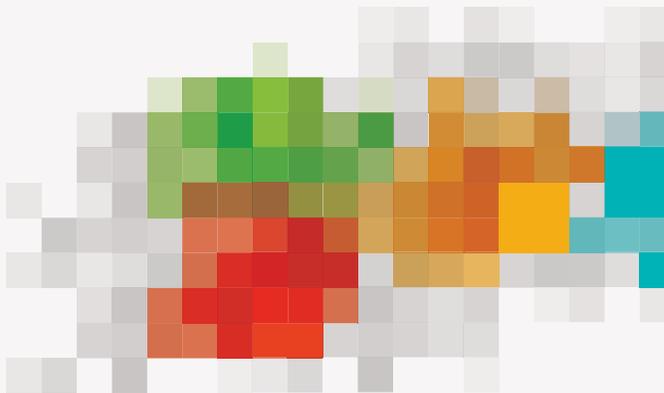


2020 Arts Professionals Survey



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- 50 Limitations & Future Direction



Land Acknowledgement

We acknowledge that the land we gather on, Moh'kinsstis, is the ancestral territory of the Siksikaitsitapi—the Blackfoot peoples—comprising the Siksika, Kainai, and Piikani Nations, as well as Treaty 7 signatories, the Tsuut'ina Nation, and the Îyâxe Nakoda Bearspaw, Chiniki, and Wesley First Nations. Today this land is home to the Métis Nation of region 3 as well as many First Nations and Inuit peoples from across Turtle Island. We acknowledge that there has been art, music, dance, storytelling, and ceremony on this land since time immemorial, and it is in the spirit of this land and its people that we do our work.

DEFINITIONS

Throughout this report the following definitions are used:

- ◆ “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.

Methodology

In September 2020, Calgary Arts Development undertook a survey of arts professional to better understand their status in Calgary. The online survey was an expanded update to the [2017 Calgary Arts Professionals Survey](#), building upon past survey questions and findings as well as asking new questions relevant to the COVID-19 pandemic and to equity, diversity, inclusion and accessibility.

The survey 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 157 questions, a significant expansion from 58 question asked in 2017, related to the following topics: individuals' careers, finances, health and well-being, housing, spaces and resources for artistic practice, perceptions and participation in community, the impact of COVID-19, as well as basic demographics. Survey questions sought to better understand how gender, ethnicity, and physical ability relate to the living and working conditions of artists. A complete list of survey questions is available upon request.

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 five \$400 gift cards).

The survey data was cleaned to remove duplicate responses, fully anonymized, and then it was analyzed using data analysis and visualization software. Of the 1,699 completed surveys, a total of 871 responses were removed through the cleaning process – types of responses removed included those from respondents who do not reside or work in the Calgary area, responses that were generated by bots, and 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 828 useable responses were submitted (an increase from 721 useable responses in 2017), resulting in a survey confidence level of 95%.

Significance Testing

Significance tests were run on the survey results. In these tests, relationships identified as significant meant the probability of the relationships occurring due to chance was low. 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.

Supplementary Reports

The 2020 Arts Professional Survey (APS) was conducted alongside three co-current studies: [APS: Summaries – Savings & CERB](#) and [APS: Summaries – Discrimination](#). These summaries provide an in-depth look at specific themes that Calgary Arts Development identified as necessitating further discussion beyond the confines of the APS.

To better understand the experiences of Calgary artists, focus groups were also conducted to understand how COVID-19 affected the lives and livelihoods of the arts and culture sector, of which key findings can be found in the [Focus Group Summary](#). With that said, the following document contextualizes survey results with support from these other studies and refers to them frequently in areas where gaps in knowledge exist.

Key Findings

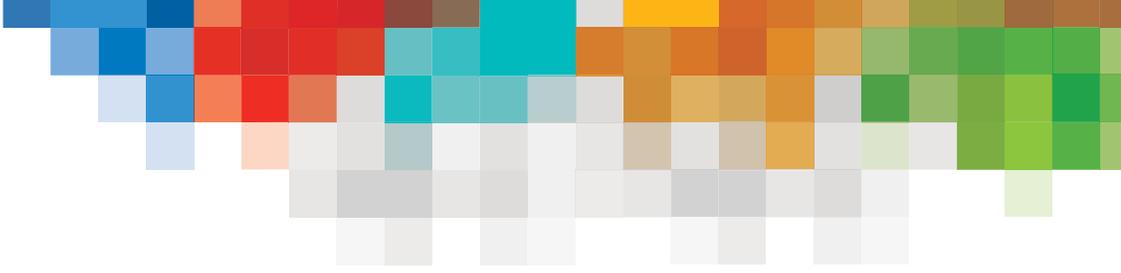
COVID-19 impacts everything. The arts have been the hardest hit industry and likely the last to recover. Clearly the pandemic has impacted artists' ability to earn a living, their ability to create art, their ability to present their creations, and their perceptions of Calgary.

Over 70% of arts professionals reported that their ability to generate self-employment income was reduced. Over half of arts educators also reported that contract and freelance work was cancelled entirely. While CERB and CRB was the most consistent income some arts professionals have ever received, the nature of the gig economy can make it difficult for many to provide the correct qualifications for government intervention. Only 5% of arts professionals reported feeling financially secure during the pandemic.

Over one-third (35%) reported having lost over \$10,000 in income within the first six months of 2020 due to COVID-19, and 39% reported they expected to lose over \$10,000 in income in the second half of 2020. 77% of survey respondents expected their income would be further reduced in 2021.

This survey was completed relatively early in the pandemic, which likely informs the responses to almost all of the survey questions. Better tools to understand the depth and length of the pandemic impact need to be developed to understand the type and levels of aid needed to assist in the recovery of the sector.

- **Arts professionals are struggling financially even more.** In the past, most survey respondents reported earning low individual and household incomes but never at levels now being reported. 57% of arts professionals reported earning an income under \$35,000 per year, much lower than the Calgary average of \$60,244. In 2020, 75% of family incomes fell below the Calgary median, a continuing decrease in household income for those working in the arts. When asked to describe the income obtained from the arts, 57% of arts professionals described their income as inadequate.
- **There is a lack of available work.** In addition to financial challenges, arts professionals reported that it can be difficult to find work within the sector. 97% of arts professionals reported a need for more employment opportunities. No respondents indicated that there were enough or fewer opportunities were needed.
- **Arts professionals are no longer happy in Calgary.** In the past arts professionals had a more positive view of Calgary. When it comes to being a practicing professional artist in Calgary, in 2017, 57% agreed that Calgary was a good place to be an artist. In 2020 that number dropped by almost half with now only 30% of arts professionals agreeing that Calgary is a good place to be an artist.



In 2017, 77% agreed that Calgary has a strong and vibrant arts scene, whereas only 49% of respondents felt that way in 2020, a 28% drop. In 2017, over half of respondents (55%) described Calgary's arts and culture offerings as being of world-class calibre, but now only 37% share that enthusiasm for the work being produced in Calgary. While only 48% of respondents in 2017 felt that Calgary was supportive of their work, that sentiment continues to erode to only 31 in 2020.

■ **The desire to leave Calgary is high.** One impact of low income and negative perceptions is that 24% of survey respondents anticipated moving away from Calgary in the next two years.

■ **The demographic impact on working conditions is deeply problematic.** Following the completion of the 2017 survey, Calgary Arts Development was committed to better understanding the working conditions of arts professionals with non-dominant identities.

For those individuals who report having a racialized identity, 66% reported having experienced racism as part of their work. Over 80% of those who have experienced racism as part of their work reported that they were also compensated poorly for their work. Over half of racialized artists (51%) reported having experienced race-based workplace harassment when working for an organization either on a contract basis or as a permanent employee. Women were far more likely to have experienced race-based workplace harassment, with 59% of women reporting this harassment compared to only 29% of men. In most cases arts professionals reported there was nobody to report this harassment to.

Of arts professionals that do not identify as male, 51.5% reported that when working with an organization either as an employee or a contractor they have experienced gender-based workplace harassment.

For those individuals who report having a medical disability, over half (51%) reported having experienced ableism in some part of their work as an arts professional, including when presenting their work or trying to access resources.

■ **There isn't enough time to make art.** Most arts professionals only reported one to four hours of creation time per day. Over half (56%) of arts professionals reported a lack of time available for creative reflection or incubation and 62% reported that they needed more time to create

■ **The high cost of education is affecting professional advancement.** The largest burden in advancing artistic skills was the financial cost of such advancement. Over two-thirds (67%) of arts professionals reported that they did not have the money to advance their artistic skills. These gaps in education need to be further addressed through close examination of the following factors: the cost of schooling and professional development, varying intersectionality, lack of recognition of non-Canadian experience, and structural racism.

Full Survey Report

Demographic Information

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

Length of time in Calgary

Figure 1 shows the length of time survey respondents have lived in Calgary. 56% of arts professionals have lived in Calgary over 20 years.

Many respondents reported that they are planning to leave. In fact, 24% of arts professionals anticipated moving away from Calgary in the next two years.

Though the arts may have a higher attrition rate than other sectors, migration to elsewhere in Canada is in keeping with current migration trends. As of April 2021, for the fourth quarter in a row, more people left Alberta for other parts of Canada than arrived from elsewhere in the country (Roach 2021).

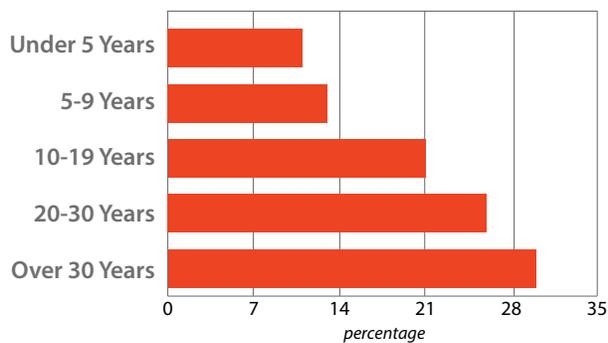


Figure 1: Percentage distribution of survey respondents' years to date spent living in Calgary.

Age Distribution

The survey was aimed towards potential respondents who have already begun their careers as arts professionals. The age distribution of survey respondents was relatively similar to that of Calgary's general population. As illustrated by Figure 2, some respondents were under the age of 30, but most respondents were over 30. This reflects a slightly younger population than the national average, which is in line with Alberta's population broadly, compared to other provinces.

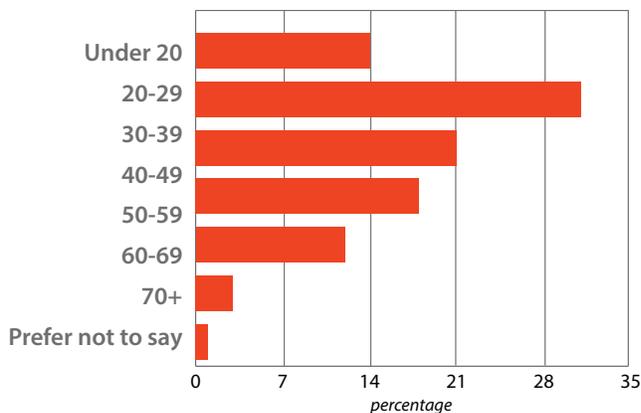


Figure 2: Age distribution of survey respondents by percentage.

Gender Identification

Of those who disclosed their gender identity, 59% identified as a woman and 32% identified as a man. The next most common selections were 2% identified as gender fluid, and 2% identified as non-binary.

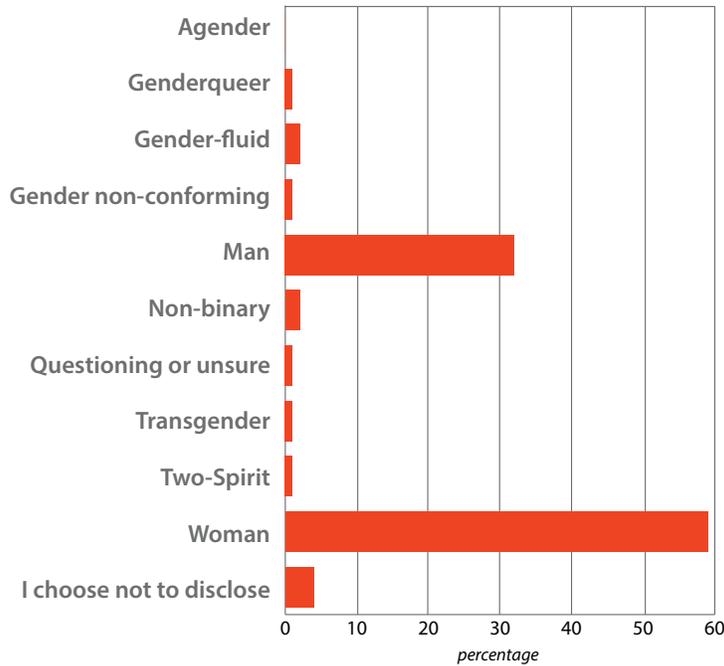


Figure 3: Disclosed gender identities of survey respondents.

Race and Ethnic Identity

The majority of survey respondents identified as white (74%). This is a shift from the 2017 survey, where 83% of respondents identified as white. Some of this change is accounted for by increased efforts to ensure broader access to survey tools than in the past, but we know that there is still a need to reach for even broader access to participation in the arts. These rates differ significantly from Calgary's overall population, with 67% identifying as white. These statistics are line with [Calgary Arts Development's Equity, Diversity, and Inclusion survey](#), for organizations that receive funding from us. In short, the survey found the arts community in Calgary to be less ethnically diverse than Calgary actually is.



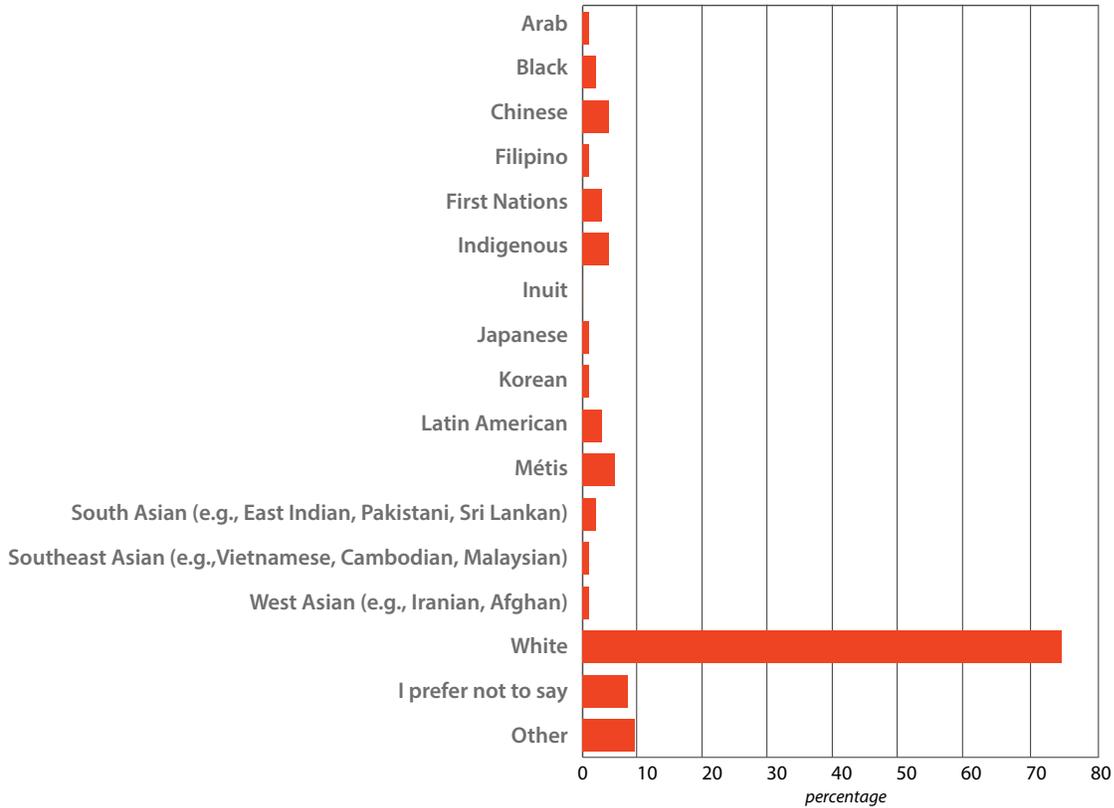


Figure 4: Race and ethnic identities of survey respondents distributed according to percentage.

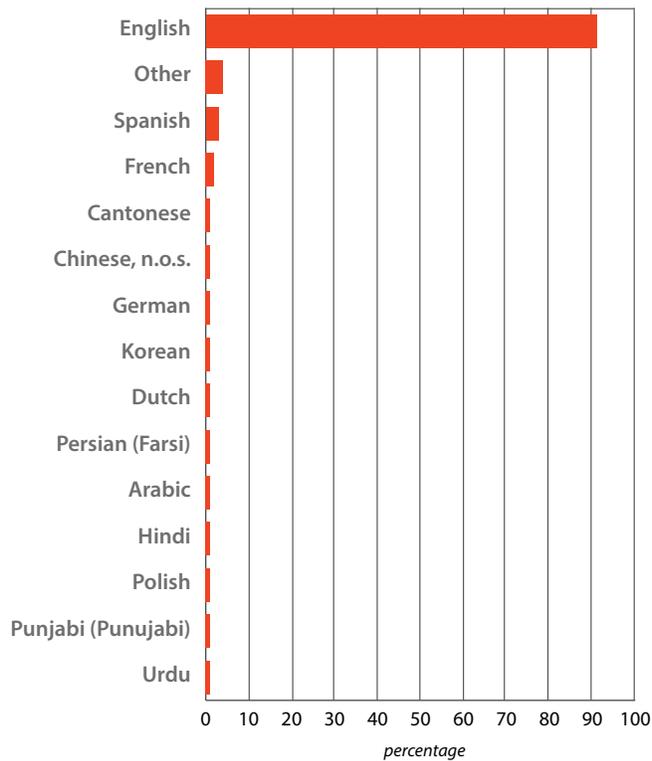


Figure 5: First language of survey respondents in percentage distribution.

Languages Spoken

English is the first language for most respondents at 91% (Fig. 5). It should be noted the percentage of respondents with English as their first language in 2020 is slightly less than in 2017 (94%).

All survey respondents spoke English to a degree, yet many survey respondents reported speaking at least one other language. (Fig. 6). For other languages spoken, French was the highest at 29, Spanish was 11%, and German was 4%. The remaining languages hovered around 1-3% of responses to this question. 52 languages in total were spoken by survey respondents.

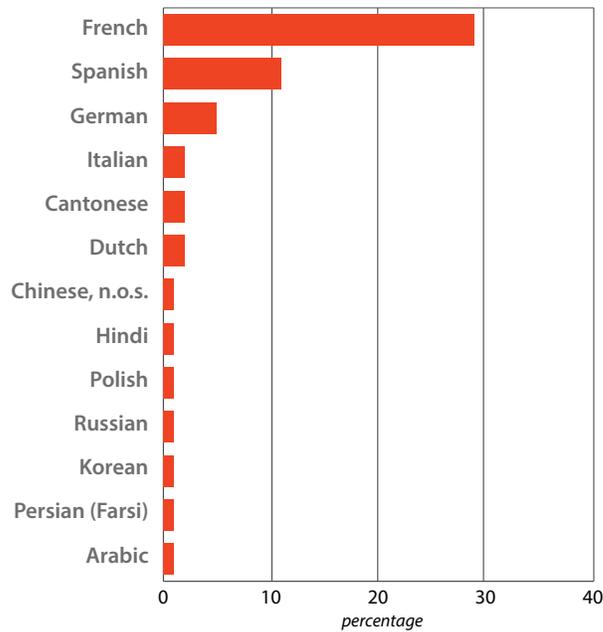


Figure 6: Percentage distribution of languages spoken regardless of skill level by survey respondents.

Immigration

When asked about immigration status, 1.3% of all survey respondents reported immigrating to Canada recently - between 2015 and 2020. An additional 6.4% of survey respondents reported having immigrated to Canada before 2015.

Physical and Cognitive Ability

Calgary Arts Development recognizes the Social Model of Disability, which states that “disability” is caused by the way society is organized, rather than a person’s impairment or difference. However, within the limits of this survey and in the interest of gathering the most complete data, respondents were asked to identify using the conventional medical model of disability. In this form of identification individuals reported the following: “(a) a physical or mental impairment that substantially limits one or more major life activities of such individual; (b) a record of such an impairment; or (c) being regarded as having such an impairment.”

12% of all survey respondents identified as a person with a disability in one or more of these areas: seeing, hearing, mobility, flexibility, dexterity, pain, learning, developmental, memory, mental health, other. 10% of all survey respondents identified as having health problems or long-term conditions that have either (i) lasted or is expected to last for six months and/or (ii) often or always limits their daily activities.

Relationships, Dependents, and Caregiving

In an effort to better understand how living conditions affect the lives of arts professionals, this survey further explored relationship status, dependents, and primary caregiver status. Relationship status was asked to understand for those who had dependents whether they existed within a broader support network or were sole caretakers for dependents.

Almost one-third of arts professionals have dependents (32%). For those with dependents, 82% of arts professionals are the primary caregiver.

Future iterations of this survey will further explore the impact caregiving has on the available time to create art and earn a living as an arts professional.

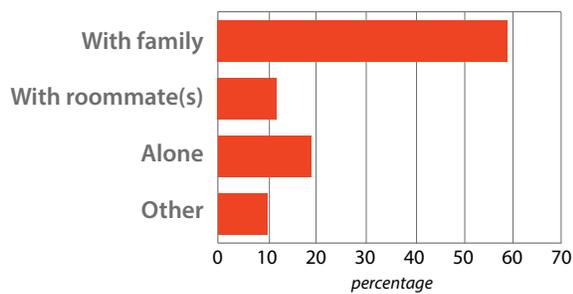


Figure 7: Percentage of survey respondents who either live with others (e.g., family or roommates) or live alone.

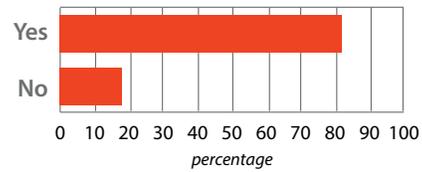
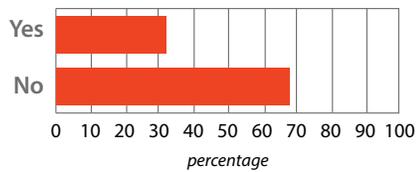


Figure 8: Percentage of arts professionals with dependents (left) and percentage of those who act as the primary caregiver to the dependents (right).

Professional and Artistic Identity

Professional Identity

The Arts Professional Survey was sent out to a broad range of individuals engaged in the arts. As a result, survey respondents were asked to specify their occupations both in the arts and non-arts sectors. The aim of this question was to further understand the occupational make-up of individuals engaged in the arts – be it in a full-time, part-time, or casual capacity. This section of the report will examine respondents with primary occupation in the arts. Further discussion of non-arts occupations respondents can be found in the section on ‘Work Structure of Arts Professionals: Employment in Other Fields.’

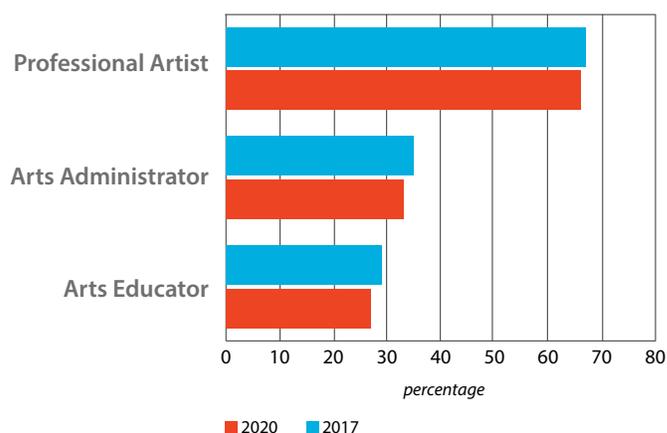


Figure 9: The arts professional identities of survey respondents by percentage, compared between 2017 and 2020.

When asked to self-identify their occupations as arts professionals, the largest category of respondents continues to be professional artists (66%), followed by arts administrators (33%), and arts educators (27%).

Arts professionals continue to report high rates of concurrent employment in multiple professional arts capacities; survey results revealed only a slight decrease for professional artists (49 in 2020 compared to 51% in 2017), and arts administrators (66% in 2020 compared to 69% in 2017) working across multiple professional identities. With that said, arts educators remain most likely to work across multiple identities with only 9% (2020) working solely as arts educators compared to 13% in 2017. The slight decrease in working across multiple identities reflected in all categories (i.e., arts educator, arts administrator, professional arts) is likely due to there being less work available during the COVID-19 shutdown, and therefore, less stability in a primary occupation. Furthermore, these differences in working across multiple positions may explain some of the differences in hours worked, which are further explored under ‘Time Poverty’ and its subsections.

Artistic Identity

Survey respondents were asked to identify their primary artistic discipline, as well as all other disciplines they work in.

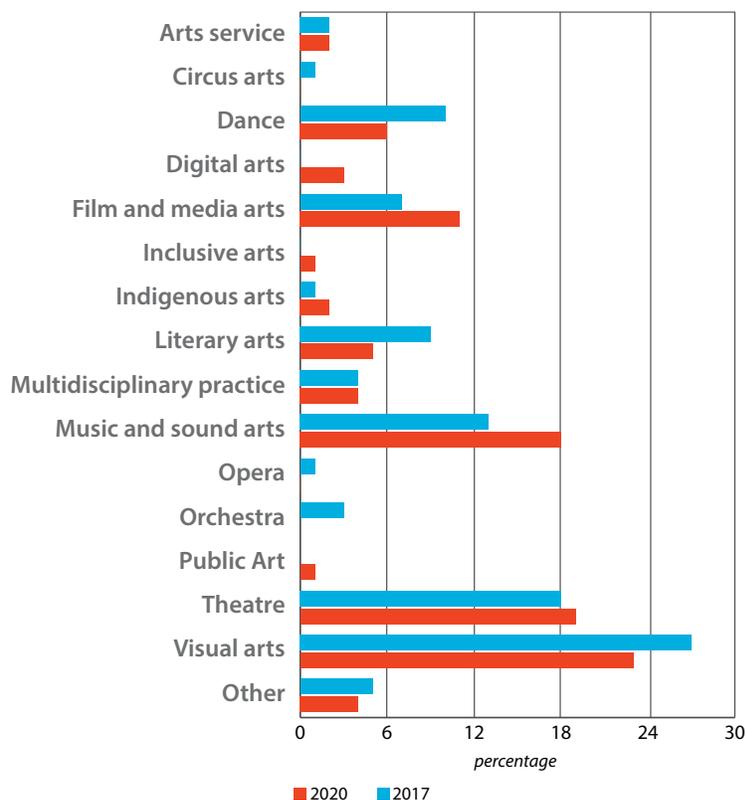


Figure 10: The primary artistic discipline, regardless of role (i.e., artist, administrator, educator) of survey respondents according to percentage and compared between 2017 and 2020.

The following section of the report deals with respondents' primary discipline(s). In line with the 2014 and 2017 Arts Professionals surveys, Visual Arts remained the most represented discipline, with 23% of respondents identifying it as their primary artistic discipline in 2020. It should be noted that survey results indicated a slight reduction in representation of visual arts from 27% in 2017. Theatre remained the second highest represented discipline (19%). Music and Sound Arts (18%) accounted for one of the largest percentage changes: approximately a 5% increase in representation. This change is most likely due to the addition of Orchestra (3% of responses in 2017) to Music and Sound Arts category in the 2020 survey. On the other hand, respondents in the category of Dance decreased from 10% (2017) to 6% (2020). This loss may be in part due to the challenges dance artists faced in 2020 as a result of COVID-19 lockdowns and health restrictions on gathering, which have affected their ability to practice or find space to practice.

Many arts professionals work across multiple disciplines. When considering the multiple artistic identities held by arts professionals, 49% identify working in presenting arts, 30% identify working in the performing arts, and 21% identify working in music related arts forms.

Work Structure of Arts Professionals

How work is structured

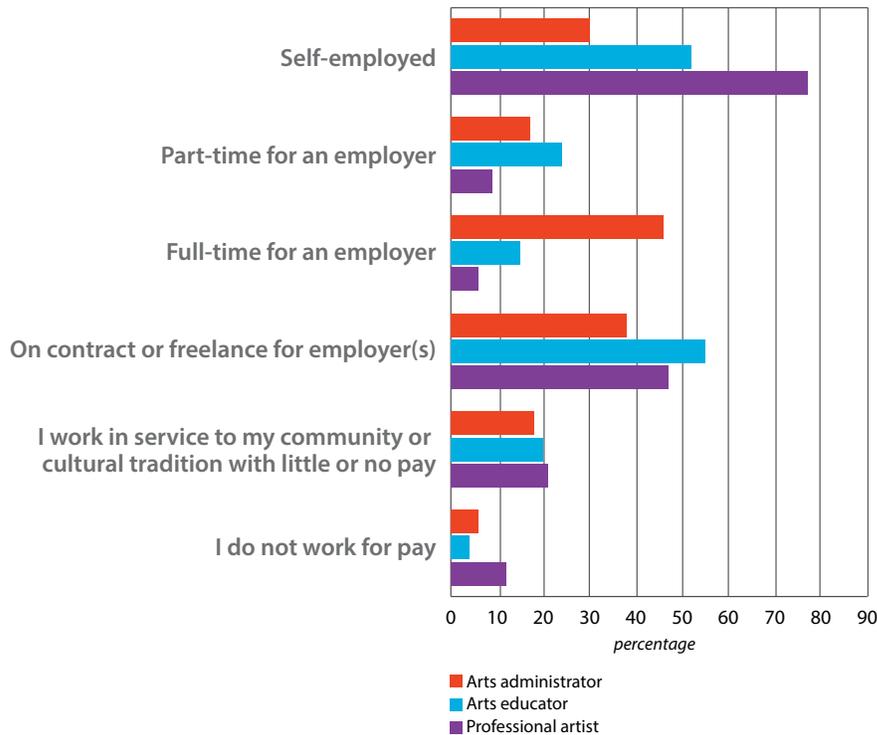


Figure 11: The structure of arts work reported by survey respondents and compared across types of arts professionals.

The structure of employment has changed significantly since the onset of the COVID-19 pandemic. More individuals across all categories of employment reported that they are most likely doing their work on contract, freelance, or are self-employed as opposed to more traditional forms of employment (e.g., part-time or full-time work for an employer). This change in work structure may be in part due to COVID restrictions on social distancing and gathering – less production and presentation of art diminishes the need for staff – which leads to staff reductions, especially amongst organizations struggling to pay expenses. Future surveys will monitor if these changes are permanent or are a temporary result of the pandemic, as well as examining the long-term impact of such changes.

Survey results demonstrate a relationship between the identities of arts professionals and the terms of employment under which they are working. Arts administrators continued to be the most likely to report full-time employment (46%), whereas arts educators (15%) and professional artists (6%) were far less likely to experience this level of stability (Fig. 11). Moreover, those who identified as white (50%) were more likely to work full-time for an employer than those who did not identify as white (36%). While some of this difference may be due to the influx of new/young IBPOC arts professionals entering the field, racial discrimination continues to play a factor in the structure of employment of IBPOC arts professionals. As mentioned before, the subject of racialized experiences in the art sector will be examined later in this report and in *APS: Summaries – Discrimination*.

Professional artists were still the most likely to report being self-employed (77%). However, an increasing number of arts administrators (30%) and arts educators (52%) are beginning to fall into this category. It is unclear how much of this trend is a direct result of the COVID-19 pandemic. In other sectors, the structure of employment has also shifted from more permanent positions to more contract and gig work, which might signify broader changes in the role and structure of work. Still, the arts have always tended towards self-employment more than other sectors.

The role of service also figures differently across identities. Professional artists were the most likely to work in service to their communities or cultural tradition for little or no pay (21%), or to work without pay at all (12%). Furthermore, those who identify as IBPOC were almost three times as likely to work in service to their communities or culture for little or no pay at 36% (compared to 13% of those who do not identify as IBPOC).

Those who identify as IBPOC were also almost four times as likely to work for no pay at all, 14% compared to 4%. The phenomenon of working without pay may also be a common experience amongst early-career artists; CADA has heard testimonies of industry standards that encourage work without pay as it provides necessary exposure to establish oneself in the sector. Considering that the young artist category has more people of colour in it than in other working categories, and the necessity of exposure work, it would suggest that these younger artists are not making much.

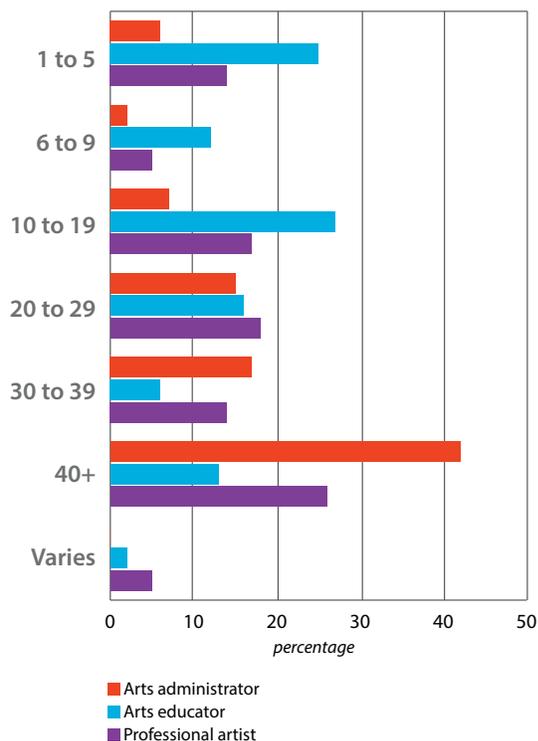


Figure 12: Average hours worked per week according to arts profession.

It is not surprising that arts administrators were the most likely to work full-time for an employer. At 59%, this means they were most likely of all arts professionals to be working either close to, or above the traditional 40-hour work week. Further, those who identify as white were more likely to hold a 40-hour work week position as an arts administrator (42%) than those who identify as IBPOC

(29%). The traditional structure of employment (which is discussed more in the section on gendered experiences of work) also skews towards men over women, and whiteness (for more information on IBPOC experiences at work see the *APS: Summaries – Discrimination* report). Responses showed men were almost twice as likely to hold a 40-hour work week position as a professional artist (33%) than women (18%), and those who identify as white were more likely to hold work full-time as a professional artist (25%) than those that identify as IBPOC (19%). Finally, for the few arts educators who are working 40-hour work weeks, there were almost twice as many men (14%) than women (8%) working full-time, and almost twice as many white people (11%) than IBPOC (6%) working full-time as arts educators.

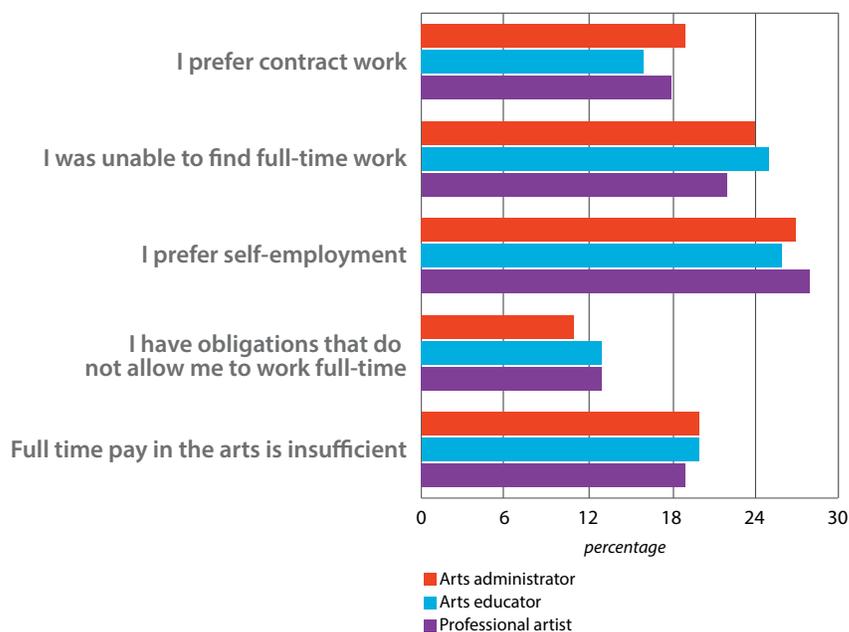


Figure 13: Preferences and reasons for alternative (i.e., not full-time permanent employment) work structures.

Most respondents who participated in alternative work structures reported opting out of a traditional work week for two reasons:

1. preference towards self-employment (almost 30% across all professions)
2. difficulty in finding full-time work (around 25% across all professions)

It is important to note that the second reason suggests that alternative work structures are not necessarily a choice, but rather a default due to limited employment opportunities in the arts.

This precarity continues to intersect with identity. Women (26%) were far more likely than men (14%) to report that they were working outside a traditional work structure because they were unable to find full-time work. Detailed insight from focus groups further supported this finding; it was mentioned that, although some who are self-employed desire self-employment, others see self-employment as the only option as there are not enough opportunities for traditional employment in the arts (see *Focus Group Summary* for more details). Furthermore, women (27%) were also more likely than men (21%) to report that they were unable to work full-time because of other obligations that do not allow them to work full-time. Lastly, 20% of all arts professionals (1 in 5 responses) reported that they cannot work full-time arts positions because wages were insufficient in the arts sector.

Diversity of Income Sources

Very few arts professionals reported earning all their income from their primary area of work. In 2019, only 25% of arts administrators earned 100% of their income from arts administration work, and 30% of arts administrators earned 100% of their income from arts administration work in 2020. This change is likely due to a decrease in availability of other types of work in 2020 – a direct result of job loss during the COVID-19 pandemic.

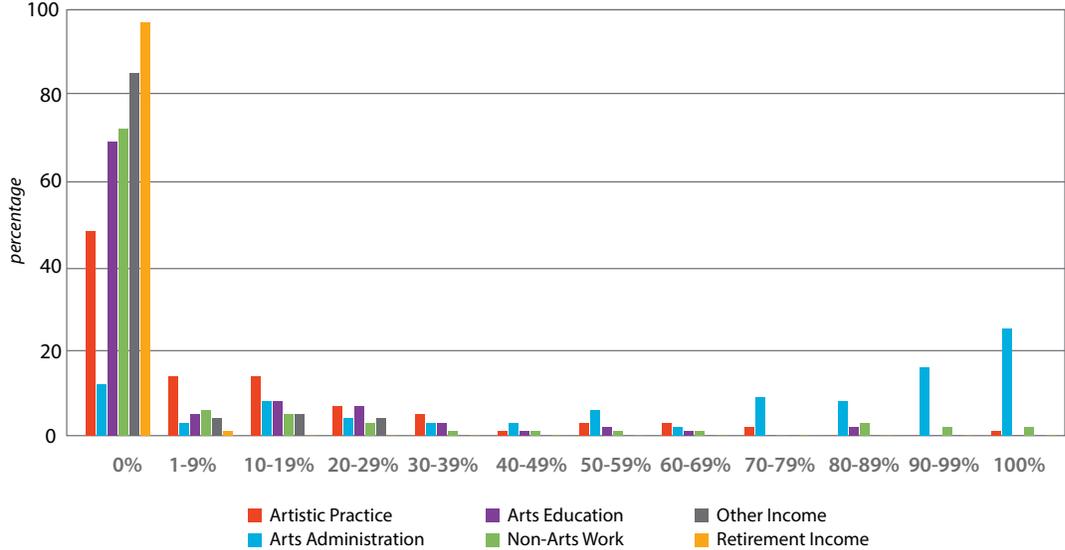


Figure 14: Sources of income distributed by the percentage of arts administrators dependent upon them in 2019.

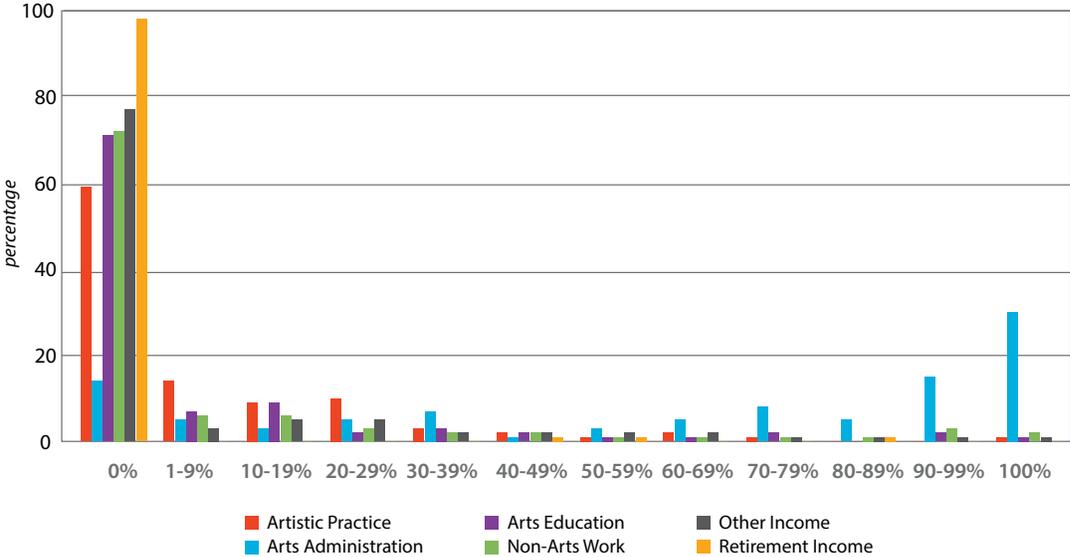
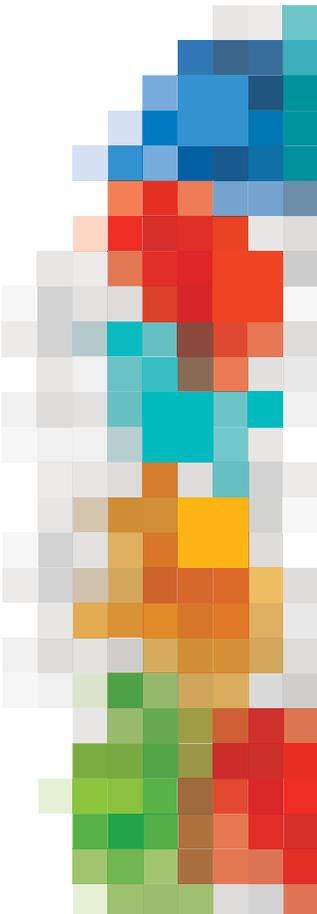


Figure 15: Sources of income distributed by the percentage of arts administrators dependent upon them in 2020.



Professional artists were the next group most likely to earn all of their income from their primary profession, with 19% reporting 100% of income earnings from their artistic practice in 2019. This dropped significantly in 2020 to 12% earning 100% from artistic practice. In both 2019 and 2020, non-arts work was the next most likely way professional artists were earning at least 90% of their income.

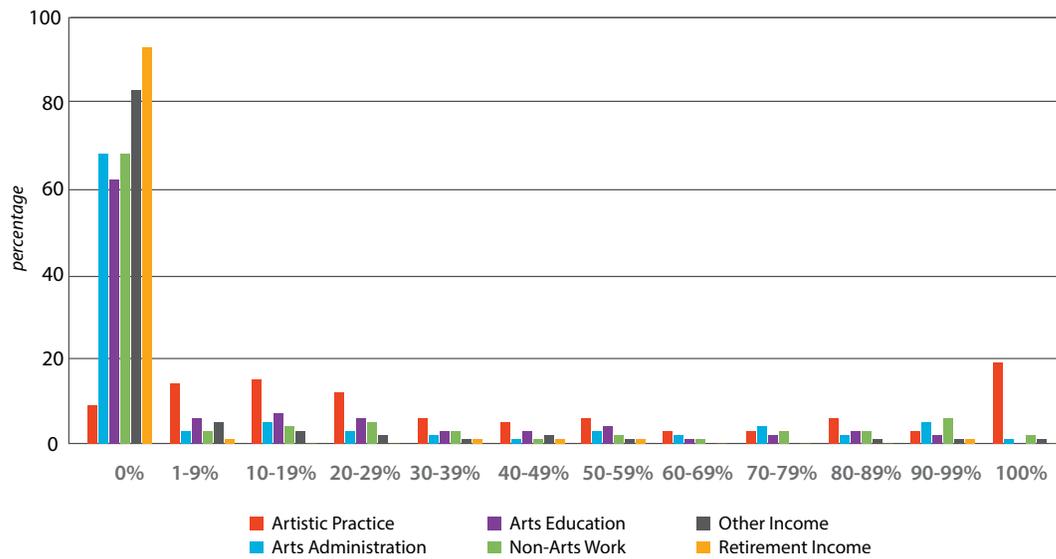


Figure 16: Sources of income distributed by the percentage of professional artists dependent upon them in 2019.

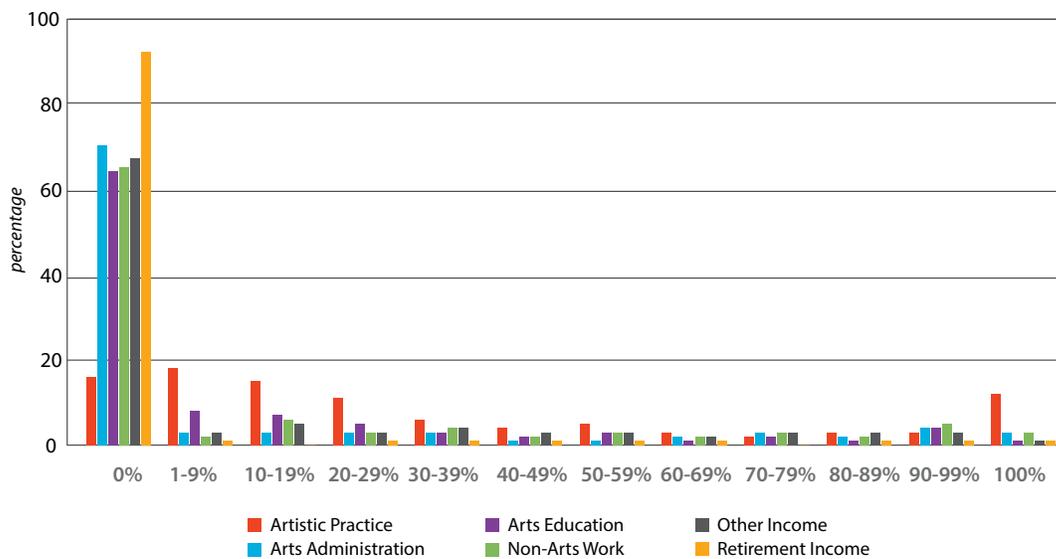


Figure 17: Sources of income distributed by the percentage of professional artists dependent upon them in 2020.

Arts educators were the least likely to earn all of their income from arts education related work, with only 4% of arts educators earning all of their income from arts education in 2019 and 5% in 2020. In both 2019 and 2020, at least 10% of arts educators reported earning 90% of their other income from non-arts related work, which made it the next highest source of income for arts educators.

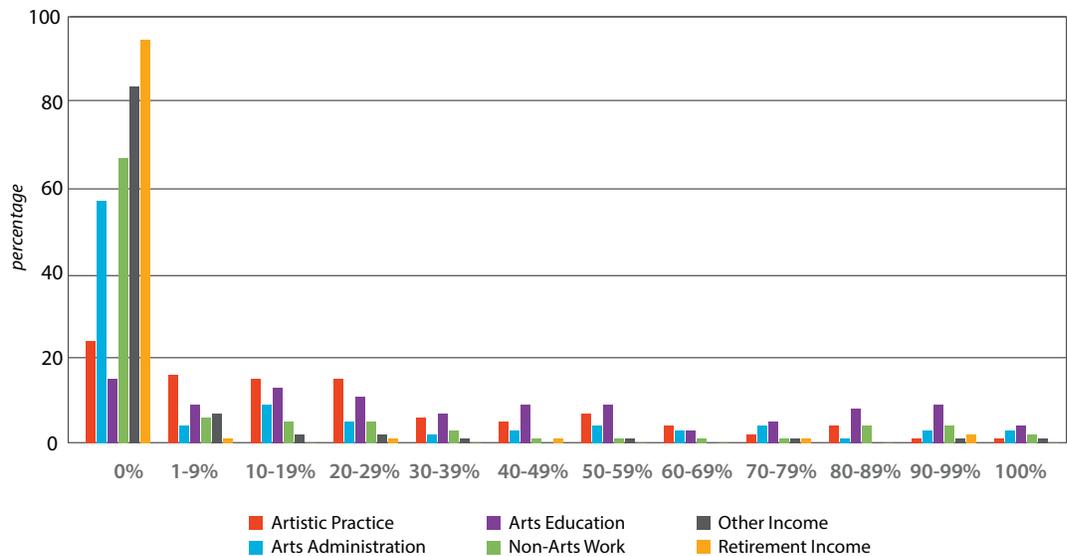


Figure 18: Sources of income distributed by the percentage of arts educators dependent upon them in 2019.

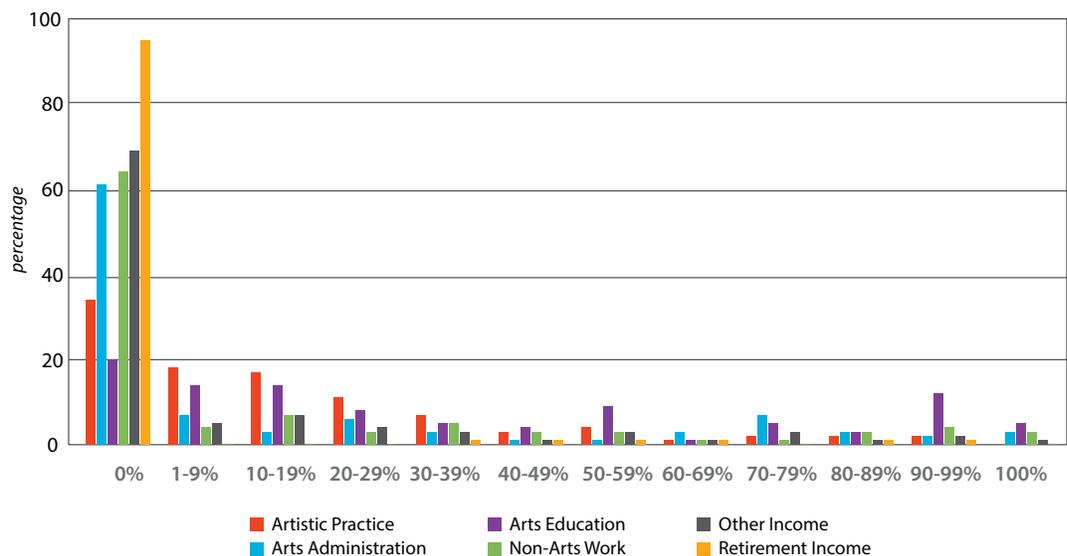


Figure 19: Sources of income distributed by the percentage of arts educators dependent upon them in 2020.

Evidence of Employment

Over the past two years, Calgary Arts Development has heard stories of how arts professionals found themselves ineligible for various types of income support, which was primarily due to a lack of evidence of income. This situation, which is a result of the gig economy, means that professional artists have sometimes found themselves unable to prove loss of income because contracts were not structured as written agreements (see the section on The Precariousness of Artist Contracts below for more insight). Given that many artists are self-employed (77%) or are freelance or contract (47%), it follows that these precarious circumstances continue to have an effect on the incomes of many arts professionals.

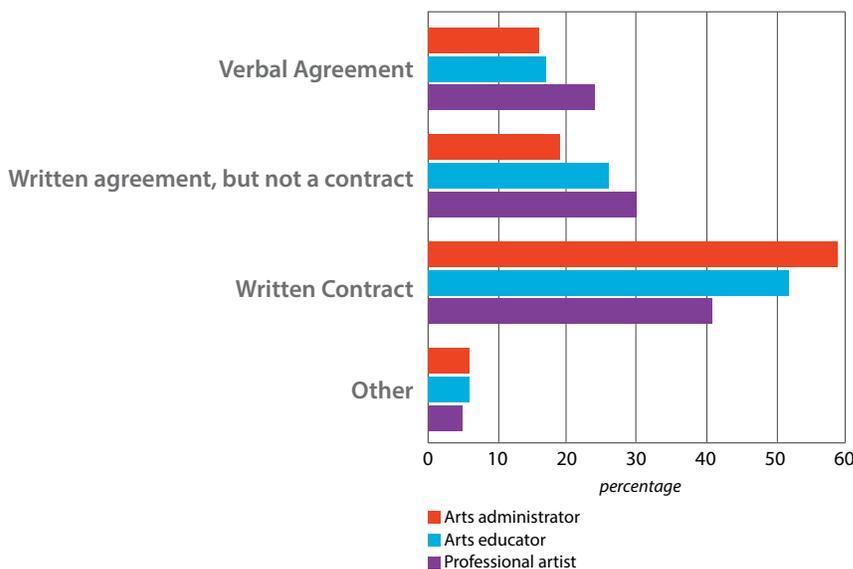


Figure 20: Type of contract by percentage under which arts professionals reported working.

Survey results demonstrated how evidence of work and employment within the arts sector is variable, impacting some arts professions more than others. Across the arts professions, written contracts remained the largest category of evidence of work. Still, written contracts covered less than half of the work of professional artists (41%). In contrast, arts administrators had the highest rate of written contracts (59%). This difference means that professional artists were far more likely to be working under a verbal agreement (24%) compared to arts administrators (16%) or arts educators (17%).

The Precariousness of Artist Contracts

The ability for arts professionals to access financial support from the government during the pandemic often relied on proof of income, which as previously established is an inconsistent and varied practice in the arts sector. Consequentially, these practices compromised the ability of many arts professionals to access aid (the Canada Emergency Recovery Benefit (CERB), which will be addressed later in this report and in *APS: Summaries – Savings and CERB*).

Anecdotal stories began surfacing of artists whose work relied on verbal agreements, text messages, and other forms of untraditional agreements. The 2020 survey explored the precariousness of such artist contracts.

It was reported that 19% of professional artists (roughly 1 out of 5) do not receive documentation for payments made to them as artists. Similarly, 17% of arts educators also reported that they do not receive documentation for payments made to them.

Across the board, arts professionals reported high rates of feeling that existing documentation of employment would be inadequate to demonstrate a broken agreement if their work was cancelled without cause. This anxiety is highest amongst professional artists at 41% of respondents.

As previously discussed, artists reported a wide variety of agreement forms including written contracts, other written documents that are not contracts, and other forms of agreements. Professional artists were the most likely to report alternative forms of agreements, and therefore, they may be the most impacted by such precarious contracts. Thus, anxieties over documentation are more than justified.

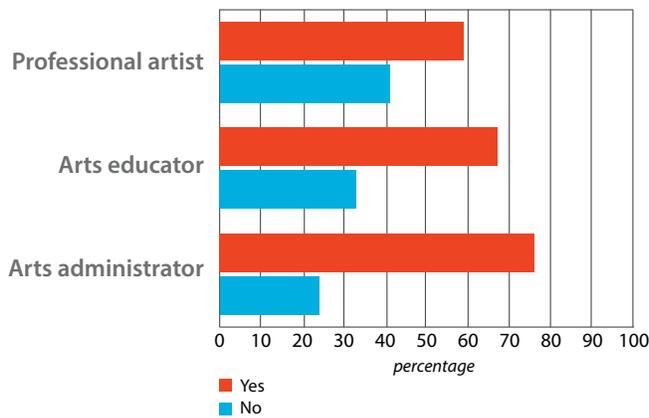


Figure 21: Percentage of arts professionals, according to profession, that felt confident in the documentation/evidence of employment in the case an agreement was broken.

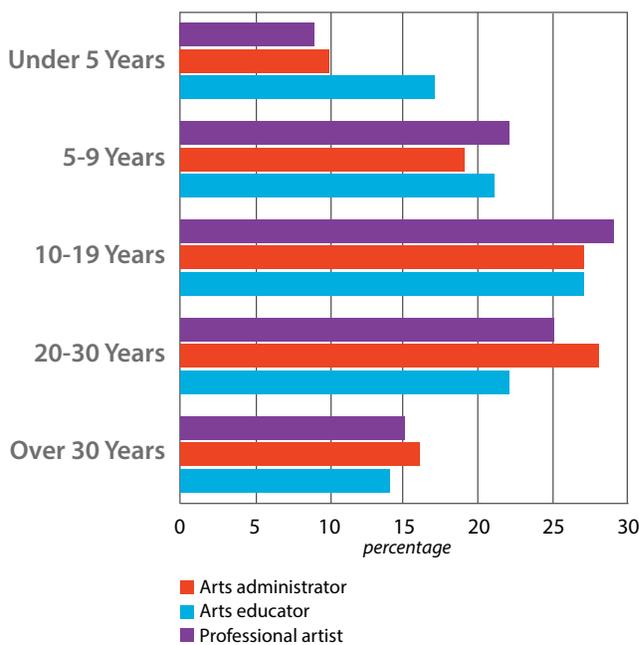


Figure 22: Years worked in respective arts professions.

The most common number of years in the field across all professions continued to be 10-19 years. Professional artists were almost twice as likely to be in their fields five years or under as opposed to arts administrators or arts educators. This asymmetry indicates a couple of possibilities: either there is (i) an influx of professional artists newly entering the field in Calgary, or (ii) a high rate of attrition from the field within the first five years of life as a professional artist (See our *Focus Group Summary* for further insight on work/life circumstances that lead such attrition). On the other hand, arts educators were slightly more likely to stay in the field. This is evidenced in career longevity; 44% of arts educators have worked in the field for over 20 years compared to 40% of arts administrators and 36% of professional artists.

Individuals who identify as IBPOC were far more likely to be new to the arts field. 53% have worked in the arts for under 10 years (55% in 2017) and only 25% have been in the field over 20 years (18% in 2017). COVID-19 has put a spotlight on inequities between minorities, particularly Indigenous and Black arts professionals, and whites. Future surveys will explore whether this is due to high rates of attrition, or a new shift in the field welcoming more racial diversity. See *APS: Summaries – Discrimination* report for further discussion of the realities faced by persons of colour while at work.

Men continued to be far more likely to have long careers in the arts, with 45% responding that they have been in the field over 20 years (44% in 2017) compared to 34% (there has been no change to this percentage since 2017) of women. The gender gaps in participation in the sector may be, in part, explained by women predominately being the primary caregivers in their families, and their experiences of gender-based discrimination while at work (for more information on see our *APS: Summaries – Discrimination* report) making it harder for them to stay long-term. It may also be explained by noting that the arts sector is young with less established formalized structure in comparison to more established sectors. Given the historic mobility of men (particularly those who are white) in the economy, it is possible that some, who have been in the arts 20 years or more, obtained their opportunities before the sector started its process of professionalization and credentialization.

The impact of identity-based discrimination on the arts in Calgary will be further explored in *APS: Summaries – Discrimination* report.

Employment in Other Fields

While most arts professionals indicate that their primary source of income comes from arts-related work, over a quarter of arts professionals indicated concurrent employment in other fields (see section on 'Diversity of Income Sources' for a detailed breakdown). The type and structure of employment outside of the arts, however, was inconsistent amongst respondents. Most of the non-arts work fell into the category of a part-time position for an employer, followed by individuals who were self-employed. When working in these additional occupations, women were twice as likely as men to work in the hospitality sector (16% compared to 8%), and men were more likely work in business than women (26% compared to 17%).

Across all professional arts identities (i.e., administrator, educator, and artist) the most common field to be working in as a secondary occupation was education, followed by services (e.g., retail), and then business.

Those who have secondary jobs in education or services have been doubly hit during the pandemic. Primary and secondary schools have had intermittent closures due to virus exposures, and universities had canceled in-person courses at the time of this survey. Since closures and restrictions have been ongoing since March of 2020 into the spring/summer of 2021, these conditions have greatly affected one's ability to work in education. Similarly, service jobs have been limited due to COVID-19 social distancing guidelines and restrictions (see more in the report *APS: Summaries – Savings and CERB*).

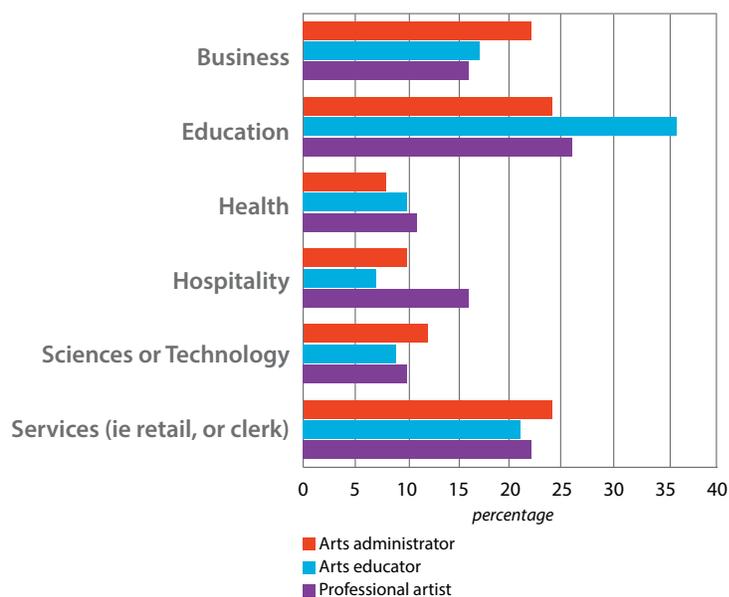


Figure 23: Additional fields arts professionals work in aside from their primary arts occupation.

Time Poverty

As a result of varied work structures and often balancing multiple jobs, arts professionals reported a highly uneven daily work structure that does not support healthy work-life balance. According to the “Encyclopedia of Quality of Life and Well-Being Research,” time poverty is described as not having enough discretionary time after paid and unpaid work, and the meeting of basic personal health needs (sleeping, eating, bathing etc.) to invest in one’s own growth. For our purposes, we also wanted to understand if daily activity left time for the creative process – a necessary condition for artistic development. This portion of the survey was informed by the general question: do arts professionals in Calgary have enough time to create or pursue professional development in a meaningful way?

Most arts professionals only reported one to four hours of creation time per day; with professional artists being slightly more likely to find more time each day to create. Free time was limited, however, due to longer working hours on both sides of the income spectrum. Individuals were either working long hours to make ends meet or working long hours as a part of their salaried job. Such time poverty was illustrated in respondents’ desire for more time in order to develop as an artist. 62% reported that they needed time more than money for supplies, or professional development opportunities (59%). 61% reported needing 11 to 40 more hours per month to dedicate to their development as artists. Interestingly, comments from the survey and focus groups (see the *Focus Group Summary* report for more details) similarly expressed that, for some artists, the pandemic has provided more time for practice. Particularly, artists who were able to access CERB could reinvest some of it into their practice.

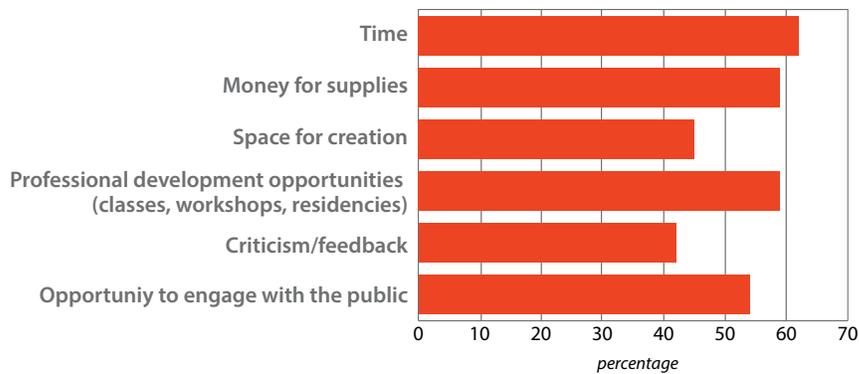


Figure 24: Additional resources needed to support artistic development according to perspectives of survey respondents.

Time and Quality – Limited time also impacted the work produced by artists. It is possible that arts professionals must create a balance between *satisfactory* and *appropriately* completed work. 47% reported having enough time to complete satisfactory work, and 35% have enough time for appropriately completed work. In addition, the gender gap also figures into the relationship of time and artistic practice; survey results suggested that men were more likely than women to report that they have enough time to complete their work.

Given the wide range of tasks expected of arts professionals, it was unsurprising that they reported a lack of focused time for artistic practice. Most arts professionals reported spending between 10% to 20% of their time in each of the following areas of work:

- ♦ Administrative tasks
- ♦ Promotion
- ♦ Financing
- ♦ Other areas of work

Only a quarter of arts professionals reported spending a minimum of 75% of their time in the act of creation and production of artistic work.

Time and Income - The lowest levels of free time according to income were those earning \$35K to \$65K per year, followed by those earning over \$100K per year. While lack of time was reported amongst both income brackets, respondents identifying as IBPOC reported having less free time than arts professionals who identify as white. 92% of IBPOC arts professionals versus 86% of white arts professionals reported under four hours of free time available per day.

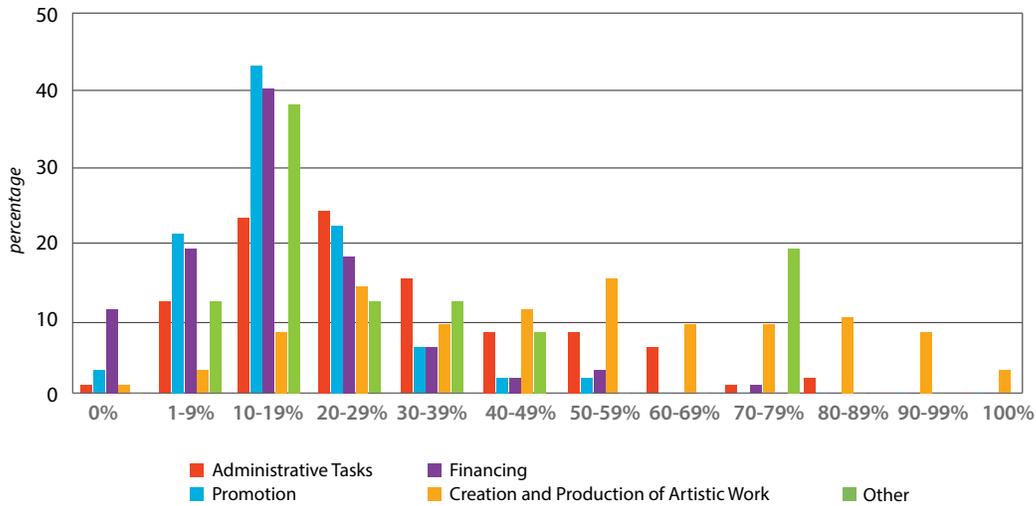


Figure 25: Percentage distribution of how respondents reported time spent according to common tasks of an arts professional.

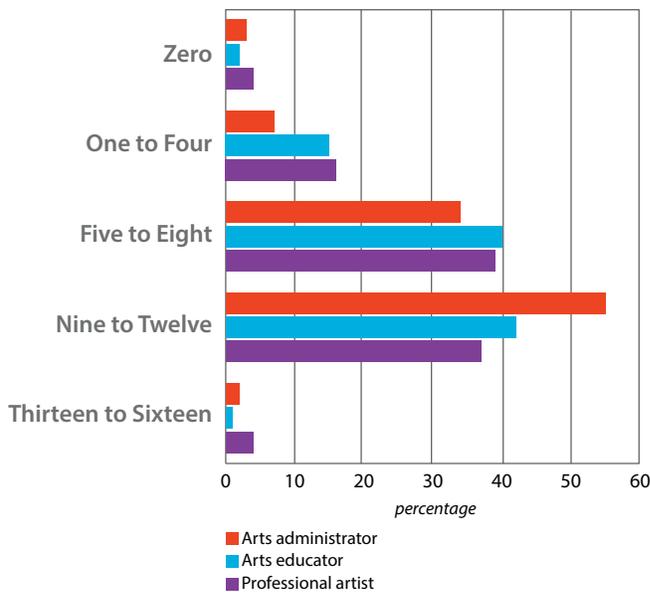


Figure 26: Paid daily work hours on average by profession in arts sector.

Time and Paid Hours - 57% of arts administrators reported working over 9 hours per day on average, followed by 43% of arts educators and 41% of professional artists. While those earning an income above \$100,000 per year were most likely to report working a high number of hours, those earning less than the average Calgarian were also working a high number of daily hours. Over half (55%) of those earning \$35,000 - \$65,000 per year were working over 9 hours per day on average.

Time and Primary Caregiver role - Another reason for limited free-time was the need to be a primary caregiver for others. The need to be a primary caregiver is skewed towards women, those with dependents, and those with lower incomes. With these limitations in mind, it follows that arts professional in these groups face further time barriers for artistic development.

Not surprisingly, those without dependents were twice as likely to have over four hours of free time per day (16% compared to 7%). Respondents who are the primary caregivers for dependents (either children or someone in care with limited capacity) have less free time (96 have under four hours per day). Those with dependents were twice as likely to have zero hours per day to create (16%) as opposed to those without dependents (8%).

Arts educators were most likely spending additional hours in their day doing care work, caring for community members, family or friends. The prevalence of care work amongst arts educators may explain why so few of them work in the 30-40+ hour range. 33% of arts educators reported spending on average five to 12 hours of their day engaged in care work compared to 24% of arts professionals in general.

The role of caregiver is unequally distributed across gender, race, and class. Women were more likely than men to spend additional hours per day engaged in care work (27% compared to 20% spending at least five hours per day engaged in care work), and IBPOC arts professionals were more likely than white arts professionals to spend at least five hours per day engaged in care work (28% compared to 22%). Individuals with lower income were also more likely to be spending a higher number of hours engaged in care work than those with higher incomes. For example, 7% of those earning less than \$35,000 per year were spending over eight hours engaged in care work, as opposed to 1% of those earning over \$65,000 per year and 0% of those earning over \$100,000 per year.

Time and creative reflection - Over half (56%) of arts professionals reported a lack of time available for creative reflection or incubation; in comparison, only 21% reported having adequate time for this work. A lack of time for creative reflection and incubation also appeared to be more prevalent amongst arts administrators with 73% reporting this issue.

Volunteerism

Some individuals also contributed their skills as arts professionals to work as volunteers in the community. 59% of all arts professionals reported volunteering in the community in one way or another. Meanwhile, only 22% of survey respondents reported feeling that they are not very involved in Calgary’s community or civic life.



Figure 27: Participation of arts professionals in different types of volunteer activities.

The most common way arts professionals volunteered was as a general volunteer for an arts organization (39%) followed by serving on the board of an arts organization (24%).

Supporting non-arts organizations was also very common, with 21% of arts professionals volunteering for a non-arts organization and 6% of arts professionals reporting that they serve on the board of a non-arts organization.

Overall, women were more likely to volunteer than men regardless of whether it was an arts organization. Yet, when men did volunteer, they were more likely to be board members. When IBPOC respondents volunteered, they were more likely to serve on boards of non-arts organizations. Finally, those respondents with a higher income (over \$100K annually) were less likely to be volunteers for either arts or non-arts organizations. When involved as a volunteer, those with higher incomes were more likely to serve as board members (versus general volunteers) in comparison to those with lower incomes.

Education and Professional Development

Regarding the question of primary training method, there continued to be multiple pathways to careers and avenues for professional development in the arts. In fact, most individuals reported that their primary form of learning occurred through multiple pathways rather than a singular one.

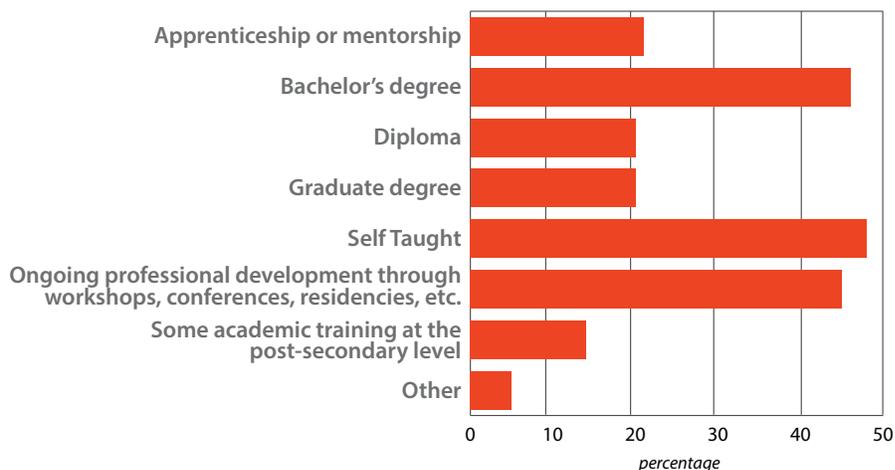


Figure 28: Most common forms of education or training in 2020.

Education Type and Level – From the previous survey in 2017 to the most recent in 2020, the most common form of primary training shifted. In 2017, the most popular form of learning was (i) professional development (i.e., workshops, classes, and/or residencies), then (ii) bachelor's degrees, and lastly (iii) self-taught. In 2020, (i) self-taught was the highest category followed by (ii) bachelor's degrees and (iii) ongoing professional development. Types of education varied across the arts professions. For arts educators, the highest level of education was most likely to be a graduate degree, and they were also most likely to participate in an apprenticeship or mentorship. For arts administrators, the highest level of education was most likely to be an undergraduate degree. Finally, professional artists had the highest rate of self-taught individuals.

Education and Demographics – Men were more likely to report being self-taught (57% compared to 48% across all gender categories), and women were more likely to participate in ongoing professional development through workshops, conferences, residences (51% compared to 45% across all gender categories). Those who identified as white were more likely to have a bachelor's degree (49%) than those who did not identify as white (39%). These gaps in education need to be further addressed through close examination of the following factors: the cost of schooling and professional development, varying intersectionality, lack of recognition of non-Canadian experience, and structural racism.

Education and Age – Survey results illustrated how method of education also differed across age groups. Younger respondents were more likely to have a bachelor's degree – 54% for those 20-29 and 52% for those 30-39 compared to the overall average of 46%. On the other side of the age spectrum, older arts professionals were more likely to be self-taught with 54% of those 50-59 and 59% of those 60-69 reporting being self-taught, compared to the overall average of 48%. The reality that more younger arts professionals, as opposed to older ones, were seeking out degree-granting education may represent an increasing desire and/or need for formalized education in their respective industries.

Education and Income – When comparing education level to income level, of the arts professionals earning over \$100,000 annually 32% have a graduate degree. Consequently, half of individuals with a bachelor's degree were considering leaving the arts due to low wages (see the section on savings and debt in the *APS: Summaries – CERB and Savings* report, and also check out the *Focus Group Summary* report).

Continuing Training in Arts Careers

The largest burden in advancing artistic skills was the financial cost of such advancement. Over two-thirds (67%) of arts professionals reported that they did not have the money (14% reported that finances were not a barrier) to advance their artistic skills. As it has previously been reported, there are various factors contributing to arts professionals' inability to finance professional development – being a primary caregiver and low wages are two common factors. Many arts professionals reported that finding the time for professional development was a burden. More specifically, 46% of arts professionals reported that they do not have sufficient time to advance their artistic skills.

22% of arts professionals agreed that they have access to necessary non-arts related training (e.g., accounting, marketing, technology). Given their time in the field, older arts professionals were more likely to report that they have access to these forms of training.

Despite these access challenges, most survey respondents reported advancing their training as arts professionals beyond their initial education. Continuing training most commonly occurred through workshops, conferences, and residencies (71%) and self-taught professional development (55%).

Professional artists were the most likely to report continuing training through self-teaching (70%) as opposed to arts educators (67%) and arts administrators (57%). Younger arts professionals, aged 20-39, reported the highest rates of professional development through workshops, conferences, and residencies at 75%. Participation decreased by age, with 60% of those aged 60-69 reporting continuing this practice as a form of professional development.

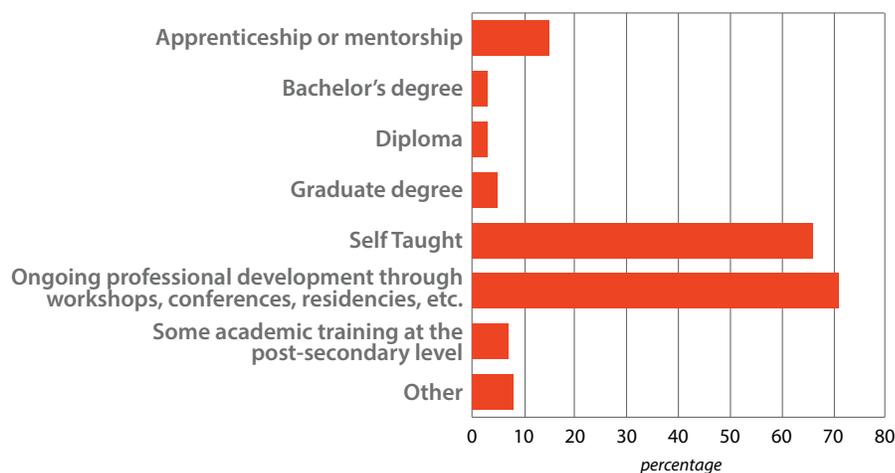


Figure 29: Percentage of arts professionals who participated in continuing education according to different forms.

The role of mentorship also figures differently according to positionality of arts professionals. While 21% of individuals reported their initial education occurring through a mentoring relationship, mentorship tended to decrease over time with 15% of respondents reporting continued training through a mentoring relationship. Arts administrators, educators, and professional artists reported similar involvement in mentorships (16%). Those who reported being primary caregivers were less likely to be mentored than those who were not (14% versus 27%).

Informal mentorship was much more common than a formal mentorship in the arts sector. Many arts professionals reported acting as an informal mentor to either multiple people (53%) or a single person (7%). Only 17% of arts professionals reported being in a formal mentoring relationship with multiple people and 5% reported being in a formal mentorship with a single person.

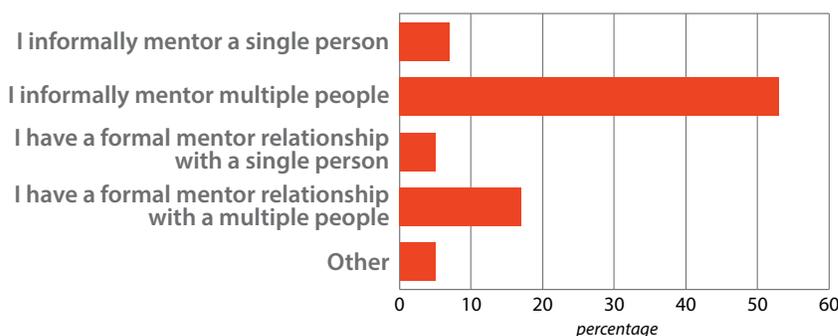


Figure 30: Type of participation in mentorships.

Many arts professionals reported a lack of opportunities available to receive knowledgeable, constructive feedback about their work – an integral aspect of artistic and professional development. 46% of arts professionals reported an inability to receive this type of feedback versus 38% reported receiving this feedback was not a challenge. 81% of survey respondents reported that those working in the arts in Calgary needed more opportunities to gather, share ideas, and learn from each other.

Financial Conditions of Arts Professionals

In both the 2014 and 2017 iterations of Calgary Arts Professionals Survey, respondents reported a relatively low income. Over half of the individuals reported their gross individual income as less than

\$35,000 per year in 2017 (53%). The number of arts professionals reporting an individual income of under \$35,000 increased to 57% in 2019 and remained steady in 2020, much lower than the Calgary average income of \$60,244¹. In addition, 81% of individuals reported annual earnings under \$65,000 in 2019, increasing to 84% in 2020.

Professional artists were the most likely to have an income below \$35,000 (65% in 2020), followed by arts educators (55% in 2020), and then arts administrators (34% in 2020).

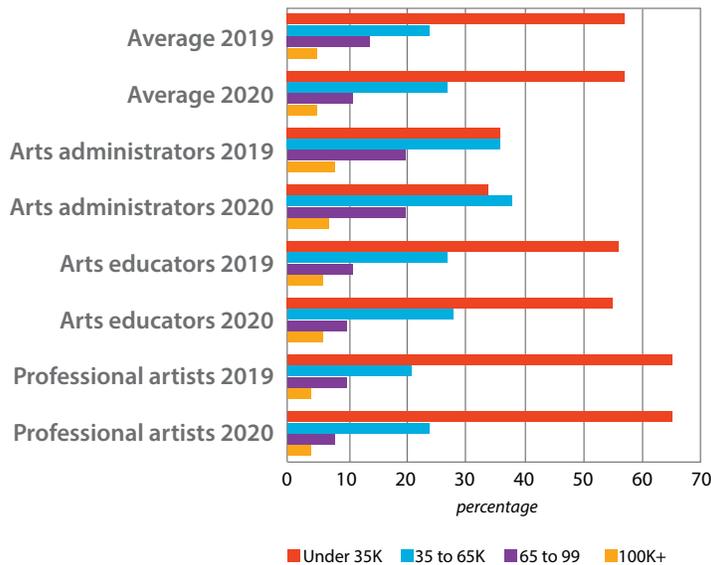


Figure 31: Average incomes of arts professionals across years and positions.

Within discipline categories, those working in Presenting Arts were most likely to earn under \$35,000 per year (62%) in 2020. Those working in Music were most likely to report earning over \$65,000 per year (24%) compared to the field average of 16%. In 2017, the difference in music income was prominently driven by those who reported working in Orchestra.

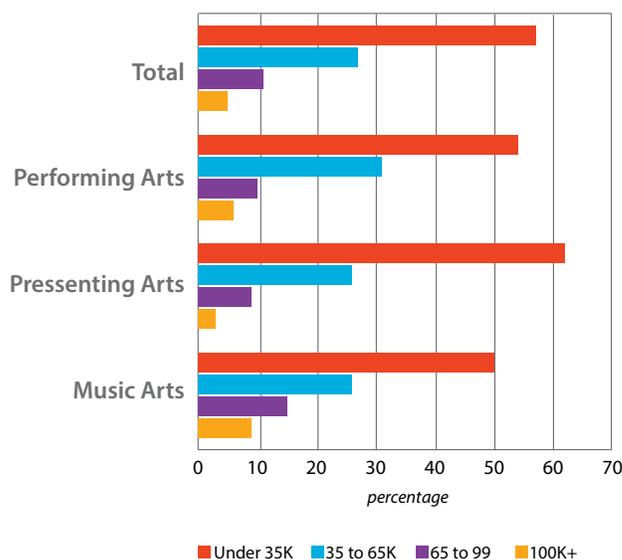


Figure 32: Average income bracket according to artistic discipline.

1. <https://calgaryeconomicdevelopment.com/dmsdocument/326#:~:text=received%20in%20a%20year.,capita%20is%20forecast%20at%20%2459%2C623.>

Finances and Gender and Ethnicity – Historic and on-going discrimination based on gender, race, and ethnicity further complicates the ability to make a living in the arts. The 2020 survey illustrated a slight decrease in overall earnings of women than 2017 earnings, with income under \$35,000 at 59% for women in 2017 and 60% in 2020. Furthermore, 65% of those identifying as IBPOC reported earning less than \$35,000 per year compared to 54% of those who identified as white. In addition, 73% of those who identify as other than ‘man’ or ‘woman’ reported annual incomes under \$35,000. There is no doubt that COVID-19 has affected these groups’ incomes even more.

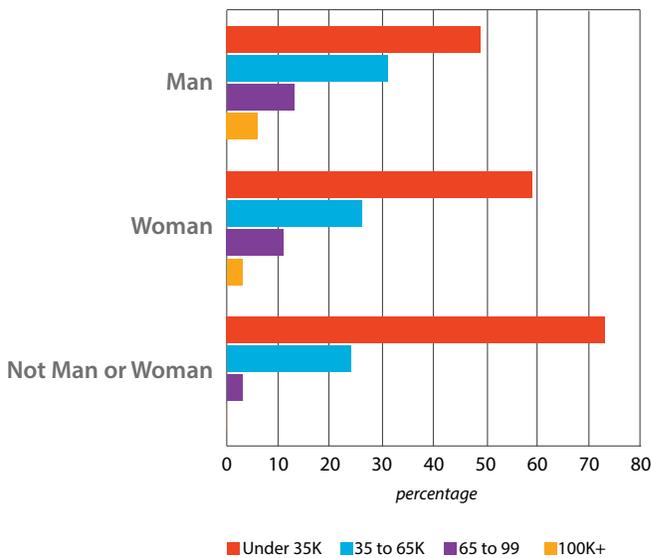


Figure 33: Income brackets according to gender identity.

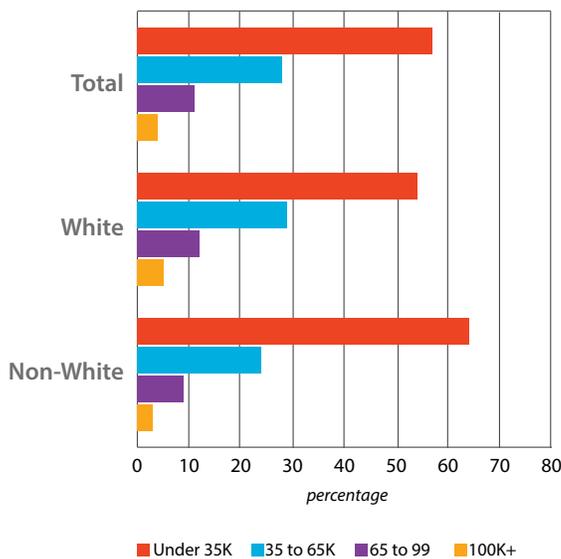


Figure 34: Income brackets according to racial identity.

Finances and Family Income - In 2018, the Calgarian median income for a family was \$102, 570. Compared to our 2019 numbers, 67% (roughly two-thirds) of arts professionals’ family incomes were under the Calgary median. In 2020, that number climbed to 75% of family incomes below the Calgary average, a substantial decrease in household income. Just over half (52%) of households reported that their income was under \$75,000 in 2019, and that number jumped to almost two-thirds (63%) of

households reporting income under \$75,000 in 2020. Without a doubt, COVID-19 has impacted the incomes of arts professionals in 2020.

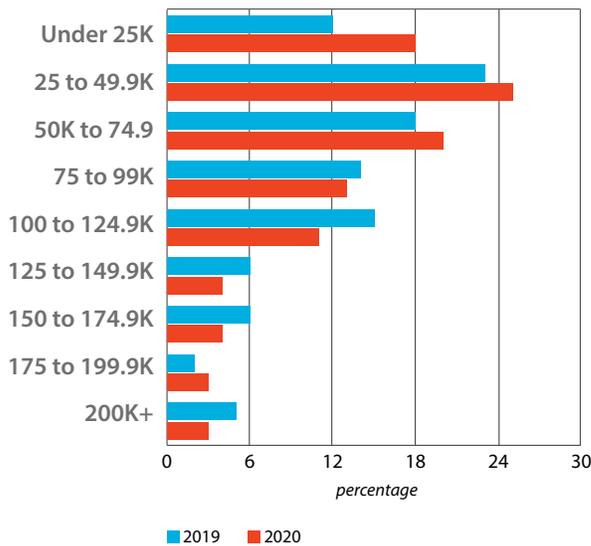


Figure 35: Household income brackets compared between 2019 and 2020.

Finances and Professional Artists – Professional artists were the most likely to report lower household incomes, with 69% in 2019 and 79% in 2020 reporting household incomes under \$75,000. Those arts professionals who identify as IBPOC were more likely to live in households with lower overall household incomes compared to those arts professionals who identified as white, (70% versus 59% in 2020). This means that the drop in household incomes between 2019 and 2020 was far greater for those who identified as IBPOC than those who identified as white.

Finances and Dependents – For households where arts professionals have dependents, just over half of those households (51%) reported annual household income above \$100,000, falling in line with the Calgary average. Future versions of this survey will explore if low income acts as a deterrent to having dependents.

Perception of Income

When asked to describe the income obtained from the arts, 57% arts professionals described their income as inadequate. 7% of respondents were considering leaving the arts because of poor compensation for work. Men were over twice as likely as women to describe themselves as financially successful (10% versus 4%).

Arts professionals in music were more likely to report that they were compensated poorly for their work while those working in the presenting arts were slightly more likely to report that they were compensated so poorly they were considering leaving the sector. These perceptions of compensation need to be further explored post-pandemic to understand the influence of venues shutting down, gathering restrictions, and other health guidelines.

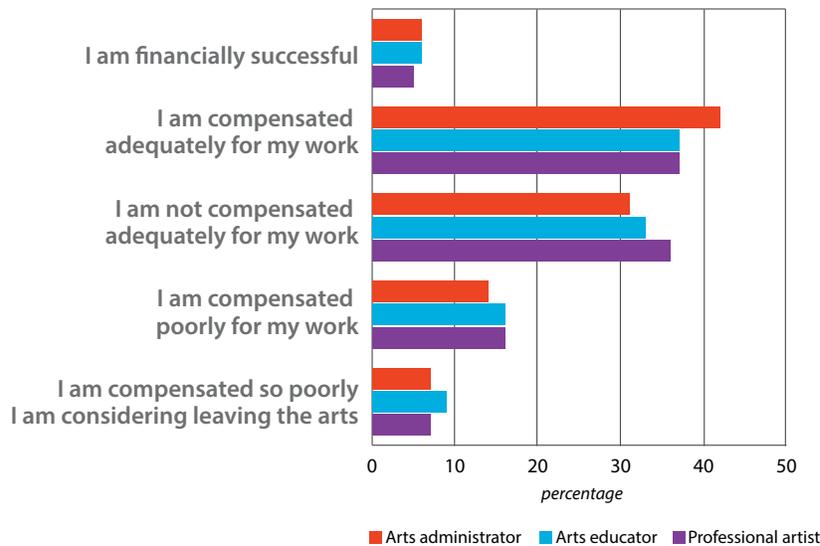


Figure 36: Perceptions of compensation by arts profession.

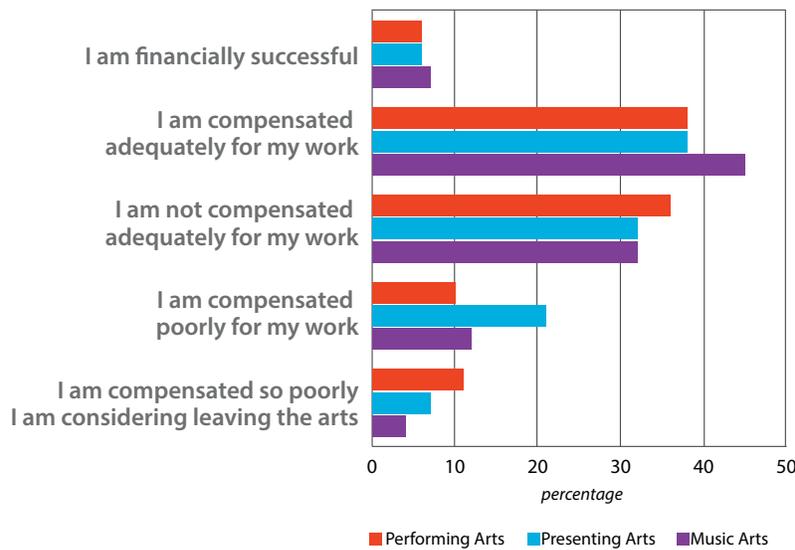


Figure 37: Perceptions of compensation by artistic discipline.

Other Determinants of Financial Stability

Work Opportunities

In addition to financial challenges, arts professionals reported that it can be difficult to find work within the sector. 97% of arts professionals reported a need for more employment opportunities; a sentiment most shared by arts educators. It is important to note that while 3% of respondents neither agreed nor disagreed with this perception of employment, no respondents indicated that there were enough or fewer opportunities needed.

Survey results further indicated that access to information about opportunities can be a barrier to employment. 26% of arts professionals reported that it was not difficult to obtain information about work opportunities, whereas 45% reported that it was, in fact, difficult to access such information. This challenge was more commonly reported by professional artists (42%) and arts educators (37%) than

arts administrators (28%). Only 30% of arts professionals reported that they had many opportunities to share their work. Conversely, 48% of arts professionals reported having very few of these opportunities. Generally, respondents working in the presenting arts were the most likely to report a lack of opportunity.

Arts professionals also reported a lack of marketing opportunities, which would affect their ability to generate an income. 48% of arts professionals reported that they did not have good access to marketing opportunities, as compared to only 19% that reported that they have had appropriate access to marketing. Women were more likely to report inadequate access to marketing opportunities, with 50% reporting a lack of access compared to 39% of men.

Work and Non-financial Support - Arts professionals also reported participating in non-financial ways to support their artistic practice (i.e., bartering, trading services, cross-promotion). Of those who sought out non-financial support, arts educators had the highest rate of participation (63%), followed by arts administrators (60%) and finally, professional artists (51%).

Grants & Awards

76% of respondents reported that the grants and awards opportunities available were insufficient. In fact, only 5% of arts professionals felt existing grants and awards available were enough for artists thrive. Closer examination of the 5% revealed disparities in access between IBPOC and white arts professionals, with IBPOC respondents less likely to report sufficient grants and awards compared to white respondents.

The survey asked respondents to report their usage of specific funding and granting streams. In the past three years, 61% of survey respondents reported applying to Calgary Arts Development for individual artist grants. In that same period, 52% of survey respondents have applied to the Alberta Foundation for the Arts, and 33% have applied to Canada Council for the Arts. Of those who applied during this period, 46% of applicants received funding from Calgary Arts Development, 42% of applicants received funding from Alberta Foundation for the Arts, and 38% of applicants received funding from Canada Council for the Arts.

Amongst the funding streams, local foundations are the least accessed with only 15% of survey respondents reporting applying to such a source. However, these applicants were typically the most successful; 54% of respondents who applied to local foundations reported receiving support.

The survey also asked respondents to reflect upon the role of funding in the arts sector. Respondents identified the kinds of public support needed by arts professionals. The most common supports desired from respondents were for individual projects (24%), non-profit arts organizations (21%), living expenses / subsistence (18%), and professional development (11%).

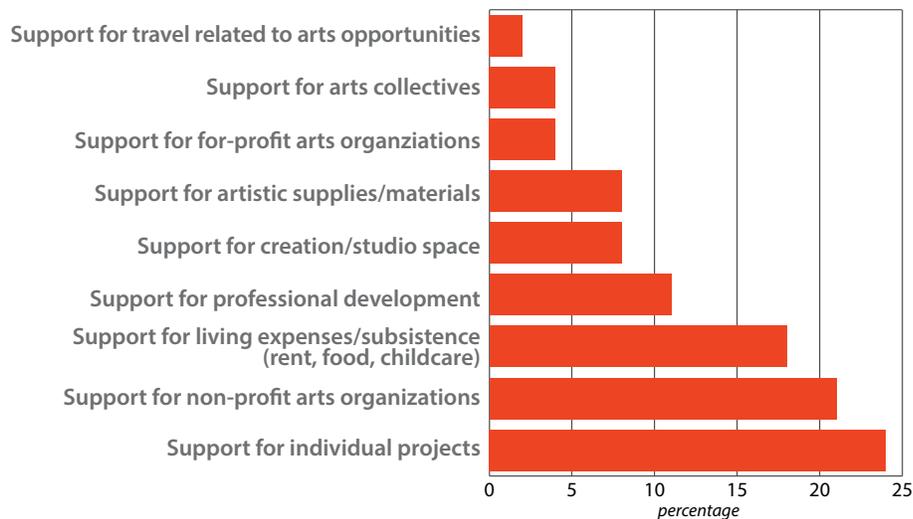


Figure 38: The types of public support most needed according to arts professionals.

Most arts professionals expressed pessimism over the direction for financial support opportunities over the next year. Over half of arts professionals thought private sponsorship, provincial support, and individual giving will decrease in the next year. 44% also expected municipal support to decrease over the next year.

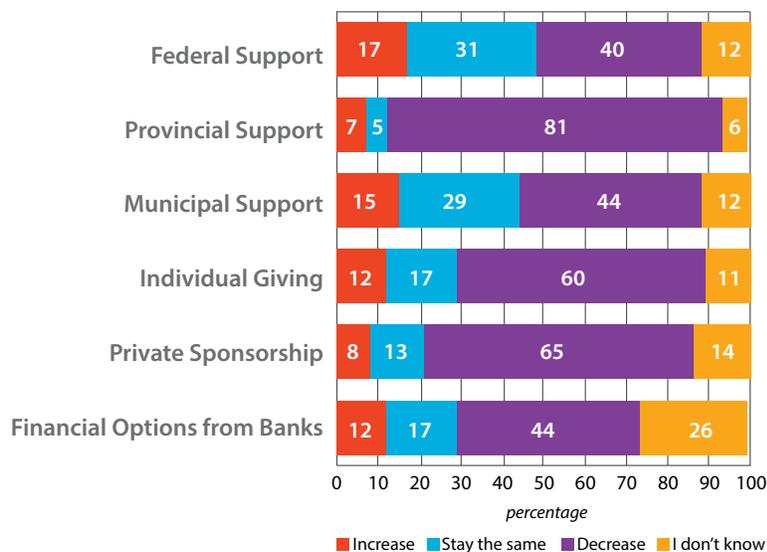


Figure 39: Perceptions of financial support available over the next year.

Savings

Given the low wages and household incomes reported by arts professionals, personal savings can be difficult to establish. Only 53% of arts professionals reported being able to accumulate personal savings in 2019. There has been little to no change in this percentage since 2016. Moreover, the ability to save did not change much across occupations; arts administrators and arts educators were slightly more likely (58% and 54% respectively) than professional artists (50%) to accumulate savings. Individuals with health conditions, lasting for more than six months, were much less likely to accumulate savings (41%). Immigrants also experienced difficulties saving with only 22% of respondents reporting the ability to accumulate savings in 2019. As previously established, COVID-19 has had a heavy impact on the work of arts professionals and, by extension, their ability to save. However, some of those eligible for CERB or CRB used such financial sources to pay down on debt and to establish a small amount of savings (for more information see the *APS: Summaries – Savings and CERB* report, and the *Focus Group Summary* report).

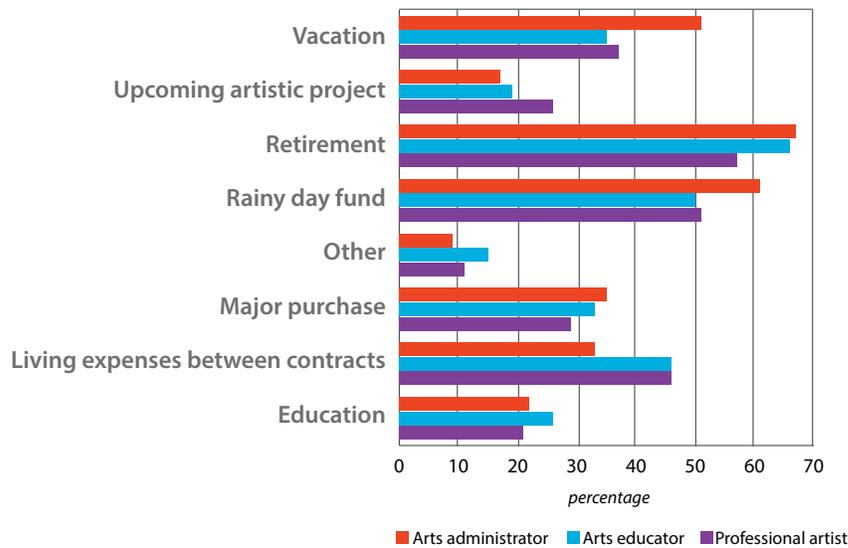


Figure 40: The intended use of savings according to arts profession.

Almost 40% of arts professionals (2020) were not saving for retirement – a significant increase from 22% in 2016. When this group was examined further, racialized arts professionals, those under age 30, and those with income under \$35,000 were the least likely to be saving for retirement.

Of those respondents saving for retirement, 54% saved using an RRSP, followed by 50% using a personal savings account or Tax-Free Savings Account, and then 35% investing into personal assets (e.g., house). Those working in Music (23%) and Presenting Arts (21%) were more likely to be saving for expenses related to an upcoming artistic project than those working in Performing Arts (11%). Of the 53% able to save, living expenses between contracts was the most common intended use (arts administrators 33%, and 46% for both arts educators and artists).

Income Support

44% of arts professionals reported that they were eligible for employment insurance or other income support. Arts administrators were the most likely to be eligible for income support (50%); this may be because administrative positions are often comparable to traditional forms of employment, which enables them to pay into EI. On the other hand, less than half of professional artists (40%) and arts educators (37%) reported being eligible for support. This percentage was an increase of 10% from the 34% of arts professionals who reported being eligible for income support in 2016. This figure may not just reflect a change in eligibility, but also more accessible information about supports available. In this survey, only 17% of respondents were unaware if they were eligible for support, a decrease from previous years.

89% of survey respondents received no income support in 2019. This number fell by over half, with only 45% of survey respondents indicating they received no income support in 2020. This speaks both to the level of support available during the pandemic, but also to the devastating impact COVID-19 had on the arts workforce.

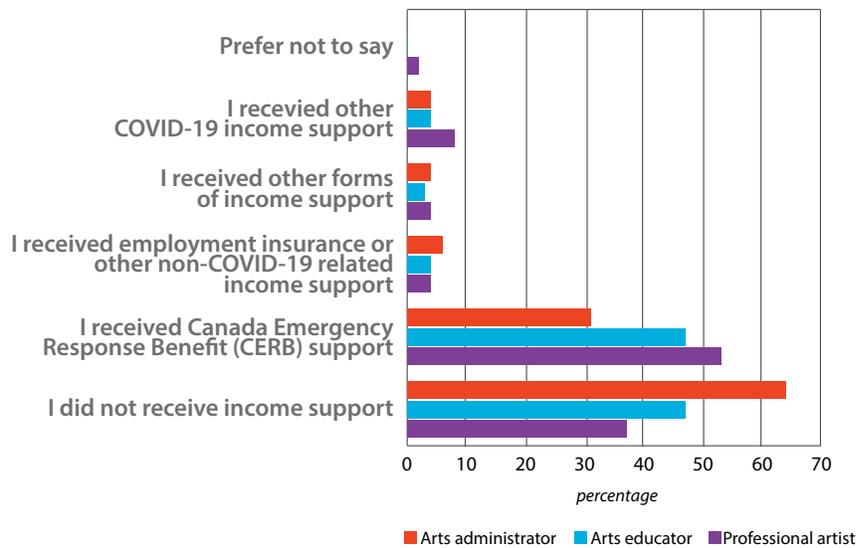


Figure 41: Types of income support according to arts profession.

Arts administrators were the most likely to report not receiving support (61%) while most professional artists and arts educators received some form of support. This is in part because more arts administrators were able to keep their jobs during the pandemic. Over half of professional artists (53%) and almost half of arts educators (47%) received CERB in 2020. Of those who received CERB, only 15% reported that the funding was enough to cover both living and artistic expenses. Close to two-thirds (63%) reported that it was enough to cover living expenses, and 19% reported that it was insufficient to cover living or artistic expenses.

The Cost of Being an Artist

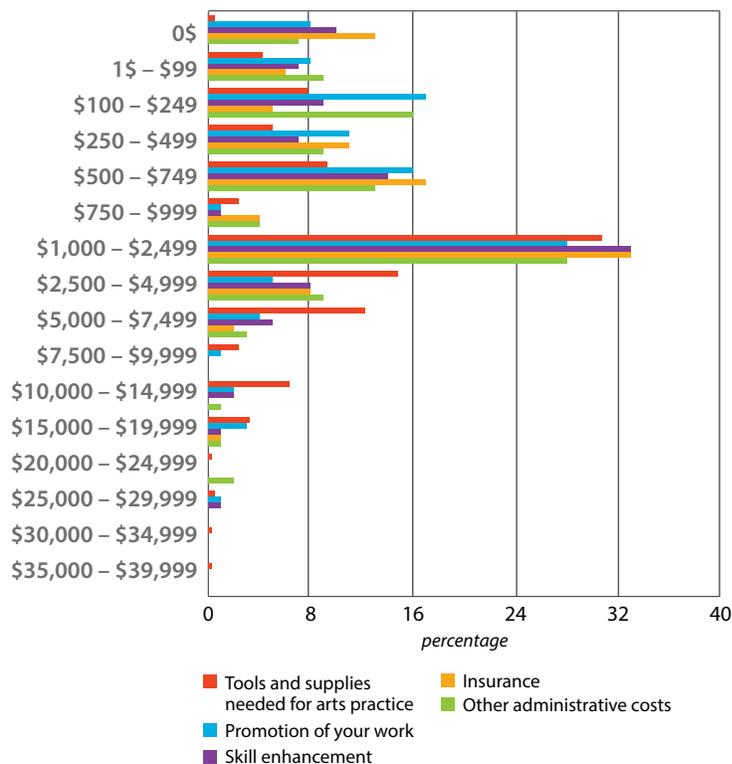


Figure 42: Annual amount professional artists reported spending on the various costs of being an artist.

Professional artists reported spending significant amounts on their work including supplies, promotion, skill enhancement, insurance, and other administrative costs. Approximately 1 in 3 professional artists spent between \$1,000 – \$2,499 on such expenses. Furthermore, professional artists were more likely than arts educators or arts professionals to be spending over \$1,000 in all four of these cost areas simultaneously. Many of these artists (65%) earn less than \$35,000 per year and yet are spending significant amounts of money on their practice.

Living Conditions of Arts Professionals

Health Care – Arts professionals generally report being able to access health care. Most arts professionals (86%) reported having a family doctor regardless of income or demographic status. Overall, 82% of survey respondents strongly agreed that they can access health care professionals when needed; although 19% reported that receiving regular health care was challenging. Level of income was one of the most stable predictors of one’s ability to receive regular health care. Of those earning a yearly income below \$35,000, 21% found this to be a challenge compared to only 7% of those with a yearly income over \$100,000.

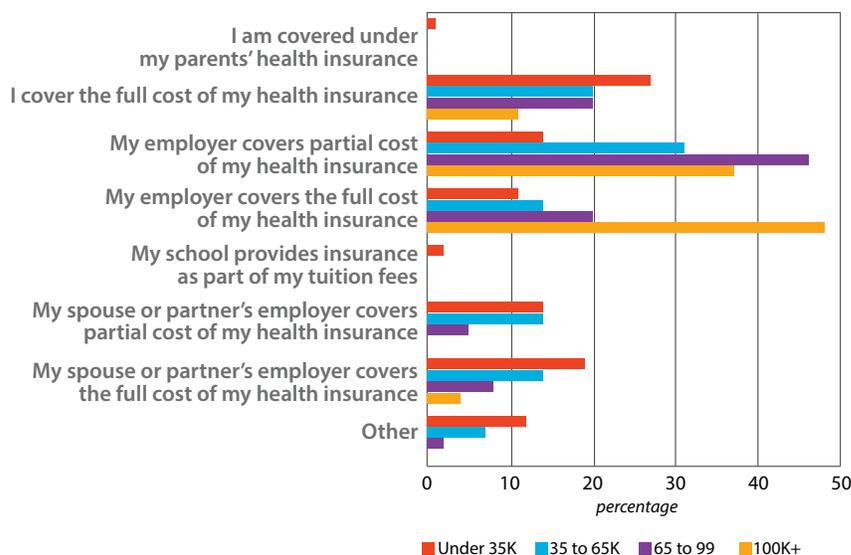


Figure 43: Access to extended health coverage based on income bracket.

Access to extended health care coverage is less secure for arts professionals. 59% of respondents reported having extended health care coverage in addition to the Alberta Health Care Insurance Plan, which is a slight decrease from 64% in 2016. Arts administrators were the most likely to have extended coverage (70%) compared to professional artists (56%). Access to extended health care coverage was most commonly provided by an employer (26%). Typically, those with an income of \$100,000/year received their health insurance through an employer. Otherwise, individuals paid for their own extended health care (24%). In fact, those with lowest individual or household incomes were the most likely to report paying their own health insurance. Of those without extended health insurance, 51% of them attributed this to cost, considering it too expensive. The final 17% were unaware of the health insurance options available to them.

Workers Compensation Board Coverage – Less than half of arts professionals reported that they had Workers Compensation Board coverage; with 32% of respondents having coverage through an employer, and 5% paying for their own coverage. 37% of individuals reported not having coverage and an additional 19% were unsure of their coverage.

Housing Cost and Suitability – Just over half (53%) of arts professionals owned their own home, and the remaining either rented (39%), or had another living arrangement (for example residing at a university). Respondents less likely to own their homes were racialized artists (33%) and those who identify as having a disability (30%). Regardless of whether they own or rent, professional artists were primarily living in homes in good repair with regular maintenance (44%). Still, 42% lived in a residence in need of minor repairs (e.g., fixing drywall, appliance repairs), and 13% lived in a residence in need of major repairs (e.g., requires a new roof or furnace). In 2019, 62% of all arts professionals exceeded the CMHC recommended maximum spending of 30% of household income on housing costs. This was an increase from 59% of arts professionals CMHC recommendations in 2016. This number rose again to 68% in 2020. Respondents who stated they were compensated poorly for their work or poorly to the point they are considering leaving the field, were the most likely to be spending more than 51% of their income on housing costs. It is unsurprising that when individuals are not paid enough for necessities that they would consider leaving for more sustainable work. Professional artists were the most likely to spend more than half their income on housing costs (as mentioned previously, artists were also the poorest paid), well above the CMHC recommendation of no more than 30%. Men were the most likely to be spending less than 30% on housing, with 50% of men falling into the CMHC recommendation zone as opposed to only 36% of women.

Quality of Life Perceptions – In the 2020 survey, fewer arts professionals expressed positive perceptions of quality of life. The number of arts professionals who report that they are satisfied with their life decreased from 78% in 2017 to 65% in 2020. At the time of this survey, it is unclear how much of the decrease was a result of the pandemic and/or funding cuts to the arts by the provincial government.

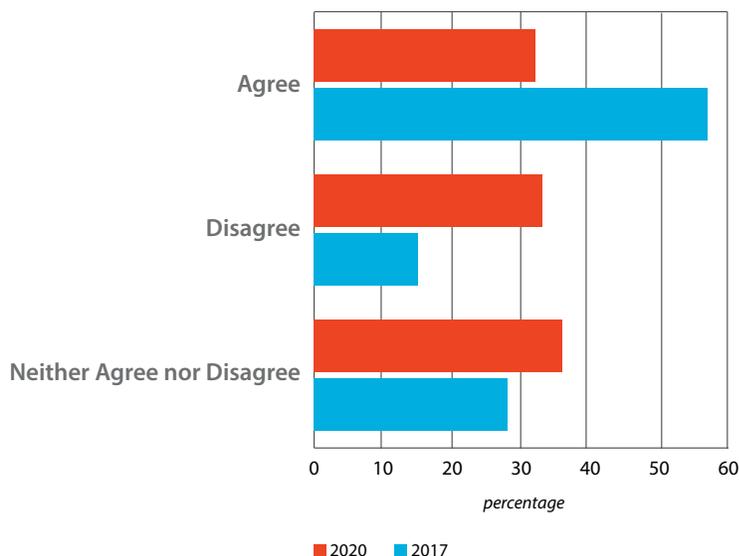


Figure 44: Changes in perception of the statement, “My life is close to perfect” between 2017 and 2020.

31% of arts professionals agreed with the statement that their life is close to perfect, a dramatic drop from 57% who agreed with that same statement in 2017. 34% agreed with the sentiment that if they could live their lives over again, they would change almost nothing -- a decrease from 49% in 2017. 62% of arts professionals agreed they had the important things they wanted in life, which is also a decrease of 10% from 2017 results.

Despite more pessimistic perceptions of their lives, there was only a slight increase in the number who wished they had a different kind of life: 23% of arts professionals now reported they wish they had a different kind of life compared to 19% in 2017.

Working Conditions of Arts Professionals

Space

Arts professionals increasingly reported that the working spaces they used were either too small or too difficult to secure long-term. Respondents are increasingly likely to report the need for more opportunities to display and perform. Furthermore, even when able to access space, respondents reported inadequate time to prepare in such a space for the limited opportunities available to them. Only 41% of arts professionals reported feeling like they were in fully control of their career, a decrease from 47% in 2017.

Artistic Space - Only 31% of respondents agreed that the facilities needed to create and present work were readily available. Of respondents who disagreed, arts educators were most likely to disagree that they have access to the facilities they need. This trend was likely due to the timing of the survey as most school facilities and public facilities were under lockdown. Similarly, arts educators were the most likely to report that they need a space for their artistic practice but did not have one (29%).

In addition to artistic space, 35% of arts professionals reported that they do not have adequate access to the artistic tools, equipment, or special facilities their work requires. Women were far more likely than men to struggle with accessing adequate artistic tools, with only 21% of men reporting this as a challenge compared to 44% of women.

Performing and Presenting Space – Access to sufficient rehearsal or presenting space was already an issue prior to COVID-19 health restrictions. 40% of arts professionals would prefer a different location for creative practice, and therefore related, 29% of arts professionals were actively seeking a new space. This sentiment was most expressed amongst arts educators. Those who worked in the presenting arts found it more difficult to find space than those working in the performing arts or music.

Only 10% of arts professionals reported that their practice did not require a designated space. Given that most arts professionals require a designated space for work, it follows that the transition to remote work, a result of successive COVID-19 lockdowns, was difficult and greatly impacted working conditions. 80% of arts professionals now reported having a space within their home for work, an increase from 69% in 2017.

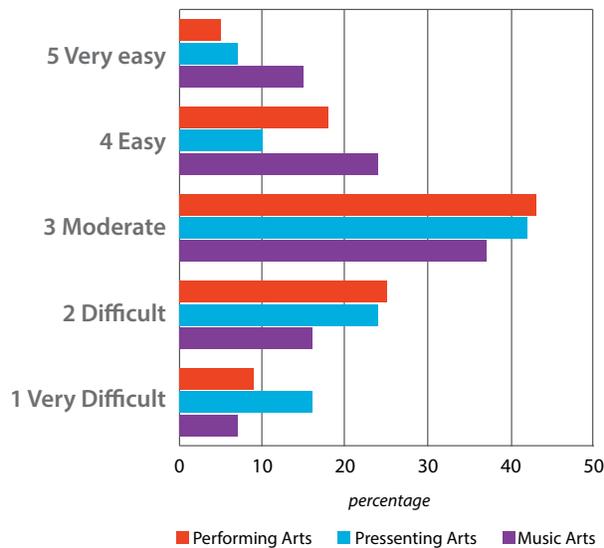


Figure 45: Perceptions of how easy or difficult it is to access presenting space in 2019 according to discipline.

Sharing Space - Almost one-third of arts professionals (28%) reported sharing their space with others. Of those sharing space, those working in the performing arts were the most likely to share a space (35%), and those working in music were the least (21%). Only half of arts professionals reported that they felt that the use of their space was secure for the next three years, and slightly over half (54%) felt that it was difficult to find long-term space generally. This was a sentiment expressed most by arts educators. Regarding the certainty of keeping space long-term, 18% of arts professionals felt that they might lose access to space on short notice. Arts educators were more likely to express this as a concern than other professionals. The plurality of arts professionals reported that more predictable access to space would benefit their artistic practice (40% agree, 31% disagree). That said, predictability of space may be easier to determine in a long-term space rather than in short-term agreements.

Working from Home - Almost equal amounts of arts professionals had their working space in the same neighborhood as their home, in comparison to those that did not. 34% of all arts professionals reported that they worked in the same neighborhood as their home, and 37% reported that they did not (the other 29% reported that the question does not apply). Additionally, professional artists were more likely to report that they worked close to their homes, while arts administrators were more likely to report working further away from home. Importantly, many of those working from home reported that they may not have adequate permitting to do so. When asked if they had a home permitting or business license for their space if required to do so, the majority reported that they do not.

The lockdown did not entirely shut out arts professionals from their working spaces, as 70% reported that they had at least some access to their space during COVID-19. It is unsurprising, with so many arts professionals working from home, that only 23% reported that the space they were using was purpose built for their artistic practice. When asked about spaces being renovated for artistic practice, 32% of individuals reported that the spaces they used were renovated for this purpose. Many individuals were in situations where the space they used was neither built specifically for, nor renovated for their work; thus, leading to less-than-ideal working conditions.

Affordability - Arts professionals working in a designated space generally reported that the space was affordable for them (61%) and well-maintained (75%). Only 17% reported that their space was unaffordable, and only 9% reported that their space was not well maintained. However, the majority of arts professionals reported the need for more artistic space than they currently had access to (54%). This desire was expressed more often by performing artists (58%) and presenting artists (54%) than those working in music (39%). Conversely, 42% of respondents described the size of the space they had as adequate.

Safety and Accessibility - The percentage of respondents feeling that their space is in an unsafe area remained relatively the same across surveys - 84% in 2017 and 82% in 2020. Fewer arts professionals now report that their space has adequate safety features - 72% in 2016 and 65% in 2020.

51% of arts professionals report that their spaces are not accessible for those with mobility issues. Only 26% of arts professionals agreed that their space was fully accessible for those with mobility issues. In addition to physical accommodation, fewer arts professionals reported that their space was easily accessible by public transportation - 64% in 2017 and 57% in 2020.

Addressing Harmful Working Conditions

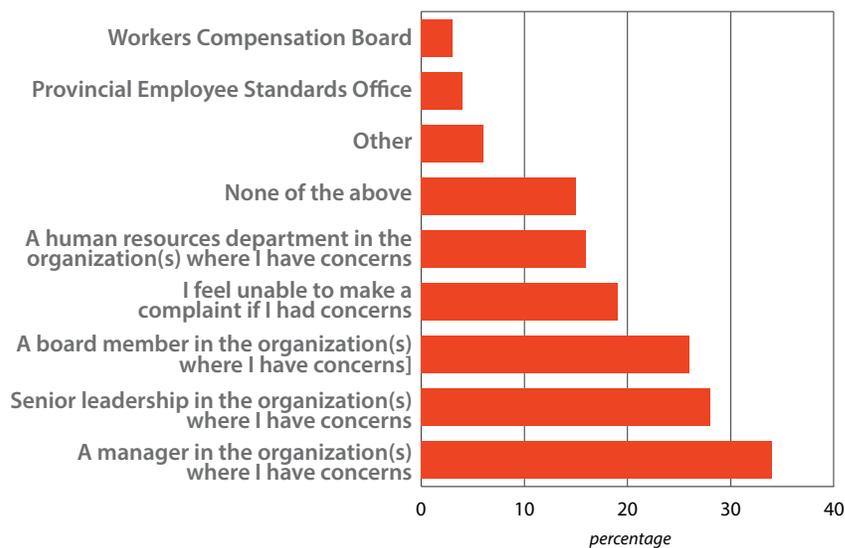


Figure 46: The places or people arts professionals were most likely to go to in order to express concerns about working conditions.

Many arts organizations are small non-profits, so it is unsurprising that most do not have a human resources department for individuals to express concerns over their working conditions.

If they did have a concern over working conditions, 34% responded they would raise the concern to a manager followed by 28% reporting it to senior leadership, and 26% reporting it to a board member. It was more likely that an arts professional felt unable to make a complaint at all if they had a concern (19% of respondents) than to have access to a human resources department to make a complaint (16%).

Artistic Collaboration

Despite COVID-19 social distancing restrictions in place, arts professionals continued to collaborate and find suitable methods of collaboration in 2020. Though unable to meet in person, only 35% reported that it was hard for them to connect with their artistic peers and community. 50% of arts professionals reported that they regularly collaborated artistically using the internet.

Aside from formal collaboration, 78% of arts professionals regularly communicated with other artists online compared to only 11% that did not. It is important to note that those who did not participate online may have limited digital access (e.g., the ability to have an internet connection, internet affordability, and capability to handle Zoom, Google Meet, Facebook Live etc.); made it difficult for some to participate in regular online activity. Furthermore, many places with free Wi-Fi connections (e.g., libraries) were closed during much of the pandemic making participation that much harder.

Many arts professionals were also members of artist associations that supported their work and the work of their peers. 42% of all arts professionals reported being a part of an association, with almost half (47%) of professional artists (as opposed to arts educators and arts administrators) reporting being a part of an association.

Perceptions of Calgary's Arts Community

Arts professionals' perception of Calgary as a strong arts city is diminishing. It is important to note that various factors play into this changing perception – namely, the economic and social realities of the COVID-19 pandemic and further disintegrating race relations in 2020.

Only 49% agreed that Calgary has a strong and vibrant arts scene, a 28% drop from 2017 (77% of respondents in agreement in 2017). While most arts administrators – notably, those of whom report more income stability and job security than other arts professionals – agreed that the arts scene was vibrant (61%), while fewer professional artists (this group has the most income volatility and job insecurity) shared that sentiment (45%).

In 2017, over half of respondents (55%) described Calgary's arts and culture offerings as being of a world class caliber, but now only 37% shared that enthusiasm for the work being produced in Calgary. Those working in the presenting arts were least likely to agree (33%) that Calgary's offerings are of a world class caliber.

When it comes to being a practicing professional artist in Calgary, 57% agreed that Calgary was a good place to be an artist in 2017. In 2020, that number dropped by almost half with now only 30% of arts professionals agreeing that Calgary is a good place to be an artist.

A decreasing number of arts professionals reported feeling that Calgary is supportive of their work in the arts. While only 48% of respondents in 2017 felt that Calgary was supportive of their work, that sentiment continued to erode to only 31% in 2020.

Arts professionals reported anticipating decreased financial support for arts and culture. 59% of survey respondents anticipate a general decrease in national support for the arts, and they were more pessimistic about their specific field seeing a decrease in financing. 65% anticipate a decrease in financial support for artist working in their field nationally.

This negative view of future arts support increased as it gets closer to home. It is possible that negative perceptions of Calgary's economy informed their views on incoming local financial support, as arts professionals were more pessimistic about local support than national support. 68% anticipated a decrease local financial support for the arts and culture sector generally, and 74% anticipated a decrease in financial support over the next year for artists working in their discipline.

Commitment to Calgary

Concerns over provincial funding for the arts, and that the values of the province are not in alignment with personal values, has resulted in a weakening of arts professionals' commitment to help build back the Calgary arts community post-pandemic.

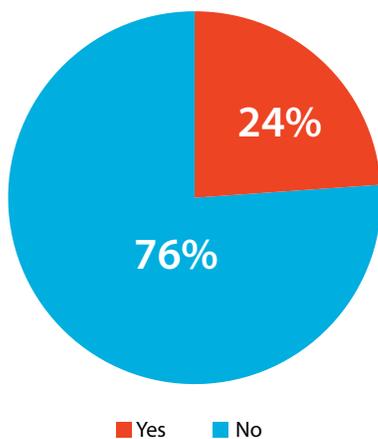


Figure 47: Percentage of arts professionals who anticipated moving away in the following two years (2021 & 2022).

Almost one-quarter of arts professionals reported that they anticipate moving away from Calgary in the next two years, with many noting that they plan to leave Alberta specifically.

Longitudinal research will track how many arts professionals leave Calgary, and whether the desire to leave reduces as the arts begin to open post COVID-19 shutdown.

The Impact of Demographics on Working Conditions

Results from the 2017 Arts Professionals Survey showed that non-dominant gender and ethnicity make it harder to thrive as an arts professional in Calgary. Following the completion of the 2017 survey, Calgary Arts Development was committed to better understanding the working conditions of arts professionals with non-dominant identities.

In the 2020 survey, specific questions about working conditions were asked for those who identified as a gender other than male, a racial or ethnic identity other than white, and for those who report having a physical or cognitive disability using the conventional medical model of disability.

Racialized Identity

For those individuals who report having a racialized identity, 66% reported having experienced racism at work. Those working in the performing arts were most likely to have reported having experienced racism at work (70%). Over 80% of those who have experienced racism at work reported that they were also compensated poorly for their work.

Over half of racialized artists (51%) reported having experienced race-based workplace harassment when working for an organization either on a contract basis or as a permanent employee. Arts educators were the most likely (61%) to report having faced workplace harassment. Women were far more likely to have experienced race-based workplace harassment, with 59% of women reporting this harassment compared to only 29% of men. In most cases arts professionals reported there was nobody to report this harassment to, with only 15% reporting that there was an HR person to report their grievance to.

Gender Identity

Of arts educators, arts administrators, and professional artists that do not identify as male, 51.5% reported that when working with an organization either as an employee or on a contract they have experienced gender-based workplace harassment.

Those who reported being harassed in the workplace rarely have an HR person to report a grievance to, with only 23% of those harassed citing an HR person in the organization. When an HR person did exist, many utilized the individual, with 69% reporting filing a report.

Arts Professionals with a Medical Disability

For those individuals who report having a medical disability, over half (51%) reported having experienced ableism during some part of their work as an arts professional, including when presenting their work or trying to access resources. This was most reported for those working in music, where 57% reported having experienced ableism.

When working for an organization, over one-third (36%) of arts professionals with a medical disability reported having experienced ableism-based workplace harassment. In most cases (81%) there was no HR person to report a grievance to and when such an individual did exist only half of those experiencing harassment reported it.

In future iterations of the survey reporting changes will be made to be able to differentiate those reporting visible versus invisible disabilities in order to determine if some individuals experience higher rates of workplace harassment.

The Impact of Covid-19 on Living and Working Conditions

This survey was completed in the Fall of 2020. Arts activity for many had been cancelled for eight months when completing the survey, which may have impacted many of the negative perception responses. These responses were based in a stark reality as the arts and culture industries were reported by Statistics Canada to have been the hardest hit industry and likely the last to recover.

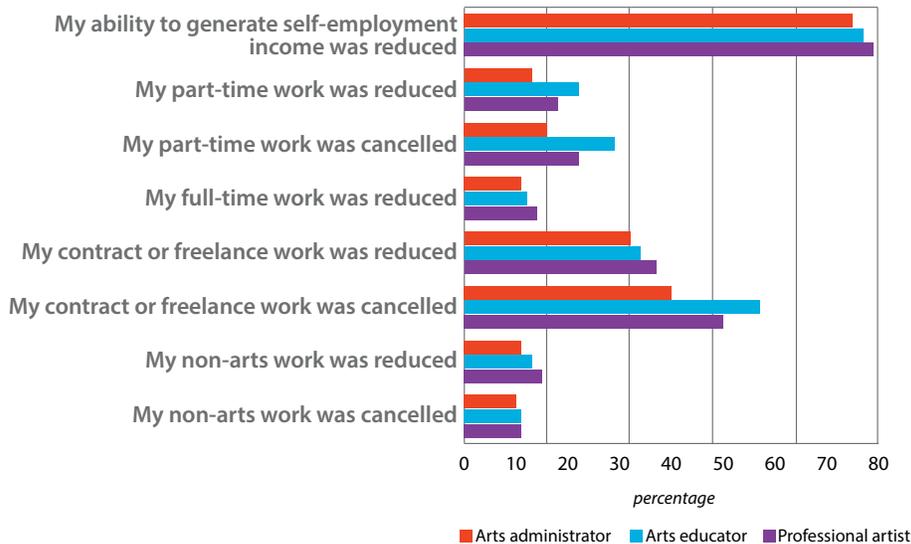


Figure 48: How closures, cancellations, and reductions due to COVID-19 differently impacted arts professions.

Working and living conditions were difficult for some, especially, for those making the least, so COVID-19 would have impacted them more. In fact, some have not worked since the lockdown. Over 70% of arts administrators, arts educators and professional artists reported that their ability to generate self-employment income was reduced. Over half of arts educators also reported that contract and freelance work was cancelled entirely.

There were complications in looking for either artistic or non-artistic work during the pandemic. For those moving to non-arts related jobs having to look for jobs and not knowing the correct qualifications or having transferable skills for these jobs, and the possibility of getting COVID-19 was also an issue.

CERB and CRB provided the most consistent income for some, but as previously established, the nature of the gig economy can make it difficult for some to prove the correct qualifications for government assistance.

With a significant loss of work, it is unsurprising that 70% of arts professionals reported that COVID-19 has resulted in personal stress related to their finances, and 64% report that COVID-19 has resulted in personal stress related to their health. These concerns were expressed almost equally by arts administrators, educators, and professional artists, regardless of artistic discipline.

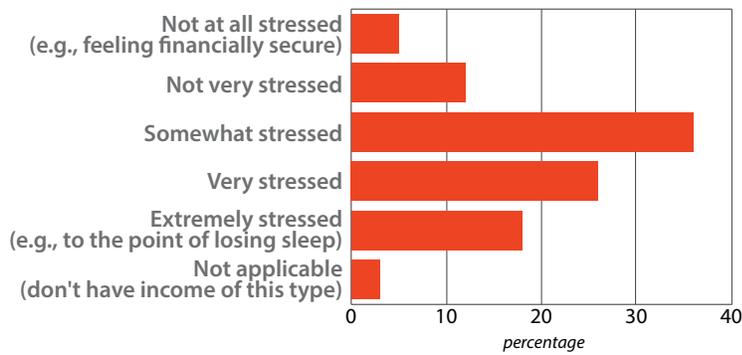


Figure 49: How concerned are you about the impact of the COVID-19 on your arts related income

44% of arts professionals reported that they were either very stressed or extremely stressed about the impact of COVID-19 on their arts-related income. Only 5% of arts professionals reported feeling financially secure. 30% of arts professionals also report that they are very stressed or extremely stressed about the impact COVID-19 has had on their non-arts-related income.

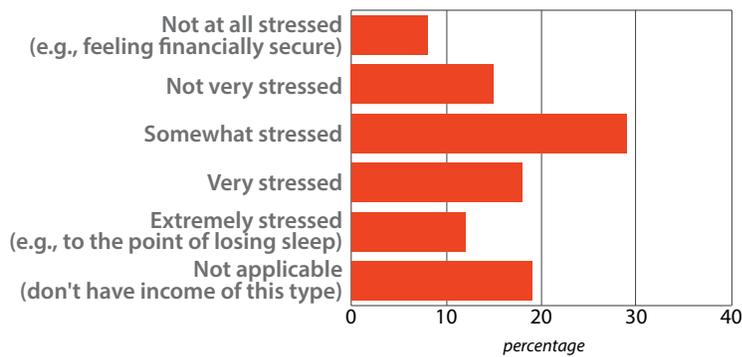


Figure 50: How concerned are you about the impact of the COVID-19 on your non-arts related income

When asked specifically how COVID-19 has impacted their employment, almost one-quarter of arts professionals (23%) reported that they have lost their jobs.

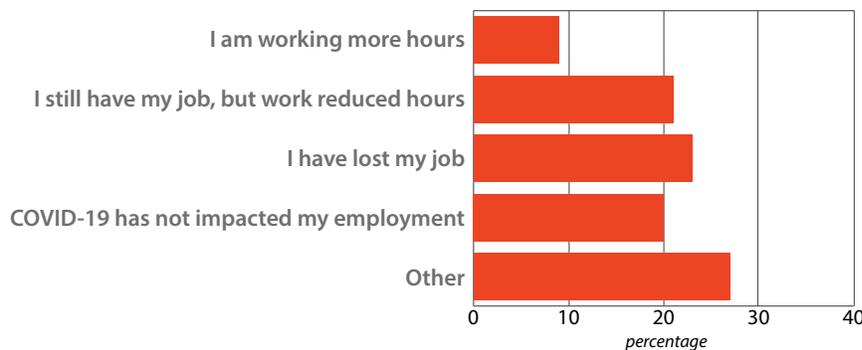


Figure 51: Impact of COVID-19 on employment status.

Arts professionals reported a wide variety of activities that have been cancelled or indefinitely postponed in 2020 because of COVID-19. Examples of such cancellations included the following:

- ◆ Over half of all arts administrators reported that festivals and performances they planned to participate in had been cancelled or postponed.
- ◆ Most arts educators reported that education workshops and training activities, as well as performances they had planned to participate in had been cancelled or postponed.
- ◆ Almost half of professional artists reported that they had planned to participate in creation activities, festivals, performances, and productions that had been cancelled or postponed.

WAS YOUR PARTICIPATION IN ANY OF THE FOLLOWING ACTIVITIES CANCELLED OR POSTPONED DURING 2020 AS THE RESULT OF COVID-19?

	Arts administrator	Arts educator	Professional artist
Admissions	11%	5%	4%
Broadcasts	4%	3%	6%
Co-productions	24%	23%	19%
Creation activities	37%	46%	43%
Curatorial activities	16%	10%	9%
Education workshops, classes, and other training activities	49%	67%	48%
Exhibitions	19%	21%	27%
Festivals and fairs	51%	44%	45%
Fundraising events and activities	40%	28%	21%
Licensing and royalties	2%	3%	3%
Other dissemination of artistic works	14%	10%	10%
Performances (performers and interpreters)	56%	57%	47%
Presentations	38%	34%	31%
Productions	45%	45%	41%
Publications	8%	2%	5%
Readings	7%	7%	8%
Recordings	10%	14%	13%
Rehearsals (performers and interpreters)	42%	45%	39%
Residencies	21%	25%	23%
Sales and commissions	18%	17%	22%
School visits and other outreach activities	32%	46%	27%
Screenings	11%	2%	9%
Tours	18%	14%	14%

Figure 52: Cancellation or postponement of activities according to arts professions.

For professional artists, many saw work being cancelled or postponed to a future date. At the time of the survey, 59% of professional artists had postponed activities which they expected to go ahead with in late 2020. It is unlikely that many of those events took place as the lockdown continued through the remainder of 2020. 80% of professional artists reported postponements that they expected to go ahead in 2021, which may be more likely to take/have taken place.

While we do not know how long COVID-19 will impact the arts nor its long-term impact, most arts professionals expected that their work would be impacted by COVID-19 for over a year. 76% of professional artists, 73% of arts administrators, and 65% of arts educators anticipated work would be impacted for at least 12 more months. Notably, many respondents selecting “other” expressed concern that work would be impacted for an indefinite number of years to come. The forecasted impact also varied according to discipline. Those working in the performing arts expected the longest impact, with 84% of performing arts artists and 82% of performing arts administrators expecting to be impacted for longer than a year.

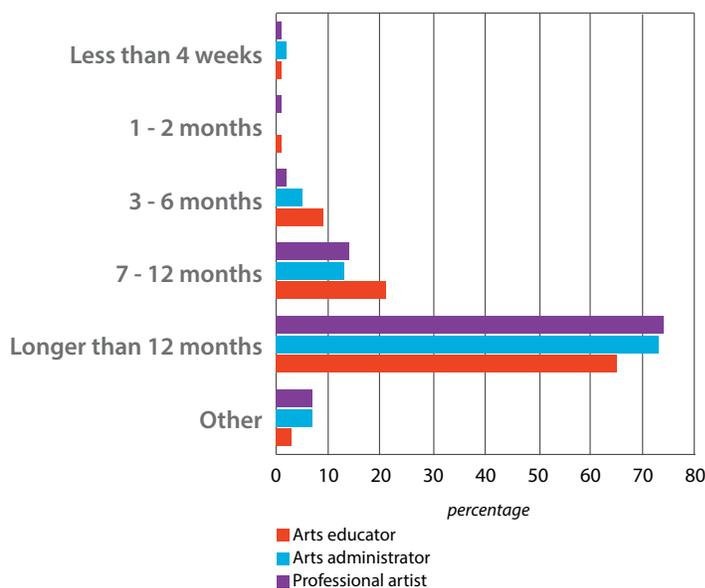


Figure 53: Anticipated length of time COVID-19 will impact arts professionals.

With COVID-19 continuing to impact arts programming through at least the remainder of 2021, it is not yet possible to estimate the total loss of economic activity in the arts. When asked about personal income impact from COVID-19 in 2020, almost half (46%) of arts professionals said their income would be severely reduced, with an additional 33% describing their arts income as being reduced either somewhat or just a little.

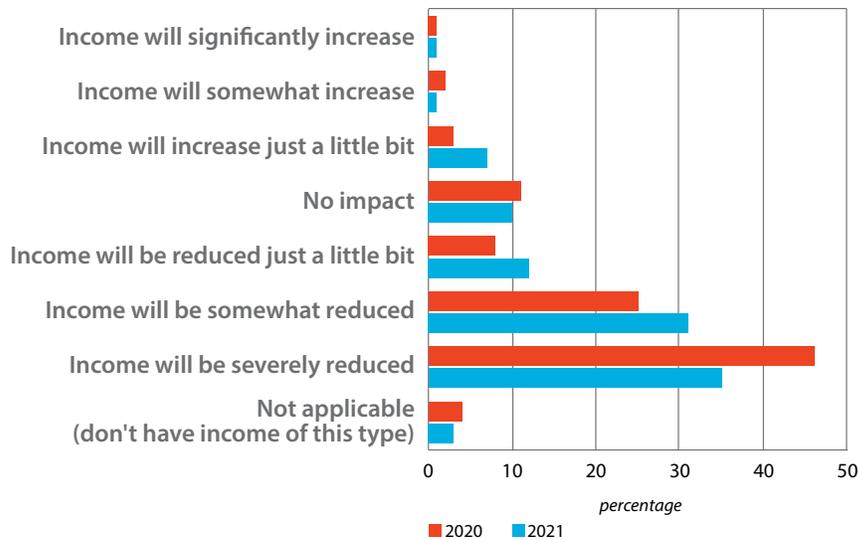
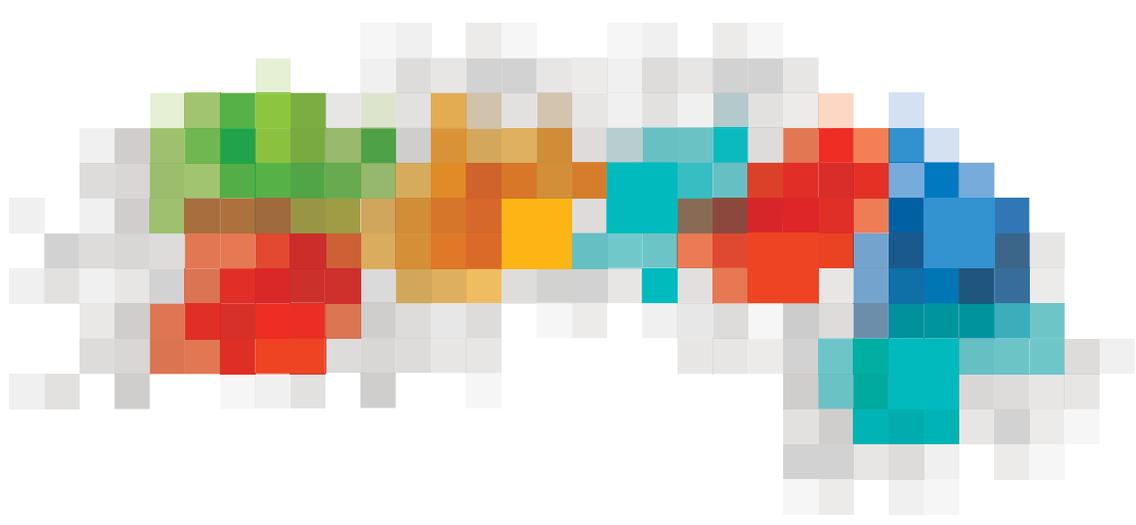


Figure 54: Anticipated COVID-19 impact on income in 2020 and 2021.

The survey was administered in the third quarter of 2020. At this point, individuals were able to quantify how much income was lost in the first half of 2020, and how much they expected to lose in the second half of 2020.

Over one third (35%) reported having lost over \$10,000 in income within the first six months of 2020 due to COVID-19, and 39% reported they expected to lose over \$10,000 in additional income in the second half of 2020. With over half of arts professionals reporting that they earn less than \$35,000, these income losses are devastating. Even more so, 77% of survey respondents expected their incomes would be further reduced in 2021.



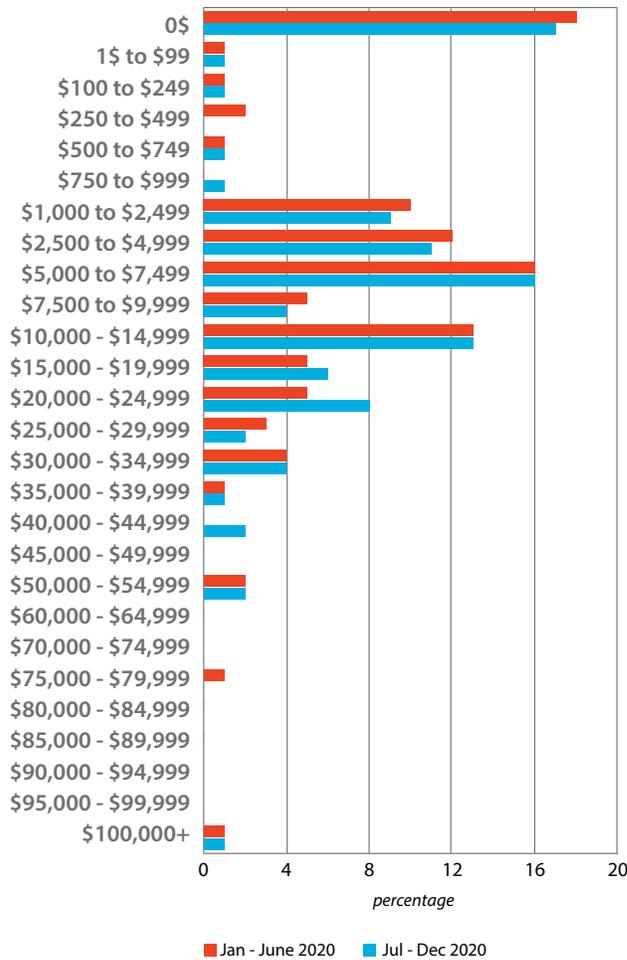


Figure 55: Reported income loss of arts professionals compared between January-June 2020 and July-December 2020.

COVID-19 Impact on Artistic Products

Over half of arts professionals (59%) reported that they have shifted some of their artistic practice online in light of COVID-19. This was most common (75%) amongst arts educators. Those working in presenting arts were least likely (49%) to have shifted work online while those in music were most likely to have moved some of their practice online (84%).

Health guidelines were not arts-specific making it harder to safely gather. Sometimes things would look like they could go ahead, but could easily be shut down without much notice. Furthermore, not all disciplines can easily be translated to digital. If offerings were given digitally, some respondents expressed that they did not feel the same – it could be tiring for the performers because they did not get the feedback they are used to receiving.

Over one third (35%) of survey respondents reported that they have created artistic work or programming specifically on a theme related to COVID-19.

COVID-19 has also impacted how arts professionals spend their day.

49% of professional artists reported that they were spending four or less hours per day doing paid work, which has resulted in the massive drops in income previously noted.

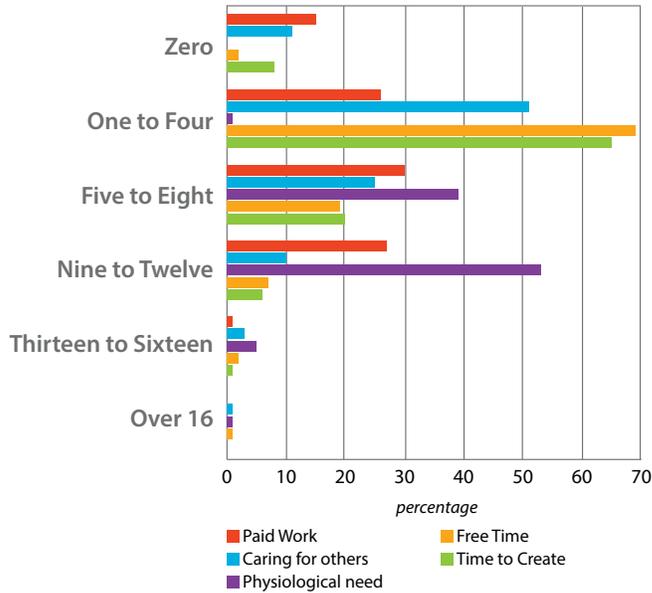


Figure 56: Numbers of hours per day spent on common activities during COVID-19.

42% of arts educators also worked four or fewer paid hours per day, with 10% of arts educators averaging zero paid hours of work per day.

38% of all arts professionals reported they were now spending at least five hours per day doing care work, either caring for friends or family or doing other care work in the community.

Despite working less, arts professionals were not able to spend more time creating. 68% of professional artists are averaging four hours or less per day in the act of creation.

Limitations and Future Directions

Calgary Arts Development is in a continuing process of better understanding the arts ecosystem and the pressures it faces in all of its complexities. This work requires a nimble and adaptable approach due to constant changes in the arts community and the world around it. As always, new research questions are raised that could be answered in future surveys or in stand-alone research.

Whenever reasonable, national and provincial 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, but standardized language is often slow to adapt to inclusive language options. In future iterations of the survey, we will continue to seek more inclusive language to better understand the living and working conditions of all individuals.

Follow-up reports will aim to include greater specificity regarding historically marginalized groups. Given that IBPOC, individuals with disabilities and non-men are not monolithic groups, future reports will better explore the experiences of more specific communities. For example, future iterations of the survey reporting changes will be made to be able to differentiate those reporting visible versus invisible disabilities in order to determine if some experience higher rates of workplace harassment.

Though both the 2017 and 2020 arts professionals surveys explore gaps created related to gender and race, further work is required to understand the causes and impacts of these gaps. It is clear close examination must be done of the following factors: the cost of schooling and professional development, varying intersectionalities, lack of recognition of non-Canadian experience, and structural racism.

Our initial findings are that many survey respondents experience workplace harassment based on their gender, race, and perceived physical abilities. Much more work needs to be done to understand these experiences and how it is affecting the individuals experiencing the harassment.

Low income continues to dramatically differentiate those working in the arts from Calgarians working in other fields. Future surveys will specifically explore how low income can be a contributing effect to other issues such as being a deterrent to having dependents, attrition to other fields, and how it affects perceptions of Calgary.

This survey was informed by two complimentary focus groups. Hosting virtual focus groups early in the pandemic was a learning experience for both the hosts and participants, but the learnings realized from individual conversations were invaluable. Future surveys will be complemented with further focus groups informed by these early community conversations.

Many results from this survey are significant statistical changes from previous surveys. Future longitudinal surveys will monitor to see if these changes are permanent, or temporary results of the pandemic. Longitudinal research, and comparative research with other major cities across Canada, needs to be completed to understand the high rates of individuals reporting a desire to leave Calgary and whether this is a perceived desire or one that it is acted upon.

Perhaps most obvious as an anomaly in this survey, it was completed just six months into a pandemic shutdown. We are still learning about how this pandemic is continuing to affect the arts community, and how to learn more about those impacts. The impacts of the pandemic will be long lasting, and we hope to build better tools to understand these impacts.



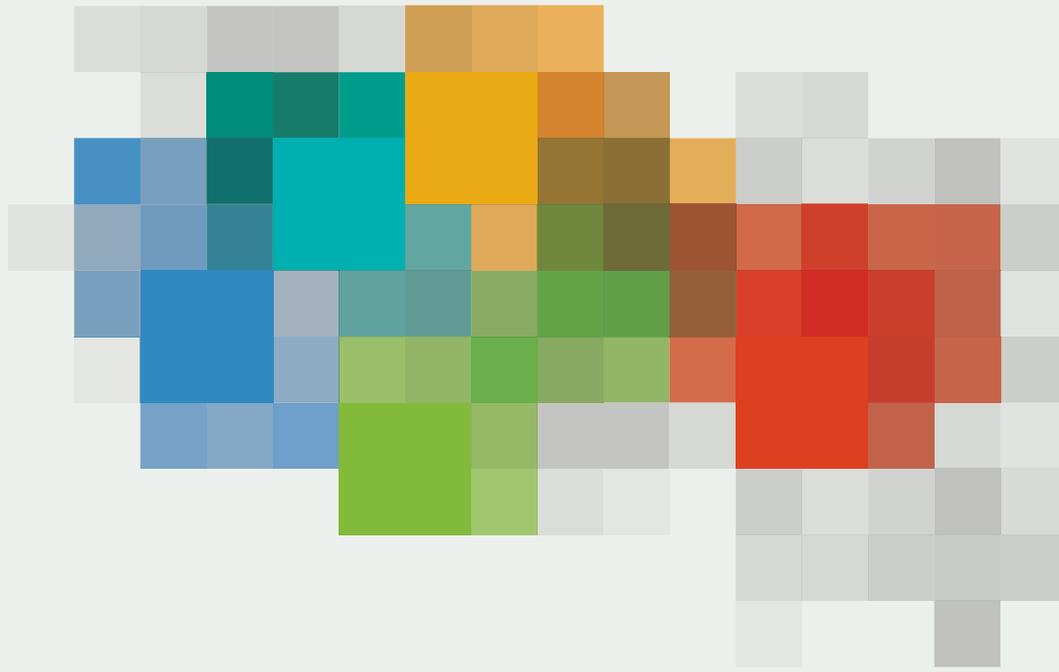


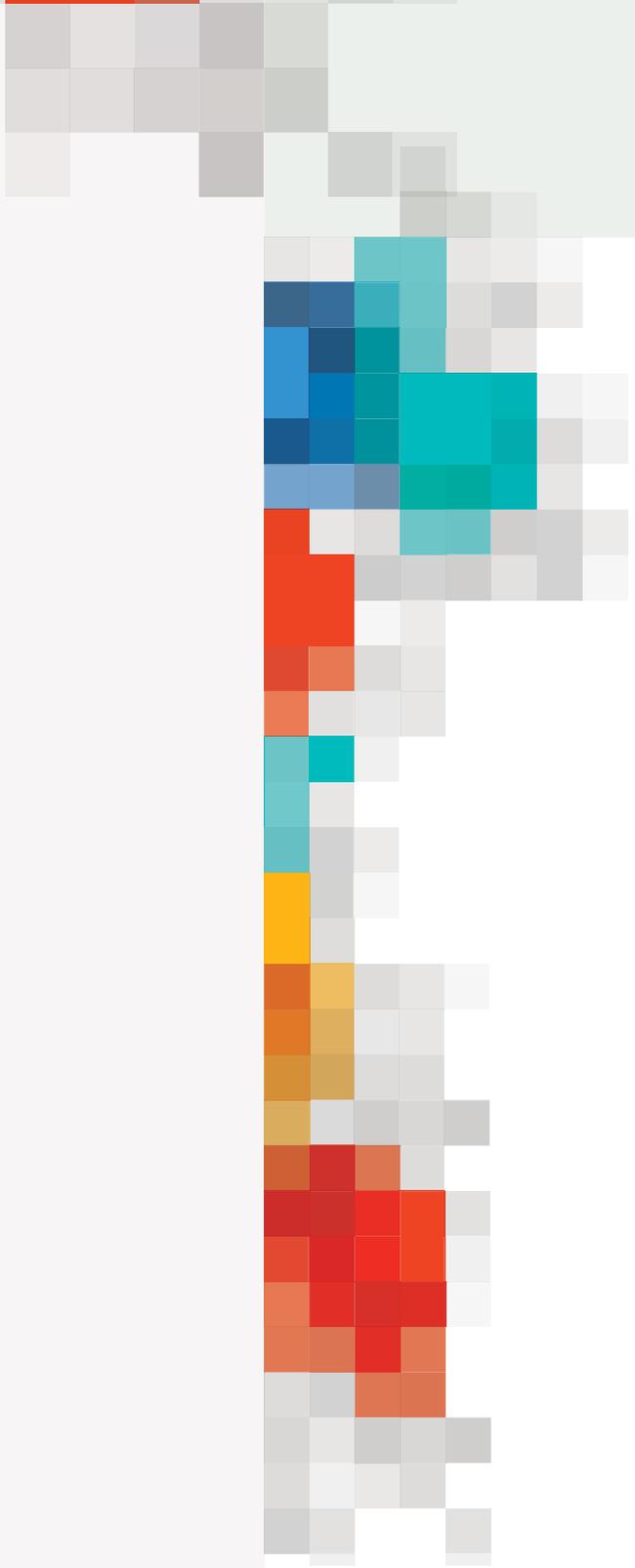
Thanks

Calgary Arts Development acknowledges and appreciates the participation of all the arts professionals who participated in this survey, especially during these difficult times. 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.

References

Roach, Rob. (2021) *Alberta continues to lose residents to other parts of Canada*. ATB Economics. Retrieved 22 August 2021, from <https://www.atb.com/company/insights/the-owl/interprovincial-migration-first-quarter-2021/>.





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