

ARCCO

ARTIST-RUN CENTRES & COLLECTIVES OF ONTARIO

ARCCO Membership Survey Report 2016

Research Context

Artist-Run Centres & Collectives of Ontario (ARCCO) is a provincial arts service organization that promotes the growth and development of artist directed organizations engaged in contemporary cultural practice. ARCCO's programs, services and activities foster a network of galleries, production centres and collectives throughout the province of Ontario. ARCCO represents the interests of its members to advance the economic standing of artists and artist-run culture.

Artist-run centres are non-profit organizations, run by and for artists, supporting new and innovative practices in the arts. With a rich history that spans over thirty years, artist-run centres have had a significant impact on the cultural ecology in Canada and around the world. Generally, these centres exhibit contemporary art which parallels the larger public institutions and private commercial galleries – offering an alternative to artists in determining how to represent their work. Most of Canada's best known and internationally recognized contemporary artists, curators and cultural practitioners have come out of the artist-run centre movement.

Artist-run centres support established and emerging artists through research, development, production, presentation, promotion, and dissemination of contemporary art practices. They act as information and resource centres for the arts and the public through archives, publication, exhibition, and educational events. They perform advocacy for contemporary art and artist culture through organizing their constituents, educating the public, mentorships and intern programs. Decisions concerning focuses and programming are made by practicing artists through either curatorial boards or artist curators.

As an integral part of its research-based approach, ARCCO has surveyed its core membership – Ontario-based artist-run centres – for three main purposes:

1. ARCCO has had a long standing 'concern' for the working conditions at artist-run centres in Ontario;
2. ARCCO wants to hear about topics that are of interest to its members in order to develop programming aligned to members' interests and needs;
3. ARCCO collects data to gain a better understanding of its members' facilities, number of exhibition spaces, audience numbers, global budgets, etc., so that members can see themselves in relation to other centres in Ontario and to leverage support with funders and policy makers.

Current Survey

A total of 28 ARCCO members were invited to participate in this quota sample,¹ and 24 validated interviews/questionnaires were completed over the six week period between May 11 and June 14, 2016. This sample was designed to explore ARCCO's core constituents and main area of focus – artist-run centres and media-arts centres² in Ontario.³

To prepare, the lead administrators of the targeted centres were identified and contacted in advance by the ARCCO office, giving them an opportunity to complete the survey online through Survey Monkey, or to conduct their survey with an ARCCO staff person⁴ in a telephone interview.

The structured survey⁵ designed to elicit answers over several major themes:

1. Respondents:

Profile the respondents engaged in the survey through quantitative details concerning their background (age, gender, education, sectoral work experience);

2. Centres:

Detailed profiles of the lifespan, structure, funding resources and operational capacity of the physical assets of the artist run centre;

3. Programming and Outreach:

Analysis of the programming model of artist run centres and their membership's impact;

4. HR and Staffing:

Analysis of the operational challenges and opportunities faced in meeting the HR and staffing needs of an artist-run centre.

A similar survey was carried out with full and associate members in 2012, and served as a baseline for the current (2016) survey.

¹ Quota sampling is a non-random sampling technique; it requires that those chosen are representative of specific sub-groups (e. g. artist-run centres, and media-arts centres).

² The entire ARCCO membership includes artist-run centres (69% of respondents), media art centres (31% of respondents), as well as arts service organizations and collectives (neither included in this sample).

³ ARCCO's membership is widely distributed across Ontario, including Southern Ontario (35 centres), Eastern Ontario (11 centres) and Northern Ontario (3 centres).

⁴ Telephone interviews and follow up were carried out by the Executive Assistant, ARCCO, from the ARCCO office, under the supervision of the ED, ARCCO.

⁵ The survey was drafted in consultation with the ARCCO Board and staff, and built on an earlier survey (2012).

Summary

On average, in 2016, each responding ARCCO survey member:

- represents 156 individual members;
- presented 108 individual artists in the last year at 10 exhibitions where they showcased 54 new works;
- programmed 46 arts education activities, six public performances and literary readings, 12 film/video/media screenings, produced two catalogues/CDs/DVDs, 2 artist-in-residence offerings and 5 arts service/professional development programs;
- attracted 17,775 audience attendees.

Over the most recent 12 months, these responding artist-run centres:

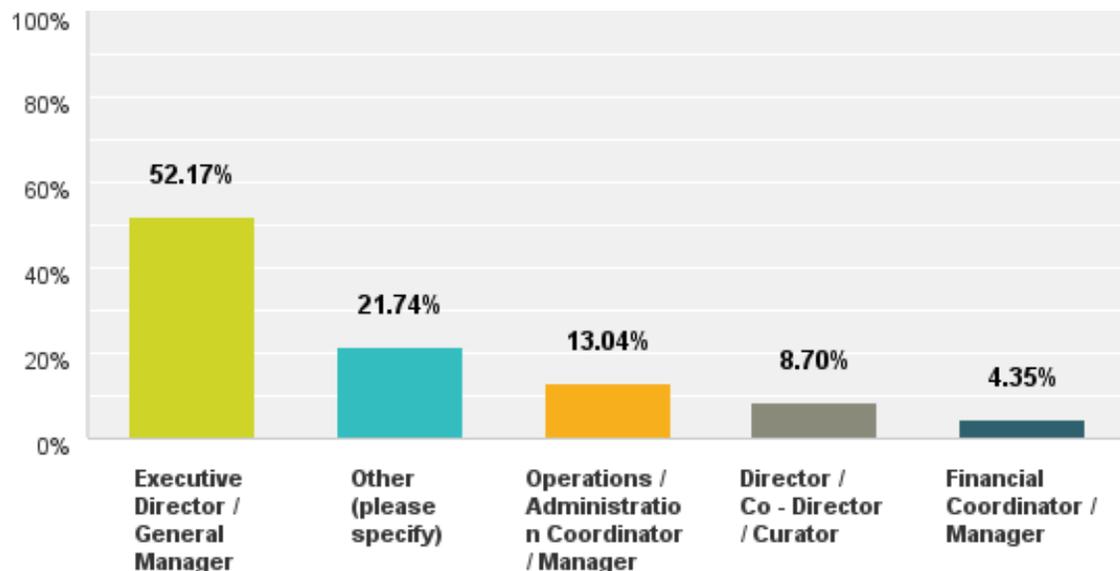
- represented a total of 3,595 members;
- showcased 2,500 works at 235 exhibitions;
- attracted a total of some 408,824 attendees;
- contributed some \$6,699.997⁶ to their local economies, an average of \$279,167;
- sustained a total of 45 exhibition spaces at the responding centres, an average of less than two spaces (1.875) per Centre;
- invested a total of \$200,800 on enhancing the facility at 15 centres;
- one fifth of artist-run centres operate with a single staff person;
- employed 39 full-time and 30 part-time staff.

⁶ Based on total operational budgets of responding centres as reported from their CADAC submission and computed by Survey Monkey.

Respondent Profile

Those respondents who were identified to speak on behalf of their centres hold leadership positions with a variety of titles:

Respondent Position

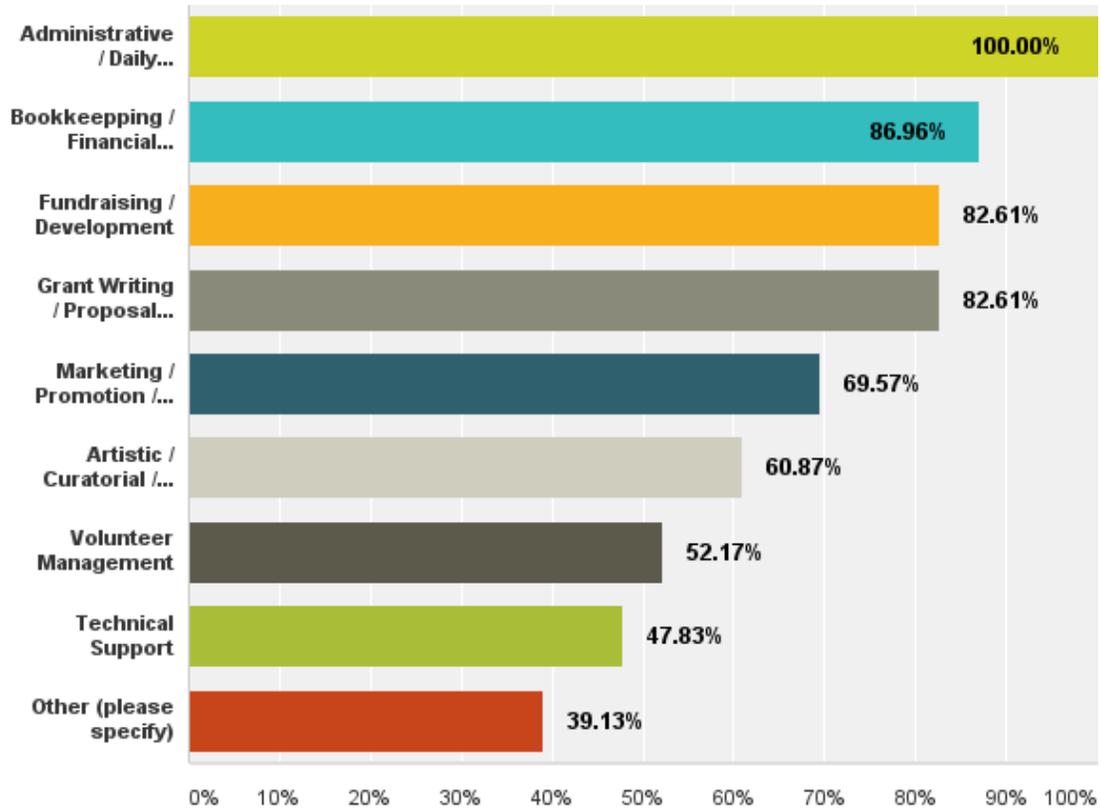


Almost three quarters of the respondents interviewed self-identified as Executive Directors/General Managers (52%); ⁷ the balance of responses included Operations/Administration Coordinator/ Manager (13%), Director/Co-Director/Curator (9%) and Financial Coordinator/Manager (4%). Of the remainder who self selected as 'other,' titles included former Admin Coordinator, Arts Administrator (generic), Outreach Coordinator, ED/ADS, and the Minister of Minds, Energy and Recreation.

The personal work responsibilities of respondents also covered the full range of duties to be found in the management of an artist-run centre. This diversity could be a correlative of the centre's size, budget, and life-span: managers in smaller centres would be potentially responsible for almost all functions, whereas managers in larger centres could concentrate on specialization with colleagues to share the duties.

⁷ For simplicity and ease of reading, the narrative reports responses as a percentage (100%), while the graphs break that down in more detail (two decimals – 0.00% - a feature of the Survey Monkey software).

Personal Work Responsibilities

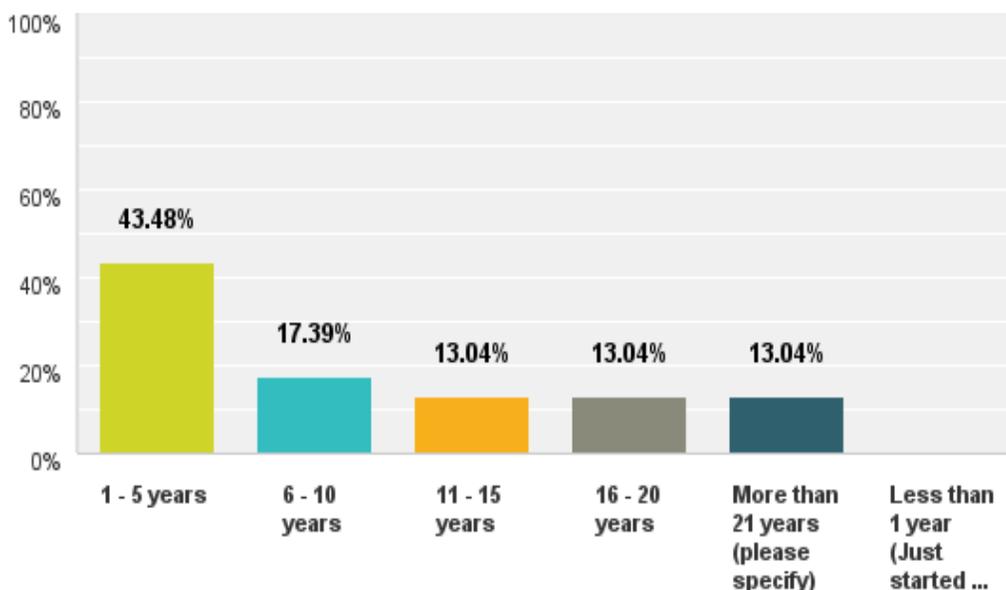


Of the eight specified responsibilities, the most extensive work responsibilities were Administrative/Daily Operations (100%), followed by Bookkeeping/Financial Management (87%) and the development of contributed resources - including Fundraising/Development (83%) and Grant Writing/Proposal Development (83%) – responsibilities certainly to be found in the job descriptions for any Executive Director or General Manager Position.

Additionally, over two thirds of respondents are engaged in Marketing/Promotion/Communications activities (70%), and slightly less than two thirds are involved in Artistic/Curatorial/Programming functions (61%). Approximately half of the respondents are also engaged in Volunteer Management (52%), as well as Technical Support (48%). Those who added 'other' (39%) to their duties included (in descending order of frequency): training and supervision; hospitality; event management; janitorial; as well as single references to governance, research and exhibit hanging and take-down.

Respondents have brought a breadth of work experience across the artist-run sector:

Work Experience in Sector



Some four of ten respondents are recently new to their management role (44%), with less than five years experience in the sector. An additional one in eight have been working in the sector for 6 to 10 years (17%). An equal portion has been in the sector for 11 – 15 years, as well as 16 – 20 years, as well as more than 21 years. On average,⁸ each of the respondents has been working in the artist-run sector for 10.6 years.

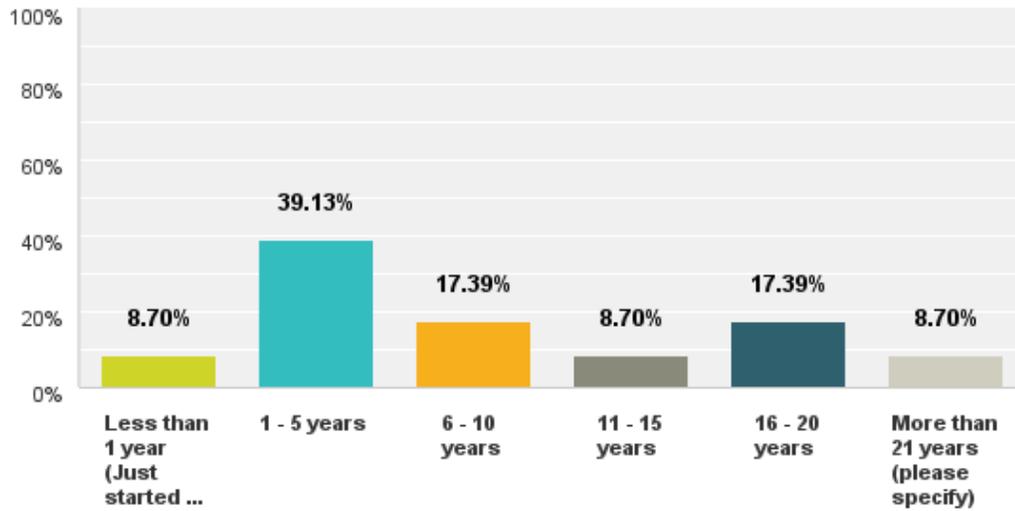
When prompted as to whether or not they had been employed in more than one artist-run centre over this time, the vast majority reported that they had not (83%); this speaks to a commitment to the centre they are currently with.

Almost half of the respondents have worked at their current artist-run centre for under five years (48%), with one in ten less than a year (9%), and almost four in ten between one and five years (39%). On average, respondents have worked for their current centre a bit less than 10 years (9.7 years).

While one in ten are new to their leadership role (9%), another four in ten have been with their current Centre between one and five years (39%), representing slightly less than half of the respondents.

⁸ Average calculated by using the mid-point of the age range in each category.

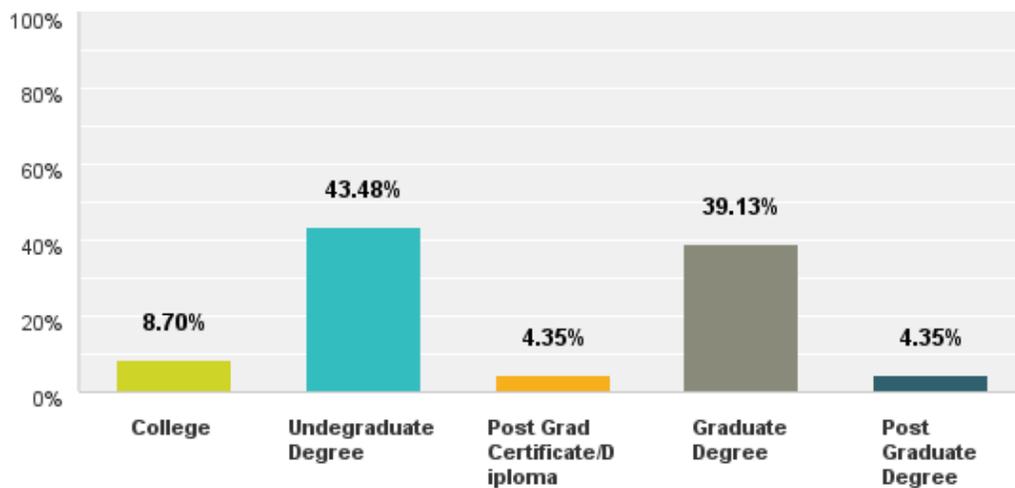
Work Experience at Current Artist Run Centre



A small majority of respondents (52%) have worked for their current artist-run centre for more than 5 years. While the two with the longest experience have been in the sector for 22 and 36 years, almost two in ten have been active for 6 – 10 years (17%). One in ten has been employed between 11 and 15 years (9%), and two in ten have been employed between 16 and 20 years (18%).

Collectively, the respondent group is not only highly experienced in the artist-run centre sector – an average of some 10+ years – but they are also highly educated. More than half have moved on beyond high school to achieve either a college diploma/certificate (9%) or an undergraduate degree (44%).

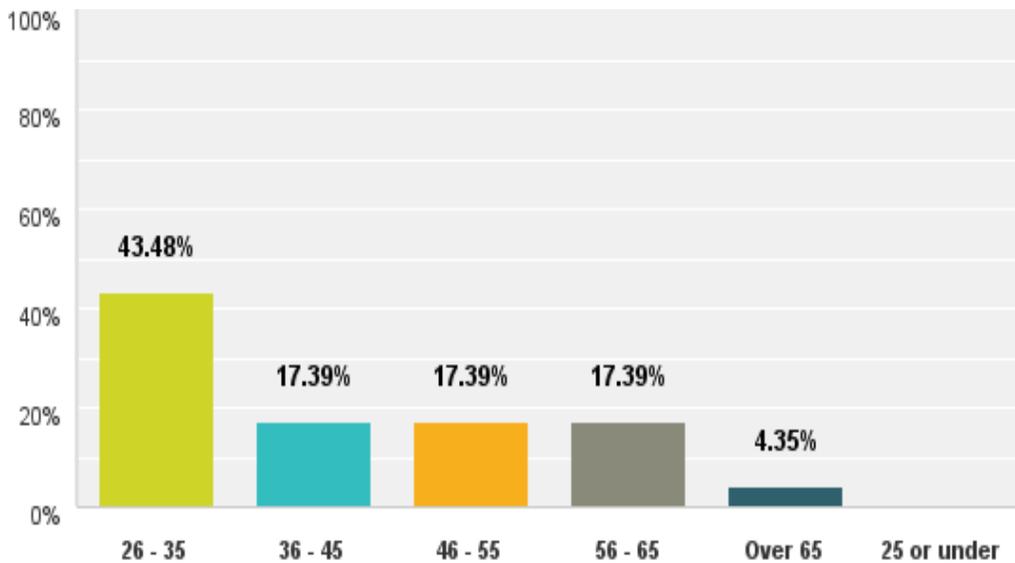
Respondents Formal Education



Additionally, four in ten have earned an undergraduate degree (39%), while one in twenty have also added a post graduate certificate or diploma (4%) or a post graduate degree (4%).

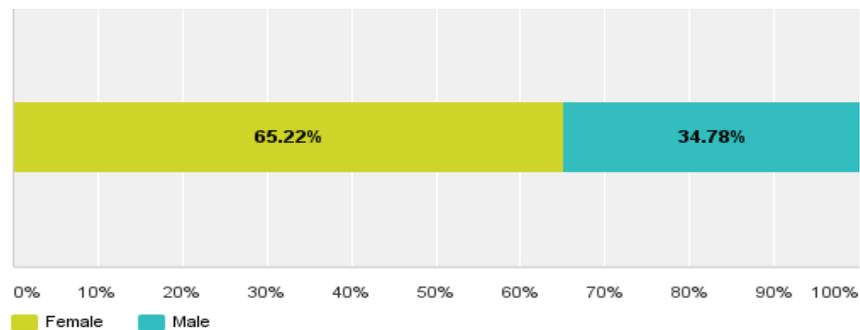
From our sample, the largest segment is aged between 26 – 35 (44%), with an equitable share (17%) balanced across each of the three segments of 36 – 45 years, 46 – 55 years, and 56 – 65 years. A small segment reported they were over the traditional age of retirement (4%).

Respondents Age Profile



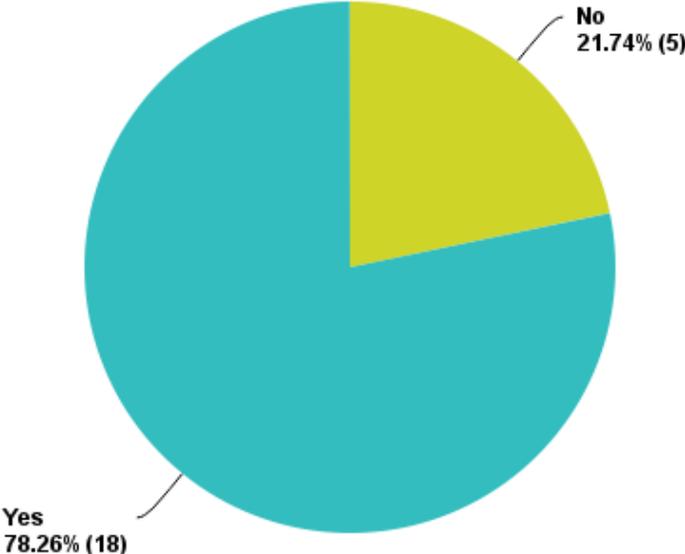
There is not a gender balance amongst this leadership cohort, with women making up two thirds of the respondents.

Respondents Gender Profile



Characteristic of the artist run sector, a significant proportion of respondents also identified themselves as artists (78%):

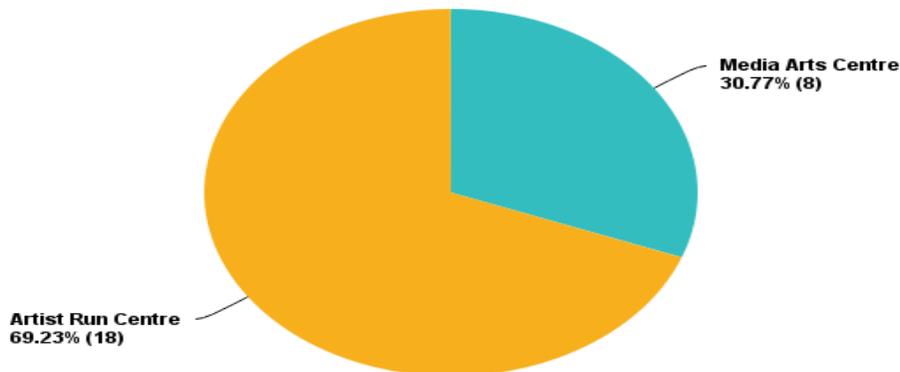
Respondents Profile as Artist



Centres

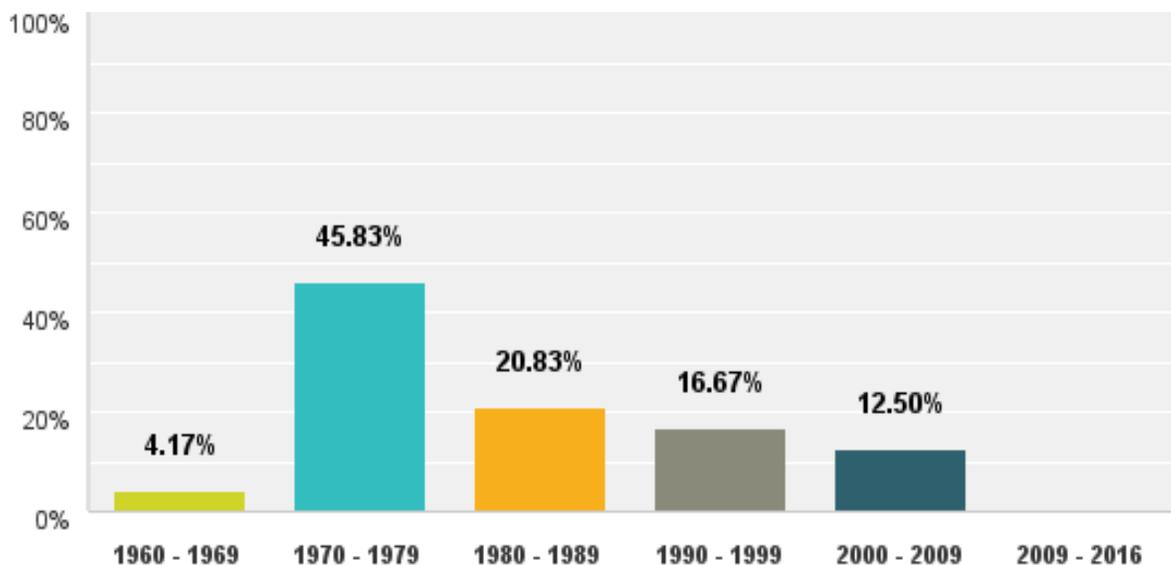
There are some 120+ member organizations in over 30 municipalities throughout the province of Ontario who are members of ARCCO,⁹ including artist-run centres, media art centres, artist-run collectives, arts service organizations and community nonprofit arts organizations participating in ARCCO's services. For this membership survey, artist-run centres (69%) and media-arts centres (31% are relevant.

Mandate Profile



Artist-run centres have become an established contributor to the sector over the last five decades, with half of the respondents being founded between 1960 – 79 (50%) and 1980 – 2009 (50%):

Artist-Run Centres Life Cycle



⁹ As reported on ARCCO's website (<http://arcco.ca/members/> as of November 2016).

Although the oldest artist-run centre respondent was established in Ontario in the late sixties (1968), it was the decades that followed that witnessed an explosion of activity:

Time Frame	# Centres	% Centres
1970 – 79	11	46
1980 – 89	5	21
1990 – 99	4	17
2000 – 09	3	13

Of those responding, no new artist-run centres were founded since 2000, while several media arts centres responded that they had been.

Consistent with the profile of the sector, all of the responding centres are identified as incorporated, not for profit organizations – a co-requisite for organizational support from major government funders:

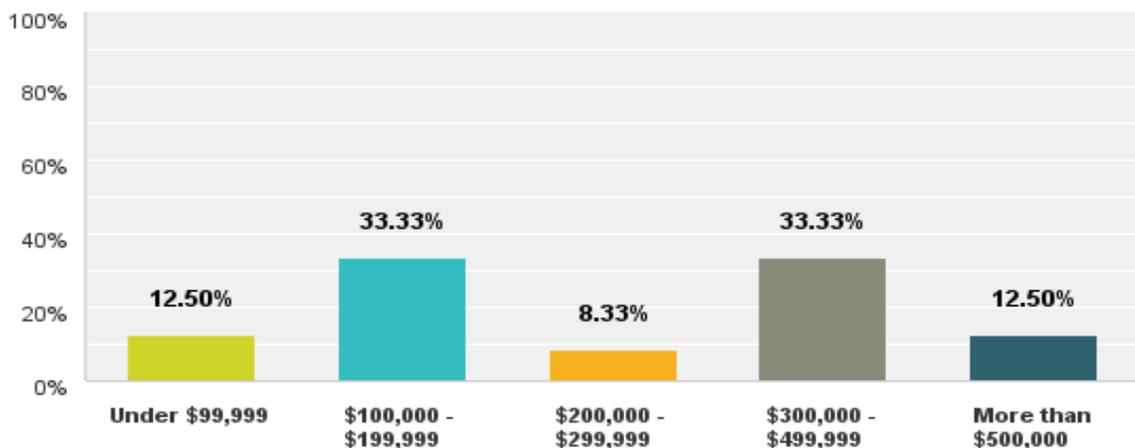
Legal Status

	Yes	No	Don't know	Total
Incorporated as a not for profit?	100.00% 24	0.00% 0	0.00% 0	24
Registered as a Charitable Organization?	79.17% 19	20.83% 5	0.00% 0	24

Additionally, the vast majority of respondents have taken that extra step to become a registered charity (79%), thus expanding their opportunities for additional contributed (donation) revenue.

The overall operating budgets of the respondent organizations are diverse:

Total Operating Budget Size



Some 13% of the respondents operates on a budget of less than \$99,999, while four in ten artist-run centres might be characterized as mid-size, with budgets of either \$100,999 – 199,999 (33%) or \$200,000 – 299,999 (8%). Almost half of the organizations have annual budgets beyond \$300,000, a third of the total operates on annual revenues of \$300,000 – 499,999 (33%) and the balance has annual budgets in excess of some \$500,000 (13%).

For the sake of comparison, respondents were asked to break down their major revenue types (grants, earned revenue and donations) as a percentage of their total revenue; what is clear from the following table is that while 100% reported grant revenues as an element of their total revenue, 54% of the respondents received between 61% - 80% of their total revenue as grants, while another 29% received between 41% - 60%. A further 8% received more than 81% through grants. Only 4% of the responding artist-run centres received up to 20% of their total revenue as grants. Simply put, grants are relatively (proportionally) more impactful than the other two sources (earned and donated).

Differing Revenue Sources¹⁰

	0 % - 20 %	21 % - 40 %	41 % - 60 %	61 % - 80 %	81 % - 100 %	Total
Grants(CADAC Financial Form line 4550)	4.17% 1	4.17% 1	29.17% 7	54.17% 13	8.33% 2	24
Earned Revenue(CADAC Financial Form line 4175+4205)	58.33% 14	25.00% 6	16.67% 4	0.00% 0	0.00% 0	24
Donations(CADAC Financial Form line 4345)	75.00% 18	16.67% 4	8.33% 2	0.00% 0	0.00% 0	24

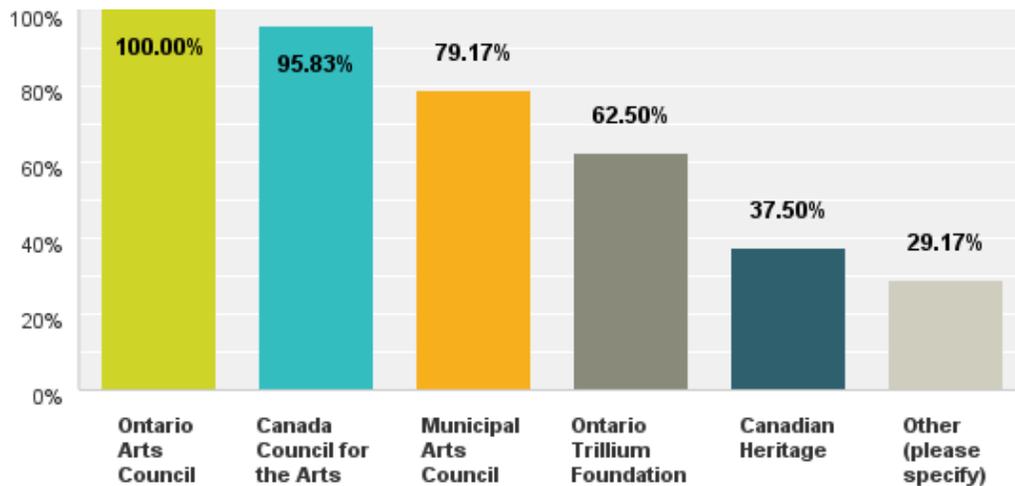
When it comes to earned revenue (e.g. memberships, rentals, fees, concessions, workshops), the balance is significantly different: a majority of respondents receive a lesser proportion of their total revenues from earned revenue. More than eight of ten artist-run centres receive less than 40% of their total revenue from their ‘business’ activities, with more than half (58%) earning less than 20% of overall revenue.

Currently, artist-run centre respondents do not generate a high portion of their total revenues as donations;¹¹ three quarters of respondents generate less than 20% of total revenue as donations (75%) and one in six attract 21% - 40% (17%).

¹⁰ Data concerning operations (revenues, programs, funding, etc.) is drawn directly from the Centre’s most recent annual CADAC Report (financial and statistical) as gathered through the interview process.

All of the respondent organizations regularly apply for funding from one or more of the established funders. As all respondents are Ontario-based, the Ontario Arts Council (OAC) leads the way (100%), with the Ontario Trillium Foundation (63%) as a significant investor in artist-run centres in Ontario:

Funding Agencies

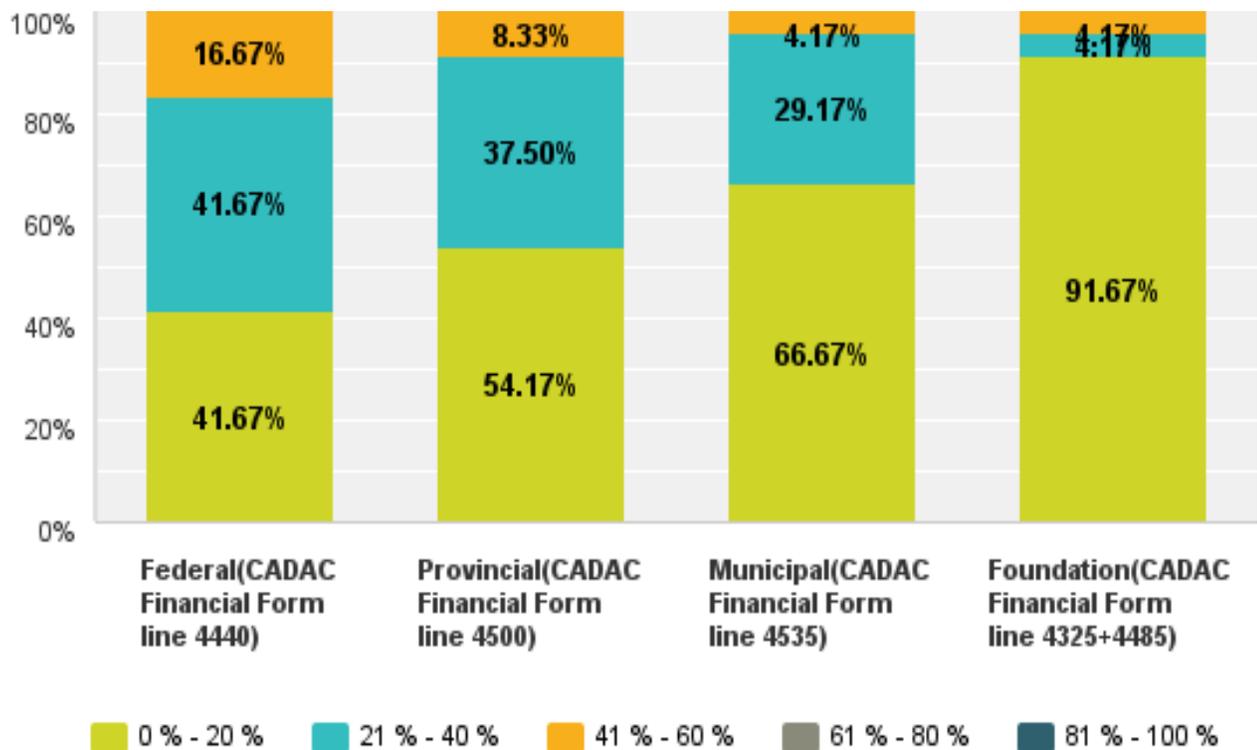


From the federal level, both the Canada Council for the Arts (96%) and Canadian Heritage (38%) remain essential as part of the mix. Increasingly, artist-run centres (79%) have also been successful in attracting an increasing number of municipal funders, and that is particularly true as several respondents identified other municipal sources of support (not all municipalities fund directly; some uses arms-length partners, such as an arts council or municipal foundation). Included in the ‘other’ category were also employment subsidy programs, as well as sponsorship and matching contributions (e. g. *ArtsVest*).

When grant funds are looked at separately from other sources (earned revenue and donations), the chart that follows shows that respondents depend upon a mixture of funding from all jurisdictional levels of granting: federal, provincial and municipal, as well as foundation support (which could operate at all three jurisdictional levels.)

Graphically, a similar pattern of distribution can be identified about the source of these grant funds. Of the artist-run centres receiving grants from the federal level, the majority receive up to 20% (42%) or 21% - 40% (42%) of their totals. At the provincial level, an even greater proportion of organizations receive some grants from provincial funders, either at the 0% - 20% level (54%) or the 21% - 40% level (38%).

Proportional Source of Grant Funding



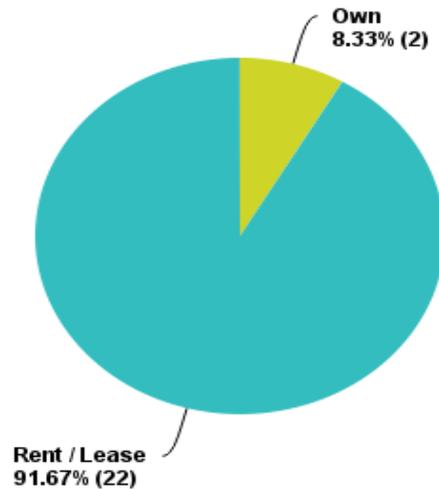
Similarly, municipal as well as foundation support is essential for all artist-run centres in their revenue mix, with the proportion being slightly higher at the upper levels of government (e. g. federal and provincial). Simply put, the vast majority of respondents receive a higher share at the lower levels from foundations (fully 92% receive foundation money that adds up to less than a fifth of their total revenue), whereas municipalities have more impact (67% and less than a fifth of total revenue and close to a third contribute between 21% - 40%.)

Of those respondents who specified the particular foundations that supported them, over half identified the Ontario Trillium Foundation, several municipal foundations (Kingston, Guelph), plus a range of interest-specific causes.

Programming and Outreach

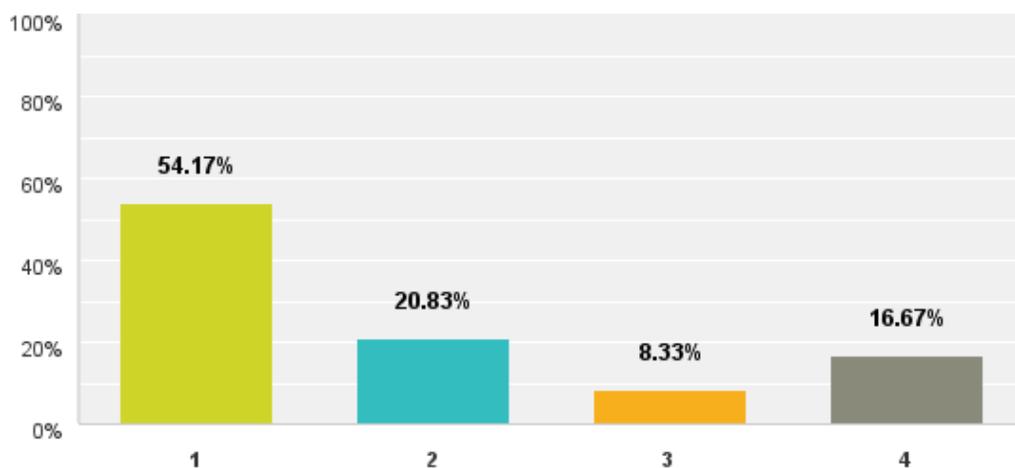
The majority of respondents program out of spaces and facilities that they rent or lease (92%), while approximately one in twelve own their own (8%):

Ownership Structure



Whether leased or owned, a small majority of respondent organizations have a single working space available for programming purposes (54%), while smaller proportions reported having multiple spaces for programming:

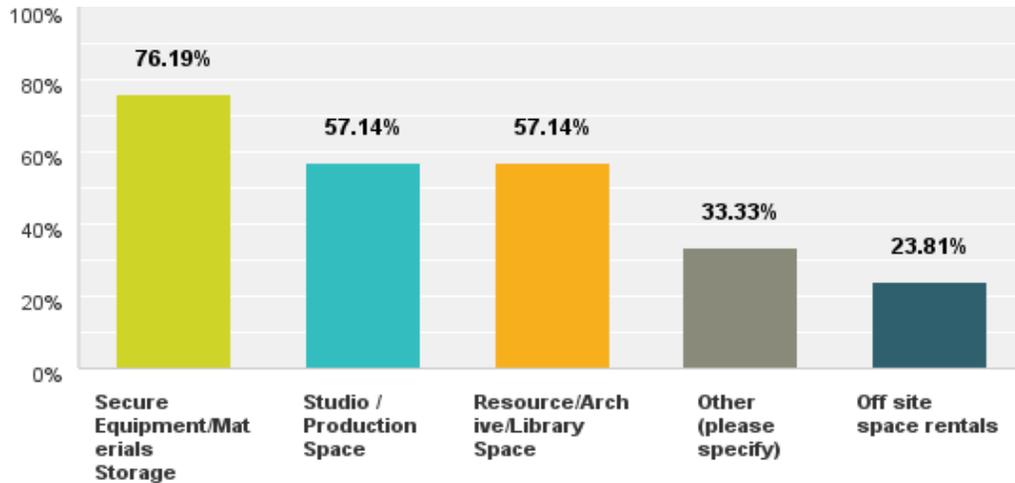
Number of separate Programmable Spaces Available



Thus, a fifth of respondents have a second programming space (21%), and another quarter have either three spaces (8%) or four spaces (17%).

Two thirds of the artist-run centres surveyed identified that they had access to additional spaces beyond their primary exhibition spaces to support a diverse range of program and support functions:

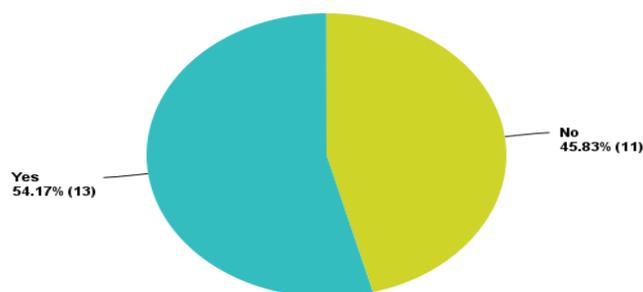
Support Spaces on Site



In the light of artist-run centres' need for secure equipment and materials storage as a service for their members, three quarters replied that they have that capacity on site (76%), as well as studio and production space (57%) and some form of resource/archive/library capacity (57%). A quarter of the centres also have off site rental space (24%), and a third access a variety of 'other' spaces, including storage, equipment and artist-in-residence studio space.

Slightly more than half of the artist-run centres spent money to enhance their facilities in the last year:

Facility Enhancement



The 15 respondents who identified they had invested in enhancing their facilities spent approximately \$ 200,500, or \$ 13,336 on average.¹²

¹² Calculations were based on a midpoint value for each range of each respondent.

Somewhere in Ontario, each day of the week, an artist-run centre is open to the public. Wednesday, Thursday and Friday are most common (91%), followed by Tuesday (83%), Saturday (70%), Monday (52%) and Sunday (13%).

Hours of Operations: Public Access

	Less than 3 hours	3 - 5 hours	5 - 7 hours	7 - 9 hours	10+ hours	Total	Weighted Average
Monday	25.00% 3	8.33% 1	50.00% 6	16.67% 2	0.00% 0	12	2.58
Tuesday	0.00% 0	5.26% 1	84.21% 16	10.53% 2	0.00% 0	19	3.05
Wednesday	0.00% 0	0.00% 0	90.48% 19	9.52% 2	0.00% 0	21	3.10
Thursday	0.00% 0	0.00% 0	90.48% 19	9.52% 2	0.00% 0	21	3.10
Friday	0.00% 0	0.00% 0	90.48% 19	4.76% 1	4.76% 1	21	3.14
Saturday	6.25% 1	18.75% 3	75.00% 12	0.00% 0	0.00% 0	16	2.69
Sunday	66.67% 2	0.00% 0	33.33% 1	0.00% 0	0.00% 0	3	1.67

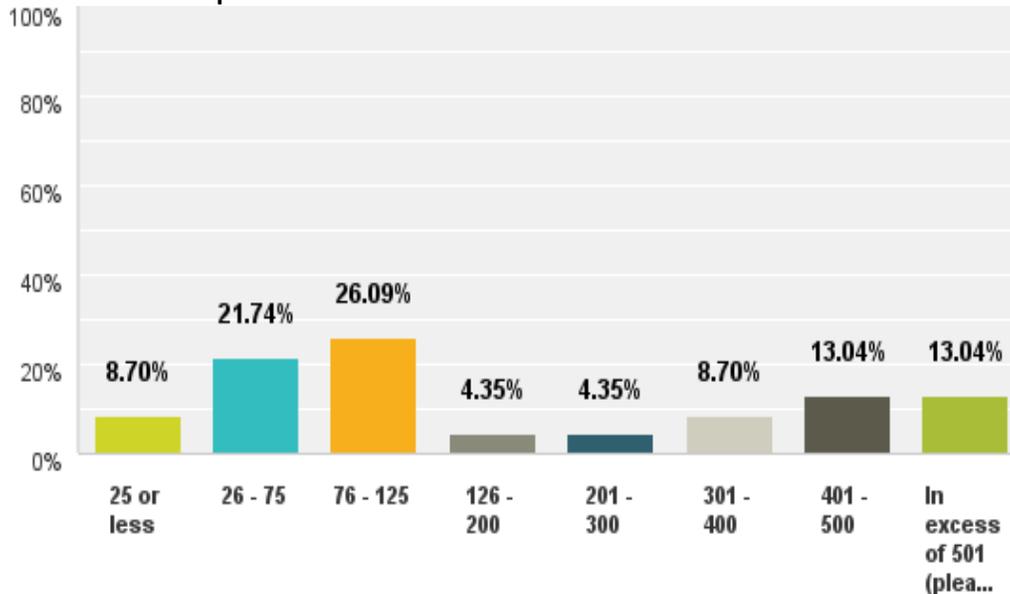
Those that operate on:

- Mondays are more apt to have limited hours, a quarter with less than 3 hours (25%), half open for 5 – 7 hours (50%), and a few for 7 – 9 hrs (17%);
- Tuesdays are more likely to offer a full day of access, either 5 – 7 hrs (84%), or 7 – 9 hrs (11%);
- Wednesdays, Thursdays and Fridays offer the most extensive access with the vast majority open for 5 – 7 hours (91%), 7 – 9 hours (10%), or more than 10 hours on a Friday (5%);
- Saturdays offers a greater diversity, with three quarters open for 5 – 7 hours (75%), or 3 – 5 hours (19%) or less than 3 hours (6%);
- Sundays tend to offer limited access to the public; of those open on that day, two thirds are available for less than three hours.

The majority of artist-run centres are open to the public only in the daytime, with barely a quarter providing public access after 6:00 PM, unless for special events (receptions, screenings), and then only on the evenings of Wednesday through Saturday.

As membership-based organizations, the total membership of the sample respondents represents some 3,960 plus members¹³ across the province:

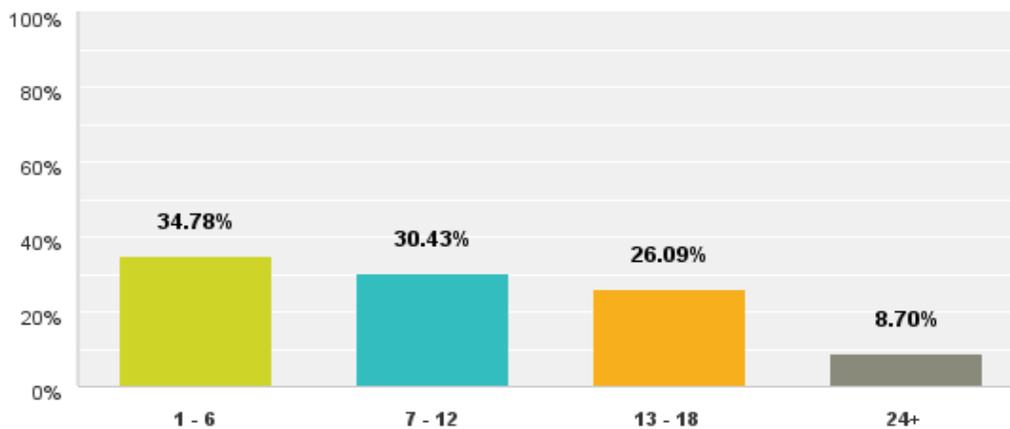
Centre Membership



Slightly more than half of the respondent centres could be characterized as smaller (57% under 125 members), less than a fifth as mid-sized (17% with 126 – 400 members) and a quarter as larger (26% more than 400 members).

Over the most recent year, the respondent centres reported they have exhibited the work of some 1,825 artists through some 235 scheduled exhibition/presentations over the most recent year (programming cycle):

Total Annual Exhibitions/presentations



¹³ This number is based on a calculation using the mid-point of the ranges identified by respondents.

As the graph indicates, more than a third of the artist-run centres delivered exhibitions at least annually and up to every other month (35%). Another three in ten centres offered exhibitions somewhat more frequently (30%), between monthly and bi-monthly, and another quarter presented work at least monthly if not every three weeks. At the peak of the programming schedule, slightly less than one in ten centres were hosting events virtually every other week (9%).

In addition to some 235 exhibitions, which showcased 1,233 New Works, respondents also delivered a rich variety of other outreach and programming opportunities within the most recent programming cycle:

Programming Mix

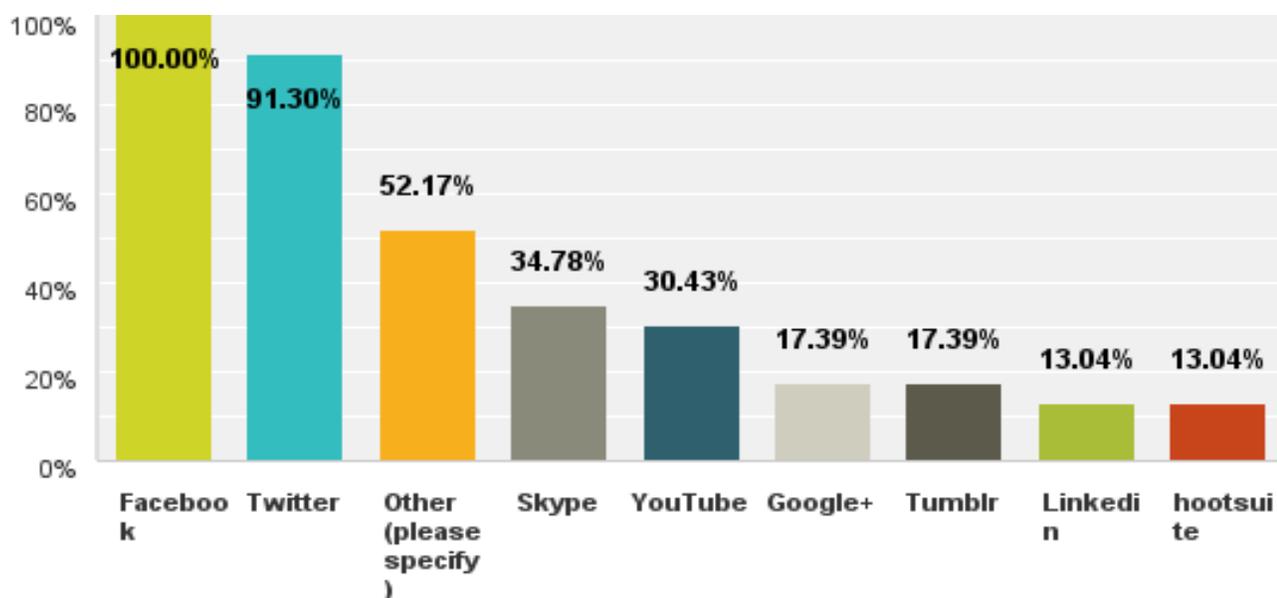
Answer Choices	Average Number	Total Number	Responses
New Works(CADAC Statistical Form line 1830)	54	1,233	23
Arts Education Activities(CADAC Statistical Form line 2155)	46	1,055	23
Exhibitions Organized and Curated by your Centre(CADAC Statistical Form line 1270)	13	304	23
Film/Video/Media Screenings(CADAC Statistical Form line 1380)	12	287	23
Public Performances and Literary Readings produced by your Centre(CADAC Statistical Form line 1140)	6	134	23
Arts Service and Professional Development activities presented by the Centre (CADAC Statistical Form line 1935)	5	122	23
Community Arts Events(CADAC Statistical Form line 1420)	2	51	23
Artists in Residence (CADAC Statistical Form line 2210)	2	51	23
Catalogues, CDs, and DVDs produced by your Centre(CADAC Statistical Form line 1340)	2	44	23
Total Respondents: 23			

Leading the variety of programming/outreach efforts were over a thousand Arts Education activities (1,055), followed by exhibitions organized and curated by the centre (304), film/video screenings (287), public performances and literary readings (134), professional development activities (122), community arts events (51), Artist in Residencies (51) and catalogues/CDs/DVDs (44):

Over the last 12 months, these programming and outreach events attracted some 408,824 attendees/participants, with a high of 150,000 at the busiest centre, for an average annual attendance per centre of some 17,775 attendees.

In order to promote and communicate program and exhibition opportunities to a broader audience – as well as the membership – respondent centres use a selection of electronic platforms. All of the centres have their own website as a base platform from which to start. Additionally, all of the centres also use *Facebook* regularly for communications and promotion:

Media Tools



From this common foundation of a website and *Facebook*, centres also employ a variety of social media tools to enhance their image and attract awareness and support: (from a list offered in the survey, respondents selected their promotional tools - in descending order): *twitter* (91%), *Skype* (35%), *YouTube* (30%), *Google+* as well as *Tumblr* (17%), *LinkedIn* and *hootsuite* (13%). More than half of the respondents (52%) also identified other media tools, including *Instagram*, *vimeo*, *flickr* and *imgr* and a *blog*.¹⁴

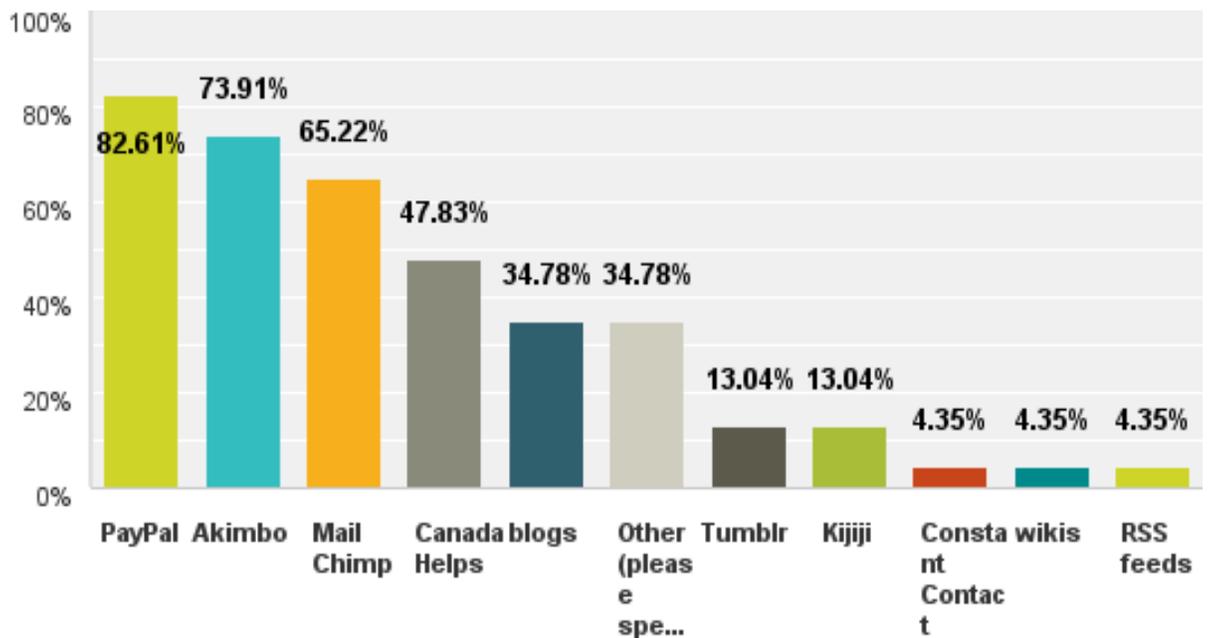
¹⁴ Of the dozen who specified 'other,' the most frequent were *instagram* (9), *vimeo* (2), and single references for the remainder.

Artist Run Centres also have access to various other electronic tools to assist them not only with promotion and communications, but also fundraising and outreach. At the top of usefulness is *PayPal* (83%), a private third party site that enables individuals to make payments directly and electronically to commercial centres, such as artist-run centres. As well, *CanadaHelps* (48%) also facilitates financial transactions, but exclusively for charitable donations.

The range of electronic tools to support communication and promotion is more varied, including *Akimbo* (74%), a Toronto-based promotion platform for contemporary visual art with global reach, *tumblr* (13%) a micro-blogging and social networking network and *Kijiji* (13%) a classifieds site that is also used for promotion. Respondents also use blogs (13%), wikis (4%) and RSS feeds (4%) to support their learning and training needs.

When it comes to direct contact (memberships and supporters for newsletter and announcements), both *MailChimp* (65%) and *ConstantContact* (4%) are commonly employed.

Electronic Tools



Of those electronic tools added as 'other,' Vertical Response received multiple mentions, followed by a list of single mentions (Dropbox, Vimeo, WordPress, Google forms, submittable, Work in Culture and POS machine.)

HR and Staffing

Only 21% of respondent organizations is operated by a single staff person; the majority are able to draw upon a mixture of full and part-time staff across the sector.¹⁵ While nearly thirty percent of respondents have another full-time staff (29%), the majority operate with multiple full-timers; 21% employ two staff, and another 29% are supported by three staff, while 14% employ four staff, and seven percent employ more than five full-time staff.

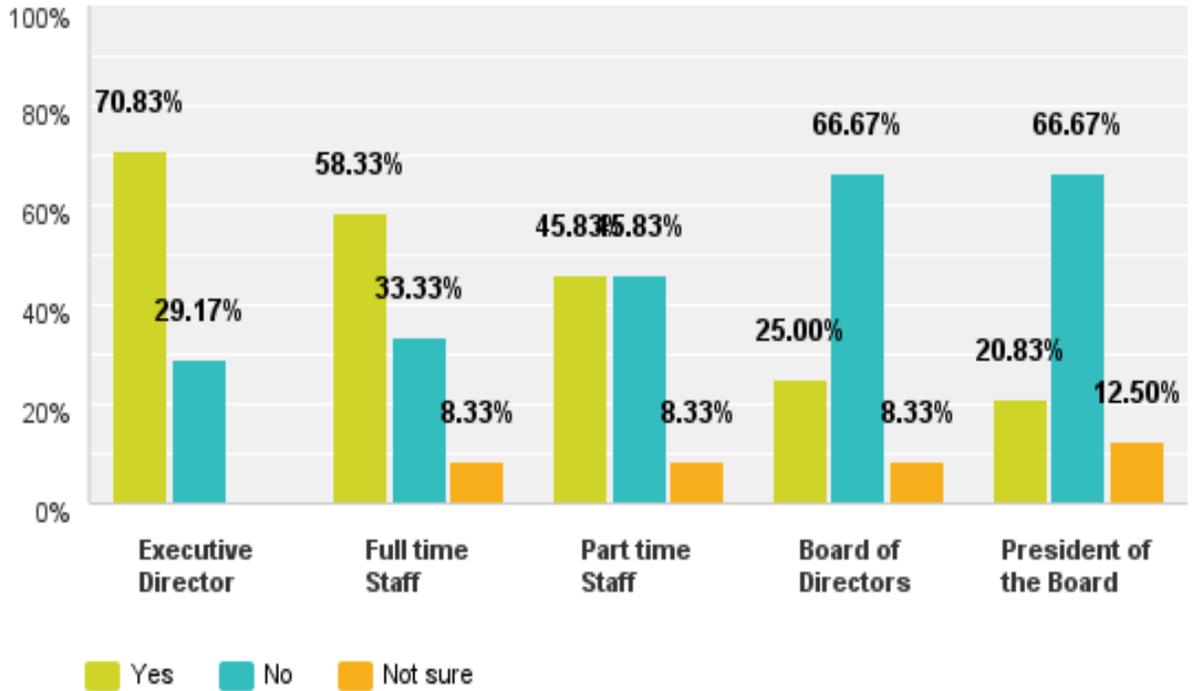
Part-time staff are seen as essential to keeping artist-run centres operating as they do not always have the budget capability to engage multiple full-time staff. A third also employ at least one part-timer, and the same for two part-time staff. About a quarter artist-run centres contract three part-time staff (23%), and a minority engage four (8%) or at least five part timers (8%). (Those centres who responded to this question currently employ at least 35 full time and 30 part timers.)

The vast majority of respondents (92%) operate with documented/written human resource policies covering key elements such as vacation, training, holidays and benefits; one respondent shared that the Board tended to default to the Employment Standards Act to inform their HR policies.

Slightly more than half of the Centres have an annual performance review process in place for their staff (Executive Director, Full-Time, Part-Time), but less than a quarter have established annual reviews for the volunteer leadership (Boards, Presidents):

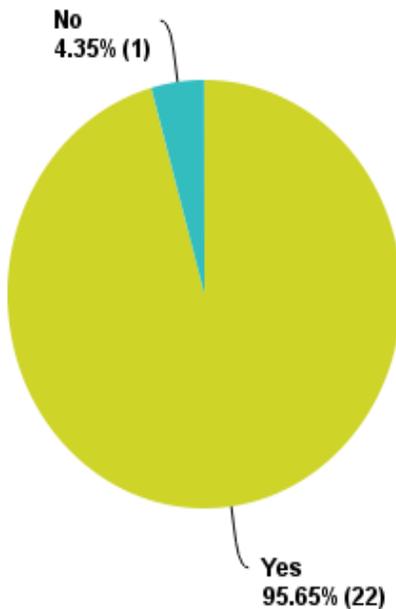
¹⁵ Full-time is identified as 30+ hours per week; part-time as less than 30 h/w. Those centres who responded to this question currently employ at least 35 full time and 30 part timers.

Annual Performance Review in Place



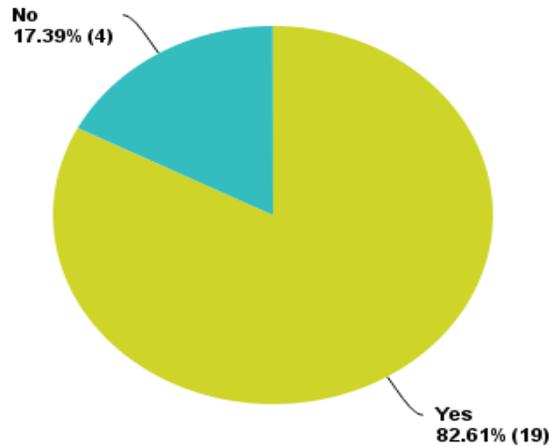
A prerequisite of formal performance review is a job description, and virtually every one of the respondents reported affirmatively (96%):

Formal/Written Job Description



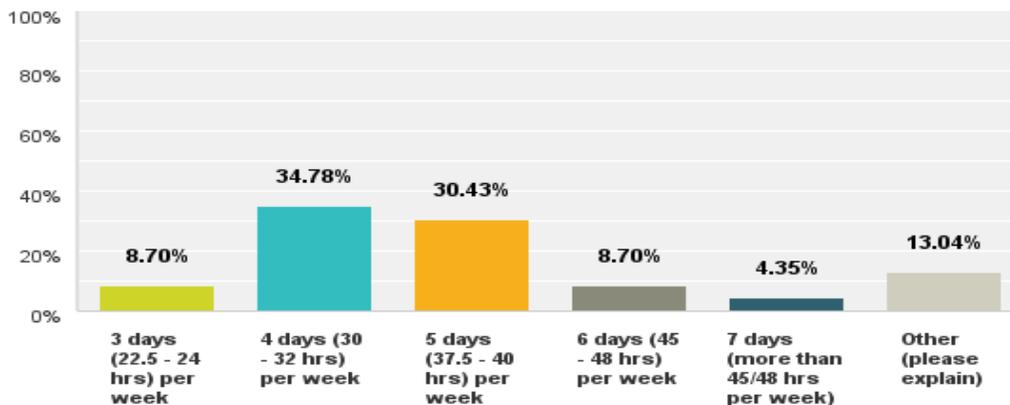
Similarly, the majority of respondents are working with a contract or letter of agreement (83%):

Contract/letter of agreement



Across the sector, the scheduled work load for the senior staff person covered the full range, from a low of three days a week (9% between 22.5 and 24 hours per week¹⁶), and four days a week (35% between 30 and 32 hours/week), or five days a week (30% between 37.5 and 40 hours/week). Another quarter of the respondents – a common practice with management level staff – are contracted for six days (45 and 48 hours/week) or seven days (4% in excess of 48 hours/week).¹⁷

Work Load: Scheduled

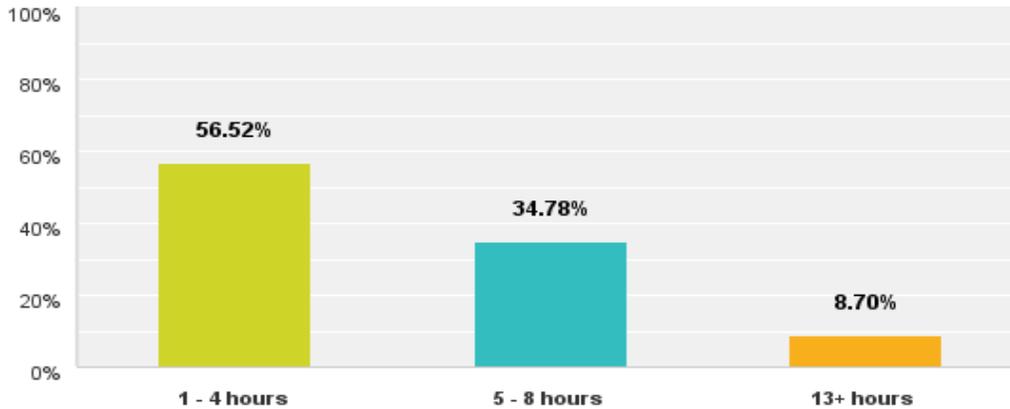


¹⁶ Calculated as either 7.5 hours per day or 8 hours per day: 3 X 7.5 = 22.5, or 3 X 8 = 24 hours./week.

¹⁷ Other – several exceptions were identified: “In the absence of a full-time Artistic Coordinator, I have had to perform the duties of 2 staff positions, with the assistance of occasional, ad hoc / casual staff; new, part-time staff were finally hired”; and “5 days a week, but with 42+ hours, depending on after-hours volunteer-committee meetings and events.”

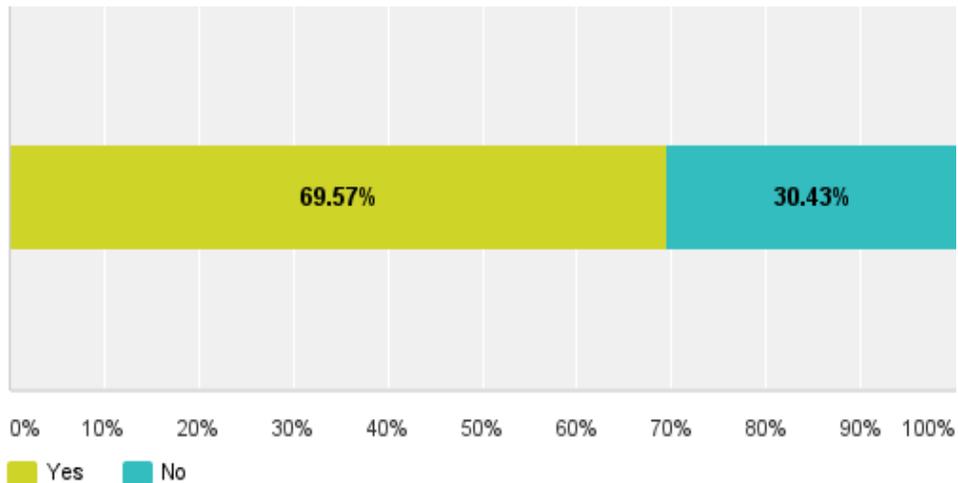
Overtime payment for management is virtually unheard of in the sector; over half of the respondents identified that, on average, they had delivered up to four hours a week in unpaid overtime effort (57%), while a third contributed the equivalent of a day's work (35%):

Work Load: Unpaid Overtime



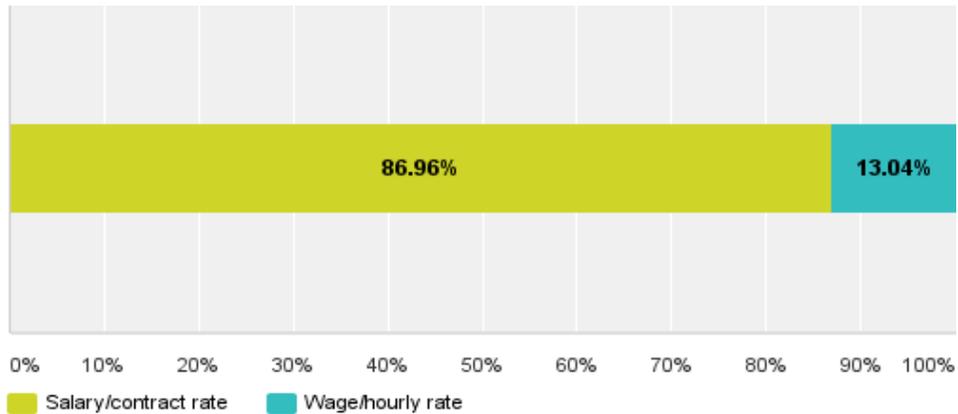
One HR Factor across the entire NFP/Charitable sector for management is that they are provided time off, “in lieu” of overtime payment; this is true for about two thirds of the sample (70%), although best practices should assure that 100% of overtime qualifies for lieu time:

Time off - In Lieu of Overtime



Since respondents to the survey hold leadership/management positions, it is consistent that the majority are paid a salary (87%), rather than an hourly wage:

Salary/Contract Rate vs. Wage/Hourly Rate



Of those paid an annual salary (87%), the majority held full time positions (78%) as opposed to part-time (22%). Some forty percent of respondents earned annual salaries of less than \$34,000, while another two in ten earned between \$35,000 and \$44,999; the balance earned between \$45,000 (35%) to more than \$55,000 (5%). (According to Stats Canada, the median income in Canada for all workers was \$32,800 - cf. Canadian Income Survey, 2014).

Annual Salary Rates

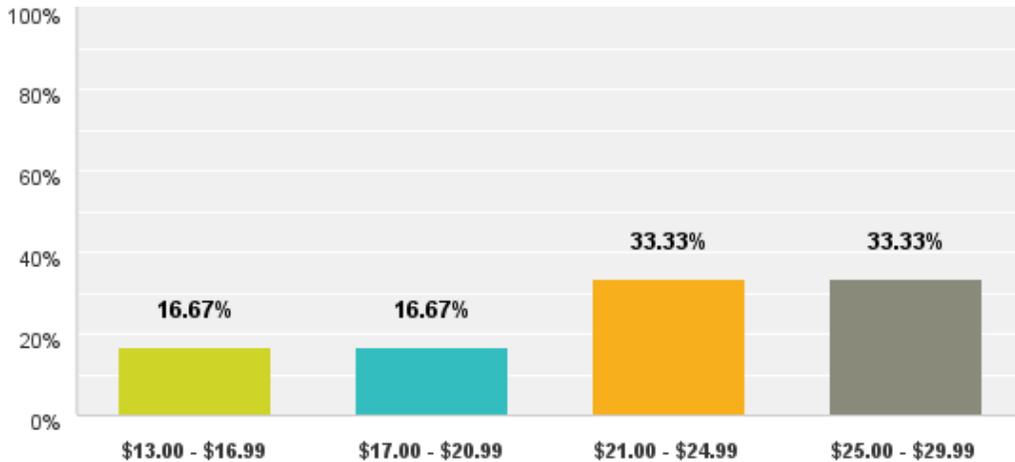


Although it is hard to offer direct comparisons within the context and resources of this report, additional data can broaden our understanding:¹⁸

¹⁸ The [National Compensation Study – 2009 Update for Management and Administration in Not-for-Profit Arts Organizations](#), as prepared by Deloitte and Touche in March 2009 for the Cultural Human Resources Council as a base line, and adjusted upwards by 11.31% to recognize the inflation rate between 2008 and 2016. Additionally, Charity Village (https://charityvillage.com/Content.aspx?topic=nonprofit_fringe_benefits_and_working_conditions_for_canadian_fundraisers_and_nonprofit_man#.WA4uGeArLIU) recently summarized this area.

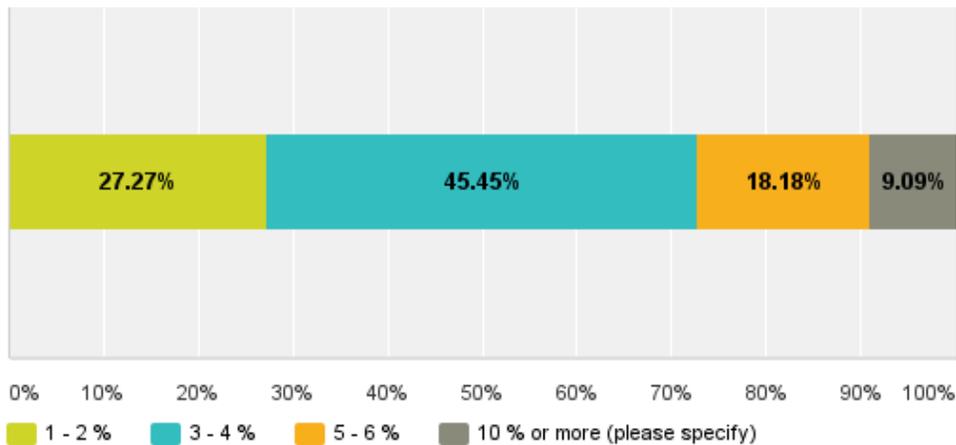
For that smaller segment who are paid an hourly wage (13%), one third of them earn between \$13.00 and \$20.99, a third are paid between \$21.00 and \$24.99, and the remaining third earn between \$25.00 and \$29.99:

Approximate Hourly Wage



Over the most recent financial cycle, almost three quarters of the respondents received a moderate raise, from a low of 1% - 2% (27%), or 3% - 4% (46%) or a moderate raise of 5% - 6% (18%). Less than one in ten were awarded an increase of around 10 % or more.

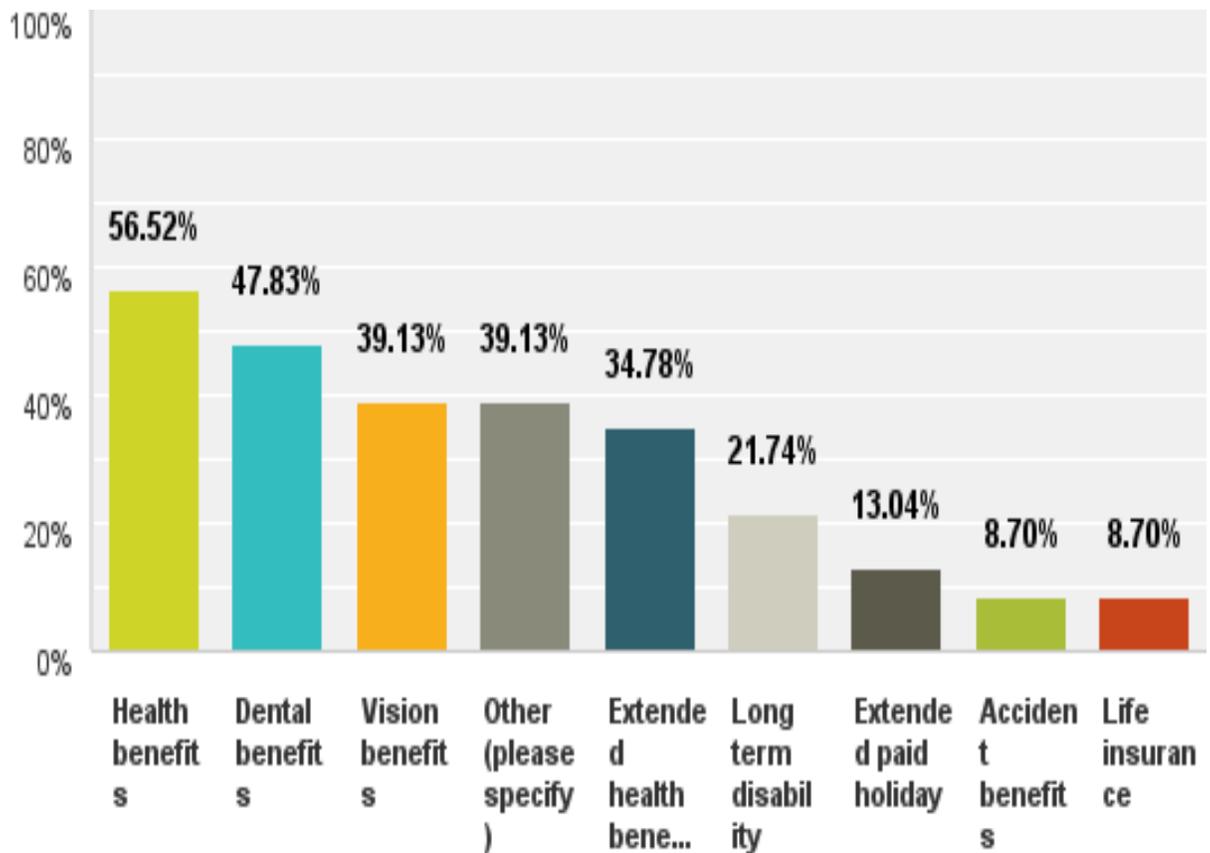
Pay increase



Slightly less than half of the artist-run centre respondents receive between two weeks (26%) and three weeks (22%) paid vacation as a work benefit, while half receive four weeks (30%) or five or more weeks (22%).

The provision of benefits as part of the financial structure is “evolving,”¹⁹ (as outlined on Charity Village and the groundbreaking research initiated by the ONN (<http://theonn.ca/our-work/our-people/decent-work/>)).

Paid Benefits



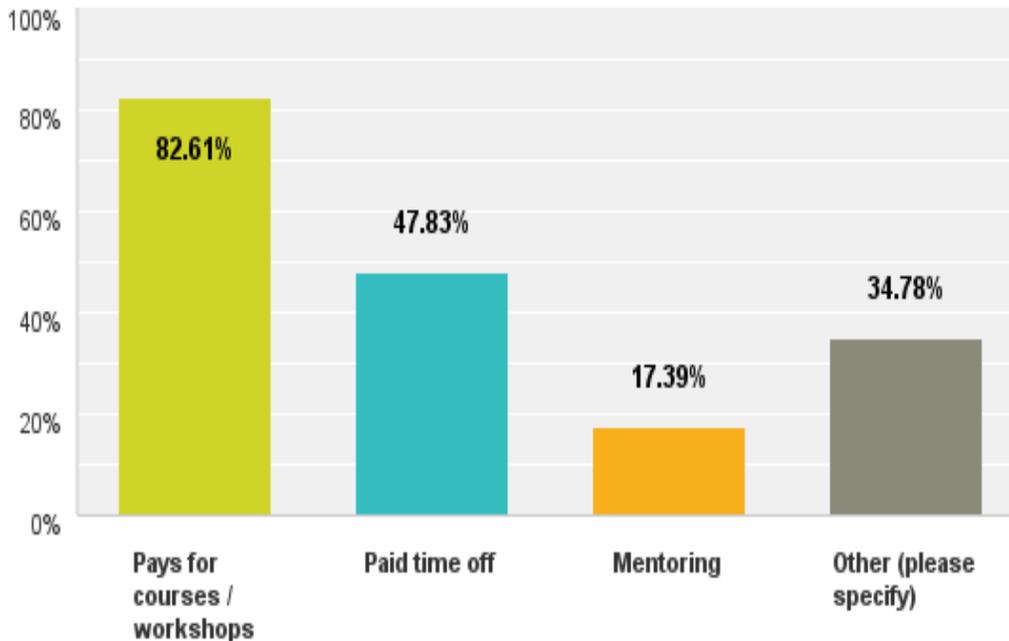
Only half of the respondents receive some general health benefits (57%)²⁰ and dental benefits (48%). Only a third are provided vision benefits (39%), extended health (35%), or a fifth of the centres are provided with long term disability coverage (23%). Even fewer artist-run centres receive extended paid holidays (13%), accident benefits (9%), or life insurance (9%).

The majority of centres show a commitment to investing in ensuring their senior staff members receive support for ongoing professional development, either with payment for courses/workshops (83%), providing paid time off for professional development (48%), or mentoring opportunities (17%).

¹⁹ Nonprofit fringe benefits and working conditions for Canadian fundraisers and nonprofit managers, Charity Village, March 1999.

²⁰ This falls short of the 71% of benefits coverage for full-time employees in the NFP sector as identified in the ONN Report (Change Work: Valuing decent work in the not-for-profit sector), November 2015.

Centre Provides Professional Development Support



Alternatives included support for unpaid leave for staff to pursue their artistic practice, attendance at conferences, and allocation of committed funds in the budget.

Participants were also asked to specify training and professional development topics that they considered to be a priority need for themselves and their centre, as well as to indicate the likelihood that they would participate if such training were made available:

Support ²¹ (Ranking)		Priority %	Commitment to participate %
71.0	Best Practices for ARCs	78	91
61.4	Fundraising	83	74
55.5	Governance/Board Development	91	61
54.6	Leadership	78	70
45.5	Enhancing ARC structure	70	65
45.1	HR/Working Conditions in ARCs	74	61
36.4	Fair Treatment/Good HR practices	70	52
29.3	Grant Writing	61	48
27.4	Career Development	57	48
13.5	Bookkeeping/Financial Management	52	26

²¹ This measure represents the likelihood that respondents would actually attend/support professional development offerings on these topics; it is achieved by multiplying the level of priority for the topic times the likelihood that they would attend.

When asked to identify other topics beyond those offered in the survey, approximately one in four offered the following:

- Creative networking, alternative / innovative program presentation, inter-disciplinary projects, international program presentation;
- Accessibility and equity policies; management of capital projects (not just general fundraising);
- Equity and inclusive practices on an administrative and governance level - still a priority for our centre;
- Budget management and communication strategies;
- Opportunities for Millennial in the culture sector;
- Like to see more workshops for board members regarding their professional development - Staff members are usually seasoned, while board members often come inexperienced and require training. The respondent recommended Management Advisory Services as a great resource for board development / training tools;
- Conflict resolution within artist-run centres.

Participants were also asked to rank the effectiveness of various delivery approaches. This feedback ensures that those artist-run centres in need can and will access these opportunities.

Support ²² (Ranking)		Effectiveness %	Commitment to Participate %
96.0	Regional/local co-presented	100	96
64.7	Online access to curated content	83	83
61.4	1-day workshop	78	83
61.4	Round table discussions	74	83
54.0	Panel discussions	74	73
45.5	Admin/operations retreat	70	65
31.7	Board Governance retreat	61	52
24.2	Webinars (2 hrs.)	48	44
15.4	Teleconference (1 hr.)	35	44

According to the respondents, the top priorities for professional development content include sessions that cover Best Practices for Artist-Run Centres, Fundraising, Governance/Board Development and Leadership. These sessions could be delivered locally/regionally in collaboration with local organizations, as either a one day workshop or roundtable discussion. Additionally, a provision of online resource materials on these topics could be valuable to respondents.

²² Ibid.

Comparative Analysis: Year to Year Comparison/Contrast

The first survey of the ARCCO membership carried out by First Stage was in 2012 (based on 30 responses), and the second was carried out four years later, in 2016 (with 26 responses). The core research objectives remained from survey to survey, but there are also multiple finite differences between the two surveys. Although the first survey (2012) informed the second (2016) and they share many research objectives in common, they are not the same survey. Additionally, even though both surveys have been delivered using Survey Monkey, any comparison is accomplished through a visual rather than a digital comparison of data – the two data bases are not relational. Finally, the manner in which Survey Monkey calculated totals and averages had changed, thus precluding a direct comparison between several measures.

In the first survey (2012), the greatest majority of respondents were Full members (90%), while the later survey captured a majority of Full members (73%), but also a larger representation amongst Affiliate members (27%).

Both surveys captured a comparable range of life cycle of the centres where the respondents were employed; in 2012, almost half (47%) of the respondents were founded in the two decades between 1960 and 1979, while 41% were from the second generation (founded between 1980 and 2009); in the later survey, the share for both groups was equal (50%).

The budget profile also remained fairly consistent between the two surveys. In both 2012 and 2016, 13% of the responding artist run centres operated on annual budgets of less than \$100,000, and similarly 13 % operated on annual budgets in excess of \$500,000. Between these highs and lows, three quarters of each year ran budgets between \$100,000 and \$499,000 (although there were some slight shifts between lines).²³

Both surveys identified that 100% of respondents were incorporated as NFP, and a similar level of charitable status (80% in 2012, 79% four years later). Similarly, both surveys identified that the majority of respondents were using leased space (93% in 2012, 92% in 2016), while only a small portion owned their facility (7% and 8% respectively). Slightly more than half of both survey populations reported that they carried out their programming in a single space (52% and 54%). Similarly, the earlier survey identified a marginally higher rate on financial investments into enhancing their spaces (57% and 54%).

²³ There is no way to determine if these shifts were a reflection of inflation, normal; growth of funder decisions.

These individuals who participated in the interviews in both years exhibited a similar profile; in terms of gender, both surveys captured similar results for females (63 % and 65%) and males (37% and 35%), between the ages of 25 – 45 (60% in 2012 and 61% four years later) or between the ages of 46 and older (40% and 38%). However, when looked at differently, almost two thirds of respondents (63%) were between the ages of 36 – 55 in 2012, but only a third (34%) in 2016.

Similarly, the education profile of the two survey populations continues to demonstrate high levels of accomplishment, but proportionally different from survey to survey; the later survey captured a higher proportion of graduate and post graduate education amongst interviewees:

2012 %		2016 %
17	College	9
21	Degree	44
10	Post Diploma	4
45	Grad School	39
7	Post Grad	4

By 2016, there had been an increase in compliance of 6% to 96% of respondents who had formal, written job descriptions, and a marginal improvement of 3% to 83% amongst respondents who had a written contract as a basis for their employment.

By 2016, a significant majority of respondents were on salary (87%), an increase over the span of the four years between surveys. Year to year work weeks, however, saw some shifting between 2012 and 2016; in the earlier survey, it was more likely that full time salaried staff were required to work unpaid overtime for more hours (13% worked between 9 and 12 hours, while 29% worked in excess of 13 hours overtime), whereas in 2016 the load had decreased (57% worked between 1 – 4 hours overtime, and another 35% worked between 5 and 8 hours of unpaid overtime). There was more likelihood that unpaid overtime was compensated by the provision of lieu time (79%) in 2012 than in 2016 (70%).