



Equity, Diversity & Inclusion

A DEMOGRAPHIC PROFILE OF CALGARY'S ARTS SECTOR



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ABOUT THIS REPORT

In 2017 Calgary Arts Development undertook an Equity, Diversity and Inclusion (EDI) survey of Calgary's arts sector, as represented by the 161 not-for-profit arts organizations who receive annual operating funds from Calgary Arts Development. The survey materials were developed through a partnership with the Calgary Congress for Equity and Diversity in the Arts (CCEDA). We acknowledge and extend tremendous gratitude to Michele Decottignies and Jenna Rodgers for their work developing the self-disclosure form and reporting materials.

The survey focused on three specific areas of equity and diversity:

- ♦ **Processes:** Equity and diversity policies in place at Calgary arts organizations
- ♦ **Programming:** The number of activities for and with diverse participants undertaken by Calgary arts organizations
- ♦ **People:** The demographics of the arts sector, including artists, administrators and volunteers

The purpose of the survey was twofold: 1). To provide detailed data necessary to construct a demographic profile of Calgary's arts sector, and 2). To understand the extent to which Calgary arts organizations have access to policies and procedures that promote equitable and diverse workplaces.

This report focuses on the demographic information collected through a voluntary self-disclosure form. Organizations were asked to distribute a link to the online voluntary self-disclosure form to all artists, administrators and volunteers who worked with them in the fiscal year beginning in 2016. On average, organizations had 32% of their artists, administrators and volunteers report through the online form. The breakdown of reporting rates by type of organization and discipline is provided to the right.

REPORTING RATES BY TYPE OF ORGANIZATION

Community	38%
Cornerstone	20%
Festival	17%
Professional	31%

REPORTING RATES BY DISCIPLINE

Dance	28%
Film/New Media	23%
Literary Arts	28%
Multidisciplinary	22%
Music	37%
Theatre	33%
Visual Art	31%

3,277 completed voluntary self-disclosure forms were submitted. Data were reviewed for duplicate responses by comparing IP addresses, submission dates and commonality of responses. Using this process, 126 duplicate responses were removed, leaving a total sample of 3,151 included in the analysis.

There are limitations to the reporting methodology and data that must be considered. As a first attempt to capture equity and diversity within Calgary's arts sector we focused solely on those organizations currently funded by Calgary Arts Development and thus generalizing the findings to all arts organizations in Calgary must be done with caution. Furthermore, the self-disclosure forms were developed to be as inclusive as possible, however preferred identification options were excluded in some cases, including income options for volunteer members of the sector and individuals identifying as two-spirit. In most cases there are a variety of options for preferred terminology and unfortunately not all responses were made explicitly available in the form. Finally, in an effort to maintain anonymity and confidentiality of all respondents, we are unable to connect self-disclosure responses with specific arts organizations, limiting our ability to draw conclusions about specific types of arts groups or disciplines.

GLOSSARY OF TERMS

Contractor refers to any team member who is contracted (vs. hired) as a self-employed worker to complete agreed work for a company, without a supervisory relationship or the use of company equipment, and without source deductions.

Diverse refers to, as per human rights legislations in both Canada and Alberta, belonging to what are called “protected classes of people.” In Canada, this includes, but is not limited to, Indigenous peoples, people of colour, women, seniors and children, members of the LGBTTIQ+ community, people with a minority gender identity, religious peoples and persons who live with impairment(s).

Diversity, in the context of “equity and diversity in the arts,” essentially means “difference.” It specifically refers to the condition of having or being composed of differing elements. In human rights, “diversity” refers to the inclusion of different types of people in a community, group or organization.

Employee refers to any team member who is hired to perform services for an organization, in a supervised relationship, for which the person earns wages or a salary and receives source deductions from the employer.

Equity refers to an approach to diversity in which the diverse differences among all people in a community, group or organization are accommodated on an individual basis, and historical exclusions and systemic barriers that are unique to diverse peoples are taken into account. Equity thus creates an equalized sense of belonging and shared authority for all people present. Equity achieves this

by accommodating the differences between people. Equity is often contrasted with “equality,” in which all people are treated the same.

Equity-seeking refers to belonging to a diverse class of people and advocating against the barriers, exclusions and/or discrimination they face.

Ethnic origin, as per Statistics Canada, refers to the ethnic or cultural origins of the respondent’s ancestors. An ancestor is someone from whom a person is descended and is usually more distant than a grandparent.

Inclusion allows individuals with different identities to feel they belong within the group, usually because they are valued, relied upon, welcomed, and empowered.

Intersectionality – is a framework for conceptualizing a person, group of people, or social problem as affected by a number of discriminations and disadvantages. It takes into account people’s overlapping identities and experiences in order to understand the complexity of prejudices they face.


Mixed race refers to people who are descendant from two or more ethnic origin groups.

Mohkinstis is the Blackfoot word for “elbow” in reference to the juncture where the Bow and Elbow Rivers meet. The name describes the region around Calgary, which has been home to Indigenous peoples for thousands of years.

Visible minority, as per Statistics Canada, refers to persons other than Aboriginal peoples (First Nations, Inuit and Métis), who are non-Caucasian in race or non-white in colour. According to The Employment Equity Act of Canada, the visible minority population consists mainly of the following groups: Chinese, South Asian, Black, Arab, West Asian, Filipino, Southeast Asian, Latin American, Japanese, Vietnamese, and Korean. Throughout this report we use the terms “visible minority,” “person of colour” and “not a person of colour.”

Volunteer refers to any team member who provides in-kind services to the company which may include, for example, ushers, advisors, board members, artistic directors, and so on.

Key Findings

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- **The arts sector is less ethnically diverse than the population of Calgary.** Representation of visible minorities (15%) in the sector is less than half the representation of visible minorities in Calgary (36%).
 - **Indigenous peoples show extremely low rates of representation in the arts sector, but the percentage is in line with the proportion of individuals who identify as either First Nations, Metis or Inuit (FNMI) as the general Calgary Population.** However, it must be remembered that city census data only reflects those who live within city limits, and not the demographics of Mohkinstis.
 - **Individuals who identify with impairments are under-represented within the sector.** Individuals identifying as Deaf/deaf or hard of hearing, with a disability and/or with a mental illness show lower rates of representation compared to local or national statistics.
 - **The LGBTTIQ+ community is well-represented in the arts sector** relative to national estimates of LGBTTIQ+ members of the population.
 - **The younger generation of the arts sector has significantly higher representation of visible minorities, LGBTTIQ+ identified peoples and greater diversity in gender identity.** This suggests that the sector is in the midst of a generational shift.
 - **Gender, age and ethnicity all show relationships to levels and sources of income.** Significant differences in income are present between transgender, gender fluid, gender non-conforming and female respondents compared to male identified respondents. Visible minorities report lower levels of income, less income from arts work and more likelihood of their arts earnings coming from outside Calgary. Age is related to income, with older respondents reporting higher income and more national/international income than those who are just beginning their careers.
 - **There appears to be a high degree of intersectionality within under-represented groups in the arts sector.** There is significant overlap amongst transgender, gender fluid and gender non-conforming individuals, individuals identifying as LGBTTIQ+, individuals identifying with either a disability or with mental health issues, and those identifying as mixed race.



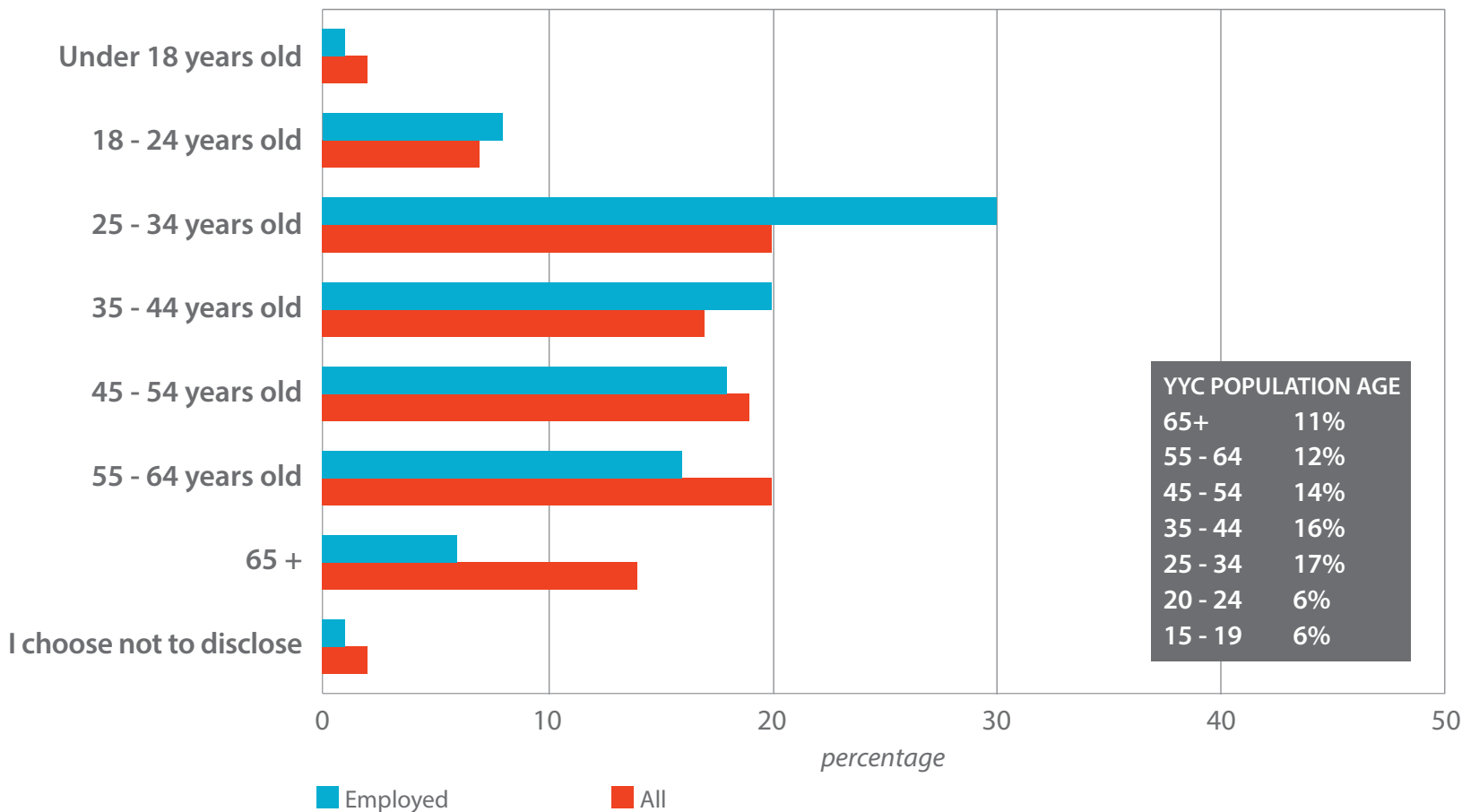
Basic Demographic Profile of the Arts Sector

The statistics for key demographic factors collected through this survey allow us to look at representation in the arts sector relative to the general population. This section outlines how Calgary's arts sector compares to either our local or national population. All Calgary population data is taken from the 2016 National Census unless otherwise indicated.

Age

Individuals engaged in Calgary’s arts sector show a more even distribution across all age categories than the city’s overall population (excluding those under 18, who are under-represented likely due to the nature of the EDI reporting and lack of young people surveyed). When looking at individuals employed in the sector, however, the sector skews younger than the general population, with 13% more individuals in the 25-34 age bracket than the overall city demographics. Not surprisingly, employees over the age of 65 are less common, relative to their proportion in overall arts sector sample and the city’s population.

AGE DISTRIBUTION IN CALGARY’S ARTS SECTOR

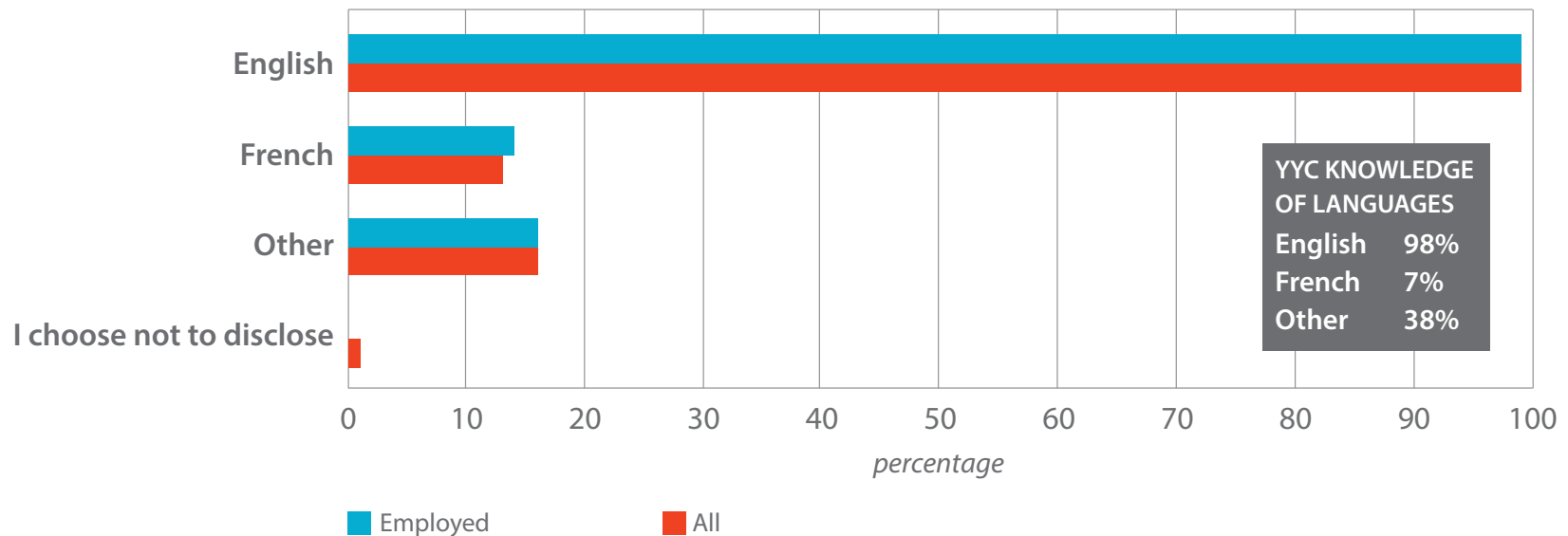


All n = 3,106
Employed n = 1,279
Q2. Please indicate your age.

Language(s) Spoken

The arts sector shows a much higher proportion of individuals who speak French relative to the general Calgary population. However, individuals in the sector have lower rates of communicating in languages other than English and French, falling far below population averages (38% of Calgarians relative to only 16% of those in the arts sector). Of those in the arts who identified speaking other languages, common languages were Cantonese, German, Mandarin and Spanish.

LANGUAGE(S) SPOKEN



All n = 3,103

Employed n = 1,278

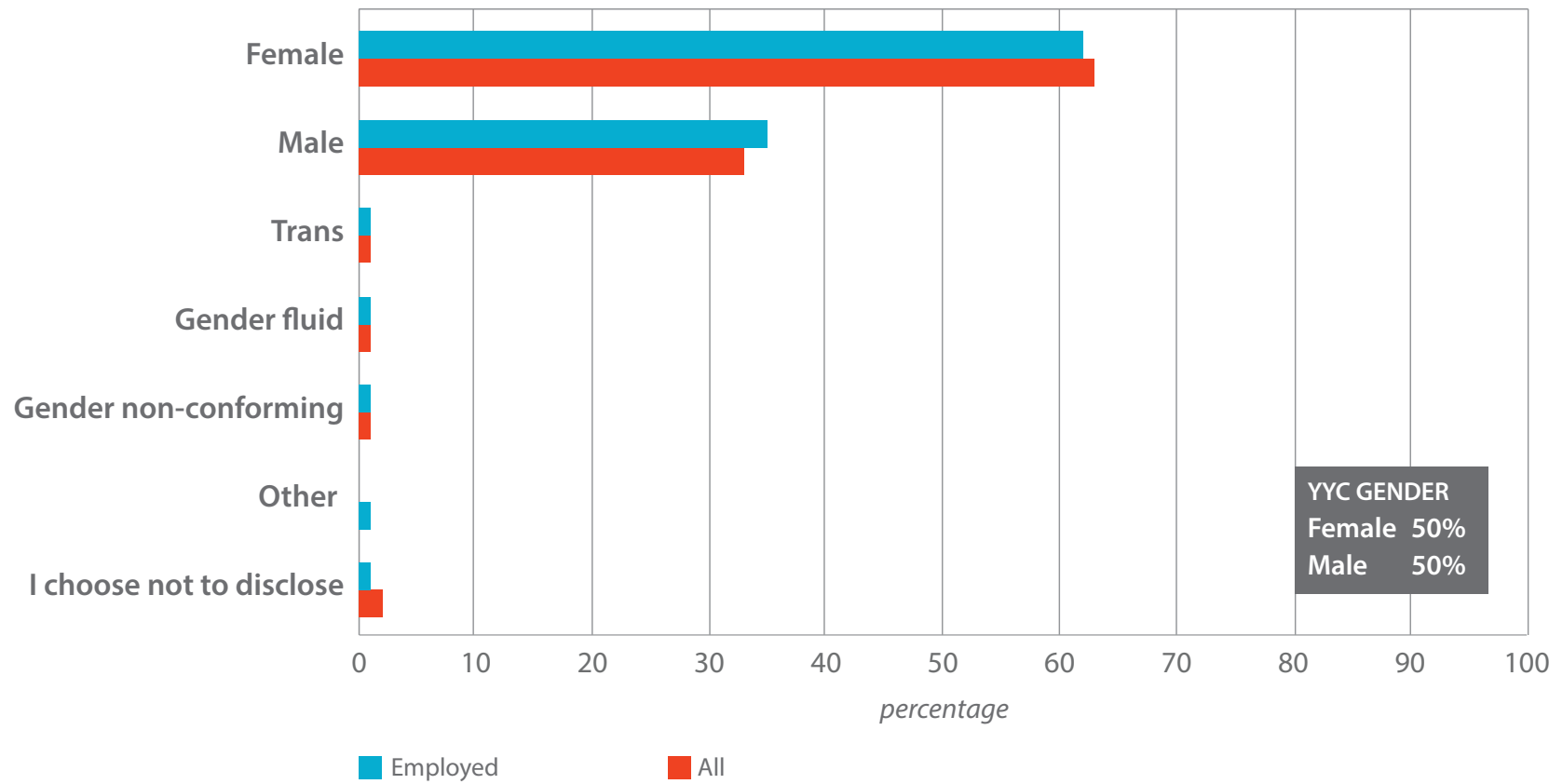
Q3. Please indicate the Official Language(s) you communicate in (written and/or oral).

Q4. Please indicate any additional language(s) you communicate in.

Gender Identity

The majority of individuals engaged with Calgary’s arts sector identify as female. Individuals identifying as transgender, gender fluid or gender non-conforming represent a small portion of the overall demographics. The sector shows a female skew relative to the Calgary population, which is 50% female and 50% male according to the latest census data. The most recent census data does not provide stats on the number of non-binary individuals living in Calgary. This over-representation of females in the sector is not unique to Calgary. Nationally and throughout North America the arts show high representation of females, whether through working, attending or volunteering.

GENDER DISTRIBUTION IN CALGARY’S ARTS SECTOR



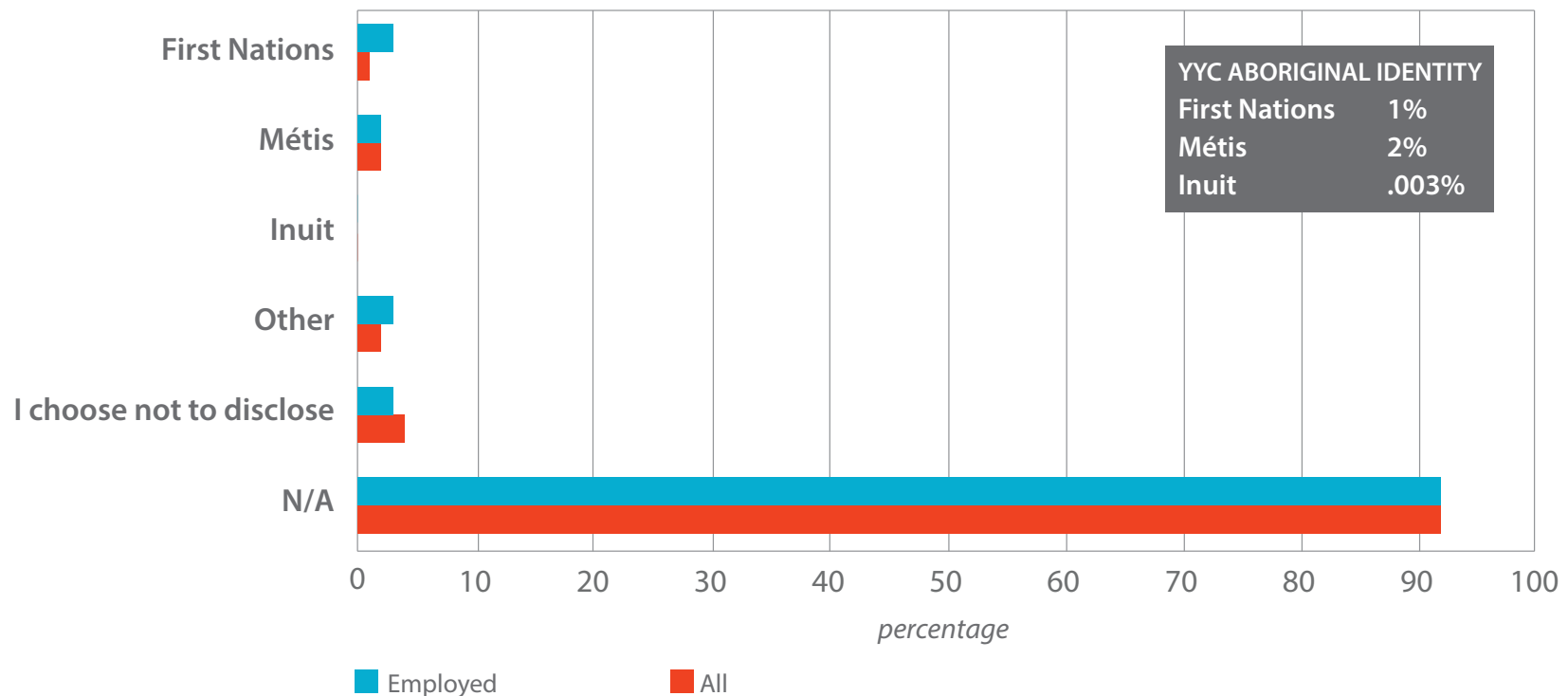
All n = 3,097
Employed n = 1,278
Q5. Please indicate your gender.

Cultural and Racial Identities

The arts sector shows a very similar proportion of individuals who identify as either First Nations, Métis or Inuit (FNMI) as the general Calgary population. However, this does not necessarily indicate that our arts sector is doing well when it comes to the inclusion of FNMI individuals. Rather, it is indicative of the fact that the city census data only reflects those who live within city limits, and not the demographics of Mohkinstis and thus begs the question of whether we are truly representative of where Calgary is situated and the deep history of creating and art-making of this land.

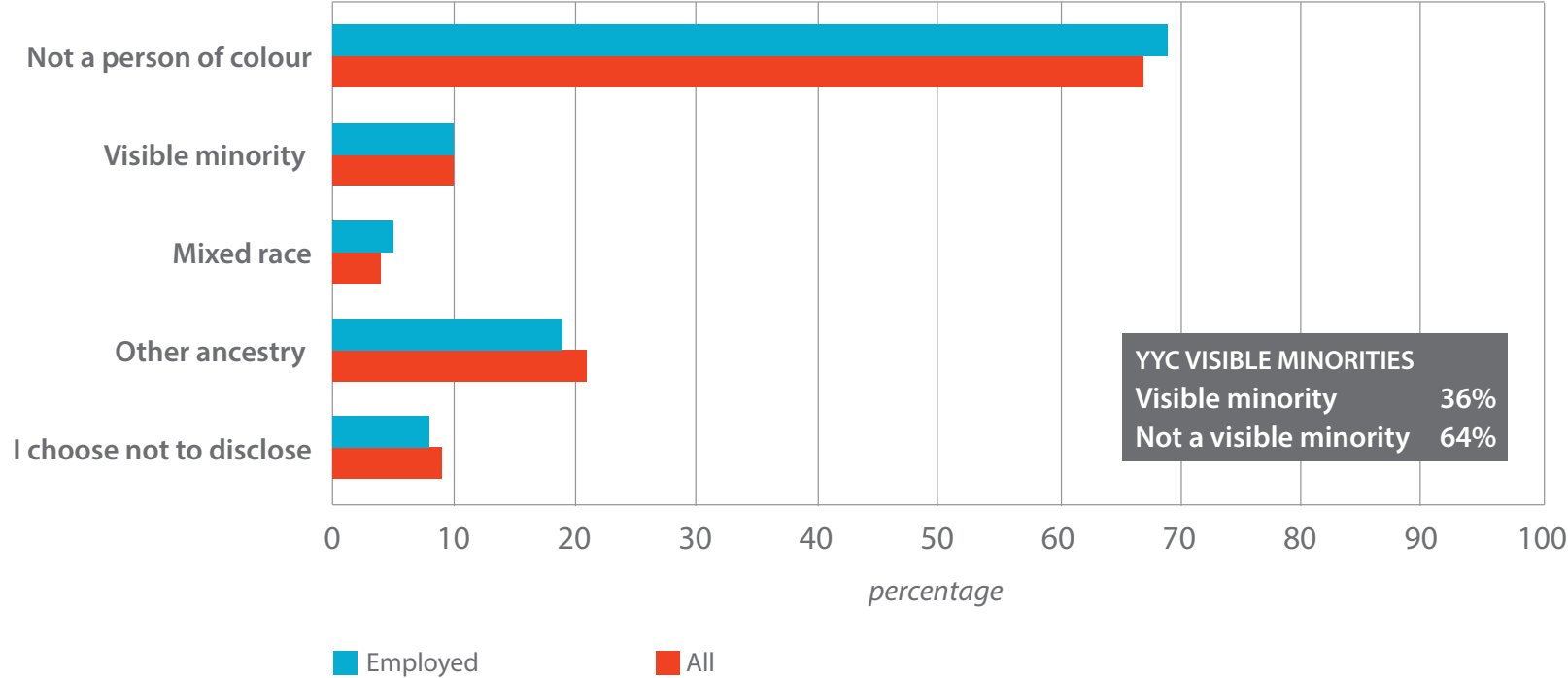
In terms of racial diversity within the arts sector the results are clearer. Only 15% of the sector identifies as either visible and/or mixed race, relative to 36% of Calgary's overall population. As Canada's third most diverse city this indicates a need to greater diversify Calgary's arts sector.

FIRST NATIONS, MÉTIS & INUIT REPRESENTATION IN CALGARY'S ARTS SECTOR



All n = 2,037
Employed n = 856
Q8. Are you an Indigenous person?

ETHNICITY IN CALGARY'S ARTS SECTOR



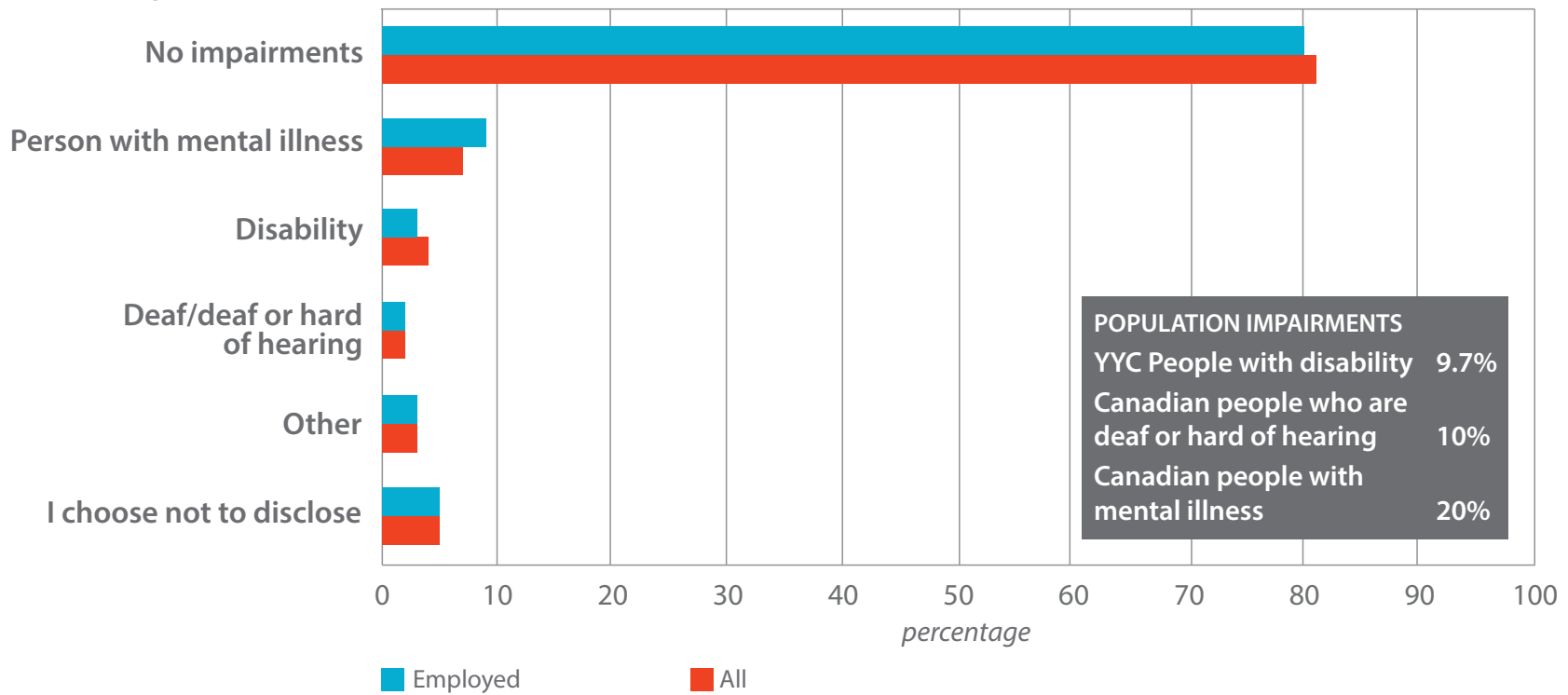
All n = 2,969
Employed n = 1,239
Q9. Please indicate your ethnic origin.

Persons with Impairments

Staff, volunteers, and artists in Calgary's arts sector identify primarily as individuals without any impairment(s), in both the total sample and employed subsample. Those who identify with an impairment responded as having a mental illness, as a person with a disability, as a person who is Deaf/deaf or hard of hearing or those who selected the "other" category. Respondents who selected other impairments cited vision impairment, physical disabilities or specific mental health concerns that they did not identify as mental illness.

In all cases representation in Calgary's arts sector falls below local or national population averages. The City of Calgary's disability population profile identifies the disability prevalence at 9.7% based on the 2012 Canadian Survey on Disability. The Canadian Association of the Deaf, while acknowledging that statistics on deaf Canadians are hard to collect and often inconsistent, suggest that there are approximately 357,000 profoundly deaf and possibly 3.21 million hard of hearing Canadians. Mental health statistics are equally challenging, though the Canadian Association of Mental Health puts the occurrence at one in five Canadians.

IMPAIRMENTS



All n = 2,586

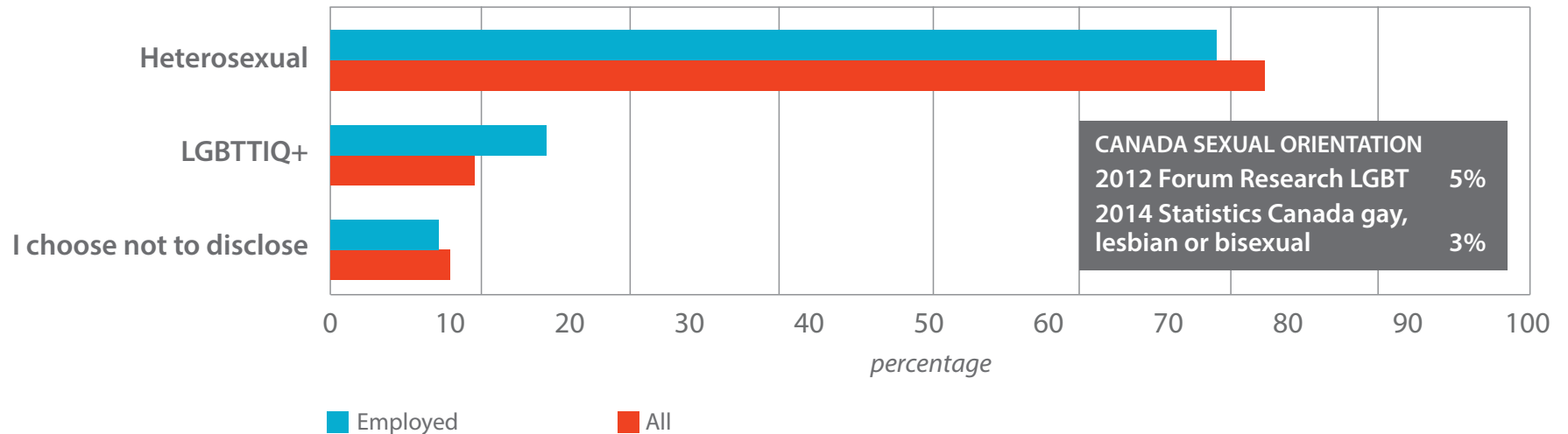
Employed n = 1,084

Q10. Are you a person who lives with impairment(s)?

Sexual Orientation

Calgary's arts sector shows a larger representation of LGBTTIQ+ individuals than the national population. A 2012 Forum Research study put the total percent of the population who identified as LGBT at 5%, whereas a 2014 Statistics Canada report identifies just 3% of the population as gay, lesbian or bisexual. There is an even larger representation of individuals identifying as LGBTTIQ+ within the employed subset of the arts community in Calgary.

SEXUAL ORIENTATION



All n = 3,038
Employed n = 1,255
Q11. Please indicate your sexual orientation.



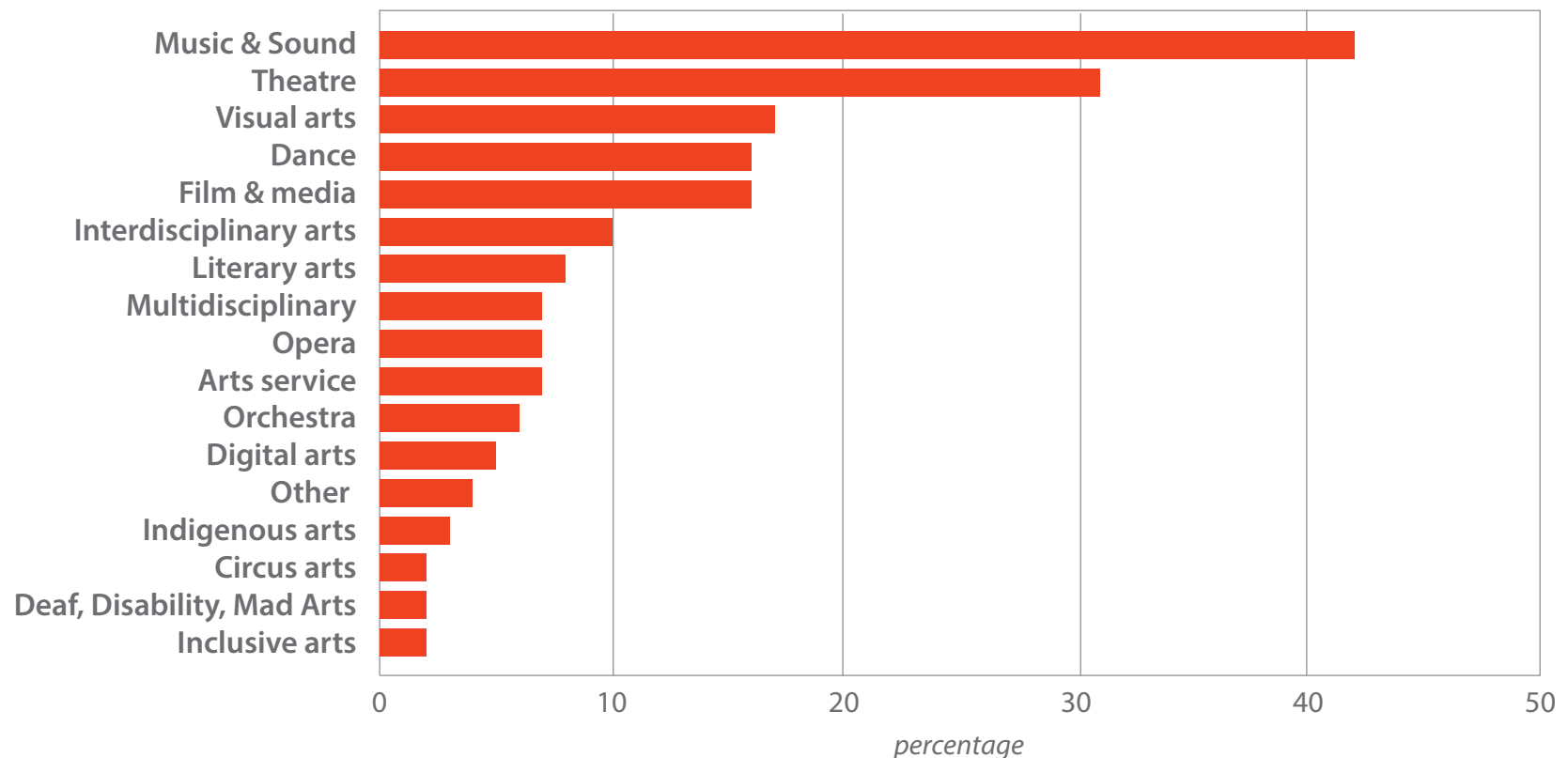
Engagement in Calgary's Arts Sector

Individuals who submitted a voluntary self-disclosure form engage with the arts sector in numerous ways. This section highlights how these individuals were involved in the sector and the financial implications of that involvement.

Disciplines

Respondents were asked to identify all artistic disciplines that they worked in (or were engaged with) in 2016. When considering all respondents who answered this question (n = 3,054) the most cited disciplines were music & sound (42%) followed by theatre (31%). When looking at just those who identify as being employed in the sector (n = 1,267) theatre was the most prominent discipline selected (40%) followed by music & sound (37%). This is in line with the types of organizations funded by Calgary Arts Development, with a predominance of both professional theatre and community music organizations in the operating grant program.

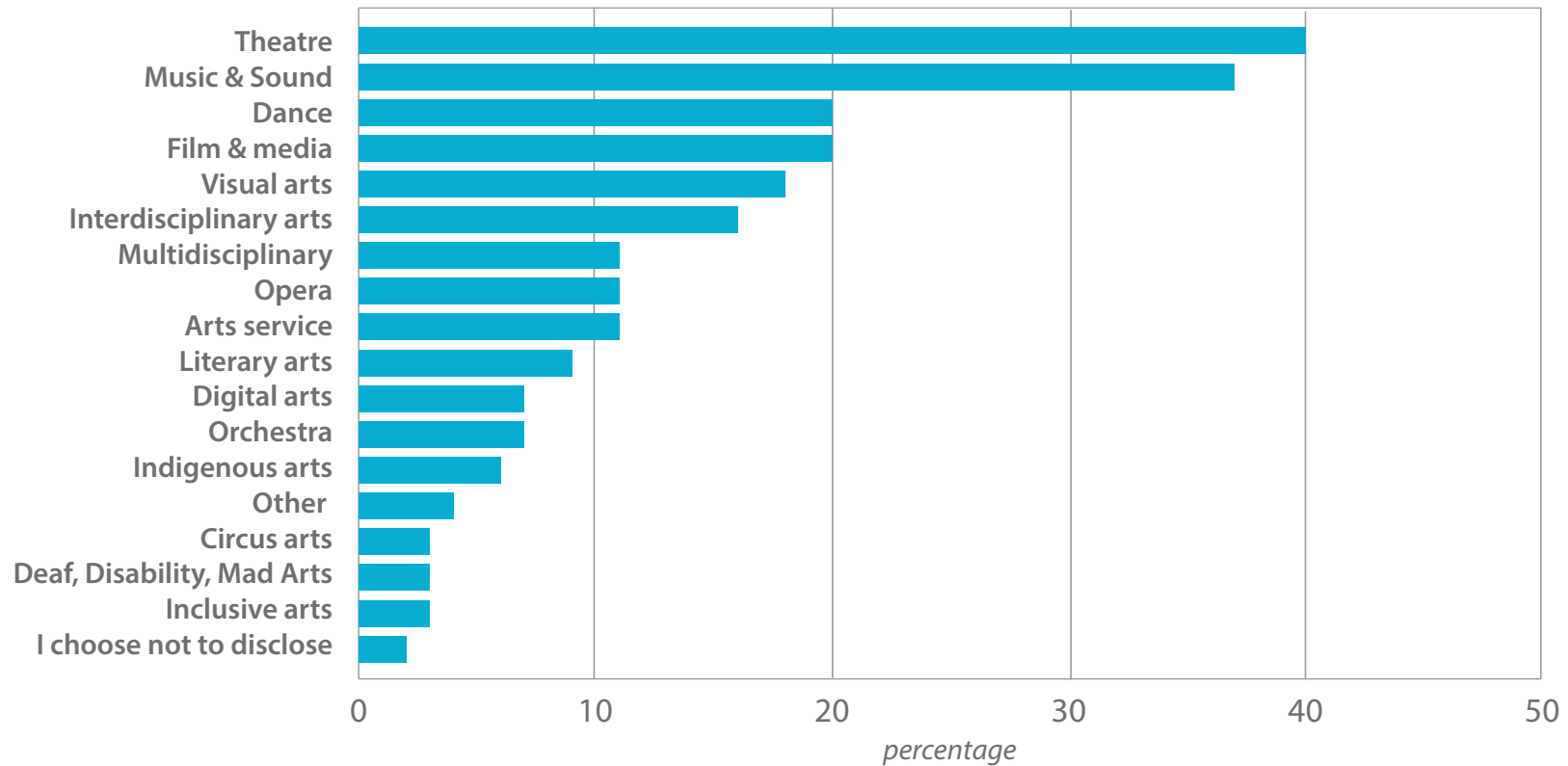
DISCIPLINE(S) ENGAGED IN



n = 3,054

Q14. Please indicate the artistic discipline(s) you worked in during 2016 (check all that apply).

DISCIPLINE(S) ENGAGED IN (EMPLOYED SUBSET)



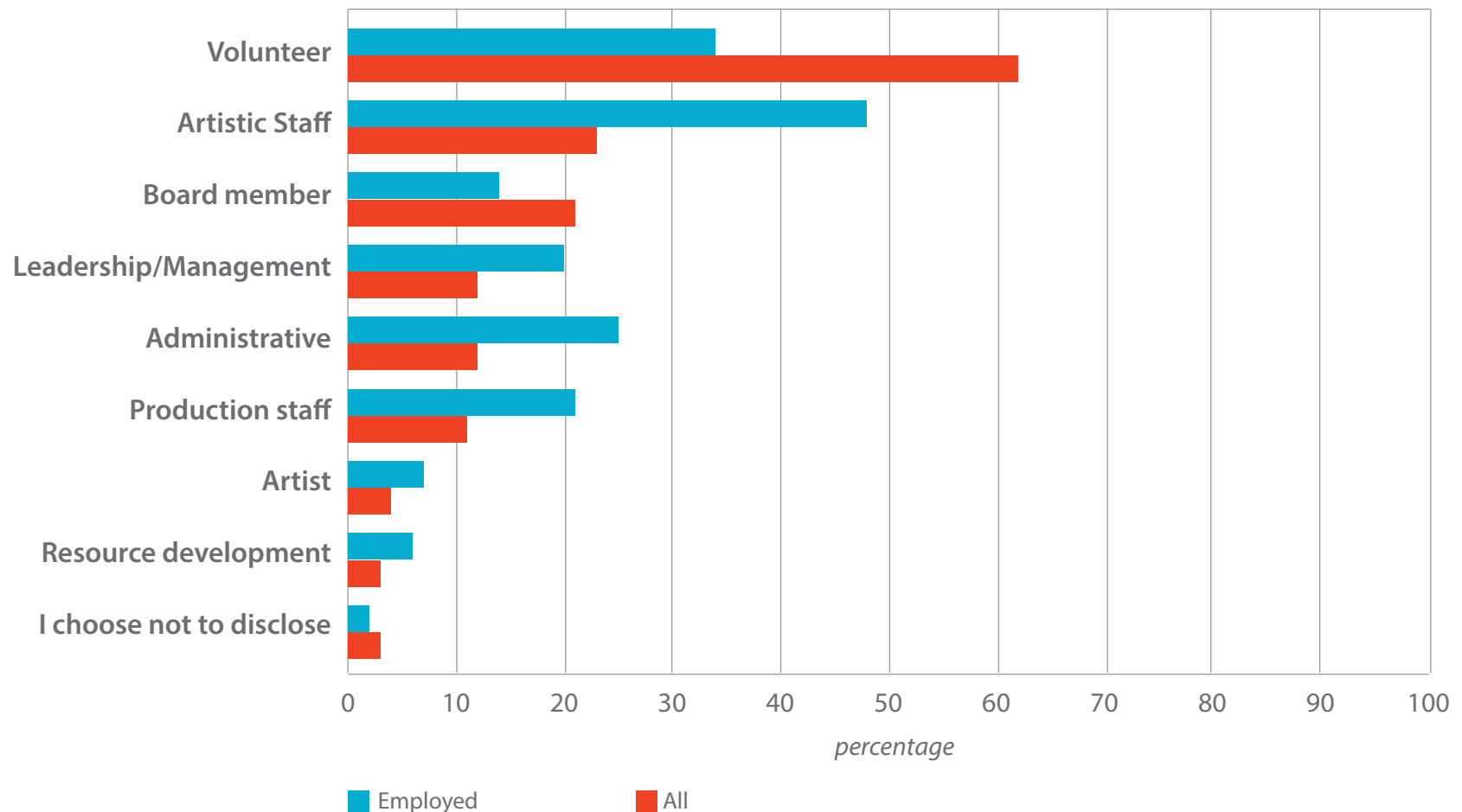
n = 1,267

Q14. Please indicate the artistic discipline(s) you worked in during 2016 (check all that apply).

Role within Arts Company(ies)

Individuals engaged with Calgary's arts sector can take on a number of different roles, often simultaneously. This may include volunteer roles with not-for-profit arts organizations, artistic roles, administrative roles, etc. Roles also vary in terms of the level of seniority within a given arts organization, with leadership/management and board member roles conferring the greatest degree of authority. 30% of respondents state that they undertake more than one role within the sector.

RESPONDENT ROLES WITH ARTS COMPANY(IES)



All n = 2,976

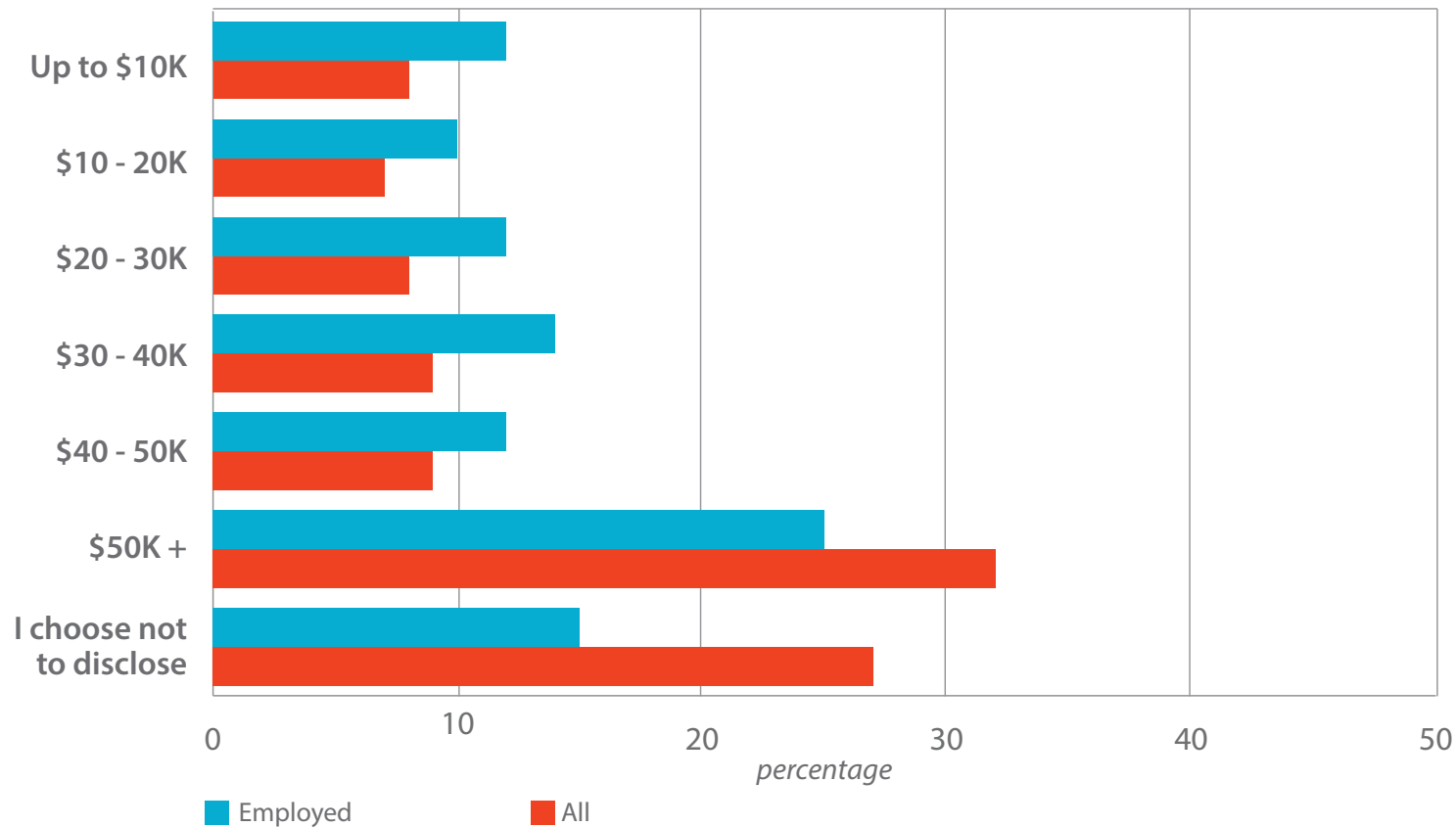
Employed n = 1,212

Q12. Please indicate your role(s) in the company(ies) you worked with. (select all that apply)

Income and the arts

Gross annual income shows a relatively even distribution across the five lowest income options, with the greatest concentration of respondents identifying that they earn \$50,000+ annual gross income. Respondents who do not have formal employment in the arts sector were 1.8X more likely to earn over \$50K annually, although a substantial portion of the non-employee group opted not to disclose their annual earnings, meaning that this discrepancy is not necessarily representative.

ANNUAL GROSS INCOME IN THE ARTS



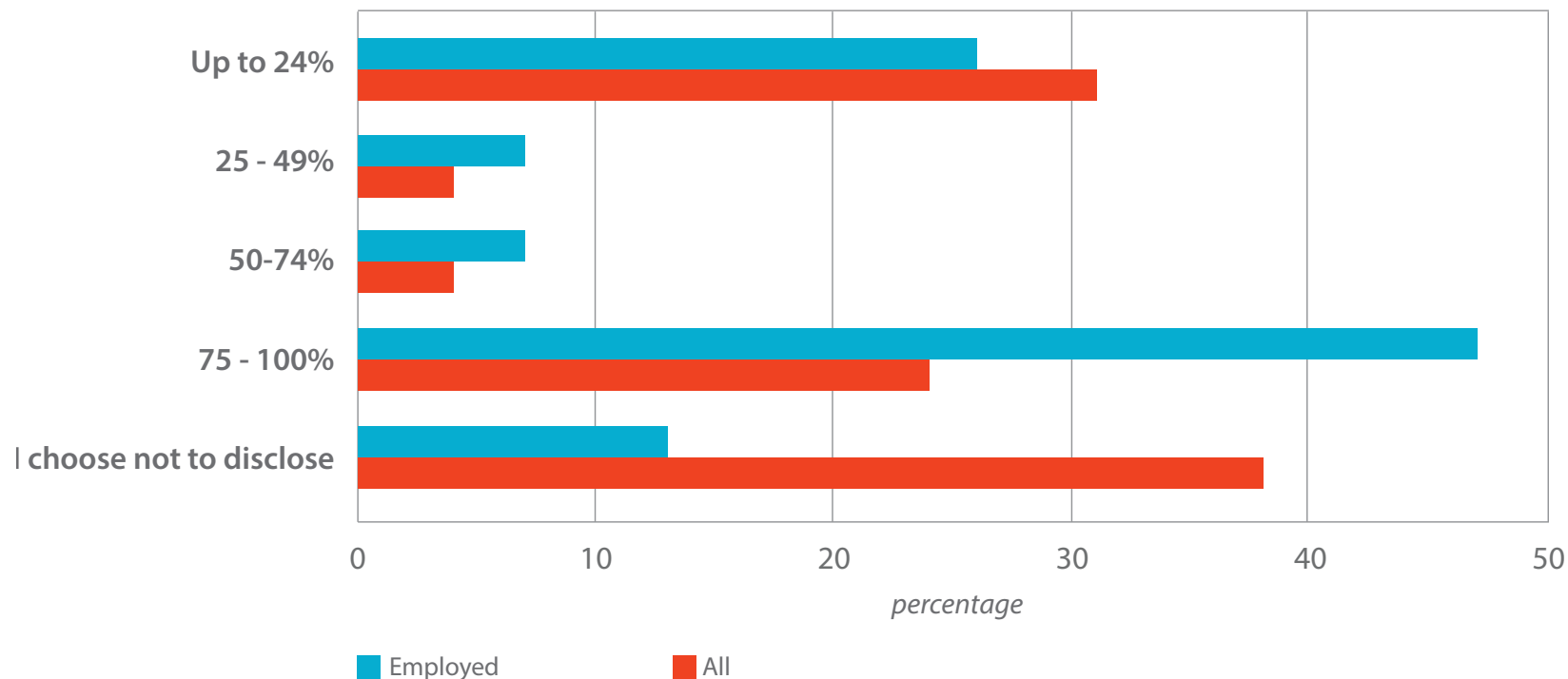
All n = 3,005

Employed n = 1,260

Q16. Please indicate your approx. total annual gross income.

When looking specifically at arts sector derived earnings, respondents seem to congregate in the two extremes: earning up to 24% of their income from the arts sector (which may include some who earn nothing from the arts sector) or earning 75 – 100% of their income from the arts. Not surprisingly, those employed in the arts show a greater tendency to earn over 75% of their income this way.

INCOME FROM ARTS WORK



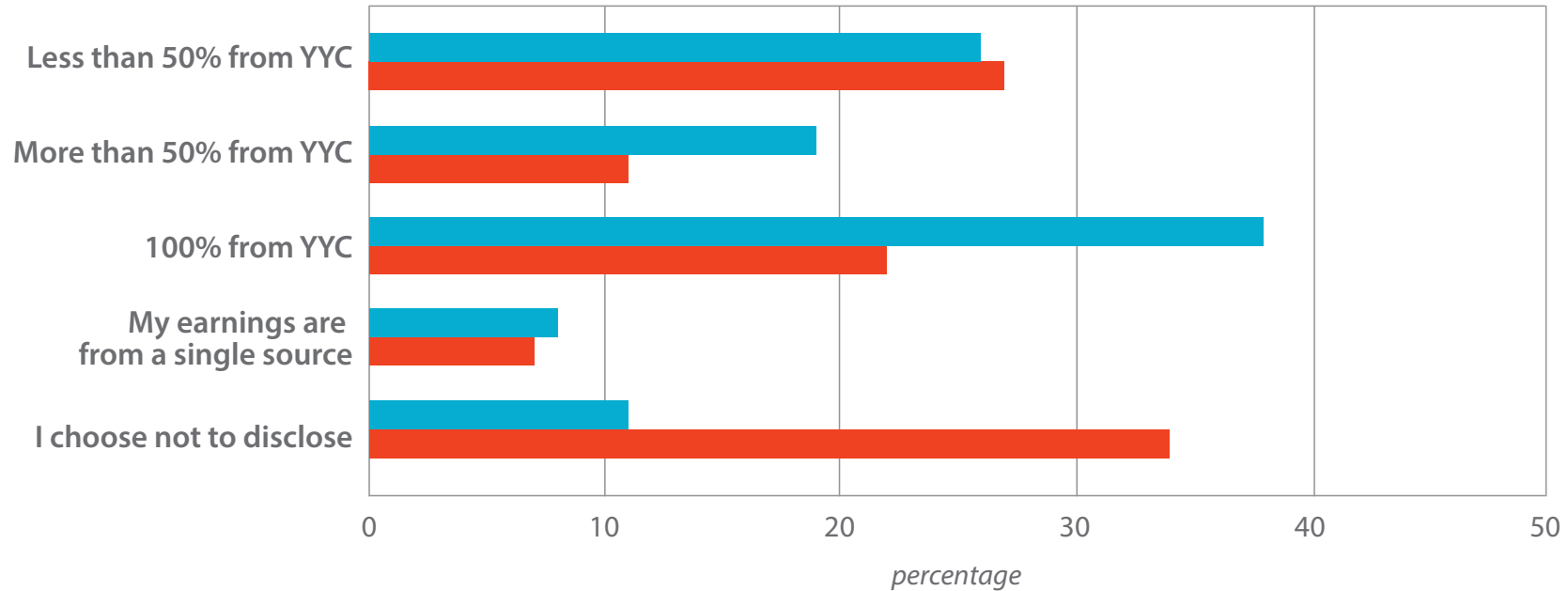
All n = 2,760

Employed n = 1,241

Q17. Please indicate the approx. percentage of your annual gross income that is from arts sector earnings.

The majority of respondents do not earn 100% of their arts income from Calgary. Furthermore, only 8% of employed respondents earned all their arts income from a singular source, indicating that those in Calgary's arts sector are likely to make their livelihoods through a variety of different jobs and contracts. This is substantiated by the number of roles on average that individuals responded as having in the self-disclosure form, as well as our findings in the 2017 Arts Professionals Survey.

SOURCE OF ARTS EARNINGS



All n = 2,760

Employed n = 1,245

Q18. Please indicate the approx. percentage of your arts sector earnings that are from Calgary.



Demographic Patterns in the Arts Sector

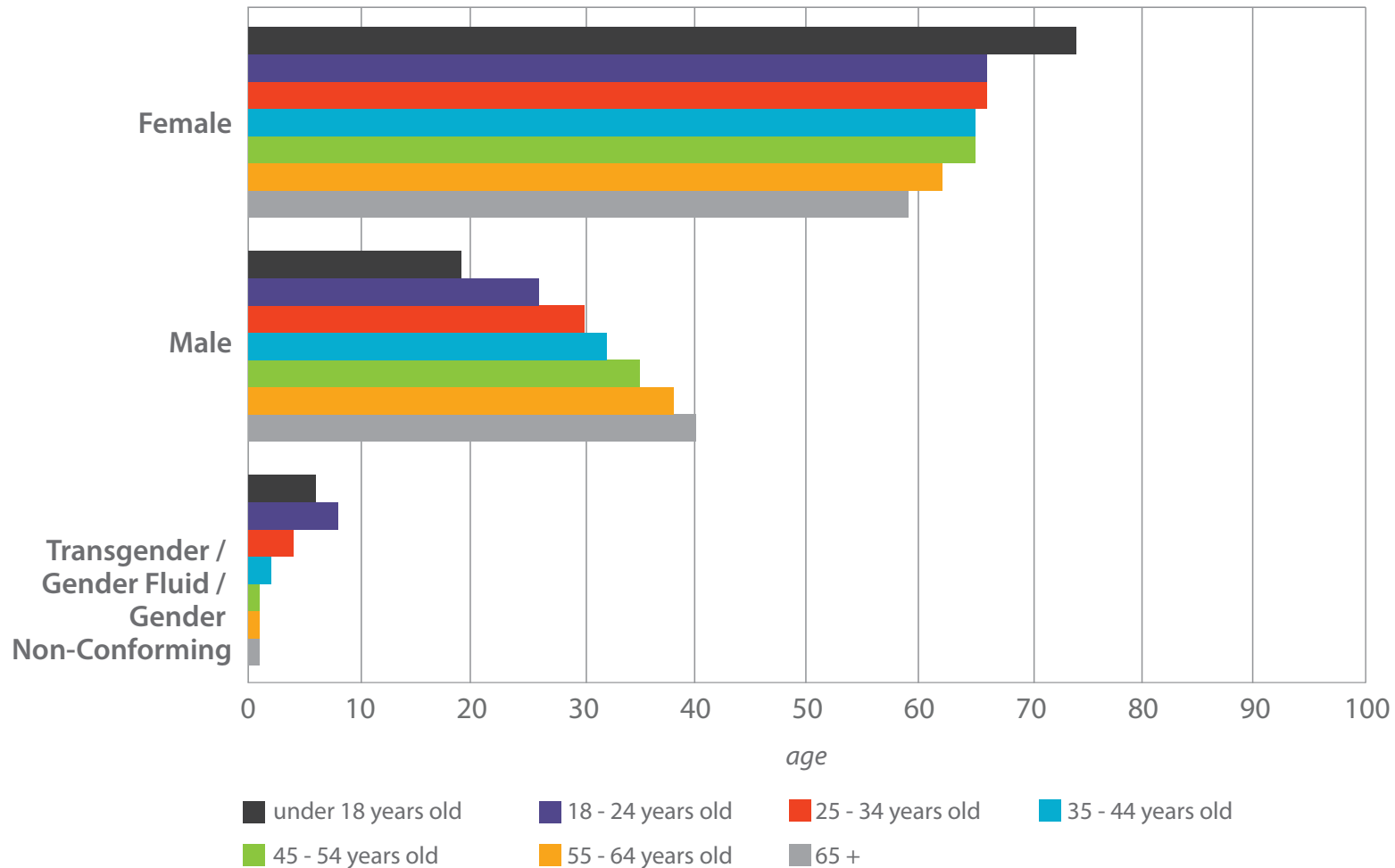
The 2017 Equity, Diversity and Inclusion reporting provides an important snapshot of how well our sector's demographics reflect the demographics of Calgary. It also provides valuable insights into the relationships between demographic factors, and how those factors influence individual engagement with Calgary's arts sector. The following section details only the relationships and differences within the demographic segments that are found to be statistically significant, meaning there is a less than 5% probability that the difference is due purely to chance. Some data may appear to show differences in the graphs, however these differences did not meet the statistical significance threshold¹ and therefore are not reported on in this document.

¹ Statistically significant differences were identified using z-tests with a confidence level of 95% and corrections for multiple comparisons.

Differences between genders

Several significant gender differences emerged in our sample. There were distinct gender differences in age, with significantly more people identifying as male in the older age ranges than in the younger age ranges. Individuals identifying as transgender, gender fluid and/or gender non-conforming are significantly higher in the 18-24-year-old respondents as compared with 35-44-year-olds.

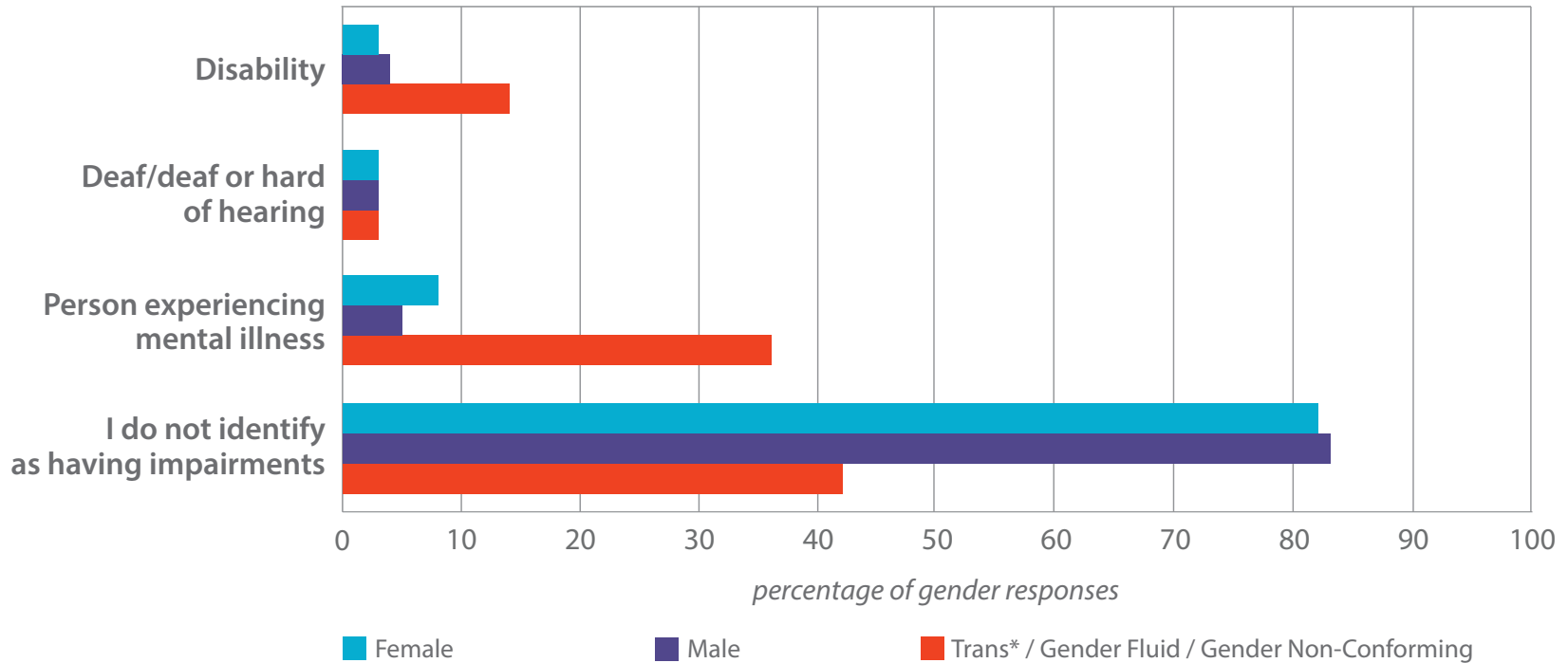
GENDER IDENTIFICATION BY AGE GROUP



Sample size = 3,070

We also saw intersectionality in the responses, such as those who identified both as transgender, gender fluid and/or gender non-conforming and as a person with impairment(s). Transgender, gender fluid and/or gender non-conforming respondents identified more often than female and male respondents as having a disability or mental health issues and conversely, female and male respondents are more likely to identify as having no impairments.

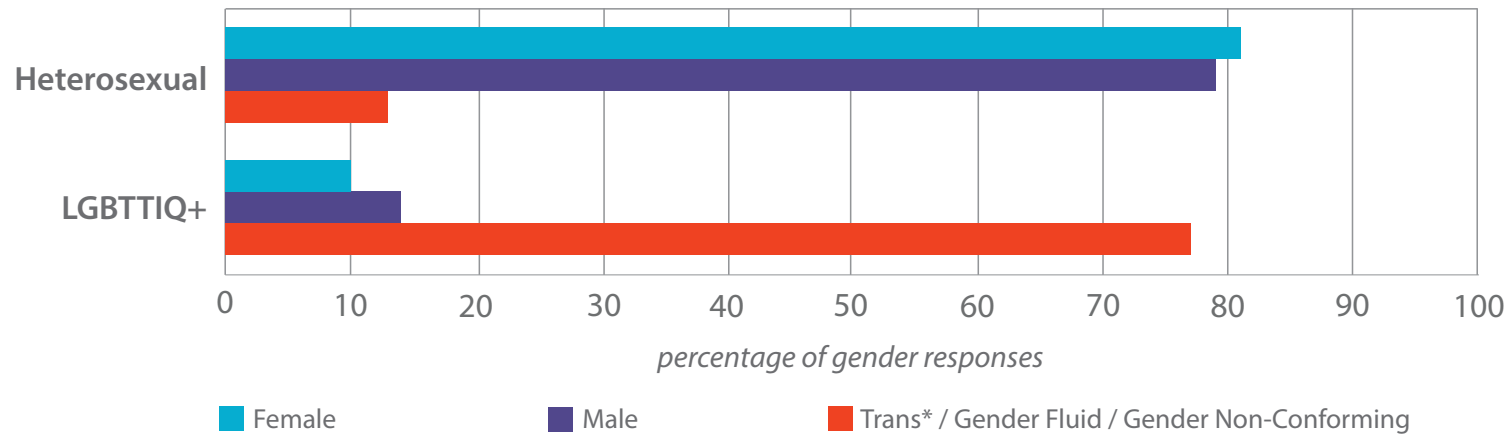
GENDER IDENTITY AND SELF-IDENTIFIED IMPAIRMENTS



Sample size = 2,557

Transgender, gender fluid and/or gender non-conforming respondents are also more likely to identify as LGBTTIQ+ and less likely to identify as heterosexual compared to female and male respondents.

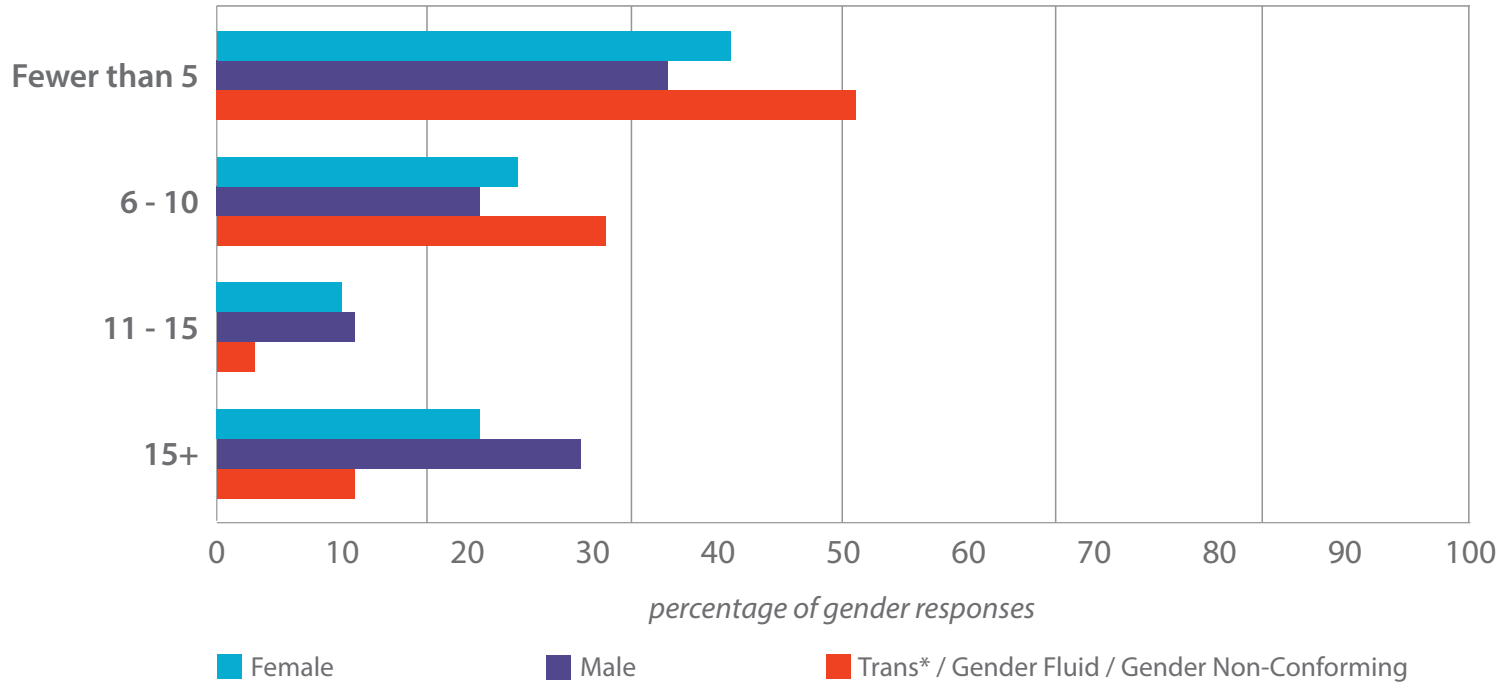
GENDER IDENTITY AND SEXUAL ORIENTATION



Sample size = 3,006

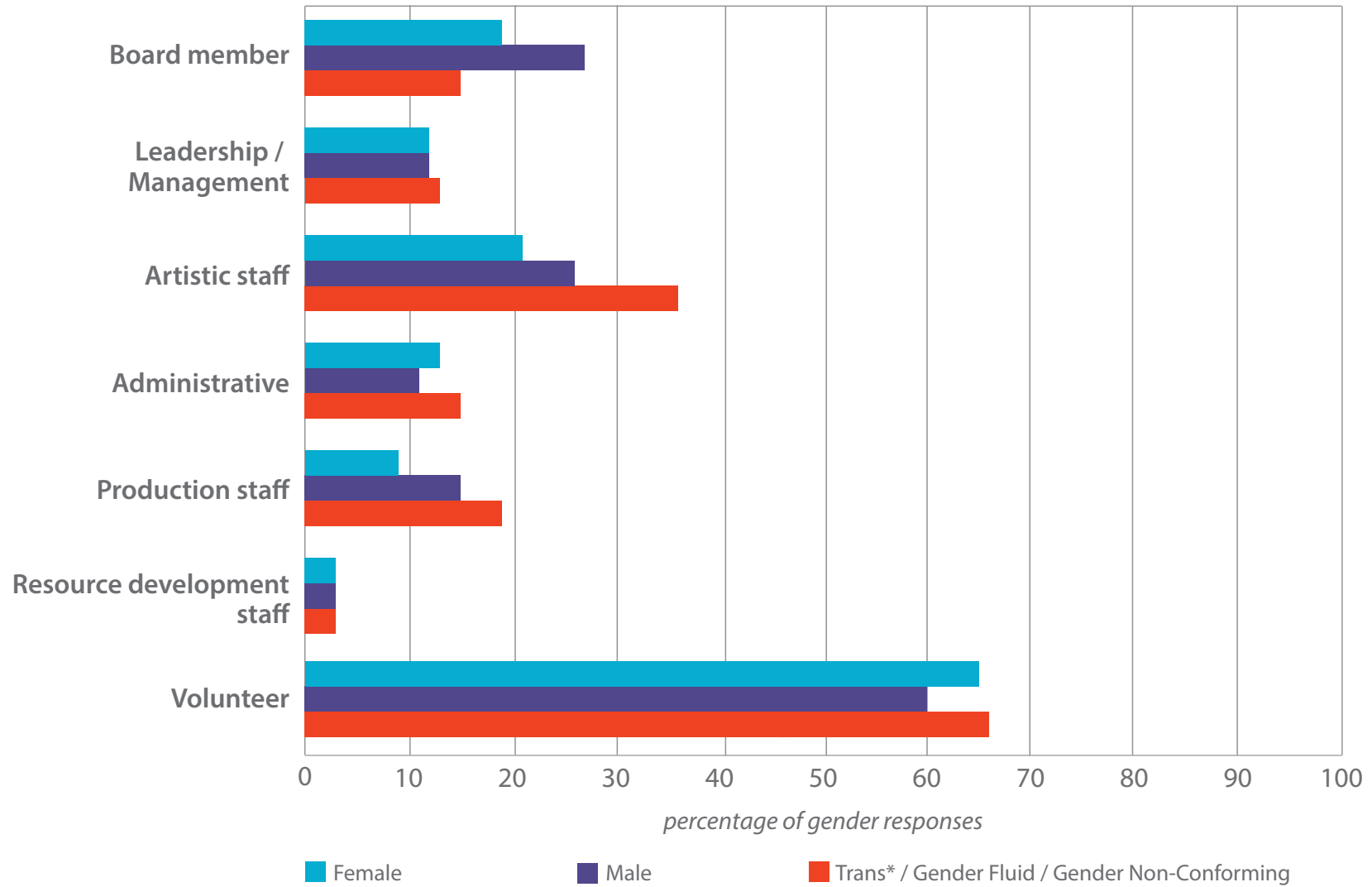
Clear differences emerged in how different gender identities participate in the arts sector. Female, transgender, gender fluid and gender non-conforming respondents are less likely to report working in the sector more than 15 years. This is consistent with our finding that male respondents showed greater representation in the older age categories. Male respondents are also more likely to report working as board members and production staff compared to female respondents. Additionally, females are more likely to work in administrative roles compared to male respondents.

GENDER IDENTITY AND LENGTH OF CAREER



Sample size = 2,996

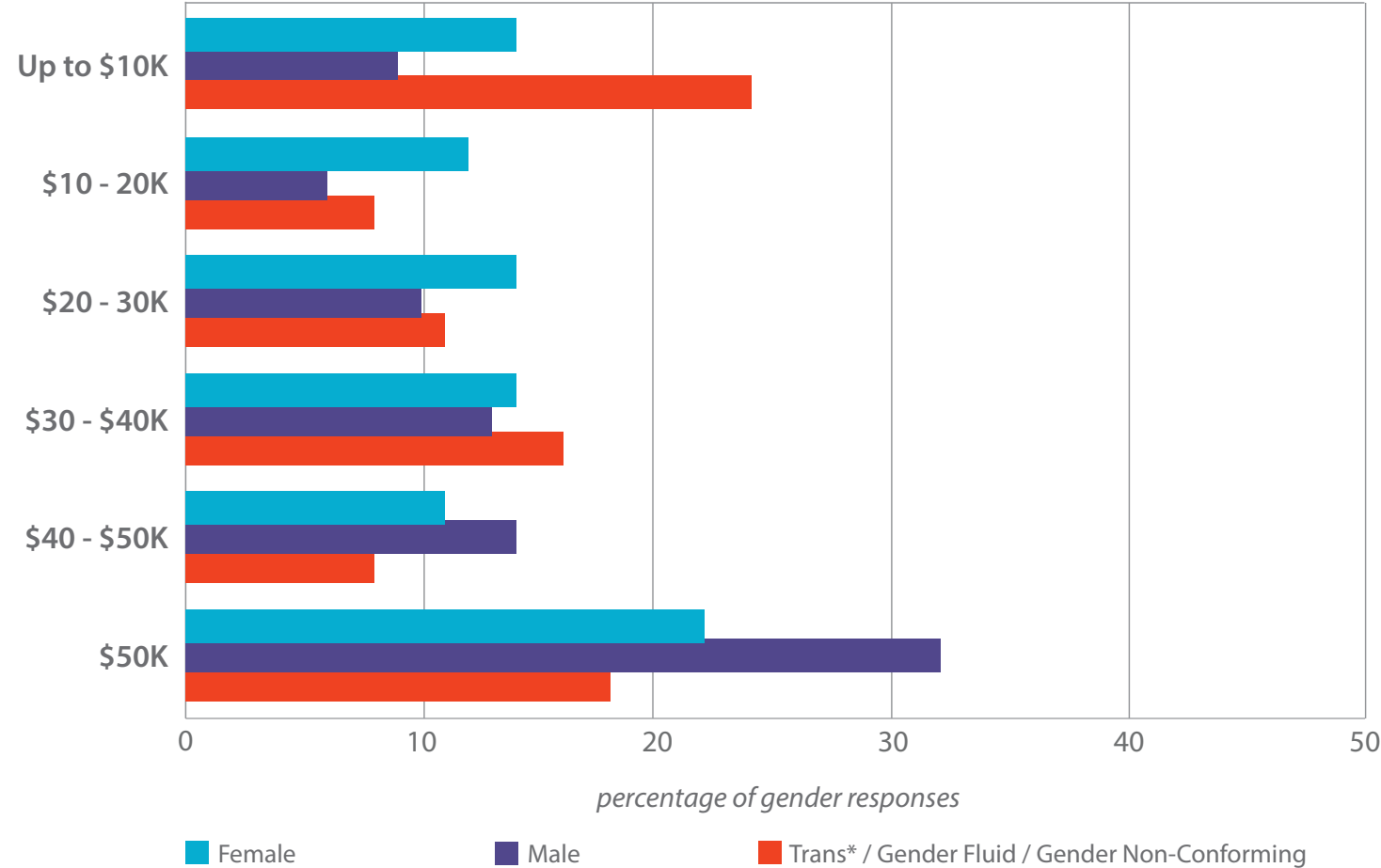
GENDER IDENTITY AND SECTOR ROLE



Sample size = 2,942

Differences between gender groups persist when it comes to level of income for those employed in the arts sector. Transgender, gender fluid and/or gender non-binary respondents were more likely to make less than \$10K a year compared to male respondents. Females were more likely to make between \$10-20K a year compared to males and males were more likely to make at least \$50K a year relative to females.

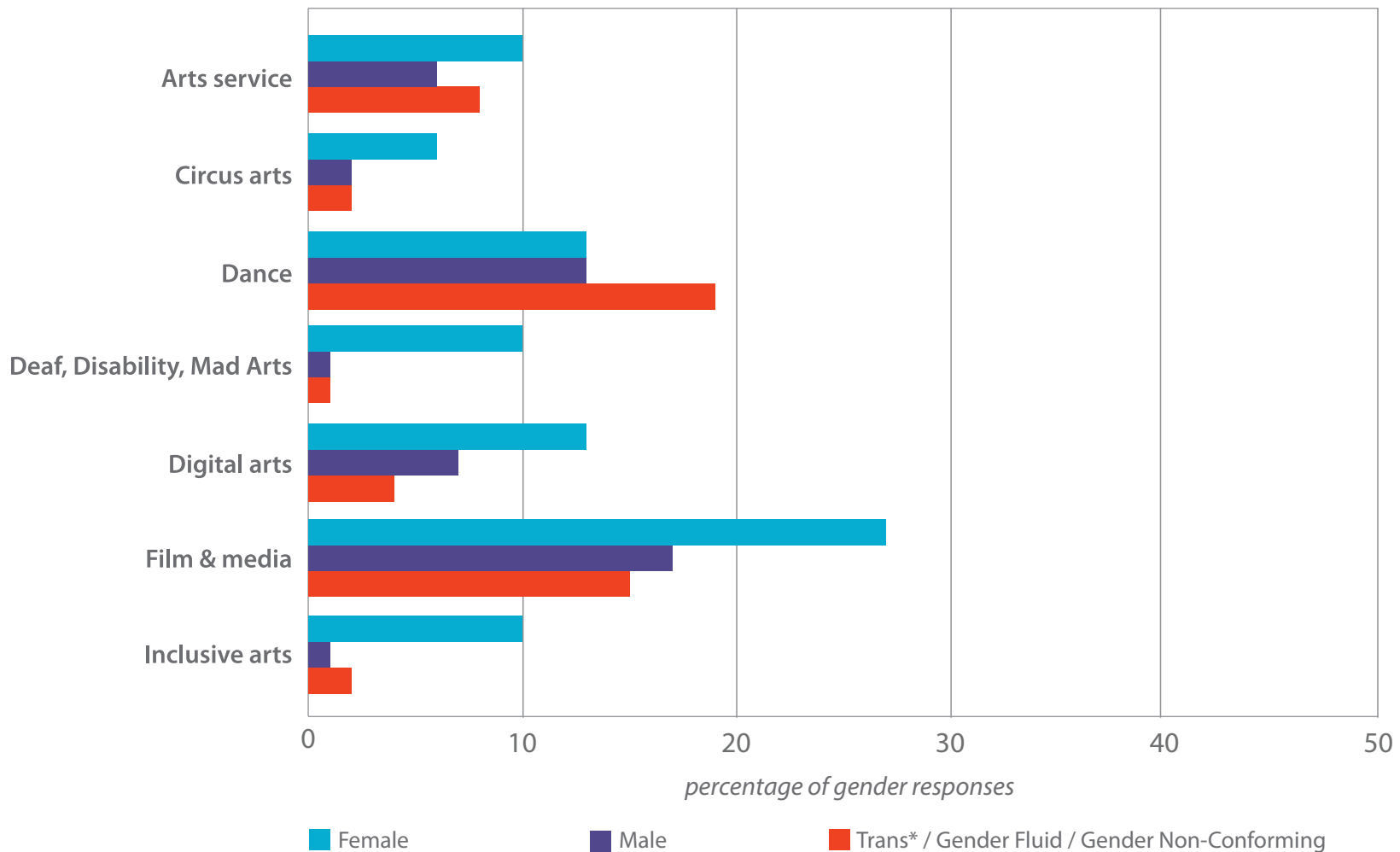
GENDER IDENTITY AND GROSS INCOME



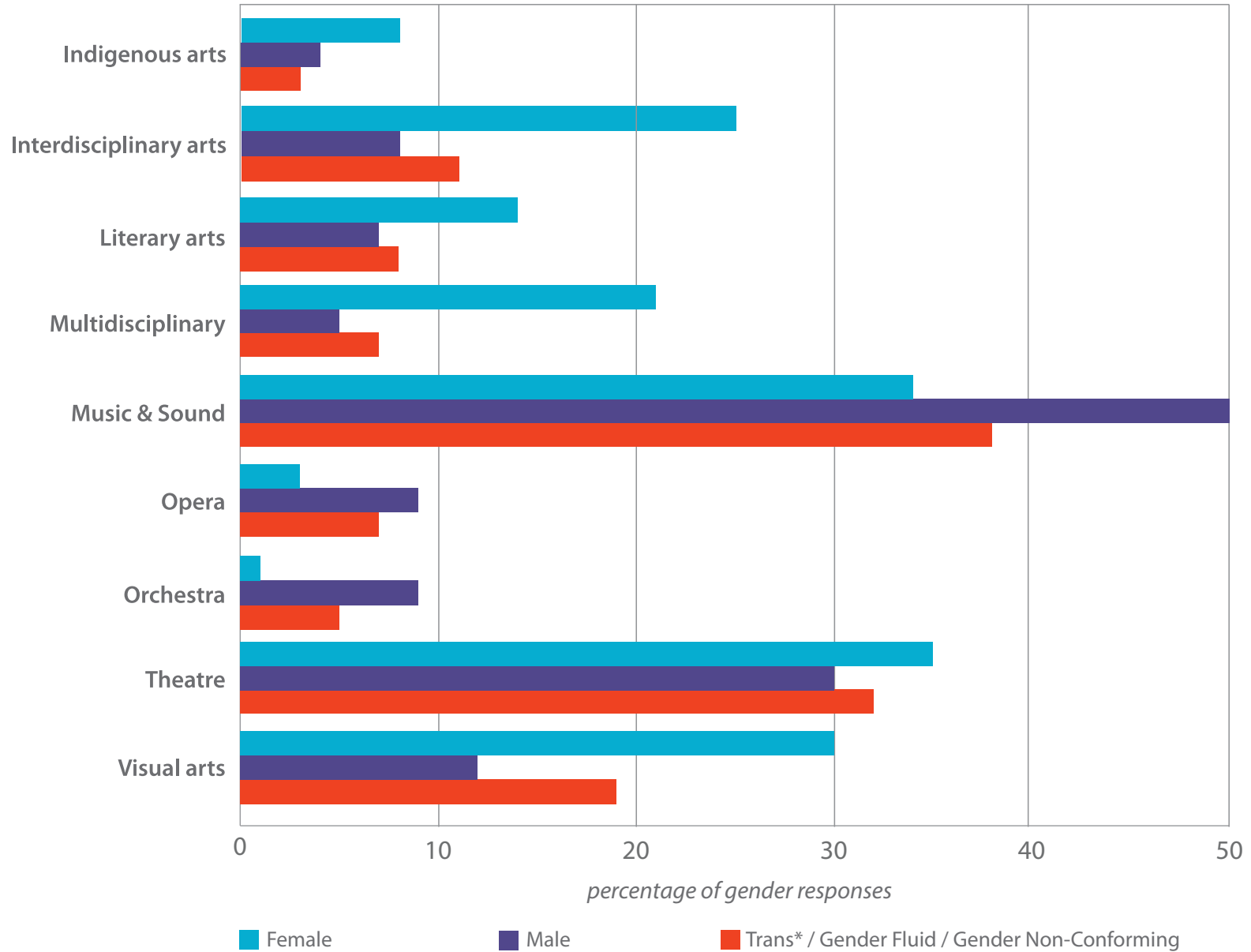
Sample size = 1,242
Respondents included = 41%, Arts employed subset

Gender differences are also evident between different artistic disciplines. For example, individuals who identify as working in dance show significantly more female than male responses. Visual arts had significantly more female, transgender, gender fluid and/or gender non-conforming individuals than male. Transgender, gender fluid and/or gender non-conforming respondents show higher rates of participation in deaf, disability & mad arts, digital arts, inclusive arts, interdisciplinary arts and multidisciplinary arts than female and male respondents. Finally, music, sound arts and orchestra show significantly more male respondents than female.

GENDER IDENTITY AND ARTISTIC DISCIPLINE (1 OF 2)



GENDER IDENTITY AND ARTISTIC DISCIPLINE (2 OF 2)

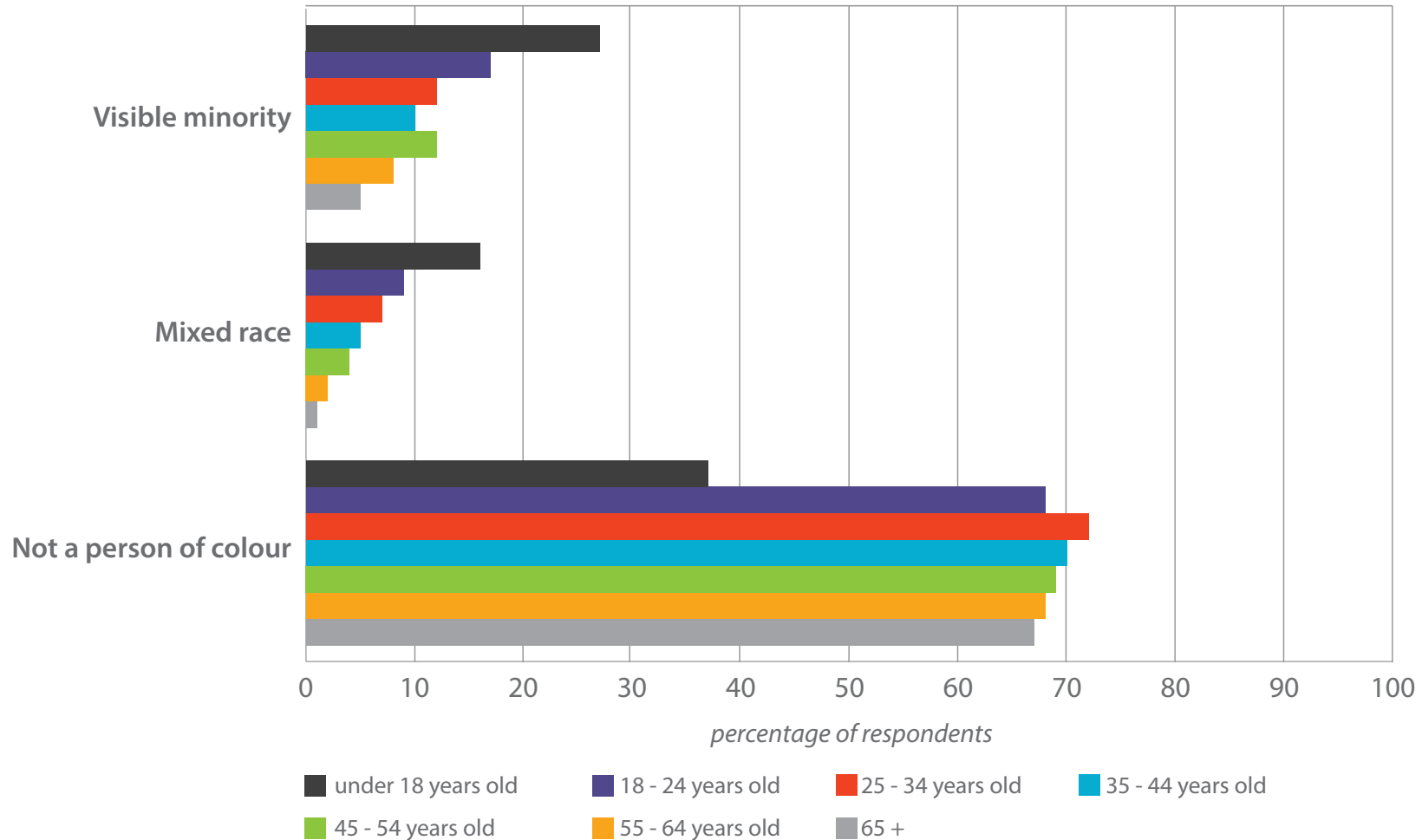


Sample size = 2,985

Differences between racial identities

Several significant differences were identified between visible minorities and mixed-race individuals compared to those respondents who did not identify as a person of colour. The youngest respondents show higher rates of identifying as visible minorities and mixed race than older respondents. Those under 18 are significantly less likely to identify as “not a person of colour” relative to all other age groups.

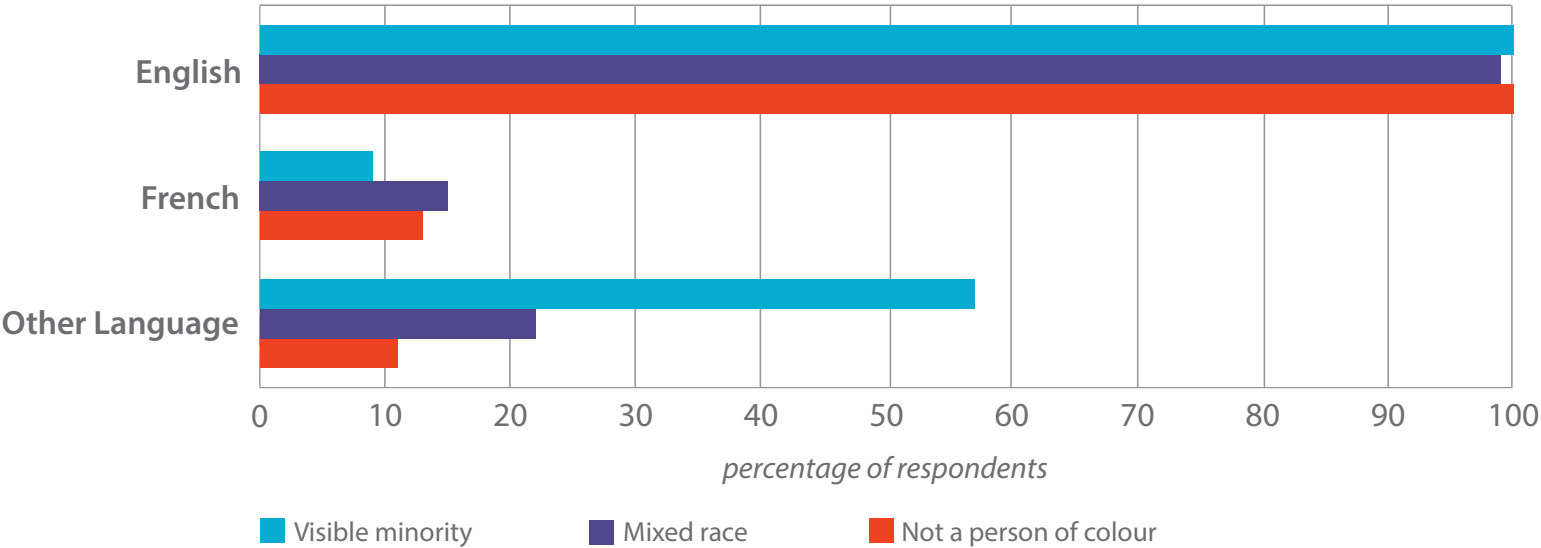
RACIAL IDENTITY AND AGE



Sample size = 2,999

Mixed race individuals are more likely than non-visible minorities to speak a language other than English or French, whereas visible minority respondents are significantly more likely than both mixed race and non-visible minority respondents to speak a language other than English or French.

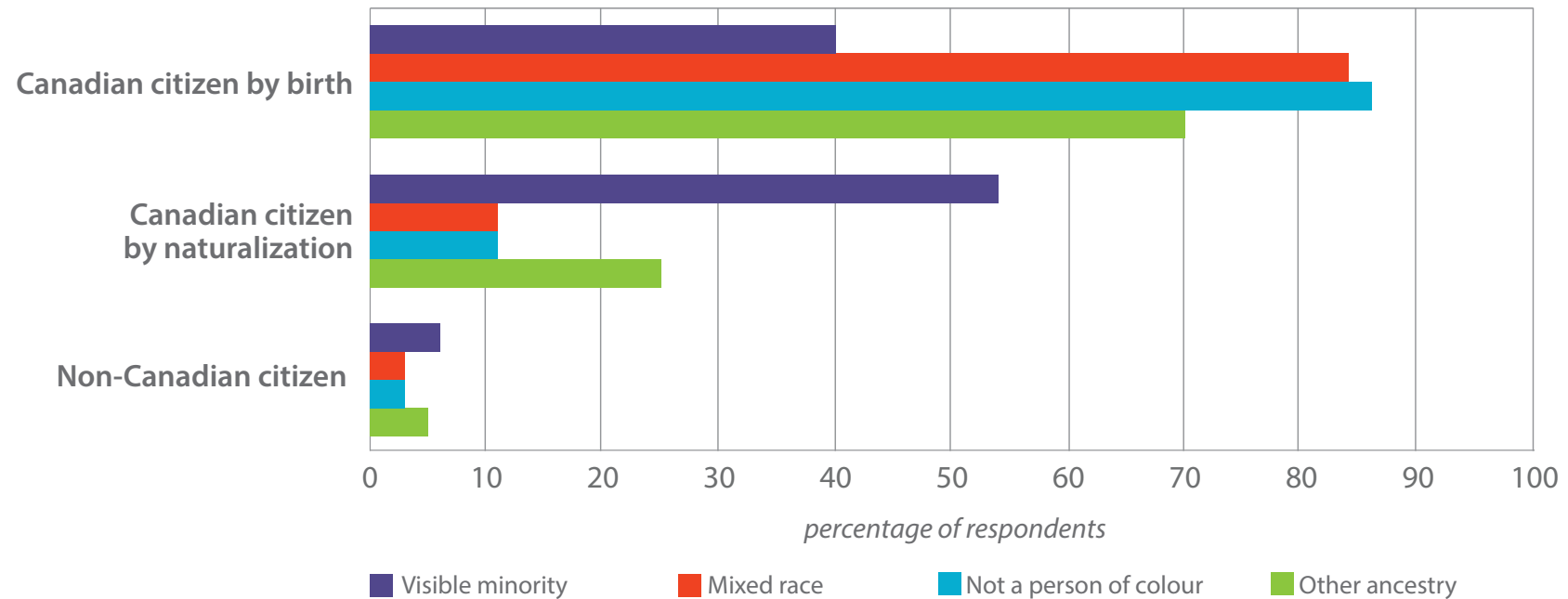
RACIAL IDENTITY AND LANGUAGE(S)



Sample size = 2,998

Visible minority respondents and respondents who selected “other ancestry” are also more likely to identify as a Canadian citizen by naturalization rather than a Canadian citizen by birth.

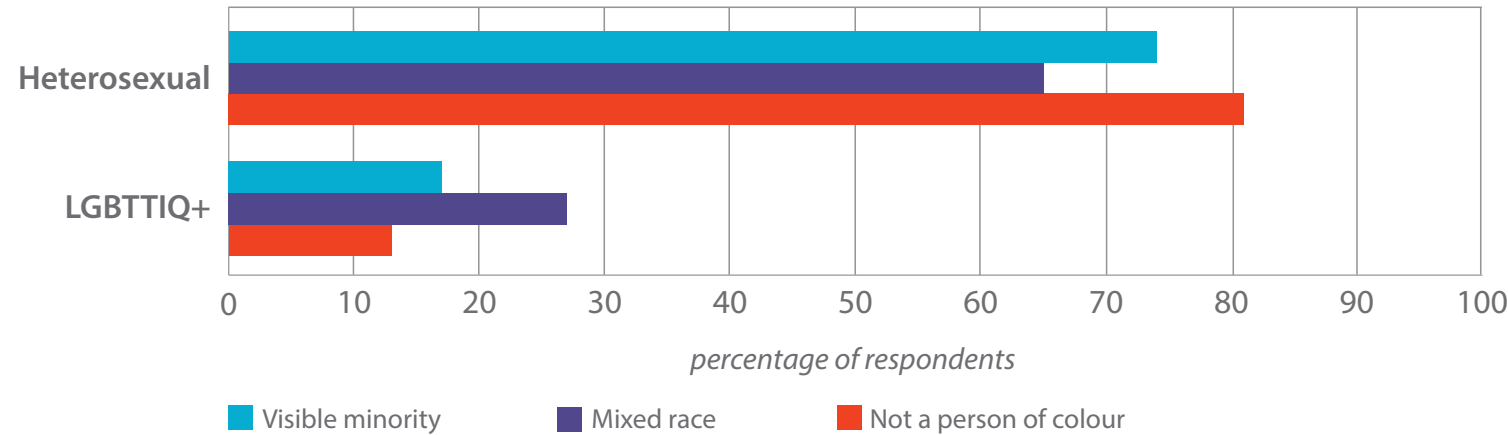
RACIAL IDENTITY AND CITIZENSHIP



Sample size = 2,993

Mixed race respondents show some unique differences. They are more likely to identify as LGBTTIQ+ and less likely to identify as heterosexual compared to respondents who identify as not a person of colour.

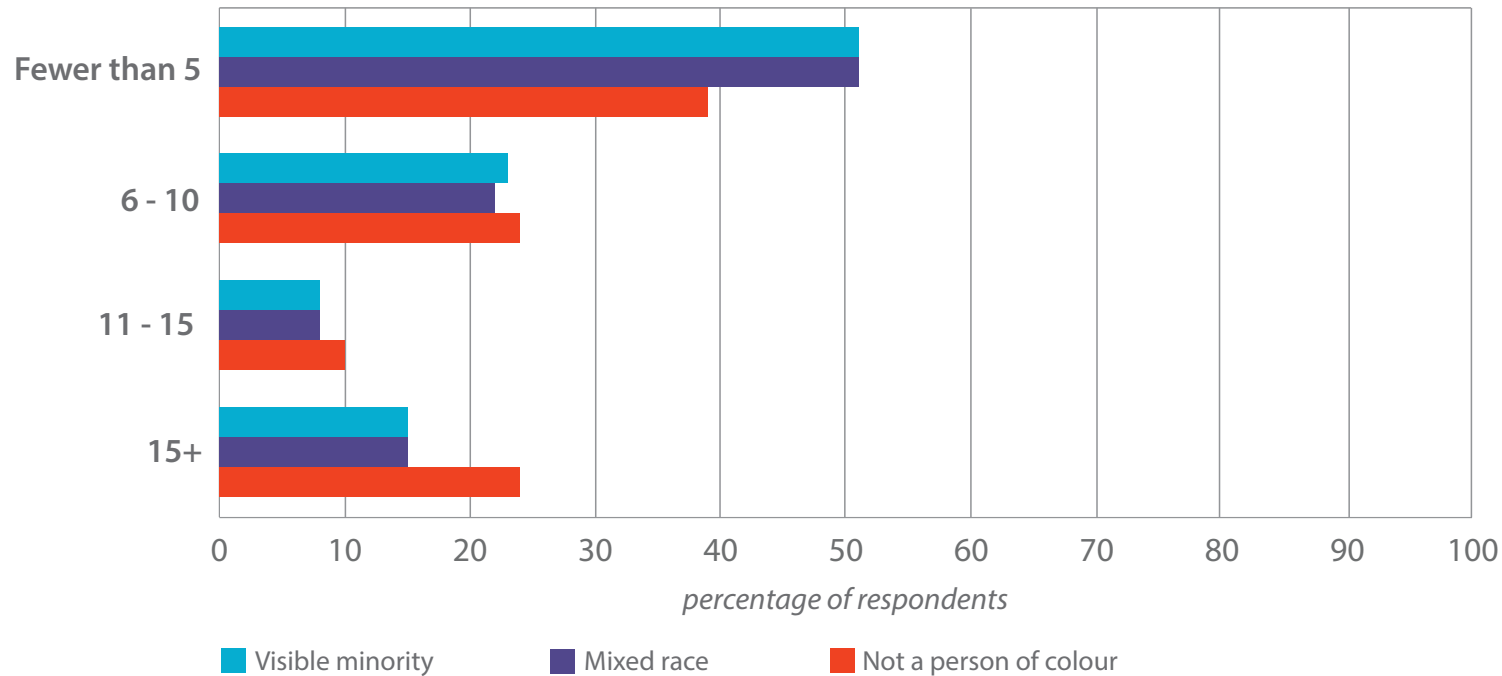
RACIAL IDENTITY AND SEXUAL ORIENTATION



Sample size = 2,952

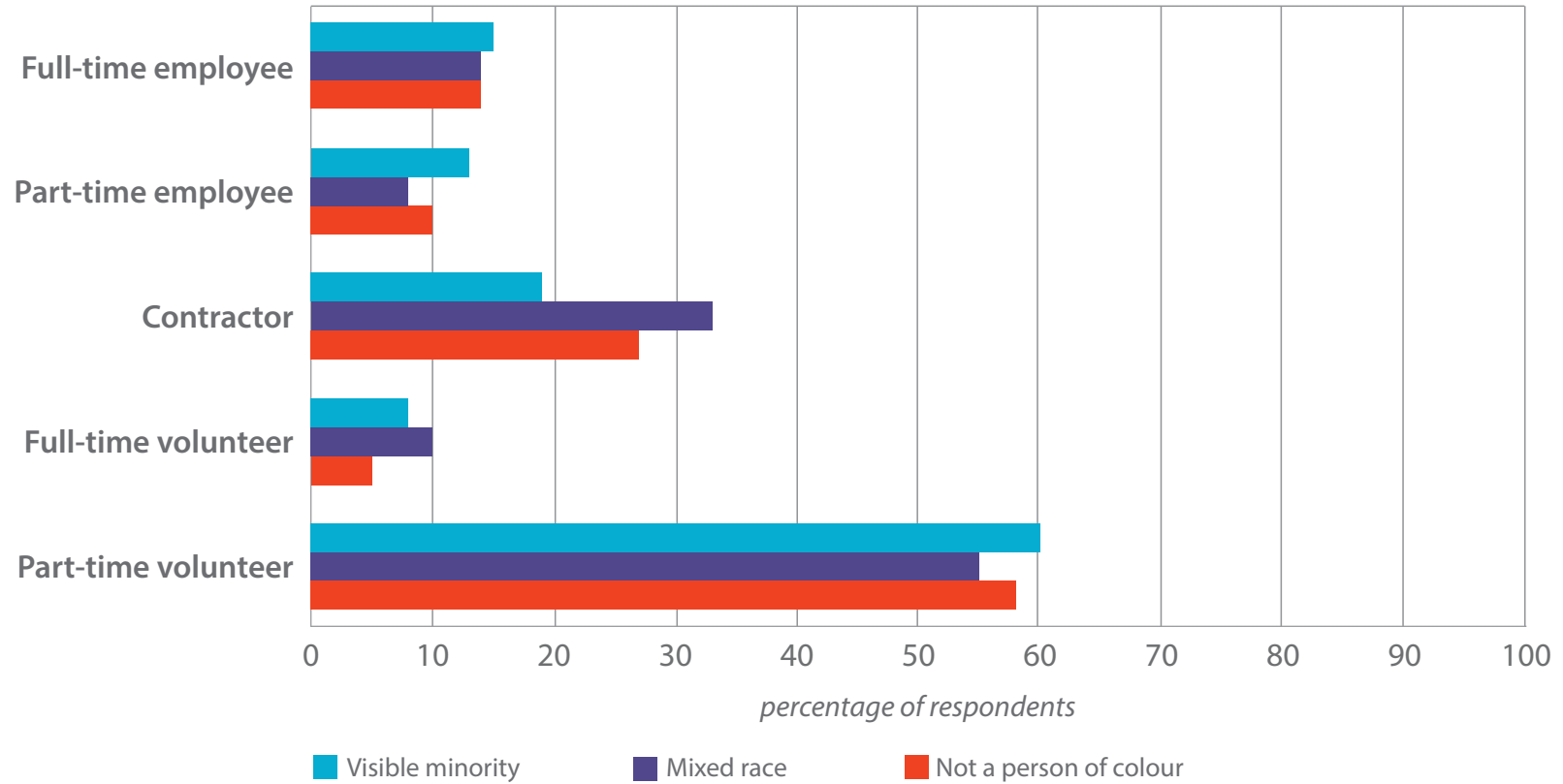
Visible minorities report being engaged in the arts sector only more recently. They are more likely to identify as working in the arts sector for fewer than five years, and significantly less likely to identify as working in the arts 15+ years relative to respondents who identify as not a person of colour. Mixed race respondents and those who identify as not a person of colour are more likely to engage in arts sector work as a contractor compared to visible minority respondents.

RACIAL IDENTITY AND YEARS IN SECTOR



Sample size = 2,933

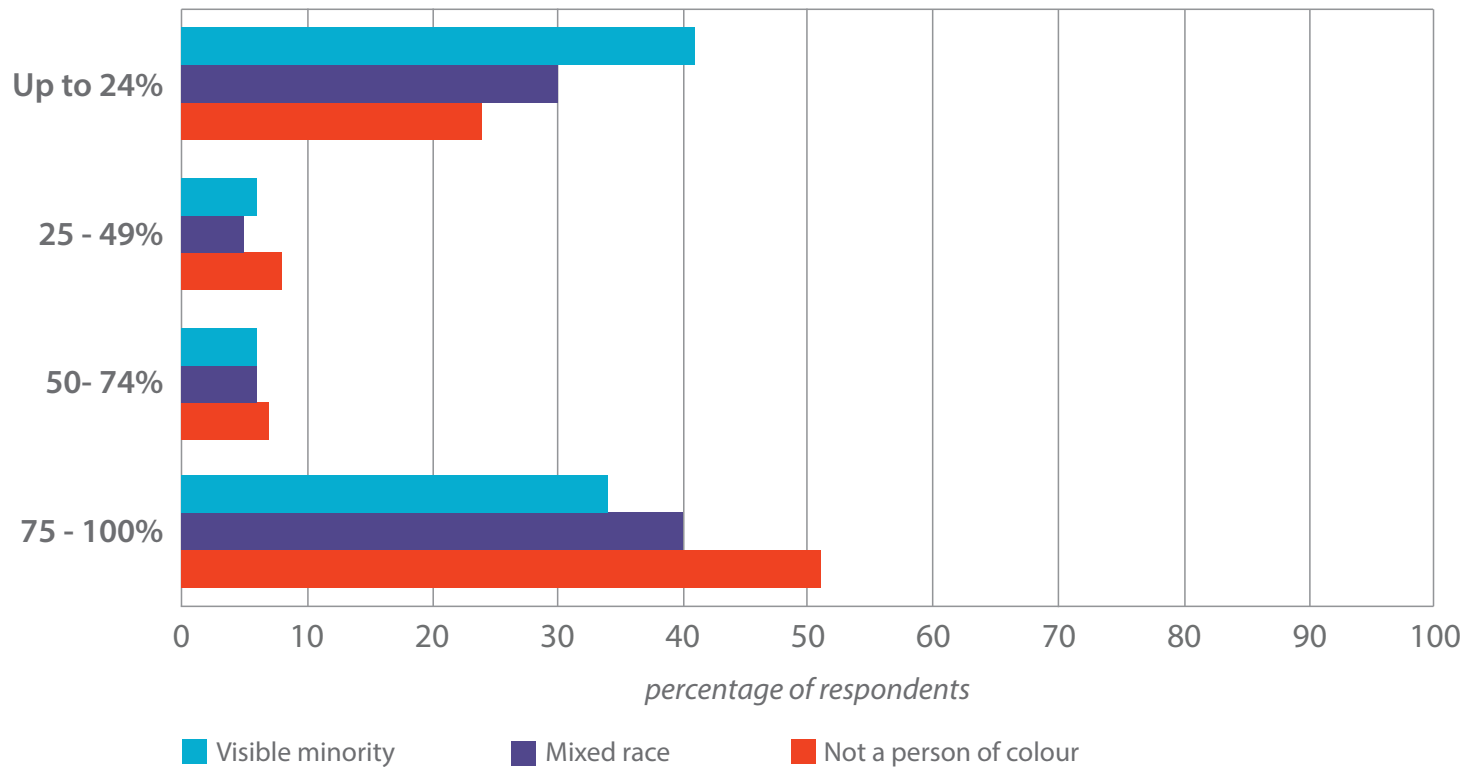
RACIAL IDENTITY AND ENGAGEMENT IN SECTOR



Sample size = 2,929

Income sources also differ between visible minority respondents and those who identify as not a person of colour who are employed in the sector. A significantly greater proportion of those who identify as not a person of colour generate 75 – 100% of their income from arts work compared to visible minority respondents.

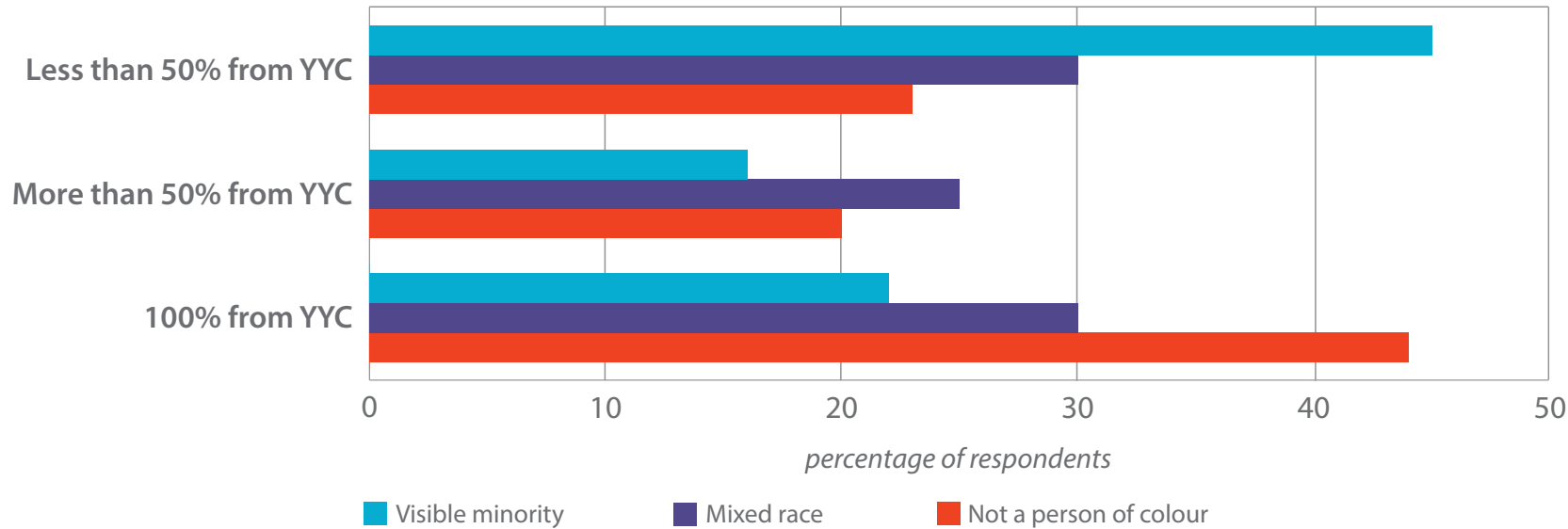
RACIAL IDENTITY AND ARTS EARNINGS – EMPLOYED



Sample size = 1,202

Visible minority respondents show a greater proportion of arts income derived from outside of Calgary (less than 50% of income from Calgary) while respondents who identify as not a person of colour are more likely to make 100% of their income from Calgary, indicating that those who are employed in the arts and identify as a visible minority often seek paid work outside of our local sector.

RACIAL IDENTITY AND ARTS EARNINGS FROM CALGARY

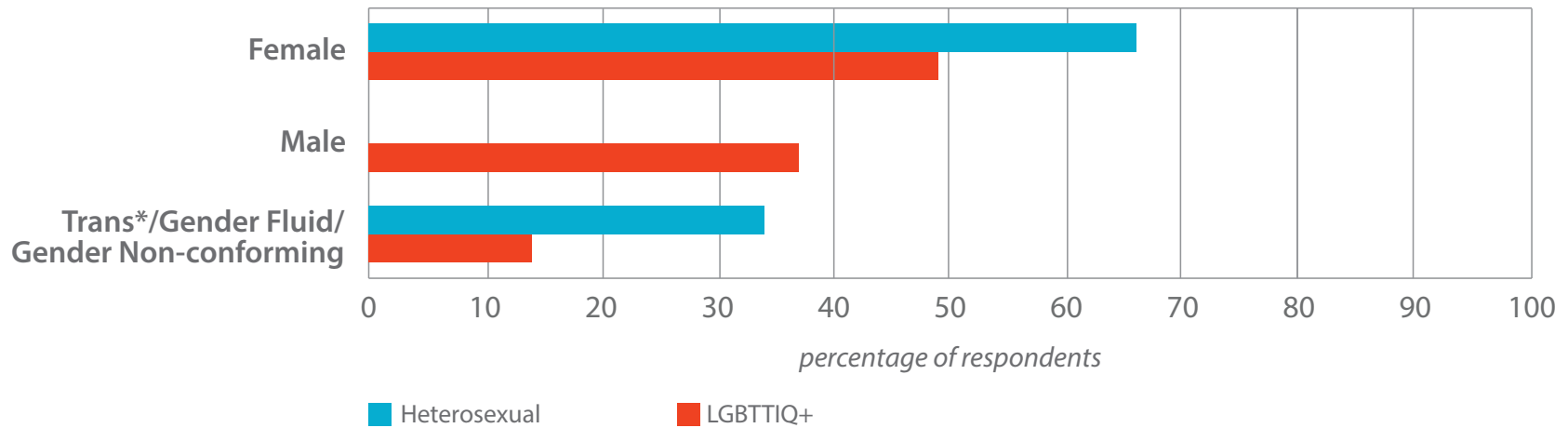


Sample size = 2,696

Differences between sexual orientations

As noted previously, transgender, gender fluid and/or gender non-conforming respondents are more likely to identify as LGBTTIQ+ and less likely to identify as heterosexual. Additionally, female identified respondents are more likely to identify as heterosexual than LGBTTIQ+.

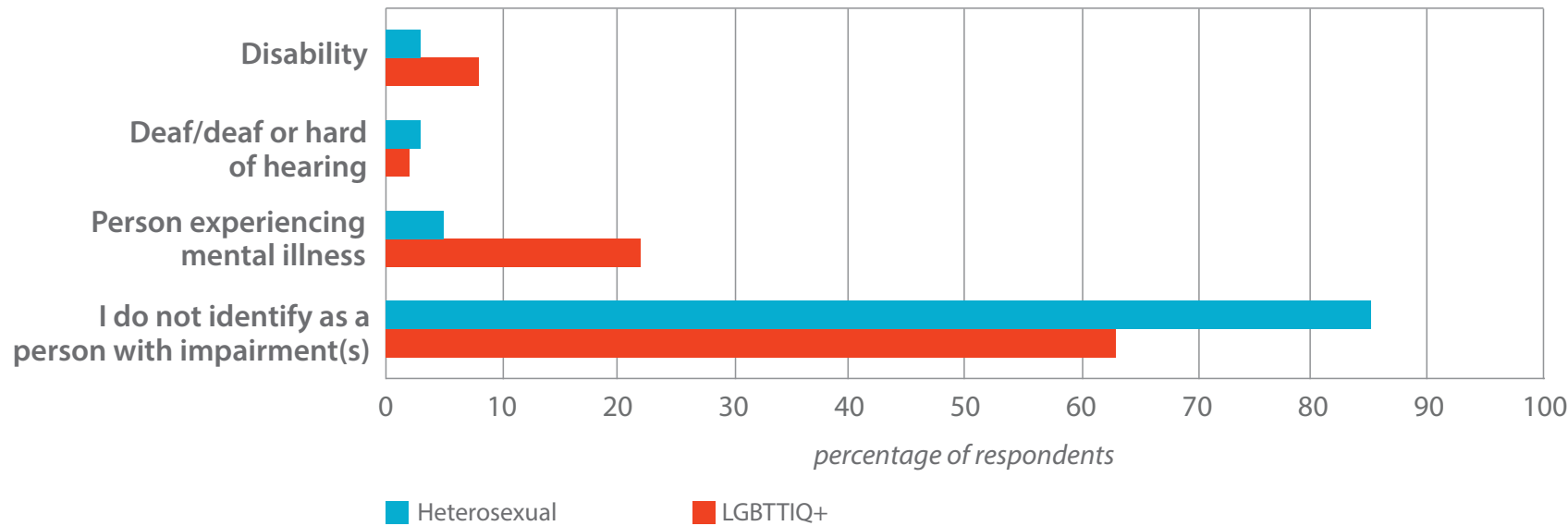
SEXUAL ORIENTATION AND GENDER IDENTITY



Sample size = 3,006

LGBTTIQ+ respondents were also more likely to identify as an individual with a disability and/or as experiencing mental illness compared to respondents who identified as heterosexual. Conversely, heterosexual respondents were more likely to identify as not identifying as having an impairment.

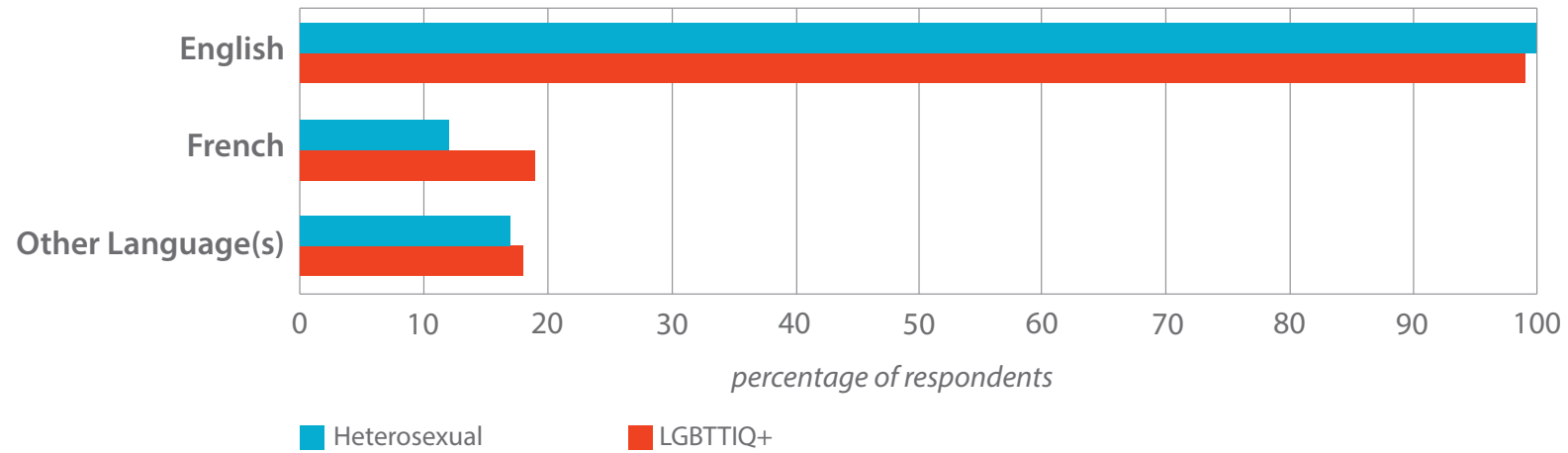
SEXUAL ORIENTATION AND IMPAIRMENT



Sample size = 2,595

Respondents who identify as LGBTTIQ+ are more likely to speak French than respondents who identify as heterosexual.

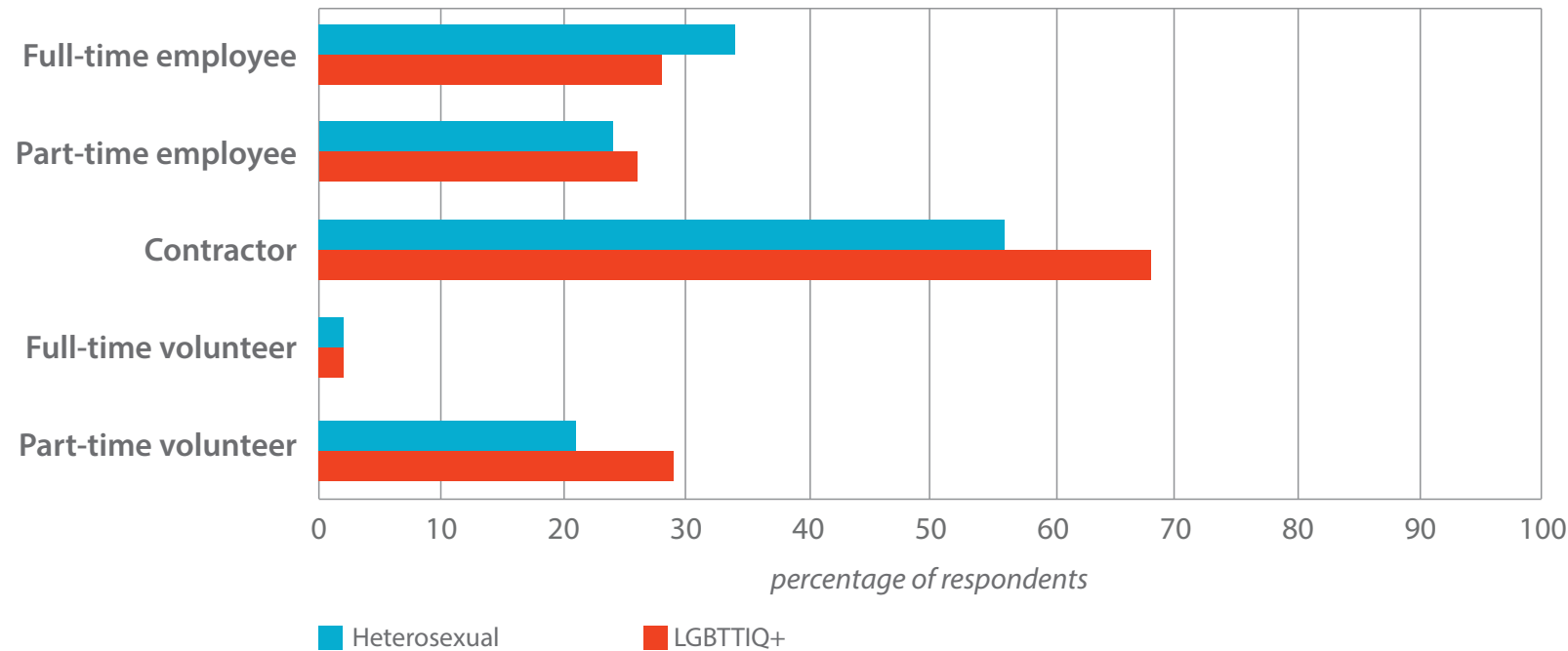
SEXUAL ORIENTATION AND LANGUAGE(S)



Sample size = 3,066

LGBTTIQ+ respondents showed slight differences in the nature of their work engagement with the sector. They were more likely to be engaged as a contractor compared to heterosexual respondents.

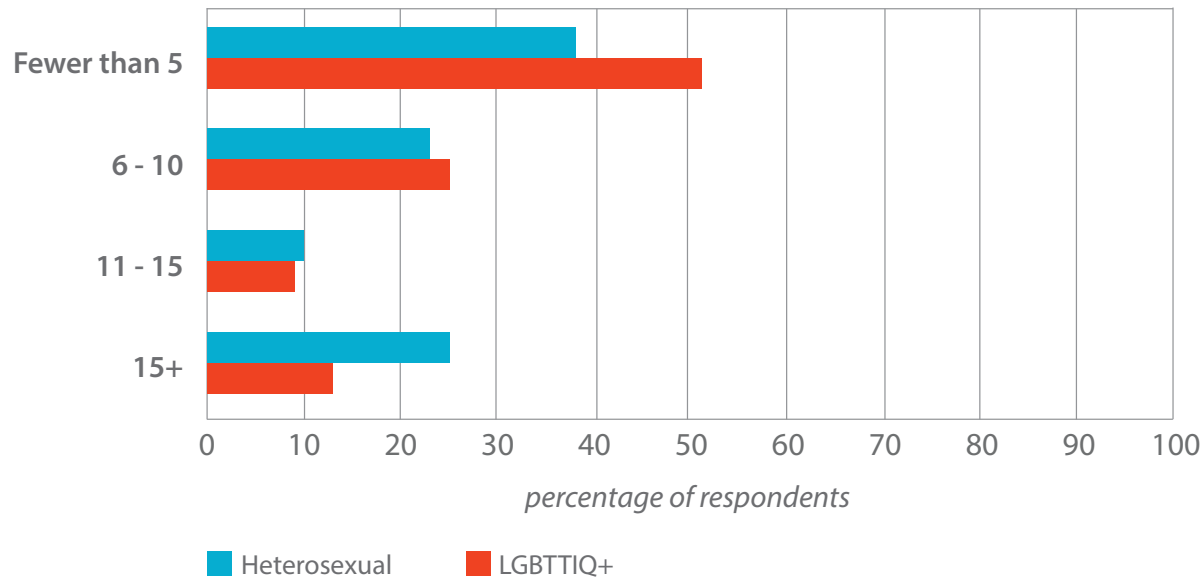
SEXUAL ORIENTATION AND ARTS SECTOR ENGAGEMENT



Sample size = 1,255

Differences in career length were also evident between LGBTTIQ+ and heterosexual respondents. LGBTTIQ+ respondents were more likely to be in the sector fewer than 5 years, whereas heterosexual respondents were more likely to be engaged in the sector for 15+ years compared to LGBTTIQ+ respondents.

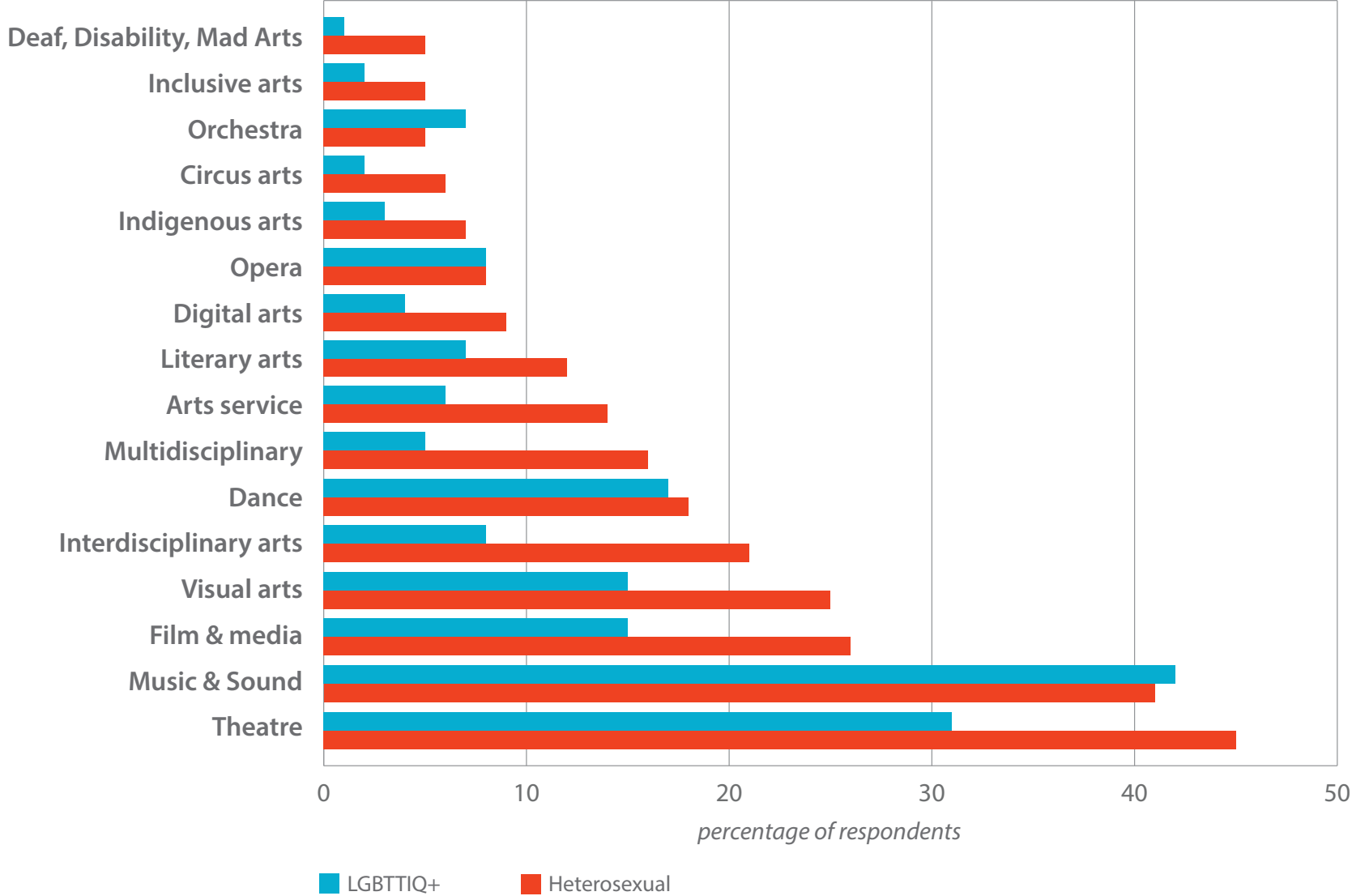
SEXUAL ORIENTATION AND YEARS IN ARTS SECTOR



Sample size = 3,003

Differences in sexual orientation identity are also evident between different artistic disciplines. Dance, music & sound arts and opera show significantly more respondents who identify as heterosexual compared to nearly all other disciplines and significantly less respondents who identify as LGBTTIQ+ compared to the other disciplines.

SEXUAL ORIENTATION AND DISCIPLINE

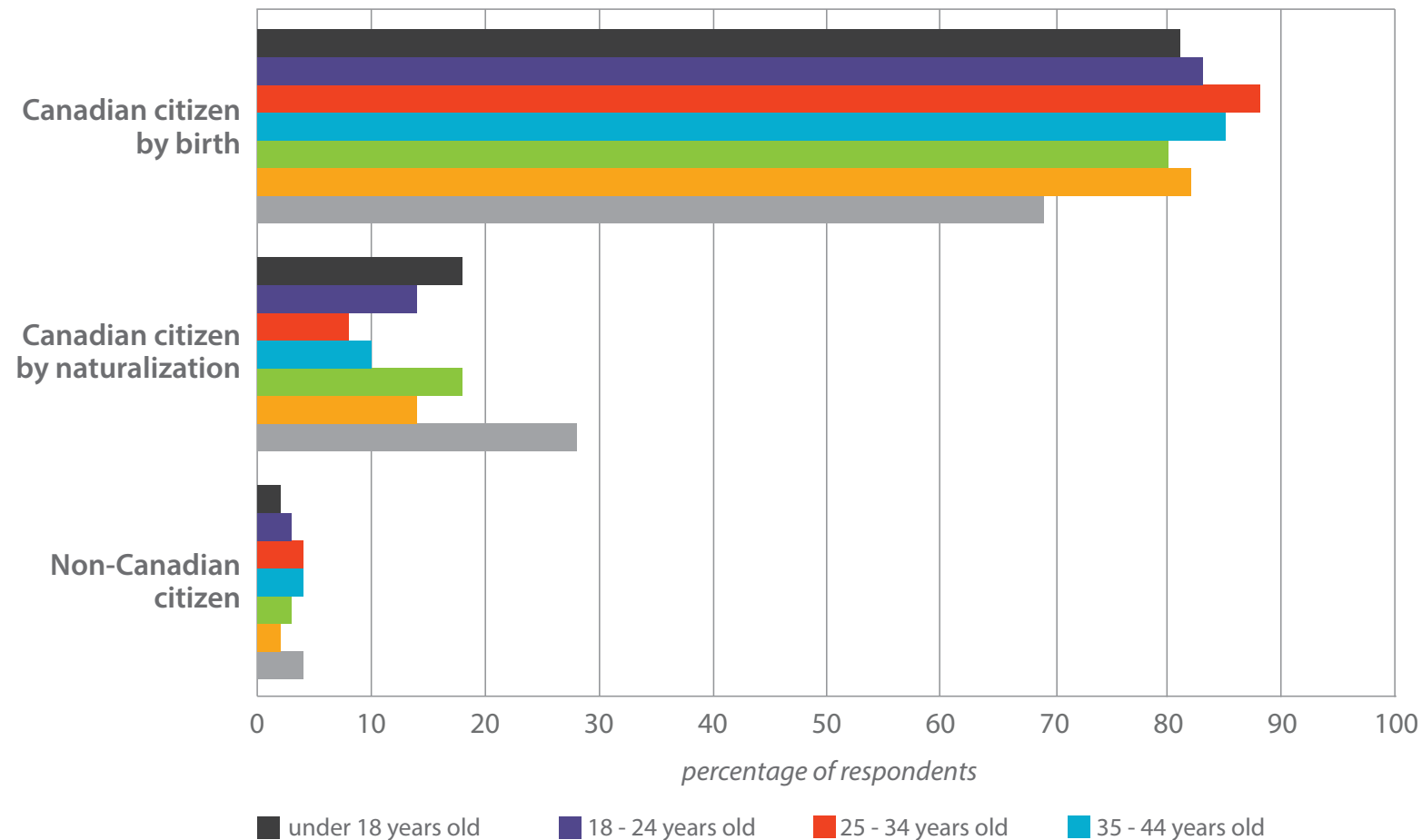


Sample size = 2,992

Differences between age groups

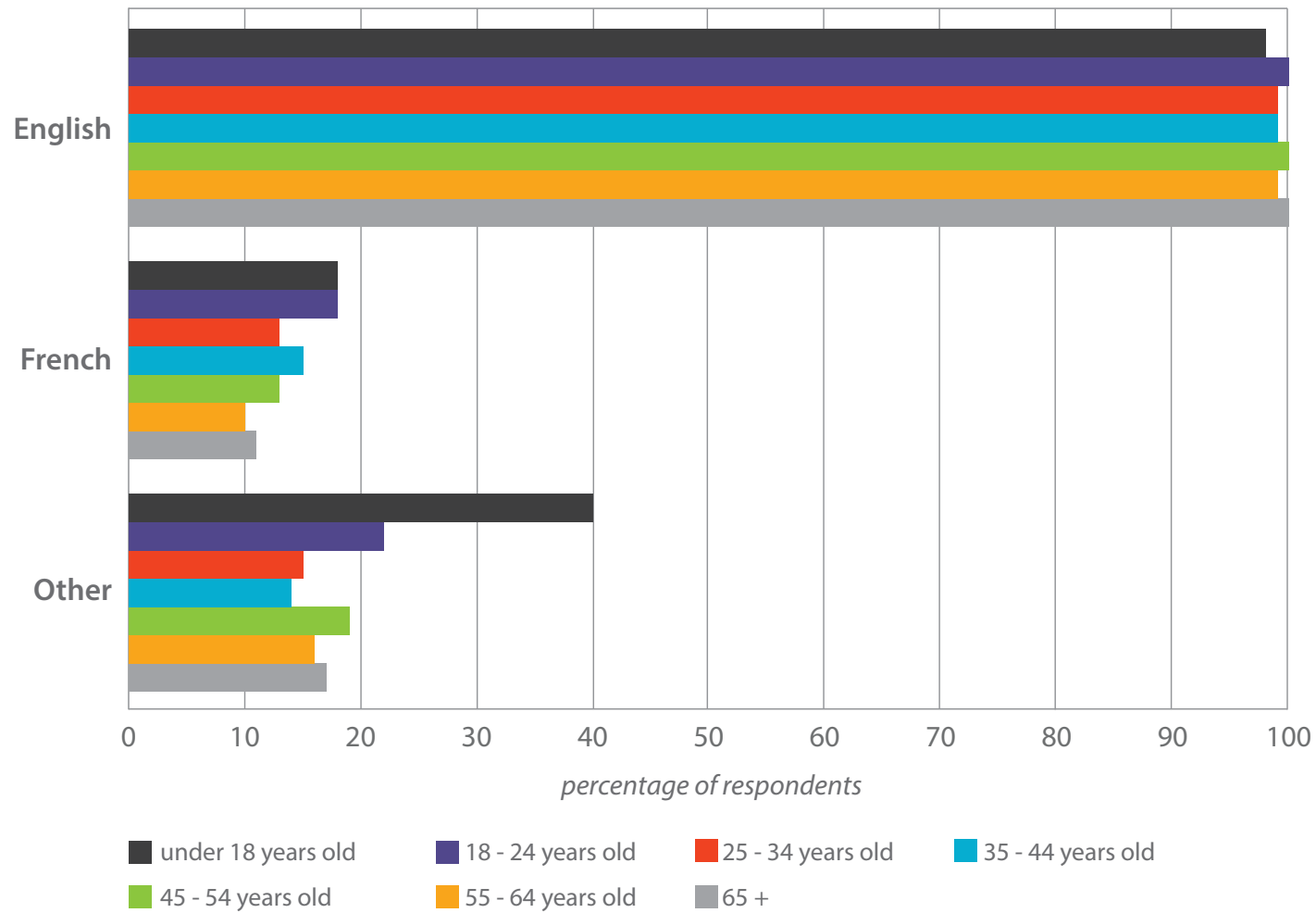
As one may expect, significant differences in how individuals identify arise between the youngest and oldest segments of our sector. Interestingly, the oldest portion of the sample shows higher rates of citizenship by naturalization rather than by birth, compared to all other age groups. However younger respondents were more likely to speak languages other than the two national languages. Taken with our findings that older respondents are less likely to identify as a person of colour, we can infer that older respondents may have immigrated from countries that predominantly white or white presenting, whereas younger respondents who have greater likelihood of identifying as a visible minority and report being a Canadian citizen by birth may be second or third generation Canadians from families who have non-white ethnic origins.

AGE AND CITIZENSHIP



Sample size = 3,126

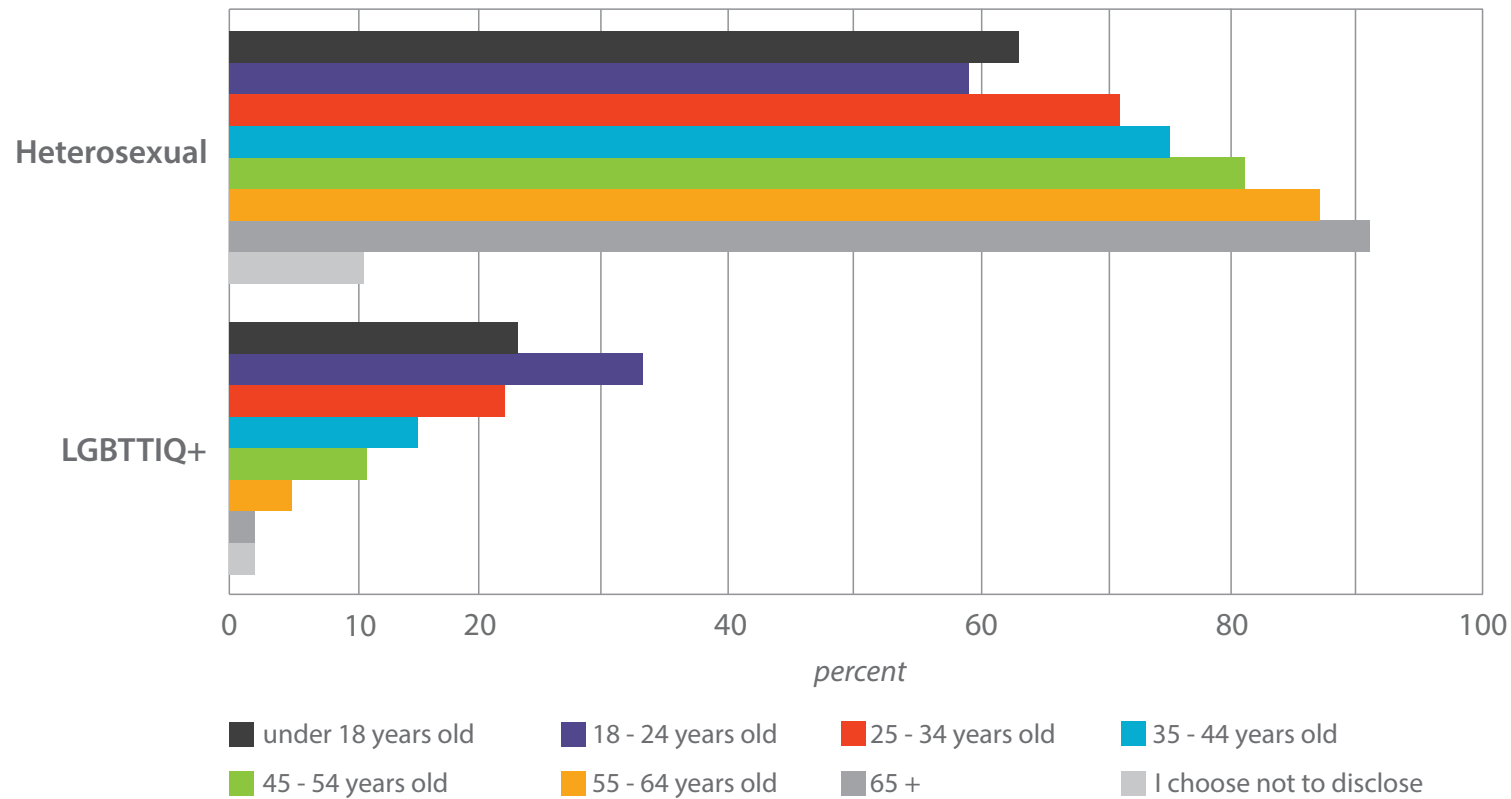
AGE AND LANGUAGE(S) SPOKEN



Sample size = 3,113

There are also significant differences in sexual orientation between younger and older age groups. Younger respondents (those under 35 years old) are significantly more likely to identify as LGBTTIQ+ compared to those over the age of 55.

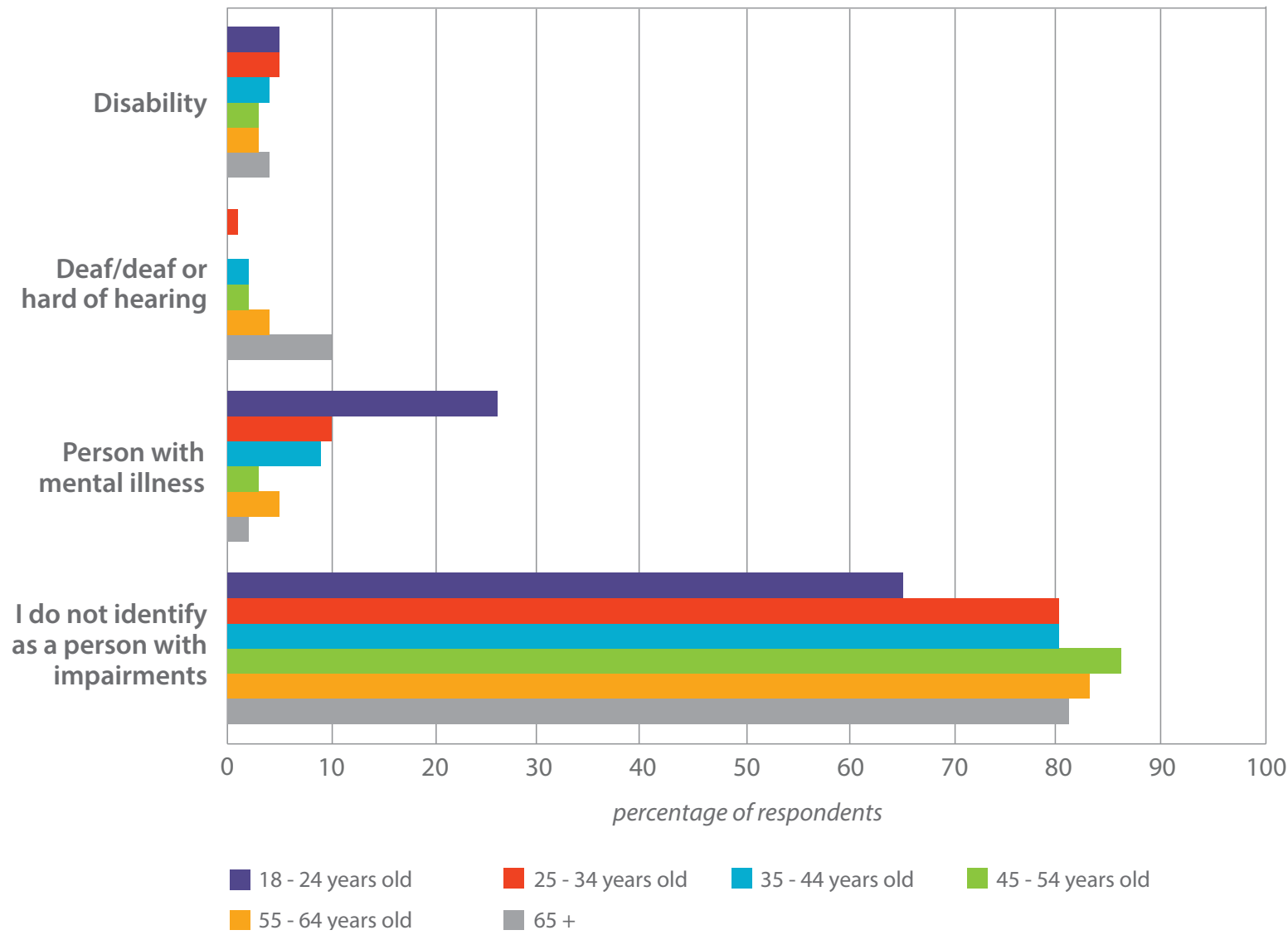
AGE AND SEXUAL ORIENTATION



Sample size = 3,068

Age groups were also differentiated by the type of impairment(s) identified. Respondents over 65 years old were more likely to identify as Deaf/deaf or hard of hearing compared to 35-44-year-olds and 25-34-year-olds were more likely to identify as having a mental illness compared to those over 34.

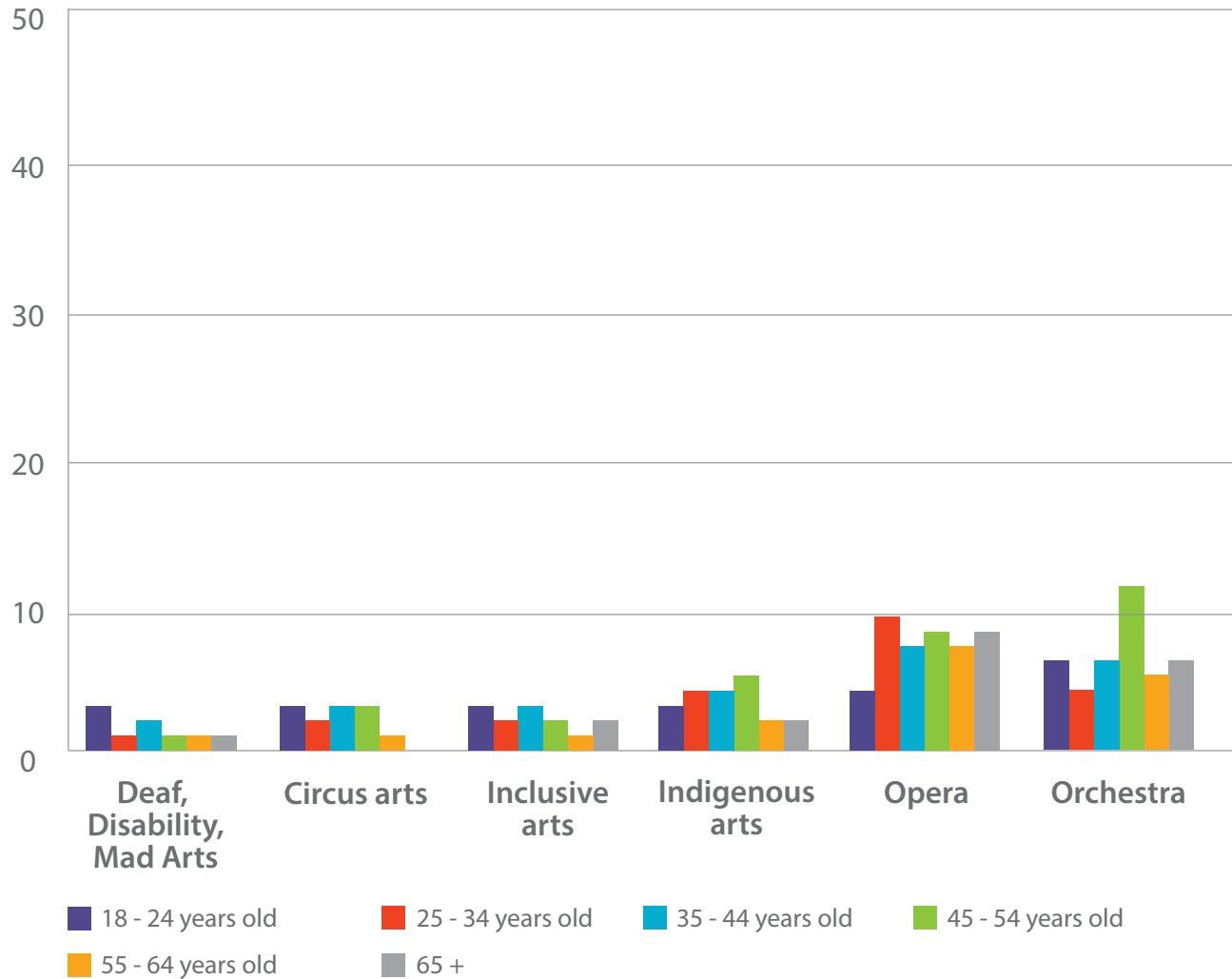
IMPAIRMENTS BY AGE



Sample size = 2,617

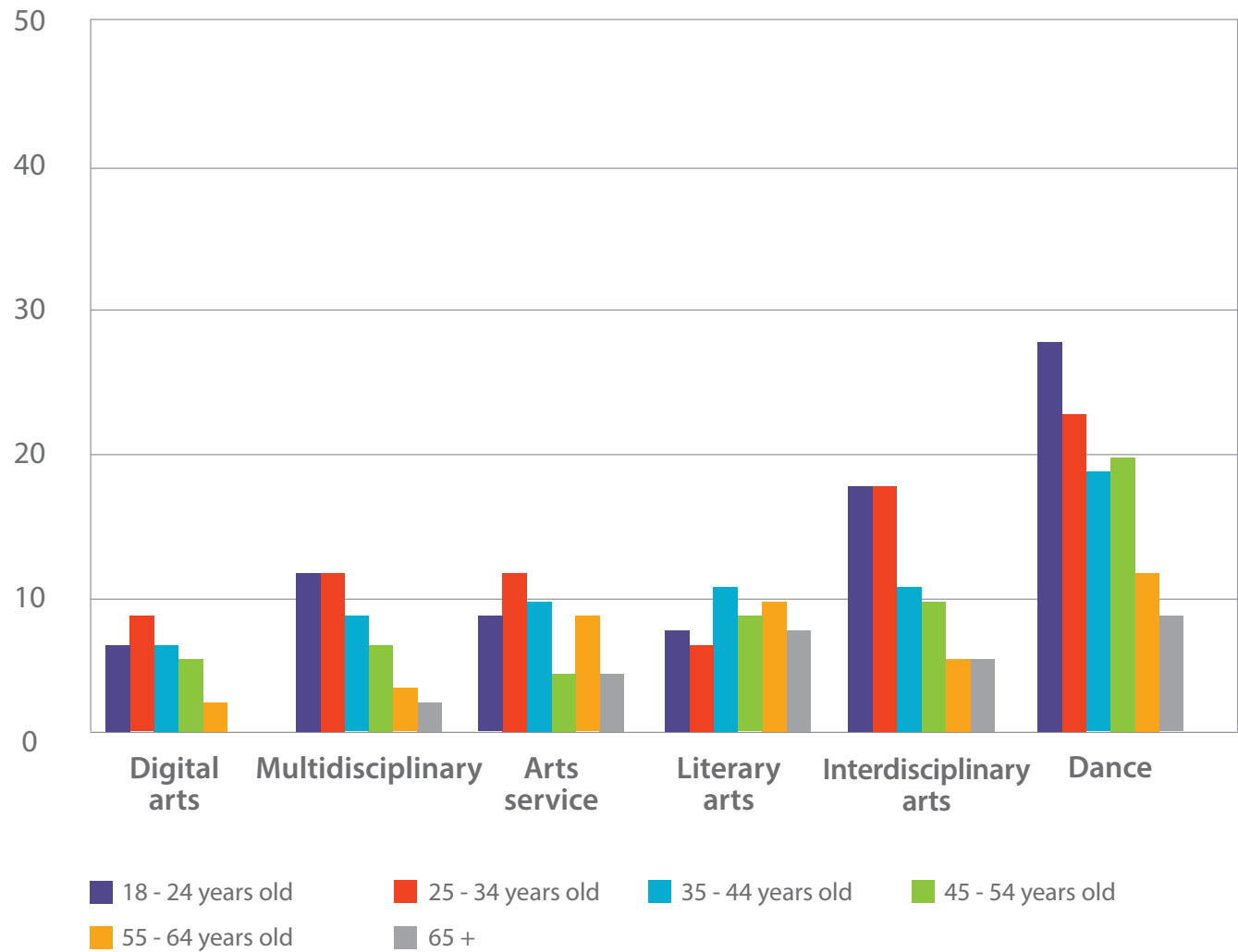
There are also age trends amongst the different artistic disciplines. Respondents who identify working in dance, interdisciplinary arts, film & media and multidisciplinary all skew younger. Whereas orchestra shows a significantly older skew.

AGE AND ARTISTIC DISCIPLINE (1 OF 3)



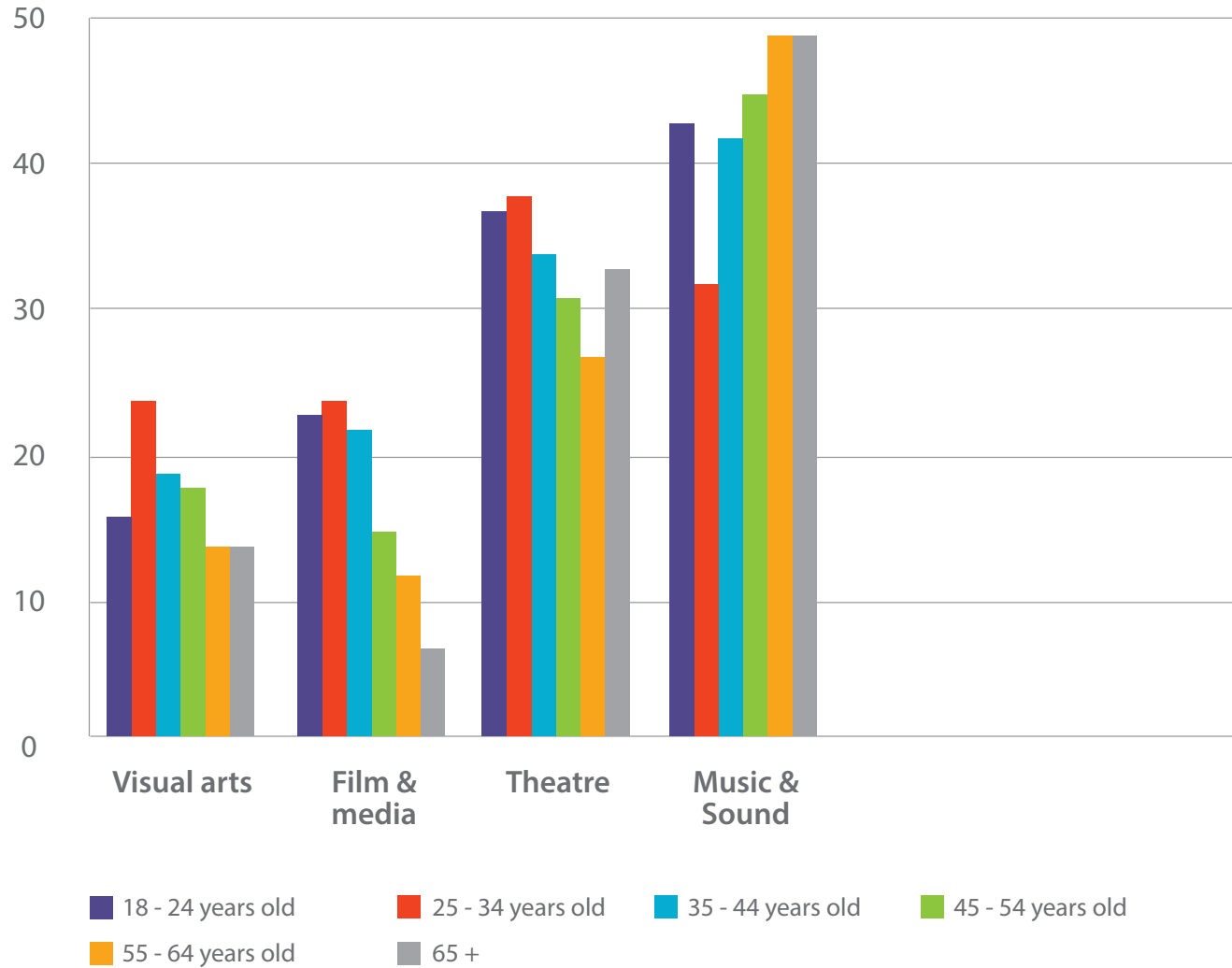
Sample size = 3,048

AGE AND ARTISTIC DISCIPLINE (2 OF 3)



Sample size = 3,048

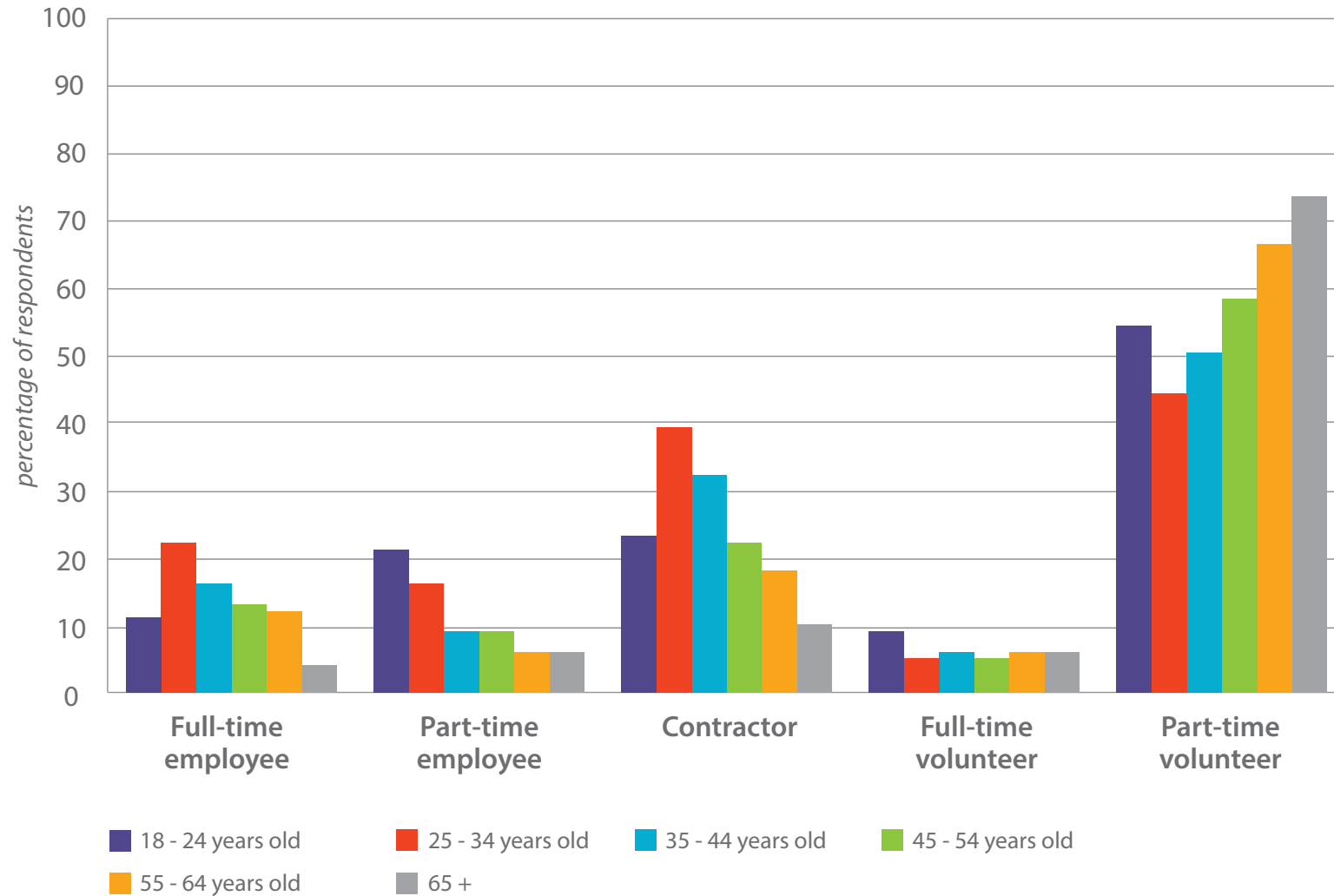
AGE AND ARTISTIC DISCIPLINE (3 OF 3)



Sample size = 3,048

Age also shows expected patterns when it comes to how individuals are engaged in the sector. 18-24-year-olds show greater rates of reporting part-time employment, while 25-34-year-olds are more likely to report full-time and/ or part-time employment. As individuals age they show a greater tendency to engage in contract work (reported significantly more in those 25-54-years-old). As one may expect, rates of volunteerism are higher amongst those who are 55+, perhaps reflecting a transition into retirement and subsequent uptick in volunteerism.

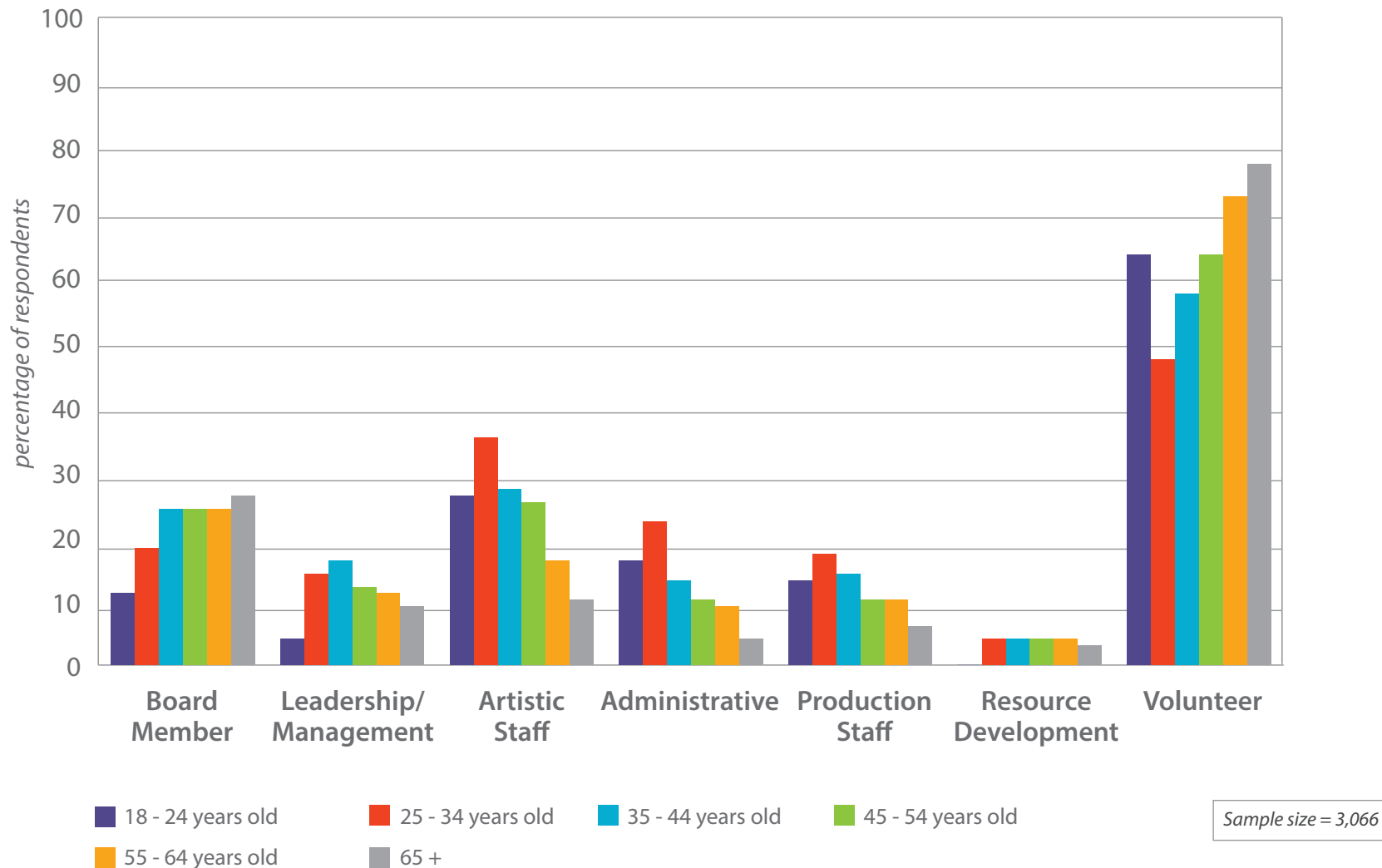
AGE AND ENGAGEMENT IN SECTOR



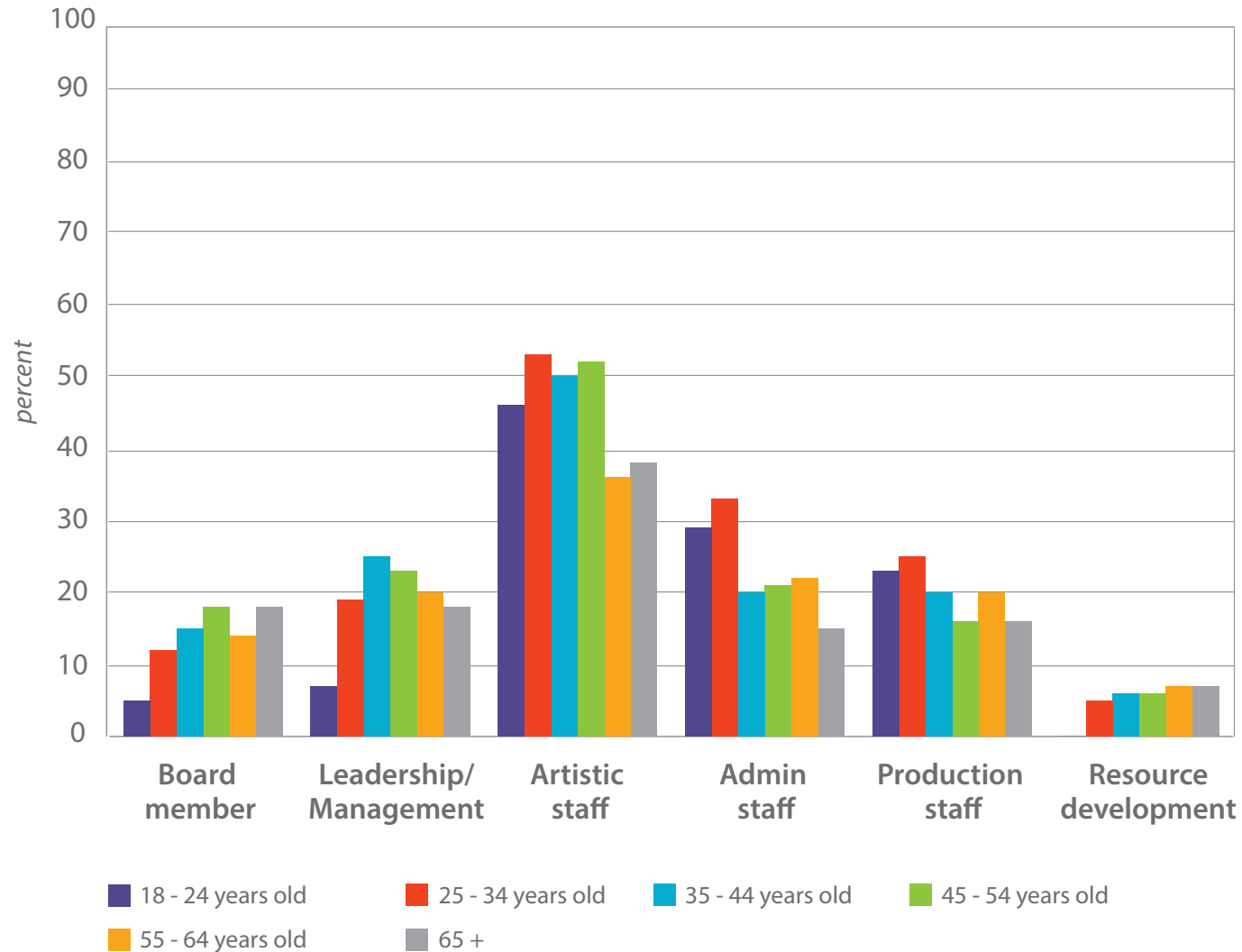
Sample size = 3,048

Differences in the roles that individuals fulfill also vary by age, with artistic staff more likely to fall in the 18-44 age ranges, 25-34-year-olds more likely to engage in administrative or production work and those 65+ more likely to be engaged as volunteers. As individuals get older they also assume more responsibility, with those 35+ significantly more likely to be engaged as board members for arts organizations. This increase in levels of authority with age is also observed in the employed subset of respondents, where significantly more 35–54 year olds are in leadership/management positions relative to those just at the beginning of their training or career.

AGE AND ROLE IN SECTOR



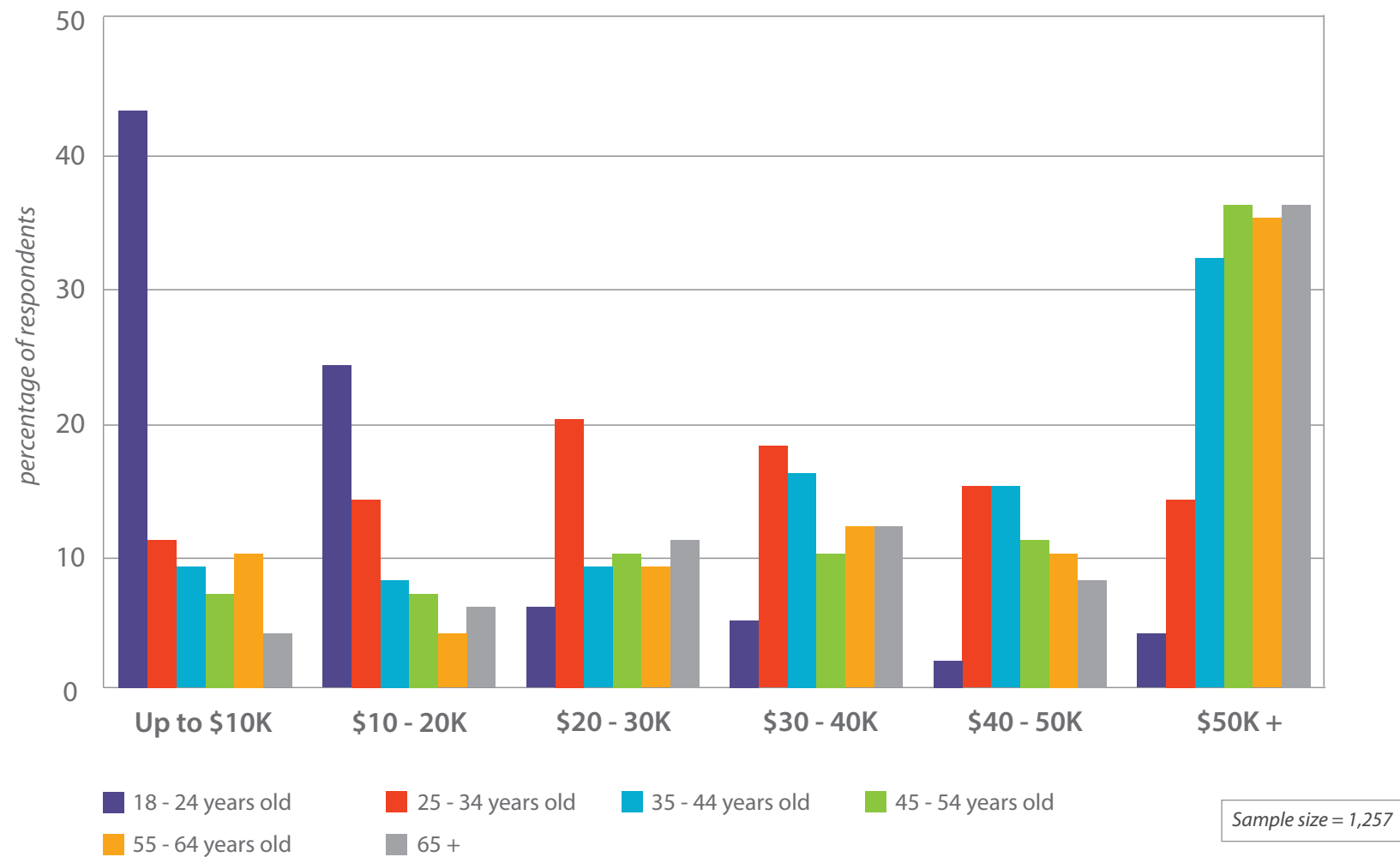
AGE AND ROLE IN SECTOR (EMPLOYED ONLY)



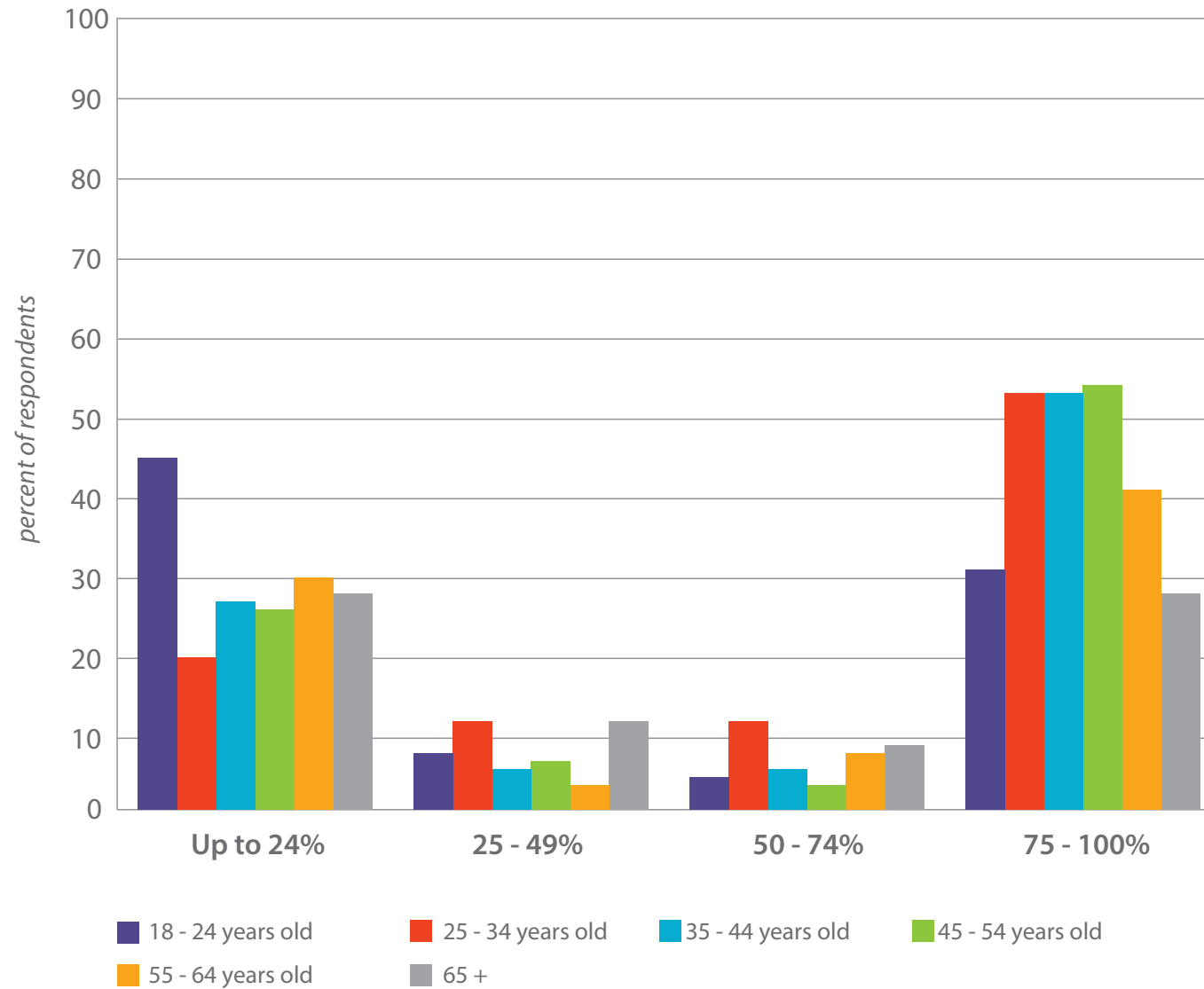
Sample size = 1,210

Income also follows some predictable trends, with gross earnings increasing with age. Respondents between 18 – 24 years old were more likely to report only 25% or less of their income coming from arts work compared to those just one age group higher, 25 – 34. Income derived from art increases for those between 25 – 44 years old, with significantly more in this age range reporting 75 – 100% of their income coming from their work in the arts compared to those respondents under 25 or over 44 years old. Finally, younger arts workers (25-34 years old) are more likely than older arts workers (55-64 years old) to make 100% of their arts income from Calgary, indicating that as arts workers progress in their careers they begin to expand their reach beyond the Calgary market.

AGE AND GROSS INCOME

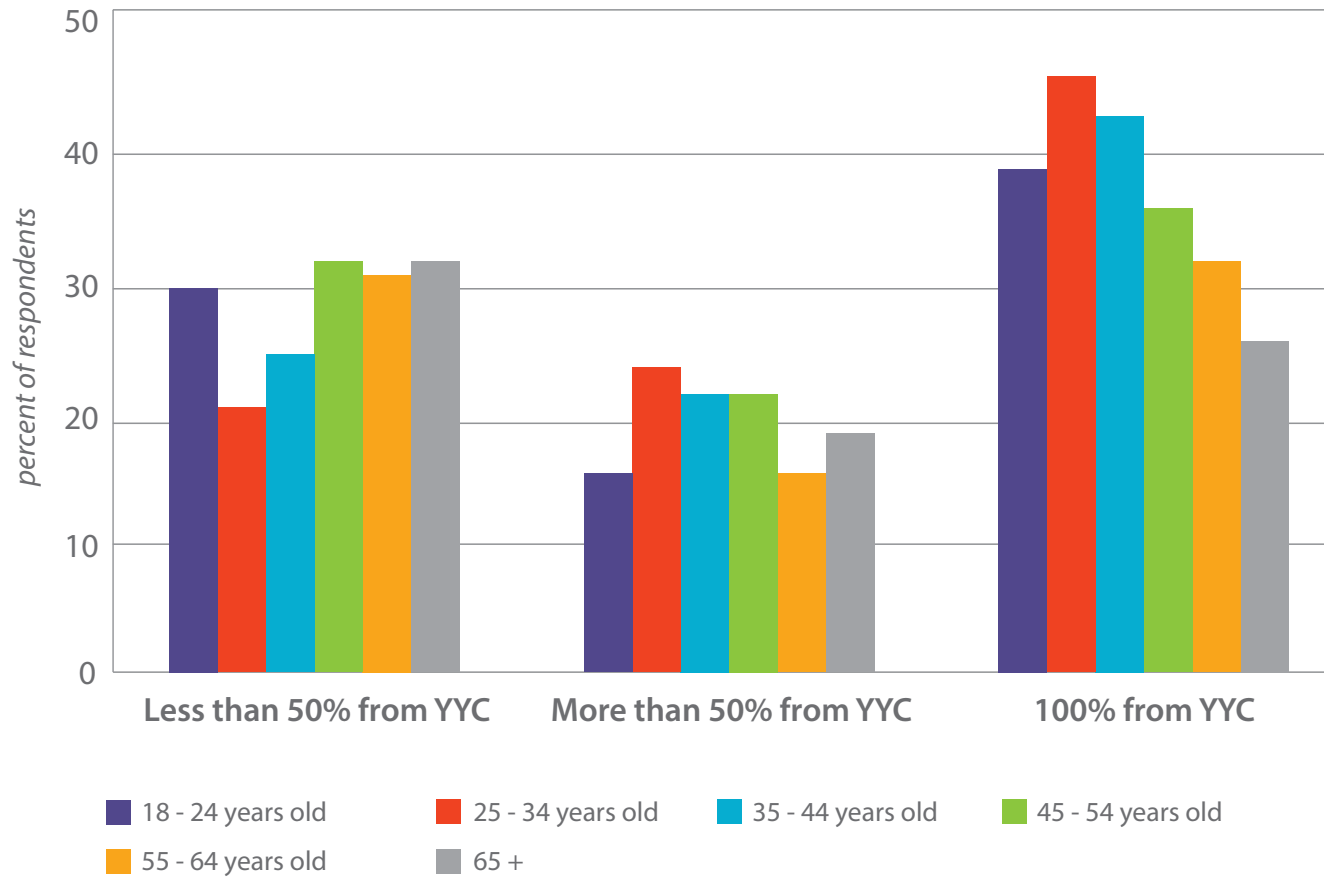


AGE AND ARTS EARNINGS



Sample size = 1,238

AGE AND ARTS EARNINGS FROM CALGARY



Sample size = 1,242

Conclusion

The 2017 equity and diversity reporting undertaken by Calgary arts organizations represents the first snapshot of demographics in the arts sector. The findings serve as a call to action for the sector to move to a state of greater equity for under-represented groups through inclusive practices. The reporting has demonstrated that the arts sector has a gap to close if it is truly to represent our city's population. However, it is important to note that the survey respondents reflect only those organizations who currently receive operational support through Calgary Arts Development. With over 350 not-for-profit arts organizations registered in Calgary, the funding provided through Calgary Arts Development supports less than half of the sector, including many arts organizations working specifically with under-represented populations. It is as important for Calgary Arts Development to increase equitable access to arts investment as it is for the sector to increase inclusion within their artists, staff and volunteers.

The reporting demonstrates that the sector is in a period of generational change. The younger members of the sector show greater gender parity, greater representation of visible minorities and of LGBTTIQ+ individuals. However, higher incomes and positions on boards continue to show greater representations of those who identify as older and male. Transgender, gender fluid, gender non-conforming, and female identified respondents still report making less gross income than their male counterparts. Respondents who identify as not a person of colour are more likely to earn 75-100% of their income from arts work, compared to visible minority respondents. And visible minority respondents are more likely to go outside of Calgary for their arts earnings. Though these differences may be in part driven by the differences amongst age groups, with older age groups showing more authority and income, it does not diminish the need to ensure these differences in authority and income do not privilege only specific demographics in our sector.

We know that the arts have power to build our city, connecting our citizens, creating more inclusive communities and showcasing our cultural identities. The arts contribute to mental health, well-being and a sense of belonging. In fact, 86% of Calgarians agree that art brings people together and enables people to connect. Yet we also know that Indigenous peoples and people of colour are nearly two times more likely to say they do not participate in culture activities because the activities do not reflect people of all backgrounds. As Canada's third most diverse city it is critical for the arts sector to address equity within our organizations to ensure that all Calgarians are represented on our stages, in our galleries and on the page. Achieving this goal requires us to think critically about our artistic and administrative practices and the unintentional barriers they create to a truly inclusive sector. It requires us to consider how we can create true pathways for artists from equity-seeking communities to have agency in their career paths through the sector. This is the work ahead and Calgary Arts Development is committed to be an active partner with the arts sector in a more equitable and inclusive future.



calgaryartsdevelopment.com