



### From the original report:

When Calgary was designated a Cultural Capital of Canada in 2012, winning the Cultural Capital bid involved a renewed commitment to developing a long-term strategy for the arts in Calgary. Calgary Arts Development began to lead the *arts plan* process that has now become *Living a Creative Life: an arts development strategy for Calgary*.

Engaging a wide group of stakeholders, the arts plan process took place from April 2012 to December 2013 and involved consultations with Calgarians who ranged from interested citizens, community groups, educators, and civic and provincial partners, to arts administrators from organizations of all sizes, and independent artists of all disciplines.

These conversations included over 1,000 voices and occurred at dialogue sessions, summits, open houses and discipline-specific meetings, as well as at four full-day sessions spent with the 36 members of the citizens' reference panel, who were randomly selected from across the city. After many hours of discussion, a shared vision and five major focus areas for the arts in Calgary emerged.

The five focus areas defined are:

- · Creative Communities
- Centre City Arts District
- · Arts Incubation
- · Artistic Exchange
- · Youth & Education

Published in March 2014, **LIVING A CREATIVE LIFE** is an arts development strategy for Calgary, by Calgarians. As of November 2019, it has attracted over 170 signatories who are contributing to one or more of the strategy's five major focus areas.

The complete strategy is available at calgaryartsdevelopment.com/living-a-creative-life.

# **Success Indicator Baseline Report Overview**

Each of the five focus areas is supported by detailed outcomes, drivers and tactics, as well as indicators by which success is tracked and progress measured.

**LIVING A CREATIVE LIFE** includes success indicators for each focus area so that progress towards the strategy's outcomes can be tracked. These success indicators are systems-level measurements, and this report provides updated data for each indicator, using the most complete information available at the time. Success indicators are compared against previous benchmark reports to determine progress in each of the five focus areas.

As success indicator measurements progress, indicator results sometimes change as new sources of data or new signatories contribute further information. This report notes when new data is included and when new sources of data are contributing to the growth measured for any specific indicator.

Some baseline indicators have been omitted because of a lack of data sources; Calgary Arts Development continues to seek and draw from data sources for all indicators when available.

The overall strategy is built around the framework below. Although drivers and tactics contribute to the achievement of each outcome, this report refers only to success indicators and outcomes.

**Overarching Vision:** Calgary is a place that empowers every resident to live a creative life, fueling a vital, prosperous and connected city.

**Mission:** To align and activate Calgarians in creating a vital, prosperous and connected city through the arts. The strategy is organized into five major focus areas.

**Focus area:** Each focus area represents a major goal that will contribute to **LIVING A CREATIVE LIFE**'s overarching vision. Each focus area is broken down into a vision, outcomes, drivers and tactics.

**Vision:** The aspirational description of what Calgarians would like their city to look like, as it pertains to the focus area.

**Outcome:** The state or condition that does not currently exist but must exist in order to achieve the vision.

**Driver:** A movement coordinated by various stakeholders to help achieve the outcome.

Tactic: A single program, task or initiative that contributes to the driver.

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# **Creative Communities**

The idea of embedding arts experiences throughout the city geographically as well as engaging and embracing our varied communities found strong traction in 2012 - Calgary's year as the Cultural Capital of Canada. This concept continues to be important to ensure that all Calgarians, not just some, have access to arts experiences regardless of where they live or work.

Making the arts accessible to Calgary's many communities has several dimensions. With many arts organizations concentrated in the city's core, distributing arts experiences geographically throughout the city makes the arts accessible to all residents. Additionally, reaching diverse communities is important in creating equitable and inclusive arts experiences for all.

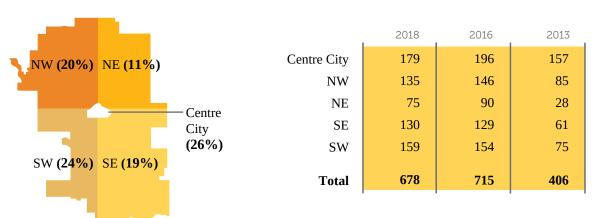
Vision: Calgary's communities enjoy access to a rich spectrum of arts experiences.

**Outcome one:** A wide variety of arts experiences are embedded in neighbourhoods across the city.

### SUCCESS INDICATOR: QUANTITY AND USAGE OF ARTS SPACES ACROSS THE CITY

In 2018, the most recent year data is available, 678 different Calgary spaces were used for programming presented by organizations who receive operating funding from Calgary Arts Development.1

### **Arts Spaces by Quadrant**



The largest shift in activity since reporting began has been a shift towards more arts spaces in Calgary's SW quadrant. This is partially driven by the opening of the cSPACE King Edward building, which houses a number of arts and culture spaces. Increased programming in schools in the SW has also driven some of this shift.

The shift in facilities used represents the total number of facilities, not the total activity taking place in any one quadrant. A single facility may only be used once, or may be used multiple times.

In previous years reporting was provided on facility type (commercial, community, faith-based, etc.). As that reporting was not self-reported by facilities, and as facilities increasingly are used for multiple purposes, accurate reporting is not currently available. Facility surveys being completed in 2019 will provide direction for how to capture this information moving forward.

In future years we hope to be able to begin to add additional information on programming taking place by organizations other than those that receive Calgary Arts Development operating support, but data is not available in a consistent format at this time.

### SUCCESS INDICATOR: QUANTITY AND DIVERSITY OF ARTS EVENTS ACROSS THE CITY

Data from Calgary Arts Development's operating grant program provides information on where programming by organizations receiving funding takes place. These events include performances, exhibitions, workshops, educational programming and other events.

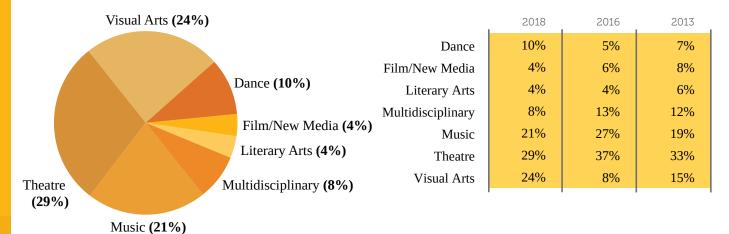
In 2018, there were 14,587 arts events and 10,370 arts education activities reported throughout Calgary. An additional 1,262 made-in-Calgary arts activities toured outside of Calgary.<sup>2</sup>

### **Events by Quadrant**



The largest shift in distribution of activity is a shift to the SW and SE quadrants of the city, with the growth in the SW partially driven by activation of the opening cSPACE King Edward. With recent education budget changes, it will be important to track decreases in total activity and location activity in future years, as over a third of all activity is related to educational programs.

### **Arts Events by Discipline**



Most of the shifts in the number of events in each discipline as a percentage of all events each year can be attributed to shifting discipline definitions. Organizations from year to year may shift between categories like multidisciplinary and visual arts.

In future years a more nuanced approach to discipline definitions may be explored in conjunction with an exploration of the discipline definitions that fall under the broader creative industries and the definitions used by the Canadian Cultural Satellite Account<sup>3</sup>.

### SUCCESS INDICATOR: CALGARIANS' ENGAGEMENT WITH THE ARTS

How a community connects with the arts can be an indicator of vibrancy. Every other year Calgary Arts Development commissions a survey administered by Stone-Olafson to explore the ways in which Calgarians are engaging with the arts.

In the 2018 Calgary Engagement Survey, 93% of Calgarians are connected to the arts and culture sector in one way or another, a slight increase over the findings of the 2016 survey (92%) and a significant increase from the 2014 study (87%).<sup>4</sup>

Ways in which we measure participation include:

### Observe or Listen

Digital access has increased so that audiences can now curate their own arts experiences—on TV, online, in print, and on the radio. This category of engagement includes those who do at least a third of all *observe and listen* activities on a regular basis.

### Attend

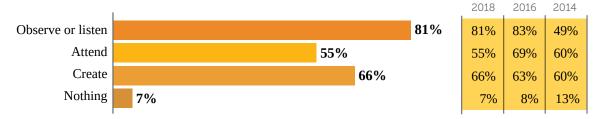
Those who vote with their feet by attending arts and culture events represent the next layer of engagement. This includes those who've attended an arts event at least three times in the past year.

### Create

The ability to create art-from music to painting to writing and most other activities in between-constitutes the final layer of engagement. This includes those who report creating art in any form in the past year.

### Do Nothing

Finally, there will be some that don't engage in any form, which we call the disengaged segment of the population. The largest portion of those who fall in this category report physical and financial barriers to participation.



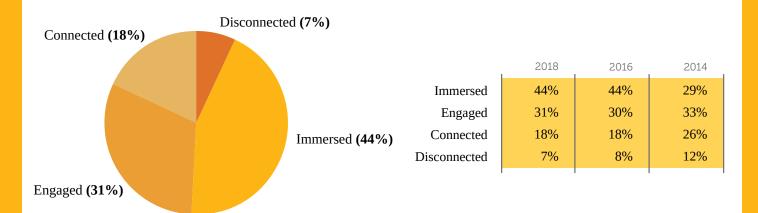
Some of the modes of participation have been changing drastically. Those who report attending arts and culture programming has decreased 15% in the past six years. Participation through observing and listening has increased a dramatic 33%. This makes sense with the increase in technology platforms and digital possibilities.

As digital tools continue to create new pathways to arts consumption, more indirect forms of participation will probably increase. The same access to affordable digital tools is likely one of the drivers of increased reporting of personal creation.

### New in 2019 – Depth of Engagement

Equally important to how Calgarians engage with the arts is understanding the depth to which they are engaged in the categories of observing or listening, attending, or creating. Calgarians are divided into three groups:

- Those who are **immersed** participate in all three modes of engagement; *observing or listening, attending*, and *creating*
- Those who are **engaged** participate in two of the three modes of engagement
- Those who are **connected** report participating in only one mode of engagement
- Those who are **disconnected** report not participating in any form of cultural activity

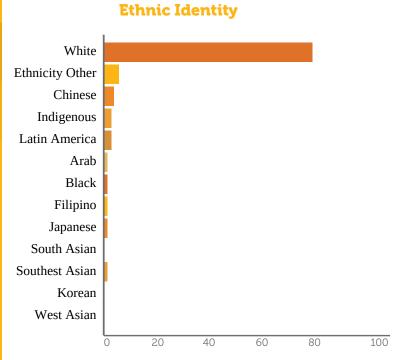


A full 75% of Calgarians are steadily engaged in arts participation, plugging into the arts in either two or three different ways. This is an improvement from 2014 where 62% of Calgarians were engaged in two or more ways.

Participation numbers did not change from 2016 to 2018. Patterns of participation developed during the recession may continue through the slow period of economic recovery. At the same time, knowing that 75% of Calgarians are engaging with the arts in two or three different ways despite the economic downturn speaks volumes to the importance of living a creative life. In the next reporting period it maybe be helpful to compare participation depth to other Canadian municipalities that recovered more quickly.

Outcome two: Calgarians' arts participation and the arts sector itself are reflective of Calgary's diversity, its inclusivity and the desire of Calgarians to learn more about one another.

### SUCCESS INDICATOR: ARTISTS AND ARTS PARTICIPANTS REPRESENT DIVERSE POPULATIONS



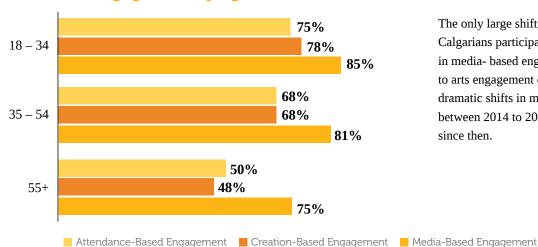
The 2017 arts professionals survey of artists, arts workers, and arts educators, revealed that 83% of survey respondents identified their race or ethnicity predominantly as white, which differs significantly from Calgary population demographics where 67% identify as white.<sup>5</sup> While this is a slight shift from the 2014 report where 87% of arts professionals survey respondents identified as white, it still does not come close to matching Calgary demographics.

Respondents to the arts professionals survey also reported that gender and ethnicity relate to earning a lower wage; females and those who identified as a visible minority were more likely to report earning less than \$35,000 per year. Only 36% of self-identified females reported living in homes with household income over \$80,000 compared to 48% of self-identified males. Those who identified as a visible minority were 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%) were 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.6



Calgary Arts Development also tracks diversity in participation through geographic and age diversity statistics in our *Calgary* Engagement Survey.7

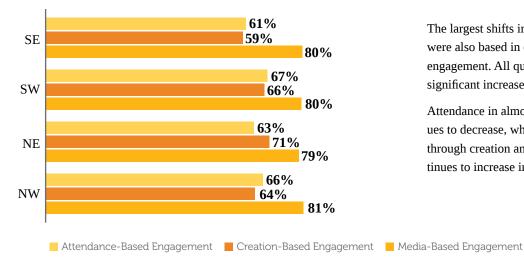
### **Engagement by Age**



The only large shifts in types of engagement Calgarians participate in by age were shifts in media- based engagement. Digital access to arts engagement opportunities resulted in dramatic shifts in media-based consumption between 2014 to 2018 but have leveled off since then.

	2018	2016	2014
18-34 Attendance Based Engagement	75%	80%	80%
18-34 Creation Based Engagement	78%	76%	74%
18-34 Media Based Engagement	85%	89%	63%
35-54 Attendance Based Engagement	68%	68%	68%
35-54 Creation Based Engagement	68%	61%	57%
35-54 Media Based Engagement	81%	83%	47%
55+ Attendance Based Engagement	50%	58%	59%
55+ Creation Based Engagement	48%	47%	44%
55+ Media Based Engagement	75%	74%	30%

### **Engagement by Area of the City**



The largest shifts in geographic participation were also based in changes around media engagement. All quadrants of the city saw significant increases between 2014 and 2016.

Attendance in almost all quadrants continues to decrease, while personal engagement through creation and media engagement continues to increase in most of the quadrants.

	2018	2016	2014
SE Attendance Based Engagement	61%	67%	67%
SE Creation Based Engagement	59%	62%	54%
SE Media Based Engagement	80%	79%	46%
SW Attendance Based Engagement	67%	71%	70%
SW Creation Based Engagement	66%	64%	59%
SW Media Based Engagement	80%	86%	48%
NE Attendance Based Engagement	63%	70%	64%
NE Creation Based Engagement	71%	65%	65%
NE Media Based Engagement	79%	82%	51%
NW Attendance Based Engagement	66%	66%	74%
NW Creation Based Engagement	64%	60%	60%
NW Media Based Engagement	81%	80%	48%

The next version of the Calgary Engagement Survey will include questions around motivation for participation which may reveal why these shifts are taking place.

# SUCCESS INDICATOR: QUANTITY AND VARIETY OF CULTURALLY DIVERSE ARTS EVENTS ACROSS THE CITY

In previous years the success indicator report included data on the number of organizations whose mandates included serving either underrepresented or specific populations in Calgary. This year the report is shifting to tracking activity and programming focused on cultural diversity, as it more accurately reflects the success indicator.

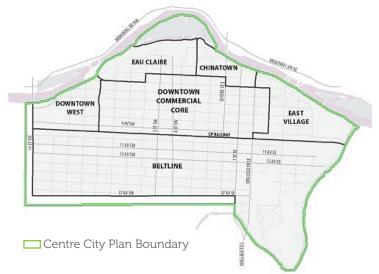
Applicants to the 2018 Calgary Arts Development operating grant program reported on all programming activity, and specifically programming activity related to multicultural, disability, LGBTQ+, and Indigenous access.<sup>8</sup>

- 53 organizations programmed 3,249 events for multicultural audiences
- 39 organizations programmed 3,231 events which included disability access
- 54 organizations programmed 913 events focused on LGBTQ+ issues and audiences
- 60 organizations programmed 1,331 Indigenous-related events

# **Centre City Arts District**

**Vision:** Calgary's centre city radiates creative energy from the core out, making it a destination for Calgarians and visitors alike.

Calgarians have told us that they want their city to have a central, iconic arts hub. This part of the city will be a magnet for festivals and spectacles, showcasing the highest-quality art from Calgary and around the world. Additionally, citizens want our central public spaces to be inspiring and infused with public art and safe, street-level experiences.



The borders of the centre city arts district are defined in alignment with The City of Calgary's centre city plan: the Bow River to the north, the Elbow River to the east, 17th Avenue to the south, and 14th Street to the west.

Fostering a wide variety of arts experiences in the centre city and improving access to those experiences will make our downtown an arts destination for both residents and visitors, and will benefit Calgary by spreading its vibrancy to the rest of the city. LIVING A **CREATIVE LIFE** is committed to aligning its centre city arts district priorities with The City of Calgary's *centre city plan*.

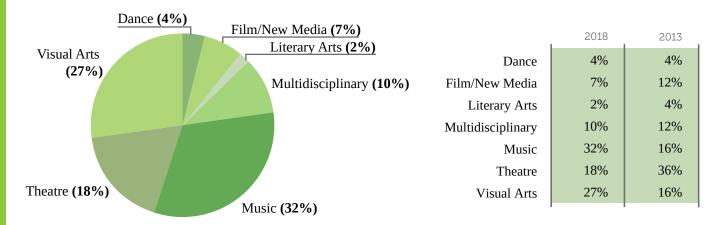
Outcome one: A wide variety of arts experiences are embedded in the centre city, creating a dynamic, central arts hub for Calgary.

### SUCCESS INDICATOR: QUANTITY AND USAGE OF CENTRE CITY ARTS SPACES

*179* **Spaces Used**  In 2019 reporting from organizations who received grant investments from Calgary Arts Development, 179 different spaces were reported as having been used for arts purposes in the centre city. This is a 14% increase from 2013 when 157 spaces were reported as being used for arts activity.9

### SUCCESS INDICATOR: QUANTITY AND DIVERSITY OF ARTS EVENTS IN THE CENTRE CITY

Organizations receiving grant investments from Calgary Arts Development reported programming 9,315 arts activities, including arts education activities, in the centre city in 2018.10



One of the largest shifts in the centre city was the creation of the National Music Centre and the programming related to that facility, which resulted in the doubling of music activity in the downtown core.

The loss of the Calgary International Children's Festival resulted in some of the reported drop in both theatre and multidisciplinary activity.

The inclusion of arts education activities in this report, previously not included, has resulted in additional shifting of the comparable data. In future reporting consistent data practices will allow for better comparisons between reporting years.

**Outcome two:** Calgarians and tourists often visit the centre city specifically to experience the arts.

### SUCCESS INDICATOR: NUMBER OF PEOPLE TRAVELLING TO OR WITHIN THE CENTRE CITY **OUTSIDE OF BUSINESS HOURS**

This success indicator relates to the outcome by measuring whether transportation and access to the centre city is correlated to how Calgarians engage with arts experiences in that area.

Every year in May, The City of Calgary conducts the central business district (CBD) cordon count. 11 Over a three-week period the cordon count is used for collecting data on how people travel into and out of downtown Calgary. The CBD boundaries are Bow River to the north and the railway tracks to the south and from 11 Street in the west to the Elbow River in the east.

The following data represents the number of individuals travelling inbound to the Centre City from 4:30pm to 6:30 pm over the three weeks the cordon count is conducted. This is the closest count that currently exists for measuring traffic into Centre City outside of business hours.

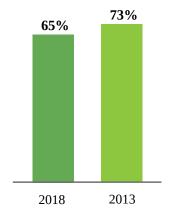
### Methods of transport outside peak hours

Total	22,000	23,000	24,000	25,000	23,000	23,000
Bicyle	2.2%	3%	2%	2%	2%	2%
Pedestrian	10.6%	12%	12%	11%	13%	11%
Transit	34.1%	32%	33%	33%	32%	34%
Automobile	54.4%	53%	53%	54%	54%	53%
	2019	2018	2017	2016	2015	2014

The modal split table displays the proportion of persons entering and exiting the central business district by automobile (drivers and passengers), transit (CT and other), walking, and cycling. Totals are rounded to the nearest 1000.

Note: The current cordon count system is an inaccurate representation of how the arts currently affect downtown traffic. The study, completed in May, in unable to measure how specific events affect total traffic into the downtown core but instead just measure changes in traffic patterns generally each year. It also does not differentiate between weekdays and weekends.

### **Hotel Occupancy Rates**



In 2018, the Downtown/Beltline area had a 65%<sup>12</sup> hotel occupancy rate, compared to a 73%<sup>13</sup> occupancy rate in 2013. Reports in 2019 suggest that in addition to the economic downturn, decreased occupancy rate may be related to addition of supply without additional demand.14

Note: Like the current cordon count system, annual occupancy rates are not an effective way to measure arts impact in hotel usage. Future iterations of the Living a Creative Life report will seek alternative indicators to measure actual arts impact on the number of people traveling and staying in the centre city.

# **Arts Incubation**

To have a thriving arts community, Calgary needs artists. There are many factors involved in creating a city that not only sustains both the practices and overall wellbeing of its artists, but also attracts new creators to live and work within it.

**Vision:** Calgary strongly attracts artistic talent to live, work and achieve artistic excellence.

Artists require an array of resources to make artistic creation possible. Space and funding are perennial issues for artists and continue to be so. Calgary artists continue to earn less than a living wage, which in turn affects their health, living conditions, and overall safety and wellbeing.

This focus area seeks to leverage the resources already available to the arts community, and to develop new models for allowing artists access to the resources essential to their livelihoods.

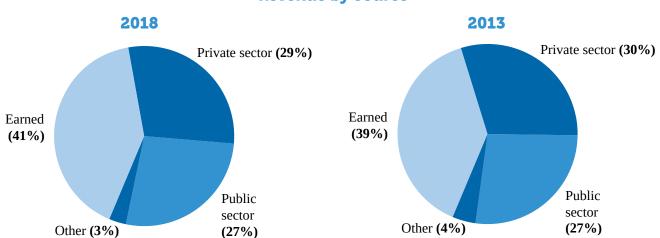
**LIVING A CREATIVE LIFE** aspires to Calgary being be a place that values the contributions its artists make to the vitality of our city and its citizens, resulting in a better quality of life for our professional artists.

**Outcome one:** Calgary artists and arts organizations have access to an ample range of resources required to support artistic creation

### SUCCESS INDICATOR: FINANCIAL HEALTH OF ARTS SECTOR

In 2018, arts organizations receiving funding from Calgary Arts Development reported annual revenues of \$125,645,546 and expenses of \$125,144,955.<sup>15</sup> Very little has changed over the past six years when comparing the sources of both revenue and expenses of arts organizations.



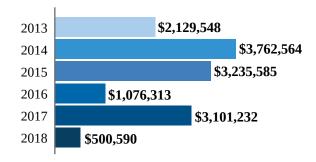


	Earned	Private Sector	Public Sector	Other	Total
2013	\$47,570,227	\$36,850,290	\$33,803,737	\$5,213,608	\$123,437,863
2014	\$46,783,297	\$37,289,789	\$30,400,327	\$4,081,698	\$118,555,110
2015	\$48,427,736	\$38,682,162	\$31,526,385	\$4,163,390	\$122,799,673
2016	\$48,382,665	\$36,608,248	\$29,250,548	\$4,444,333	\$118,685,795
2017	\$52,884,164	\$35,188,636	\$36,371,445	\$4,597,548	\$129,041,793
2018	\$51,833,187	\$36,503,029	\$33,587,030	\$3,722,300	\$125,645,546

### **Expenses by Source** 2018 2013 Administration Administration (18%)(16%)Marketing and Marketing and communications Artistic Artistic communications (12%)(51%) (54%)(12%)Facility operation Facility operation (11%)(13%)Fundraising (8%) Fundraising (6%)

,	Artistic	Administration	Marketing & Communications	Facility Operations	Fundraising	Total
2013	\$61,603,823	\$22,210,306	\$14,454,769	\$13,535,392	\$9,504,025	\$121,308,315
2014	\$61,167,483	\$18,556,411	\$13,728,508	\$12,242,379	\$9,097,765	\$114,792,546
2015	\$64,258,614	\$20,068,936	\$14,445,908	\$12,060,120	\$8,730,511	\$119,564,088
2016	\$60,535,752	\$18,712,099	\$14,461,695	\$13,866,588	\$10,033,347	\$117,609,481
2017	\$67,153,589	\$19,564,585	\$14,069,700	\$16,716,339	\$8,436,348	\$125,940,561
2018	\$67,153,924	\$19,417,729	\$14,580,844	\$16,758,441	\$7,234,018	\$125,144,956

### **Revenue Minus Expenses**



The most dramatic shift in 2018 was the closing of the gap between revenue and expenses. In the most recently reported fiscal year revenues exceeded expenses by less than 1%. In the past two years emergency funding provided by the city of Calgary inflated revenues to provide a more substantial differential between revenue and expenses. In 2018 no such funding was available, and as such the truly thin margins were exposed. In the next reporting cycle we should see if the substantially increased funding in 2019 from the City of Calgary was able to help widen this gap.

### **Economic Impact of Calgary's Creative Industries**

As a new measurement of the financial health of Calgary's Arts Sector, in 2019 Calgary Arts Development partnered with Calgary Economic Development to commission the Conference Board of Canada to study the economic and social impact of the creative industries in Calgary.<sup>16</sup>

### Findings included:

- Creative products, produced by creative industries, directly supported the employment of just under 24,000 people in Calgary in 2016, earning \$1.6 billion in labour income and directly contributed over \$2.1 billion in local GDP in the same year.
- Nearly 49,500 people volunteered 7.3 million hours for arts and cultural organizations in 2017, equal to 3,670 full-time equivalent jobs and an economic value of \$204 million.

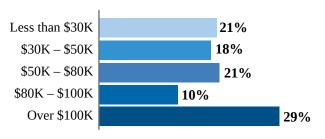
Calgary was benchmarked against 11 other Canadian cities on five creative industry indicators. Calgary has a small share of creative businesses and workers but ranks better in terms of creative businesses per capita and average annual growth in creative workers. Calgary lagged behind Toronto, Montreal, and Vancouver on all five indicators.

### **Arts Professionals**

In the fall of 2017, Calgary Arts Development conducted an update to the *arts professionals survey* to learn how art is made in Calgary, and what the lifestyle patterns and living conditions are for those working in the arts. The survey sample comprised more than 700 artists and arts professionals working in Calgary as professional artists, arts administrators, and arts educators.<sup>17</sup>

Most survey respondents reported 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 \$67,7411. Two-thirds (66%) of arts professionals reported living in homes with a total household income under \$90,000, which is below the Calgary median of \$99,388. Well over half of all arts professionals (59%) are exceeding the CMHC recommended maximum spending of 30% of household income on housing costs.

### **Average Annual Household Income**



% OF ARTS PROFESSIONALS

Those identifying as a visible minority were more likely to live in a household with income under \$50,000 (46%) compared to those who did not identify as a visible minority (37%).

The percentage of individuals who reported making 100% of their income from arts-related sources has increased over the past four years.

When all possible arts-related income was combined (artistic practice, arts administration, arts education),

only 42% of survey respondents in the arts professionals survey reported that they were able to generate 100% of their income from arts-related sources. Even then, over half of those who reported making 100% of their income through arts-related sources went on to 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.

### Individual Income

Gender and ethnicity related to earning a lower wage; females and those who identified as a visible minority were more likely to report earning less than \$35,000 per year. Only 36% of self-identified females reported living in homes with household income over \$80,000 compared to 48% of self-identified males.

Females (52%) were 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.

2017

2014

100% of income from arts-related sources	42%	30%
75% to 99% from arts-related sources	16%	10%
50% to 74% from arts-related sources	8%	6%
25% to 49% from arts-related sources	8%	16%
1% to 24% from arts-related sources	17%	25%
0% from arts-related sources	9%	13%
	2016	2017

	•	•
	2016	2013
Less than \$30K	21%	17%
\$30K - \$50K	18%	19%
\$50K - \$80K	21%	30%
\$80K - \$100K	10%	14%
Over \$100K	29%	21%

### SUCCESS INDICATOR: LABOR CAPACITY OF ARTS SECTOR

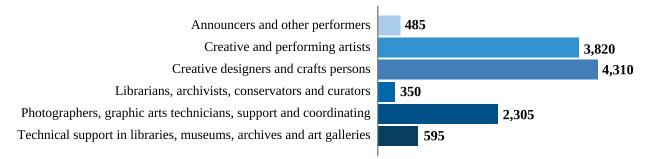
### Individuals employed in arts careers

In the 2014 success indicator baseline report 4,235 Calgarians were identified as working in artist occupations according to the National Household Survey. Changes in methodology largely contributed to the increase in the more recent census to 19,045 Calgarians working in artist occupations.<sup>18</sup>

Moving forward Calgary Arts Development will rely on the definition of arts occupations provided in Statistics Canada's *Canadian Framework for Cultural Statistics*. <sup>19</sup> Creative occupations are, as defined by Statistics Canada:

Culture occupations in this framework are those that involve "creative artistic activity and the goods and services produced by it, and the preservation of heritage." This means that a culture occupation is one in which the bulk of the work undertaken in any specific occupation is related to the creative chain for a culture good or service.

Using this definition, according to the 2016 census 11,865 individuals in Calgary worked in artist occupations.<sup>20</sup>



This count is different than the count of employees in creative businesses. Included in this count are workers in cultural occupations in non-culture industries, such as a worker in the design field whose industry falls under a branch of manufacturing. Research in Canada has shown that in 2001 the non-cultural sector employed over half of those whose occupations were included as cultural workers. Creative businesses employ many individuals whose work does not directly relate to the creation or production of cultural goods. Those occupations are excluded in this count.

Difficulty exists in getting a full count of those employed in cultural occupations. Data available is suppressed when the number of workers in an occupation falls below particular thresholds. This suppression exists for many occupations within the arts at the municipal level. Additionally, many times a creative occupation may not be a worker's primary source of employment and goes unreported.

While census data is only available at the 3-digit NOC-S level, data provided by Calgary Economic Development is available at additional levels, providing a more accurate employment count. Employment counts were provided by Calgary Economic Development for the Calgary CMA region.

	Individuals with arts employment income	% of total city employment	Rank
Canada	342,055	1.67%	
Vancouver	43,015	2.9%	1
Montreal	56,185	2.4%	2
Toronto	79,005	2.3%	3
Winnipeg	7,145	1.6%	4
Calgary	11,865	1.4%	5
Edmonton	9,615	1.2%	6

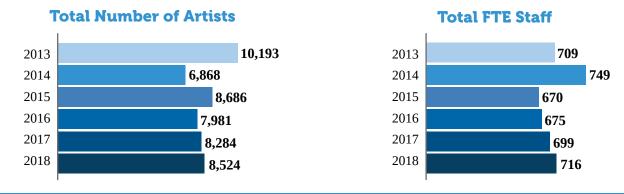
Compared to five other Canadian cities, Calgary ranks fifth out of six for artist employment as a percentage of all individuals working within a city at 1.4% of employed Calgarians. Calgary also falls behind the Canadian average of cities in terms of artist occupations as a percentage of total employment.

### **Employment by Non-Profit Arts Organizations**

Calgary Arts Development's operating grant program recipients<sup>21</sup> reported employing 716 full-time staff and paid employment to 8.524 artists in 2018.

2013 was the only year in which number of artists employed was above 10,000. Since 2015 the number of artists hired has remained relatively consistent from year to year.

Between 2015 and 2018 the total number of FTE staff has risen very gradually from 670 to 716.



### **Arts Graduates**

In 2013, we reported 518 students having graduated with an arts diploma or degree from a Calgary post-secondary institution. At that time Calgary Arts Development relied on self-reported data from post-secondary institutions.

Calgary Arts Development now relies on the definition of arts degrees provided in Statistics Canada's *Canadian Framework for Cultural Statistics*. The number of post-secondary arts degrees granted<sup>22</sup> is calculated by using publicly available data provided by the Province of Alberta, Advanced Education.<sup>23</sup>

	2018-2019	2017-2018	2016-2017	2015-2016	2014-2015	2013-2014
Audio visual and interactive	145	181	159	196	194	198
Heritage and libraries	56	50	55	60	59	48
Live performance	69	66	86	90	93	115
Multidomain	18	28	22	41	34	32
Visual and applied arts	696	702	755	797	734	679
Written and published word	451	515	489	524	529	540
Total	1,435	1,542	1,566	1,708	1,643	1,612

The total number of degrees granted each year has fallen each year since 2015-2016. A portion of that reduction in live performance degrees can be attributed to Mount Royal University ending their music degree program.

### SUCCESS INDICATOR: ACCESS TO AN INVENTORY OF ARTS SPACES

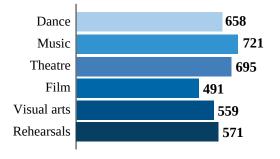
In 2012 and 2013, Calgary Arts Development approached owners and operators of performance facilities to participate in an arts spaces survey. Data from those surveys were used in the initial Living a Creative Life benchmark report. No similar survey has been completed since that time.

In lieu of that data, future reporting will be based on data available through SpaceFinder Alberta. SpaceFinder Alberta currently has 569 organizations in Calgary listing 1,435 available spaces. These spaces range from rehearsal space to full performance spaces.<sup>24</sup>

SpaceFinder Alberta has a searchable list of individual arts and culture spaces. Each listing includes a description of the space, address, hours, permitted uses, typical disciplines, availability, booking policies, and rates (optional). This data supports analyses such as data about amounts of square footage of spaces per discipline, per geographic area, rates per square foot, etc., as well as the ability to view and analyze a variety of texts such as descriptions of spaces and booking policies. Additionally, because SpaceFinder includes for-profit spaces, it helps bridge the data to economic indicators around the creative industries.

Total number of spaces available for arts related purposes in Calgary by discipline:

### **Total Number of Spaces by Discipline**



### **Venue Capacity**

	I NUITIDEI	reiceillage
1000+	15	3%
500-999	21	4%
100-499	175	33%
Under 100	316	60%
Total	527	

Mumbar

For those spaces reporting seating capacity (37% of spaces), only 7% of spaces have seating capacity above 500 seats. 60% of spaces have a seating capacity of under 100 seats.

Anecdotal reporting from Arts Commons in the past two years suggests that there is a substantial number of large-scale events that cannot find adequate performance venues.<sup>25</sup>

### Accessibility

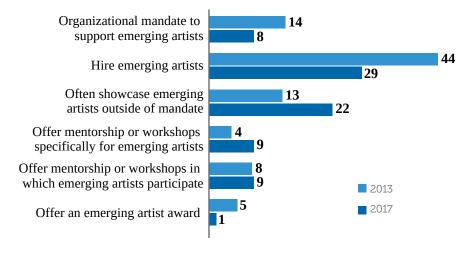
Of the 1,435 spaces listed, only 27% report that they are accessible to those with accessibility needs and only 25% report having accessible washrooms. For artists with accessibility needs the situation is much worse. Only 5% of spaces report having an accessible stage.

While it is possible that more spaces are accessible and that a lack of definition understandings has resulted in underreporting of accessible spaces, individuals seeking accessible spaces would likely come to the same conclusions around accessibility if reaching out to these spaces directly.

Future Reporting: SpaceFinder data provides information on each space available, but it is not possible to distinguish spaces that are primarily used for arts purposes versus other spaces whose arts use is incidental. Available space statistics may be artificially inflated by the nature of self-reporting versus field expectations. For example, while schools in Calgary are listed and indicate school gyms are suitable for dance performances, that may not meet the needs of the cultural community. Until better data sources are available, reporting will continue to rely on SpaceFinder data.

# SUCCESS INDICATOR: QUANTITY AND DIVERSITY OF PROFESSIONAL OPPORTUNITIES FOR ARTISTS

### **Emerging Artist Opportunities**



In 2017, 40 organizations receiving support through Calgary Arts Development's operating grant program reported providing specific opportunities for emerging artists, a decrease from the 53 organizations providing emerging artist support in 2013.<sup>26</sup>

Fewer organizations reported hiring emerging artists, and fewer organizations reported having a mandate to support emerging artists. A small increase in organizations (5) have reported that they now have mentorships or workshops specifically for emerging artists.

### Perceptions of professional development opportunities for arts professionals

The 2017 arts professionals survey<sup>27</sup> revealed only slight changes in perceptions of professional development opportunities for arts professionals.

- 48% of survey respondents said that they have neither the time nor the money to advance their artistic skills (46% in 2014)
- 31% of respondents agreed that they have easy access to the non-arts training they need, a decrease from 37% who reported they had easy access in 2014
- 65% of respondents reported that opportunities to enhance their artistic skills were plentiful (46% in 2014)

The lack of time and money to advance artistic skills was felt more acutely by females (52%) than males (40%). Those involved in theatre (56%) and film and new media (55%) expressed the strongest sentiment that they didn't have the time or money to advance their artistic skills.

Beyond their primary modes of education or training, almost all arts professionals said they were continuing to better themselves through ongoing education and/or professional development. Only 2% of respondents indicated that they did not participate in continuing professional development. The most common forms of continuing development were workshops, classes, and residencies with 76% of survey respondents developing their skills in these ways.

Perceptions of peer-to-peer networking opportunities and connectedness of the arts community In the 2017 Arts Professionals Survey<sup>28</sup>:

- 88% of respondents indicated that those working in the arts in Calgary need more opportunities to gather, share ideas, and learn from each other (89% in 2014)
- 38% of arts professionals agreed that there are few opportunities to receive knowledgeable, constructive feedback about their work (42% in 2014)
- 58% of respondents reported belonging to an arts union, service organization, or guild (40% in 2014)
- 81% of arts professionals reported they regularly communicate with other artists using the internet (80% in 2014)

**Outcome two:** A strong arts sector is highly valued by Calgarians and is part of what defines us as a city.

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### SUCCESS INDICATOR: THE CALGARY FOUNDATION'S VITAL SIGNS ARTS & CULTURE GRADE

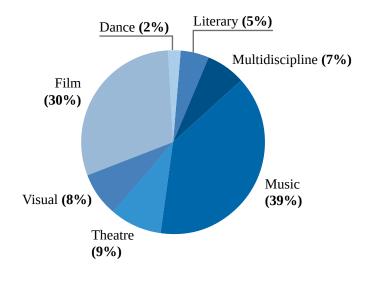
2018 was the most recent year that letter grades were provided for issues in Calgary's Vital Signs<sup>29</sup> report. This report graded Calgary's arts overall as a B-. The report indicates that the higher the sense of a belonging an individual reported feeling, the higher the rating they gave the arts. The 2018 B- score was slightly lower than the B received in 2014.

The 2019 Vital Signs Report<sup>30</sup> highlighted the following issues:

- While attendance is high, 60% of Calgarians cannot afford the arts programs and events they would like to attend
- · More emphasis needs to be placed on local artists and art that honour Indigenous history and culture

### SUCCESS INDICATOR: INCREASED LOCAL MEDIA COVERAGE OF THE ARTS

### **Local Media Coverage by Discipline**



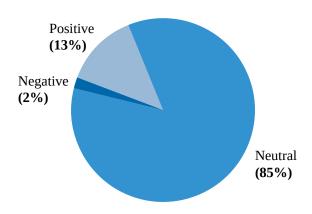
	2018	2014
Multidiscipline	7%	10%
Music	39%	42%
Theatre	9%	21%
Visual	8%	10%
Film	30%	10%
Dance	2%	3%
Literary	5%	4%

From January 1, 2018 to December 31, 2018, local media in Calgary produced 3,487 articles that covered local, national, and international arts. This is over twice as many articles tracked over a year for the 2014 report (1,537).<sup>31</sup>

Part of this increase is related to improvements in digital tracking capabilities and not entirely due to the increased number of stories being written. It's important to note that this tracks all media coverage for the arts, including local media stories related to pop-culture.

Over one third (39%) of media coverage in 2018 was dedicated to stories related to music. This is a slight decrease from 2014 (42%) but still indicates that Calgary is an emerging music city. Theatre coverage decreased significantly, dropping from 21% in 2014 to 9% in 2018. Part of this drop can be attributed to media coverage focusing on nationally relatable stories like film coverage which increased from 10% to 30% and touring productions coverage which is more likely to be music.

### **Local Media Coverage by Tone**



1	2018	2014
Neutral	85%	69%
Negative	2%	5%
Positive	13%	26%
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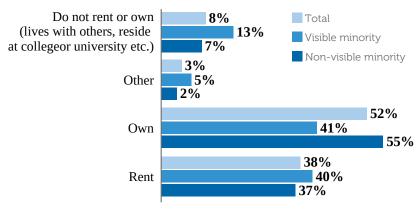
An article's tone refers to whether the author is expressing an opinion or remaining objective, regardless of the subject nature.

Local coverage of the arts is increasingly neutral in tone, with 85% of coverage providing neither a negative or positive reaction to a story (69% in 2014). Of those stories which do indicate a positive tone, the ratio is almost exactly the same as in 2014, with around five out of six stories being positively described.

In 2014 social media mentions by tone was tracked as an indicator of local media coverage of the arts. Calgary Arts Development no longer tracks social media mentions, but will explore alternative indicators in 2021.

**Outcome three:** Calgary's arts professionals are able to dedicate themselves to their careers while maintaining a healthy and fulfilling quality of life.

### SUCCESS INDICATOR: HOUSING SECURITY OF ARTS PROFESSIONALS



### Percentage

### **Home Ownership**

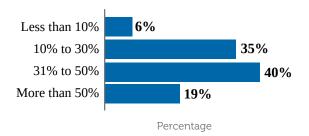
Just over half of arts professionals cited owning their own home (52%) a decrease from 2014 (58%). Those who identified as a visible minority were less likely to own their own home compared to those who did not identify as a visible minority (41% ownership compared to 55% ownership).<sup>32</sup>

### Adequacy of Residence

The Statistics Canada National Housing Occupancy Standard definition is used to determine housing suitability relative to the number of individuals living in a dwelling. Based on that definition 95% of arts professionals reported 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.<sup>33</sup>

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

# Housing Costs as Percentage of Household Income



### Affordability of Residence

Over half of all arts professionals (59%) exceeded the CMHC recommended maximum spending of 30% of household income on housing costs. This was an increase from the 51% reporting spending more than 30% of their income on residency in 2014. This is unsurprising, as cost of living continues to increase while salaries remain low.<sup>34</sup>

### SUCCESS INDICATOR: FINANCIAL SECURITY OF ARTS PROFESSIONALS

### **Savings of Arts Professionals**

Arts professionals are split evenly regarding reported savings, with 50% reporting that they accumulated savings in 2016 and 50% reporting that they did not. This is almost the same level of individuals reporting saving in 2013, when 48% of arts professionals reported savings.<sup>35</sup>

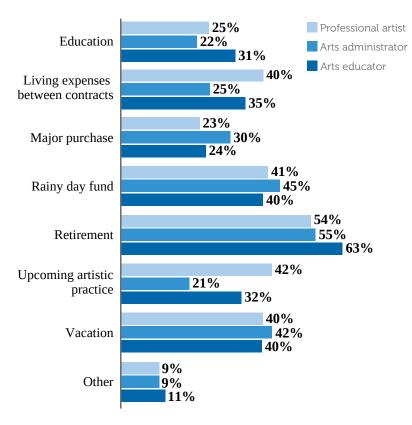
Of those who responded, only 22% reported that they are not saving for retirement, indicating more individuals are saving for retirement than the 34% who were not saving for retirement in 2013.

Over half of respondents (53%) indicated they are saving for retirement using an RRSP, a slight decrease from 2013 (58%). Arts educators were the most likely to be saving for retirement (92%) followed by arts administrators (89%).

Those working in presenting arts (36%) were 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 reported that they have been 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%)

### **What Arts Professionals are Saving For**



Percentage

followed by arts educators (35%). Saving for living expenses between contracts was 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 in a lower income bracket have been conditioned to prepare for periods of not being able to generate any income.

### Access to Employment Insurance (EI) for Arts Professionals

Only one third (34%) of arts professionals reported that they would be eligible for employment insurance or income support should they need it (40% in 2014), substantiating perceptions of the increasingly precarious working conditions for those in the arts.<sup>36</sup> It also reflects the fact that many artists are self-employed.

### SUCCESS INDICATOR: ACCESS TO HEALTH CARE FOR ARTS PROFESSIONALS

Almost two thirds of survey respondents (64%) reported having extended health care coverage in addition to the Alberta Health Care Insurance Plan, a decrease from 72% in 2014. Of those who 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 were most likely to report having to fully cover the cost of their own health insurance.<sup>37</sup>

Of those who reported that they did not have extended health care coverage, 63% indicated cost as the single greatest reason for lack of coverage. Only 6% reported not having extended healthcare coverage because they did not want or need it.

Whether or not they had extended health care coverage, 83% of arts professionals reported that they had a family doctor and 92% agreed or strongly agreed that they could access health care coverage when they need to, almost exactly the same rates as in 2014. <sup>38</sup>

When asked about workers compensation board coverage, over half were a combination of being unsure of their coverage (21%) or not having coverage at all (34%).<sup>39</sup>

### **Working Conditions**

Arts professionals reporting on the safety of their space were generally positive about the spaces they were in:<sup>40</sup>

- 72% reported that their space included adequate safety features (15% disagreed)
- 84% reported that they felt like their space was in a safe location (5% disagreed)

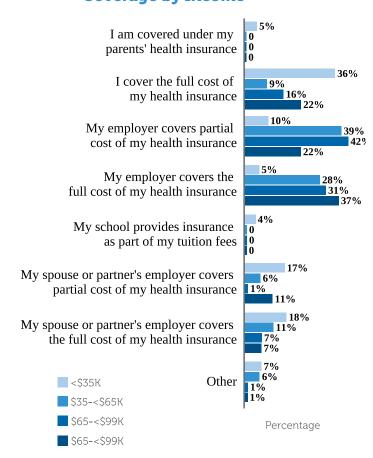
## NEW – Quality of Life Perceptions

In the most recent Calgary Arts Professionals survey Arts Professionals were asked perception questions about their quality of life for the first time.<sup>41</sup>

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

72% agreed that they have the important things they want in life, and only 19% wished they had a different kind of life. Those who identify as a visible minority were less likely to agree that they have the important things they want in life. Those with a higher household or individual income were more likely to respond favorably to quality of life perception questions.

# Source of Extended Health Care Coverage by Income



# **Aristic Exchange**

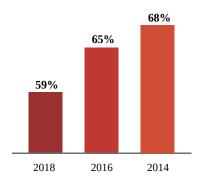
Calgary's arts community deserves to be considered in an international context. Both our artists and our citizens must have the chance to experience the best of all artistic disciplines from around the world, without having to travel beyond city limits. Calgary is already home to many festivals and organizations that present acclaimed art and artists from around the globe, and in supporting this type of activity we can ensure that Calgarians are able to see the best the world has to offer in their very own city.

Conversely, Calgary artists have already proven that they can produce world-class art, earning accolades across the country and beyond. LIVING A CREATIVE LIFE imagines a city that is able to help its artists transition from creating local artistic offerings to being viable on regional, national, and international markets.

Outcome One: Calgarians benefit from experiencing world-class art presented locally

Vision: Calgary is regarded as a world-class city because its artists, arts organizations and presenters import and export the highest quality of work on regional, national and international markets.

### SUCCESS INDICATOR: CALGARIANS' PERCEPTIONS OF CALGARY AS A WORLD-CLASS CITY

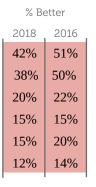


In the most recent Calgary Engagement Survey only 59% of Calgarians agreed that Calgary's current arts and culture offerings are of a worldclass caliber. This is a decrease from 2016 (65%) and 2014 (68%).42

In future engagement surveys additional perception questions may be added to explore what Calgarians constitute as world-class calibre art and why cities are ranked higher or lower in this scale.

Fewer respondents than in 2016 see Calgary as better than other cities in Canada for being an artistic and creative community. The following chart shows the results of survey respondents when asked how Calgary compares to other cities. For the first time there are no cities at all that Calgarians thought had a less favorable artistic community than their own. 43

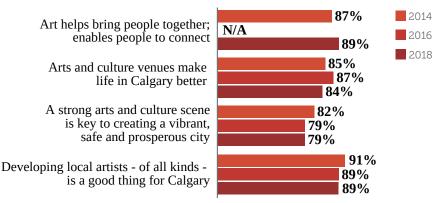




Despite having a fairly negative perception of the world-class quality of Calgary's artistic community, citizens are positive about the role arts and culture plays in Calgary.

### SUCCESS INDICATOR: LOCAL MEDIA COVERAGE OF NATIONAL AND INTERNATIONAL ART PRESENTED IN CALGARY

From January 1, 2018 to December 31, 2018, local media in Calgary produced 663 articles that covered national and international art presented in Calgary, compared to 665 in 2014. While the number remains consistent, it means that the percentage of articles cover-



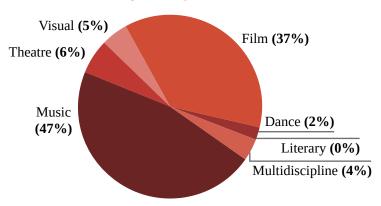
ing these topics is much smaller as the total pool of arts-based articles increased overall.<sup>44</sup>

An increasing percentage of media coverage around international and national art being presented in Calgary is focused on international and national films and movies being presented in Calgary, which mirrors an increase in Calgarians consumption in non-live media in general.

The literary arts, previously 4% of coverage in 2014, has now dropped to 2% of coverage in 2018.

More articles that are being written are neutral in tone (neither negative or positive). Most local media outlets no longer have full-time arts reporters. More coverage published locally is written by national media outside of Calgary, and more reporting is informational rather than providing critical commentary on work.

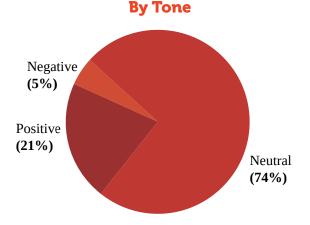
### **By Discipline**



		2011
Multidiscipline	4%	6%
Music	47%	57%
Theatre	6%	8%
Visual	5%	4%
Film	37%	18%
Dance	2%	1%
Literary	0%	6%

2018

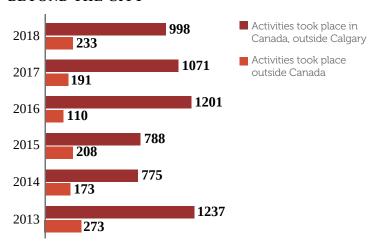
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	2018	2014
Neutral	74%	65%
Negative	5%	8%
Positive	21%	27%

Outcome two: Made-in-Calgary artistic work has a high profile outside the city and is often found on tour in other regions, provinces and countries.

### SUCCESS INDICATOR: QUANTITY OF CALGARY-BASED ARTISTIC PROJECTS EXPORTED BEYOND THE CITY



indicator in 2019.

In 2018, arts organizations receiving operating support from Calgary Arts Development reported that they produced performances, exhibitions and screenings outside of Calgary including 998 activities in Canada but outside Calgary (1,237 in 2013) and 233 activities outside of Canada (273 in 2013).45

The number of activities taking place in Canada outside of Calgary has been trending downward for the past three years, while the number of activities taking place outside of Canada has trended upward slightly over the same period.

### SUCCESS INDICATOR: NON-CALGARIANS' PERCEPTION OF CALGARY AS A WORLD-CLASS CITY

In the 2014 LIVING A CREATIVE LIFE indicators report Calgary Economic Development's 2014 national perceptions survey of workers and students across Canada was used to determine non-Calgarians' perceptions of the arts in Calgary. This report no longer measures perceptions in the same way, and will not be used as an



New Indicator: One alternative measurement is the Economist Intelligence Unit's Global Livability Index<sup>46</sup>. In 2019 Calgary was named the most livable city in North America for the second consecutive year and the fifth most livable city in the world.

Calgary scores 90 out of 100 in the culture and environment category of the report, a rating in indicating there are few, if any, challenges to living standards in this area according to their report and is one of the highest weighted categories in the report.

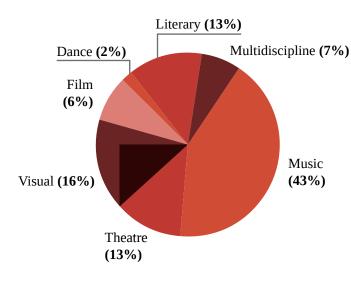
While this score does account for arts and culture, it also includes factors like environment (temperature), levels of censorship, sports, and restaurants. While a useful indicator, it will be more helpful in the future once the report breakdown is available to understand exactly how Calgary is ranked according to its cultural resources.

# LIVING A CREATIVE LIFE

### SUCCESS INDICATOR: NATIONAL AND INTERNATIONAL MEDIA COVERAGE OF CALGARY-PRODUCED ARTISTIC WORK

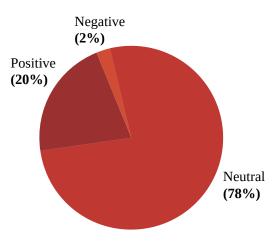
From January 1, 2018 to December 31, 2018, national and international media produced 323 articles about artistic work created by or including Calgary artists or arts organizations, an almost 300% increase from 119 in 2014.<sup>47</sup>

### **By Discipline**



1 1	
Multidiscipline 7% 7%	
Music 43% 58%	
Theatre 13% 13%	
Visual 16% 17%	
Film 6% 3%	
Dance 2% 2%	
Literary 13% 0%	

### By Tone



	2018	2014
Neutral	78%	66%
Negative	2%	3%
Positive	20%	31%

It is important to note that part of the increase would be related to improvements in digital tracking capabilities and not entirely due to the increased number of stories being written.

Of the articles written, the largest shift was a decrease in music-related articles and an increase in literary arts-related articles. Much of this was coverage related to the opening of Calgary's New Central Library.

Looking at the tone of the articles written, there is a decrease in positive tone with a corresponding increase in neutral tone. The authors of articles are increasingly remaining objective and providing information about arts and culture topics rather than offering critical opinions.

# Youth & Education

Calgary's young people are the next generation of artists and arts patrons. Many educators and policy-makers are identifying the arts as a means to develop critical thinking and creative competencies that will help youth succeed. Authentic arts experiences through direct contact with professional artists are key, whether

**Vision:** Calgary's youth become highly engaged and innovative citizens as they connect with their communities through the arts.

in the context of artists guiding youth in creating art themselves or presenting high quality art.

Ensuring that all of Calgary's youth have access to high quality arts experiences involves a wide spectrum of stakeholders: educators, school administrators, parents, freelance arts educators, artists, arts administrators, community groups and, of course, the youth themselves. Achieving the vision of this focus area will involve providing sufficient resources to facilitate arts experiences for youth, but also ensuring that Calgarians recognize the value of the arts for our young people. Alberta made great strides in prioritizing arts education, valuing arts and sciences equally in their 2010 *Inspiring Education* report.

This strategic framework seeks to include all school systems, such as the Calgary Board of Education, the Calgary Catholic School District, charter schools, private schools and home schools. Post-secondary institutions that offer arts programs (the University of Calgary, Mount Royal University and the AU Arts) also have a role to play in fostering the next generation of artists, which links up to outcomes in the arts incubation focus area. However, the goals of the youth & education focus area are not limited to the school system. Other exciting drivers for increasing arts experiences exist within community programs and opportunities outside of schools.

**Outcome one:** Calgarians recognize the value of the arts in developing creative thinking, and seek out authentic arts experiences for youth.

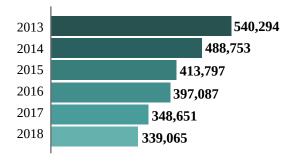
### SUCCESS INDICATOR: YOUTH ARTS PARTICIPATION

Data provided in the 2014 baseline report by the Calgary Board of Education and the Calgary Catholic School District was not available for the 2019 report. In future years it may become more difficult to gather this data which would be critical to understand how provincial budget changes affect local youth arts participation. In the 2019-2020 school budget year the Calgary Board of Education responded to cuts by eliminating non-essential services, including returning arts grants that require matching funds.

In future years new methods of tracking arts participation within the formal school system will be implemented.

Youth Central seeks to inspire, engage and celebrate youth through community participation. Youth Central offers volunteer and leadership opportunities to youth aged 12-18 with a goal of changing the perception of youth in Calgary by giving youth the tools and support they need to become engaging, empathetic and caring citizens with a sense of ownership and responsibility.

Youth Central reported that 86 youth volunteered with arts-related projects in 2013, which increased to 206 youth arts volunteers in 2016.<sup>48</sup>



### Attendance at Youth Arts Programming

In 2018, organizations that applied to Calgary Arts Development's 2018 operating grant program produced educational arts programs attended by 339,065 youth, a 37% decrease from the 540,294 youth in 2013.<sup>49</sup>

It is expected that in future reporting this number may further decrease as a result of the loss to the community of the Calgary International Children's Festival, challenges in funding bussing to events, provincial funding challenges, and generally difficulty in getting youth to off-site programming.

Despite a substantial increase in activities available to youth, the number of participants dropped 37%.

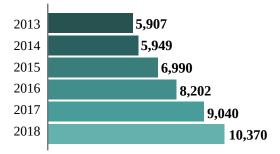
Aside from 2014, in all reporting years we have seen a shift towards more programming being out-of-school activity versus in-school activity, which may account for the decrease in participation, particularly if more activity requires a cost to participate.

In the Calgary Engagement Survey 89% of respondents agree that arts education programs in school are an important part of the curriculum for children of all ages, an increase from 87% in 2016.<sup>51</sup>

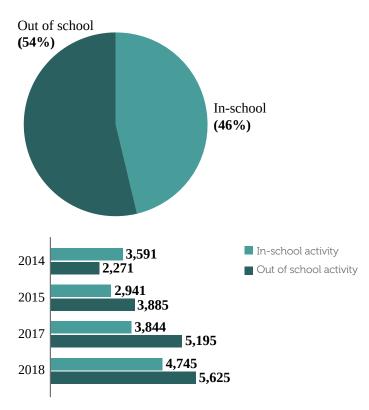
New benchmarking in 2017 shows there are over 149 private arts training facilities and 779 private music teachers in Calgary. Access to further information about these facilities may show whether or not they are substantially filling in for the lack of youth participants in the programming provided by non-profit arts organizations.

Future benchmarking may try to explore in depth free versus cost-based activity, and what the other barriers for increased participation are.

# **Number of Education Activities** for Children and Youth



### Out-of-School vs In-School Education Activities for Children and Youth (2018)



### SUCCESS INDICATOR: EQUITABLE ACCESS TO ARTS EXPERIENCES FOR ALL YOUTH

In order to understand issues of equitable access in previous reporting the number of students enrolled in arts courses was broken out by each of the school districts and then compared to demographic factors for that school district. As this reporting is not currently available, we have no data to understand the demographics being served in arts youth programming.

A 2017 demographic survey of Calgary's arts sector<sup>52</sup> conducted by Calgary Arts Development was able to capture little information about youth participating as volunteers or artists, as data around youth is subject to strict privacy regulations.

The next iteration of this benchmarking report will include mapping components of where the youth programming of non-profit arts organizations is taking place, to better understand what communities are being served by this increased quantity of programming.

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