

2014
Arts Professionals Survey

Methodology

In September 2014, Calgary Arts Development commissioned an arm's-length arts professionals survey. The online survey was jointly developed by Calgary Arts Development and Stone-Olafson, a respected market research firm, and fielded online using secure online survey tools hosted by Stone-Olafson. It was made available to qualified respondents via social media and the respective networks of various provincial arts service organizations, e.g., Alberta Playwrights' Network, Alberta Craft Council and Alberta Dance Alliance. The results were compiled by Stone-Olafson and interpreted by Ad Coach, an independent marketing communication consultant. Ad Coach also authored this report.

The sample comprised individuals who identified themselves as artists, arts administrators and/or arts educators. 229 individuals completed the survey, leading to a statistical reliability of plus or minus 5.9%, 19 times out of 20. There was an incentive to respond (entry into a draw for a \$500 gift card). The survey asked 56 questions in the following categories: arts career, finances, health and wellness, housing, the arts in Calgary, space and resources for artistic practice, and general demographics (see appendix for a copy of the survey).

Definitions:

- “Artists” or “Calgary artists” refers to survey respondents who self-identified as artists.
- “Earnings” and “income” are synonyms.
- “Income support” means funds advanced to a citizen by a government agency for general purposes.
- “Grants” means funds advanced to an artist or organization in the field by a funding agency for a specified purpose.
- “Health professional” means a doctor, dentist, optometrist, etc.
- “Literary arts” includes fiction, non-fiction, memoir, poetry and other forms of experimental writing.
- “Performing arts” means art performed for the purpose of being witnessed by a recording device or a live audience, including dance, music and theatre.
- “Visual arts” includes art and craft production whose output is visible, i.e., painting, weaving, glass, sculpture, photography, etc.

Calgary has every reason to be proud of its burgeoning arts sector. Though relatively small compared to other fields such as health care, oil and gas or construction, the arts sector is growing. The most recent census data (based on the 2011 National Household Survey) shows 4,545 people working in an arts occupation in Calgary. The Calgary Arts Professionals Survey, conducted fall 2014, connected with more than 200 of that group and revealed a great deal about the group's lifestyle patterns, how art is made in Calgary, and how Calgary is faring as a supporter and facilitator of arts activity.

Calgary's Artists and the Lives They Lead

One of the most encouraging findings showed artists in Calgary to be a persistent and dedicated lot. In the face of the need to diversify income sources, somewhat less than ideal working conditions, and not enough time to fully realize their potential as artists, the arts community soldiers on. The largest percentage of respondents reports being able to commit less than 10 hours a week to their art practice (this statistic is particularly acute in the performing arts) and yet the largest group of responding artists has been plugging away for more than 20 years. Making a living solely from the production of art remains a daunting prospect.

Of 229 arts professionals surveyed, only six individuals (roughly 3%) claim 100% of their individual income comes from making art.

As a means of remaining connected with the art world and earning an income, many artists also work as arts administrators and/or arts educators. This occupational overlap reinforces the community as the administrators and educators have first-hand experience and can readily identify with the struggles artists face. As well, this phenomenon can work as an informal learning system, akin to an apprenticeship. For instance, a young actor could help organize or promote a performance or tour, all the while honing his or her craft through osmosis. Similarly, an emerging visual artist with enough training and expertise may teach in a community arts and crafts program. In this way, the sector provides development opportunities for artists at various stages of career development and also can even help identify career direction. This practice of sharing what has been learned is a characteristic of the arts community in Calgary.

More than half of the artists responding to the survey described themselves as self-taught, as part of their overall artistic training. Musicians and other performing artists are strongly represented in this subset of artists who describe themselves as self-taught. Almost a third of all artists responding claim to have acquired much of their training through a mentoring or apprenticeship process. Again, this is even stronger in some disciplines—closer to two thirds of those in theatre and dance credit mentorship as key to their development. Even more telling perhaps is the 75% (consistent across all disciplines) who continue to learn and progress through various forms of professional development.

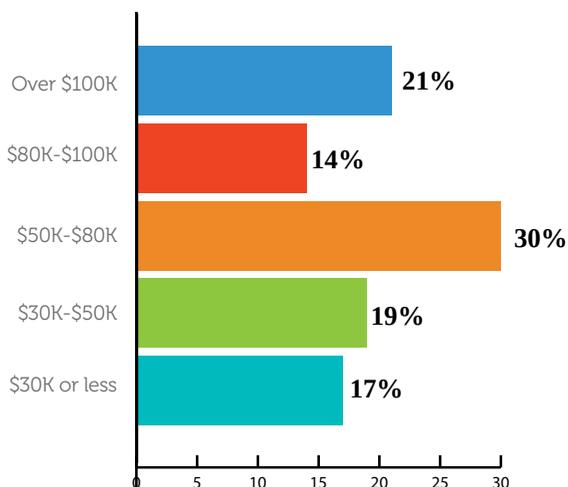
There is clearly a drive to learn new techniques, to refine process and to adopt new and better ways to make art. This tendency is reinforced by the fact that 50% of respondents are collaborating with other artists over the Internet (presumably sharing files, posting 'how-to' videos, etc.). In both these categories (significant commitment to professional development and collaboration with peers), participation increases with age. As artists progress through their art careers, their thirst to learn and improve actually increases.

There is also a slight improvement in earnings over the course of an art career. A range of responses to the survey paints quite a heterogeneous statistical picture of Calgary artists' earnings.

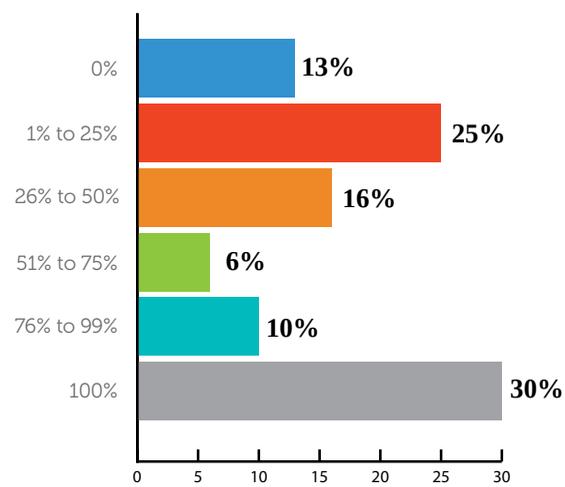
It is clear that, with very few exceptions, the rewards inherent in devoting oneself entirely to art are not financial. It is a tough row to hoe if one decides to make a living purely by making art. According to 2011 census data, the median earnings for a Calgary artist were just over \$24,000. How does this compare? In 2011, the national median for all occupations was close to \$30,000 and Calgary's figure was just under \$39,000.

However, many Calgary artists live comfortably with passable levels of household income (HHI). Around 60% of respondents own their own homes; most often these are two- or three-bedroom residences. Still, the majority of artists derive most of their HHI from non art-making activities. This can be either on the part of the artist (often working as an arts administrator or arts educator) or from other supporting members of the household, which could include roommates or family.

Total Household Income in 2013
% OF RESPONDENTS



Total Household Income Derived from Arts Work in 2013
% OF RESPONDENTS



Beyond income per se, there are other facets of artists' financial situations that bear inspection. When it comes to benefits, fully one third of artists surveyed either do not have or claim they do not need extended health insurance or Workers' Compensation Board (WCB) coverage. Perhaps in many forms of art-making (e.g., writing poetry) this seems like a non-issue, but when considering that sculpture often involves welding or the physical toll that ballet can exact, it could be a concern. When considering the larger universe of artists, arts administrators and arts educators, the percentage of respondents with coverage rises to 70%, often through a family member's plan.

Along with irregular benefits packages, artists surveyed were inconsistent in their savings and investment activity. 82% of artists surveyed get none of their income from savings or investments, which may suggest a prevalent 'hand-to-mouth' lifestyle.

The survey also identified a good deal of self-sufficiency in artists. While community is important in artists' lifestyles (see Section 2: Art-Making in Calgary—The Artists and their Environment), 82% of artists describe themselves as self-employed. To a degree, all artists have to rely on themselves for motivation and the impetus to produce or perform, but this is particularly true in the visual arts. Performing artists (music, theatre and dance) report a slightly lower level of self-employment at 60%, and a higher rate (87%) of being on freelance contracts or employed full time. Historically, the production of artworks such as a painting or a ceramic bowl has been chiefly a solo undertaking where the financial reward may come through exhibition fees or the sale of the work. Alternately, performing arts such as orchestras, theatres or dance often work in groups, and receive contract employment through an organizing body, such as a company or producer.

The final note about the lives artists lead has to do with a general satisfaction. When asked to rate their own quality of life (meaning health and happiness), half responded in very positive terms and fully 85% responded on the positive side of the scale. Only one respondent described quality of life as "extremely low." Given the challenges artists face, more gloom might be expected. Not so.

Some questions emerge from these results: Is art-making good for the artist as well as for society? Are artists' lifestyles rewarding? Are the observations of this survey unique to Calgary or broad trends in the lives of artists nationally? We know that financial reward is not the primary carrot in this sector. It would appear that despite challenges, Calgary's artists have a lot of 'stick-to-it-ness' and have learned how to derive rewards from their art that go beyond a paycheck.

Making art is a difficult process to study and report on. Research with the arts community provides data that only scratches the surface on a deeper story about the depth of experience associated with artistic endeavours.

We know that art-making, by necessity, is a part-time pursuit for most artists but that fails to account for an artist whose sketchbook is always at hand, a musician who hears rhythms in the cleaning of pots and pans while working in a restaurant kitchen, or the hours an actor learning lines might spend plugged into a iPod riding the bus. To add complexity, consider that artists are often multi-talented—a violinist might paint and a potter could write plays. Making art is far removed from punching a time clock.

The range of artistic endeavours in Calgary is extensive. For purposes of our survey, the full range had to be condensed: so visual arts could mean painting or sculpture, film and media arts could include a feature animation, and multidisciplinary could include all of the above. Visual arts comprise the largest sphere of activity reported, accounting for almost 50%*. Theatre at 33%, multidisciplinary at 29% and music at 25% are the next most popular pursuits reported in this survey. As a side note, though national statistics show workers in arts occupations are roughly equal in terms of gender, respondents to our survey were predominantly female (more than two females to every male), and theatre and music report a more balanced gender split than found in visual arts. Without Calgary-specific census data, it is difficult to determine how much our survey respondents vary to the overall municipal population of artists.

Regardless of gender or genre, artists take their art seriously and personally. Perhaps this is why 78% of responding visual artists have space set aside in their homes for their art practice, although it may also be the only space available to them. One could also speculate that it facilitates spontaneous art-making—whenever inspirations hits, it can be captured. Cost is likely a factor in that decision, too. Unsurprisingly, a smaller percentage of music and dance artists who responded to the survey (63% and 55% respectively) practise at home. Space set aside in an artist's residence for artistic practice is common and it seems to be sufficient, though not ideal.

86% of artists surveyed believe improved and predictable access to space would lead to improvements in their practice.

Though on the whole, artists feel that their workspaces are safe and accessible, few are working in actual purpose-built spaces, which implies many 'work-around' arrangements. 89% of artists believe that the development of more arts spaces is important and two thirds of respondents would prefer to have a better workspace. Clearly, the actual physical setting for making art is a key factor.

Artists draw inspiration and gain stimulus from what is around them. This could be physical, as in studio or rehearsal space noted above, or it could be a more general environment for making art—the social and cultural surrounding that Calgary provides; in short, community. Most artists find the community quite supportive but there is always room for growth.

A significant amount (40%) of Calgary artists participate in arts groups and organizations. These could be clubs, guilds, associations or societies that provide structure to a community of like-minded artists pursuing a particular discipline. There are dozens of these in Calgary; some large, some quite humble, some meet in private homes, some have dedicated spaces. In all cases, they give artists a sense of belonging (many are membership-based). Some of these organizations are Calgary-based (for example, the Calgary Society of Independent Filmmakers) but most are Alberta-wide (such as the Alberta Playwrights' Network and the Alberta Craft Council). By providing facilities, equipment and mentorship at a level that can directly impact an artist's knowledge, confidence and output, these organizations support the arts directly. Accessibility is important and Calgary artists show a stronger degree of membership and participation in local and provincial groups, compared to those that are national in scope.

**For unknown reasons, our survey is skewed towards visual arts; census data from Alberta shows the percentage of visual arts to the artist workers overall as 12% (22% if you include artisans and craftspersons) rather than the 50% that this survey showed. Provincial and city level data can be found respectively in [Hill Strategies](#) reports and [Calgary Arts Development](#) reports.*

Art-Making in Calgary— The Artists and their Environment

Evidently, along with these connections, there is a strong support (voiced by 89% of respondents) for still more coming together. Even though over 80% of respondents do regularly connect with each other via the Internet, more opportunities to share work (62% noted this specifically), to network or to compare notes would be beneficial.

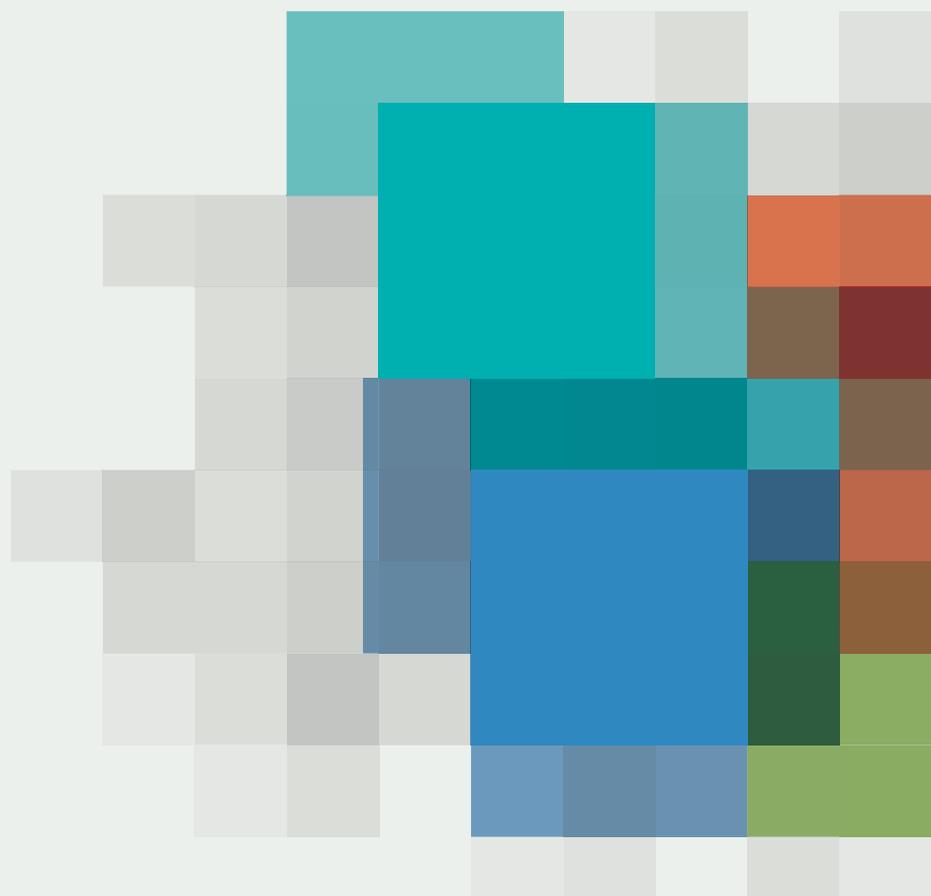
Despite the need for improvement in certain areas, there seems to be an intrinsic energy that keeps artists going. It would be trite to say that making art is its own reward but clearly—the bulk of respondents have been artists for over 20 years—*something* keeps artists at it.

Clearly, it is not money. In many fields of endeavour, the longer one has been at it, the more one earns. Think unionized work environments or even the corporate world where seniority is often linked to higher pay. Not so in the art world, according to the Calgary Arts Professional Survey.

In survey respondents, there was no correlation between years making art and an increase in revenue derived from art.

If there is bitterness stemming from this statistic, it didn't show up in our survey; rather, these results read as perseverance.

As noted, artists are relatively content with their lot in life—while it could always be better, most report a good quality of life. More time for artistic practice would be welcome—nearly two thirds report that they need more time, not necessarily to produce their work but to think about it. And of course, less time worrying about income would mean more time for art.



A new awareness of the vitality of Calgary's arts scene seems to be taking hold. From afar, casual observers may continue to subscribe to a view of Calgary as a conservative bastion of skyscrapers, oil business and pickup trucks. On closer inspection though, there is growing acknowledgment that the city's arts sector is vibrant, diverse and growing.

The artists that comprise the sector acknowledge it too:

Over 60% of survey respondents either believe or strongly believe that Calgary is a good place to be an artist.

Good, but not great... not yet. More support is needed. First and foremost, 90% of artists surveyed want more individual grants—the funds that allow for more time and needed resources to complete various projects. While the range of grants and support programs that are available are valued and appreciated, more money and support would allow for more development and, conceivably, better art.

In light of the above-noted 60% feeling Calgary is a good place to be an artist, it's curious that only 40% feel very supported. Support can take many forms. It can mean municipally funded programs or organizations, or general moral support from Calgary's citizens. Many artists surveyed cited other forms of support, such as peer networks, training or facilitated collaboration as worthwhile ways to advance their practices. All this brings into focus another question and another manifestation of support: engagement.

Another 2014 survey commissioned by Calgary Arts Development studied arts engagement. It found that Calgarians' involvement with the arts (broadly defined as media consumption, attendance and creation) is multi-modal and included learning about the arts or observing online without any interaction with artists (and therefore not acknowledged as support). That study showed only 13% claim to completely avoid the arts. There seems to be a fine, and indeed fuzzy, line between engagement with the arts and support for artists.

The study shows that engagement was strongest among younger Calgarians, those newer to the city, and those who speak a language other than English at home (a proxy for cultural diversity). Since the study also showed that newer Calgarians tend to be younger and more culturally diverse, it suggests that Calgary's evolving demographics will support greater engagement with the arts as the city continues to grow. This is clearly correlated to age and diversity, as newer Calgarians tend to be younger and more culturally diverse than longer-term residents.

There is still work to be done in the area of public awareness and acknowledgment. Over 90% of artists surveyed think it's important for their story to be told more publicly. While many artists may not have a salesman's bravado, they clearly want more advocacy, publicity and promotion. Arts administrators in particular voiced their support for more aggressive advocacy on behalf of artists and the arts.

Our artists are hard-working self-starters who care about their city and its development. While the majority of artists surveyed are looking for greater support from their environment, they themselves are giving back to their community. Artists volunteer up to 25% of their work time or output to various charitable causes (often taking the form of donating artwork to a silent auction or performing a benefit concert). Also, over three quarters of artists surveyed reached outside of their realms in 2013 to partner with other sectors like community development and education.

With this survey and other efforts, Calgary Arts Development endeavours to better understand the arts ecosystem and all of its complexities.

Calgary as Arts Benefactor— Are We Doing Enough?

Appendix: Survey Questions

Calgary Arts Professionals Survey

This arts professionals survey includes questions about career path, housing, health and wellness, access to space and resources, and arts development opportunities. Survey results will help create success indicator baselines for **LIVING A CREATIVE LIFE: AN ARTS DEVELOPMENT STRATEGY FOR CALGARY** and will also be used to inform future arts development activities in Calgary.

The survey will take 25 to 30 minutes, depending on responses. You will be able to save progress and complete the survey later, and will have the option of entering a draw for a \$500 gift card of your choice.

Part 1: Arts Career

1. How do you describe yourself? Select all that apply.
 - Professional artist
 - Avocational or amateur artist
 - Arts administrator
 - Arts educator
 - Other (please specify)
2. On average, how many hours per week do you work in the following capacities?
 - Artist
 - Arts administrator
 - Arts educator
3. How many years have you worked in the following capacities?
 - Artist
 - Arts administrator
 - Arts educator
4. Which artistic disciplines do you currently work in as an artist, arts administrator or arts educator? Select all that apply.
 - Dance
 - Film and media arts
 - Literary arts
 - Music
 - Theatre
 - Visual arts
 - Multidisciplinary
 - Other (please specify)
5. Which of the following is the PRIMARY area in which you work as an artist, arts administrator or arts educator? Select one.
 - Dance
 - Film and media arts
 - Literary arts
 - Music
 - Theatre
 - Visual arts
 - Multidisciplinary
 - Other (please specify)
6. Roughly what percentage of your total annual individual income in 2013 was derived from each of the following?
 - Artistic practice
 - Arts administration
 - Arts education
 - Non-arts-related work
 - Retirement income
 - Other income (savings, investments, disability insurance, etc.)
7. Which of the following describes your training and continuing development in your arts career? Select all that apply.
 - Self taught
 - Apprenticeship or mentorship
 - Some academic training at the post-secondary level
 - Diploma
 - Bachelor's degree
 - Graduate degree
 - Ongoing professional development through workshops, conferences, residencies, etc.
 - Other (please specify)
8. How is your arts work organized or structured? Select all that apply.
 - Self-employed
 - Part-time for employer
 - Full-time for employer
 - On contract or freelance for employer(s)
 - I work in service to my community or cultural tradition with little or no pay
 - I do not work for pay

9. Those with a career in the arts often have a work life that is multifaceted. Please explain how your work as an artist, arts administrator or arts educator is organized, along with any non-arts-related work. How do the various roles you find yourself in fit together?

10. Please indicate whether you agree with the following statements:

(Scale: Strongly Agree, Agree, Disagree, Strongly Disagree, Not Applicable)

- My space is adequately sized for my artistic practice.
- My space includes adequate safety features such as ventilation, smoke detectors, etc.
- My space was purpose-built or renovated for my artistic practice.
- My space is in a safe location.
- My space is easily accessible by public transportation.
- My space is well maintained.
- My space is affordable for me.
- My space is safe to work in.

11. What percentage of your arts work and/or time the past year was:

- Paid
- Volunteered or free
- Provided as barter or exchange

Part 2: Finances

12. What was your gross household income in 2013? Select one.

- Less than \$10,000
- \$10,000 – \$15,000
- \$15,001 – \$20,000
- \$20,001 – \$25,000
- \$25,001 – \$30,000
- \$30,001 – \$35,000
- \$35,001 – \$40,000
- \$40,001 – \$45,000
- \$45,001 – \$50,000
- \$50,001 – \$55,000
- \$55,001 – \$60,000
- \$60,001 – \$65,000

- \$65,001 – \$70,000
- \$70,001 – \$75,000
- \$75,001 – \$80,000
- \$80,001 – \$85,000
- \$85,001 – \$90,000
- \$90,001 – \$95,000
- \$95,001 – \$100,000
- Over \$100,000
- Prefer not to say

13. What percentage of your contribution to household income was derived from arts work?

14. Were you able to accumulate personal savings 2013? (optional)

- Yes
- No

14a. If you had savings, what did you save for? Select all that apply.

- Vacation
- Rainy day fund
- Retirement
- Education
- Major purchase
- Living expenses between contracts
- Upcoming artistic project
- Other (please specify)

14b. If you did not have savings, what were barriers to saving?

15. Which of the following methods do you use to save for retirement? Select all that apply.

- Registered Retirement Savings Plan (RRSP)
- Pension provided through employer
- Investment into personal assets (e.g., house)
- Personal savings account or Tax-Free Savings Account (TFSA)
- Other (please specify)
- None

16. Did you receive employment insurance or income support in 2013?

- Yes
- No
- Prefer not to say

17. Are you eligible to receive employment insurance or income support should you need it?

- Yes
- No
- I'm not sure

18. Quality of life refers to the general wellbeing of a person, defined in terms of health and happiness. How would you rate your quality of life, on a scale from 1 to 7 (1 being extremely low and 7 being extremely high)?

Part 3: Health and Wellness

19. Are you, a spouse or partner, or any dependent children currently covered by extended health insurance in addition to the Alberta Health Care Insurance Plan (AHCIP)?

- Yes
- No
- I'm not sure

20. If you have extended health insurance, who pays the premiums? Select one.

- I cover the full cost of my health insurance.
- My employer covers the full cost of my health insurance.
- My spouse or partner's employer covers the full cost of my health insurance.
- My employer covers partial cost of my health insurance
- My spouse or partner's employer covers partial cost of my health insurance.
- My school provides insurance as part of my tuition fees.
- I am covered under my parents' health insurance.
- Other (please specify)

21. If you do not have extended health insurance, what is the PRIMARY reason? Select one.

- It is too expensive.
- I don't qualify for coverage.
- I don't want or need health insurance.
- I don't know what health insurance options are available.
- Other (please specify)

22. In a typical year, how often do you visit a health care professional (doctor, dentist, optometrist, physiotherapist, etc.)?

- Never
- One to two times
- Three to four times
- Five to 10 times
- More than 10 times
- Not sure

23. Please indicate whether you agree with the following statements:

(Scale: Strongly Agree, Agree, Disagree, Strongly Disagree, Not Applicable)

- I can access health care professionals when I need to.
- I have a family doctor.
- Receiving regular health care is challenging for me.

Part 4: Housing

24. Do you rent or own your current home? Select one.

- Rent
- Own
- Do not rent or own (e.g., live with others, reside at a college or university, etc.)

25. What is the state of your current residence? Select one.

- My residence is in need of minor repairs (e.g., fixing drywall).
- My residence is in need of major repairs (e.g., requires a new roof or furnace).
- My residence is kept in good repair through regular maintenance.

26. How many bedrooms are in your current residence?

27. On average, what percentage of your annual gross household income is spent on housing costs (including rent, mortgage, utilities, condo or homeowner association fees, and property taxes)? Select one.

- less than 10%
- 10% to 30%
- 30% to 50%
- more than 50%

28. Are you currently residing in affordable housing provided by Attainable Homes or Calgary Housing Corporation?

- Yes
- No
- I'm not sure
- Prefer not to say

Part 5: The Arts in Calgary

29. Which three of the following funding areas do you believe are most important? Select three.

- Arts education
- Arts organizations in my city
- Organizations that support my work, such as arts service organizations
- Arts spaces
- Individual artist projects grants
- Individual artist professional development grants
- Individual artist travel grants

30. Please indicate how important the following arts development activities are to you:

(Scale: Very Important, Fairly Important, Not Very Important, Not at all Important)

- Recognition of my work by a funder or foundation
- Technical and training assistance
- Publicity and promotion of arts activities
- Advocacy on behalf of the arts sector
- Predictability of timing and level of grant funds available to me
- Frequency of application deadlines for grants
- Access to services and support for arts professionals (e.g., health insurance)
- Range of grant programs offered by funders and foundations
- Arts space development
- Convening and networking opportunities (e.g., meetings, symposiums, conferences, online platforms)
- Research and publications regarding my discipline or the arts sector generally
- Art acquisitions and collections by funders and foundations

31. Some arts opportunities are found outside the arts community itself. Which, if any, of the following community sectors did you partner with in 2013? Select all that apply.

- Community development
- Environment
- Human services or social services
- Health care or medical community
- Education
- Public safety or criminal justice
- Youth services
- Parks and recreation
- Other (please specify)

32. Please indicate whether you agree with the following statements:

(Scale: Strongly Agree, Agree, Disagree, Strongly Disagree, Not Sure)

- Those working in the arts in Calgary need more opportunities to gather, share ideas and learn from each other.
- I am not very involved in Calgary's community or civic life.
- I have very few opportunities to receive knowledgeable, constructive feedback about my work.
- Calgary is a good place to be an artist.
- Calgary is very supportive of my work in the arts.
- Calgarians are more likely to participate in art that connects to the things they care about.
- Arts organizations in Calgary do not provide much support to local artists.
- There is a strong likelihood that I will partner with other sectors (education, human services, community development, environment, etc.) in the coming years.

33. Please share any additional information or observations that you think would advance our understanding of the nature of your work and what you need to thrive in Calgary's arts sector.

Part 5b: Space and Resources for Artistic Practice

(Only respond if “Professional artist” or “Avocational or amateur artist” selected in question one.)

34. How would you describe the space(s) you use for your artistic practice? Select all that apply.

- I do not have space for my artistic practice.
- I need more space for my artistic practice.
- I have space within my home that I use for my artistic practice.
- I currently share my space with other artists.
- My space is located in the same neighbourhood as my home.
- My space is located in the same city as my home.
- My space is located outside my city, within Alberta.
- My space is located within Canada.
- My space is located outside of Canada.
- My practice does not require designated space.

35. About how much do you spend per square foot each month for the space you use for your artistic practice?

36. How many hours a year do you spend on space-related issues, such as find a space, renovating, maintaining, paying bills, etc.?

37. Select all statements that apply to you regarding the stability of the space(s) you use for your artistic practice.

- I own the primary space I use for my artistic practice.
- I rent, lease or sublease the primary space I use for my artistic practice annually.
- I rent, lease or sublease the primary space I use for my artistic practice either month to month or on terms shorter than a year.
- My studio or production space is provided free of charge (e.g., member of dance troupe, university student).
- I feel that my use of my space is secure for the next three years.
- I feel that I may lose use of my space at short notice.
- It is difficult to find suitable long-term space.
- My practice does not require designated space.
- Other (please specify)

38. Do you have adequate access to artistic tools, equipment and special facilities for your work (e.g., rehearsal or practice space, sprung floor for dancing, lighting, sound studio, kiln, printing press, darkroom, looms, dye room, recording or digitization tools)?

- Yes
- No

If you answered “no” to the previous question, what kinds of space, equipment, or tools do you need, and why are they not available to you?

39. Please indicate whether you agree with the following statements:

- I am currently seeking more suitable space.
- I would prefer a different location for my space.
- More predictable access to space would benefit my artistic practice.

40. Do you belong to any of the following arts unions, service organizations or guilds? Select all that apply.

- Alberta Craft Council
- Alberta Dance Alliance
- Alberta Magazine Publishers Association
- Alberta Media Arts Alliance Society
- Alberta Media Production Industries Association
- Alberta Music Industry Association
- Alberta Playwrights’ Network
- Alberta Potters Association
- Alberta Printmakers Society
- Alliance of Canadian Cinema, Television and Radio Artists (ACTRA)
- Arts Touring Alliance of Alberta
- Book Publishers Association of Alberta
- Calgary Association for the Development of Music Education (CADME)
- Calgary Society of Independent Filmmakers
- Canadian Actors’ Equity Association
- Canadian Alliance of Dance Artists
- Canadian Artists’ Representation/Le front des artistes canadiens (CARFAC)
- Canadian Dance Assembly
- Canadian Federation of Musicians
- International Alliance of Theatrical Stage Employees (IATSE)

- Regroupement artistique francophone de l'alberta (RAFA)
- Society of Composers, Authors and Music Publishers of Canada (SOCAN)
- Theatre Alberta
- Visual Arts Alberta
- Writers' Guild of Alberta, The
- Writers Guild of Canada
- Writers' Union of Canada
- Other (please specify)

41. Please indicate whether you agree with the following statements:

(Scale: Strongly Agree, Agree, Disagree, Strongly Disagree, Not Applicable)

- I have many opportunities to share (perform, exhibit, publish, sell, etc.) my work.
- The facilities I need to create and present my work are readily available.
- There is a need for more employment opportunities for artists.
- I have the time I need to satisfactorily complete my work.
- There are more than enough grants and awards available for artists like me to thrive.
- I do not have the time I need for creative reflection or incubation.

42. Please indicate whether you agree with the following statements:

(Scale: Strongly Agree, Agree, Disagree, Strongly Disagree, Not Applicable)

- I am a member of an artists' association or guild that supports my work and that of my peers.
- I am fully in control of my career as an artist.
- I have easy access to the non-arts training I need (e.g., accounting, marketing, technology).
- I have good access to marketing opportunities.
- I have neither the time nor money necessary to advance my artistic skills.
- I regularly collaborate artistically using the Internet.
- I regularly communicate with other artists using the Internet.
- It is hard for me to get information about arts work opportunities or to connect with peers.
- There are plenty of opportunities for me to enhance my artistic skills.

43. Being an artist includes acquiring materials, rehearsals, and other logistics as well as the actual creation of the art. But being an artist also includes other activities that are outside the direct realm of art making, such as bookkeeping, grant applications, marketing and other business-related tasks. What percentage of your time devoted to your artistic practice is taken up doing business-related activities that support your practice? Select one.

- 10% or less
- 10% to 25%
- 25% to 50%
- More than 50%

44. What percentage of the opportunities to share your art in 2013 came from:

- Self-produced opportunities
- Non-profit arts organizations
- Other non-profit organizations
- For-profit enterprises (e.g., private galleries, performance venues or corporations)
- Public agencies or venues (e.g., government, public education)
- Informal community groups (e.g., church groups, volunteer groups, community associations)
- Private individuals (e.g., sponsors, patrons)

Part 6: General Information

45. General information

- City/Town
- Neighbourhood

46. Gender (select one) (optional)

- Female
- Male
- Other

47. Age (text field) (optional)

48. Please indicate the number of residents in your household based on the categories below:

- Adults who are co-habiting with their partner
- Adults who are single/not co-habiting with their partner
- Male children aged 5 – 18
- Female children aged 5 – 18
- Male children under the age of 5
- Female children under the age of 5

49. What ethnicity or race do you identify as? Select all that apply. (optional)

- Aboriginal
- Arab
- Black
- Chinese
- Filipino
- Japanese
- Korean
- Latin American
- South Asian (e.g., East Indian, Pakistani, Sri Lankan)
- Southeast Asian (e.g., Vietnamese, Cambodian, Malaysian, Laotian)
- West Asian (e.g., Iranian, Afghan)
- White
- Other (please specify)

50. What is your first language?

51. What languages do you speak?

52. What is your immigration status?

- Born in Canada
- Immigrant
- Non-permanent resident
- Other (please specify)

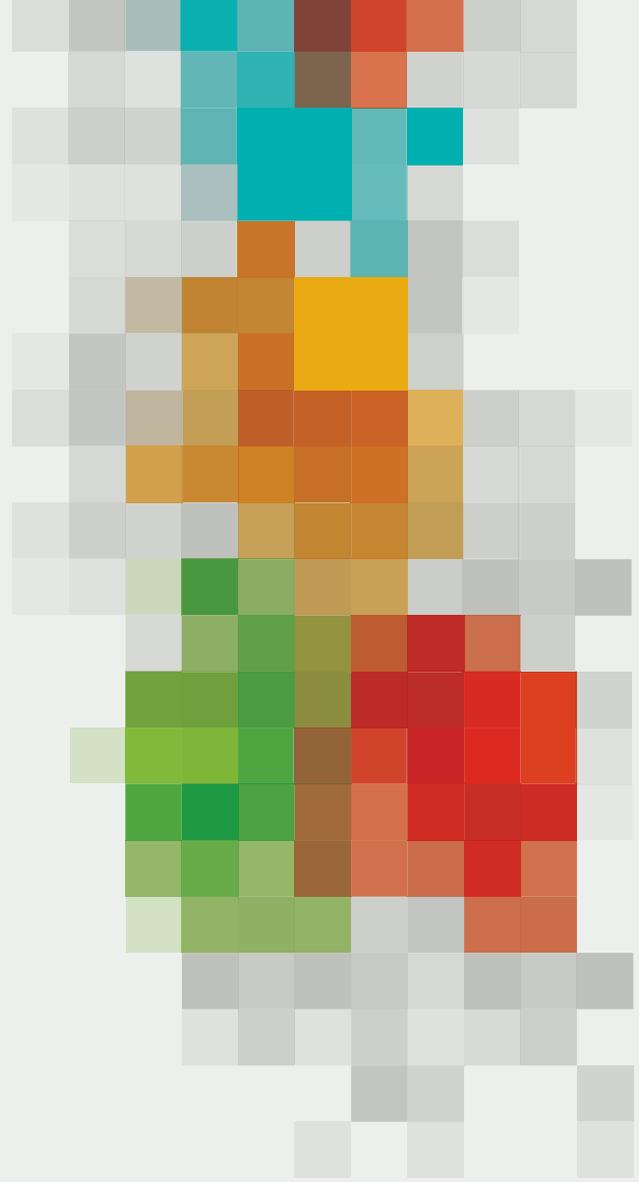
52a). If you selected immigrant or non-permanent resident, how long have you lived in Canada?

52b). If you selected immigrant or non-permanent resident, what is your country of origin?

53. How long have you lived in Calgary?

54. If you would like to be entered into a draw to receive a \$500 gift card of your choice, please enter your email below. All email information will be kept separate from your survey responses.







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