

2017

# Arts Professionals Survey



## Contents

- 2 Summary
- 4 Full Survey Report
- 43 Limitations & Future Direction

## DEFINITIONS

Throughout this report the following definitions are used:

**Artists** or **Calgary artists** refers to survey respondents who self-identified as artists.

**Arts Professionals** refers to individuals employed in the arts as arts administrators, arts educators, or as professional artists.

**Earnings** and **income** are used synonymously.

**Grants** refers to funds provided to an individual or organization by a funding agency.

**Literary Arts** includes fiction, non-fiction, memoir, poetry and other forms of experimental writing.

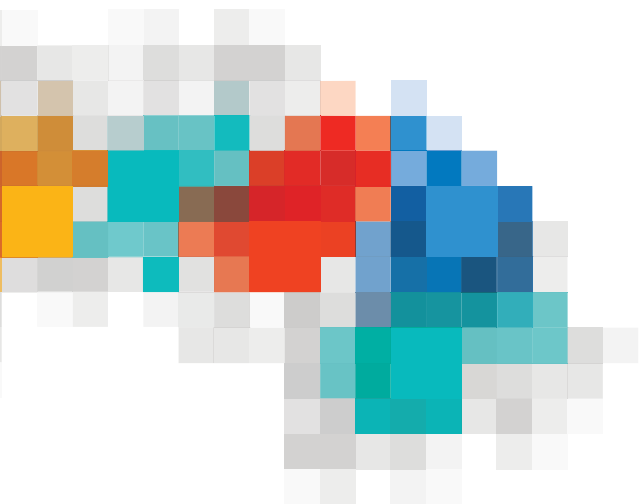
**Visual Arts** includes art and craft production whose output is visible, i.e., painting, weaving, glass, sculpture, photography, etc.

Occasionally, individual disciplines are included in three larger categories: **Music**, **Performing Arts**, and **Presenting Arts**.

**Music** refers to the survey discipline categories of Music and Sound Arts, Opera, and Orchestra.

**Performing Arts** refers to the survey discipline categories of Circus Arts, Dance, Music and Sound Arts, Opera, Orchestra, and Theatre.

**Presenting Arts** refers to the survey discipline categories of Digital Arts, Film and Media Arts, Literary Arts, and Visual Arts.



In the fall of 2017, Calgary Arts Development conducted an Arts Professionals Survey to learn how art is made in Calgary, what the lifestyle patterns and living conditions are for those working in the arts, and how Calgary is perceived as a supporter of arts activity. The survey sample comprised more than 700 artists and arts professionals.

### Methodology

In September 2017, Calgary Arts Development undertook a survey of arts professionals to better understand their status in Calgary. The online survey was an update to the [2014 Calgary Arts Professionals Survey](#). It was made available to qualified respondents via social media, the networks of various Canadian and Albertan arts service organizations, and individual artists who have existing relationships with Calgary Arts Development.

The survey asked 58 questions related to individuals' careers, finances, health and well-being, housing, spaces and resources for artistic practice, perceptions and participation in community, as well as basic demographics. A complete list of survey questions is included in the appendix.

The survey was fielded using a secure online survey platform. There was an incentive provided to respond (entry into a draw for a one of two \$500 gift cards).

The survey data was cleaned in order to remove duplicate responses, fully anonymized, then analyzed using data analysis and visualization software. A total of 140 responses were removed through the cleaning process for the following reasons: 41 respondents were not living or working in the Calgary area, 90 responses were generated by bots, and 18 were duplicate responses.

The survey sample comprised individuals who self-identified as professional artists, arts administrators, arts educators, avocational or amateur artists, and/or other arts professionals. A total of 721 useable responses were submitted (an increase from 229 in 2014), resulting in a survey confidence level of 95%. Because the sample is based on those who self-selected for participation, rather than a completely random sample, no margin of error estimate can be calculated.

### Significance Testing

Significance tests were run on the survey results. In these tests, relationships identified as significant meant the probability of the relationships occurring purely due to chance is extremely low, usually less than 5%. Multiple comparisons were being run, so additional controls were put in place to ensure the p-value would be even lower. A series of z-tests were run to identify significant results. Tests were run with a confidence level of 95%. In order to ensure testing was conservative strict data sufficiency rules were enforced and correction for Type 1 errors was done in all comparisons.

# Summary



## **Arts professionals are struggling financially.**

Most survey respondents report earning low individual and household incomes. Over half of the individuals who reported their gross individual income earn less than \$35,000 per year (53%), much lower than the average income in Calgary of \$67,741<sup>1</sup>. Two-thirds (66%) of arts professionals report living in homes with a total household income under \$90,000, which is below the Calgary median of \$99,388<sup>2</sup>. Well over half of all arts professionals (59%) are exceeding the CMHC recommended maximum spending of 30% of household income on housing costs.



**Arts Professionals are juggling multiple artistic and professional identities.** Similar to the 2014 survey, Visual Arts remain the most commonly represented artistic discipline (27%) that survey respondents identify as their primary artistic discipline followed by Theatre (18%), Music and Sound Arts (13%), and Dance (10%). Most of the survey respondents (56%) report working in multiple artistic disciplines. In addition to working in multiple artistic disciplines, most individuals report working in multiple occupation types at the same time (artist, administrator, educator).

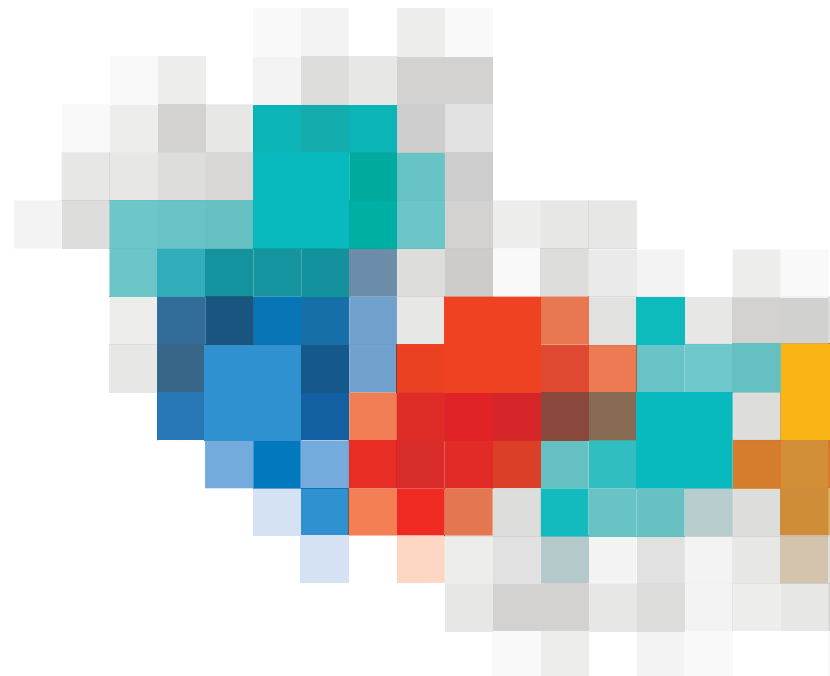


## **Arts professionals are happy with their lives.**

Despite the financial situation of many arts professionals, 78% agree that they are satisfied with their life. Beyond general satisfaction, 57% agree with the statement that their life is close to perfect, and 72% agree that they have the important things they want in life.



**Arts professionals are generally happy in Calgary.** Arts professionals have a positive view of Calgary, with 77% agreeing that Calgary has a strong and vibrant arts scene and over half (57%) agreeing that Calgary is a good place to be an artist. 55% describe Calgary arts and culture offerings as being of world class calibre.



<sup>1</sup> 2016 Statistics Canada Calgary Results

<sup>2</sup> 2016 Statistics Canada Calgary Results



**It is a struggle to find appropriate working and presenting space.** Respondents report that spaces used to create art are both too small and difficult to secure long-term. Individuals report needing more opportunities to display and perform the work they are creating.



**Arts professionals are less ethnically diverse than the general population of Calgary.**

Survey respondents identify their race or ethnicity predominantly as White (83%), which differs significantly from Calgary population demographics where 67% identify as White.



**Gender and ethnicity make it harder to thrive as an arts professional in Calgary.**

Gender and ethnicity relate to earning a lower wage; females and those who identify as a visible minority are more likely to report earning less than \$35,000 per year. Only 36% of self-identified females report living in homes with household income over \$80,000 compared to 48% of self-identified males. Those identifying as a visible minority are more likely to live in a household with income under \$50,000 (46%) compared to those who do not identify as a visible minority (37%). Females (52%) are more likely than males (40%) to report they have neither the time nor the money to advance their artistic skills and a lack of opportunity to show their work.



**The gender gap is extremely problematic for a sector with a high percentage of female arts professionals.**

Of those who disclose gender identification 68.9% identify as female, meaning over two thirds of responding arts professionals are affected by these prosperity gaps.



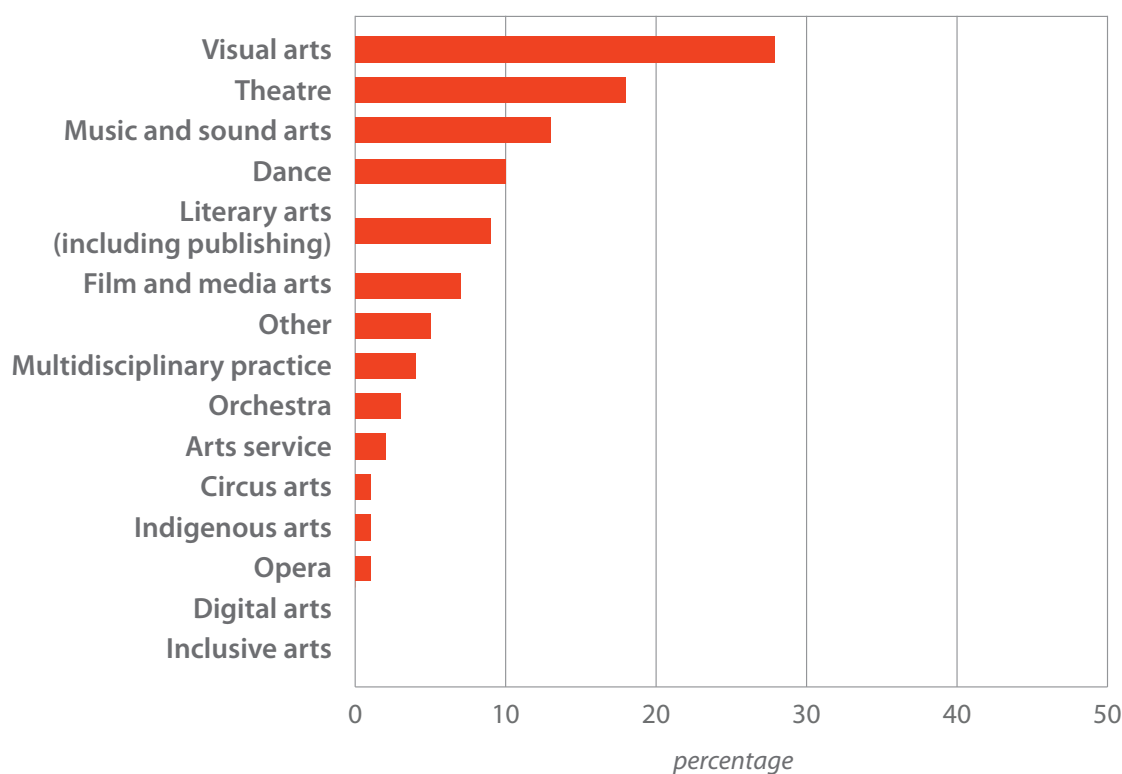
# Full Survey Report

## Professional Identity

### Artistic Identity

Survey respondents were asked to identify their primary artistic discipline, as well as all other disciplines they work in. In line with the [2014 Arts Professionals survey](#)<sup>3</sup>, Visual Arts remain the most represented discipline (27%) identified as the primary artistic discipline. Theatre is the next most commonly reported primary discipline (18%), followed by Music and Sound Arts (13%), and Dance (10%). For all other disciplines, less than 10% of respondents identify that discipline as their primary artistic form.

#### PRIMARY ARTISTIC DISCIPLINE



*n* = 711

Q7: Which is the PRIMARY artistic discipline you currently work in as an artist, arts administrator or arts educator?

<sup>3</sup> [2014 Arts Professionals Survey](#)

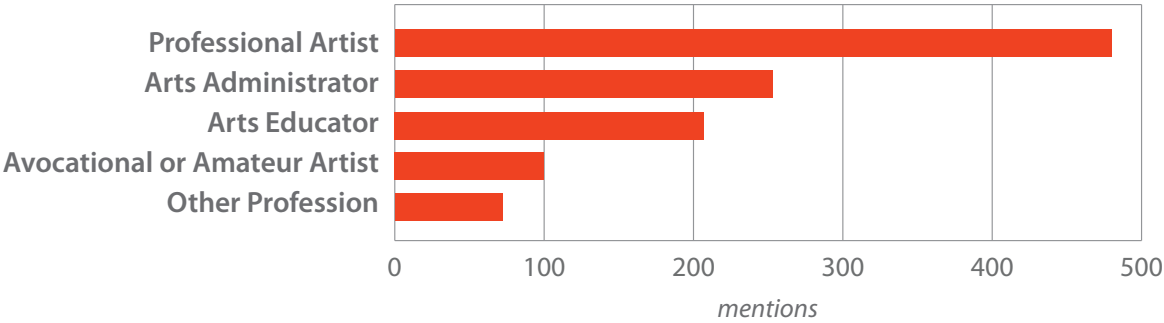
More than half of survey respondents report working in multiple artistic disciplines. When asked to identify all disciplines they work in, 56% of survey respondents report working in multiple disciplines. Those working in Literary Arts and Visual Arts are the most likely to report working within only one discipline, with 63% of those working in Literary Arts and 53% of those working in Visual Arts reporting that they work only in that one discipline.

Those who identify as a visible minority are more likely than other respondents to report working in multiple disciplines, with 66% of those identifying as visible minority reporting they work in multiple disciplines. Those who report earning over \$100,000 are slightly more likely to be working in only one discipline (55%).

**Professional Identity**

When asked to self-identify their occupational identity as arts professionals the largest category of respondents identify as professional artists, followed by arts administrators, then arts educators.

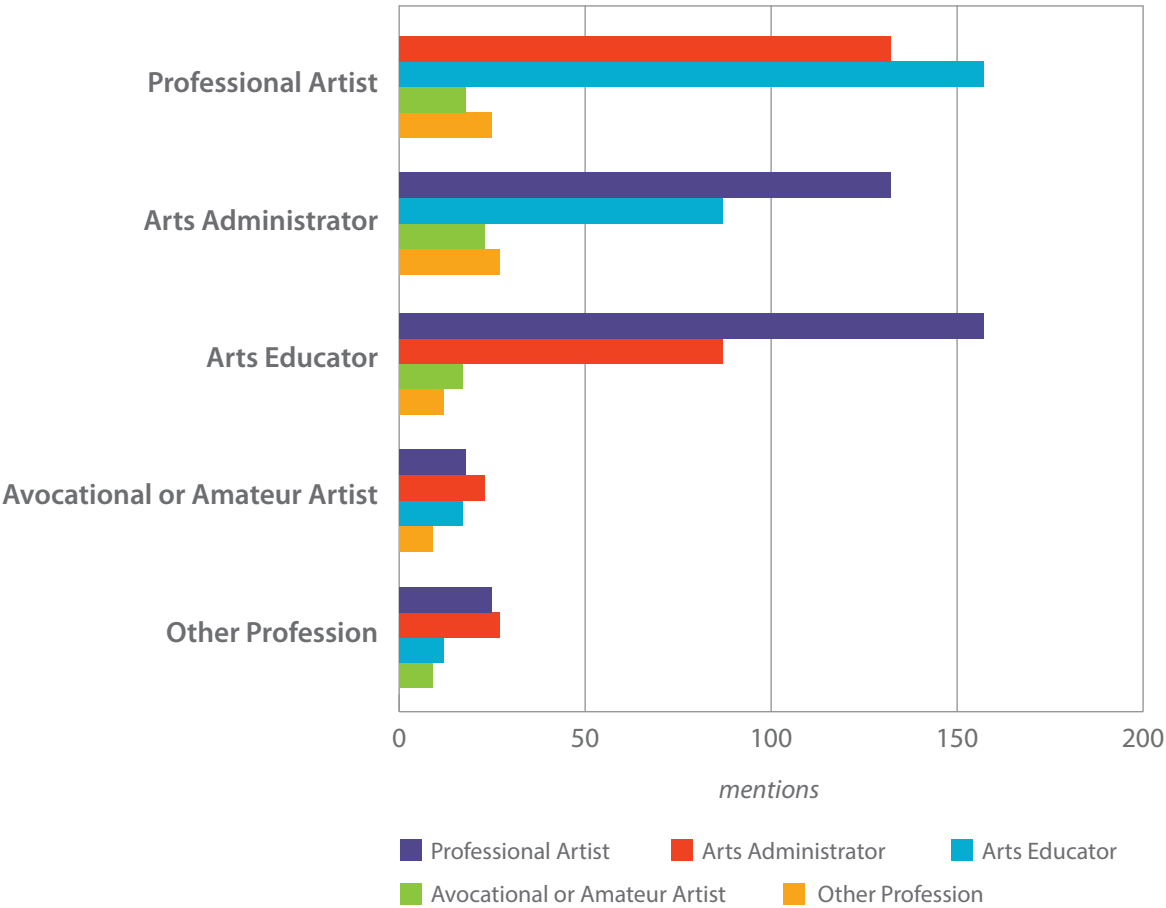
**TYPE OF ARTS PROFESSIONAL**



n = 721  
Q1: How do you describe yourself? (select all that apply)

Many individuals report working in multiple occupations at the same time. Of 480 professional artists, just over half (51%) report being a professional artist as their only arts identity. Out of 253 arts administrators, 31% identify solely as an arts administrator. Arts educators are the most likely to identify themselves in multiple categories, with only 13% of identifying solely as arts educators.

ARTS PROFESSIONALS WORKING IN MULTIPLE ROLES



n = 721  
Q1: How do you describe yourself? (select all that apply)



While working across artistic disciplines may indicate artists are increasingly becoming multi-disciplinary, having to work across professional identities may indicate the inability to earn an income within any individual professional stream. Future survey iterations may need to include questions to determine whether these decisions are made as a result of preference or because of financial necessity.

### ***How Arts Professionals Are Spending Their Time***

Arts professionals were asked to report on how many hours per week they spend at their various arts-related occupations. Most arts professionals are spending less than 30 hours per week within a single professional identity.

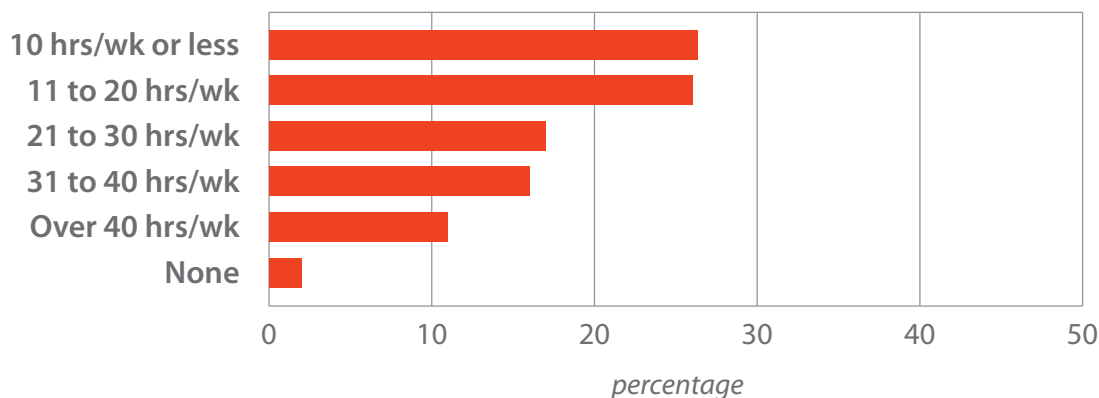
Arts educators are least likely to be spending at least 30 hours per week in that field, with only 15% of those respondents spending 30 hours or more as arts educators. Professional artists are also unlikely to be spending the majority of their time creating art, with only 27% of those identifying as artists being able to spend at least 30 hours per week in their work as a professional artist. Arts administrators are most likely to spend the majority of their time in that role, with 52% of arts administrators spending over 30 hours per week in that work.

In addition to working multiple roles, survey results indicate that those who identify as professional artists continue to struggle to be able to dedicate time to their art practice; 28% of professional artists report dedicating 10 hours or less to their work as artists.

Those who identify as arts educators spend the fewest hours in that work, with 42% of those reporting as arts educators spending 10 hours or less a week in that capacity.

Those individuals who identify as only having one professional identity, either as professional artist, arts administrator, or arts educator, are able to spend a larger number of hours each week within that role. Of those arts professionals who do not hold multiple roles, those who identify as a professional artist (39%) are able to spend at least 30 hours per week in that work compared to 81% of arts administrators and 34% of arts educators.

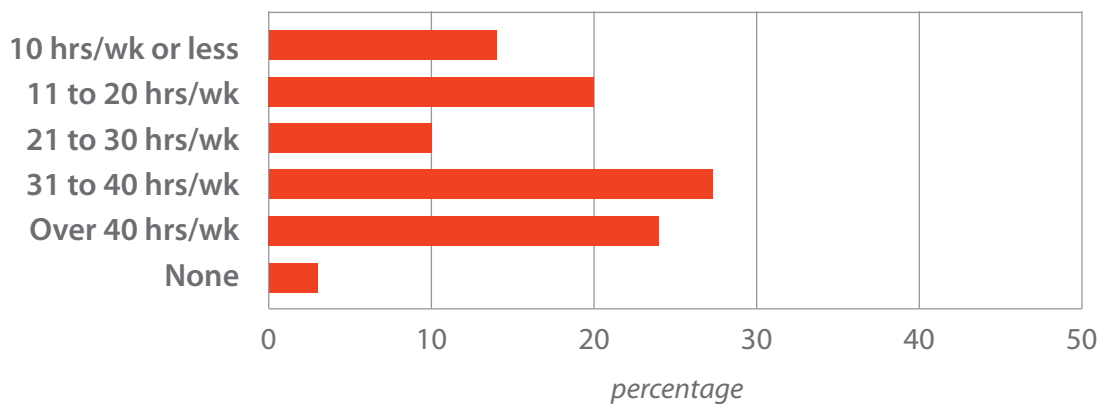
### PROFESSIONAL ARTIST HOURS PER WEEK



*n* = 469

Q3: On average, how many hours per week do you work in the following capacities? Professional Artist

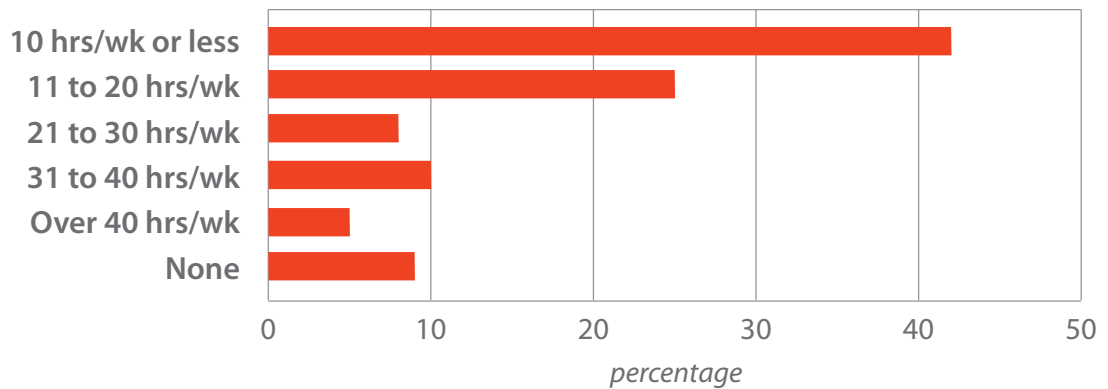
### ARTS ADMINISTRATOR HOURS PER WEEK



*n*=250

Q3: On average, how many hours per week do you work in the following capacities? Arts Administrator

## ARTS EDUCATOR HOURS PER WEEK



*n=204*

*Q3: On average, how many hours per week do you work in the following capacities? Arts Educator*

## Years in the Field

There is a relatively even split between those new to their roles as arts professionals, and those who have spent significantly longer in the field:

- ♦ 34% of survey respondents report under 10 years as an arts professional
- ♦ 29% of survey respondents report 10-19 years as an arts professional
- ♦ 36% of survey respondents report 20 or more years as an arts professional

Those self-identifying as arts administrators are more likely to be newer to the field, with 55% reporting as having less than 10 years of experience in the field and only 18% having been in the field for over 20 years. Tracking these numbers over time will indicate whether the split reflects high attrition in the field, possibly due to low wages, or is due to some other factor.

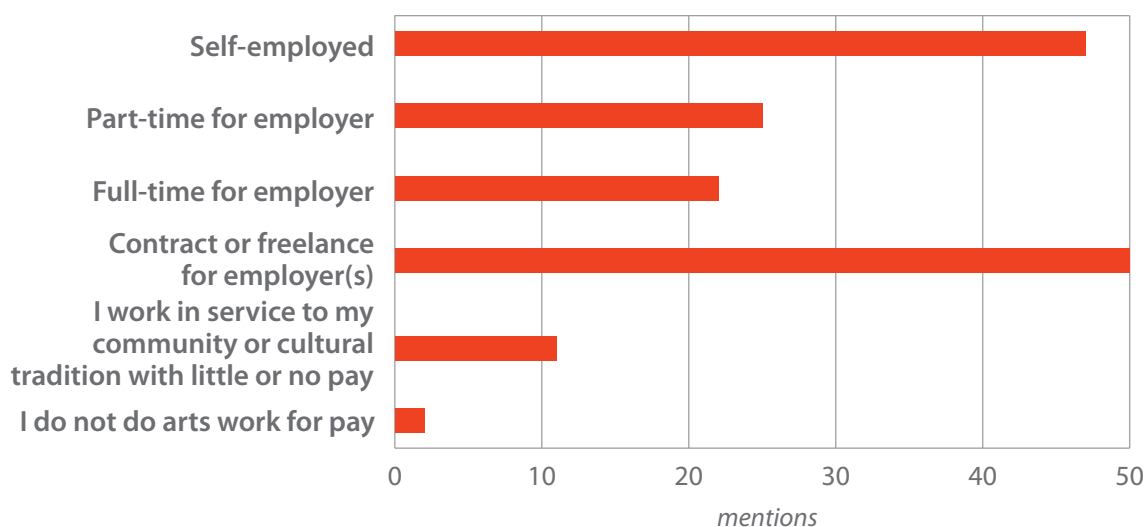
Those self-identifying as a visible minority are more likely to have fewer years of experience in their field, with 51% reporting to have under 10 years of experience compared to 31% of those who do not identify as a visible minority.

In terms of gender, male respondents are more likely to have worked in the field for more years with 44% reporting 20+ years and 27% report being in the field for under 10 years. Female respondents report having spent fewer years in the field, with 37% reporting being in the field for under 10 years, and 34% reporting being in the field for over 20 years.

## Work Structure

The structure of employment changes significantly depending on what type of work an arts professional is undertaking. Arts administrators are most likely to report working full-time for an employer or under a contract for an employer. Arts educators are more likely to report working under a contract for an employer or as self-employed. Professional artists are far more likely to report being self-employed.

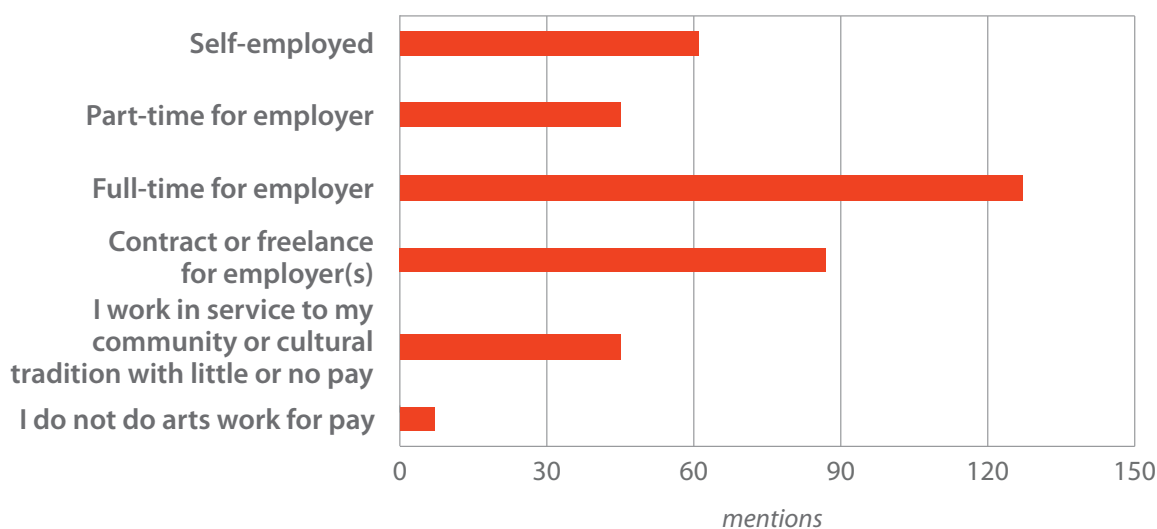
### ARTS EDUCATOR EMPLOYMENT STRUCTURE



*n=204*

*Q5: How is your work organized or structured as an Arts Educator?*

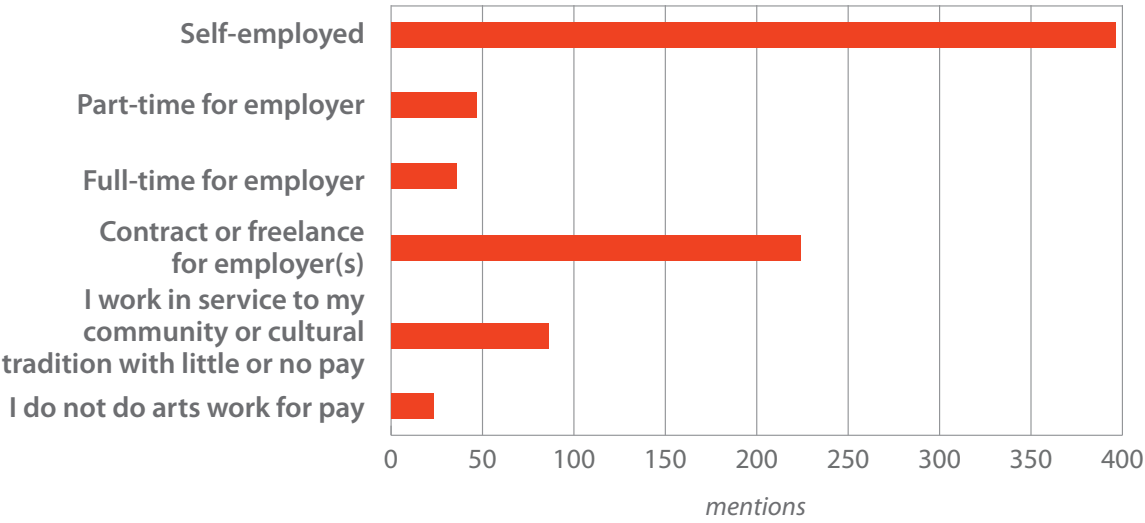
### ARTS ADMINISTRATOR EMPLOYMENT STRUCTURE



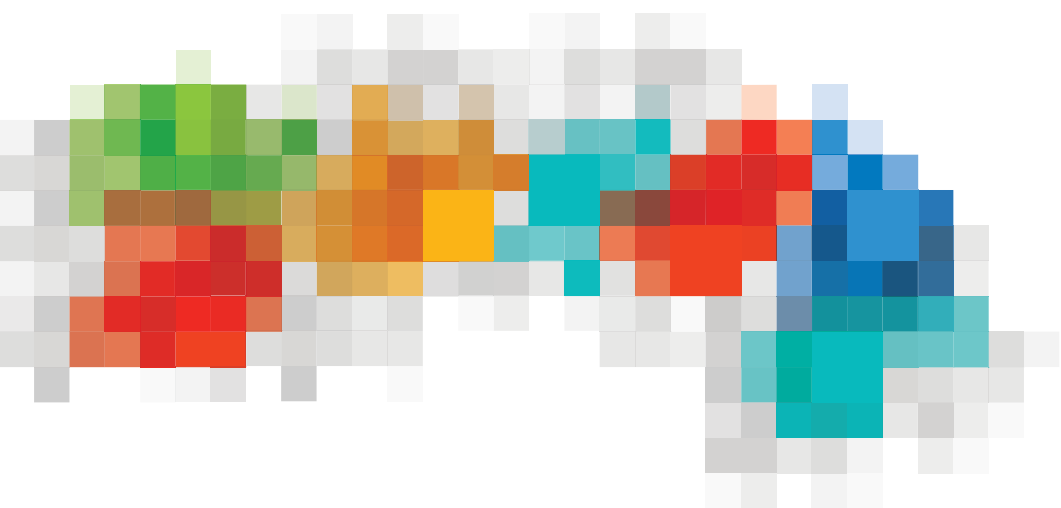
*n=248*

*Q4: How is your work organized or structured as an Arts Administrator?*

ARTIST EMPLOYMENT STRUCTURE



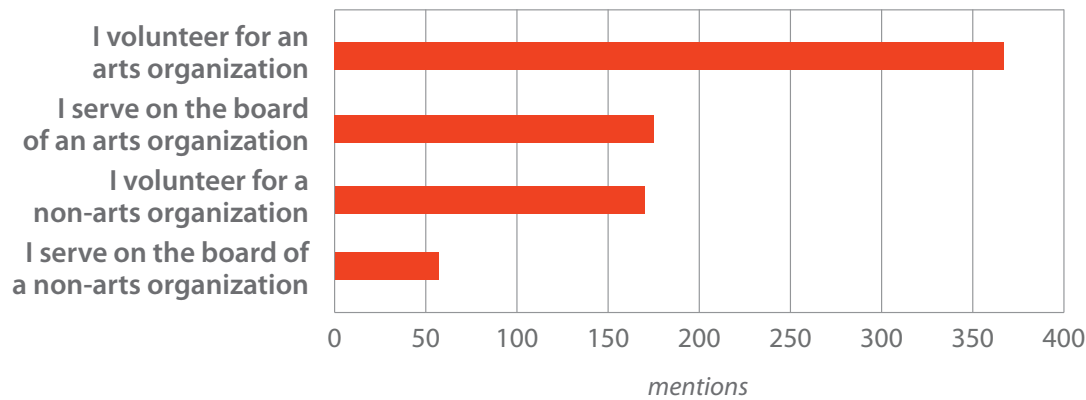
N=471  
Q6: How is your work organized or structured as an Artist?



**Volunteerism**

In addition to their formal and informal professional work, arts professionals report contributing their skills as volunteers in the community. Of the 721 survey respondents, 498 (69%) also report volunteering. Of those, the majority are volunteering within the arts sector and 37% are volunteering for non-arts organizations.

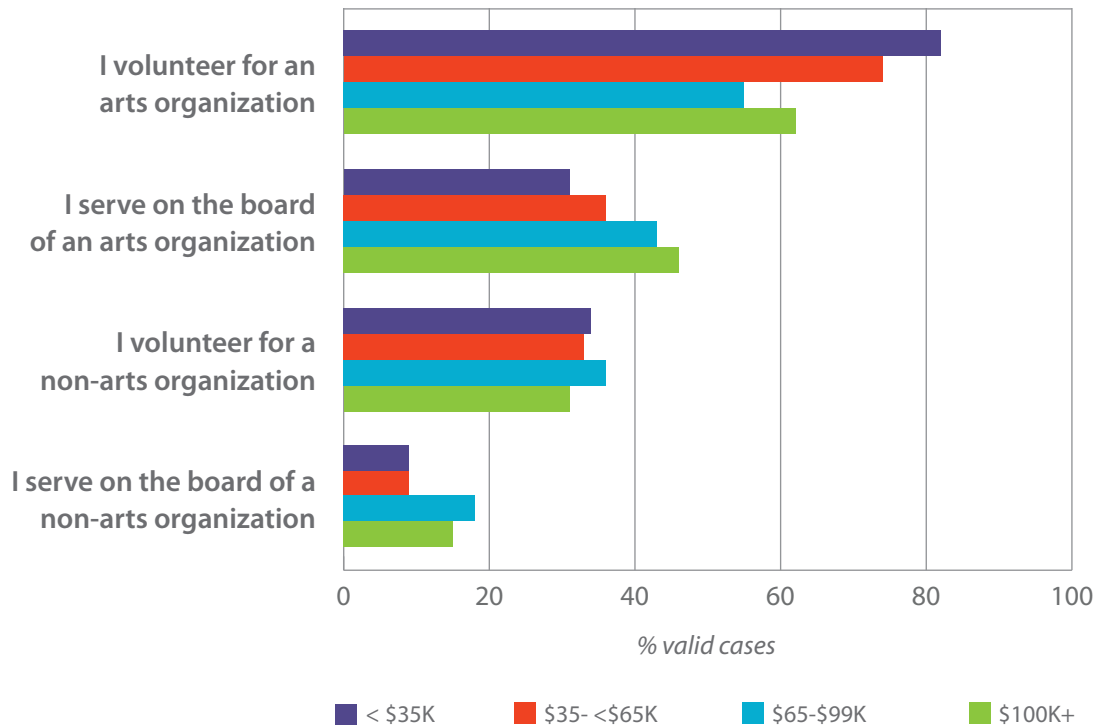
**VOLUNTEER PARTICIPATION**



N = 498  
Q12: Some individuals contribute their skills as arts professionals to work as volunteers in the community. Please select all, if any, of the following statements that describe any volunteer work you participate in. (select all that apply)

Volunteers with the lowest self-reported individual income are the most likely to report volunteering for an arts organization. Volunteers with the highest self-reported individual income are most likely to report volunteering on the board of arts organizations and non-arts organizations.

## VOLUNTEER PARTICIPATION



*n* = 462

Q12: Some individuals contribute their skills as arts professionals to work as volunteers in the community. Please select all, if any, of the following statements that describe any volunteer work you participate in. (select all that apply)

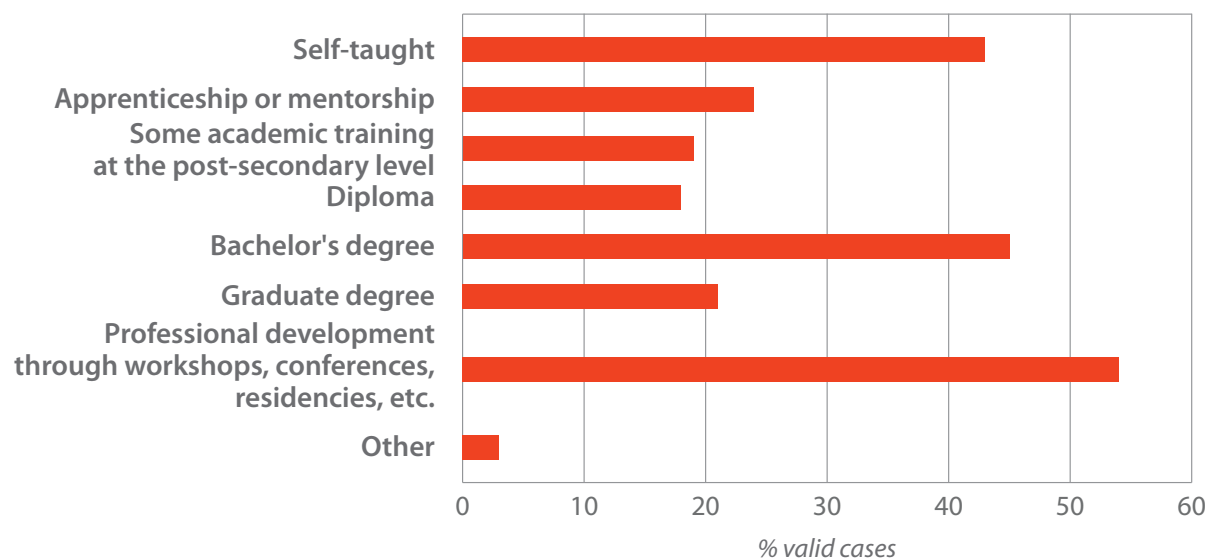
Whether or not they are actively volunteering for non-arts organizations, arts professionals report that they are committed to Calgary's civic life. 69% of respondents report being involved in Calgary's community or civic life, compared to 27% of respondents who report that they "are not very involved in Calgary's community or civic life."

## Education & Professional Development

There are many pathways to careers in the arts, illustrated by the diverse ways individuals responded to the question of their primary training methods and the ways of continuing professional development.

When reporting on their primary training, 63% of respondents indicate participating in multiple forms of learning. The most common primary training comes from some form of professional development through workshops, classes, and/or residencies. This is followed by those who indicate their primary training is through a completed bachelor's degree in a related field of study.

### PRIMARY WAYS OF TRAINING FOR A CAREER IN ARTS



*n* = 711

Q9: Which of the following describes your primary training in your arts career? (select all that apply)

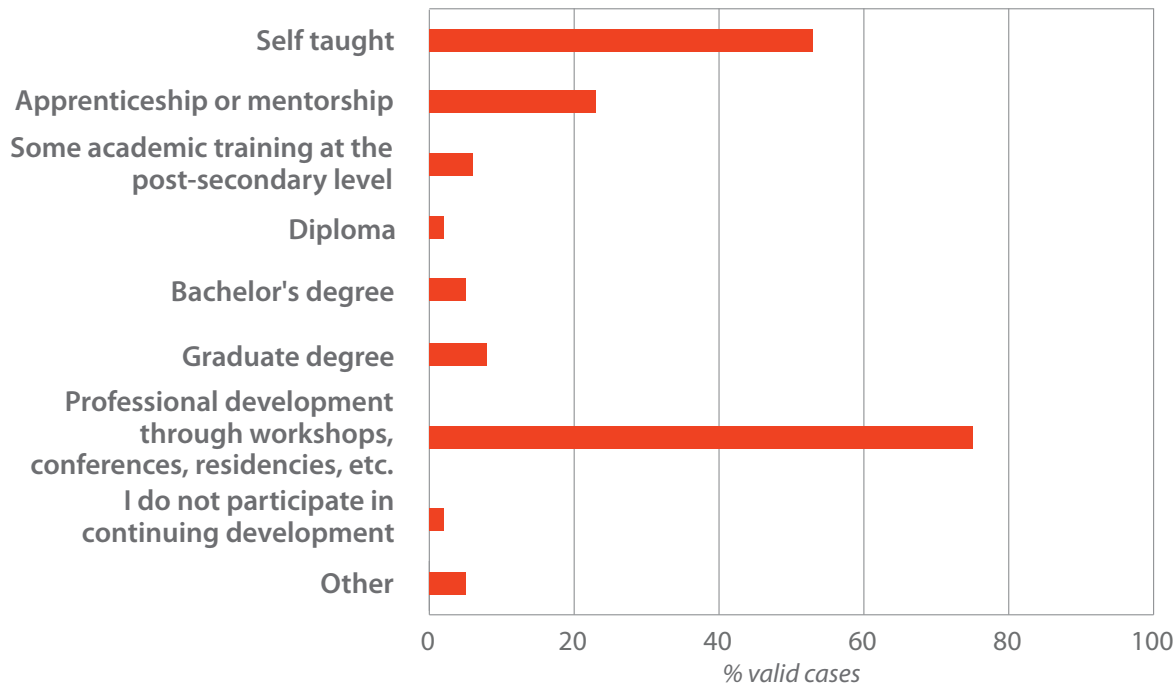
Those who report working as arts educators are the most likely to respond that completing a bachelor's degree or graduate degree is a component of their education.

Among arts disciplines, those who identify Orchestra as their primary artistic discipline have the highest reported rates of formal education with 65% having completed a bachelor's degree and 35% having completed a graduate degree. This is compared to a lower than average 36% reported rate of bachelor's degree completion as a primary training method for those identifying their discipline as Music and Sound Arts.



Beyond their primary modes of education or training, almost all arts professionals are continuing to better themselves through ongoing education and/or professional development. Only 2% of respondents indicate that they do not participate in continuing professional development. Paralleling their modes of primary education, many indicate participating in multiple forms of professional development. 56% percent of respondents report multiple forms of continued professional development in their careers. The most common form of continuing development is workshops, classes, and residencies with 76% of survey respondents developing their skills this way. 53% of respondents report self-taught learning as the way they are developing additional skills.

**CONTINUING TRAINING IN ARTS CAREER**



*n = 708*  
*Q10: Which of the following describes your continuing development in your arts career? (select all that apply)*

Those who identify as male are likely to respond that their continuing education is self-taught, with 60% reporting this option compared to 50% of females. Self-taught development most commonly appears midcareer, with 60% of those with 10-19 years of experience as an arts professional making this selection compared to 50% for those with both under 10 years of experience or 20+ years of experience.

Mentorship appears to be a valued form of learning for many both early in their careers and as an ongoing development tool. Of all survey respondents, 24% indicate that mentorship is a primary training opportunity and 23% report mentorships as a continuing development tool. Over half of those who acknowledge a mentoring relationship in their primary training also report it in their ongoing development (55%). Future research questions may explore whether those who had a mentorship earlier in their career eventually became mentors themselves.

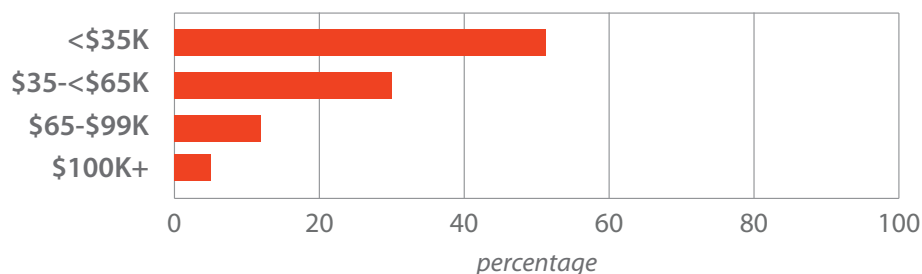
Despite many arts professionals reporting active engagement in lifelong learning, 40% of those surveyed disagree with the idea that opportunities to enhance artistic skills are plentiful. More qualitative questions may need to be included in future surveys to determine what arts professionals are lacking in terms of professional development opportunities.

## Living Conditions of Arts Professionals

Similar to the 2014 Calgary Arts Professionals Survey, most respondents in 2017 still report a relatively low income. Over half of the individuals report their gross individual income as less than \$35,000 per year (53%), much lower than the Calgary median income of \$67,700.

Earning an income that falls below the standards of a living wage is exacerbated by gender and ethnicity with 59% of females earning less than \$35,000 per year and 70% of those identifying as a visible minority earning less than \$35,000 per year.

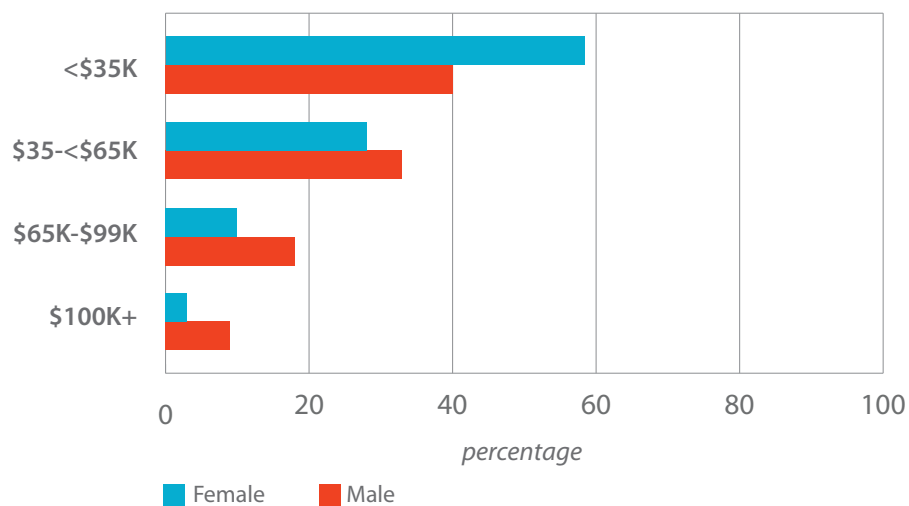
### GROSS INDIVIDUAL INCOME



*n* = 669

Q13: What is your best estimate of your total gross *INDIVIDUAL* income during the year ending December 31, 2016

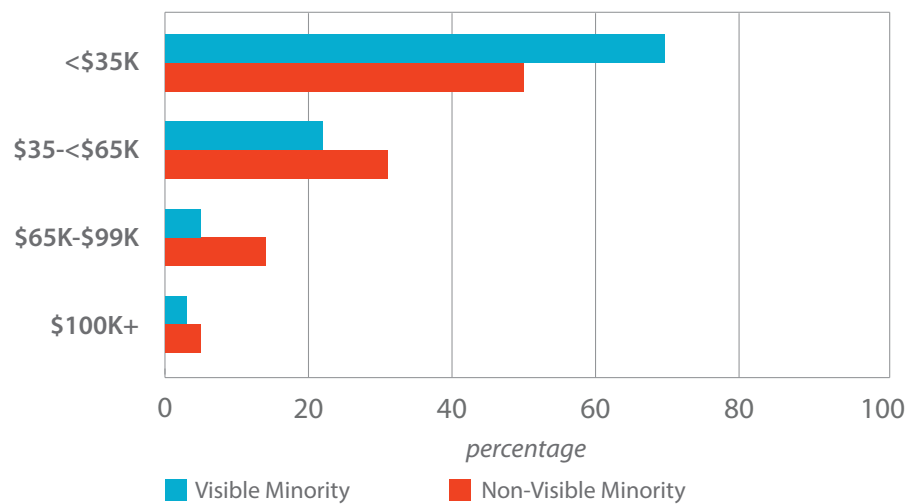
### GROSS INDIVIDUAL INCOME BY GENDER



*n* = 636

Q13: What is your best estimate of your total gross INDIVIDUAL income during the year ending December 31, 2016

### GROSS INDIVIDUAL INCOME BY VISIBLE MINORITY

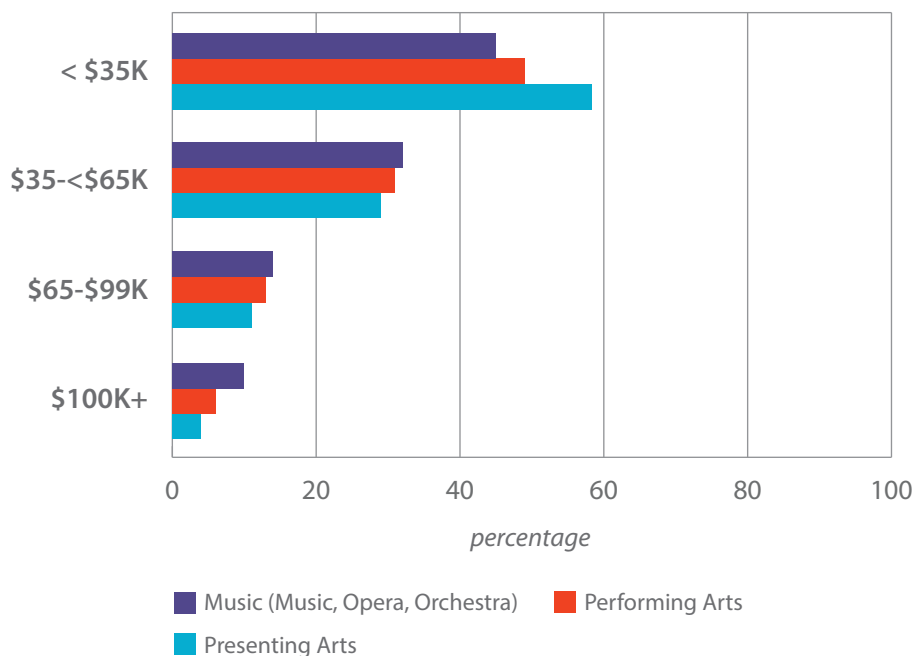


*n* = 617

Q13: What is your best estimate of your total gross INDIVIDUAL income during the year ending December 31, 2016

Within discipline categories those working in Presenting Arts are most likely to earn under \$35,000 per year. Those working in Music are most likely to report earning over \$65,000 per year, driven primarily by Orchestra of which 22% of respondents report earning an individual income over \$65,000.

#### GROSS INDIVIDUAL INCOME BY DISCIPLINE CATEGORIES

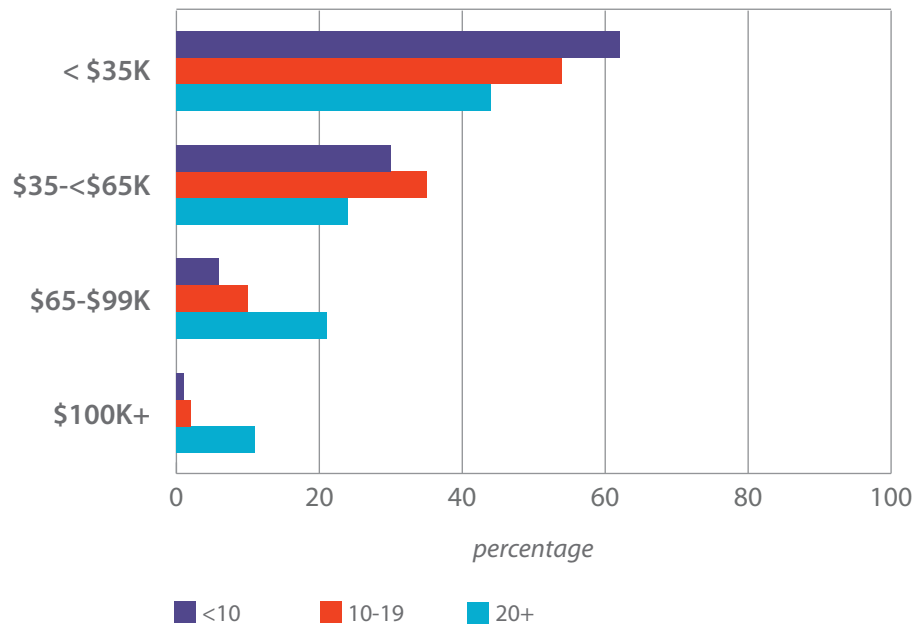


*n* = 592

Q13: What is your best estimate of your total gross *INDIVIDUAL* income during the year ending December 31, 2016

While those earning over \$65,000 per year were likely to have more than 20 years of experience in the field, experience alone does not relate to an ability to generate increased income. Those with over 20 years of experience are still more likely to report individual income of under \$35,000 than any other income category. Regardless of the number of years of experience, all arts professionals are likely reporting income of under \$35,000.

#### GROSS INDIVIDUAL INCOME BY YEARS OF EXPERIENCE



*n* = 658

Q13: What is your best estimate of your total gross INDIVIDUAL income during the year ending December 31, 2016

When all income generated from all arts-related sources (artistic practice, arts administration, arts education) is combined, only 42% of survey respondents are able to generate 100% of their income from arts-related sources.

Income generated from arts related sources	% of respondents	Number of responses
100% of income from arts-related sources	42%	305
75% to 99% from arts-related sources	16%	116
50% to 74% from arts-related sources	8%	55
25% to 49% from arts-related sources	8%	55
1% to 24% from arts-related sources	17%	124
0% from arts-related sources	9%	66

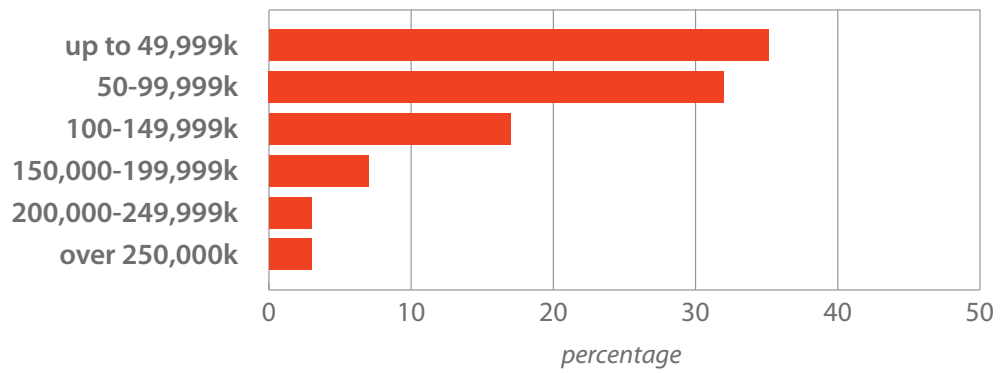
In 2017, 48 individuals report earning 100% of their income from artistic practice, though over half of those (25) report their individual income as under \$35,000. This suggests that it continues to be difficult for arts professionals to earn a living wage solely from the production of art.

### ***Household Income***

Statistics Canada 2016 Census profile lists the median total household income in Calgary as \$99,388 yet two-thirds (66%) of arts professionals report living in homes with a total household income under \$90,000.

There is a nearly even split between arts professionals who live in homes with a household under \$50,000 per year (39%) and those who live in homes with a household income over \$80,000 (40%). Professional artists are more likely to report household income under \$50,000 (43%) whereas arts educators are more likely to report household income over \$80,000 (46%).

## TOTAL HOUSEHOLD INCOME

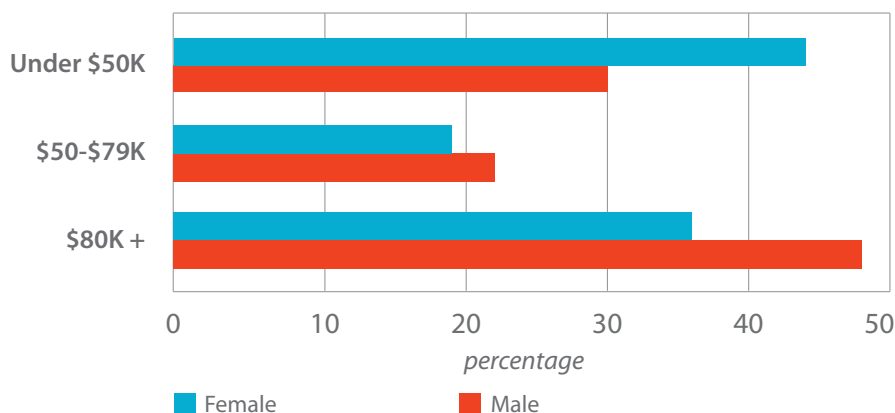


*n* = 682

Q15: What is your best estimate of your total gross HOUSEHOLD income during the year ending December 31, 2016

Gender discrepancy in household income is distinct with 48% of males reporting household income over \$80,000 compared to 36% of females. Females are almost 50% more likely to report a low annual household income (under \$50,000) than males (44% for females compared to 30% for males).

#### TOTAL HOUSEHOLD INCOME BY GENDER



*n* = 637

Q15: What is your best estimate of your total gross HOUSEHOLD income during the year ending December 31, 2016

Those identifying as a visible minority are more likely to report household income under \$50,000 (46%) compared to those who do not identify as a visible minority (37%).

#### TOTAL HOUSEHOLD INCOME BY VISIBLE MINORITY





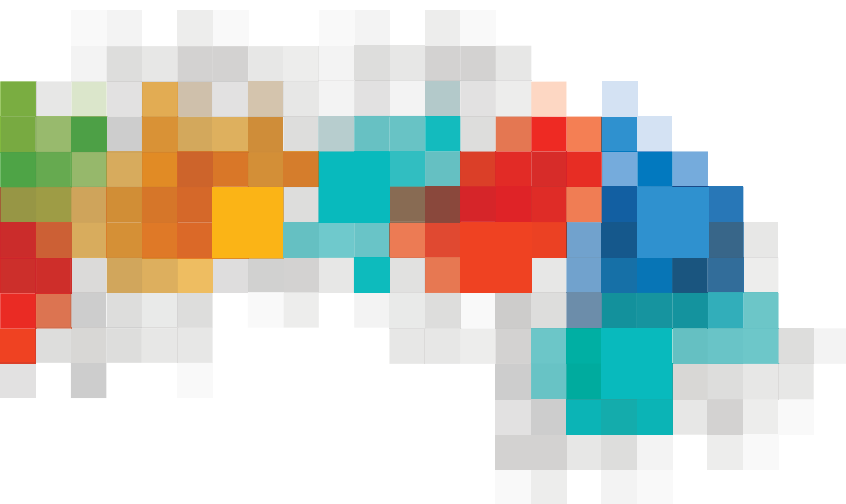
## ***Savings***

Arts professionals are split evenly regarding reported savings, with 50% reporting that they accumulated savings in 2016 and 50% reporting that they did not.

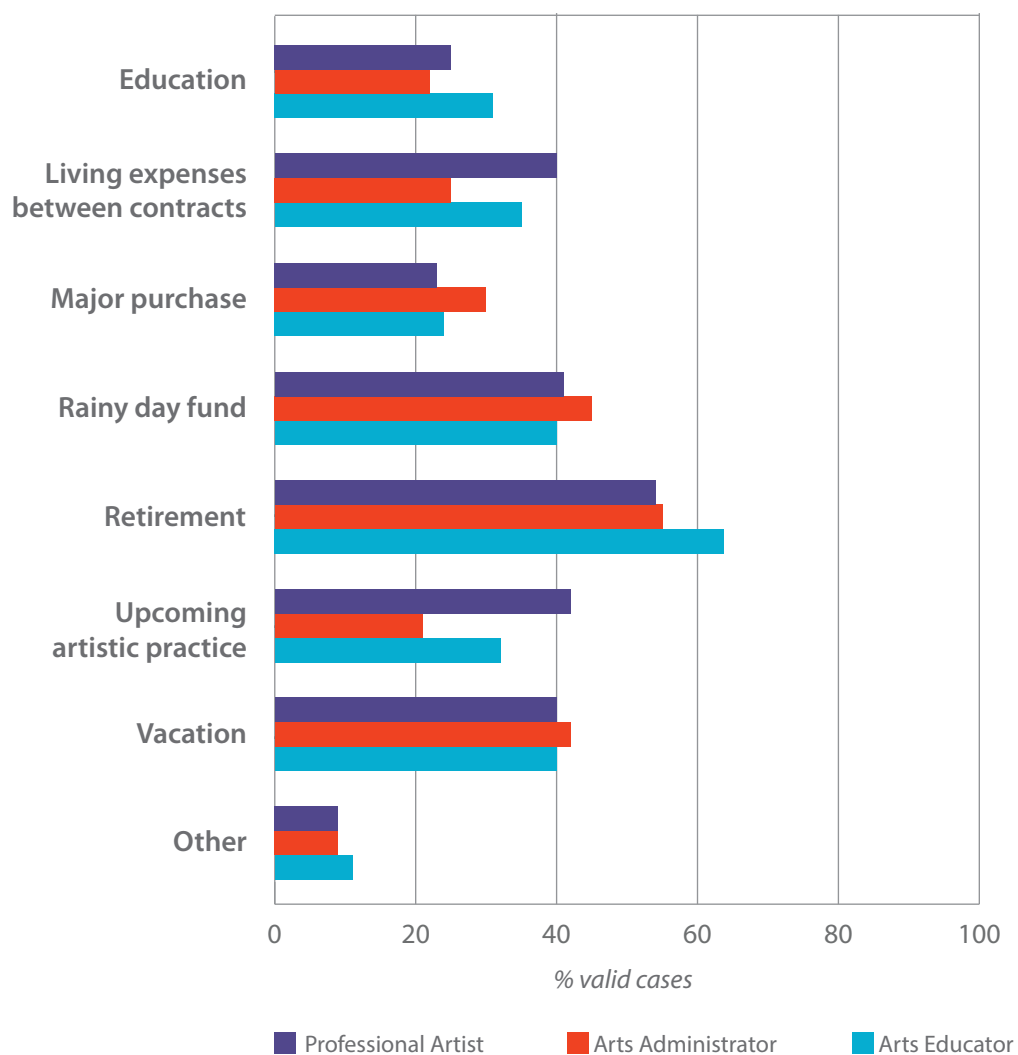
Of those who responded, only 22% report that they are not saving for retirement. Over half of respondents (53%) indicate they are saving for retirement using an RRSP. Arts Educators are the most likely to be saving for retirement (92%) followed by Arts Administrators (89%). Those with higher individual income or household income are more likely to be saving for retirement, as are those with more years as an arts professional.

Those working in Presenting Arts (36%) are more likely to be saving for expenses related to an upcoming artistic project than those working in Performing Arts (24%) or those working in Music (22%).

Of the 50% who report that they are able to accumulate savings, all categories of arts professionals responded that they are saving for living expenses between paid contracts. This kind of saving is most commonly reported by professional artists (40%) followed by arts educators (35%). Saving for living expenses between contracts is more common for those with a lower household income (46% of respondents with household income under \$50,000) than those with a higher household income (20% of those with household income over \$80,000). This indicates that many artists who are in a lower income bracket have been conditioned to prepare for periods of not being able to generate any income.



## WHAT ARTS PROFESSIONALS ARE SAVING FOR



n: 308

Q16: Were you able to accumulate personal savings in 2016?

Q17: If Yes was selected to the question 16: What did you save for? (select all that apply)

## Income Support

Only one third of arts professionals report that they would be eligible for employment insurance or income support should they need it (34%), substantiating perceptions of the precarious working conditions for those in the arts.

## Housing

Just over half of Arts professionals own their own home (52%) and only 1% report that they live in affordable housing provided by Attainable Homes or Calgary Housing Corporation. Those who identify as a visible minority are less likely to own their own home compared to those that do not identify as a visible minority (41% ownership compared to 55% ownership).

### HOME OWNERSHIP



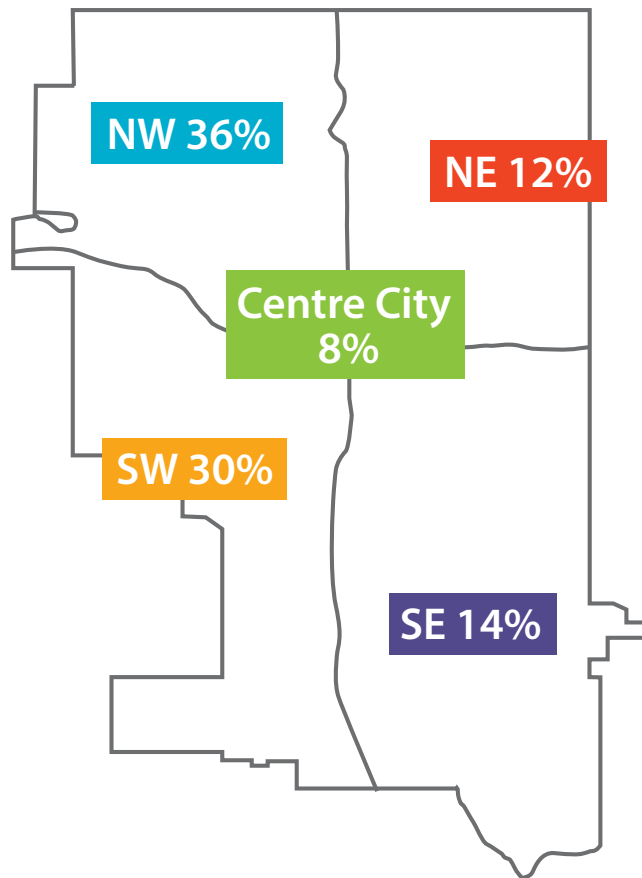
n: 651

Q29: Do you rent or own your current residence? (select one)

Almost all survey respondents report living in Calgary (98%), with only 2% reporting that they work in Calgary but live elsewhere.

The west side of Calgary houses the majority of arts professionals who live in Calgary, with two thirds of arts professionals living in a NW or SW neighborhood.

#### WHERE ARTS PROFESSIONALS LIVE



The survey distribution was focused primarily on Calgary-based artists and organizations. This distribution method may have resulted in under-reporting from individuals living in Calgary and working outside of Calgary or from individuals who live outside Calgary but work in Calgary. The organizational partners in the survey distribution may have also resulted in geographic under-representation within some Calgary communities.

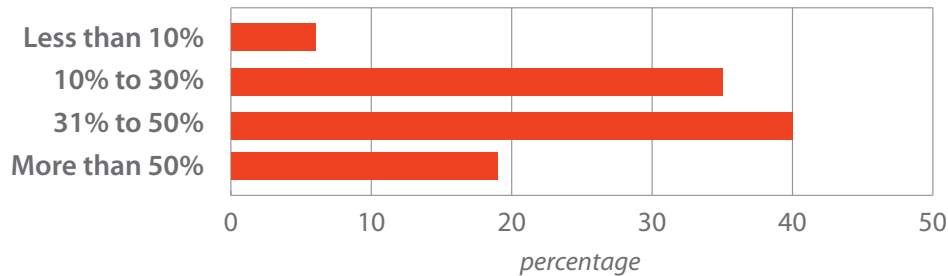
*n=680*

*Q45: What neighborhood do you live in? (list of neighborhoods provided in drop down menu)*

## Housing Cost & Suitability

Over half of all arts professionals (59%) are exceeding the CMHC recommended maximum spending of 30% of household income on housing costs.

### HOUSING COSTS AS A PERCENTAGE OF HOUSEHOLD INCOME



n: 710

Q32: On average, what percentage of your annual gross household income is spent on housing costs including rent, mortgage, utilities, condo or homeowner fees, and property taxes? (select one)

Using the Statistics Canada National Housing Occupancy Standard<sup>4</sup> definition to determine housing suitability, 95% of arts professionals report living in suitable sized residences, with 3% living in a household with a one-bedroom shortfall and 2% living in a household with a two or more bedroom shortfall.

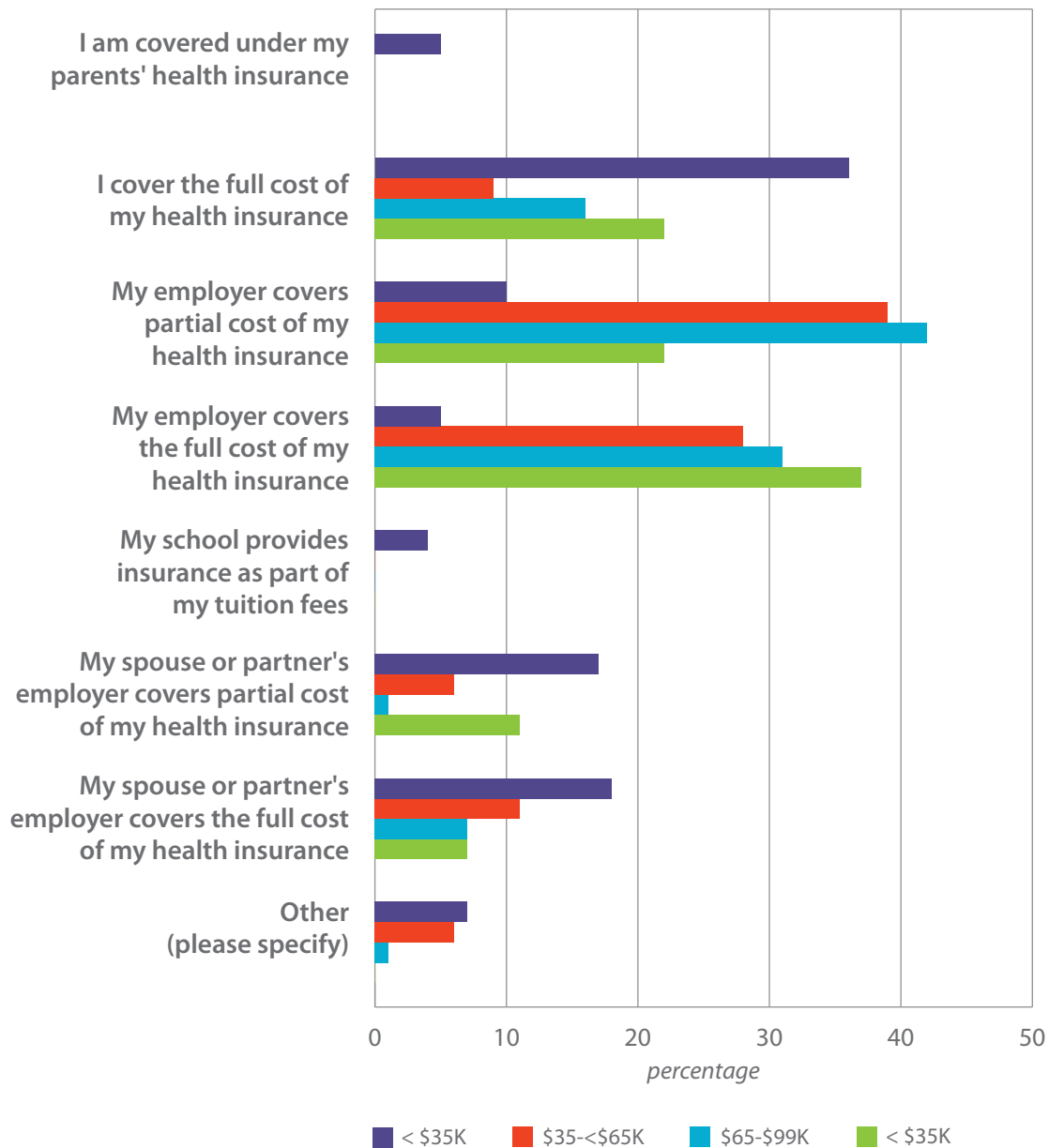
Visible minorities are more likely to be living in housing that does not meet the definition of suitable size for number of occupants (88% of visible minority respondents live in suitable housing compared to 96% of those not reporting as a visible minority). The average number of bedrooms is approximately the same for both those reporting as visible minority and those reporting as not, though there is a slight increase in the average number of occupants in households for arts professional reporting as a visible minority.

## Health Care

Almost two thirds of survey respondents (64%) report having extended health care coverage in addition to the Alberta Health Care Insurance Plan. Of those who do have extended health care coverage, it is most commonly provided by an employer (26%) though others are covering their own extended health care (24%). Those within the lowest category of individual or household incomes are most likely to report having to fully cover the cost of their own health insurance.

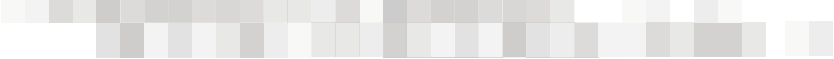
<sup>4</sup> <http://www23.statcan.gc.ca/imdb/p3Var.pl?Function=DEC&Id=100731>

## SOURCE OF EXTENDED HEALTH CARE COVERAGE BY INCOME



n: 428

Q24: Who covers the cost of your extended health insurance?



Of those who report that they do not have extended health care coverage, 63% indicate cost as the single greatest reason for lack of coverage, followed by 9% who say they do not qualify for extended coverage. Only 6% report not having extended healthcare coverage because they do not want or need it.

Whether or not they have extended health care coverage, 83% of arts professionals report that they have a family doctor and 92% agree or strongly agree that they can access health care coverage when they need to.

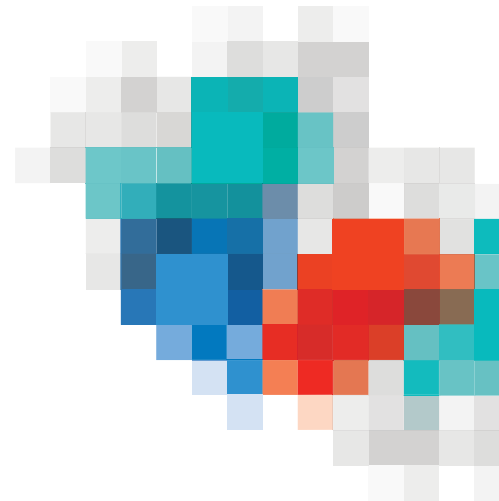
When asked about workers compensation board coverage, over half are a combination of being unsure of their coverage (21%) or do not have coverage at all (34%).

### ***Quality of Life Perceptions***

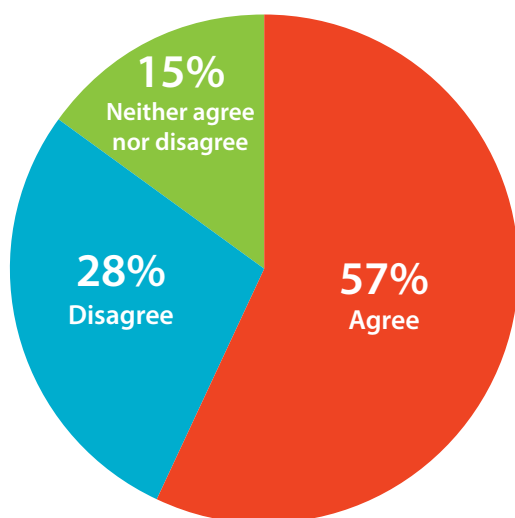
Despite the challenging financial situation of many arts professionals, most say they are satisfied with their life (78%).

Beyond a general sense of satisfaction, 57% agree with the statement that their life is close to perfect, and 49% agree with the sentiment that if they could live their lives over they would change almost nothing. 72% agree that they have the important things they want in life, and only 19% wish they had a different kind of life. Those who identify as a visible minority are less likely to agree that they have the important things they want in life.

An increased level of agreement with the sentiment “If I could live my life over, I would change almost nothing” corresponds to an increased number of years as an arts professional. Those with a higher household or individual income are more likely to respond favorably to quality of life perception questions.



### IN MOST WAYS, MY LIFE IS CLOSE TO PERFECT:



n=712

Q22: Please respond to each quality of life question or statement by marking one box per row:

Response options: Strongly Disagree, Disagree, Slightly Disagree, Neither Agree nor Disagree, Slightly Agree, Agree, Strongly Agree

### IF I COULD LIVE MY LIFE OVER, I WOULD CHANGE ALMOST NOTHING:

	Total	< 10 years	10 - 19 years	20 + years
Agree	49%	48%	47%	53%
Disagree	39%	40%	41%	36%
Neither Agree nor Disagree	12%	13%	11%	11%

n=712, 702

Q22: Please respond to each quality of life question or statement by marking one box per row:

Response options: Strongly Disagree, Disagree, Slightly Disagree, Neither Agree nor Disagree, Slightly Agree, Agree, Strongly Agree

### SO FAR I HAVE GOTTEN THE IMPORTANT THINGS I WANT IN LIFE:

	Total	Visible Minority	Non Visible Minority
Agree	72%	67%	74%
Disagree	18%	20%	17%
Neither Agree nor Disagree	10%	13%	9%

n=711,645

Q22: Please respond to each quality of life question or statement by marking one box per row:

Response options: Strongly Disagree, Disagree, Slightly Disagree, Neither Agree nor Disagree, Slightly Agree, Agree, Strongly Agree



## Artistic Conditions

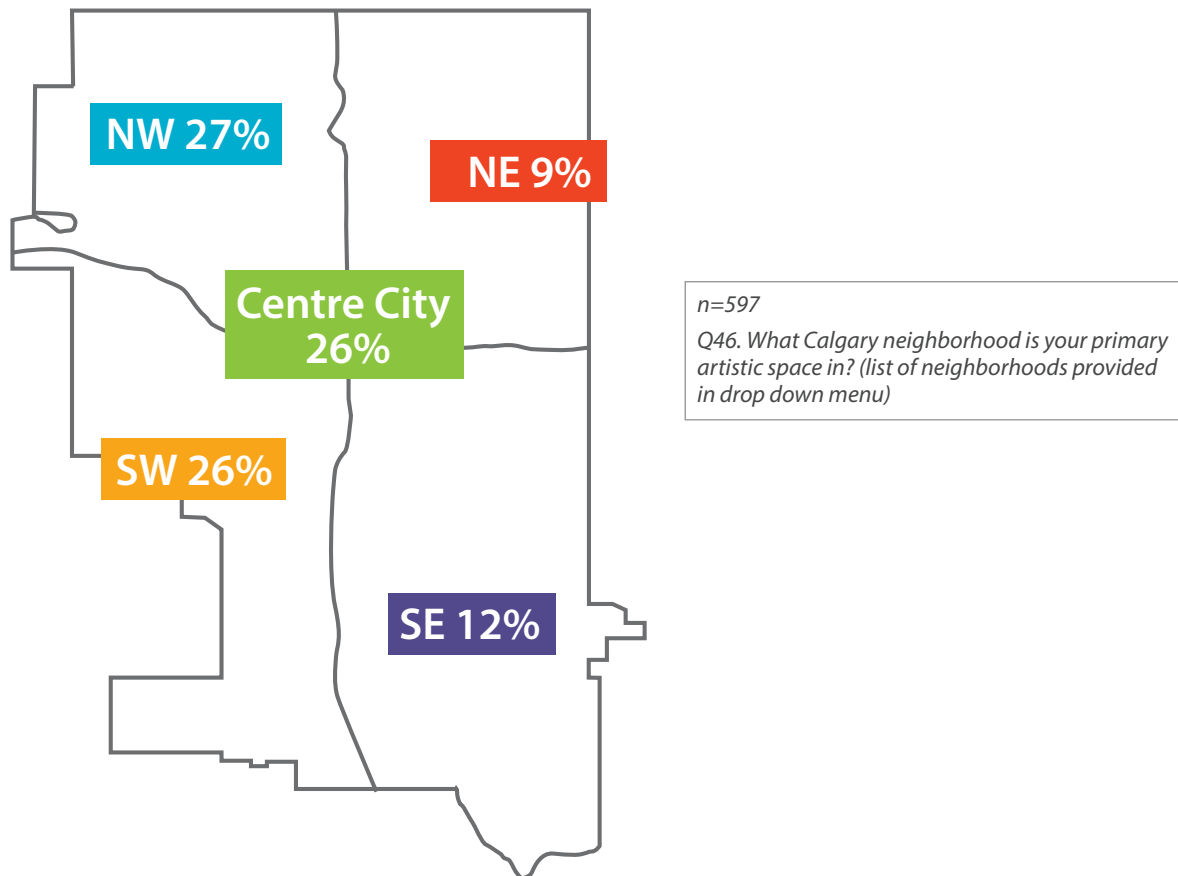
Arts professionals report that working spaces used to create art are both too small and difficult to secure long-term. Individuals report needing more opportunities to display and perform, and that they have inadequate time to prepare for the opportunities they do have. It is unsurprising then, that 47% of respondents feel they are not fully in control of their career as artists.

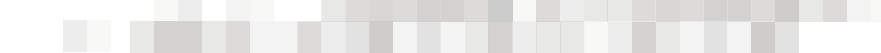
### Artistic Space

When asked about artistic space, 95% of respondents report that their primary artistic space is located in Calgary. Looking at specific discipline categories, those working in Music are the most likely to report that their primary space is somewhere other than Calgary (9%).

Primary artistic spaces that are in Calgary are predominantly located on the west side of the city, with 53% of survey respondents reporting that their primary artistic spaces are in a western quadrant of the city and 26% of respondents indicating their primary artistic spaces are in the Centre City.

### WHERE ARTS PROFESSIONALS WORK





Over two thirds of arts professionals (69%) report that they have space within their home for their artistic practice, while a slightly higher 73% of professional artists report using space at home for their practice. Those working in Music (76%) and Presenting Arts (80%) are more likely than those working in Performing Arts (58%) to be using a space in their home for their artistic space.

Over one third of professional artists report that they are currently sharing their artistic space with other artists (35%). This is more common for performing artists (42%) than for music artists (33%) or those working in the Presenting Arts (26%). The difference may be accounted for by the fact more performing artists are creating work with other artists than a financial need to share space, a theory that may need to be further explored in future surveys.

For those that do have a space, it is often reported as being inadequate or that the space is not a long-term solution. Of professional artists 58% report that they need more space for their artistic practice, and 57% report that it is difficult to find suitable long-term space. In addition to issues of space, 28% of arts professionals and 34% of professional artists report that they don't have access to the artistic tools, equipment, and facilities needed for their work.

As many arts professionals report that the facilities they need for creation and presentation are readily available in Calgary as those who report that those facilities are not available (46% agree, 46% disagree). Among professional artists those working in Music and Sound Arts are most likely to agree facilities for creation and presentation readily exist (55%), followed by those working in Presenting Arts (50% agree). Professional artists working in Performing Arts disciplines are least likely to agree creation and presentations spaces are readily available (43%)

Arts professionals reporting on the safety of their space are generally positive about the spaces they are in:

- ♦ 72% report that their space includes adequate safety features (15% disagree)
- ♦ 84% report that they feel like their space is in a safe location (5% disagree)

In terms of transit access, 64% of arts professionals report that the space they work in is easily accessible by public transportation (14% disagree).

### ***Artistic Opportunity***

70% of all arts professionals report that they had an opportunity to show their work in the previous year, with that number being highest for professional artists (83%). Males report more opportunity to show their work (76%) than females (68%).

The most common opportunities to show work are provided by non-profit arts organizations (34%) and self-produced opportunities (30%).

While many report having some opportunity to show their work, only 50% report that they have many opportunities to show their work via performance, exhibition, publishing and other methods. Additionally, 92% of respondents report a need for more employment opportunities for artists.

### ***A Community of Artists***

Though 59% of arts professionals disagree with the sentiment that they have few opportunities to receive knowledgeable, constructive feedback about their work, those surveyed also feel that they need more opportunity to interact.

88% of respondents indicate that those working in the arts in Calgary need more opportunities to gather, share ideas, and learn from each other. The sentiment comes through strongly in the Presenting Arts where 40% of presenting arts professionals agree with the statement they have few opportunities to receive constructive feedback.

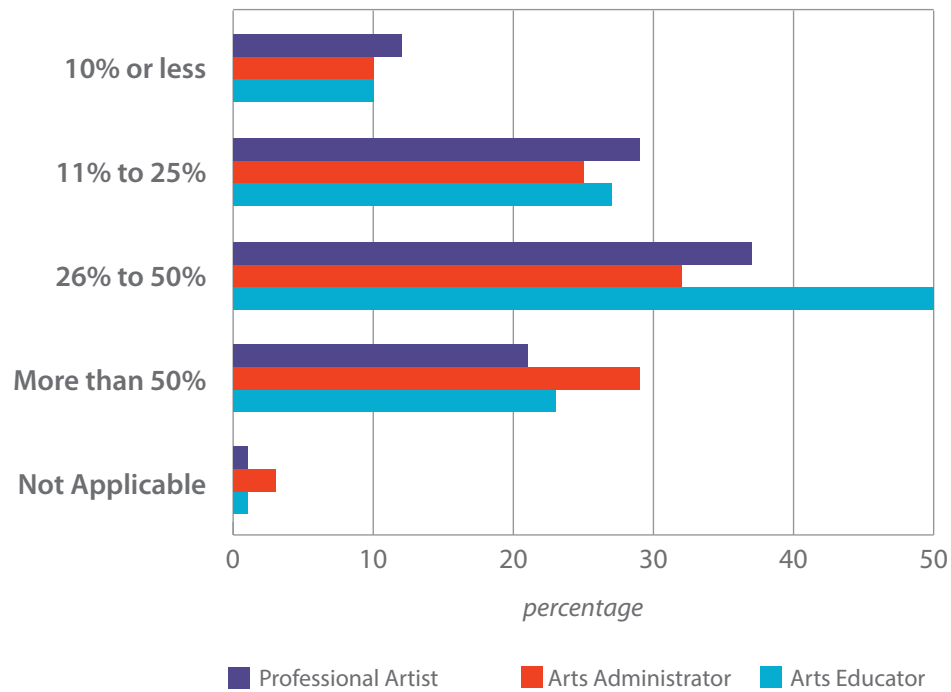
For those who are not collaborating or networking locally, the internet provides an alternative resource for building community, even if that collaboration or networking does not result in the creation of new work. 81% of arts professionals report they regularly communicate with other artists using the internet, though this does not necessarily translate to work creation as only 46% of respondents report regularly collaborating with others using the internet.

In terms of participating in a more formal community, 58% of respondents report belonging to an arts union, service organization, or guild.

### ***The Arts Business***

Being an artist includes acquiring materials, rehearsing, and other logistics in addition to the actual creation of the art. It often includes activities that are outside the direct realm of art-making that are business-related, such as bookkeeping, grant applications, and marketing. Overall, individuals report spending a significant amount of time on the business of art, with 20% reporting that they spend more than 50% of their time on these tasks.

## AMOUNT OF TIME SPENT ON BUSINESS RELATED TASKS



n: 590

Q11. Being an artist includes acquiring materials, rehearsals, and other logistics as well as the actual creation of the art. It often includes other activities that are outside the direct realm of art-making that are business-related tasks such as bookkeeping, grant applications, and marketing.

Those working in Performing Arts fields are more likely to report spending more than 50% of their time on business-related tasks (25% of performing arts respondents). It is possible that those spending their time on the business side of the arts would be more efficient at this work if they had more training, but 60% of arts professionals feel like they do not have easy access to the non-arts training they need and only 29% respond that they have good access to marketing opportunities.

### ***Time***

The amount of time required for non-arts-related activities takes away from the time available for the artistic work itself. Over half of arts professionals (54%) report that they do not have the time to satisfactorily complete their work, and 64% say that they do not have the time needed for creative reflection and incubation.

48% of survey respondents feel that they have neither the time nor the money to advance their artistic skills, even though 98% of survey respondents indicate they are taking part in some kind of professional development. Future surveys may further explore what types of professional development individuals are interested in beyond what they can currently afford. The lack of time and money is felt more acutely by females (52%) than males (40%). Those involved in Theatre (56%) and Film and New Media (55%) express the strongest sentiment that they don't have the time or money to advance their artistic skills.

### ***Perceptions of Calgary***

Arts professionals have a positive view of the arts in our city with 77% of respondents agreeing that Calgary has a strong and vibrant arts scene. This positive sentiment improves as the number of years spent as an arts professional increases, with 24% of those with 20+ years' experience strongly agreeing compared to 14% of those with under 10 years. Just over half of respondents (55%) describe Calgary's arts and culture offerings as being of world class calibre. Strength of agreement with this sentiment also deepens with number of years' experience as an arts professional.

When it comes to being a practicing professional artist in Calgary, 57% agree that Calgary is a good place to be an artist (36% disagree), with those in higher income brackets more likely to agree. Despite this, less than half of respondents (48%) report feeling that Calgary is supportive of their work in the arts, though those with more years as an arts professional or a higher household income are more likely to report that Calgary is very supportive of their work in the arts.

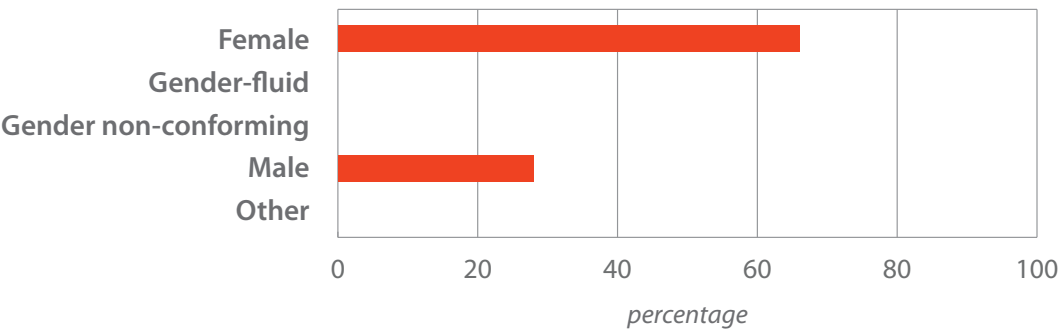
Only one third (33%) of survey respondents agree with the sentiment that arts organizations in Calgary do not provide much support to local artists, with 53% disagreeing with the statement. Both males and those individuals who do not identify as a visible minority are more likely to believe arts organizations are doing enough to support local artists. 58% of males disagree with the statement that arts organizations don't provide much support to local artists, and 54% of those who do not identify as a visible minority disagree with that statement.

# Demographic Information

Survey respondents come from across Calgary and represent a wide variety of artistic disciplines, professional working conditions, levels of professional accomplishment, and demographic identities.

Of those who disclose gender identification, 68.9% identify as female, 29.8% identify as male, and 1.2% identify as non-binary.

## GENDER IDENTIFICATION

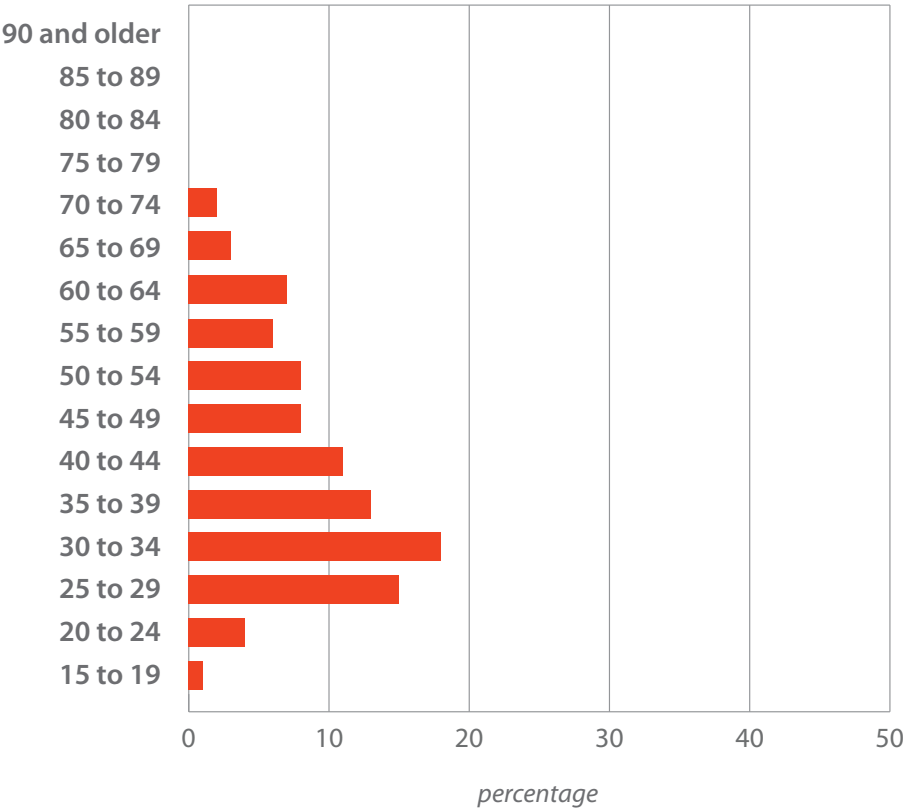


N=681  
Q68: Please indicate your gender.



The age of survey respondents is similar to that of Calgary’s general population. As the survey targets respondents who have already started their careers, it is unsurprising that that most respondents are over 25, and reflect a slightly younger population than the national average as does Alberta broadly compared to other provinces.

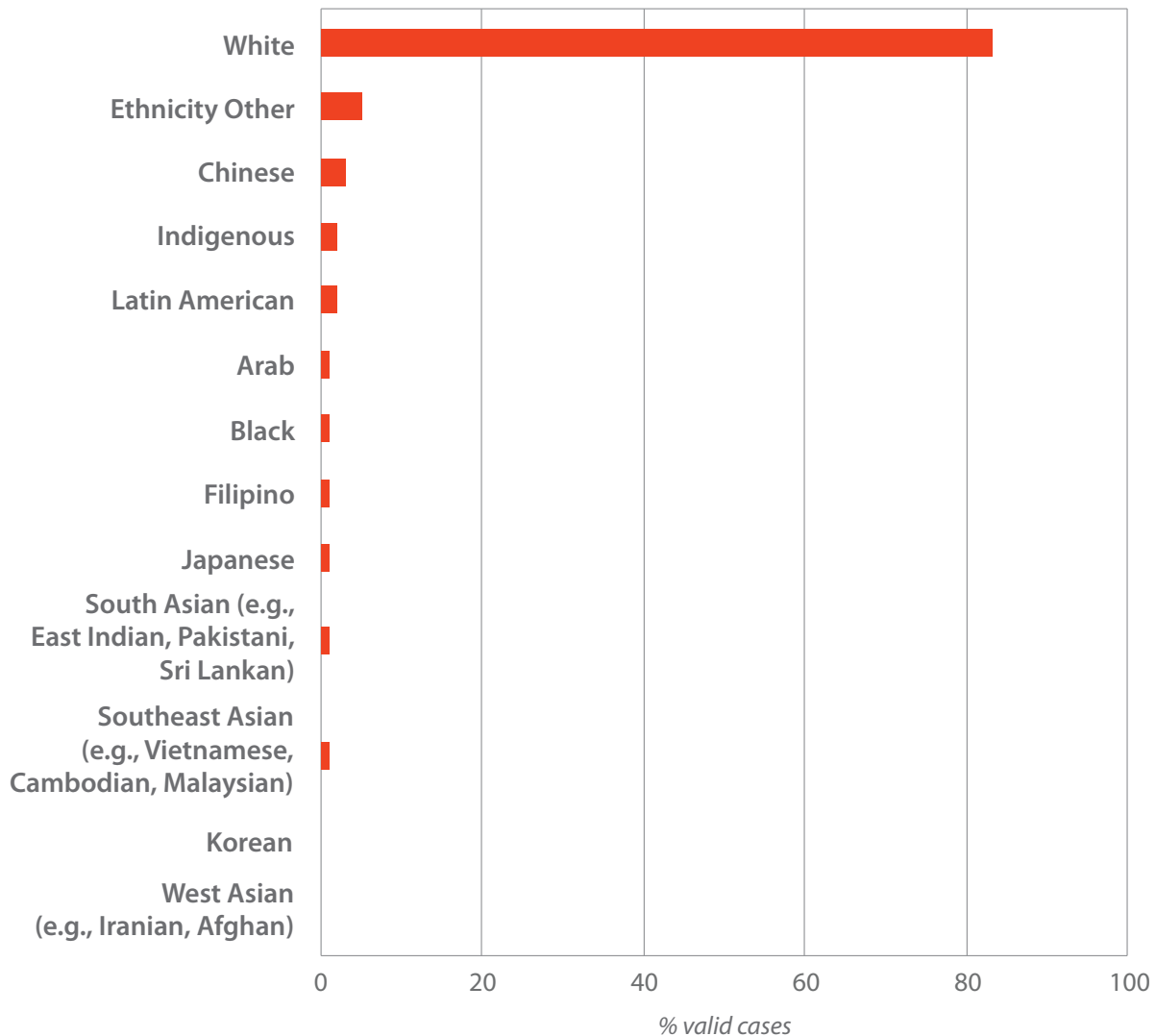
**AGE DISTRIBUTION**



*n=718.*  
*Q49: What is your age?*

Survey respondents predominantly identify their race or ethnicity as White (83%). While this differs significantly from the overall Calgary population demographics where 67% identify as White, this is line with the recently conducted **Equity, Diversity, and Inclusion survey** of organizations that receive funding by Calgary Arts Development.

#### ETHNIC IDENTITY

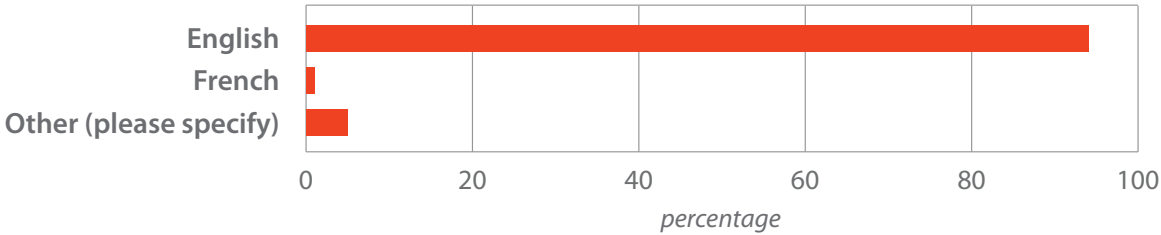


n=705  
Q51: What ethnicity or race do you identify as? (select all that apply)

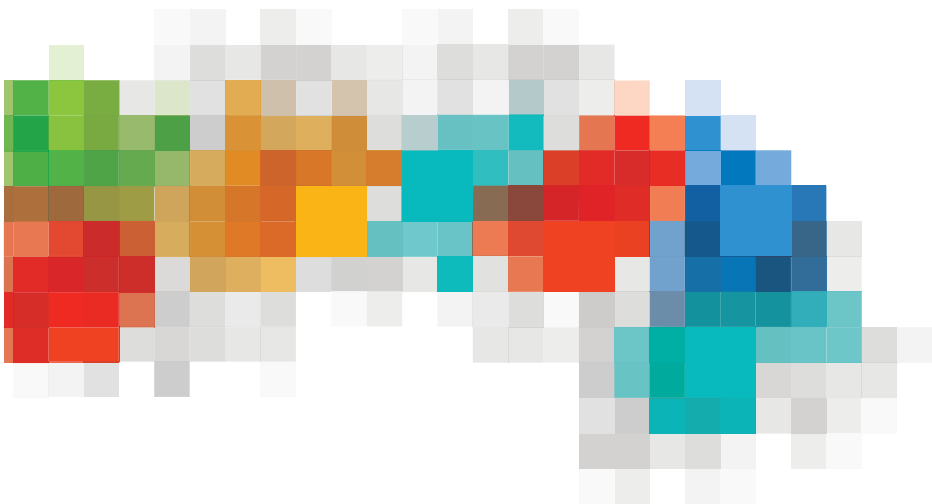


Survey respondents' first language is predominantly English (94%), followed by other languages (5%) and French (1%). While all survey respondents report speaking English, 43 additional languages are identified as being spoken by survey respondents.

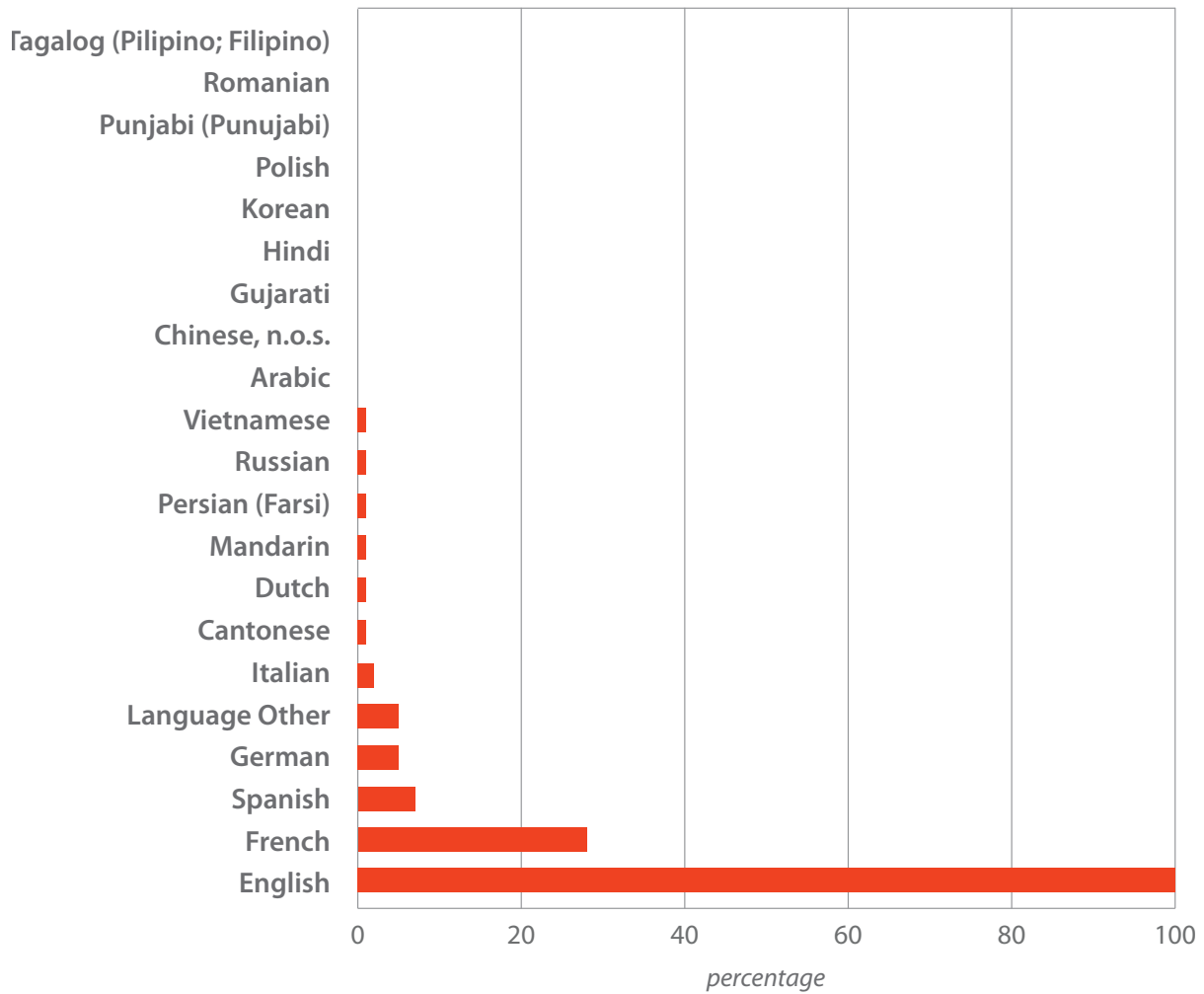
FIRST LANGUAGE



n=708  
Q52: What is your first language?



## ALL LANGUAGES SPOKEN

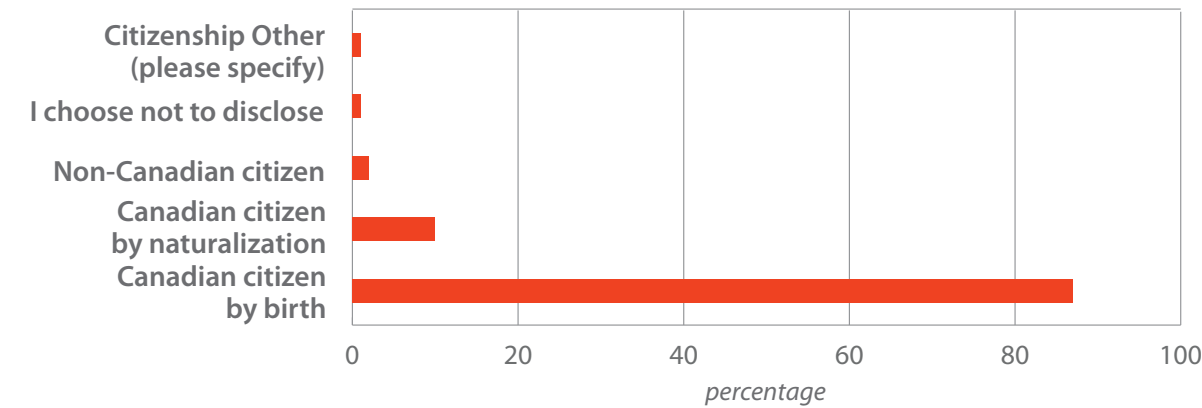


*n=712*

*Q53: What languages do you speak? (select all that apply)*

When asked about citizenship, 87% report being Canadian citizens by birth and an additional 10% of respondents are Canadian citizens by naturalization. Those who identify as visible minority are less likely to report being Canadian citizens by birth compared to those who do not report being visible minority.

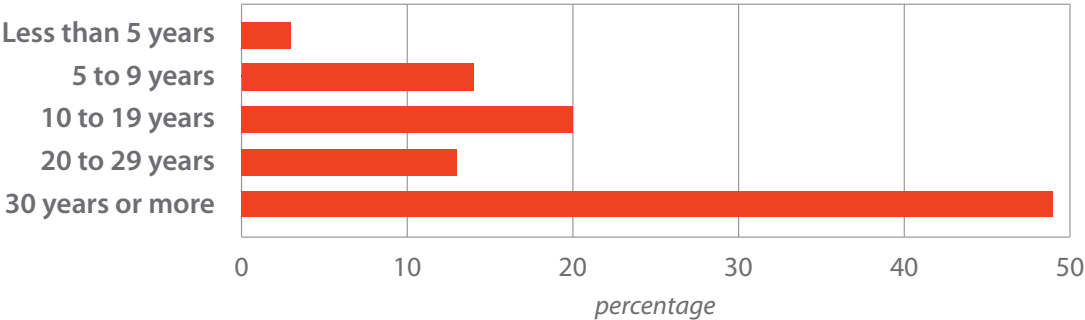
**CITIZENSHIP**



*n=709*  
*Q54: What is your immigration status?*

Of those respondents who were not born in Canada, almost half (49%) report having lived in Canada for at least 30 years. Only 17% of respondents not born in Canada report having lived in Canada for under 10 years. Those who do not identify as a visible minority are more likely to have lived in Canada for at least 30 years (58%) than those who identify as a visible minority (30%). Over half (53%) of those who were not born in Canada and identify as visible minorities have been in Canada less than 20 years.

**IMMIGRANT LENGTH OF TIME IN CANADA**



*n=90*  
*Q55: (If answer to question 54 is b, c, or e) How long have you lived in Canada?*

# Limitations & Future Directions

With this survey and other efforts, Calgary Arts Development endeavours to better understand the arts ecosystem and all of its complexities. The survey results make it clear that there is room for improvement in future iterations of the survey. New research questions are raised that could be answered in future surveys or in stand-alone research.

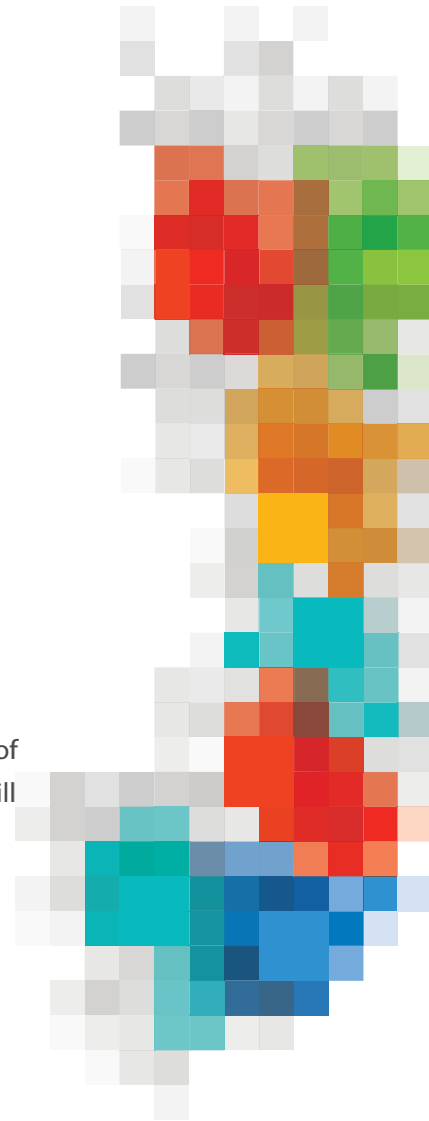
As often as possible national standards for categories such as income levels, age brackets, and housing suitability are used. Use of standardized language increases the likelihood that survey data is comparative to other cities or geographies doing similar work. Regardless of standardization efforts, in future survey iterations additional inclusive language selections should be included. For example, the lack of two-spirited as a standardized answer for gender, and as a stand-alone question, will be addressed in all future surveys.

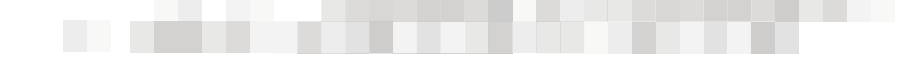
Standardization of community perception questions in future surveys will allow for comparisons between arts professionals and the general public.

Some questions in future survey iterations need clarification to help participants better respond. The high response rate of “I don’t know” to questions related to income support and workers compensation indicates that clearer survey language needs to be developed.

The low response rate for new Canadians raises several questions. It may mean that the survey needs to be developed in additional languages, that new survey partners need to be developed, or that other outreach efforts need to take place to ensure full survey participation. Improved sampling and outreach must be undertaken before strong conclusions can be drawn about broader barriers to participation and opportunities in the arts sector. Nonetheless, the current results suggest that the new Canadians we did reach experience barriers to careers in the arts differently from Canadian-born citizens.

Arts professionals report relatively high rates of participation in a mentorship relationship both when initially beginning their work and in their continued professional development. Questions related to whether mentees become mentors, and whether the mentors someone has when entering the field are the same as those further along in their career, could be posed specifically to those who identify as being in a mentor relationship.





Of the 721 individual respondents to the survey, 518 welcome the opportunity to be contacted again for additional surveys. The willingness to participate in additional studies lays the groundwork for more frequent panel studies on topics including issues related to the geographic migration of arts professionals and the continued study on the financial well-being of artists.

## **Open Data**

Calgary Arts Development is committed to providing open data. Aggregated data from this survey is available upon request at [impact@calgaryartsdevelopment.com](mailto:impact@calgaryartsdevelopment.com).

## **Thanks**

Calgary Arts Development acknowledges and appreciates the participation of all the arts professionals who participated in this survey. While time-consuming, the responses help provide a better understanding of the conditions for arts professionals in Calgary and information on how best to serve them, enabling all Calgarians to live full and creative lives.





[calgaryartsdevelopment.com](http://calgaryartsdevelopment.com)