

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)
Independent Media Arts Alliance (IMAA)

October 2010



imaaami

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Introduction

Worker compensation is an ongoing concern of the artist-run milieu. A perception exists that employees of artist-run centres do not generally receive adequate compensation for their work. This perception is widespread in the community of organizations represented by the associations that have conducted this study. Many employees of these organizations perceive that their compensation is not in line with their qualifications and responsibilities. Furthermore, it has been proposed that compensation and working conditions in the artist-run milieu are inferior to those available for comparable positions in other sectors—and that this situation leads to high staff turnover. Yet in the absence of a comprehensive data concerning compensation levels across the country, it has been impossible to objectively validate these perceptions, nor to effectively address the problem of worker compensation through policy, advocacy or other means.

For a number of years, the Artist-run Centres and Collectives Conference (ARCA) and the Independent Media Arts Alliance (IMAA) have sought to better document working conditions in their respective networks. There are in fact very few quantitative data on this subject, and there is no study that covers the whole of the country. In ARCA's case, the situation has only been well documented in Quebec, by means of several studies conducted by the RCAAQ. In the case of the IMAA, a study carried out in 2005 by its Prairies and Northwest Territories region provides interesting and useful information. The Canada Council for the Arts has very few specific data on working conditions in arts organizations; those it does have concern only the organizations to which it provides operational funding. Because only about half of Canadian artist-run centres fall into that category, the Council's data are by no means representative of the milieu as a whole.

Because their memberships have a degree of overlap (see Table 18), ARCA and the IMAA have joined forces in recent years to assemble the resources required to conduct a thorough study of working conditions in their combined networks. Unfortunately, this goal has not been entirely achieved: it has not yet been possible to complete such a study under optimal conditions. Nevertheless the two organizations decided, in the fall of 2009, to carry out a “flash survey” that in spite of modest resources would at least produce some tools to improve working conditions in their milieus. Appendix 1 provides a copy of the survey questionnaire circulated, in the fall of 2009 to the combined memberships of both organizations. The number of questions was intentionally limited to make the processing of responses manageable. One could imagine it having been useful to have collected additional information concerning, for example, workers' age and gender, as well as their educational qualifications and work histories. These, as well as other information gaps, would need to be addressed by further studies carried out with more resources.

In the fall of 2009 there were a total of 214 IMAA member and ARCA-affiliated organizations across the country. 108 of these organizations responded to the survey questionnaire, for a nationwide response rate of approximately 50%. Regional response rates varied between 38% and 100% (detailed in Appendix 2). It took a number of months to collate the data and to standardize the formats of responses, which were often imprecise because the original questions were not as specific as they might have been. To validate this work, we subsequently called upon the expertise of sociologist Guy Gauthier. He carried out statistical adjustment and extrapolation of the response data according to regional response rates, prepared a series of tables correlating the data, and provided an outline of key observations that immediately follows this section.

Like all surveys, the present one involves an extrapolation from the responses received to produce a picture that is proposed as representative of a real-world situation. A higher response rate will produce a more accurate picture, while a lower response rate necessarily creates a larger margin of error. It is important to take this margin of error into account when consulting the data in this study. The country's two most populous regions, Ontario and Quebec, had the lowest response rates and this is an important qualification to these data. (Appendix 4 provides an analysis of the representativeness of data from Quebec.) It should also be emphasized that the survey was carried out in the fall of 2009, before significant cutbacks in provincial arts funding in British Columbia had taken full effect. The situation for many organizations in that province has since deteriorated significantly.

In spite of its weaknesses and gaps, we consider this study to provide a relatively accurate picture of employment conditions in Canadian artist-run and independent media arts centres. We hope that it will contribute to an increased awareness of the issue of employee compensation and working conditions by both funders and organizations. Artist-run organizations—where commitment often substitutes for adequate compensation, are themselves a key element in resolving the issue. Staff compensation is normally set under the authority of a centre's Board of Directors. Yet centres' Boards operate within a context of accountability that is fundamentally influenced by the public sector arts funding system.

For this reason, we hope that this study also engages national, provincial and municipal arts funders. Our aim is to motivate these funders to put resources towards the kind of comprehensive information-gathering that centres and their associations cannot do on their own, and to use this information to work collaboratively with the milieu to not only promote, but achieve meaningful improvements in, the employment standards of workers in artist-run culture. As is evident from this study, there is still a great deal of progress to be made.

ARCA and IMAA share many concerns and goals concerning compensation and working conditions for workers in artist-run culture. Because of particular dynamics and characteristics of the visual arts and media arts milieus, and the profiles of organizations working in them, there are also particular priorities and points of emphasis in each community that should be mentioned.

In the case of the IMAA, a strong interest has developed in recent years concerning recommendations for salary levels for particular types of positions. This interest reflects not only the perception of low compensation and high turnover in the non-profit arts sector alluded to above, but also the fact that the mandates of many IMAA members involve the provision of technical services. Delivering these services—including media production, post-production, equipment and facility operations—requires employee competencies that overlap significantly with those of industrial and commercial contexts. 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 almost completely outside the guild/union system arrangements of televisual industry and the entrepreneurial dynamics of the information technology sector. This study has not directly addressed these structural concerns. It nevertheless constitutes an important first step on which further analysis and policy recommendations can be built, fulfilling a direction from the organization's 2009 National Conference to address this issue.

The question is framed differently in the ARCA network, which is composed of regionally and culturally specific associations—each with its own context. 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; 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. To the members of ARCA, the priority is to raise the awareness of all players in the field—within the artist-run milieu itself as well as among funders and government agencies. All these parties need to work towards a substantial increase in the resources available to artist-run centres so that they can really afford to pay better salaries.

The joint production of this study by ARCA and the IMAA has been an example of positive collaboration between national arts service organizations. It has established the potential of seeing beyond disciplinary boundaries to address a common set of problems in creative ways. This study represents an important—but only an initial—step in the necessary project of improving working conditions in our milieu. In moving forward, each association may wish to approach its work on employee compensation and working conditions in specific ways that reflect its constituency's particular preoccupations and issues.

In concluding, we wish to express our thanks and appreciation to the staff of centres that contributed their time and effort to gathering the detailed data required to complete the survey questionnaire.

Timothy Dallett
Interim National Director, Independent Media Arts Alliance

Daniel Roy
Director, Artist-Run Centres and Collectives Conference

October 2010

Key observations

By Guy Gauthier, sociologist

In order to document working conditions in the Canadian artist-run organizations that are affiliated with the **Artist-Run Centres and Collectives Conference (ARCA)** and/or are members of the **Independent Media Arts Alliance (IMAA)**, these associations surveyed their memberships with a questionnaire. Approximately half of the organizations completed to the survey.¹

There are over 200 artist-run centres affiliated either solely with ARCA (62%), solely with the IMAA (21%), or with both associations (17%). (An artist-run centre is defined as an organization whose board of directors is comprised of a majority of practicing artists). A third of these centres are located in Quebec while 27% are located in Ontario. Three quarters of the centres define their activities as involving the research, creation and presentation of artistic works. The combined operating budgets of all centres total some 46 million dollars.

The centres employ between 1 and 18 persons; a typical centre has an average of just over 3 employees. More than 600 persons work in the artist-run centre milieu with the majority (61%) identifying themselves as artists. One-third of the workers in these organizations have a management or directorial position, 30% exercise a subordinate program management role, some 10% perform administrative function, and more than a quarter perform support work.

The rate of staff turnover appears high given that almost half of the incumbents had been in their positions for two years or less. On the other hand, a quarter of workers have been employed for 5 years or more. It would be interesting to have data on the age of the workers and on the extent of their mobility between one centre and another.

Slightly more than two thirds of the employees have an employment contract with their employer. More than half work more than 30 hours per week at an hourly wage of approximately \$17.50, which corresponds to a weekly salary of about \$500 or \$26,000 annually. 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 second and third parts of this report correlate characteristics of artist-run centres, and of their employees, with the association affiliation of these organizations and with the province in which they are located. This correlation shows 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.

¹ The reader of this study should keep an important qualification in mind: any interpretation of these results must take account of the fact that the survey response rates were the lowest in the provinces and association categories with the highest number of potential respondents. Appendix 4 presents an analysis of the representativeness of the survey data from respondents in Quebec, together with a discussion of the limitations that follow from it.

Method of data presentation

In the document below, each survey question is presented in a set of tables spanning two facing pages. The following information appears in sequence for each table layout:

- The name of the document section: The Individual Worker, Working Conditions, and The Workplace.
- A headline identifying the table number.
- A sub-heading that more precisely describes the data presented in the table.
- Background information in the form of a note entitled “About the question”. This note provides additional information about the survey question, including, if applicable, the means by which responses have been interpreted.
- “Comments” that underline significant or noteworthy aspects of the response data.

For each question, data are presented in three separate tables:

- “For all of Canada”. As this implies, this table presents data from all survey respondents, without distinguishing whether a centre is represented by the ARCA network of regional associations, or is a member of the IMAA. It should be re-emphasized that the data presented in each of these tables is a statistical extrapolation from the actual responses received to the full set of potential survey respondents. Thus, for example, the figure of “608 total workers” represents an estimate of the total number of individuals employed in the combined ARCA and IMAA milieus.
- The “arca” table presents responses from the centres represented by the regional associations that make up ARCA (see below). Each table presents data in categories corresponding to each of those regions, and as a Canada-wide average for ARCA as a whole.
- The “imaa/aami” table presents responses from the centres that are members of the IMAA (AAMI in French). Each table presents data according to the 5 geographic regions of the Alliance, as well as a nation-wide average.

A certain number of centres are members both of the IMAA and of the associations that make up ARCA. Their responses thus appear in both of the two preceding tables.

To simplify the presentation of data to the reader, occasional instances of “no response” to survey questions have been omitted from the “arca” and “imaa/aami” tables.

The **Artist-Run Centres and Collectives Conference (ARCA)** has nine member associations. Seven represent geographic regions, and two are culturally-specific:

- the Association of Artist-Run Centres from the Atlantic (AARCA), which represents centres in the four Atlantic provinces;
- the Regroupement des centres d’artistes autogérés du Québec (RCAAQ);
- Artist-Run Centres and Collectives of Ontario (ARCCO);
- VERRUE, which represents centres in Manitoba;
- Plains Artist-Run Centres Association (PARCA), which represents centres in Saskatchewan;
- Alberta Association of Artist-Run Centres (AAARC);
- Pacific Association of Artist-Run Centres (PAARC);
- the Aboriginal Region, which represents aboriginal centres in two geographic regions. Data from these centres have been included those geographic regions.
- L’Association des groupes en arts visuels francophones (AGAVF) represents francophone centres in Nova Scotia, New Brunswick, Ontario and Manitoba. Data from these centres have been included those geographic regions.

A complete list of centres represented by these associations is available at www.arccc-cccaa.org. As of September 2010, approximately 180 artist-run centres were affiliated with this network.

The **Independent Media Arts Alliance (IMAA) / L’Alliance des arts médiatiques indépendants (AAMI)** is comprised of 6 regions: 5 geographic regions and the pan-Canadian National Indigenous Media Arts Coalition (NIMAC) region. The 5 geographic regions are:

- Atlantic, representing centres in Newfoundland and Labrador, Nova Scotia, New Brunswick and Prince Edward Island;
- Quebec;
- Ontario;
- Prairies & North-West Territories, representing centres in Manitoba, Saskatchewan, Alberta and the North-West Territories;
- Pacific, representing centres in British Columbia and the Yukon Territory.

The centres that are members of the National Indigenous Media Arts Coalition are also represented through the geographic region in which they are located. Responses from these centres are included in their respective geographic region.

A complete list of IMAA member centres by region may be consulted at www.ima.ca. As of September 2010, 80 artist-run independent media arts centres were members of the Alliance.

To simplify presentation of the tables, the following abbreviations have been used to indicate the regional configurations of ARCA and IMAA respondents:

- ATL: the 4 Atlantic provinces
- QC: Quebec
- ON: Ontario
- MB: Manitoba (in ARCA tables)
- SK: Saskatchewan (in ARCA tables)
- Prairies: Manitoba, Saskatchewan, Alberta and the North-West Territories (the PNWT region in IMAA tables)
- AB: Alberta (in ARCA tables)
- BC: British Columbia (in IMAA tables this abbreviation signifies the Pacific region which includes both British Columbia and the Yukon Territory)

The Individual Worker

Table 1: Status as an artist

The percentage of workers identifying themselves as artists

About the question:

The purpose of the question was to ascertain what proportion of workers in the milieu are practicing artists. Respondents were asked to indicate “yes” or “no” as to whether a given employee was an artist.

The “Artist” category includes all employees identified as practicing artists, including those whose comments indicated they did not currently have enough time to practice actively. The “Non-artist” category includes employees who had stopped identifying themselves as artists, though they might have been at one time.

Comments:

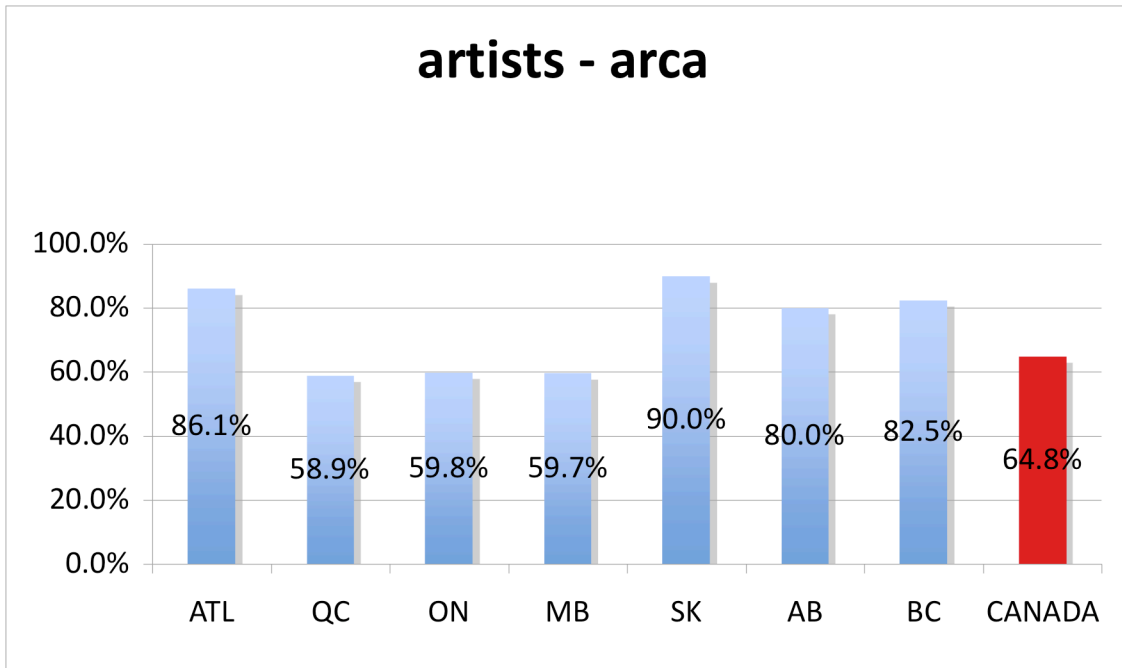
A higher proportion of employees were identified as artists in ARCA member centres than in IMAA member centres. Regional variations follow a similar pattern in both association memberships.

While this question concerns employees, and not Board members, it is worth mentioning a generally accepted definition of an “artist-run centre”. According to the Canada Council for the Arts’ criteria, an artist-run centre is defined as being directed by a board of directors, the majority of whom are practicing artists.

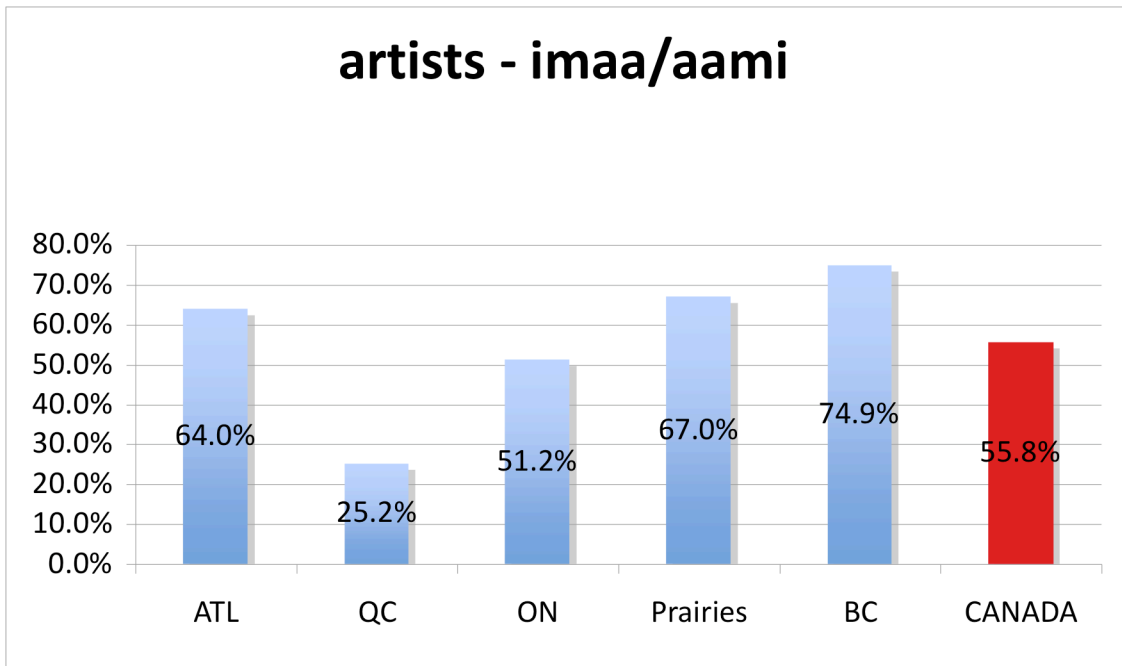
For all of Canada:

Status as an artist	Number of workers	% / Total
Artist	372	61.14
Non-artist	210	34.58
No response	26	4.28
Total	608	100.00

artists - arca



artists - imaa/aami



The Individual Worker

Table 2: Job function

The distribution of job functions in centres

About the question:

There is little or no standardization of job titles and functions across the milieu. In order to make basic comparisons between position types, they have been classified in 4 general categories:

- 1. Management:** Positions with executive staff responsibility for the organization. There is usually one position of this type per centre, but some centres have a non-hierarchical structure and there are occasionally two or more positions of this type.
- 2. Program Delivery:** Positions responsible for delivery of particular programs such as gallery exhibitions, or for the management of production facilities.
- 3. Administration:** Administrative, accounting and clerical positions.
- 4. Program Support:** Support and assistant positions.

It is clear that while these categories enable basic comparisons to be made, they are to a large extent arbitrary and do not do justice to the diversity of jobs and functions in the milieu. A list of all job titles reported, and an explanation of how they have been classified in these categories, is provided in Appendix 5.

Comments:

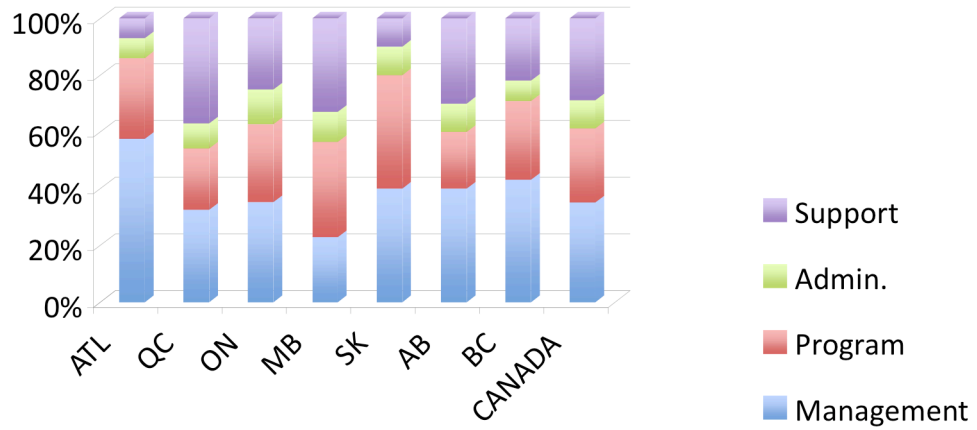
Given the inherently interdisciplinary nature of work in artist-run networks, staff teams often comprised of only 2 or 3 people, and sometimes even by a single employee, fulfill a complex variety of tasks and responsibilities. This fact, and the widespread practice of “decision-making by consensus” in artist-run culture, should be kept in mind when in relation to the “Management” classification.

The percentage of Support positions reported in Quebec was higher than in any other region. Table 17 below shows that Quebec centres have the largest staff teams; this fact likely accounts for a greater specialization of job descriptions.

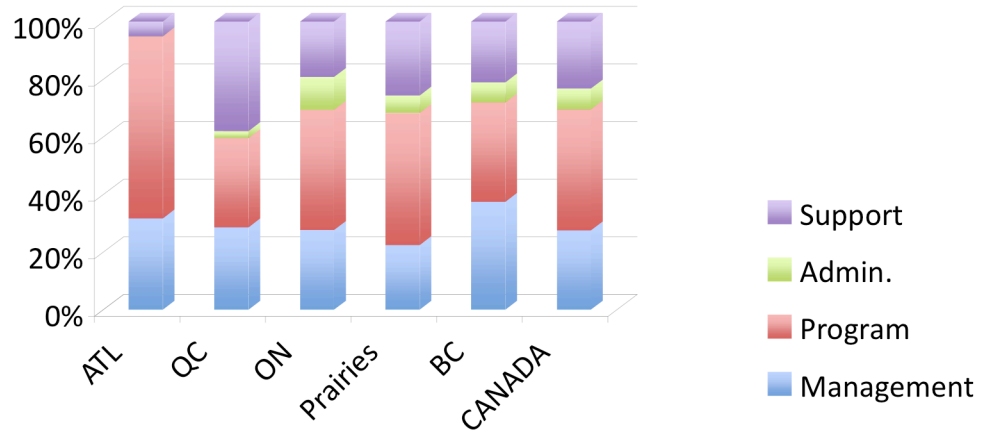
For all of Canada:

Job function	Number of workers	% / Total
Management	208	34.14
Program Delivery	184	30.19
Administration	53	8.72
Program Support	164	26.95
Total	608	100.00

job functions - arca



job functions - imaa/aami



The Individual Worker

Table 3: Seniority

The number of years that workers have been employed in their current position

About the question:

The survey question asked for the number of years an employee has been employed in the position they currently hold. No data were collected on the total number of years an employee has been with the organization.

Comments:

The milieu appears to have relatively high staff turnover. There are significant variations in turnover regionally, and between association groupings. There is particularly low seniority in western Canada.

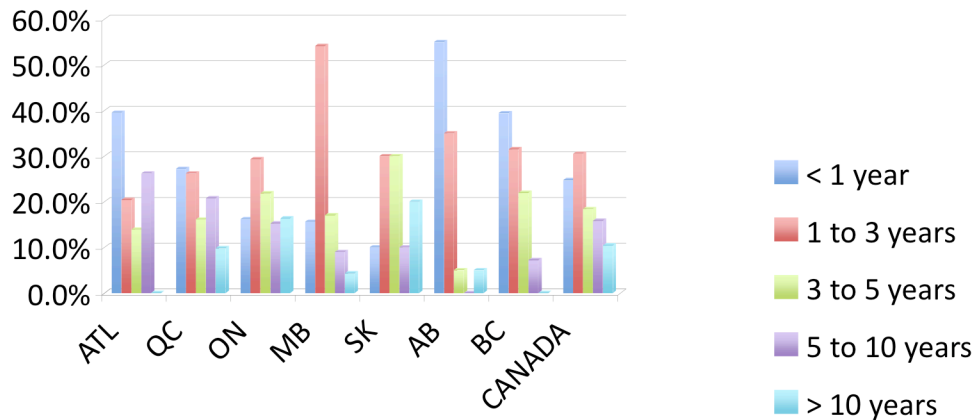
The survey did not collect any data about employees' total length of work experience in the milieu, or about their mobility within or between organizations. To have a more complete understanding of turnover, it would be necessary to collect data over several years.

For all of Canada:

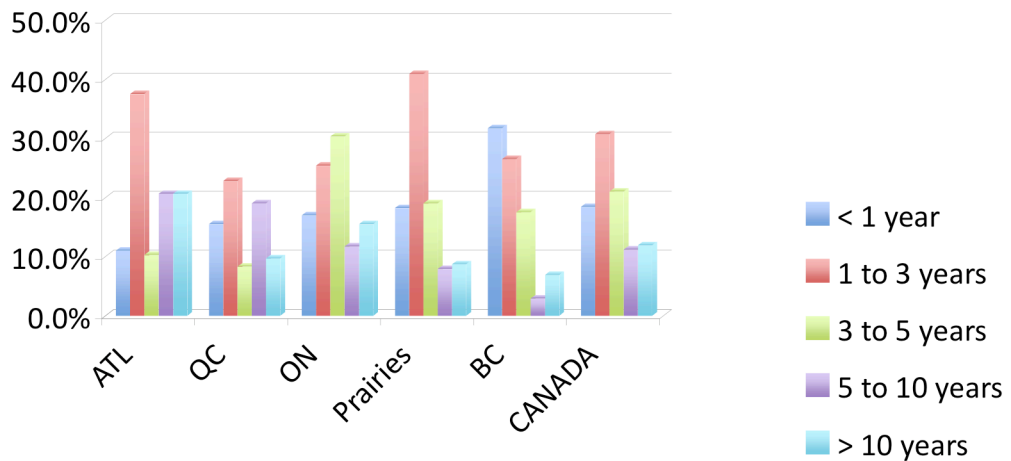
Length of time in job	Number of workers	% / Total
Less than 1 year	142	23.43
1 to 3 years	182	30.01
3 to 5 years	108	17.82
5 to 10 years	91	15.01
10 years or more	61	9.99
No response	23	3.73
Total	608	100.00

Median	Mean	Minimum	Maximum
2.00	4.00	0.00	29.00

seniority - arca



seniority - imaa/aami



Working Conditions

Table 4: **Contractual status**

The percentage of workers with a contract for their employment

About the question:

Workers with a written employment contract, a letter of agreement, or described as permanent employees are counted as “having a contract”. Employees with a verbal agreement were counted as “not having a contract”.

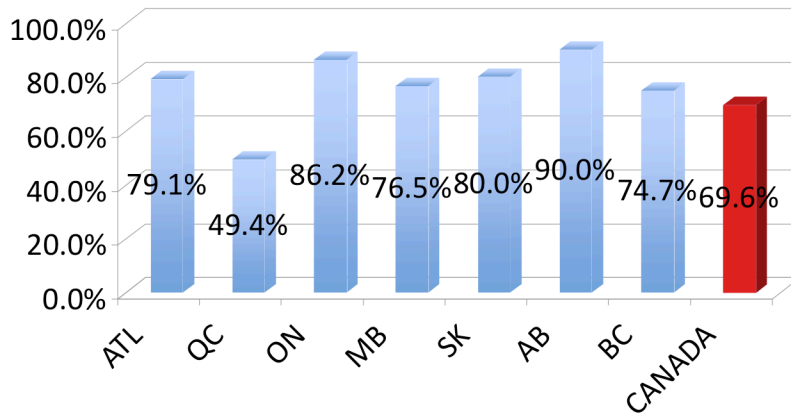
Comments:

More than two thirds of workers have employment contracts. The average is higher for IMAA members than for ARCA members, but the rate within ARCA is more consistent from region to region. Ontario IMAA members have the highest percentage of employees with contracts. The percentage of employees with contracts is significantly lower than the national average in Quebec: the effect of the response rate on the data should be considered here (see Appendix 4).

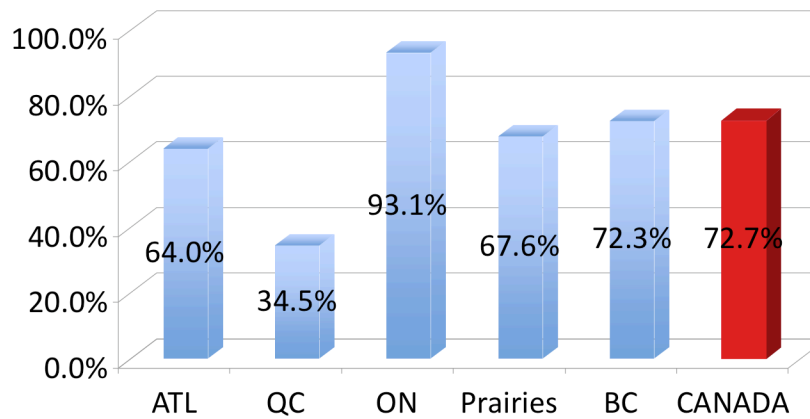
For all of Canada:

Contractual status	Number of workers	% / Total
Contract	414	68.07
No contract	194	31.93
Total	608	100.00

contract - arca



contract - imaa/aami



Working Conditions

Table 5: Full or part time status

The percentage of workers with full-time or part-time employment

About the question:

The purpose of the question was to determine whether how common full-time work was in the milieu. Following generally accepted criteria generally, an employee was considered to be full-time if working 30 hours per week or more.

Comments:

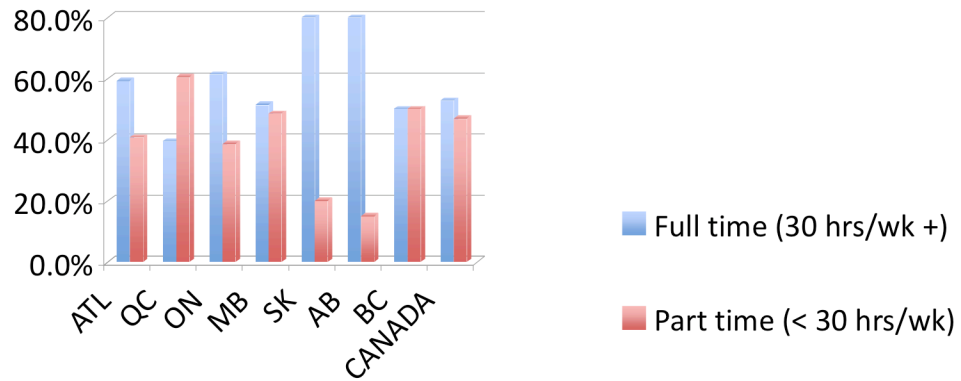
Across the country, IMAA members have a higher proportion of full-time workers than ARCA affiliates do. The high proportion of full-time workers in the Prairie provinces (particularly Saskatchewan and Alberta), and to a lesser extent, the Atlantic region, should be noted for both associations.

Quebec and British Columbia centres report a significantly higher rate of part-time workers. Interpretation of this result would need to take account of possible correlations between this rate and the size of staff teams and centre budgets. The rates of part-time work in other sectors would also need to be considered to determine if these rates are characteristic of regional labour markets.

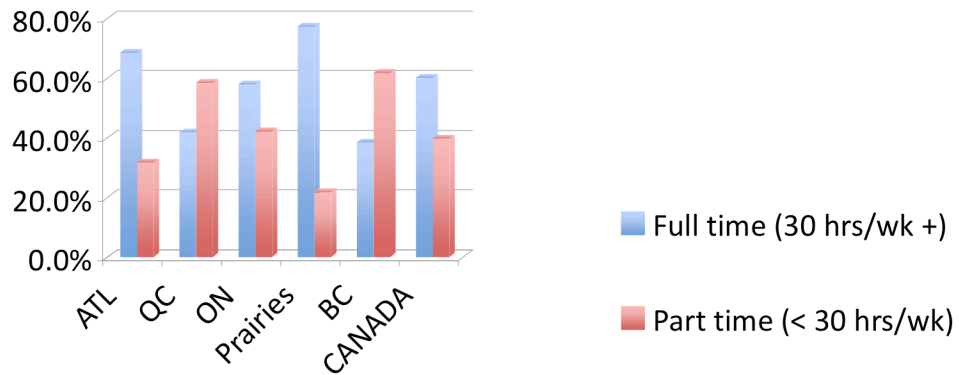
For all of Canada:

Full or part time status	Number of workers	% / Total
Full time (30hrs/week +)	339	55.79
Part time (less that 30hrs/week)	266	43.82
No response	2	0.39
Total	608	100.00

full time status - arca



full time status - imaa/aami



Working Conditions

Table 6: Hours of work

The number of hours “officially” worked per week

About the question:

The question concerned the hours of work as per week according to the employee’s employment contract or job description, not including any overtime hours actually worked. If a range of hours was reported for a position (e.g. “5 to 10 hours”), the median of these values was used (e.g. 7.5 hours).

Comments:

The high level of work hours per week in Prairies (IMAA-AAMI) and Saskatchewan and Alberta (ARCA) correlates with the high proportion of full time positions in these areas.

Nationally, a higher proportion of IMAA member workers have positions involving 35 hours or more than ARCA affiliate workers do.

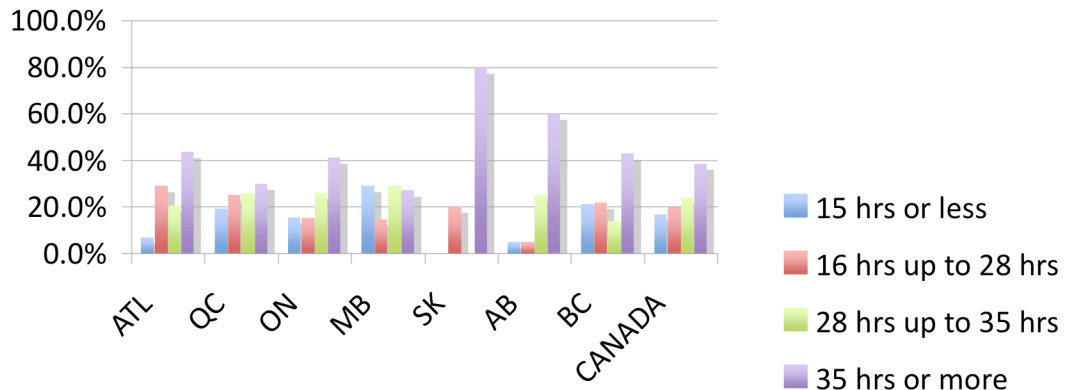
The data collected do not make it possible to determine if employees were employed at the same number of hours per week throughout year.

For all of Canada:

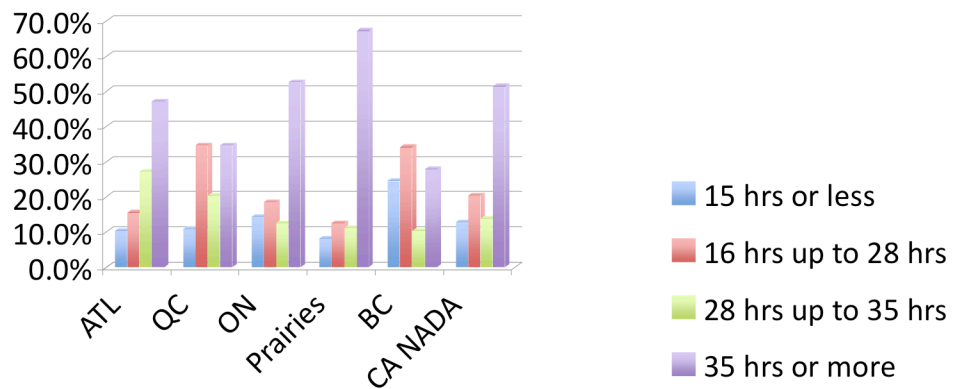
Hours of work per week	Number of workers	% / Total
15 hours or less	89	14.67
16 hours up to 28 hours	123	20.29
28 hours up to 35 hours	126	20.73
35 hours or more	263	43.23
No response	7	1.09
Total	608	100.00

Median	Mean	Standard deviation	Minimum	Maximum
30.00	28.30	9.49	7.00	45.00

hours per week - arca



hours per week - imaa/aami



Working Conditions

Table 7: Rate of pay

The hourly wage rates of workers

About the question:

Responses to this question were received in a variety of formats (yearly salary, hourly wage, etc.). In order to tabulate these responses, compensation was converted to an equivalent hourly wage using the hours of work reported for the position in Table 6.

Responses that did not specify the number of hours of work for a position were not included in the results. Results were also excluded for volunteer positions in centres having paid employees. However, in the case of a small number of centres that operate without paid staff, their volunteer staff positions have been included (hence the “Minimum” wage rate of \$0.00 per hour shown in the table below).

Comments:

A significant number of centres have 2 or 3 employees at the same hourly wage rate; this may correlate with the non-hierarchical workplace structure characteristic of some artist-run centres. A few centres have co-director positions.

Nationally, the distribution of wages rates is similar between associations, though IMAA members report more employees at the higher end of the wage scale wage rates, and ARCA members report more employees at the low end.

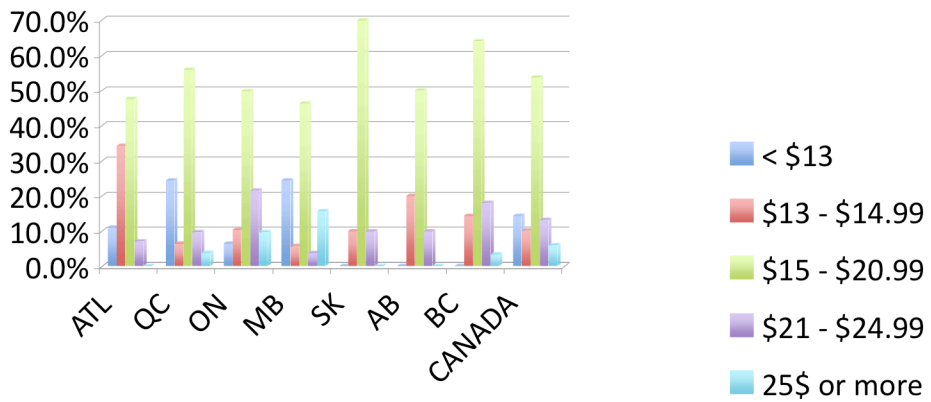
It would be important to compare these data with those of other workplace sectors, taking into consideration such factors educational qualifications, age, gender, regional factors, etc.

For all of Canada:

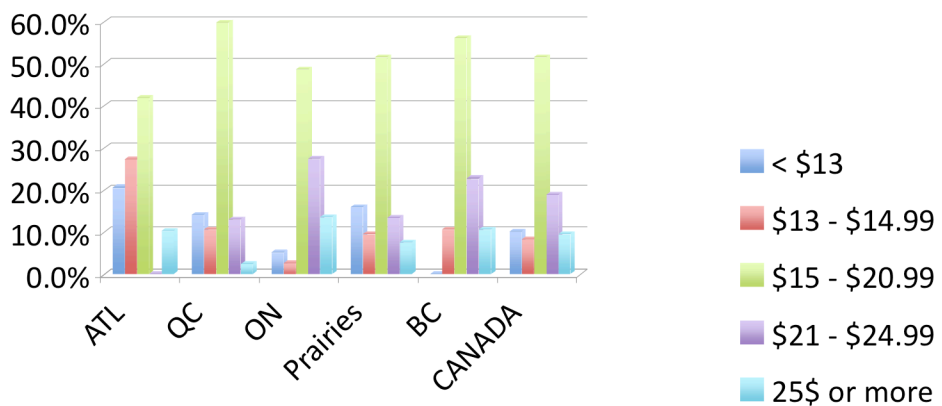
Hourly wage rate	Number of workers	% / Total
Less than \$13	82	13.49
\$13 to \$14.99	63	10.43
\$15 to \$20.99	317	52.07
\$21 to \$24.99	87	14.37
\$25 or more	46	7.64
No response	12	2.00
Total	608	100.00

Median	Mean	Standard deviation	Minimum	Maximum
17.00	17.64	4.93	0.00	39.31

hourly wage rate - arca



hourly wage rate - imaa/aami



Working Conditions

Table 8: Overtime

The weekly number of overtime hours worked

About the question:

The question concerned the average number of weekly overtime hours worked by each employee. If a range of hours was reported (e.g. “4 to 8 hours”) the median of these values was used (e.g. 6 hours).

Comments:

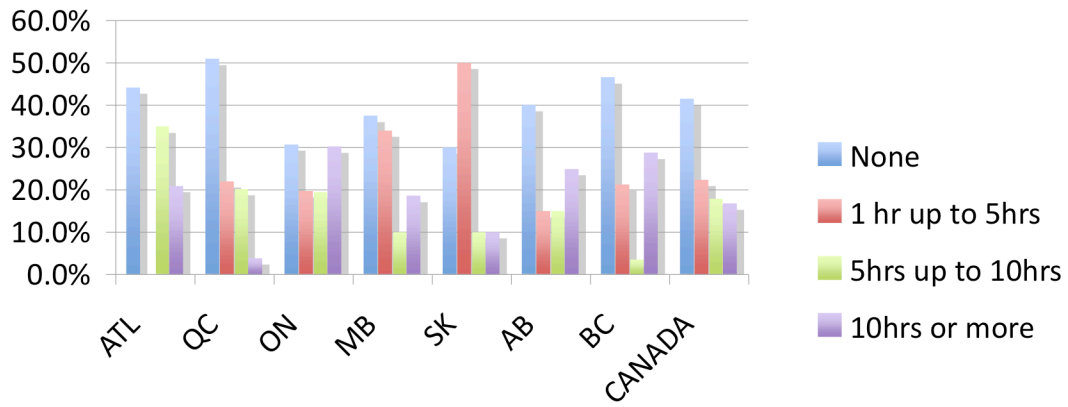
In both associations, Quebec centres report a high proportion of “no overtime” and a low proportion of “10 hours or more” of overtime work per week. The Atlantic shows a polarization between no overtime and a high amount of overtime work.

For all of Canada:

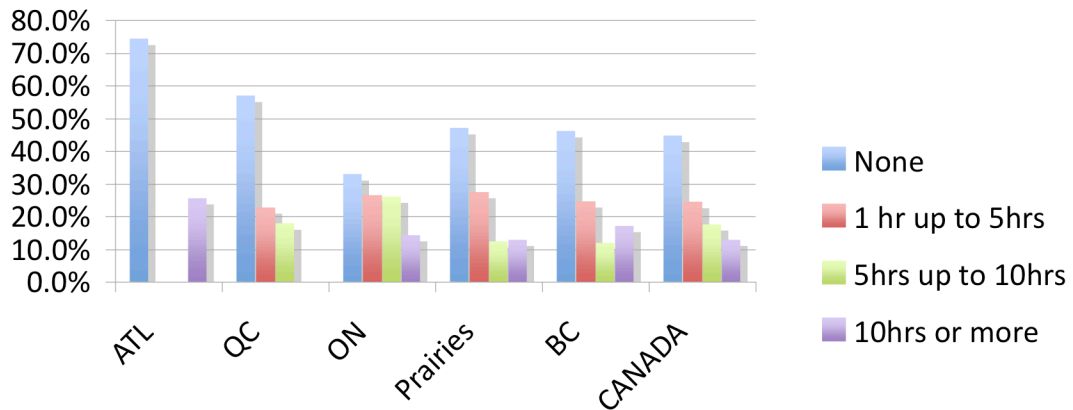
Average overtime hours worked per week, per employee	Number of workers	% / Total
None	253	41.58
1 up to but not including 5	141	23.12
5 up to but not including 10	109	17.99
10 or more	98	16.16
No response	7	1.14
Total	608	100.00

Median	Mean	Standard deviation	Minimum	Maximum
5.00	6.62	5.84	0.30	30.00

weekly overtime hours - arca



weekly overtime hours - imaa/aami



Working Conditions

Table 9: Overtime compensation

The provision and nature of compensation for overtime hours worked

About the question:

The question was formulated in a way that left room for ambiguity in the responses. It was necessary to interpret some responses to be able to classify them into three categories: no compensation, compensation with time in lieu, and monetary compensation.

Comments:

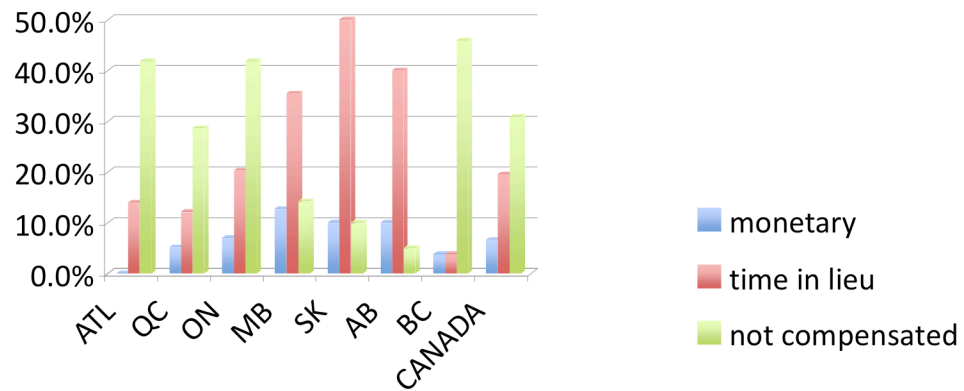
Even accounting for the ambiguity described above, it appears that the majority of overtime hours worked in Canadian artist-run centres are not compensated. In both associations, only the Prairie provinces show a high rate of overtime compensation.

On the basis of the data collected it is impossible to determine whether monetary overtime compensation provided is at employees' normal wage rates or at some other rate.

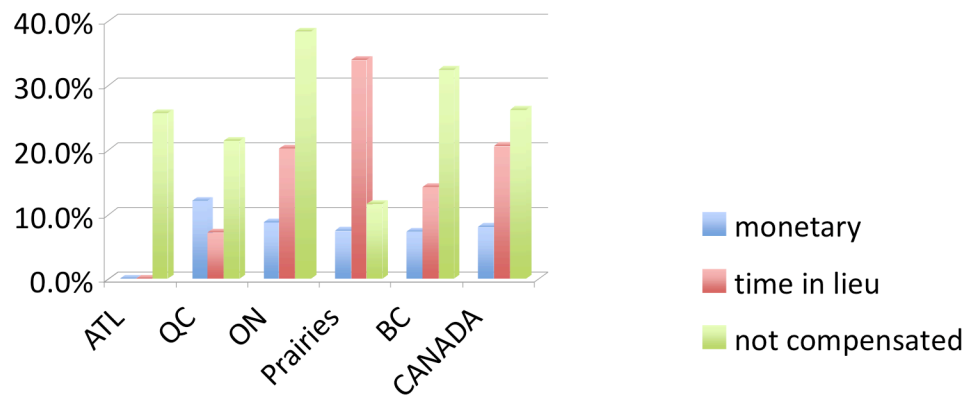
For all of Canada:

Compensation for overtime hours worked	Number of workers	% / Total
Compensated monetarily	41	6.79
Compensated by time off in lieu	119	19.57
Not compensated	188	30.92
No overtime worked	253	41.58
No response	7	1.14
Total	608	100.00

overtime compensation - arca



overtime compensation - imaa/aami



Working Conditions

Table 10: Vacation

The number of weeks of paid vacation per year

About the question:

It is assumed that “vacation weeks / year” refers to weeks of paid vacation.

Comments:

Some respondents mentioned having “weeks of holidays, but also weeks without work”, without further explanation. These “weeks without work” (which may or may not be actual unemployment) might alter the data for some regions.

It is assumed that all employees for whom no specific paid vacation time was reported receive statutory vacation pay.

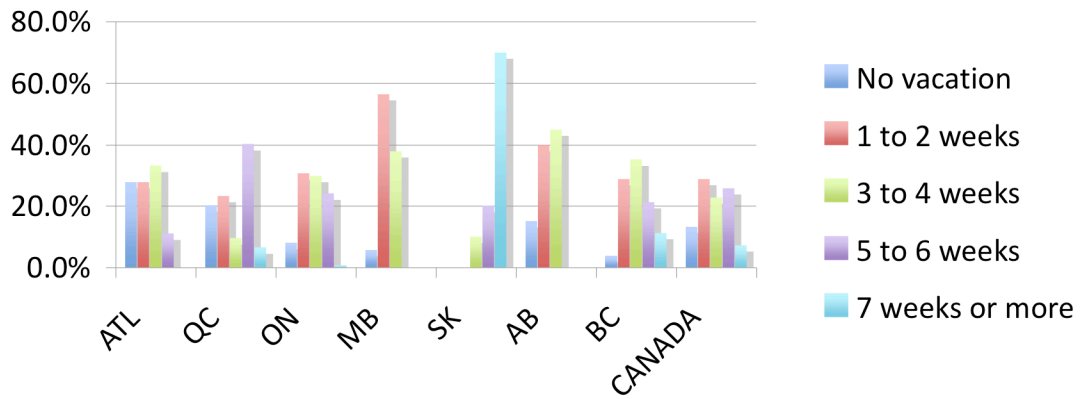
It is also possible that some employees for whom no vacation time was indicated were short-term employees hired through employment programs, but the data collected do not allow this to be determined.

For all of Canada (ARCA & IMAA):

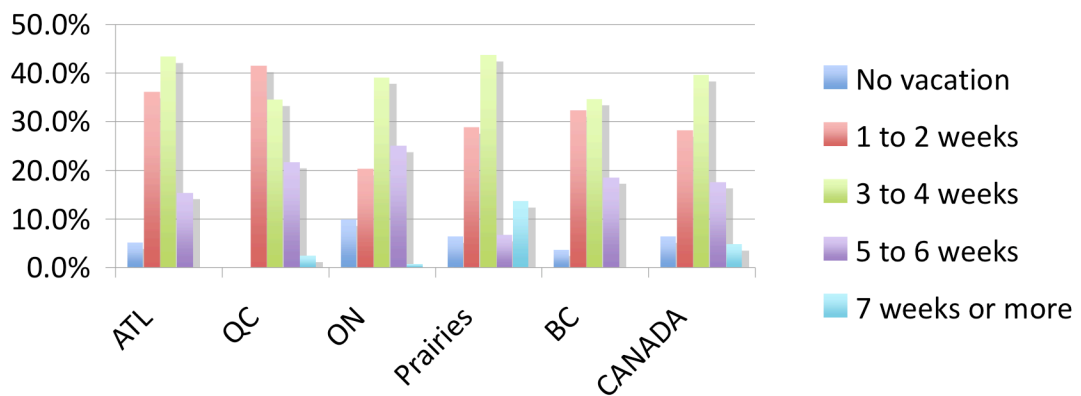
Weeks of vacation per year	Number of workers	% / Total
None	74	12.12
1 to 2	184	30.24
3 to 4	164	27.03
5 to 6	136	22.41
7 or more	35	5.83
No response	14	2.37
Total	608	100.00

Median	Mean	Standard deviation	Minimum	Maximum
3.00	3.40	2.33	0.00	12.00

vacation - arca



vacation - imaa/aami



Working Conditions

Table 11: **Benefits**

The percentage of workers whose job includes benefits

About the question:

The question in the survey was not completely clear because it did not distinguish between types or levels of benefits. Some respondents reported, among benefits they provided, programs that are mandatory for every worker, such as employment insurance.

A number of types of benefits were reported, including flexibility of schedule, supplemental health insurance, contributions to RRSPs, longer holidays, etc. The data collected doesn't allow a more detailed distinction among benefit levels to be drawn.

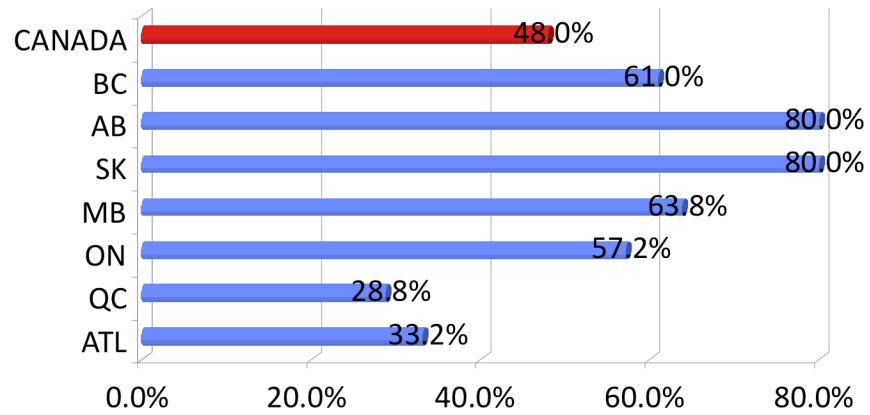
Comments:

The Prairie provinces show significantly higher levels of benefits provided to workers. The low proportion of benefits reported for both associations in Quebec may correlate with the larger number of part-time employees in that province for both associations (see Table 5). The low level of benefits at ARCA members in the Atlantic is stands out; it is half that of IMAA members in the same region.

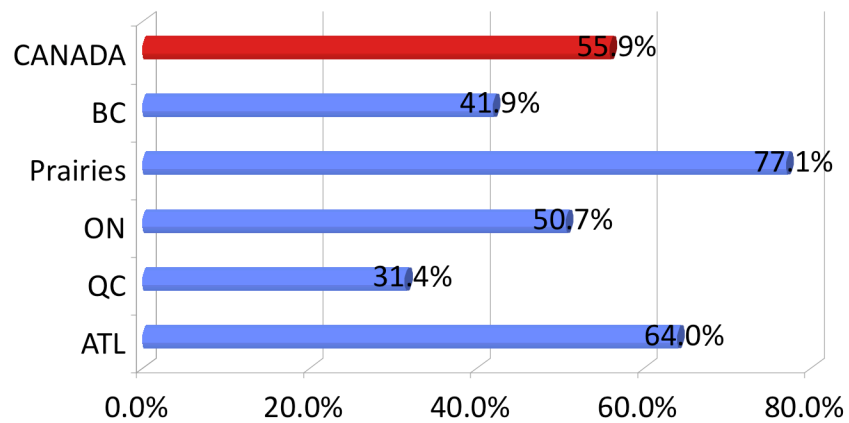
For all of Canada:

Benefits	Number of workers	% / Total
Benefits provided	297	48.84
No benefits provided	311	51.16
Total	608	100.00

benefits - arca



benefits - imaa/aami



Working Conditions

Table 12: Performance review

The percentage of workers who receive a regular performance review

About the question:

The percentage indicates respondents who reported positions with regular performance reviews. Those who reported positions where such reviews happened “irregularly” or were “supposed to have happened” have been classified as having no performance review.

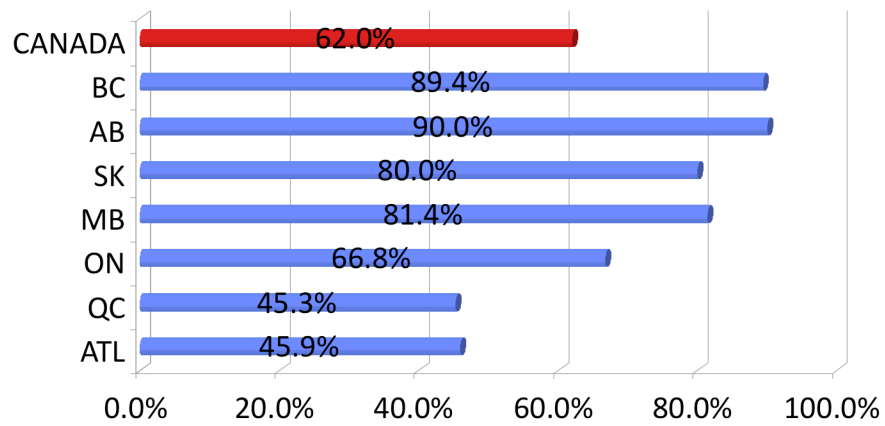
Comments:

The responses exhibit regional variations that show some correlation with other responses such as those in Tables 11. In general the levels are higher in the Prairie provinces, and lower in the Atlantic region and in Quebec.

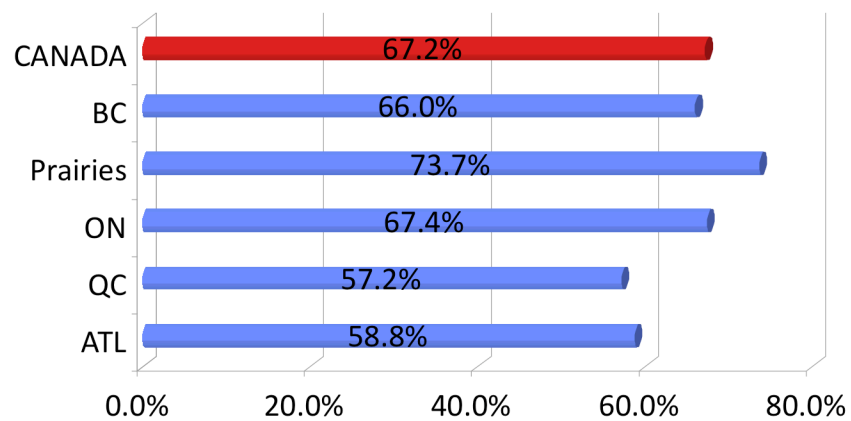
For all of Canada:

Regular performance review	Number of workers	% / Total
Yes	373	61.31
No	224	36.88
No response	11	1.81
Total	608	100.00

regular evaluation - arca



regular evaluation - imaa/aami



The Workplace

Table 13: Numbers of workers per centre

The distribution of workers by size of staff team

About the question:

This question was not directly asked in the survey, but is extracted from the response data, because it seemed relevant to provide information on the size of staff teams. The number of workers per centre was determined by tallying the number of positions reported by each respondent.

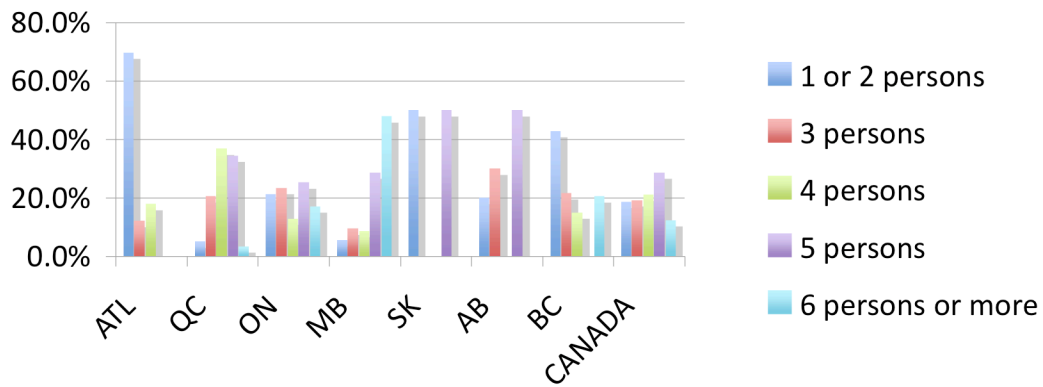
Comments:

This table shows the proportion of workers who work in centres of a given size of staff team. For the numbers of centres and the number of their employees, see Table 17.

For all of Canada:

Staff team size	Number of workers	% / Total
1 or 2 persons	104	17.13
3 persons	128	21.00
4 persons	157	25.81
5 persons	152	24.93
6 persons or more	68	11.14
Total	608	100.00

number of employees - arca



number of employees - imaa/aami

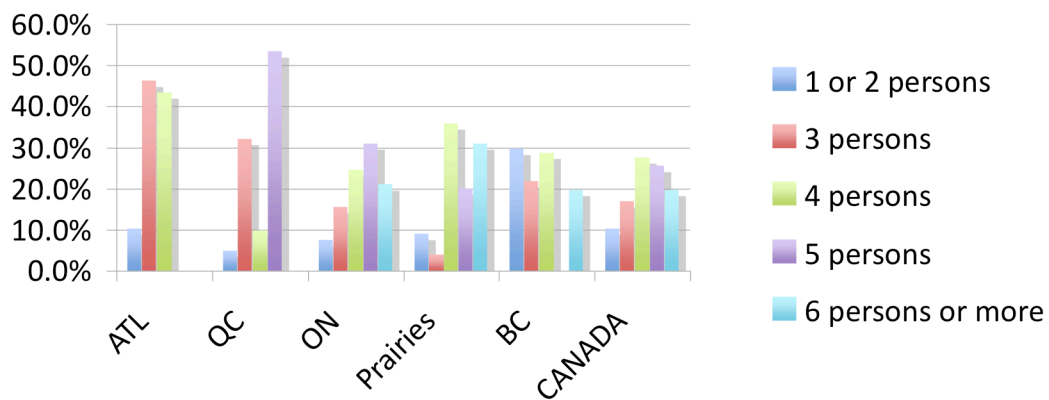


Table 14: Numbers of workers by organization budget

The distribution of workers among centres according to their operating budgets

About the question:

The question asked respondents to report their “operating budget” but did not define this term more specifically. It was left up to respondents to determine how to state their budget (for example: their current fiscal year; a yearly average over several years, etc.)

Comments:

This table shows the number of workers in centres of a given budget size. By contrast, Table 16 below presents data directly comparing centres’ operating budgets by region. According to the data for all of Canada, some 75 workers are employed in centres with budgets under \$100,000, while 62 work for centres with budgets over \$500,000.

Regional variations in responses are significant. In the ARCA network, over 80% of workers in the Atlantic are employed in centres with operating budgets of less than \$200,000. Fully half of that number work in centres with budgets under \$100,000. Other provinces have a much more even distribution of the workforce across the budget categories. By contrast, Alberta, Saskatchewan and Manitoba have as much as half of their workforce employed in centres with budgets at the upper end of the scale.

In the IMAA membership, there is some continuity with the ARCA data, but also marked variation by region. Over half the Atlantic workforce is employed in centres with budgets between \$200,000 and \$299,000. In Quebec, over half of workers are found in centres with budgets under \$100,000, but there is reason to believe that these results are affected by the low response rate (see Appendix 4). In general, the larger budget of the typical IMAA member centre tends to increase the proportions of workers found in organizations with higher budgets.

For all of Canada:

Centre operating budget (per year)	Number of workers	% / Total
Less than \$100,000	75	12.41
\$100,000-\$199,999	170	28.04
\$200,000-\$299,999	152	25.06
\$300,000-\$399,999	85	13.94
\$400,000-\$499,999	59	9.79
\$500,000 or more	62	10.25
No response	3	0.53
Total	608	100.00

Percentage of workers in centres by operating budget and region – arca

Centre operating budget (\$ per year)	ATL	QC	ON	MB	SK	AB	BC	CANADA
Less than 100,000	41,8%	18,3%	5,3%	5,4%	0,0%	0,0%	3,4%	11,6%
100,000-199,999	40,1%	37,0%	33,3%	9,5%	30,0%	5,0%	29,1%	31,1%
200,000-299,999	18,0%	30,2%	8,3%	22,0%	20,0%	45,0%	25,0%	22,1%
300,000-399,999	0,0%	12,8%	15,4%	15,4%	0,0%	25,0%	15,0%	13,2%
400,000-499,999	0,0%	0,0%	16,6%	0,0%	50,0%	25,0%	20,6%	10,1%
500,000 or more	0,0%	0,0%	21,0%	47,8%	0,0%	0,0%	6,9%	11,2%
No response	0,0%	1,7%	0,0%	0,0%	0,0%	0,0%	0,0%	0,7%
TOTAL	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%

Percentage of workers in centres by operating budget and region – imaa/aami

Centre operating budget (\$ per year)	ATL	QC	ON	Prairies	BC	CANADA
Less than 100,000	10,3%	54,1%	6,6%	1,0%	5,3%	11,7%
100,000-199,999	15,4%	24,1%	15,0%	2,6%	43,5%	15,7%
200,000-299,999	53,7%	9,7%	8,8%	40,0%	17,2%	22,3%
300,000-399,999	20,6%	12,1%	14,7%	11,7%	14,2%	13,7%
400,000-499,999	0,0%	0,0%	29,1%	13,6%	19,8%	17,3%
500,000 or more	0,0%	0,0%	25,9%	31,0%	0,0%	19,3%
TOTAL	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%

The Workplace

Table 15: Distribution of workers by province

The number of workers in artist-run centres across the country

About the question:

This table presents the distribution of workers in centres by province and ARCA / IMAA affiliation.

Comments:

Well over half the workforce in artist-run and independent media arts centres is concentrated in Ontario and Quebec.

Distribution of centre workers by province and/or region

Province	Number of workers	% / Total
Atlantic	37	6.01
Quebec	210	34.54
Ontario	166	27.29
Manitoba	47	7.67
Saskatchewan	36	5.99
Alberta	63	10.33
British Columbia	47	7.71
North (YT, NT)	3	0.47
Total	608	100.00

individuals employed in centres

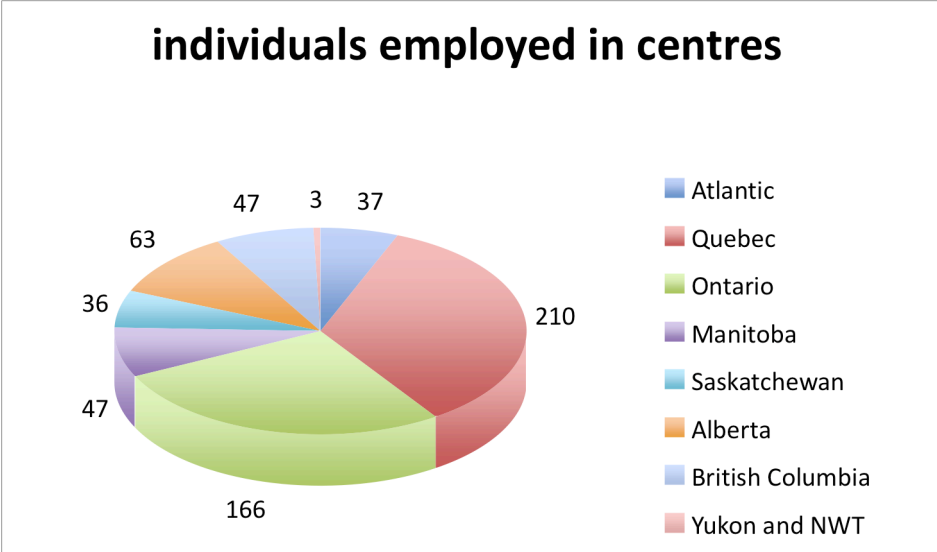


Table 16: Centre operating budgets

Distribution of centres by operating budget and province

About the question:

The question asked respondents to report their “operating budget” but did not define this term more specifically. It was left up to respondents to determine how to state their budget (for example: the 2009 year; a yearly average over several years; including project funding or not, etc.).

Comments:

The IMAA centres are characterized by larger average budgets than ARCA centres. In every region except British Columbia, the budget category containing the highest percentage of centres is shifted upward by at least 1-2 budget categories in the case of IMAA centres by comparison with ARCA centres.

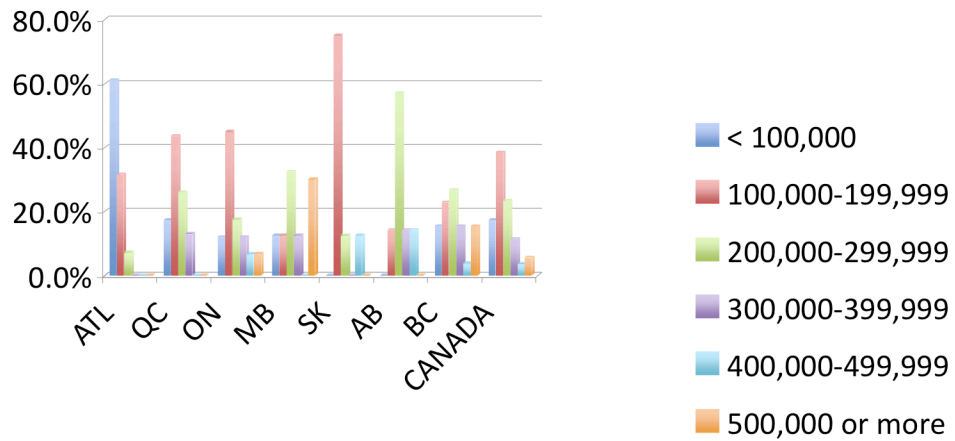
Nationally, the largest percentage of IMAA centres have budgets between \$200,000 and \$299,000, while the largest percentage for ARCA centres is found between \$100,000 and \$199,000. Nearly 20% of IMAA members have budgets over \$400,000, more than double the rate for ARCA centres.

For all of Canada:

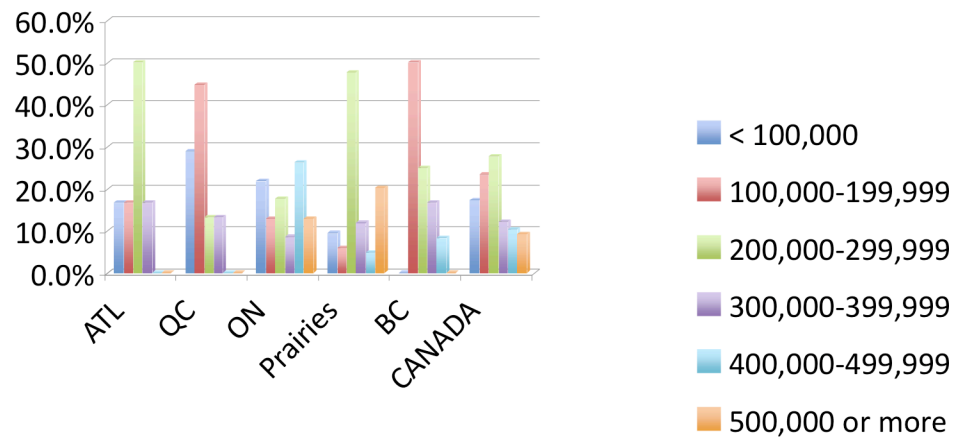
Centre operating budget (per year)	Number of centres	% / Total
Less than \$100,000	39	18.06
\$100,000-\$199,999	76	35.49
\$200,000-\$299,999	52	24.28
\$300,000-\$399,999	24	11.44
\$400,000 or more	20	9.52
No response	3	1.22
Total	214	100.00

Median	Mean	Standard deviation	Minimum	Maximum
200,000.000	215,516.00	141,700.00	20,000.00	825,000.00

centre budgets (\$/yr) - arca



centre budgets (\$/yr) - imaa/aami



The Workplace

Table 17: Centres by number of employees

The average number of employees per centre, by province and/or Region

About the question:

This question was not directly asked in the survey, but was tabulated from response data. The tables below show the number of centres in relation to the sizes of their staff teams. Table 13 provides an alternate presentation of the staff sizes of centres, showing how much of the workforce is employed at a given size of centre.

Comments:

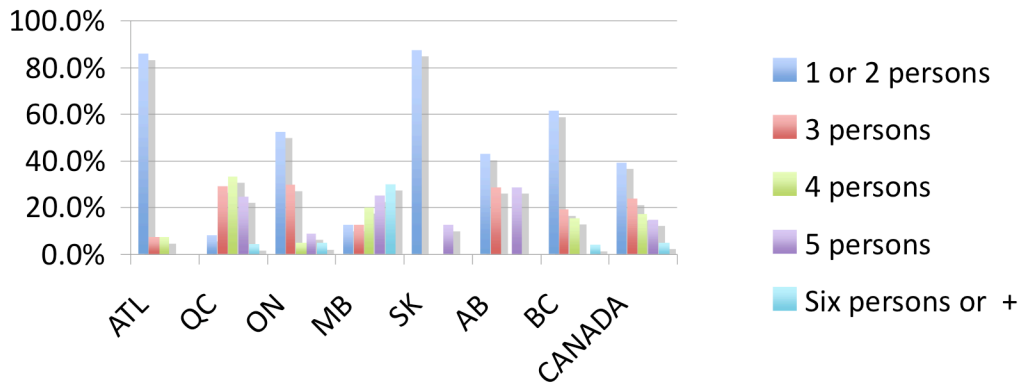
The results of this question correlate with the results of operating budgets shown in Table 16. ARCA network centres tend to be smaller organizations. In every region except Quebec and Manitoba, by far the largest percentage of centres has 1 or 2 employees. In the IMAA membership, no region except BC (Pacific) has a majority of centres with 1 or 2 employees.

For all of Canada:

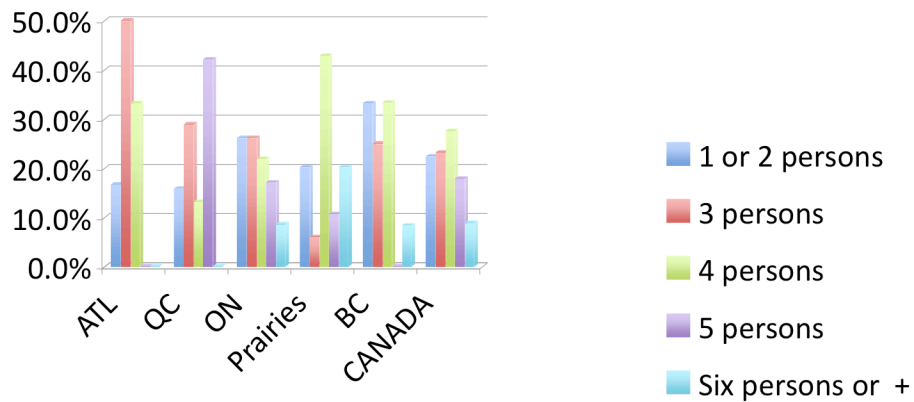
Number of employees per centre	Number of centres	% / Total
1 or 2 persons	78	36.54
3 persons	52	24.46
4 persons	44	20.52
5 persons	30	13.89
6 persons or more	10	4.59
Total	214	100.00

Median	Mean	Minimum	Maximum
3.0	3.3	1	18

employees per centre - arca



employees per centre - imaa/aami



The Workplace

Table 18: Centres by affiliation and province

In the fall of 2009, there were 214 artist-run visual arts and independent media arts centres in Canada affiliated with ARCA and/or the IMAA.

169 of these centres were affiliated with ARCA through their membership in the regional associations that constitute the national association.

81 centres were members of the Independent Media Arts Alliance (IMAA).

36 of the centres were affiliated with ARCA and were members of the IMAA.

Distribution of centres by association affiliation/membership:

Association	Number of centres	% / Total
ARCA	133	62.16
IMAA	45	21.02
ARCA-IMAA	36	16.82
Total	214	100.00

Distribution of centres by province and/or region:

Province	Number of centres	% / Total
Atlantic	18	8.40
Québec	71	33.19
Ontario	58	27.11
Manitoba	10	4.67
Saskatchewan	10	4.67
Alberta	18	8.40
British Columbia	27	12.62
North (YT, NT)	2	0.93
Total	214	100.00

Appendix 1: Survey questionnaire

The following introductory message and questionnaire was circulated to all member organizations of ARCA and the IMAA. The survey was conducted between September 2009 and December 2009.

The Independent Media Arts Alliance (IMAA) and the Artist Run Centres and Collectives Conference (ARCCC/CCCAA, aka ARCA) wish to collect data on salaries of cultural workers in artist run centres in all parts of Canada. This survey will allow us to determine regional and national averages in order to:

- *make a case for more financial resources for artist run centres so that they are able to appropriately compensate staff for the highly skilled work that they do.*
- *develop resources to help guide organizations when determining appropriate wages for the various staff positions.*

We value your privacy and assure that all responses are kept confidential and used for informational purposes only.

We appreciate your time and thank you for the feedback! Please click the link below to start the survey.

EMPLOYMENT STANDARDS SURVEY:

Name of Organization: _____

Type of Organization (exhibition, production, distribution, other): _____

Location (town, province): _____

Operating budget: _____

Please list all staff positions with details:

<i>Job title</i>
<i>Hourly wage</i>
<i>Hours / week</i>
<i>Average overtime / week</i>
<i>Are these hours compensated?</i>
<i>Does the position have Benefits?</i>
<i>Number of vacation weeks / year</i>
<i>Is there a contract?</i>
<i>Is there a regular performance review?</i>
<i>How long has the current staff member been in this position?</i>
<i>Is this individual an artist?</i>

Other comments:

Appendix 2: Survey response rates

Table A

Survey response rates, Canada, September – December, 2009.

Note: In this table, the “total number of ARCA & IMAA centres” is the total of unique organizations. Centres have only been counted once if they are members of both associations.

Province / Territory	Total number of ARCA & IMAA centres	Number of ARCA & IMAA centres responding	Combined ARCA & IMAA response rate
British Columbia	27	14	51.9%
Alberta	18	15	83.3%
Saskatchewan	10	5	50.0%
Manitoba	10	6	60.0%
Ontario	58	26	44.8%
Quebec	71	27	38.0%
Atlantic	18	13	72.2%
NWT & YT	2	2	100.0%
Canada	214	108	50.5%

Table B
Survey response rates, ARCA affiliate centres

Province / Territory	ARCA respondents	Total ARCA centres	ARCA centre response rate
British Columbia	11	22	50.0%
Alberta	7	8	87.5%
Saskatchewan	4	8	50.0%
Manitoba	5	7	71.4%
Ontario	23	48	47.9%
Quebec	24	62	38.7%
Atlantic	9	14	64.3%
NWT & YT	N/A	N/A	N/A
Canada	83	169	49.1%

Table C
Survey response rates, IMAA member centres

Province / Territory	IMAA respondents	Total IMAA centres	IMAA centre response rate
British Columbia	9	10	90.0%
Alberta	8	10	80.0%
Saskatchewan	3	3	100.0%
Manitoba	2	5	40.0%
Ontario	17	25	68.0%
Quebec	7	19	36.8%
Atlantic	6	6	100.0%
NWT & YT	2	2	100.0%
Canada	54	80	67.5%

Appendix 3: Extrapolation and adjustment of survey data

Table A
Distribution of artist-run and independent media arts centres by association membership

Province	ARCA	IMAA	ARCA-IMAA	Total
Atlantic	12	4	2	18
Québec	52	9	10	71
Ontario	33	10	15	58
Manitoba	5	3	2	10
Saskatchewan	6	2	2	10
Alberta	8	10		18
British Columbia	17	5	5	27
North (YT, NT)		2		2
Total	133	45	36	214

Table B
Distribution of artist-run and independent media arts centres responding to the survey, by association membership

Province	ARCA	IMAA	ARCA-IMAA	Total
Atlantic	7	4	2	13
Québec	20	3	4	27
Ontario	9	3	14	26
Manitoba	4	1	1	6
Saskatchewan	2	1	2	5
Alberta	7	8		15
British Columbia	5	3	6	14
North (YT, NT)		2		2
Total	54	25	29	108

Table C
Weighting adjustment of centres responding to the survey for extrapolation, by association membership

Province	ARCA	IMAA	ARCA-IMAA	Total
Atlantic	1.71	1.00	1.00	1.38
Québec	2.60	3.00	2.50	2.63
Ontario	3.67	3.33	1.07	2.23
Manitoba	1.25	3.00	2.00	1.67
Saskatchewan	3.00	2.00	1.00	2.00
Alberta	1.14	1.25		1.20
British Columbia	3.40	1.67	0.83	1.93
North (YT, NT)		1.00		1.00
Total	2.46	1.80	1.24	1.98

Appendix 4: Analysis of the representativeness of data from Quebec

Notes on combined ARCA & IMAA responses from Quebec centres, by Guy Gauthier, sociologist, May 18, 2010.

Introduction

The survey response rate was lowest in Quebec, with Ontario having the next lowest rate. To better understand how this low response rate affects the representativeness of the data from Quebec centres, we have compared characteristics of artist-run centres and their employees with the results of a study undertaken in 2004-05 that had a response rate of almost 80%. It is important to be prudent in the interpretation of these data. Here are some considerations that should be taken into account:

A) Workers

The proportion of workers who are identified as artists is almost the same in both periods. In 2009 workers had greater seniority in their positions, worked fewer hours per week and received a higher hourly wage rate than in 2004-05.

	2004-2005	2009
<hr/> Workers <hr/>		
Artists	55%	56%
<hr/>		
Mean length of time in job	3.7 years	4.2 years
Less than 1 year	31%	26%
1 to 2 years	31%	29%
3 to 4 years	14%	14%
5 to 10 years	14%	22%
More than 10 years	10%	9%
Total	100%	100%
<hr/>		
Mean weekly hours of work	28.4	25.7
15 hours or less	11%	16%
From 16 to 29 hours	33%	46%
30 hours or more	56%	38%
Total	100%	100%
<hr/>		
Salaire horaire en Mean	14,61 \$	16,35 \$
Moins de 13,00\$	33%	19%
13,01 à 17,00\$	42%	33%
17,01\$ et plus	25%	49%
Tous	100%	100%

B) Artist-run centres

With respect to artist-run centres, there is a slight decrease in the average centre budget over the 5 year interval between the studies; there are fewer centres today with budgets over \$300,000. There are also fewer employees per centre.

	2004-2005	2009
Number of centres responding	45	27
Average centre operating budget	\$199,736	\$183,215
Less than \$100,000	22%	19%
\$100,001 to \$200,000	36%	50%
\$200,001 to \$300,000	22%	23%
More than \$300,000	20%	8%
	100%	100%
Mean number of employees	4.7	3.8
Number of employees		
1 to 5	42%	96%
6 to 10	27%	4%
11 to 20	16%	0%
More than 20	16%	0%
Total	100%	100%

Appendix 5: Job titles reported and classification method

As shown in Table 2, positions reported by survey respondents have been classified into 4 general categories:

- 1. Management:** Positions with executive staff responsibility for the organization.
- 2. Program Delivery:** Positions responsible for delivery of particular programs such as gallery exhibitions, or for the management of production facilities.
- 3. Administration:** Administrative, accounting and clerical positions.
- 4. Program Support:** Support and assistant positions.

It should be noted that some position titles are present in more than one category. The job descriptions and responsibilities of each position type vary greatly from centre to centre.

The following is a list of all job titles reported by survey respondents, in English and in French, grouped according to the categories in which they have been classified for the purposes of this study.

1. MANAGEMENT

Administrative/planning coordinator
 Artistic Director
 Artistic Director/CEO
 Co-ED
 Coordinator
 Development Director
 Director
 Director/Curator
 Distribution Director
 Executive Director
 Facility Director
 Festival Director
 Gallery Coordinator
 General Manager
 Head Technician
 Interim Director
 Manager
 Office Manager
 Operations Coordinator
 Operations Director
 Operations Manager
 Production Coordinator
 Program Director
 Technical Director

Coordination artistique
Coordonnateur général
Coordonnateur/coordonnatrice
Coordonnatrice à la programmation
Coordonnatrice administrative

*Coordonnatrice aux relations publiques et
 communautaires*
Direction
Direction générale

2. PROGRAM DELIVERY

Artistic Coordinator
 Artistic Director
 Cinematheque Operations Coordinator
 Collection Manager
 Communications Coordinator
 Communications Manager
 Coordinator Education
 Creative Director
 Curator
 Director of Philanthropy
 Distribution Manager
 Distribution Services Coordinator
 Exhibitions/Education Manager
 First Film Mentor
 Gallery Coordinator
 Marketing and Communications Coordinator
 Marketing & Outreach Officer
 Membership Coordinator
 Ops, Programming, Distro, Production
 coordinators
 Operations Manager
 Producer /Program Director
 Production Coordinator
 Production Programs Coordinator
 Production Supervisor

Program
Program and Outreach Coordinator
Program Co-ordinator
Program Manager
Program Officer
Programming and Communications Coordinator
Programming Coordinator
Programming Director
Publicity & Promotions Director
Restoration and Collections Director
Senior Mobile Researcher
Technical Coordinator
Technical Coordinator Post-Production
Technical Coordinator Production
Technical Director
Technical Director/Programmer
Technologist
Training & Outreach Programs Coordinator
Youth Coordinator

Chef d'atelier
Commissaire
Communications
Coordination artistique
Coordination de la programmation
Coordonnatrice administrative
Coordonnatrice des expositions
Directeur Technique – équipements
Directeur technique – montage
Direction artistique
Direction technique
Directrice de la programmation
Éducatrice en art
Réalisateur multimédia
Responsable de la distribution
Responsable de la levée de fonds
Responsable des communications
Responsable des TI
Spécialiste en documentation

3. ADMINISTRATION

Accountant
Administration
Administration Officer
Administrative Coordinator
Administrative Director
Administrator
Bookkeeper
Finance Administrator
Finance Manager
Financial Co-ordinator
Office Coordinator

Adjointe administrative
Coordination administration
Direction administrative
Pigiste à l'administration

4. SUPPORT

Administrative Assistant
Assistant Director
Box Office Staff
Communications Assistant
Coordinator
Development Administrator
Development Assistant
Digital Production Coordinator
Distribution Assistant
Distribution Associate
Dubbing Technician
Engagement Coordinator
Equipment Coordinator
Equipment Manager
Facilities Coordinator
Film Production Coordinator
Gallery Assistant
Gallery Attendant
Guest Services
Internet Technician
Internship/Projects Coordinator
Media Centre Coordinator
SOU (...)
Member Services
Membership Coordinator
Membership Services Coordinator
Outreach Coordinator
Print Production Coordinator
Production Assistant
Production Technical Associate
Program Assistant
Projectionist
Publicity and Print Traffic
Publishing Assistant
Resource Centre Coordinator
Sales Administrator
Server Administrator
Studio Coordinator
Studio Intern
Studio Technician
Submissions and Outreach Coordinator
Technical Support
Technician
Technologist
Theatre Managers
Video Technician
Workshop Coordinator
Youth/Community Outreach Administrator

Accueil et archivistique
Adjoint direction
Adjoint en production
Adjointe administration
Agent de communication
Agent de développement
Agente aux services au membre
Agente de diffusion
Assistant à la coordination
Assistant à la coordination artistique
Assistant administratif et préposé référence
Assistant au directeur technique – équipements
Assistante
Assistante à la Programmation
Chargé de projet
Coordonnateur aux ventes et aux activités de distribution
Coordonnateur des ateliers
Coordonnatrice du club
Préposé à l'accueil
Réceptionniste et commis de bureau
Stagiaire multimédia
Technicien
Technicien atelier
Technicien d'exposition
Technicien numérique
Technicien photo
Technicien vidéo
Webmestre

Appendix 6: Summary of comments by survey respondents

Context:

Centres described not having enough staff. It was mentioned that “one more employee” would make a great deal of difference in their operations.

Once centre described trying to do the maximum with minimum resources. This effort created an ‘emergency room’ atmosphere of overload – the organization being sustained only through the dedication of staff.

Compensation vs. organizational capacity:

Several comments mentioned that staff and Board share a realization that calibration of organizational capacity, activity levels, with working hours and fair compensation is an important objective. Yet even in light of this, the organizations feel that “there is no room in the budget” for performance-based pay raises.

Centres pointed out that the difference between Director salaries and those for administrative and support positions does not fairly reflect the higher level of executive responsibility involved, and indicated a desire to be able to make such increases.

Once centre described that staff salaries were recently increased to \$17 per hour (from a prior range of \$12-\$16) after strenuous advocacy by staff, who felt that their qualifications, prior experience, and the demands and responsibilities of their job functions are not adequately reflected in the prior salary scale.

One centre described making a specific effort since 2007 to increase staffing levels and to increase salaries, and to put in place human resource and workplace policies based on recommendations in an RCAAQ document.

Centres described a regrettable dynamic around allocating resources to the artists they exhibit, at the expense of the compensation of their staff.

Other centres mentioned that they try to give as much workplace scheduling flexibility, and access to centre facilities and studios for personal projects as a way to provide alternative compensation to make up for relatively low salaries.

Overtime:

It was mentioned that “time off in lieu of overtime compensation” arrangements are often ineffective in actually providing compensation, since there are not enough “slow periods” in their programming cycle in which staff could actually take additional time off. Thus the “time in lieu” compensation goes unused.

Other centres mentioned that in order to promote staff retention they had made specific efforts to limit overtime work to 2-3 hours per week.

Province-specific:

In the Fall of 2009, centres in BC were already starting to qualify the number of reported positions with the fact that announcements of provincial funding cutbacks would put some positions in jeopardy in the 2010 fiscal year. One centre was anticipating a \$35,000 cut in its provincially available funding. Since the time of the survey, several BC members of the IMAA have reported that they have cut positions and reduced full-time staff to part time to manage effect of these cutbacks on their operating budgets.

Centres in Quebec described frequent recourse to Emploi-Quebec (provincial Ministry of Employment) programs to fund a portion of worker's salaries. Centres would like to be able to retain these employees and re-invest their training and experience in the organization, but are unable to because to the time limit of the grant programs, and the low pay scales that can be offered. This perspective was repeated by centres in other parts of the country in relation to federal employment programs as well.

Manitoba labour law was mentioned by several respondents in that province as providing an employee-centered focus that set minimum standards in several areas including overtime work.

Workplace details:

Centres noted that their overtime estimates vary widely.

Centres frequently supplement their staff with "summer students" and "co-op students".

Some centres mentioned that performance evaluations took the form of regular self-evaluation.

One centre mentioned job-sharing of a full-time position by two individuals. (This has not registered in any of the survey data). Another described outsourcing development of membership and fundraising to an "independent contractor".

One centre mentioned that in addition to the benefits that itself provides, some of its staff who are Status Indians are able to access benefits through the Department of Indian Affairs and Northern Development.

One centre reported that non-management positions are governed by a collective bargaining agreement negotiated with the NABET union.

Other:

Transition, change and organizational upheaval (for various, unspecified reasons) were mentioned as ongoing challenges by several organizations: these situations affected their workplace arrangements.

Appendix 7: Project credits

Study team:

Project initiation and survey questionnaire: **Jennifer Dorner, Daniel Roy**

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Survey follow-up and data compilation: **Claudie Lévesque**

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