Coordinators	\$49,600 - \$76,000	\$65,208
Gallery Managers	\$48,214 - \$88,920	\$62,140
Museum and Multimedia Managers	\$48,214 - \$98,800	\$66,990



Tier 2 Salary Ranges



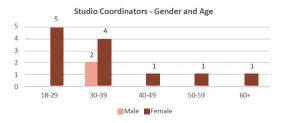
Studio Coordinators

- 14 positions reported on over 10 organisations
- 2 male, 12 female
- 1 is Indigenous
- 4 had held other positions within the organisation (including 2 as volunteers)
- Average hours per week (FT) = 40.2

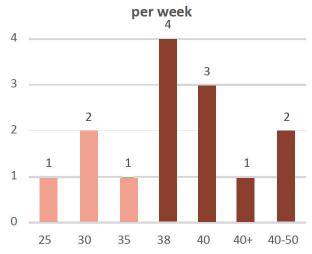
Pay notes:

- 3 FT and 1 PT positions reference the Amusements Award (level NS)
- 1 full-time position references SCHADS \$76,000 (level NS)
- 1 receives 12% super; the rest receive the statutory superannuation rate
- 11 receive 17.5% leave loading (2 receive no loading)
- Leave is pro-rata for PT roles

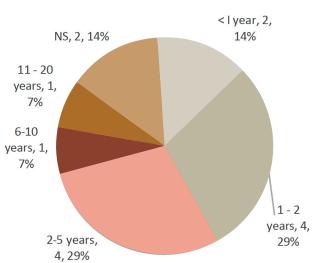
Annual salary	Range	Median*
Full-time equivalent	\$49,600 - \$76,000	\$65,208



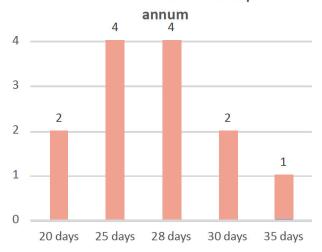
Studio Coordinator - Hours worked



Studio Coordinators - Retention



Studio Coordinators - Leave per



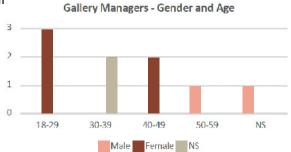
Gallery Managers

- 9 positions reported on over 8 organisations
- 2 male, 5 female, 2 NS
- 3 are Indigenous
- 1 had held another position within the organisation

Pay notes:

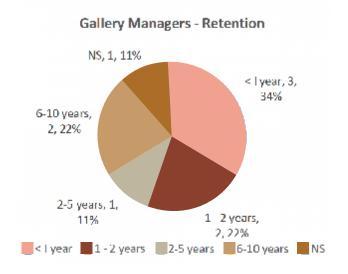
- All pay rates reported per hour (not annual salary)
- 3 FT and 1 PT position reference the Amusements Award (level NS)
- 1 full-time position references SCHADS \$76,000 (level NS)
- 1 receives 12% super; the rest receive the statutory superannuation rate.

Hourly Rate	Range	Median*
Full-time equivalent	\$48,214 - \$88,920	\$62,140
Hourly rate	24.40 – 45.00 per hour	\$31.45 ph









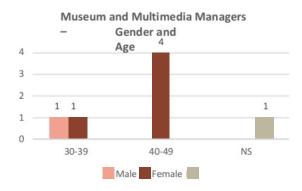
Museum & Multimedia Centre Managers

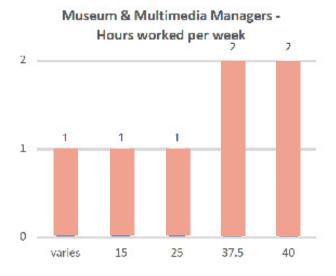
- 6 positions reported on over 6 organisations
- 1 male, 4 female, 1 position vacant
- 1 is Indigenous
- None had held another position within the organisation

Pay notes:

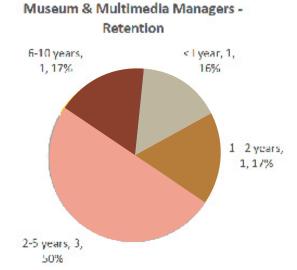
- 1 full-time position references SCHADS = \$57,732 (level NS)
- All receive the statutory superannuation rate
- 4 receive 17.5% leave loading
- Leave is pro-rata for PT roles

Annual Salary	Range	Median*
Full-time equivalent	\$48,214 - \$98,800	\$66,990









03

Survey Findings

Tier 3 - Arts Workers

Senior Arts Worker Titles include:

- Senior Arts Worker
- Senior Artist
- Teamleader
- Arts Worker
- Freight Manager

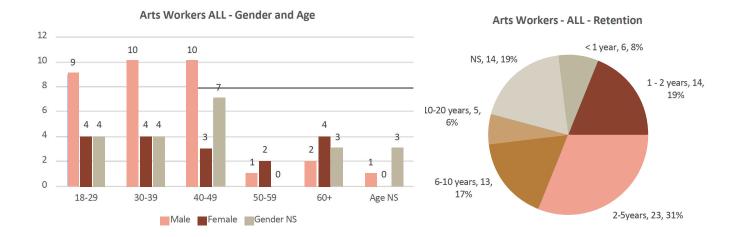
Arts Worker Titles include:

- Arts Worker
- Studio Technician
- Gallery Assistant
- Entry Level Arts Worker

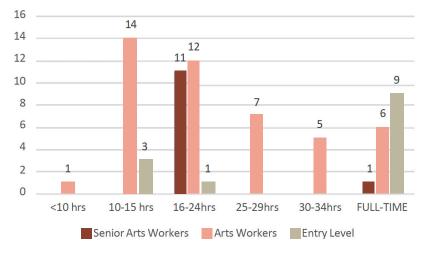
SUMMARY: Arts Worker Roles - All

- 71 positions reported on
- 33 male, 17 female, 21 NS (46% male, 24% female, 30% NS)
- 1 person is NOT Indigenous
- 13 had held other positions within the organisation

46% male
98% Indigenous
58% have less than 5 years' services

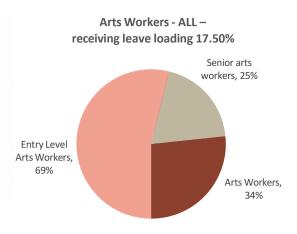


Arts Workers - ALL - Hours worked per week

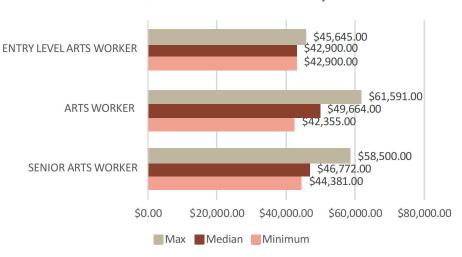


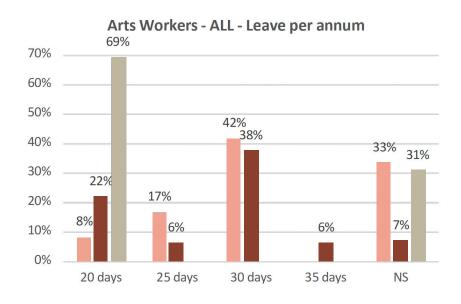
SUMMARY: Arts Workers - All

	Annual sa (full-time of week)	lary equivalent,	38hr	Hourly Ra		
	Min	Max	Median	Min	Max	Median
SENIOR ARTS WORKER	\$44,381	\$58,500	\$46,772	\$22.46	\$28.12	\$23.67
ARTS WORKER	\$42,355	\$61,591	\$49,664	\$21.43	\$31.17	\$25.00
ENTRY LEVEL ARTS WORKER	\$42,900	\$45,645	\$42,900	\$20.63	\$23.10	\$20.63



Arts Workers ALL - Annual Salary

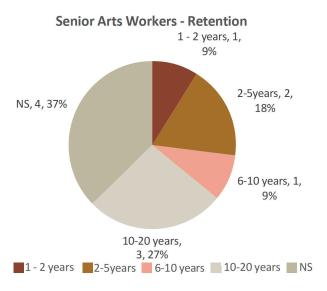




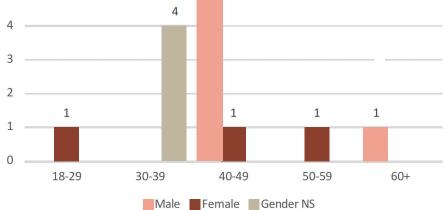
Senior Arts Workers

Survey Results

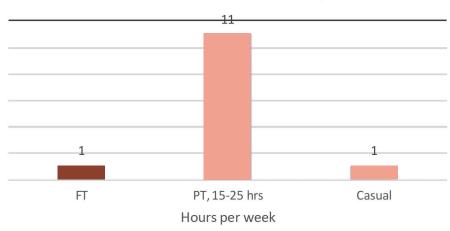
- 13 positions reported on across 7 organisations
- 6 male, 3 female, 4 NS
- 12 are Indigenous; 1 is non-Indigenous
- 8 had held other positions within the organisation (internal
- 11 positions paid with reference to Amusements Award (level varies)



Senior Arts Workers- Gender and Age



Senior Arts Workers - hours worked per week



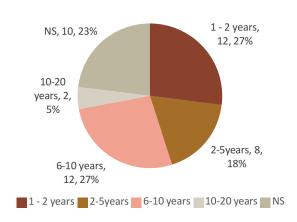
Arts Workers

Survey results

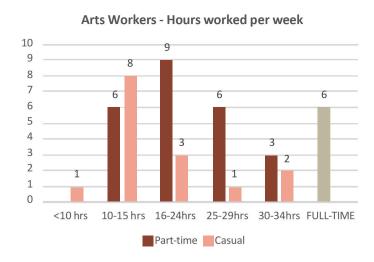
- 45 positions reported on over 14 organisations
- 24 male, 12 female, 15 NS
- All are Indigenous
- 5 had held other positions within the organisation (internal
- movements)

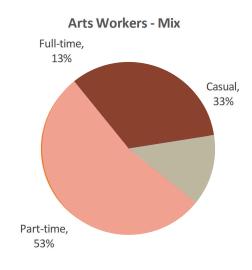
Pay Notes:

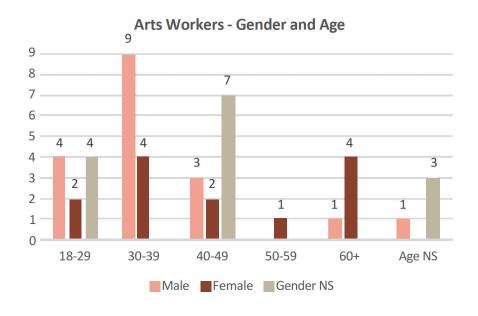
- 30 positions paid with reference to Amusements Award (varies 1 from Grade 2 – Above Grade 9)
- 2 positions paid with reference to SCHADS award (Level 2.1)
- 13 no award reference specified



Arts Worker - Retention







Entry Level Arts Workers

Survey results

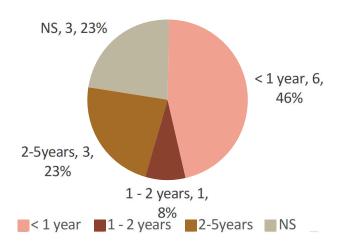
13 positions reported on over 3 organisations

- 9 male, 1 female, 3 NS
- All are Indigenous
- None had held other positions within the organisation (internal movements)

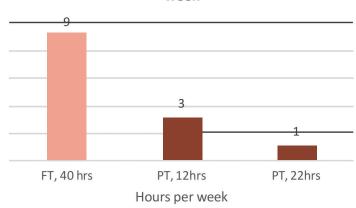
Pay Notes:

- FT positions receive 20 days leave per annum with 17.5% loading
- PT positions leave and loading NS
- 3 PT positions paid with reference to Amusements
- Award

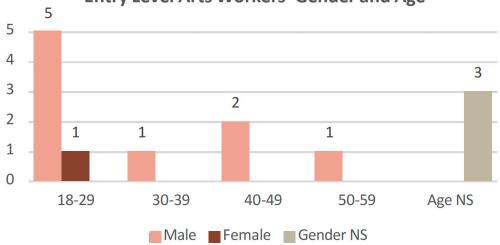
Entry Level Arts Workers- Retention



Entry level Arts Workers - hours worked per week







03

Survey Findings

Tier 3 - Other Roles

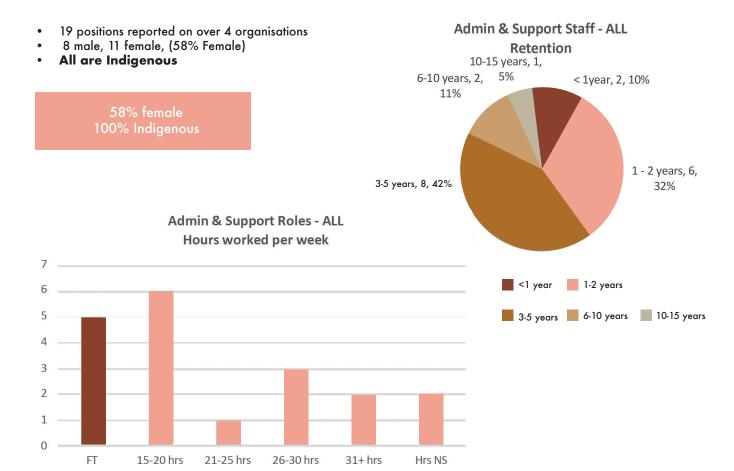
Admin and Support Roles include:

- Finance and Accounts (2)
- Cleaners and Gardeners (5)
- Cultural / Tour Guides (5)
- Community Liaison / Gallery Asst / Arts Admin (7)

Project and Seasonal Roles include:

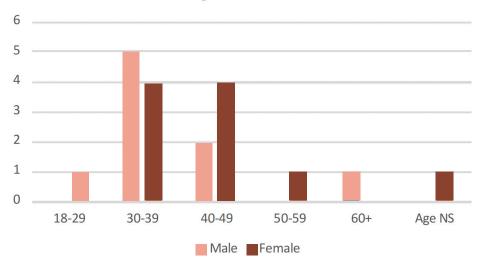
- Cultural Advisor (6)
- Singers and Dancers (7)
- Arts Development Facilitator (1)
- Support Artist (1)

SUMMARY: Admin and Support Roles - ALL



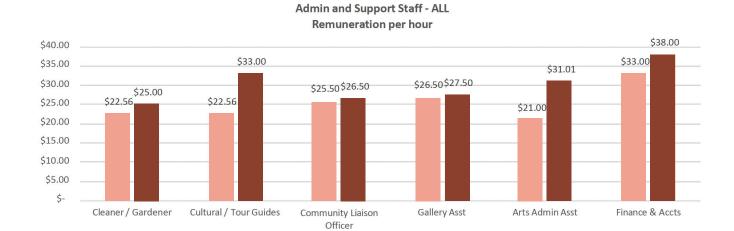
Part-time / Casual

Admin and Support Workers - ALL Age and Gender



SUMMARY: Admin and Support Roles - ALL

- 2 positions paid according to SCHADS Award (Arts Administration) and also receive 12% superannuation
- 1 positions paid according to Amusements Award
- 6 positions not covered by an award



Per Hour Min Per Hour Max

SUMMARY: Project and Seasonal Roles

Indigenous Workers

Title	#	Age Group	Employment status	Hours /week	Remuneration
Cultural Advisor	6	50-59	Casual	Ad hoc	\$50 per hour
Singers and Dancers	7		Seasonal	10	\$22 per hour

Non-Indigenous Workers

Title	#	Age Group	Employment status	Hours /week	Remuneration
Various Arts Development Facilitators	1		Casual	2 x 4 weeks per year	\$2,500
Support Artist	1	60+	Casual	8	\$29.59 per hour

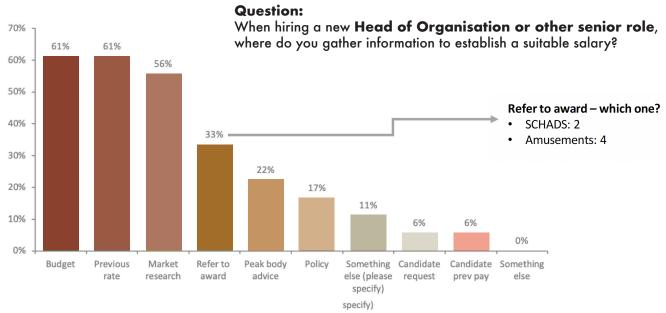
03

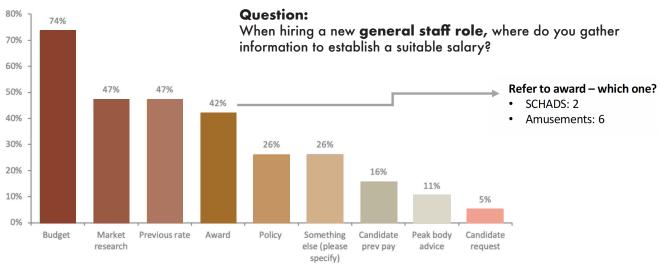
Survey Findings About Art Centre HR Practices

Salary Administration

Salary Administration

Establishing salary for a new hirer





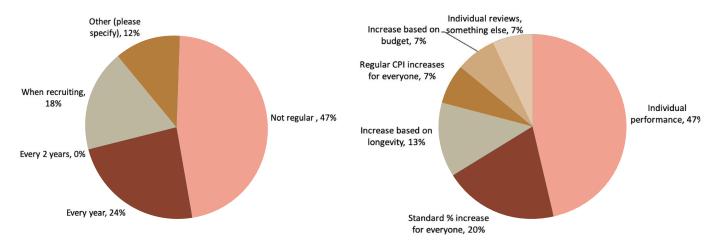
Salary Administration

Frequency and Basis of Salary Reviews for Managers and Senior Staff

Question:

How often are salaries reviewed for your art centre's manager or other senior roles?

Question: How does your art centre decide increases when salaries for senior roles are reviewed?



Only 24% of managers and senior roles have regular salary reviews.

Salary Administration

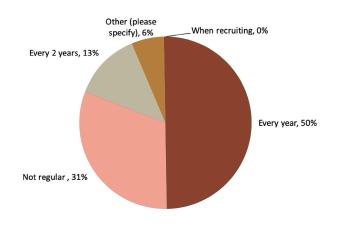
Frequency and Basis of Salary Reviews for General Staff

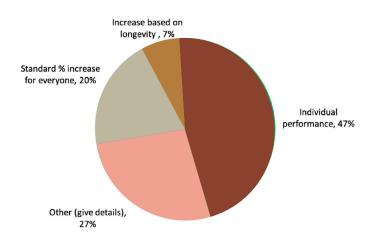
Question:

How often are salaries reviewed for your other staff?

Question:

How does your art centre decide increases when salaries for other staff are reviewed?





For general staff incumbents, 63% have regular salary reviews, either annually or every two years.

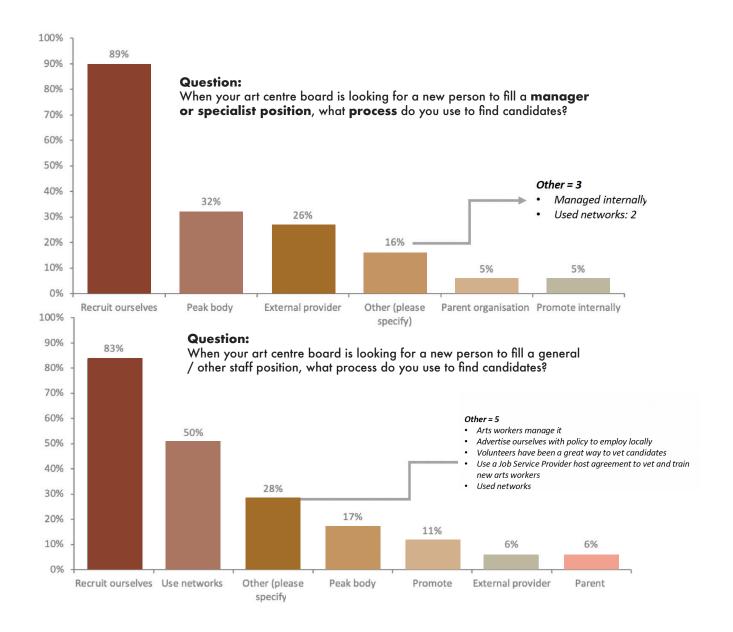
- 47% are based on individual performance
- 20% are based on a standard increase for everyone

03

Survey Findings About Art Centre HR Practices

Recruiting Practices

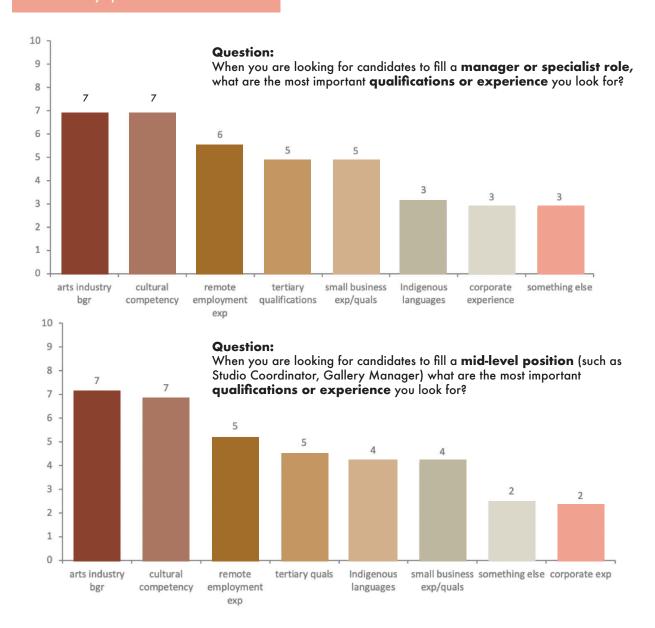
Recruting Processes



Key Criteria - Senior Roles

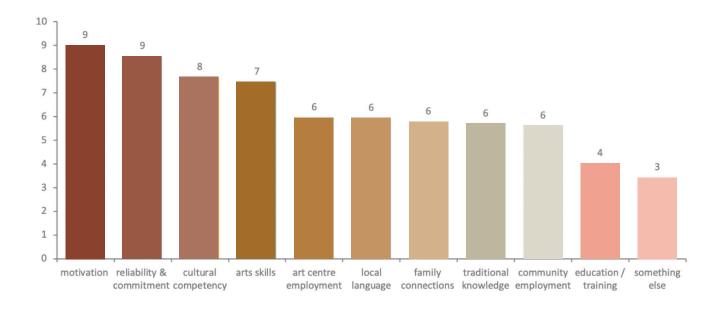
The top four criteria are the

- Arts industry background Cultural competency Remote employment experience



Key criteria - Arts Workers and Other Roles

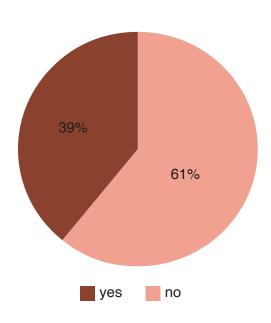
Question:
When you are looking for candidates to fill other roles (for example Arts worker)
what skills, experience or knowledge do you look for?



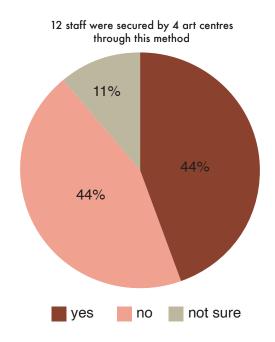
Relationships, Interns and Volunteers

Question:

Do you have relationships with external organisations such as universities that provide volunteers or interns; or that you inform when you are seeking new staff?



Question: Have you had past volunteers or interns later become members of staff?



Comments

- 'Melbourne University Gallery Partners'
- 'RMIT (on hold due to Covid 19)'
- 'CDU'
- 'East Kimberley Job Pathways (Jobs Services Provider). This is because WAA has developed an arts & cultural worker training program therefore employment positions for arts-workers is generated through this process.'
- 'This should be something Peak Bodies assist with and negotiate with universities or other training providers i.e TAFE. Form some kind of program for people to be ready for art centre life.'
- 'We did try at one stage but the admin requirements from the university were too much for us.'
- 'We are looking to develop this.'

Challenges - Senior Roles (Non-Local)

Question: What are the most difficult things about recruiting new staff for your art centre?

For the Art Centre

Practical issues in the location, financial considerations and risk management, and candidate assessment and selection are among the issues that art centres experience. The challenges involved in recruiting local Indigenous staff into senior roles means progress into these roles is slow and requires continual attention and resourcing.

Housing and living conditions

- No / unsuitable accommodation (9); lack of accommodation for non-local people
- Remote location (facilities, lack of access to infrastructure, heat, cultural)

Financial considerations and budget

- Available funding is not enough to attract good candidates, especially for some art centres (lower volume / higher overheads)
- Weighing up the financial commitment, risk assessment, managing cash flows
- The cost and logistics of staff recruitment
- 'Our art centre is in a transition growth stage... do we risk and expand or do we continue to overwork until the situation is less risky?'

Accurate assessment of candidates

- 'We are often unsure if the new person will be trustworthy. What looks good on paper doesn't always equate to how they fill their role at the art centre. We've had a number of bad experiences, people often have hidden agendas.'
- 'The white saviour complex is a big one.'
- 'We don't use formal processes. We rely on intuitive assessment of a person's character and motivation. Most other things can be learned but energy, intelligence and humility can't be [...] judged from a CV or interview.'
- 'Not knowing if the directors or artists will relate to the person.'

Challenges - Senior Roles (Non-Local)

Question: What are the most difficult things about recruiting new staff for your art centre?

For the Candidates

It is a small pool of candidates who have the right skills and motivation and are interested in the role, for the money, in what can be a challenging location.

Remote locations are not for everyone

- · Suitable housing is not available or is expensive
- Remote location (facilities, infrastructure, climate, cultural differences)
- Access to a suitable vehicle for remote living
- 'Many people do not want to take the risk and deep dive into full time community life.'

Financial considerations may not appeal

- Pay not competitive with a similar role elsewhere
- High cost of living in remote and regional areas can deter applicants

Broad range of high-level capabilities are required

- Complex role requirements (cultural competency / interest in remote living / legitimate motivation / character), combined with mid-range salary
- Big diversity of required skills, including hands-on practical skills for remote location
- 'The skillset for a remote head of a corporation is varied in a diverse way.'
- 'Urban Indigenous awareness versus remote Indigenous awareness.'

Challenges - Senior Roles

Question: What are the most difficult things about recruiting new staff for your art centre?

Retention in Senior Roles is Challenging

Senior roles are very demanding and there is high risk of burnout. Community and boards may not understand the job requirements and therefore not provide appropriate support.

Demands of the role

- 'The job description does not fit the real job many more hours are required to achieve the job.'
- 'Most art centre staff are doing the jobs of 3-4 people with the hours to match.'
- 'Art centre staff are required to fill gaps in other jobs because of the [lack of] investment by many governments in remote communities.'
- 'You'll fail at the job if you are not culturally competent or have trouble juggling multiple tasks and maintaining boundaries.'

Burnout / managing self

- Risk of burnout is high long hours, high workload, complex context and significant responsibilities
- Staying connected to friends and family is critical to wellbeing
- Workload can make it difficult to schedule leave

Board and community support for non-community staff

- 'An understanding that wellness of non-community staff living in community is important ...this may not be recognised by community leaders.'
- 'There needs to be more understanding of [the need for leave] by community members and planning for staff to take leave.'
- 'Most people do not have a suitable vehicle...
 policy from the Board is vehicles are not for private
 use.'

Challenges - Local / Indigenous Staff (All Roles)

Question: What are the most difficult things about recruiting new staff for your art centre?

Local / Indigenous Staff

Training, skills development and mentoring is a bigger issue than availability of local / Indigenous staff.

Finding people

- Generally, people can be found for entry-level jobs
- 'Finding and retaining local Indigenous people with management experience.'
- 'Finding arts workers who are skilled and computer literate who can work consistently and for more than a few hours a day.'

Practical considerations

- Transport and housing
- 'Encouragement of Indigenous employment and the realities of making this happen ([challenges with] housing, transport, reliability and clan politics).'

Training and Devlopment

- Finding time to train can be challenging
- Mentoring to grow individual and sector capability
- Developing skills and management capability for more senior roles
- 'It would be better if, as the industry develops, there are enough people trained in management for art centres to be entirely locally / community run.'
- 'Arts worker positions have not been difficult to fill but to find the time to train people can be difficult'
- 'More on-the-job mentoring of arts workers is critical to developing the next level of capability for both individual arts worker staff as well as art centres as a whole.'

^{*} Quotes in italics are drawn from survey responses. (completed by non-Indigenous art centre managers). Input from local/Indigenous staff will be requested in future studies.

03

Survey Findings About Art Centre HR Practices

Staff Development

Staff Development

Budget and Training Types

11 out of 12 art centres provided details about staff development budget size.

- Budgets range from \$7,000 -\$50,000
- Rough calculation of average ranges from ±\$400 per head to \$5,000 per head
 6 out of 11 were between \$1,000 and \$1,600.

Question: What opportunities or activities does your art centre have to build workplace capabilities for all your staff? (15)

External formal training is accessed by 7 art centres and includes:

Training provided by ANKA, Desart (SAM database), DAAF, funding bodies, TAFE; travelling to exhibitions and Indigenous art sector events; arts worker training via ANKA's Arts Worker Extension Program; business mentoring for managers.

Internal formal training is offered by 4 art centres and includes:

SAM, specialist workshops, governance training, cultural awareness and arrival package.

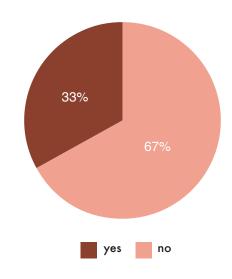
Informal and on-the-job training at various art centres includes:

On-the-job mentoring; senior arts workers training emerging arts workers; mental health care; ad hoc, just-in-time, on-the-job training; multitasking and jobs that stretch staff beyond staff capabilities, with ongoing learning a daily event.

Other comments:

- No funding for manager training (2 mentions).
- Other training topics include: communication, goals and setting staff expectations, workplace relations, facilitation, public speaking, teamwork and WHS.

Question: Does your art centre have an identified budget for staff development?



Staff Development

Promotions and Outcomes

Question: Have you been able to increase the skills and capabilities of local people such that they have been promoted within the art centre?

14 art centres listed **promotions and outcomes** within their teams.

Movements from **line level to manager** included:

- Studio worker to Studio Manager
- Promotion to Team Leader
- Media worker to Project Creative Director
- Trainee Printmaker to Print Space Manager
- Assistant Manager to Art Centre Manager

Additional responsibilities or achievements

by Arts Workers included:

- Managing in-house sales
- Becoming a book illustrator
- Becoming a qualified interpreter

Other development and changes included:

- Artists to Arts Workers
- Entry level to senior role
- Casual staff moving to permanent
- Movement within the music program
- Arts skills development and workshops by artists for volunteers

'It is important to create roles that recognise deep cultural competency and understanding of Indigenous culture. These roles have salary parity with the non-community members staff even though they do not have university degrees. We recognise understanding of deep culture of time as the same as having a university degree and we pay the same rate.'

Staff Development

Challenges and Suggestions From Respondents

Two art centres described challenges with training and development:

- 'Arts workers learn new skills but prefer to remain part-time or casual and not take on additional responsibility.'
- 'Flexibility of work is a higher priority than promotion for local people.'
- 'There is no time to build skills we are busy doing work that others could be trained for (if we had time).'
- 'Training investment is wasted when people don't return'
- 'BUT people get bored if you don't train.'

'The rotation of arts workers and unreliability of AW staff makes it very difficult to dedicate time for training and capacity building. Too often we spend a day or two training someone and we never see them again. This is a double-edged sword: if we don't build skills then people get bored. We have no time to build skills of AW [because] we are so busy doing other aspects of our job (which could be done by arts workers if we had the time to build capacity).'

Suggestions from survey participants

- Regionally based arts worker trainers visiting remote communities for a few days on a monthly basis.
- Increased regular training for more people, instead of a small number visiting national institutions
- Local training that doesn't require workers to travel or obtain funding for travel.
- More visits from peak bodies.

'It's all well and good having training available for AWs in towns, but how do you expect remote workers to get there? Especially if they are not funded to bring their partner or support person. And what good is training once a year? If peak bodies and [government] bodies were serious about building AW capacity and training they would spend a lot more time and money on the ground where workers actually are, not for visits to national institutions where a very select handful are supported.'

O3 Survey Findings Sources

Salary Comparison Information Sources

ENTITY	NOTES		
Artback	Position descriptions, phone discussion around roles of: Business Manager Performing Arts Manager Communications Manager		
Arts NT	 Phone discussion, document review NTPS 2017-2021 Enterprise Agreement Arts development officers - (brokers) - level 5 AO5 Arts development officers - (brokers) - level 6 (mostly 6) AO6 		
Indigenous Art Code	Phone discussion		
KALACC	Discussion by email		
Local Government Association NT (LGANT)	Discussion by phone		
Museum and Gallery of the NT (MAGNT)	Phone discussion and completion of spreadsheet		
Museum of Contemporary Art, NSW	Phone discussion		
National Association for the Visual Arts (NAVA)	 Discussion by phone and email NAVA Fees and Salaries Code of Practice 2017 S2M The economics of Australia's small-to-medium visual arts sector (2017) 		
Federal Government	Aboriginal and Torres Strait Islander Health Workers and Practitioners And Aboriginal Community Controlled Health Services Award 2020		
NT Government	 NTPS 2017-2021 Enterprise Agreement Northern Territory Public Sector Teachers and Assistant Teachers' 2017-2021 Enterprise Agreement 		
WA Government	 Online advertisement – Geraldton Art Gallery Director – Level 6 Online advertisement – Indigenous Community Liaison and Project Coordinator – Level 5 Position Description - Gascoyne Indigenous Arts Assistant – Level 1 PUBLIC SECTOR CSA AGREEMENT 2021 (Western Australia) 		
Awards relevant to art centres	 Social, Community, Home Care and Disability Services Industry Award 2010 AMUSEMENT, EVENTS AND RECREATION AWARD 2020 		
Tertiary Education	 Higher Education Industry—Academic Staff—Award 2020 Higher Education Industry—General Staff—Award 2020 Western Sydney University Academic Staff Agreement 2022 Charles Sturt University Enterprise Agreement 2018-2021 Monash University Enterprise Agreement (Academic and Professional Staff) 2019 		
Northern Land Council	 Northern Land Council Enterprise Agreement 2018 Entry Level Ranger AS01 Position Description 		
East Arnhem Shire Council	East Arnhem Shire Council Enterprise Agreement 2013 - 2016		

