

Executive Summary

Artist-Run Media Arts Organizations Face Important Human Resources Challenges

The issue of employment standards in Canadian Artist-Run Organizations has been identified as a key priority to be addressed by the Independent Media Arts Alliance/ Alliance des arts médiatiques indépendants (IMAA/AAMI).¹

Despite the excellent service being provided by artist-run media arts organizations, they face important human resource challenges. Similarly to other studies conducted in recent years, this study finds that overall, employment conditions in artist-run media arts organizations are challenging. Wages are low, there is a lack of benefits, workloads are high and organizations are stretched thin with too few employees.

Across a number of studies, similar findings have been reported with respect to low wages, lack of benefits, a high rate of uncompensated overtime work, and high workloads occasioned by low staffing levels and high rates of staff turnover, in spite of alternative offerings such as flexible working hours.

Organizations are Facing Human Resource Challenges Because of Lack of Funding

Base salaries examined for this study are comparable to findings in other studies, which were found to be low in relation to other not-for-profit sectors.

Nationally, management positions average an hourly rate of \$21.01. The median salary is close, at 20.51, indicating that salaries are not too widely spread within the sample. Overall, Executive Directors earn the highest hourly rate, an average of \$23.85. Technical Directors earn least at \$16.95 per hour. The average hourly rate for managers is highest in Ontario and lowest in Atlantic Canada.²

Nationally, staff positions average an hourly rate of \$18.21. Once again, the median salary is close, at \$18.00. Artistic staff earn the highest hourly staff rate, at \$22.20, followed by technical staff, at \$19.38 per hour.

Two thirds of organizations (67%) said they compensate overtime work with time off, compared to 13% who said they pay wages. Eight organizations compensate overtime work through other means, primarily through credits for services provided in-house, and flexible hours. 11% of organizations indicated that they do not compensate overtime hours.

Overall, organizations allocate 43% of their total resources to employee compensation when looked at nationally. Regionally, employee compensation varies from a low of 37% for NIMAC organizations to a high of 52% for Quebec organizations. On average, organizations with higher operating budgets pay higher salaries and employ greater numbers of employees.

¹ The IMAA is currently comprised of 84 members, from five geographic regions (Atlantic, Quebec, Ontario, Prairies and Northwest Territories, and Pacific) as well as a sixth region: the pan-Canadian National Indigenous Media Arts Coalition (NIMAC). The centres that are members of the National Indigenous Media Arts Coalition are also represented through the geographic region.

² It was suggested that low wages in Atlantic Canada may be the result of combining management and staff responsibilities into a single position due to lack of funding.

Employees are Young and Highly Skilled

Two thirds of employees work full-time in permanent positions. The same proportion are required to work overtime, up to 10 to 20 hours a week for the majority of them. Women make up about half the work force, and slightly more in management. Overall, employees are young, with half aged 35 or less. Two-thirds are artists.

Requirements for both staff and manager positions are demanding. Employees are required to have knowledge of media production, as well as of the Media Arts sector (and in some cases the contemporary arts). Employees also need financial knowledge and grant writing skills. A college or university education is required for about half of all positions, as are a minimum of 1 to 2 years of previous experience.

Spending on Benefits and Professional Development is Low in Artist-Run Organizations

Total expenditures on benefits for the current fiscal year are estimated to be 3% of total employee compensation. Just over half of all organizations offer some form of employee benefits. Less than 10 organizations report offering a pension plan, and only two provide RRSP contributions.

Organizations interviewed for this report discussed a range of measures, which they employ in order to encourage employee retention. Time in which to create is highly valued amongst staff who have artistic practices and most centres offer some form of flexibility in hours worked in order to accommodate employees. Some provide leave time, ranging from paid leaves to time off in lieu of overtime compensation. Still others offer part-time positions, in order to attract and retain artists.

In spite of flexible working hours, employee turnover is high, with over 40% of all employees in their positions for two years or less.

Two thirds of employees are recruited from within the organization.

About three quarters of organizations said they provide staff with opportunities for professional development. The most common professional development activity is attendance at Media Arts events and conferences, followed by participation in decision-making committees. Average cash expenditures on professional development reported by organizations (over the past two years) totalled \$256,923, or 3% of total employee compensation.

Organizations Are Interested in Strengthening their Human Resources Management

Over two thirds of organizations currently have some human resources management policies in place, though less than half report having any manual on implementation for use by managers or staff.

80% of organizations that reported having human resources policies have a vacation policy in place, followed by 67%, who report having a compensation policy. Most organizations interviewed said they have adopted a policy on salaries, particularly as concerns salary increases due to cost of living.

Organizations interviewed for this report identified the development of a national rate structure, which takes into account variances in the cost of living and other regional considerations, as the most important priority for their human resources management.

Most of the organizations interviewed expressed the perspective that it is timely for the IMAA to put in place employment standards. Some organizations commented that the process of implementation of national standards itself will require a strategy. Additional perspectives are discussed within the report.

Organizations are also interested in developing policies to support employee compensation, ease workload and strengthen their organizations' capacity. At the same time, organizations warn that they are challenged in setting salary increases or compensating overtime hours financially.

Descriptions of employment positions in media arts centres are a priority as they would help in the development of job descriptions on a national level. Other priorities identified by organizations include:

- Registered retirement planning programs
- Succession plans
- Templates for contracts for employees, and
- Tools for use by Board members and Executive Directors for fundraising.

A Recommended Rate Structure Based on Current Salary Data with Consideration for Regional Differences and Operational Funding

This report includes a recommended rate structure, which takes into consideration the results of the current rate structures being used by members of the IMAA, studies undertaken both by the IMAA and other organizations as well as benchmarks that presently exist for comparable positions. The consultants were guided by a number of considerations in proposing rates for the various positions, including cost of living differences across the country, and differences between centres in terms of their current financial capacity to meet salary targets.

The consultants also provide a select listing of tools and resources that may be of interest to organizations in the development of their human resource management capacity.

Best Practices in the Context of Limited Financial Resources

In the context of limited financial resources, organizations find innovative ways to meet their human resources management needs:

- Organizations share information locally to set base salaries
- Organizations offer alternative forms of compensation for overtime hours worked
- Organizations offer flexible working hours to attract and retain staff
- Organizations offer compensation packages where possible
- Organizations offer opportunities for professional development
- Organizations evaluate the performance of employees

The following report is presented in three sections:

- Section A presents the key issues identified through a review of the most recent literature on the state of employment conditions in media arts organizations;
- Section B describes the present state of employment conditions in media arts organizations and current best practices being used in human resources management drawing primarily from the results of an on-line survey and informant interviews;

- Section C recommends an employment rate structure and other tools for consideration by the IMAA for the future.

Table of Contents

<u>EXECUTIVE SUMMARY.....</u>	<u>1</u>
<u>TABLE OF CONTENTS.....</u>	<u>5</u>
<u>INTRODUCTION</u>	<u>6</u>
1. CONTEXT FOR THE STUDY	6
2. GOALS OF THE STUDY	6
3. APPROACH AND METHODOLOGY	7
<u>A. KEY HUMAN RESOURCE ISSUES FACED BY MEDIA ARTS ORGANIZATIONS... 9</u>	
1. PREAMBLE	9
2. EMPLOYMENT ISSUES AND CHALLENGES	9
<u>B. A NATIONAL PORTRAIT OF CURRENT EMPLOYMENT STANDARDS..... 13</u>	
1. PREAMBLE	13
2. GENERAL PROFILE OF ORGANIZATIONS, EMPLOYEES AND REQUIREMENT FOR POSITIONS	13
3. BASE SALARIES IN ARTIST-RUN MEDIA ARTS ORGANIZATIONS.....	20
4. PAYROLL ALLOCATIONS.....	24
5. BENEFITS AND PERQUISITES	26
6. TRENDS AND PRACTICES	29
7. PRIORITIES FOR HUMAN RESOURCE POLICY DEVELOPMENT	33
8. SUMMARY OBSERVATIONS	35
<u>C. RECOMMENDED RATE STRUCTURE FOR EMPLOYMENT POSITIONS AND OTHER TOOLS..... 37</u>	
1. PREAMBLE	37
2. RECOMMENDED RATE STRUCTURE.....	37
3. RECOMMENDED HUMAN RESOURCE TOOLS	41
<u>ANNEX 1: SELECT BIBLIOGRAPHY</u>	<u>43</u>
<u>ANNEX 2: ON-LINE QUESTIONNAIRE AND LIST OF ORGANIZATIONS</u>	<u>44</u>
<u>ANNEX 3: LIST OF KEY INFORMANT INTERVIEWS AND INTERVIEW GUIDE ...</u>	<u>57</u>

Introduction

1. Context for the Study

The issue of employment standards in Canadian Artist-Run Organizations has been identified as a key priority to be addressed by the Independent Media Arts Alliance/ Alliance des arts médiatiques indépendants (IMAA/AAMI).³ A study conducted in 2009 by the IMAA and the Collectives Conference (ARCA)⁴ on compensation levels and working conditions in artist-run organizations found that there were pressing issues with respect to the current employment realities for cultural workers in this sector. The study showed for example, that wages are low, and that there is a high rate of uncompensated overtime work as well as staff turnover in artist-run centres. A number of other studies documented similar employment challenges.

Within this context, the IMAA commissioned MDR-Burgess Consultants to undertake a comprehensive examination of the employment standards in IMAA member artist-run organizations with the overall goal of recommending reference tools to improve human resources management. Over the long term, the IMAA anticipates that these tools will become leverage to advocate for increased funding.

2. Goals of the Study

The goals of the study were identified as the following:

1. To assemble existing studies and documents and to conduct in-depth analysis including the following: *HR Management Tools* published by the Cultural Human Resources Council, *Employment Standards in Canadian Artist-Run Centres and Independent Media Arts Centres Fall 2009* commissioned by IMAA and the Artist-Run Centres and Collectives Conference (ARCA) and published in 2010, *Prairie NWT Region Media Arts Organizations Compensation Review and Recommendations (Araneda, 2007)*, *Caractéristiques des Centres et des emplois des Centres d'artistes autogérés du Québec membres du RCAAQ en 2004-05* (RCAAQ, 2006), and the *CQAM Cultural Workers Guide to Human Resources Management in Media Arts Organizations*.⁵
2. To fill in the gaps left in the IMAA 2009 survey; re-visiting the regions with lower response rates and re-evaluating the situation in British Columbia following the extreme funding cuts of last year.

³ The IMAA is currently comprised of 84 members, from five geographic regions (Atlantic, Quebec, Ontario, Prairies and Northwest Territories, and Pacific) as well as a sixth region: the pan-Canadian National Indigenous Media Arts Coalition (NIMAC). The centres that are members of the National Indigenous Media Arts Coalition are also represented through the geographic region.

⁴ *Employment Standards in Canadian Artist-Run Centres and Independent Media Arts Centres Fall 2009*, A study jointly produced by the: Artist-Run Centres and Collectives Conference (ARCA) and Independent Media Arts Alliance (IMAA), October 2010

⁵ *The CQAM Cultural Workers Guide to Human Resources Management in Media Arts Organizations* study proved unavailable for the study.

3. To consult artist-run organizations to obtain more information about staff structures, flowcharts, succession planning, contracts, benefits, best practices (such as ways in which staff members are compensated for overtime worked) and examples of operating budgets. Also, to gauge the overall feeling towards a recommended rate structure for employees.
4. Consult CADAC (if possible and if pertinent) to access data collected in order to calculate exact wage averages by region and compare to the national average.⁶
5. To compare salaries for similar positions, with equivalent education levels and roles and responsibilities, in other sectors. Data is available online from Service Canada Job Futures, Service Canada Labour Market Information and the Cost of Living Index.
6. To develop a recommended minimum rate structure for the various positions, that organizations should endeavour to meet or to exceed. To investigate the feasibility of this being adopted by the artist-run community, the aim of which is to develop the rate structure as a concrete proposal for discussion and approval by the artist-run community.

3. Approach and Methodology

Taking into account the goals of the study, the consultants used multiple lines of inquiry including a literature review of existing studies, an on-line survey of member organizations and selected interviews with key informant organizations. The consultants also consulted national data on compensation levels for comparable positions in the arts and cultural industries and developed a comparative analysis of current levels in artist-run organizations with those in other sectors.

The literature review allowed the consultants to identify the key issues with respect to employment standards as articulated in recent years. Annex 1 contains a select bibliography.

The consultants then developed and administered an on-line questionnaire to member organizations of the IMAA. The purpose of the online survey was to seek information on three areas: 1) General Background on the Member Organization 2) Current Human Resources Policies and Future Priorities and 3) Overview of Employee Positions.

In providing information on their current employee positions, respondents to the survey were asked to provide information with respect to all ongoing positions (permanent positions and recurring temporary positions of at least 6 months duration) serving their Media Arts activities. A list of proposed position profiles was provided, with the aim of arriving at comparable compensation data. Respondents were therefore asked to select amongst a list of proposed job titles and descriptions. These are provided in Annex 2 along with the online survey questions.

The questionnaire, which was administered in both French and English, was sent to 87 organizations, of which 73 responded, for an overall response rate of 84%. The survey was also intended to address gaps in data in the 2009 employment standards survey conducted by IMAA⁷, in particular, low participation in the study by member organizations in Quebec and Ontario and to gather data with which to re-evaluate the situation of organizations in British

⁶ It is expected that CADAC data will be available for research in 2012.

⁷ 2010 ARCA and IMAA study

Columbia following funding cuts in that province. Eighty six percent of Quebec organizations, and 80% of Ontario organizations responded to the survey, as did 77% of organizations from the Pacific region. Annex 2 contains a list of survey participants.

The consultants then conducted 14 in-depth telephone interviews with key member organizations.⁸ A representative sampling of organizations based on region, language and the areas they serve (film, video, interactive) and years in existence was selected. The goal of the interviews was to complement the information gathered through the literature review and the on-line questionnaire by focusing on best practices and particular challenges. Annex 3 contains a list of those interviewed for the study as well as the interview guide.

Comments provided to the consultants by the study's steering committee (made up of IMAA representatives) were also incorporated into the report, providing contextual information with which to aid in the interpretation of findings.

⁸ One scheduled interview was cancelled for personal reasons of the interviewee.

A. Key Human Resource Issues Faced by Media Arts Organizations

1. Preamble

A number of studies have been conducted in the last few years on the employment conditions found in media arts organizations. Despite the excellent service being provided by these organizations to artists, audiences and communities, the human resource challenges being faced by these organizations have been well documented in these studies. Some studies have developed tools to be shared with other organizations. A brief overview of the key challenges and issues provides a useful background.

2. Employment Issues and Challenges

2.1. Freelance Workers, Low Wages and Instability of Work in Quebec - 2006

In 2006, the results of a study commissioned by the RCAAQ entitled *Caractéristiques des Centres et des employés des Centres d'artistes autogérés du Québec* was released, documenting the general employment conditions of media and visual artist-run-centres in Quebec. The study which surveyed members of RCAAQ found that out of a total of 45 centres that participated in the study (representing approximately 450 people employed by these centres in 2004-2005), most employees were freelancers who earned an hourly salary of approximately \$14.61 dollars, with only 8% of all employees earning more than \$30.00 an hour and 5% of all employees earning less than the hourly minimum wage.

Job security was identified as a serious issue as most employees worked an average of only 37 weeks with an average 28 hours a week and only 30% of employees working 52 weeks a year and 55% of employees working approximately 30 hours a week.

Most of the positions fell into two categories: one-third were “directors” and two-thirds fell into the category of positions that provided “support” of some kind. The highest salary was that of Executive Director at \$ 23,555 per year, whereas the lowest paying positions were those held by artistic support at \$7,050 a year.

The study concludes with the general finding that the employment conditions documented had not improved since a previous study conducted five years earlier.

2.2. Retention of Professional Staff in the Prairie Region - 2007

In 2007, mindful of the challenge of the retention of professional staff in media arts organizations, members of the IMAA Prairies and Northwest Territories undertook a study to examine compensation and related issues within media arts centres. The study observed that “as media arts organizations attempt to continue to deliver excellent service and support to their member artists, their audiences and their communities... a key component to their operational success is the capacity to acquire and retain professional staff. Yet, these organizations struggle with limited financial resources and are increasingly asked to do more with less, and as a result their capacity to invest in human resources is also a challenge.”⁹

⁹ Cecilia Araneda, Prairie NWT Region Media Arts Organizations Compensation Review and Recommendations, September 28, 2007, page 1.

The Prairie NWT Region media arts organizations undertook a review of the individual organizations' compensation practices, and general compensation practices regionally within the non-profit sector. The objective was to provide recommended compensation levels for work functions in participating organizations.¹⁰

The study found that generally organizations fell into two distinct types of structures: (a) where an Executive Director or Director was the organizational leader and; (b) where a more decentralized structure existed where an Operations Coordinator was at the helm. The study made recommendations on proposed compensation levels for a number of positions, including Executive Directors, Program/Technical Coordinators, Operational Coordinators and Financial Coordinators.

2.3. High Rate of Uncompensated Time and Turnover Nationally - 2009

In 2009, a study on compensation levels and working conditions in artist-run organizations was conducted by the IMAA together with the Artist Run Centres and Collectives Conference (ARCA)¹¹ once again uncovering a number of pressing issues with respect to the current employment realities for cultural workers in this sector.

The study surveyed all 214 IMAA members and ARCA-affiliated organizations across the country. With a response rate of 50% or 108 organizations, the average hourly wage was low and corresponded to approximately \$500 per week or \$26,000 per year for those working 30 hours per week, with a high rate of uncompensated overtime work. The study also revealed a high rate of staff turnover.

Slightly more than two thirds of the employees have an employment contract with their employer. About 60% of employees worked overtime hours averaging slightly less than 7 hours per week. More than half of them did not receive any compensation for this overtime work; one third were compensated with time off in lieu, with 12% receiving monetary compensation.

Slightly less than two-thirds of employees received a performance evaluation, and half received benefits of some type. Almost all (88%) employees had vacation provided, with the average vacation being just under 3.5 weeks.

The study found that the working conditions of employees in Québec and in the Maritimes, as well as of the centres affiliated with ARCA generally, are below those of the other provinces and of the IMAA membership as a whole. It was noted however that the survey response rates were the lowest in the provinces and association categories with the highest number of potential respondents.

The study points to the larger context of the cultural media industries as adding to the employment challenges in artist-run organizations. As media arts organizations provide highly specialized technical expertise to their members, the skills sets required of employees overlap significantly with those in the cultural industries. As the study notes, “the question of a compensation gap between these sectors amplifies the challenge of carrying out multi-media production within an artistic context: as non-profit organizations IMAA members operate

¹⁰ Organizations participating in the compensation review process were from Manitoba, Saskatchewan and Alberta. There was no permanent staff in the one media arts organization in NWT.

¹¹ *Employment Standards in Canadian Artist-Run Centres and Independent Media Arts Centres Fall 2009*, A study jointly produced by the: Artist-Run Centres and Collectives Conference (ARCA) and Independent Media Arts Alliance (IMAA), October 2010

almost completely outside the guild/union system arrangements of televisual industry and the entrepreneurial dynamics of the information technology sector.”¹²

In the national context, the primary consequences of inadequate salaries are felt to be employee burnout and the migration of workers to more lucrative jobs in other sectors. Artist-run centres constantly have to hire and train new employees. Once these workers have acquired a certain amount of experience, they are recruited by institutions offering much better conditions of employment. The milieu is thus continually drained of its most vital resource, deprived of the expertise it has developed, and constantly starting over from scratch. In addition to these nationwide issues there are specific local situations in which any measures taken to address employment standards must be adapted to these contexts.

The ARCA network is extremely diverse: it includes centres with large operating budgets, as well as those that rely exclusively on volunteers for their day-to-day operations. Over the years some of these centres have developed creative ways to deal with tight budgets. Not every centre has had the same opportunity to address employment standards.

The Cultural Human Resources Council published its *National Compensation Study – 2009 Update for Management and Administration in Not-for-Profit Arts Organizations*. This study similarly found that not-for-profit arts organizations lagged behind the general non-profit set in terms of base salaries and benefits. In particular, organizations with budgets less than \$1,000,000 faced key challenges with respect to overwork, lack of resources and higher levels of staff turnover. These organizations were found to have a harder time keeping pace with wage increases, with serious impacts for employee retention.

Overall, organizations with budgets of under \$1,000,000 were particularly understaffed and overworked, with a small number of employees performing a wider variety of functions. In the smallest organizations, those with operating budgets between \$100,000 and \$250,000 salaries for Executive Directors/General Managers actually fell 2.4% over a similar study conducted in 2003.¹³

While some mid-sized organizations were found to have made some progress over 2003 in terms of offering health-related benefits, overall the lack of benefits combined with lower salaries were making it more difficult for arts organizations, particularly those with budgets under \$1,000,000, to attract and retain qualified resources. Organizations were found to compensate by offering alternatives such as flexible work arrangements.

2.4. Human Resources Tools– 2010 and 2011

A number of human resource tools have been developed in the last few years to help address the employment challenges being faced in artist-run organizations.

In 2010, the RCAAQ published, *Handbook of Management Skills for Artist-Run-Centres* describing it as a tool to facilitate the development and improvement of competencies for workers and artists involved in the Artist-Run-Centre Network. Unique in this handbook is the introduction of a tool called the “Nesting Principle” which outlines the activities that are required in artist-run-organizations to achieve organizational health. Generally, there are four groups of skills required that fall into the categories of expertise, specificity, structure and platform. There are a number of resources for organizations to access.

¹² *Employment Standards in Canadian Artist-Run Centres and Independent Media Arts Centres* Fall 2009, Op. Cit., p. 6

¹³ Salaries for Executive Directors in larger organizations tended to go up.

In 2011, the Conseil québécois des arts médiatiques (CQAM) and the Conseil québécois des ressources humaines en culture (CQRHC) published, *Dictionnaire de compétences des travailleurs culturels dans les organismes en arts médiatiques*. This guide inspired by best practices in human resource management provides useful and standard job descriptions of the positions in media arts organizations to be used in the recruiting and hiring of staff or in a performance evaluation of staff. This reference tool recognizes the diversity of different organizational models found in media arts organizations.

Concluding Observations

Despite the excellent service being provided by artist-run media arts organizations, they face important human resource challenges. Across a number of studies, similar findings have been reported with respect to low wages, lack of benefits, a high rate of uncompensated overtime work, and high workloads occasioned by low staffing levels and high rates of staff turnover, in spite of alternative offerings such as flexible working hours.

The primary consequence of these employment conditions is employee burnout and high rates of employee migration to other sectors offering higher salaries. This is particularly challenging in the media arts, where the skill sets of employees tend to overlap with those in the cultural industries, adding to the challenges of employee retention in artist-run organizations. A number of studies also found that organizations are being asked to do more with less, such that they are particularly stretched, and in some cases, base salaries have decreased.

B. A National Portrait of Current Employment Standards

1. Preamble

In this section, we present the findings of the online questionnaire and interviews conducted by the consultants, to develop a national portrait of current employment in Artist-Run Media Arts organizations.

2. General Profile of Organizations, Employees and Requirement for Positions

2.1 Nationally Representative Data

Out of a total of 87 member organizations that were invited to participate in an on-line survey, an impressive 73 organizations responded to the survey, for an overall response rate of 84%. A national profile of participants is provided in Figure 1.

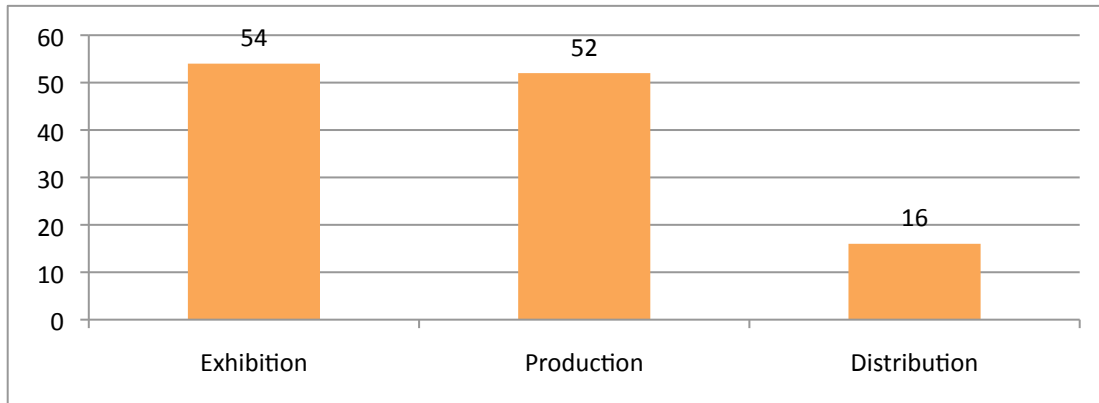
Figure 1: Profile of Participants

Region	Number of Responses	Percentage of Sample
Atlantic	5	7%
Quebec	18	25%
Ontario	20	27%
PNWT	15	21%
Pacific	10	14%
NIMAC	5	7%
Total	73	100%
Annual Operating Budget	Number of Responses	Percentage of Sample
Under \$100,000	12	17%
\$100,000 to \$250,000	25	35%
\$250,000 to \$500,000	18	25%
Over \$500,000	16	23%
Total	71 ¹⁴	100%
Language	Number of Responses	Percentage of Sample
French	18	25%
English	53	75%
Total	71	100%

Member organizations of IMAA participating in the survey represent all areas of media arts activity: exhibition, production and distribution, as is shown in Figure 2. Four organizations also identified themselves as film festivals.

¹⁴ Two organizations did not provide their operating budget.

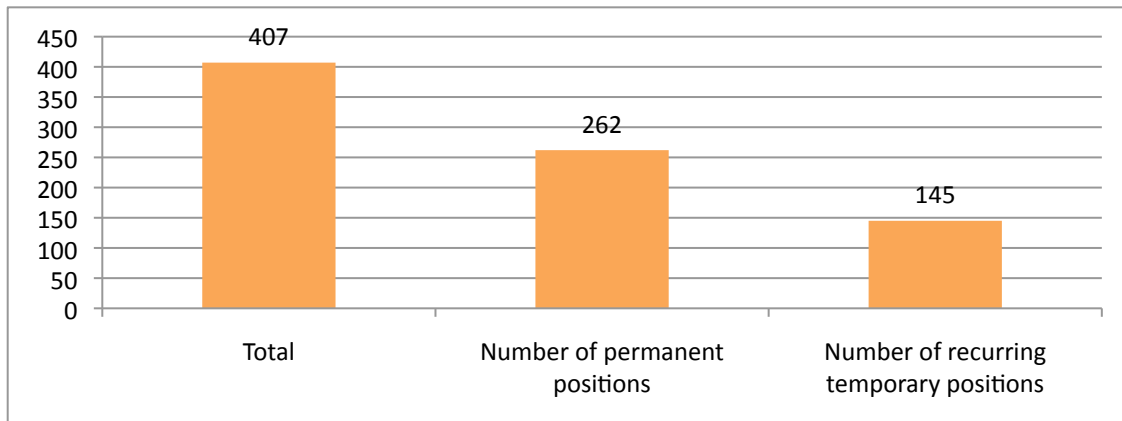
Figure 2: Analysis of Survey Respondents by Activity Sector



2.2 A Greater Number of Employees Work in Permanent Positions

A total of 407 persons are currently employed by media arts organizations across the country in permanent or recurring temporary positions¹⁵. 64% of employees are in permanent positions (262 in all) and 36% are in recurring temporary positions (145 in all), as can be seen in Figure 3.

Figure 3: Total Number of Employment Positions

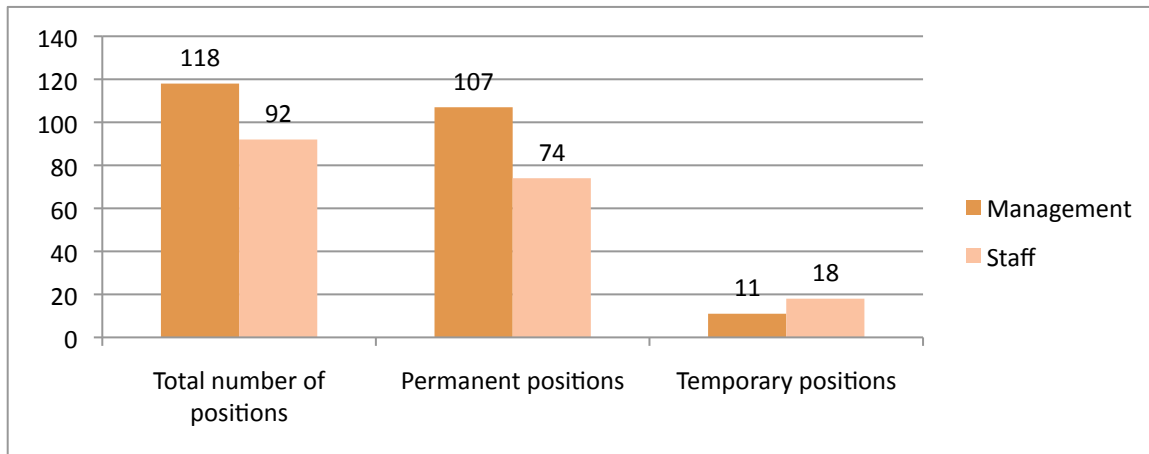


2.3 Slightly More Employees Work in Management

Out of 222 full- and part-time management and staff positions, 56% of all positions are management, as can be seen in Figure 4. The majority of these positions are permanent (91% of management and 86% of staff positions).

¹⁵ For the purposes of this study, temporary positions are defined as recurring positions of at least six months' duration.

Figure 4: Number and Type of Positions



2.4 The Majority of Employees Work Full-Time

62% of employees work a minimum of 30 hours per week (full-time), as can be seen in Figure 5. 70% of all managers work full-time, as do 49% of staff persons.

Figure 5: Number of Full- and Part-time Positions



2.5 The Majority of Employees Work Overtime

64% of positions (133 in all) reportedly involve overtime work, as shown below in Figure 6. The number of hours of overtime per week on average ranges from fewer than 10 to 20 or more, as can be seen in Figure 7. Two thirds (66%) of positions involve between 10 and 20 hours of overtime per week.

Figure 6: Number of Positions Involving Overtime

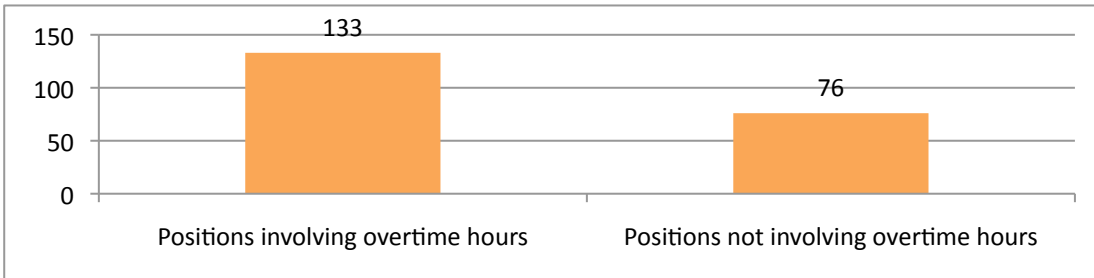
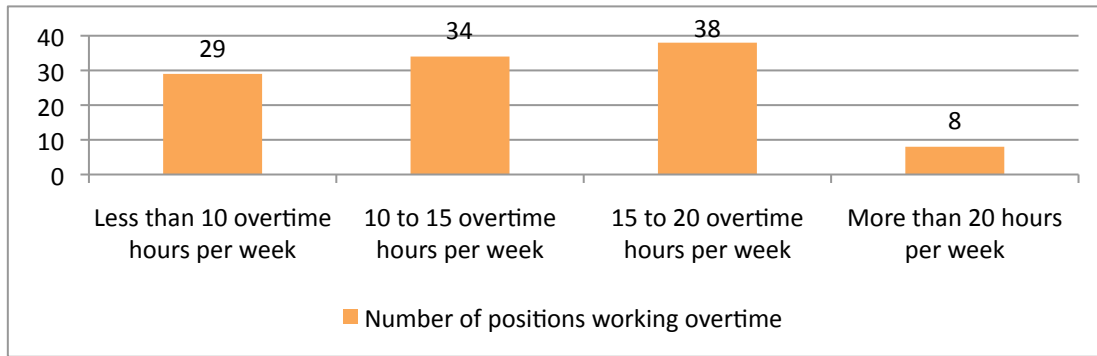


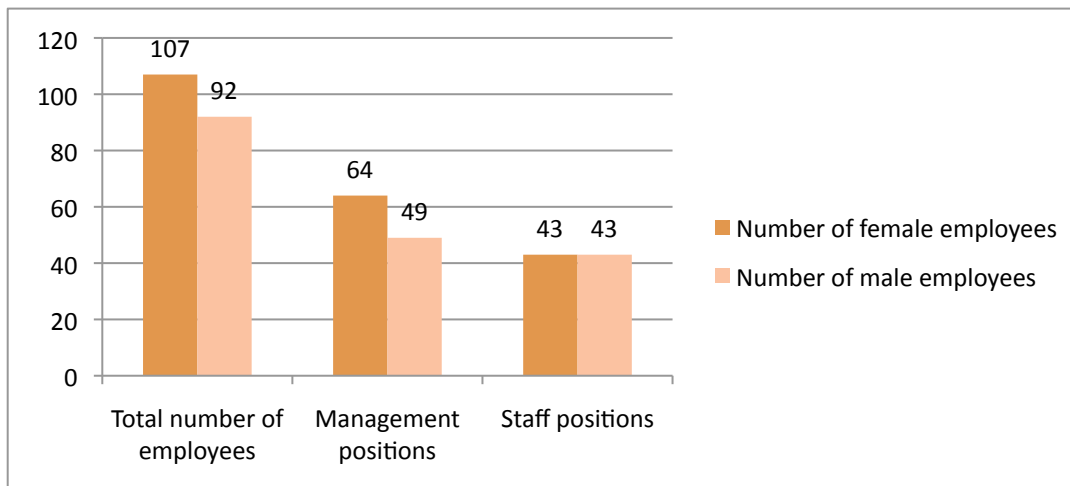
Figure 7: Average Number of Overtime Hours Worked Per Week, by Number of Positions



2.6 A Greater Proportion of Employees are Women

Figure 8 shows the number of women and men that work in member organizations. 54% of employees in artist-run organizations are women. Proportionally, women also occupy more management positions (57% compared to 43% for men) as is shown in Figure 6. Staff positions are evenly split between women and men.

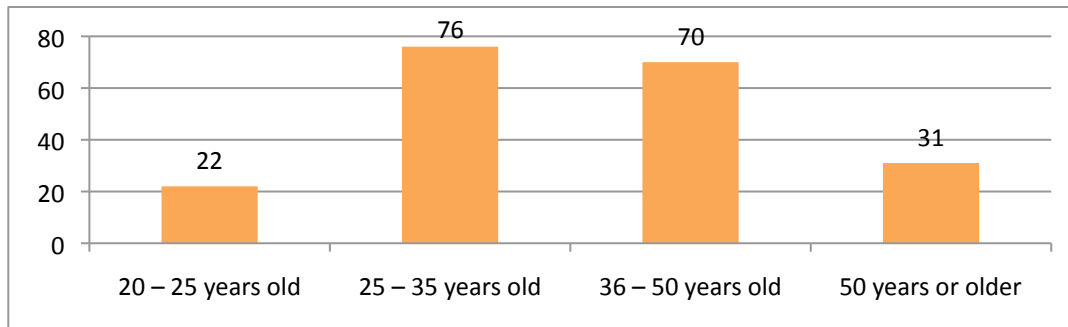
Figure 8: Gender of Employees



2.7 Employees are Young and Primarily Artists

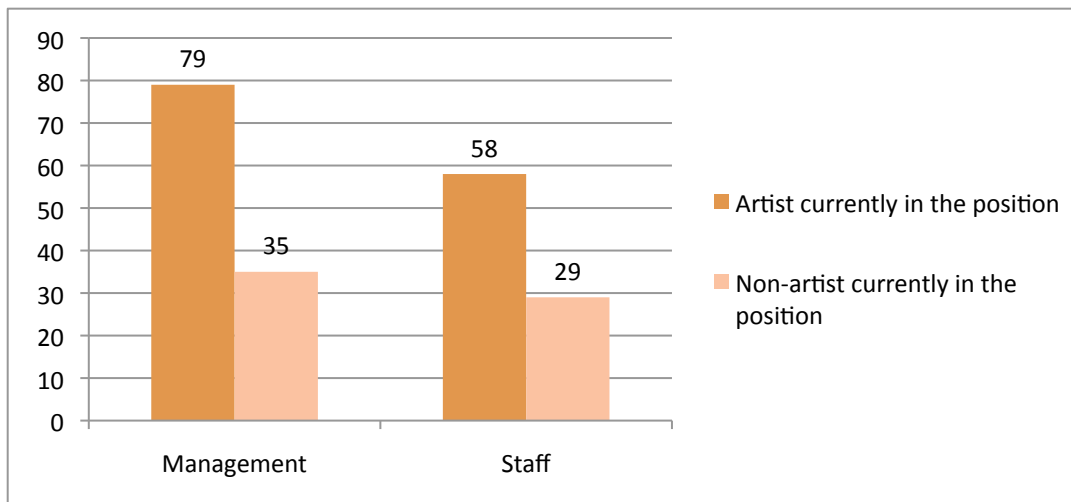
There is a high proportion of younger employees in artist-run organizations. 49% of the workforce are employees 35 years of age or younger. Figure 9 provides an analysis of employees by age.

Figure 9: Age Range of Current Employees



Two thirds of all employees are artists. This is true for both management and staff positions. As can be seen in Figure 10, 69% of management positions and 67% of staff positions are currently occupied by artists.

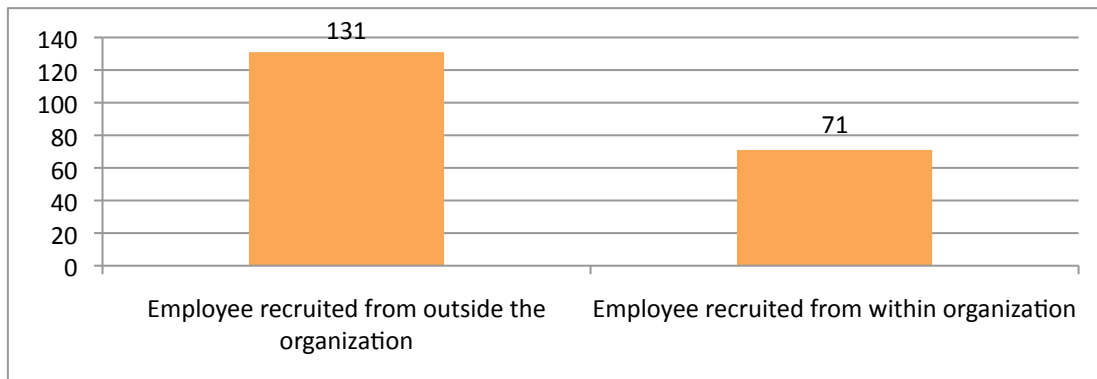
Figure 10: Artists and Non-Artists in Management and Staff Positions



2.8 Most Employees are Recruited from within the Organization

65% of employees were recruited from within the organization (Figure 11). (Recruitment is also effected through word of mouth, organizations' websites and calls to their members, as well as through advertisements in other cultural organizations, arts service organizations and by targeting the media arts community.)

Figure 11: Number of Employees Recruited from within the Organizations



2.9 Requirements for Managers and Staff are Demanding

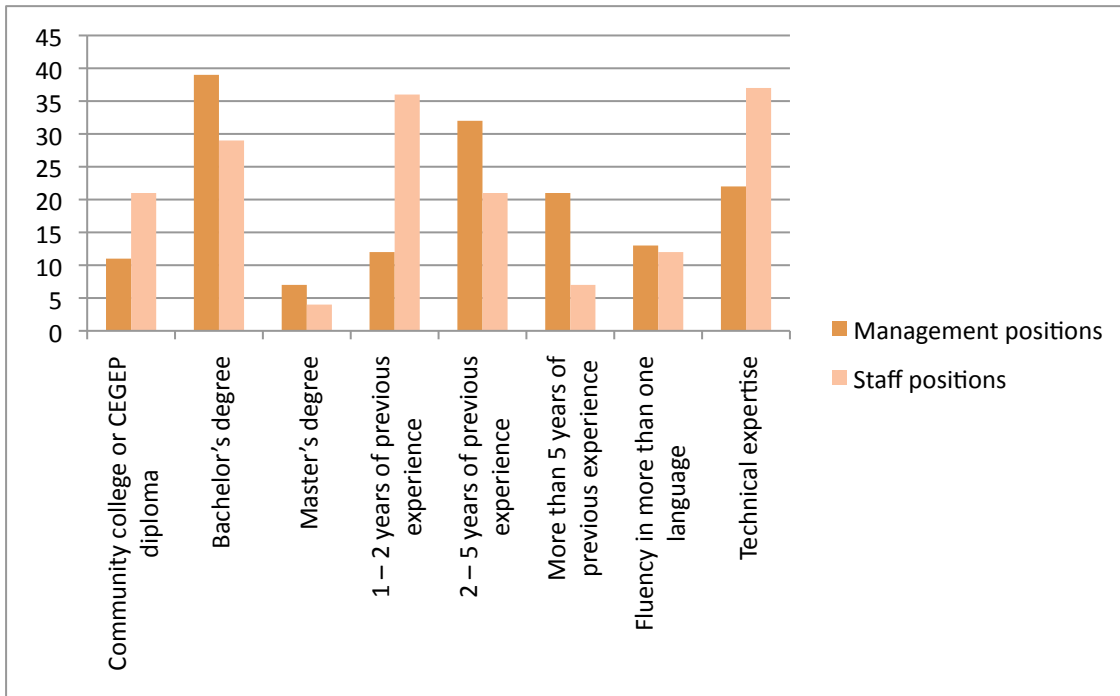
Managers in artist-run organizations are required to have knowledge of media production, and knowledge of the media arts sector. Other requirements include knowledge of the Canadian media arts milieu, of contemporary art, financial knowledge, grant writing skills, marketing and experience with policy development.

One quarter of management positions require a Bachelor's degree, followed by a requirement of 2 to 5 years' experience, for 20% of all management positions. Technical expertise requirements for management positions include: knowledge of production, post-production, distribution and dissemination in film, animation, video and information technologies and web design. Figure 12 shows the range of qualifications and their relative importance for organizations.

Staff in artist-run media arts organizations must have knowledge of media production, a range of technical skills and knowledge of the media arts.

As can be seen in Figure 12, technical expertise and a minimum of 1 to 2 years' experience are most often required for staff positions. Required technical expertise includes: knowledge of production and post-production in film, animation, video, audio engineering and new media; knowledge of projection and exhibition technologies and digital file migration; technical knowledge and experience with gallery installations, carpentry; web-based programming; and accounting.

Figure 12: Minimum Requirements for Management and Staff Positions, by Number of Positions



3. Base Salaries in Artist-Run Media Arts Organizations

Organizations provided detailed information on remuneration with respect to 106 management and 86 staff positions (192 in all), which form the basis for the analyses presented in this section.

3.1 Remuneration for both Management and Staff Positions Range Significantly

There is a wide range of hourly rates paid to both managers and staff across IMAA organizations.

As can be seen in Figure 13, hourly rates for management positions range from a low of \$10.61 per hour to a high of \$33.33 per hour. The average hourly rate is \$21.01. For full-time positions of 35 hours per week, this equates to a salary of \$735 per week and \$38,238 per year.

The median rate indicates the midpoint of all salaries.

Figure 13: Hourly Rates for Management Positions Nationally

	High	Low	Average Rate	Median	Total number of positions reported
Canada	\$33.33	\$10.61	\$21.01	\$20.51	106

As can be seen in Figure 14, average hourly rates for staff positions range from a low of \$10.26 per hour to a high of \$50.00 per hour. The average hourly rate is \$18.21 per hour. This translates to a weekly salary of \$637 for a 35-hour week, or an annual salary of \$33,142.

Figure 14: Average Hourly Rates for Staff Positions Nationally

	High	Low	Average	Median	Total number of positions reported
Canada	\$50.00	\$10.26	\$18.21	\$18.00	86

3.2 Remuneration is Higher in Organizations with Higher Budgets

Rates are higher for both manager and staff positions in organizations with higher operating budgets.

Figure 15 shows that on average, hourly rates for managers are higher in organizations with higher operating budgets. Organizations with operating budgets of less than \$100,000 paid an average hourly rate of \$17.87 for managers, compared with \$22.31 per hour paid by organizations with operating budgets greater than \$500,000.

Figure 15: Average Hourly Rates for Management Positions by Size of Operating Budget

	High	Low	Average Rate	Median	Total number of positions reported
Less than \$100,000	28.22	14	18.12	17.87	15
Between \$100,000 and \$250,000	27	10.61	19.64	19.49	35
Between \$250,000 and \$500,000	33.33	15.38	21.86	20.51	28
Greater than \$500,000	32	16.41	22.31	22.05	36

Figure 16 shows that on average, hourly rates are also higher for staff in organizations with higher operating budgets. Organizations with operating budgets of less than \$100,000 paid an average hourly rate of \$17.42 for staff, compared with \$19.79 per hour paid by organizations with operating budgets greater than \$500,000.

Figure 16: Average Hourly Rates for Staff Positions by Size of Operating Budgets

	High	Low	Average Rate	Median	Total number of positions reported
Less than \$100,000	22.00	14.00	17.42	15.52	6
\$100,000 to \$250,000	28.22	10.26	16.36	16.00	22
\$250,000 to \$500,000	38.50	14.00	18.18	17.95	33
Greater than \$500,000	50.00	13.08	19.79	18.00	28

3.3 Remuneration for Management and Staff Positions Differ Regionally

As is to be expected, rates paid vary according to different labour markets. Differences in the cost of living affect the rates that organizations may need to offer in order to attract qualified staff and offer a living wage. In addition, regional levels of funding have an impact on cultural wages, further influencing rate structures in IMAA organizations.

Figure 17 provides a regional breakdown of average hourly rates for management positions. Average regional rates range from a low of \$17.35 in the Atlantic region, to a high of \$22.77 in Ontario. The highest hourly rate is paid in the Pacific region, followed by Quebec.¹⁶

Figure 17: Regional Breakdown of Average Hourly Rates for Management Positions

	High	Low	Average Rate	Median	Total number of positions reported
Ontario	\$30.75	\$17.00	\$22.77	\$22.56	23
NIMAC	\$27.18	\$20.51	\$22.69	\$22.05	7
Quebec	\$32.00	\$13.00	\$21.38	\$20.00	24
Pacific	\$33.33	\$17.00	\$20.48	\$17.95	17

¹⁶ It was observed that organizations in Atlantic Canada may be combining management and staff responsibilities in a single position due to lack of funding.

PNWT	\$30.77	\$15.38	\$20.24	\$20.00	28
Atlantic	\$30.77	\$10.61	\$17.35	\$16.41	7

Figure 18 provides a regional breakdown of average hourly rates for staff positions, which range from a low of \$16.62 for NIMAC members to a high of \$20.56 per hour in Atlantic Canada. However, the average rate in the Atlantic region is in part the result of one salary in the amount of \$50.00. Removing the outlier from the analysis would result in an average hourly rate of \$15.65.

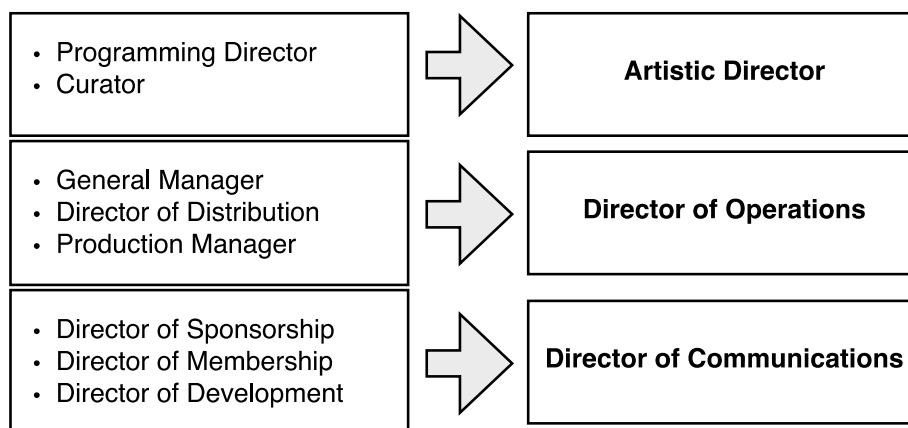
Figure 18: Regional Breakdown of Average Hourly Rates for Staff Positions

	High	Low	Average Rate	Median	Total # positions reported
Atlantic	\$50.00	\$10.26	\$20.56	\$17.95	7
PNWT	\$35.00	\$13.00	\$18.95	\$18.46	21
Pacific	\$38.50	\$12.00	\$18.95	\$18.00	9
Quebec	\$25.00	\$12.25	\$17.56	\$17.85	13
Ontario	\$28.22	\$11.00	\$17.40	\$16.00	33
NIMAC	\$18.00	\$14.87	\$16.62	\$17.00	3

3.4. Remuneration Ranges Significantly for Individual Positions

In determining average hourly rates for individual positions, the consultants grouped a number of positions to assure a significant sample in each category. Directors of sponsorship, membership and development were grouped together with Directors of Communications. Similarly, General Managers, Directors of Distribution, Production Managers were grouped together with Directors of Operations, and Programming Directors and Curators were grouped under the rubric of Artistic Directors. These groupings were based on position profiles as found in a number of HR management resources.¹⁷ (Figure 19 provides a graphical representation of these groupings.)

Figure 19: Grouping of Various Positions for the Purpose of Analysis



¹⁷ http://www.culturalhrc.ca/hrtools/pdfs/E_Descriptions.pdf, <http://hrcouncil.ca/hr-toolkit/right-people-job-descriptions.cfm>,

<https://nextstep.direct.gov.uk/PlanningYourCareer/JobProfiles/Pages/JobFamily0022.aspx>

Overall, the consultants found that there are significant variances in rates paid within job categories. As can be seen in Figure 20, below, salaries are approximately double at the top of the range as compared to the bottom. For example, salaries for Executive Directors ranged from \$15.00 per hour to \$33.33 per hour. Similarly, Administrative Director salaries ranged from \$13.00 per hour to \$29.74 per hour, and so on.

3.5 Executive Directors Earn the Most

Figure 20 provides an analysis of average hourly rates of compensation for employees in management positions. Executive Directors earn the most on average at \$23.84 per hour, or \$771.75 per full-time week (35 hours) and \$41,131.00 per year.

Figure 20: National Average Hourly Rates, by Management Position

	High	Low	Average Rate	Median	Total # positions reported
Executive Director	\$33.33	\$15.00	\$23.84	\$22.05	40
Administrative Director	\$29.74	\$13.00	\$20.96	\$21.00	15
Artistic Director	\$28.00	\$15.90	\$20.26	\$20.00	21
Director of Operations	\$29.74	\$15.52	\$19.61	\$18.67	15
Director of Communications	\$23.08	\$11.83	\$18.60	\$17.00	8
Technical Director	\$19.00	\$10.61	\$16.95	\$17.44	8

3.6 Regional Differences in Labour Markets Are Reflected in Remuneration Rates for Management Positions

Where possible, the consultants also calculated a regional average hourly rate for individual management positions, which provides some insight into how different labour markets affect rate structures.¹⁸ Figure 21 provides a regional analysis of average hourly rates for individual management positions. To protect the confidentiality of information, this analysis includes only those positions and regions for which a minimum of two sets of data exist.

Figure 21: Average Hourly Rates for Individual Management Positions, by Region

	Atlantic	Quebec	Ontario	PNWT	Pacific	NIMAC
Executive Director	20.88	22.97	22.83	23.33	25.33	26.09
Artistic Director	n/a	21.00	22.62	18.77	19.48	20.51
Administration Director	n/a	21.14	22.43	19.10	n/a	n/a
Operations Director	n/a	n/a	23.19	19.61	17.00	n/a
Technical Director	n/a	18.75	n/a	17.78	17.09	n/a

¹⁸ Factors affecting labour markets can range from the cost of housing and other consumer goods in the local market, and salaries being offered to individuals with similar skillsets for similar responsibilities in other local organizations. The extent that funding is available to media arts organizations in a local market also has an impact on salaries and positions created.

3.7 Artistic Staff Earn the Highest on Average

Figure 22 provides an analysis of hourly rates of remuneration for staff positions. Artistic staff earn the highest on average, at \$22.20 per hour. Weekly salaries (35 hours) for Artistic staff average 777.00, and \$40,404 annually. Technical staff earn the second highest average hourly rate, at \$19.38, or \$678.30 per week and \$35271.60 per year.

Figure 22: National Average Hourly Rates by Staff Position

	High	Low	Average Rate	Median	Total number of positions reported
Artistic staff	\$25.00	\$17.00	\$22.20	\$18.00	7
Technical staff	\$50.00	\$13.00	\$19.38	\$18.00	32
Production staff	\$35.00	\$13.44	\$19.25	\$17.95	11
Dissemination staff	\$24.62	\$16.00	\$17.66	\$16.50	9
Administrative staff	\$38.50	\$10.26	\$16.76	\$15.00	20
Other staff	\$21.03	\$12.00	\$15.27	\$14.51	7

3.8 Regional Labour Market Differences are Reflected in Hourly Rates for Staff

Where possible, the consultants also calculated a regional average hourly rate for individual staff positions, to provide some insight into how different labour markets affect rate structures. Figure 23 provides a regional analysis of average hourly rates for individual staff positions. To protect the confidentiality of information, this analysis includes only those positions and regions for which a minimum of two sets of data exist.

Figure 23: Average Hourly Rates for Individual Staff Positions, by Region

	Atlantic	Quebec	Ontario	PNWT	Pacific	NIMAC
Administration Staff	n/a	16	16.35	n/a	27.17	15.94
Artistic Staff	n/a	n/a	17.25	20.9	n/a	n/a
Dissemination Staff	n/a	17.5	18.87	16.61	n/a	n/a
Production Staff	18.47	19.67	n/a	21.59	n/a	n/a
Technical Staff	27.44	16.92	18.16	19.11	20.33	n/a

4. Payroll Allocations

4.1. Payroll Allocations Differ by Region

Nationally, artist-run organizations allocate 43% of their total resources to employee compensation. Regionally, employee compensation as a proportion of overall resources varies from a low of 37% for NIMAC organizations to a high of 52% for Quebec organizations.

The allocation of resources to employee compensation tends to be higher in Quebec and Atlantic Canada. Organizations west of these regions are more likely to allocate less than 25% of

their overall budgets to employee compensation. Half of all Quebec organizations spend 50% or more of their total budgets on employee compensation, compared to 25% in Ontario.

Figure 24 provides a regional breakdown of the proportion of total resources allocated to employee compensation for the current fiscal year.

Figure 24: Employee Compensation

Region	Total Operating budget (current fiscal year)	Total employee compensation (current fiscal year)	% Operating budget allocated to employee compensation
Atlantic	\$1,304,945	\$579,522	44%
Quebec	\$4,461,443	\$2,323,213	52%
Ontario	\$5,562,803	\$2,357,747	42%
PNWT	\$4,310,626	\$1,622,172	38%
Pacific	\$2,906,073	\$1,112,980	38%
NIMAC	\$1,109,826	\$414,200	37%
Canada	\$19,655,716	\$8,409,834	43%

4.2 Organizations with Higher Budgets Employ More People

Individual centres reported employing between 1 and 14 persons in permanent positions and between 1 and 30 persons in temporary positions. Organizations with larger operating budgets have a greater number of employees on average than organizations with smaller operating budgets. Figure 25 provides an analysis of the average number of positions by size of organizations' operating budgets.

Figure 25: Average Number of Positions by Size of Operating Budget

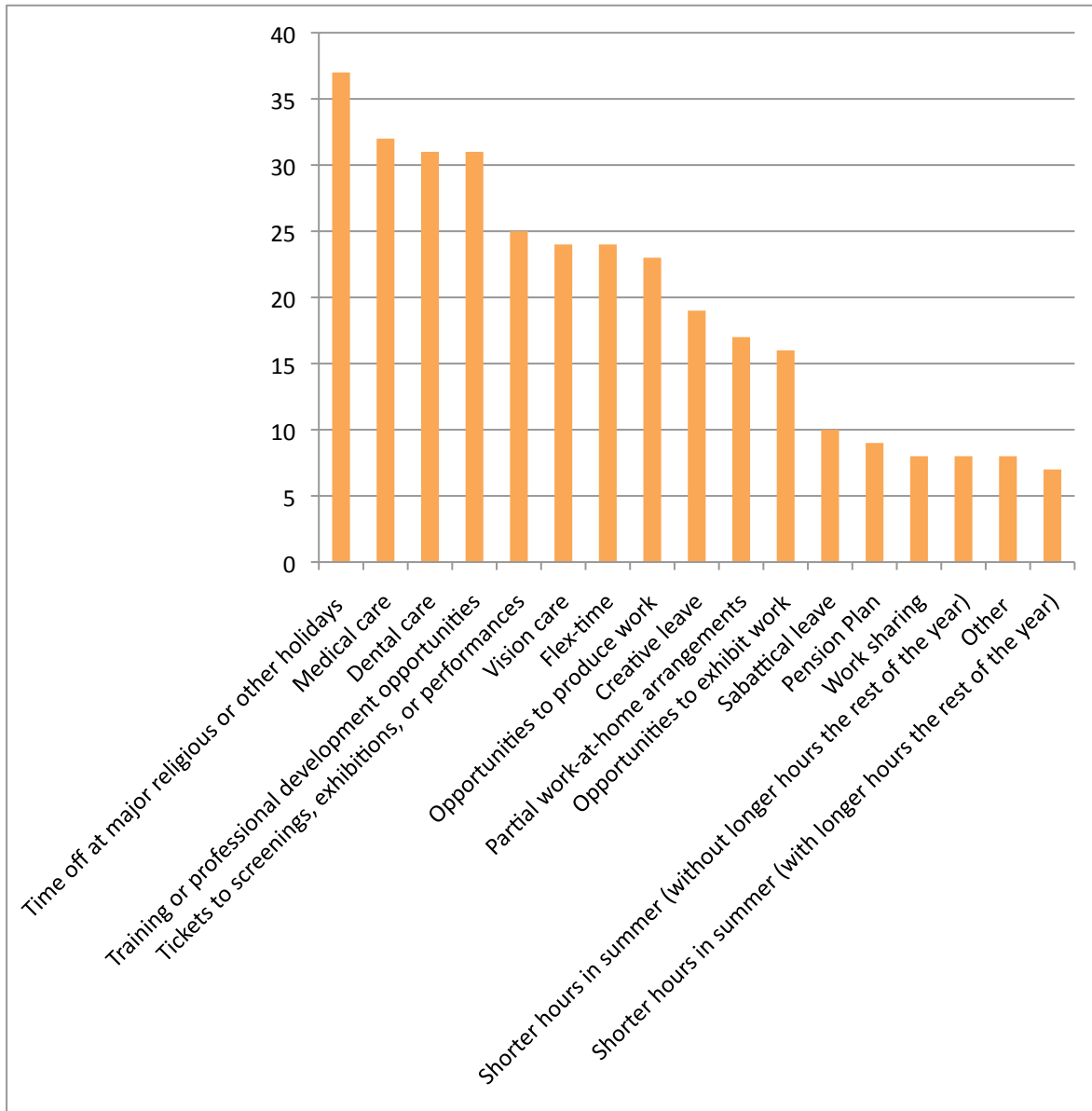
	Average number of permanent employees	Average number of temporary employees	Average number of employees overall
< \$100,000	1.4	1.9	1.4
> \$100,000 < \$250,000	2.9	2.2	3.5
> \$250,000 < \$500,000	4.3	2.8	5.6
> \$500,000	7.4	8.8	12.4

5. Benefits and Perquisites

5.1 Artist-Run Organizations Vary in their Capacity to Offer Employee Benefits

54% of organizations offer some form of employee benefits. Figure 26 provides an analysis of employee benefits as offered by organizations. In addition to these, two organizations provide RRSP contributions.

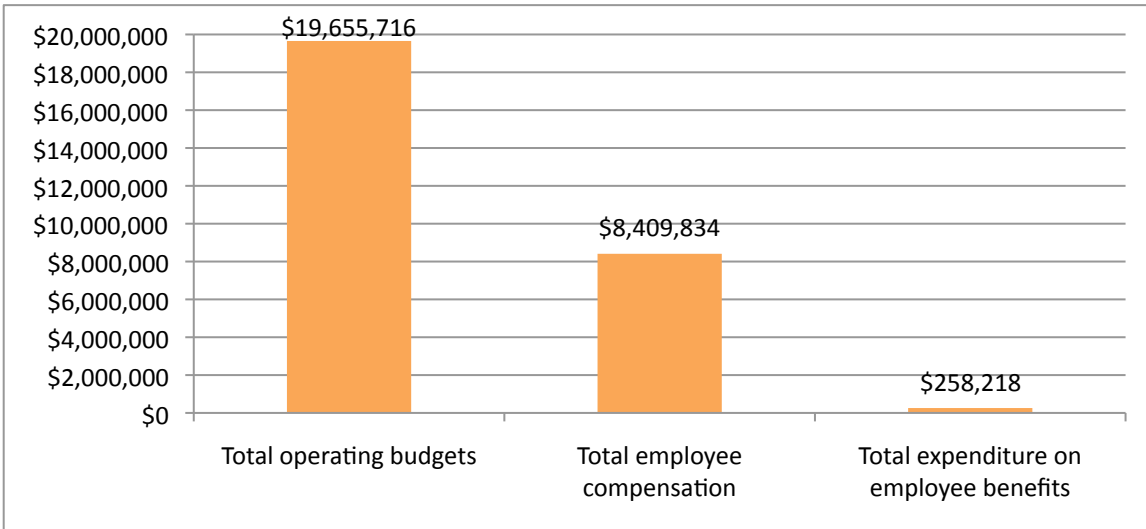
Figure 26: Employee Benefits Offered, by Number of Organizations



5.2 Organizations Spend 3% of Total Employee Compensation on Benefits

As is shown in Figure 27, total expenditures on benefits for the current fiscal year are estimated to be \$258,218, or 3% of total employee compensation. Most benefits (89%) are provided to permanent employees.

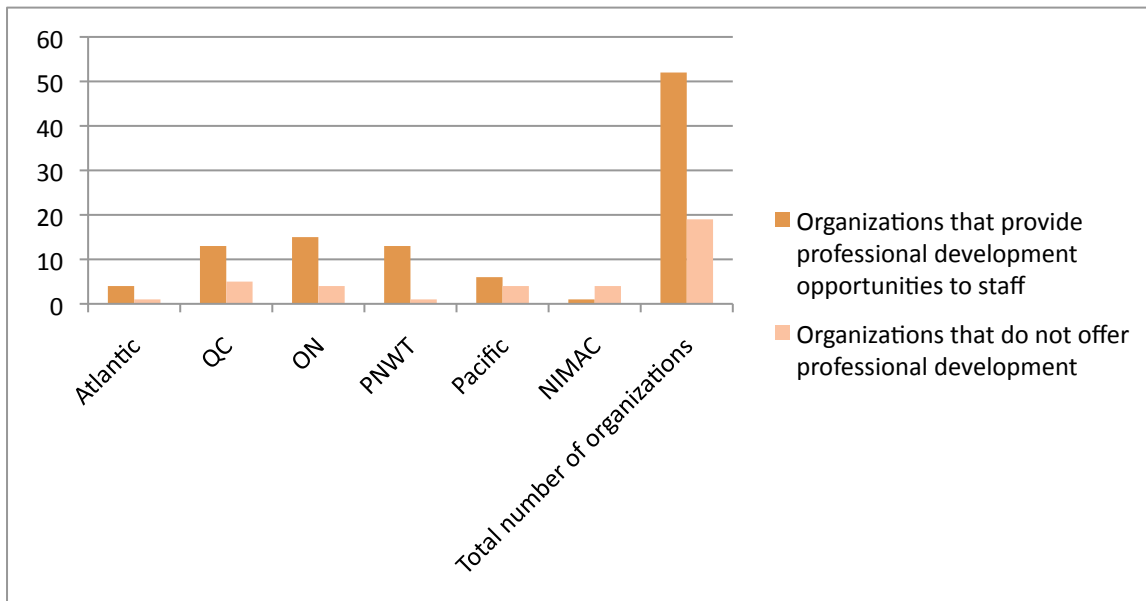
Figure 27: Total Expenditure on Employee Benefits



5.3 A Majority of Organizations Offer Professional Development Opportunities

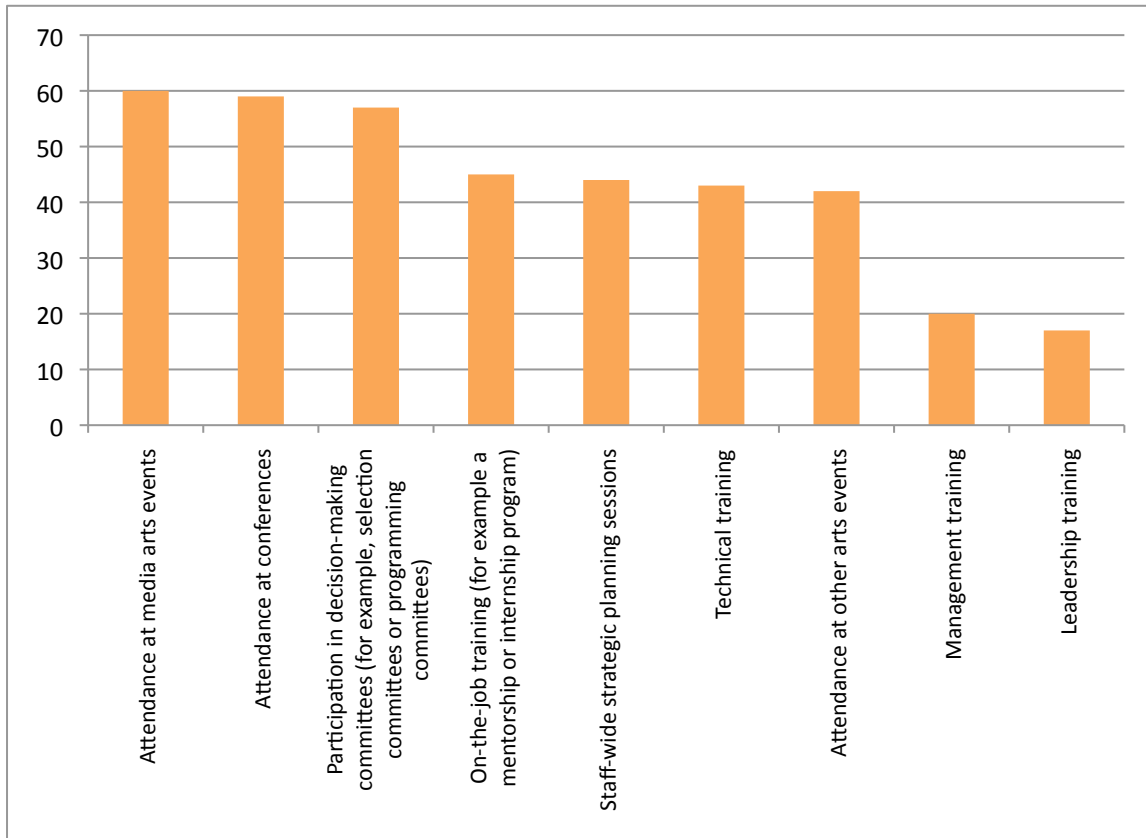
52 organizations (73%) said they provide staff with opportunities for professional development. Figure 28 illustrates the regional distribution of professional development opportunities provided by Artist-run organizations.¹⁹

Figure 28: Regional Analysis of Organizations Providing Professional Development Opportunities



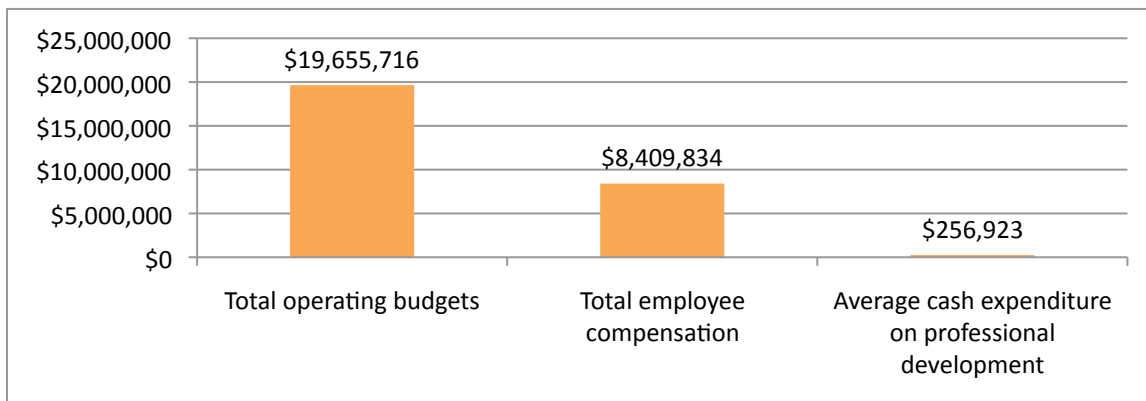
The most common professional development opportunity provided by independent Media Arts organizations is attendance at Media Arts events and conferences, followed by participation in organization decision-making committees. Figure 29 shows the different professional development opportunities offered to employees and the number of organizations that provide them.

Figure 29: Types of Professional Development Opportunities, by Number of Organizations



Average cash expenditures on professional development reported by organizations (past two years) totalled \$256,923, or 3% of total employee compensation, as is shown in Figure 30.

Figure 30: Average Cash Expenditures on Professional Development



5.3 Organizations Employ a Range of Measures to Encourage Retention

Organizations interviewed for this report discussed a range of measures, which they employ in order to encourage employee retention. According to interviewees, time in which to create is highly valued amongst staff who have artistic practices and most centres offer some form of flexibility in hours worked in order to accommodate employees. Some provide leave time, ranging from paid leaves to time off in lieu of overtime compensation. Still others offer part-time positions, in order to attract and retain artists.

A number of centres allow employees to have access to equipment and production or post-production facilities at preferential rates. In some centres, employees can bank their overtime hours against access to equipment and facilities. In others, employees have access to technical training.

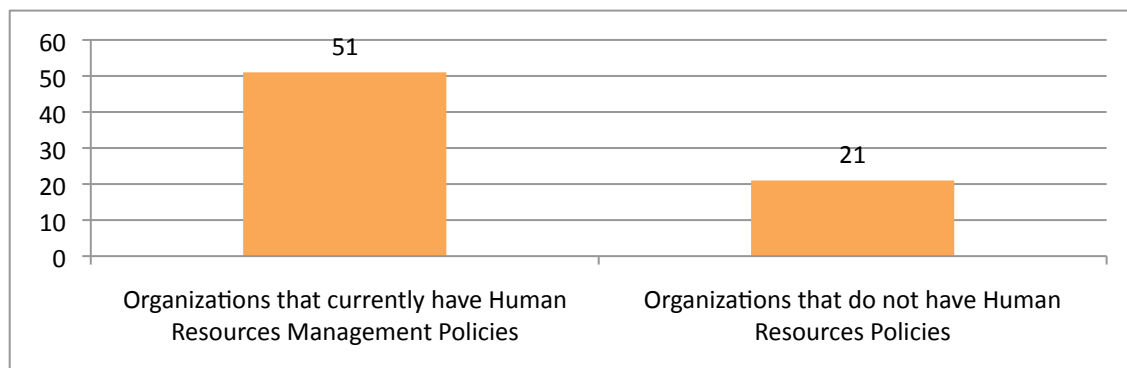
Some artists are attracted to work in artist-run centres because of the workplace environment, and in some cases because they have access to other professional artists and curators and have the opportunity to develop their professional networks. It was noted that Artist-run Centres operate differently from other organizations in that human resources structures may eschew organizational hierarchies of management and staff and employees have a broad range of experience and training.

6. Trends and Practices

6.1. Most Media Arts Organizations Have Human Resources Policies

Figure 31 illustrates the number of independent artist-run organizations that have human resources management policies. Over two thirds (71%) of organizations currently have some policies in place, though far fewer (22 in all) report having any manual on implementation for use by managers or staff.

Figure 31: Human Resources Policies in IMAA Member Organizations



6.2 Organizations have a Broad Range of Policies to Manage Human Resources

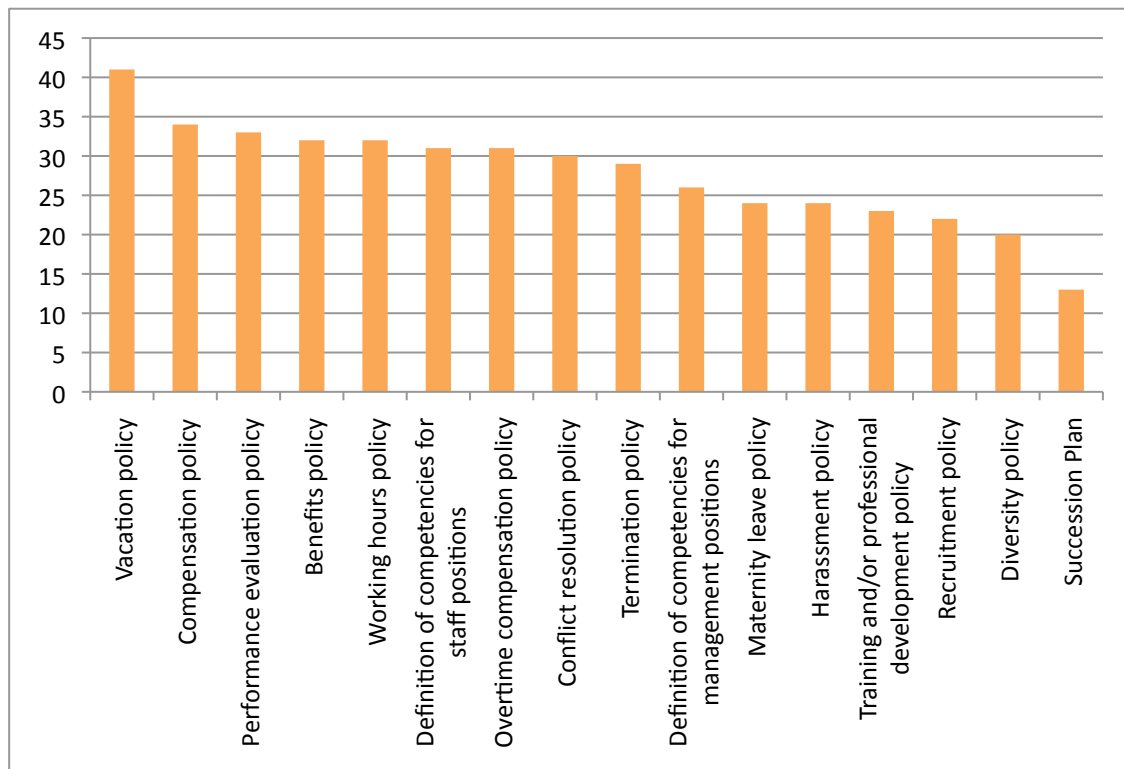
80% of organizations that reported having human resources policies have a vacation policy in place, followed by 67%, who report having a compensation policy.

Most organizations interviewed said they have adopted a policy on salaries, particularly as concerns salary increases due to cost of living. Many organizations have adopted policies that

give an annual 2% salary increase. These policies were modelled on policies from other cultural organizations in their respective provinces, particularly non-profit organizations in social or community sectors. Other organizations were guided by Board members on policies to adopt. One organization was able to access funding to receive training on human resources management.

Figure 32 provides an analysis of all policies in place in member organizations. Other policies mentioned by organizations were equity, anti-racism, harassment, conflict of interest, code of conduct, and training.

Figure 32: Types of Human Resources Management Policies, by Number of Organizations



Amongst the policies for which organizations have manuals, organizations have general human resource policies, personnel policies and administrative policies. Specifically, organizations said they have manuals for the following policies:

- code of conduct
- compensation
- conflict of interest
- conflict resolution
- employee handbook
- employee policy
- performance monitoring
- recruiting
- training
- workplace safety

6.3 Lack of Resources to Compensate Staff Identified as the Most Pressing Issue

Many organizations identified lack of sufficient funding as a key reason for the human resource challenges they are facing. One organization suggested that standards be available as guidelines and targets but not as requirements.

Some organizations interviewed expressed concern about meeting minimum standards for salaries, as many feel they simply do not have the resources to pay more compensation for employees.

There are also significant differences from one region to another in terms of access to funding. In British Columbia, for example, cuts to arts funding have been serious and this has had an impact on the number of positions and hours worked. Organizations based in British Columbia indicated that the number of positions and hours has decreased in their respective organizations as a result of the funding cuts to the arts instituted in that province in 2009. Some remaining positions have also had their hours cut to respect operational budgets. This was identified as a serious concern with respect to the workload of remaining staff.

Other issues include:

- Shortage of resources to pay adequate salaries and retain staff
- Lack of resources to hire more staff and address workloads
- Lack of resources to pay benefits (pension plans, medical and dental coverage)
- Lack of resources to meet training and professional development needs of staff
- Need for human resource policies and procedures, especially for salary increases and salary caps for long-term employees and senior staff
- Need for greater retention
- Need for succession planning to assure continuity
- Need to develop Boards of Directors to assure better governance and greater understanding of payroll issues
- Recruiting and lack of access to local talent.

6.4 Compensation for Overtime Hours Worked is a Challenge

Compensating overtime hours worked is a challenge in a number of organizations. Two thirds of organizations (67%) said they compensate overtime work with time off, compared to 13% who said they pay wages (Figure 33). 5 of these organizations reported paying time plus one half in overtime compensation, while the others indicated paying straight time. There was a greater tendency to pay overtime wages in Quebec, followed by Ontario, as can be seen in Figure 34 below.

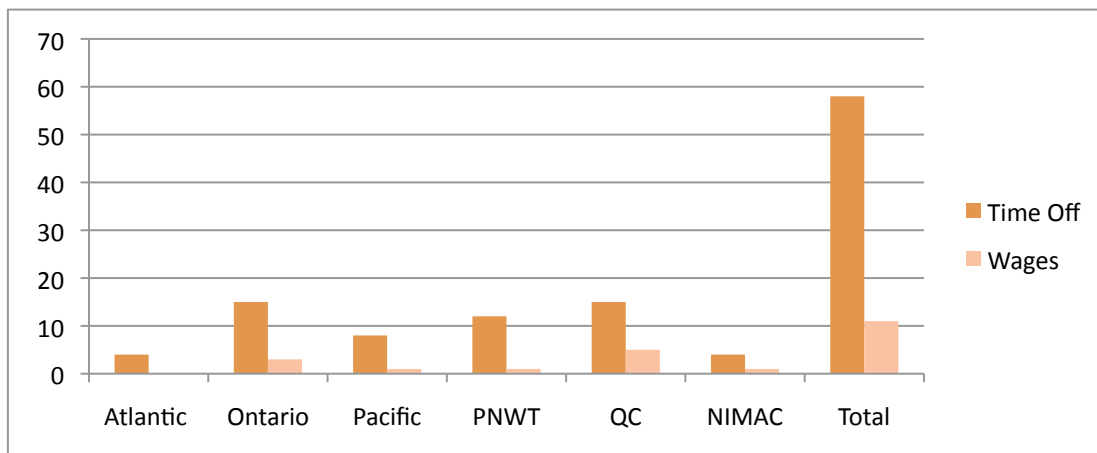
Eight organizations compensate overtime work through other means, primarily through credits for services provided in-house, and flexible hours.

11% of organizations indicated that they do not compensate overtime hours.

Figure 33: Form of Overtime Compensation, by Number of Organizations



Figure 34: Form of Overtime Compensation by Region, by Number of Organizations



Organizations commented on the challenge, and offered some innovative solutions collected through the on-line questionnaire. Selected comments include the following:

“Time off is sometimes impossible and some times, but not in all years, this has been compensated to a maximum of two weeks' pay in lieu.”

“Some staff volunteer while others are paid for their overtime.”

“It depends on the contract.”

“Accumulated ‘credit’ to equipment and facilities.”

“As our workload changes according to the time of year, festival time, the salaries + contracts are understood to include long hours during the festival at no increased rate.”

“Honorarium, travel costs.”

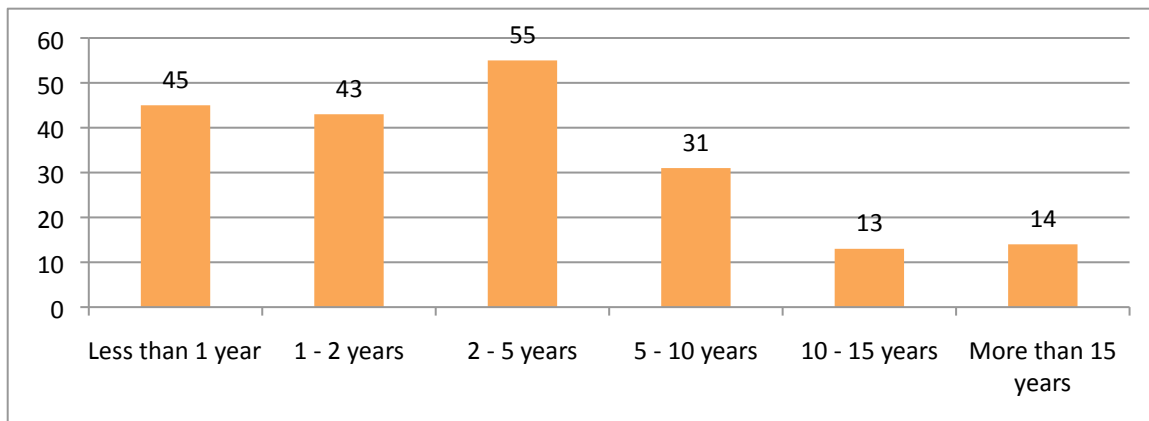
“Overtime is paid out to a maximum per period, then lieu time is accrued.”

“Overtime is not compensated.”

6.5 There is a High Turnover of Employees

Many organizations are facing high turnover, losing experienced staff to local opportunities. The cost of living and ability to pay competitive wages was identified as a significant factor. A high proportion of employees (43%) have been in their position for two years or less. Approximately one quarter of all employees (28%) have been in their position for five years or more. Figure 35 shows the distribution of employees according to how long they have been in their position.

Figure 35: Number of Years Employees Have Been in Their Positions



7. Priorities for Human Resource Policy Development

7.1 National Employment Standards are Timely

Organizations interviewed for this study identified the development of a national rate structure, which takes into account variances in the cost of living and other regional considerations, as the most important priority for their human resources management.

Most of the organizations interviewed expressed the perspective that it is timely for the IMAA to put in place employment standards. Many were of the view that national standards are needed. Some organizations commended that the process of implementation of national standards itself will require a strategy.

Several organizations recommended having a rate structure for different size operating budgets: for example: <\$250,000; \$250,000 to \$500,000; and \$500,000 to \$1million.

One organization stated that implementing national employment standards would act as an incentive for Executive Directors and Boards of Directors to raise more money. She commented that national standards would be really helpful because there are no guidelines. The use of comparisons with visual arts centres are not sufficient given the technical positions in media arts organizations.

Some organizations said that having a rate structure would be a useful tool for their respective Boards and support staff.

One organization was inspired by the employment rate structure found in the Prairie Report leading them to establish their own structure four years ago. In creating their own rate structure, they were guided by three goals: 1) create a salary increase schedule; 2) increase starting wages; and 3) match the increases in the cost of living. The result was an increase in the basic hourly wage, guided by salaries in other media arts centres and job postings across the country for different positions.

Some organizations expressed the view that organizations should be able to meet minimum employment standards and that new organizations should not be launched without sufficient resources to pay for staff. One organization called the lack of resources to pay for staff a “set-up for failure.”²⁰ It was hoped by one organization that having national standards would encourage funders to apply a more rigorous process and fund only those organizations that can meet the standards. Organizations could innovate as well, providing work exchanges, job sharing or even using a barter system, in order to meet standards.

7.2 A Range of Policies are Needed to Support Human Resources

Organizations are interested in developing policies to support employee compensation, ease workload and strengthen their organizations’ capacity. Descriptions of employment positions in media arts centres are a priority as they would help in the development of job descriptions on a national level. Other priorities identified by organizations include:

- Registered retirement planning programs
- Succession plans
- Templates for contracts for employees, and
- Tools for use by Board members and Executive Directors for fundraising.

A number of organizations stated that it would be helpful for IMAA to create a compendium of templates, resource materials and other documents for use by Board members and Executive Directors. Sharing of best practices and tools with other artist-run organizations was the highest ranked strategy to strengthen human resources management among respondents to the online survey. Figure 36 provides an overview of how organizations ranked the importance of potential solutions to increase their capacity in human resources management.

Figure 36: Options to Develop Greater Capacity in Human Resources Management

	Rating Average	Overall ranking
Sharing best practices and tools with other Artist-run Organizations	3.89	1
Creation of a shared benefits plan with other Artist-run Organizations	3.3	2
Creation of a leadership training program for leaders in Artist-run Organizations	3.27	3

²⁰ The view was also expressed that new organizations today should not be held to a higher standard than new organizations were a few decades ago.

Creation of a mentoring program in Human Resources management with other Artist-run Organizations	3.11	4
Sharing in the costs of a Human Resources manager or consultant with other Artist-run Organizations.	3.00	5

8. Summary Observations

The national portrait that emerges from the results of study is one in which media arts organizations are using their resources in the most creative ways to address the lack of funding to provide remuneration to their employees. At the same time, national standards that can act as a guide for organizations is timely.

Two thirds of employees work full-time in permanent positions. The same proportion are required to work overtime, up to 10 to 20 hours a week for the majority of them. Just over half of all employees are women. Women also make up 57% of managers. Two thirds of all employees are artists. Half of all employees are young, between the ages of 20 and 35. Two thirds of employees are recruited from within the organization.

Requirements for both staff and manager positions are demanding. Employees are required to have knowledge of media production, as well as of the media arts sector (and in some cases the contemporary arts). Employees also need financial knowledge and grant writing skills. A college or university education is required for about half of all positions, as are a minimum of 1 to 2 years of previous experience.

On average, organizations with higher operating budgets pay higher salaries and employ greater numbers of employees. Nationally, management positions average an hourly rate of \$21.01. The median salary is close, at 20.51, indicating that salaries are not too widely spread within the sample. Overall, Executive Directors earn the highest hourly rate, an average of \$23.85. Technical Directors earn least at \$16.95 per hour.

The average hourly rate for managers is highest in Ontario and lowest in Atlantic Canada.²¹ Nationally, staff positions average an hourly rate of \$18.21. Once again, the median salary is close, at 18.00. Artistic staff earn the highest hourly rate, at \$22.20, followed by technical staff, at \$19.38 per hour.

Organizations allocate 43% of their total resources to employee compensation when looked at nationally. Regionally, employee compensation varies from a low of 37% for NIMAC organizations to a high of 52% for Quebec organizations.

Spending on benefits and professional development is low in artist-run organizations. Total expenditures on benefits for the current fiscal year are estimated to be 3% of total employee compensation. Just over half of all organizations offer some form of employee benefits. Less than 10 organizations report offering a pension plan, and only two provide RRSP contributions.

About three quarters of organizations said they provide staff with opportunities for professional development. The most common professional development activity is attendance at Media Arts events and conferences, followed by participation in decision-making commit-

²¹ As mentioned above, low wages in Atlantic Canada may be the result of lack of funding leading to a smaller number of positions that consolidate management and staff responsibilities.

tees. Average cash expenditures on professional development reported by organizations (over the past two years) totalled \$256,923, or 3% of total employee compensation.

Organizations interviewed for this study discussed a range of measures, which they employ in order to encourage employee retention. Time in which to create is highly valued amongst staff who have artistic practices and most centres offer some form of flexibility in hours worked in order to accommodate employees. Some provide leave time, ranging from paid leaves to time off in lieu of overtime compensation. Still others offer part-time positions, in order to attract and retain artists.

Nevertheless, there is a high rate of turnover in artist-run organizations, as evidenced by the high proportion (43%) of employees that have been in their position for two years or less.

Over two thirds of organizations currently have some human resources management policies in place, though less than half report having any manual on implementation for use by managers or staff. 80% of organizations that reported having human resources policies have a vacation policy in place, followed by 67%, who report having a compensation policy. Most organizations interviewed said they have adopted a policy on salaries, particularly as concerns salary increases due to cost of living.

Many organizations explained that lack of sufficient funding is a key reason for some of the human resource challenges they are facing. Organizations are challenged in setting salary increases or compensating overtime hours financially. Two thirds of organizations (67%) said they compensate overtime work with time off, compared to 13% who said they pay wages, Eight organizations compensate overtime work through other means, primarily through credits for services provided in-house, and flexible hours. 11% of organizations indicated that they do not compensate overtime hours.

Organizations interviewed for this study identified the development of a national rate structure, which takes into account variances in the cost of living and other regional considerations, as the most important priority for their human resources management.

Organizations are also interested in developing policies to support employee compensation, ease workload and strengthen their organizations' capacity. Descriptions of employment positions in media arts centres are a priority as they would help in the development of job descriptions on a national level.

C. Recommended Rate Structure for Employment Positions and Other Tools

1. Preamble

Mindful of the findings presented in Section B, this section makes recommendations for a rate structure for employment positions for use by members of the IMAA, as well as policies, best practices and other tools.

As seen above, low wages, a lack of benefits, high workloads and burnout are contributing to a high rate of turnover in Artist-run Media Arts organizations. This in turn creates a vicious cycle of overwork and is a key obstacle to growth and capacity building of organizations.

It is hoped by the members of IMAA that a national rate structure can help organizations in advocating for and achieving equitable compensation in member organizations for the benefit of employees and of the sector as a whole.

Our recommendation on a rate structure was guided by an analysis of national and regional benchmarks for current rates of compensation. Our proposed policies, best practices and other tools are based on a review of current literature generally in the arts and cultural sector on human resource policies and practices.

2. Recommended Rate Structure

2.1 General Criteria Used for Rate Structure

The following recommended rate structure has considered the results of the current rate structure being used by members of the IMAA, studies undertaken both by the IMAA and other organizations as well as benchmarks that presently exist for comparable positions. The consultants were guided by a number of considerations in proposing rates for the various positions.

The reader is reminded that in the online questionnaire the consultants took an approach of limiting the number of position titles that could be entered for essentially similar sets of responsibilities. Ten categories of positions defined for the survey (provided at the end of Annex 2), which form the basis of this report. As mentioned above, data relating to number of these position categories were subsequently grouped together, based on their similarity as defined in existing job profile information for the Media Arts sector, in order to assure sufficient sample sizes to conduct the analysis.

In determining proposed rates for Artistic Directors, we have compared the average hourly rates for Directors of Programs and Projects as the nearest matching employment profile.

In determining proposed rates for Directors of Communications, we have compared average hourly rates for this position as well as for that of Director of Development and Director of Education and Outreach, as these positions were assessed together for the purposes of establishing average rates amongst IMAA members.

In determining proposed rates for Directors of Operations, we compared average salaries for technical and operational occupations reported by Statistics Canada in 2006 as the low end of the scale, and looked to the CHRC's 2009 survey data relating to Office Administrators and Managers as the closest fitting occupation for the high end of the scale.

Remuneration rates for administrative staff have been compared to data on administrative assistants as the nearest matching employment profile. Similarly, technical staff rates have been compared to data on IT technicians.

Figure 37 contains the recommended rate structure for IMAA members.

Figure 37: Recommended Rate Structure for IMAA Member Organizations (continues on next page)

Position	Current			Comparison		Recommend	
Executive Director	High	Low	Average	Comparison L	Comparison H	Low	High
	\$33.33	\$15.00	\$23.84	\$22.00	\$28.37	\$22.00	\$28.35
	\$60,660	\$27,300	\$43,389	\$40,040	\$51,633	\$40,040	\$51,597
Position	Current			Comparison		Recommend	
Administrative Director	High	Low	Average	Comparison L	Comparison H	Low	High
	\$29.74	\$13.00	\$20.96	\$17.31	\$24.17	\$17.30	\$24.15
	\$54,127	\$23,660	\$38,147	\$31,504	\$43,989	\$31,486	\$43,953
Position	Current			Comparison		Recommend ²²	
Artistic Director	High	Low	Average	Comparison L	Comparison H	Low	High
	\$28.00	\$15.90	\$20.26	\$18.99	\$20.71	\$19.80	\$24.15
	\$50,960	\$28,938	\$36,873	\$34,562	\$37,692	\$36,036	\$43,953
Position	Current			Comparison		Recommend	
Director of Communications/ Development	High	Low	Average	Comparison L	Comparison H	Low	High
	\$23.08	\$11.83	\$18.60	\$19.81	\$22.70	\$19.80	\$22.70
	\$42,006	\$21,531	\$33,852	\$36,054	\$41,314	\$36,036	\$41,314
Position	Current			Comparison		Recommend	
Director of Operations	High	Low	Average	Comparison L	Comparison H	Low	High
	\$29.74	\$15.52	\$19.61	\$18.80	\$20.21	\$18.80	\$20.20
	\$54,127	\$28,246	\$35,690	\$34,216	\$36,782	\$34,216	\$36,764
Position	Current			Comparison		Recommend	
Technical Director	High	Low	Average	Comparison L	Comparison H	Low	High
	\$19.00	\$10.61	\$16.95	n/a	\$21.07	\$16.95	\$21.05
	\$34,580	\$19,310	\$30,849		\$38,347	\$30,849	\$38,311

²² The original proposal for the low and high rates for Artistic Director, which were based on market findings, were found by the IMAA Steering Committee for the Study of Employment Standards to be inconsistent with the value accorded to the position by the Committee's members. For this reason, the recommended salary range has been adjusted to reflect rates as determined by the Committee.

Position	Current			Comparison		Recommend	
	High	Low	Average	Comparison L	Comparison H	Low	High
Administrative staff	\$38.50	\$10.26	\$16.76	\$13.82	\$17.91	\$13.82	\$17.90
	\$70,070	\$18,673	\$30,503	\$25,152	\$32,596	\$25,152	\$32,578
Position	Current			Comparison		Recommend	
	High	Low	Average	Comparison L	Comparison H	Low	High
Technical staff	\$50.00	\$13.00	\$19.38	13.37	18.97	13.37	\$19.38
	\$91,000	\$23,660	\$35,272	\$24,335	\$34,517	\$24,333	\$35,272

2.2 Considerations

2.2.1 Cost of Living Adjustments in Different Labour Markets

In adopting the proposed rate structure, organizations may wish to evaluate their current operating budget and capacity for employee compensation, as well as the cost of living in their region.

A cost of living index provides a benchmark against which organizations may wish to assess the average salaries presented in this report and make necessary adjustments for their own use. A number of cost of living index tools are discussed below.

The Consumer Price Index (CPI) produced by Statistics Canada provides an annual report on the cost of living in Canada. The CPI is used widely, including to calculate annual adjustments to payments made through the Canada Pension Plan and Old Age Security.

The CPI is based on detailed tracking of approximately 600 goods and services from an average household's expenditure, such as food, housing, transportation, furniture, clothing and recreation. Prices are measured against a base year, which is given the value of 100. The following link provides data for 18 major Canadian cities for 2011: <http://www40.statcan.gc.ca/101/cst01/econ45a-eng.htm>.

MoneySense Magazine publishes a detailed database of cost of living indicators for 180 Canadian cities and towns with populations over 10,000. The report, *Canada's Best Places to Live*, rates Canadian cities based on home affordability, climate, prosperity, crime rates, access to health care and lifestyle, with subcategories in each area. Detailed spreadsheets available at the site provide average incomes and costs of major purchases such as homes in these markets. This tool can be found at <http://list.moneysense.ca/rankings/best-places-to-live/2011/Default.aspx?sp2=1&d1=a&sc1=0>

2.2.2 Size of Operating Budget and Ability to Meet Salary Targets

A number of analyses are provided in this document, comparing compensation levels according to different operating budget levels. In determining their rate structure, organizations may be guided by their overall operating budget, to set targets commensurate with their capacity to meet employee compensation rates in keeping with average rates in their budget range. Generally, our observations show that member rates fall within the ranges recommended.

2.3 Comparison of Average Hourly Rates to Other National Salary Surveys

This section provides comparisons of hourly rates for similar positions based on recent national surveys in the arts and cultural sectors.

2.3.1 Statistic Canada: Labour Force Survey

Statistics Canada's Labour Force Survey provides estimates of employment including average hourly wages in a range of occupational categories and provinces. The Survey provides average hourly wages for all employees in occupations in art, culture, recreation and sport grouped together. Figure 38 compares the average hourly rate in 2010 to that in 2011. The overall percentage change nationally was in the order of 1.4%

Figure 38: 2011 Average Hourly Wages of Employees by Profession, unadjusted data, by Province– Canada

	Sep-10		Sep-11		September 2010 to September 2011
	number of employees ¹ (thousands)	average hourly wage (\$)	number of employees ¹ (thousands)	average hourly wage (\$)	% change in hourly wage
Occupations in art, culture, recreation and sport	333.6	\$23.46	354.1	\$23.79	1.4

Source: Statistics Canada Labour Force Survey

2.3.2 Cultural Human Resources Council National Compensation Study (2009)

In 2009, the Cultural Human Resources Council undertook a national study, the *National Compensation Study – 2009 Update for Management and Administration in Not-for-Profit Arts Organizations*. This study provides detailed compensation data on a range of positions in arts organizations, analysed by size of operation budget and comparing base salaries to findings of the organization's 2003 compensation study. Figure 39 provides a summary of key findings of relevance to the current study.

Figure 39: 2009 Average Salaries Across Operating Budget Categories

	Under \$100,000	\$100,000 - \$250,000	\$250,000 - \$1,000,000
Executive Director / General Manager	\$40,051	\$37,044	\$51,641
Director / Manager Administrative Services	\$43,989	\$31,513	\$41,222
Office Administrator / Manager	\$35,361	\$26,692	\$36,777
Director / Manager, Marketing / Communications	-	\$36,055	\$36,437
Director/Manager, Development (Fund-raising)	-	-	\$41,313
Director/Manager, Projects/Programs	-	\$34,563	\$37,693
Finance Officer		\$19,265	\$45,407

Director/Manager, Information Technology	-	-	\$38,350
Director/Manager, Education/Outreach	-	-	\$38,966
IT Technician	-	\$24,335	\$34,517
Administrative Assistant	\$32,604	\$25,145	\$28,493

Source: Cultural Human Resources Council 2009 National Compensation Study

2.3.3 Cultural Human Resources National Study of Human Resources and Labour Market Information for the Cultural Sector (2010)

In 2010, the Cultural Human Resources Council undertook a national survey of employees and employers in the cultural sector. The ensuing report provides a comprehensive analysis of human resources issues facing cultural workers and employers, as well as an economic analysis of the contribution of the sector to the Canadian economy. Figure 40 provides compensation data reported on in the study, with respect to positions of interest to the present study.

Figure 40: 2006 Average Salaries in Arts and Culture Sectors (CHRC HR Study 2010)

	Average Income
Creative and Artistic Production Occupations	\$29,974
Cultural Management Occupations	\$47,355
Heritage Occupations	\$40,725
Technical and Operational Occupations	\$34,222
Total Cultural Sector	\$33,004

Source: Statistics Canada Census 2006, as reported in CHRC 2010 study

3. Recommended Human Resource Tools

3.1 Policies and Policy Development

Handbook of Management Skills for Artist-Run-Centres, published by RCAAQ, 2010

Dictionnaire de compétences des travailleurs culturels dans les organismes en arts médiatiques, published by the CQAM and the CQRHC, 2011

The HR Council for the Not-for-Profit Sector website, <http://hrcouncil.ca/about-the-sector/home.cfm>, has an array of tools to assist with Human Resources management, including an HR Toolkit and HR Management Standards.

3.2 Practices

Best Practices

Organizations operate in a context of significant challenges with respect to human resources management. In lieu of financial resources, organizations find innovative ways to meet their human resources management needs. Below are some of these strategies, which we have identified as best practices in the context of limited financial resources.

Organizations Share Information to Set Base Salaries

In some regions, organizations share employment information in order to establish base salaries. This was the case with the *Prairie NWT Region Media Arts Organizations Compensation Review and Recommendations* (Araneda, 2007). In Newfoundland, a regional committee meets regularly to exchange employment information and set regional employment standards. Other organizations share information more informally. Some organizations compare their salaries to those in the not-for-profit community-based sector.

Organizations Offer Alternative Forms of Compensation for Overtime Hours Worked

In the absence of financial resources, organizations offer alternative rewards to compensate overtime hours. Time off is a popular alternative, most often on par with the hours worked. Some organizations allow employees to bank their time off and/or choose when to take it. Still others provide access to services in lieu of financial reward. Some provide access to equipment and facilities, while others offer training.

Organizations Offer Flexible Working Hours to Attract and Retain Staff

Flexible working hours is a popular strategy employed by organizations to compensate for lower wages. This is seen to be attractive to artists seeking to find time to create. Some organizations offer paid leaves, though most are unpaid. Some organizations choose to offer part-time employment, recognizing the needs of artists and wishing to attract them to work in their centre.

Organizations Offer Compensation Packages Where Possible

Some organizations offer health and dental benefits. A few offer matching RRSP contributions. Others have developed compensation policies that include terms for salary increases.

Organizations Offer Opportunities for Professional Development

Professional development and mentoring opportunities are seen to be an attractive incentive in lieu of high salaries. Employees typically participate in media arts events and conferences. Some offer access to training. Others involve staff in committee work, or in strategic planning.

Organizations Evaluate the Performance of Employees

Approximately three quarters (73%) of employees receive a performance evaluation.

3.3. Data Sources

2011 Boland Survey of Not-for-Profit Salaries and Human Resource Practices, <http://www.ptbaconsulting.com/NonProfitSurvey.html> (This study is free to participating organizations)

2010 Cultural Human Resources Study: HR Trends and Issues Report

National Compensation Study – 2009 Update for Management and Administration in Not-for-Profit Arts Organizations, Cultural Human Resources Council, 2009

Saskatchewan Cultural Sector Compensation Study for Management & Administration in Not-For-Profit Organizations, SaskCulture, March 2009

Annex 1: Select Bibliography

Cecilia Araneda, *Prairie NWT Region Media Arts Organizations: Compensation Review and Recommendations*, Sept. 28, 2007

Caractéristiques des Centres et des emplois des Centres d'artistes autogérés du Québec membres du RCAAQ en 2004-05, RCAAQ, 2006

Employment Standards in Canadian Artist-Run Centres and Independent Media Arts Centres Fall 2009, A study jointly produced by the: Artist-Run Centres and Collectives Conference (ARCA) and Independent Media Arts Alliance (IMAA), October 2010

2010 Cultural Human Resources Study: Labour Market Information Report for Canada's Cultural Sector

Annex 2: On-Line Questionnaire and List of Organizations

Preamble

The Independent Media Arts Alliance is presently undertaking research on the subject of Employment Standards in Canadian Artist-Run Organizations serving the Media Arts. MDR Burgess Consultants, represented by Marilyn Burgess and Maria De Rosa have been retained to conduct the study. The goal is to obtain information on employment standards as well as best practices being utilized in artist-run organizations.

The following questionnaire seeks information on your organization in the following three areas: 1) General Background 2) Current Human Resources Policies and Future Priorities and 3) Overview of Employee Positions.

We ask that you provide information with respect to all ongoing positions (permanent positions and recurring temporary positions of at least 6 months duration). In all cases, these may be full- or part-time positions. Please include all positions serving your Media Arts activities.

The entire process should take up to 30 minutes of your time. Please note that your answers will remain confidential and will be aggregated with other responses. Should you have any questions about any aspect of the questionnaire, please contact us at the following coordinates and we will be happy to assist you.

We thank you in advance for taking the time to complete the questionnaire.

Each participating organization will be automatically entered into a draw to win travel, accommodation and registration to the June 2012 Banff National Media Arts Summit.

Section 1: General Background About Your Organization

1. Name of your organization: _____
(text box)
2. In which town is your organization located?
_____ (text box)
3. In which province or territory is your organization located? (select one)
 - Alberta
 - British Columbia
 - New Brunswick
 - Manitoba
 - Newfoundland and Labrador
 - Northwest Territories
 - Nova Scotia
 - Ontario
 - Prince Edward Island
 - Quebec
 - Saskatchewan

- Yukon
4. What is your organization's operating budget for the current fiscal year (if this information is unavailable, please indicate the total operating budget for the previous fiscal year): _____ (text box)
5. What is the total amount spent on employee compensation (salaries) for all staff (permanent, temporary, full-time and part-time) for the same fiscal year? _____ (text box)
6. Please indicate what type of activities your organization is involved in (select all that apply):
- Exhibition (for example, operating a gallery, cinema or other viewing room)
 - Production (for example, producing works or operating a production facility)
 - Distribution
 - Other (please specify): _____
7. Are any of your present employees in a permanent position? (A permanent position is defined as one in which employees are paid on a 52 weeks per year basis).
- Yes
 - No

Skip Logic: If answer is "no" skip to question 11.

8. How many permanent positions are there in your organization? _____ (text box)
9. How many permanent positions are full-time? (Full-time positions are defined as a minimum of 30 paid hours per week.) _____ text box)
10. How many permanent positions are part-time? (Part-time positions are defined as less than 30 paid hours per week.) _____ text box)
11. Are any of your present employees in a temporary position? (A temporary position is defined as one in which employees are paid on a basis that is less than 52 weeks per year.)
- Yes
 - No

Skip Logic: If answer is "no" skip to question 15.

12. How many temporary positions are there in your organization? (A temporary position is defined as one in which employees are paid on a less than 52 weeks per year basis.) _____ text box)
13. How many temporary positions are full-time? (Full-time positions are defined as a minimum of 30 paid hours per week.) _____ text box)

14. How many temporary positions are part-time? (Part-time positions are defined as less than 30 paid hours per week.) _____ text box)

Section 2: Information Regarding Current and Future Human Resources Policies

2.1 Current Human Resource Policies

15. Does your organization have a Human Resources policy?

- Yes
 No

Skip Logic: If answer is “no” skip to question 29.

16. If you answered yes, please indicate the type of Human Resources policy. (Select all that apply.)

- Compensation policy
 Definition of competencies for management positions
 Definition of competencies for staff positions
 Overtime compensation policy
 Training and/or professional development policy
 Benefits policy
 Recruitment policy
 Termination policy
 Conflict resolution policy
 Vacation policy
 Working hours policy
 Maternity leave policy
 Harassment policy
 Diversity policy
 Performance evaluation policy
 Succession Plan
 Other Human Resources policy (please specify):

17. Does your organization have a manual (or other in-house written guidelines) for managers on how to implement various Human Resources policies?

- Yes
 No

18. If yes, please indicate for which policies. _____(text box)

19. What are the minimum requirements for management positions in your organization? (Select all that apply.)

- Community college or CEGEP diploma
 Bachelor’s degree
 Master’s degree
 1 – 2 years of previous experience
 2 – 5 years of previous experience

- More than 5 years of previous experience
- Fluency in more than one language
- Technical expertise (please specify): _____ (text box)
- Other (please specify): _____ (text box)

20. What are the minimum requirements for management positions in your organization? (Select all that apply.)

- Community college or CEGEP diploma
- Bachelor's degree
- Master's degree
- 1 – 2 years of previous experience
- 2 – 5 years of previous experience
- More than 5 years of previous experience
- Fluency in more than one language
- Technical expertise (please specify): _____ (text box)
- Other (please specify): _____ (text box)

21. How is overtime work compensated?

- Wages
- Time off
- Other (please specify): _____ (text box)

22. Are you currently able to provide opportunities for professional development and training of employees?

- Yes
- No

23. If yes, for which positions? (Select all that apply).

- Management positions
- Staff positions
- Permanent positions
- Temporary positions

24. Please indicate the types of training or professional development opportunities currently provided to employees. (Select all that apply.)

- On-the-job training (for example a mentorship or internship program)
- Technical training
- Attendance at conferences
- Attendance at media arts events
- Attendance at other arts events
- Participation in decision-making committees (for example, selection committees or programming committees)
- Staff-wide strategic planning sessions
- Leadership training
- Management training
- Other (please specify): _____ text box)

25. On average, how much did your organization spend (cash expenditures) on training and professional development of staff over the past two years? _____ text box)
26. How do you go about recruiting new employees? What resources do you use? Whom do you target and how do you reach out to them? _____ (paragraph box)
27. Is your organization able to offer benefits to its employees?
- Yes
 No
28. Which employees does your organization offer benefits to? (Select all that apply.)
- Permanent employees
 Temporary employees
29. Which benefits does your organization provide to employees? (Select all that apply.)
- Dental care
 Vision care
 Medical care
 Pension Plan
 Flex-time
 Time off at major religious or other holidays (for example, between Christmas and New Year)
 Sabbatical leave
 Creative leave
 Tickets to screenings, exhibitions, or performances
 Opportunities to exhibit work
 Opportunities to produce work
 Training or professional development opportunities
 Work sharing
 Partial work-at-home arrangements
 Shorter hours in summer (with longer hours the rest of the year)
 Shorter hours in summer (without longer hours the rest of the year)
 Other (please specify)
30. How much does your organization spend (cash expenditures) on benefits per year, on average? _____ text box)

2.2 Future Priorities with Respect to Human Resources Management

31. What is the most pressing Human Resources issue facing your organization? _____ (paragraph box)

32. Please rank the following in order of importance, where 1 represents the greatest importance and 5 represents the least importance.

- Creation of a shared benefits plan with other Artist-run Organizations
- Creation of a mentoring program in Human Resources management with other Artist-run Organizations
- Creation of a leadership training program for leaders in Artist-run Organizations
- Sharing best practices and tools with other Artist-run Organizations
- Sharing in the costs of a Human Resources manager or consultant with other Artist-run Organizations.

33. You may provide additional comments here _____ (paragraph box)

Section 3: Detailed Information on Current Employee Positions

Please enter data for each employee in an ongoing key position (permanent or recurring temporary position of at least 6 months duration) related to your Media Arts activities. Please do not enter data for occasional workers or temporary positions of less than 6 months duration. Should you wish to enter data for more than 6 employees, please contact us at info@mdrburgess.com or 514 910 6234 for assistance.

34. Please indicate the type of position.

- Management position (Responsible to provide direction to the organization and/or manages other staff)
- Staff position

Skip logic: If answer is "Staff position" skip to question 54.

Management Positions

35. Please select the title that best fits with the position. (Definitions for management and staff positions are provided at the following link: XXXX.)

- Administrative Director
- General manager
- Executive Director
- Artistic Director
- Other Director (please specify, for example, Director of Communications):

36. Please indicate if this position is:

- Permanent
- Temporary (include only positions that are recurring and of at least 6 months duration)

37. What is the annual salary for this position?

- The annual salary for this position is _____ (text box)
- This position does not have an annual salary

38. What is the hourly wage for this position?

- The hourly wage for this position is _____ (text box)
- This position does not have an hourly wage

39. How many weeks of paid vacation are allocated to this position?
_____ (text box)

40. How many weeks of paid work per year does this position involve?

- 52 weeks per year
- Other _____ (text box)

41. Please indicate if this position is:

- Full-time (30 hours of paid work per week or more)
- Part-time (less than 30 hours of paid work per week)

Skip Logic: If "Full-time" selected in Question 41, skip to Question 43.

42. How many hours of paid work per week does this position involve on average?
_____ (text box)

43. Does this position involve overtime work?

- Yes
- No

44. How many hours of overtime work does this position involve per month on average?
_____ (text box)

45. How is overtime work compensated?

- Wages
- Time off
- Other (please specify): _____ (text box)

46. If you answered wages, please specify the rate of compensation (for example, time plus one-half): _____ (text box)

47. How is this position funded? (Please select all that apply.)

- Operating grant
- Project grant
- Job creation program (please specify): _____ (text box)

48. Is there a regular performance review for this position?

- Yes

No

49. How long has the current manager been in this position? _____ (text box)

50. Was the current manager recruited from within the organization?

Yes
 No

51. Please indicate the gender of the current Director:

Female
 Male
 Transgendered

52. Please indicate the age of the current Director:

20 – 25 years old
 25 – 35 years old
 35 – 50 years old
 50 years or older

53. Is this individual an artist?

Yes
 No

2.3 Staff Positions

54. Please select the choice that best describes the position. (Definitions for staff and management positions are provided at the following link: [XXXX](#))

Administrative staff
 Artistic staff
 Dissemination staff
 Technical staff
 Documentation staff
 Production staff
 Other staff

55. Please indicate if this position is:

Permanent
 Temporary

56. What is the annual salary for this position?

The annual salary for this position is _____ (text box)
 This position does not have an annual salary

57. What is the hourly wage for this position?

- The hourly wage for this position is _____ (text box)
- This position does not have an hourly wage

58. How many weeks of paid vacation are allocated to this position?
_____ (text box)

59. How many weeks of paid work per year does this position involve?

- 52 weeks per year
- Other _____ (text box)

60. Please indicate if this position is:

- Full-time (30 hours of paid work per week or more)
- Part-time (less than 30 hours of paid work per week)

Skip Logic: If "Full-time" selected in Question 61, skip to Question 63.

61. How many hours of paid work per week does this position involve on average?
_____ (text box)

62. Does this position involve overtime work?

- Yes
- No

63. How many hours of overtime work does this position involve per month on average?
_____ (text box)

64. How is overtime work compensated?

- Wages
- Time off
- Other (please specify): _____ (text box)

65. If you answered wages, please specify the rate of compensation (for example, time plus one-half): _____ (text box)

66. How is this position funded? (Please select all that apply.)

- Operating grant
- Project grant
- Job creation program (please specify): _____ (text box)

67. Is there a regular performance review for this position?

- Yes
- No

68. How long has the current staff member been in this position? _____
(text box)

69. Was the current staff member recruited from within the organization?

- Yes
- No

70. Please indicate the gender of the current staff member:

- Female
- Male
- Transgendered

71. Please indicate the age of the current staff member:

- 20 – 25 years old
- 25 – 35 years old
- 35 – 50 years old
- 50 years or older

72. Is this individual an artist?

- Yes
- No

73. Please indicate the type of position.

- Management position (Responsible to provide direction to the organization and/or manages other staff)
- Staff position
- I have no other positions for which to enter data.

Skip logic: If answer is "Management position" or "Staff position" questions 35-54 or 55-73 are repeated, as appropriate. If answer is "I have no other position" skip to end of survey.

74. Thank you for completing our survey! Results of this survey in the form of a final report on Employment Standards in Artist-Run Organizations will be shared with the membership of IMAA on its website. All answers will be aggregated with others to preserve confidentiality.

Job Title Definitions – IMAA Survey on Employment Standards in Artist-Run Organizations

1. Management Positions:

Administrative Director/General Manager/Executive Director - An employee of an organization who is assigned the principle responsibility for administering the organization.

Artistic Director - The chief person responsible for the artistic decisions of an arts organization, including overall artistic vision and programming choices.

Other Director – May include a Director of Operations, Director of Communications, Technical Director or other employee responsible for leadership, decision-making and/or managing staff in an arts organization.

2. Staff Positions:

Administrative staff – Supports the organization’s administration

Artistic staff – Supports the organization’s artistic activities

Dissemination staff – Supports the organization’s dissemination activities

Technical staff – Supports the organization’s technical needs

Documentation staff – Supports the documentation efforts of the organization

Production staff – Supports the production efforts of the organization

Other staff – All other staff reporting to a Director and supporting an activity of the organization.

List of Survey Respondents

Name of Organization	Region
Agence TOPO	Quebec
AMAAS	Prairies Northwest Territories
Antitube	Quebec
Artengine	Ontario
Atlantic Filmmakers Cooperative	Atlantic
Available Light Screening Collective	Ontario
Avatar	Quebec
Calgary Society of Independent Filmmakers	Prairies Northwest Territories
Canadian Filmmakers Distribution Centre	Ontario
Centre de production DAIMON	Quebec
Centre for Art Tapes	Atlantic
Centre Turbine	Quebec
Charles Street Video	Ontario
CineVic Society of Independent Filmmakers	Pacific
Cineworks	Pacific
Coop Vidéo de Montréal	Quebec
Dreamspeakers Festival Society	NIMAC/Prairies Northwest Territories
Eastern Bloc	Quebec
Ed Video Media Arts Centre	Ontario
EMMEDIA Gallery & Production Society	Prairies Northwest Territories
Factory: Hamilton Media Arts Centre	Ontario
Fairytales Presentation Society	Prairies Northwest Territories
Faucet Media Arts Centre	Atlantic
Film and Video Arts Society - Alberta	Prairies Northwest Territories
Groupe Intervention Vidéo	Quebec
Images Festival	Ontario
imagineNATIVE Film + Media Arts Festival	NIMAC/Ontario
Independent Filmmakers Co-Operative of Ottawa Inc.	Ontario
Inside Out	Ontario
InterAccess Electronic Media Arts Centre	Ontario
La Bande Vidéo	Quebec
Le Laboratoire d'art (Le Labo inc.)	Ontario
Les Films de l'Autre	Quebec
Les films du 3 mars	Quebec
Liaison of Independent Filmmakers of Toronto	Ontario
MediaNet	Pacific
Metro Cinema Society	Prairies Northwest Territories
Moving Images Distribution	Pacific
National Indigenous Media Arts Coalition	NIMAC/Prairies Northwest Territories
Near North Mobile Media Lab	Ontario
Neutral Ground Inc. / Soil Digital Media Suite	Prairies Northwest Territories
New Brunswick Filmmakers' Co-operative Ltd.	Atlantic
New University TV	Prairies Northwest Territories
Newfoundland Independent Filmmakers' Coop	Atlantic
Oboro	Quebec
Okanagan Artists Alternative Association	Pacific
Paraloeil	Quebec

Productions et réalisations indépendantes de Montréal	Quebec
Projetto	Quebec
Quickdraw Animation Society	Prairies Northwest Territories
Saskatchewan Filmpool Cooperative	Prairies Northwest Territories
Satellite Video Exchange Society	Pacific
SAW Video	Ontario
Send and Receive: A Festival of Sound	Prairies Northwest Territories
Soil Digital Media Suite/Neutral Ground	Prairies Northwest Territories
Southern Currents Film and Video Collective/aluCine	
Toronto Latin Film and Media Arts Festival	Ontario
Spirafilm	Quebec
Studio XX	Quebec
Toronto Animated Image Society	Ontario
Toronto Reel Asian International Film Festival	Ontario
Urban Shaman	NIMAC/Prairies Northwest Territories
Vancouver Indigenous Media Arts Organization	Pacific
Vancouver New Music Society	Pacific
Vidéo Femmes	Quebec
Vldeo Pool Media Arts Centre	Prairies Northwest Territories
Vtape	Ontario
Western Arctic Moving Pictures	Prairies Northwest Territories
Western Front Society	Pacific
White Water Gallery	Ontario
Winnipeg Aboriginal Film Festival	NIMAC/Prairies Northwest Territories
Winnipeg Film Group	Prairies Northwest Territories
Workman Arts/Rendezvous with Madness Film Festival	Ontario
Yukon Film Society	Pacific

Annex 3: List of Key Informant Interviews and Interview Guide

List of Interviewees

Amber-Dawn Bear Robe, Urban Shaman

Elizabeth Dent, Ed Video Media Art Center

Daniel Dion, Oboro

Claude Fortin, Paraloeil

Emma Hendrix, Satellite Video Exchange Society

Tom Kohut, Video Pool

Dierdre Logue, Vtape

Penny McCann, SAW Video

Tony Merzetti, New Brunswick Filmmakers' Cooperative

Jason Ryle, ImagineNATIVE Film and Media Arts Festival

Peter Sandmark, MediaNet

Jean K. Smith, Newfoundland Independent Filmmakers Cooperative

Debra Van Slet, Studio XX

Biliana Velkova, PAVED Arts

Interview Guide

1. Preamble

The Independent Media Arts Alliance is presently undertaking a study on the subject of Employment Standards in Canadian Artist-Run Organizations serving the Media Arts, which includes a literature review and consultations with artist-run organizations.

The goal of these consultations is to obtain information about the current employment standards in artist-run organizations, best practices being utilized by organizations (for example, how employees are being compensated for overtime worked), and your views on a minimum rate structure for employees and other human resources management tools.

2. Questions for Discussion

2.1 Best Practices

- a) What guide or resource do you use in arriving at an employment structure or employment policies in your organization?
- b) Do you feel there is a need to have national standards?
- c) Do you feel there are regional variances? How should these be addressed?
- d) How does your organization deal with the challenge of attracting and retaining staff?

2.2 Guidelines for a Rate Structure for Employees and Other Tools

- a) In an effort to help improve the working conditions for employees of artist-run organizations, the IMAA is interested developing a minimum rate structure for the various positions that could serve as a guide. Do you think this is a good idea?
- b) Would other tools that contain practical information and targets to ensure organizational transparency, develop professionalism; and promote respect for our cultural workers benefit your organization? Could you identify some examples?