

P
91
C655
F8587e
1987

**Full Technical Report:
Components One Through Five
of the Status of the Artist Study**

March 31, 1987



Submitted to:

Dr. Mukhtar Malik
Research Analyst
Cultural Policy and Programs Division
Department of Communications
300 Slater Street, Room 302
Ottawa, Ontario K1A 0C8

Prepared by:

Ekos Research Associates Inc.

Suite 200, 237 Argyle Avenue
Ottawa, Ontario K2P 1B8
(613) 235-7215

398 King Street East
Toronto, Ontario M5A 1K9
(416) 861-1353

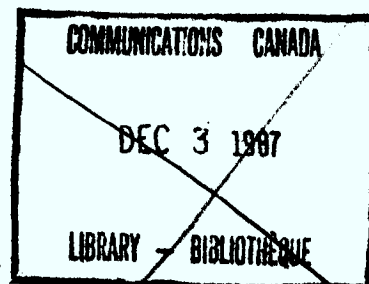


TABLE OF CONTENTS

	<u>Page</u>
A. COMPONENTS ONE AND TWO: A Survey of Artists and Craftspeople	
1.0 INTRODUCTION: AIMS AND STRATEGIES	1
1.1 Background to the Study	1
1.2 General Issues and Approach	2
1.3 Organisation of the Report	5
2.0 STUDY METHODOLOGY	7
2.1 Study Issues	7
2.2 The Data Collection Instruments	9
2.3 Sampling Strategy	10
2.4 Final Sample Characteristics	13
2.5 Concluding Remarks and Suggestions for Improvements	18
3.0 THE SOCIAL CONTEXT OF THE ARTIST	25
3.1 Introduction	25
3.2 Socio-Demographic Profile	26
3.3 Social Status and Role	40
3.4 Social Integration	49
4.0 ECONOMIC STATUS	57
4.1 Income Levels and Sources in 1985	57
4.2 Variations in Artistic Incomes	61
4.3 Stability in Income Levels	66
4.4 Adequacy of Incomes	70
4.5 Overall Economic Status	84
5.0 QUALITY OF THE WORK LIFE	89
5.1 Position Along the Career Path	89
5.1.1 Formal Training in the Arts	89
5.1.2 Career Definition	92
5.1.3 Position Along the Career Path	94
5.2 Working Conditions	97
5.2.1 The Work Setting/Supportive Infrastructure	98
5.2.2 Intensity of Work Effort	99
5.2.3 Occupational Health and Safety	101
5.3 Attitudes Towards the Artistic Career	101

TABLE OF CONTENTS CONTINUED

	<u>Page</u>
6.0 THE INSTITUTIONAL CONTEXT	111
6.1 Attitudes Towards Professional Organisations.	111
6.2 Attitudes Towards Government Funding	113
6.3 Attitudes Towards Government	115
7.0 THE CRAFTSPERSON	127
7.1 Social Context of the Craftsperson	127
7.1.1 Socio-Demographic Profile	127
7.1.2 Social Status and Role	133
7.1.3 Social Networks and Community Relations	138
7.2 Economic Status	138
7.2.1 Income Levels and Sources in 1985	138
7.2.2 Stability of Incomes Over Time	144
7.2.3 Adequacy of Incomes	145
7.2.4 Predicting Earnings from Crafts	148
7.3 Working Conditions and Quality of Life	150
7.3.1 Training as a Craftsperson	150
7.3.2 Work Setting	153
7.3.3 Health and Safety	154
7.3.4 Attitudes and Opinions	155
7.4 Institutional Context	161
7.4.1 Attitudes Towards Professional Crafts Associations	161
7.4.2 Attitudes Towards Government Funding .	162
7.4.3 Attitudes Towards Government Intervention	164

LIST OF EXHIBITS

EXHIBIT 2.1	Response Rates by Type of Artist	13
EXHIBIT 2.2	Initial Quotas and Final Sample Size .	15
EXHIBIT 2.3	95 Per Cent Confidence Intervals for Key Statistics	16
EXHIBIT 3.1	The Estimated Size of the Target Population by Region	27
EXHIBIT 3.2	Gender Distribution by Type of Artist.	29
EXHIBIT 3.3	Variations in Gender Distribution by Type of Artist and by Region	30
EXHIBIT 3.4	Gender Distribution of Respondents by Discipline	31
EXHIBIT 3.5	Average Age of Respondents by Discipline	33
EXHIBIT 3.6	Marital Status of Respondents by Type of Artist	35

TABLE OF CONTENTS

CONTINUED

		<u>Page</u>
<u>LIST OF EXHIBITS (Continued)</u>		
EXHIBIT 3.7	Status of Other Household Members by Type of Artist	36
EXHIBIT 3.8	Language of Respondents by Type of Artist	38
EXHIBIT 3.9	Levels of Educational Attainment by Type of Artist	39
EXHIBIT 3.10	Percentage of Occupational Prestige and Fairness by Type of Artist	43
EXHIBIT 3.11	Percentage of Occupational Prestige and Fairness of Status by Discipline	44
EXHIBIT 3.12	Self-Defined Role of the Artist	47
EXHIBIT 3.13	Variations in Self-Defined Role by Type of Artist and Region	49
EXHIBIT 3.14	Perceived Power of Artists to Influence Events in Canadian Society.	50
EXHIBIT 3.15	Indicators of Involvement in Artistic Networks	51
EXHIBIT 3.16	Indicators of Social Integration and Isolation	52
EXHIBIT 3.17	Variations in Indicators of Social Integration and Isolation by Type of Artist and Region	55
EXHIBIT 4.1	Artistic Incomes and Total Personal Income in 1985 by Type of Artist	59
EXHIBIT 4.2	Levels of Personal Income by Type of Artist and Source in 1985	60
EXHIBIT 4.3	Mean Artistic Income by Discipline in 1985	62
EXHIBIT 4.4	Variations in Gross Artistic Incomes by Type of Artist, and by Region and Language	63
EXHIBIT 4.5	Comparison of Statistics Canada Data and Our Survey Findings for Artistic and Personal Incomes (Median Incomes)	68
EXHIBIT 4.6	Comparison of Respondent Incomes with Average Canadian Household Incomes ..	73
EXHIBIT 4.7	Percentage of Respondents Reporting Incomes Below the Low Income Cut-Offs	73
EXHIBIT 4.8	Selected Comparisons of Artists' Incomes and General Labour Force Earnings in 1985	76
EXHIBIT 4.9	Net Artistic Earnings in 1985 by Type of Artist	77

TABLE OF CONTENTS CONTINUED

		<u>Page</u>
<u>LIST OF EXHIBITS (Continued)</u>		
EXHIBIT 4.10	Percentage Distribution of Artists by Major Income Source	78
EXHIBIT 4.11	Measures of Financial Dependence and Subsidy by Source	79
EXHIBIT 4.12	Relationship Between Artist's Income and Minimum Income Desired	82
EXHIBIT 4.13	Likelihood of Respondent Quitting as an Artist if Minimum Income Not Reached Within Five Years	83
EXHIBIT 5.1	Level of Formal Training as an Artists by Type of Artist	90
EXHIBIT 5.2	Self-Defined Career Status by Type of Artist	93
EXHIBIT 5.3	Past, Expected Future and Expected Total Working Life as an Artist	95
EXHIBIT 5.4	Place of Work by Type of Artist (Self-Employed)	98
EXHIBIT 5.5	Number of Hours and Weeks Worked by in 1985 by Type of Artist	100
EXHIBIT 5.6	Nature and Severity of Irritants to Working as an Artist	103
EXHIBIT 5.7	Importance of Various Factors as a Source of Satisfaction as an Artist .	106
EXHIBIT 5.8	Percentage Agreeing with Statement: If faced with the same career decision again, I would again choose to become a professional artist.	107
EXHIBIT 6.1	Mean Effectiveness Rating Scores for Major Professional Artists' Organisations	112
EXHIBIT 6.2	Attitudes Towards Government Funding of the Arts: Preference Among Source of Funding and Recipients	114
EXHIBIT 6.3	Importance of Dual Status or the Ability to Get Social Benefits While Still Being Able to Deduct Artistic Expenses from Income	117
EXHIBIT 6.4	Self Definition as an Artist: Conformity to the "Indicator Matrix".	120
EXHIBIT 6.5	Attitudes Towards Unions and Collective Bargaining	123
EXHIBIT 7.1	Sociodemographic Characteristics of Respondents	131
EXHIBIT 7.2	Variations in Socio-Demographic Variables by Region	132
EXHIBIT 7.3	Distribution of Respondents by by Region	133
EXHIBIT 7.4	Variations in Career Definition by Region	134

TABLE OF CONTENTS CONTINUED

Page

LIST OF EXHIBITS (Continued)

EXHIBIT 7.5	Occupational Prestige and Perceived Fairness of Status Overall and by Region	136
EXHIBIT 7.6	Level of Gross Crafts Income in 1985.	139
EXHIBIT 7.7	Personal Income by Source in 1985 ...	140
EXHIBIT 7.8	Variations by Mean Incomes by Source and by Region	143
EXHIBIT 7.9	Level of Formal Training as a Craftsperson	151
EXHIBIT 7.10	Variations in Manner of Training as a Craftsperson by Gender, Mother Tongue and Region	152
EXHIBIT 7.11	Sources of Satisfaction in Crafts Activity	155
EXHIBIT 7.12	Variations in Mean Scores in Sources of Satisfaction by Region	157
EXHIBIT 7.13	Irritants of Operating as a Craftsperson	158
EXHIBIT 7.14	Attitudes Towards Government Funding.	164
EXHIBIT 7.15	Dual Status, or the Ability to Get Social Benefits While Still Being Able to Deduct Crafts Expenses from Income	166

APPENDICES

APPENDIX A	Annotated Survey Questionnaires
APPENDIX B	Field Report
APPENDIX C	Explanation of the Analytic Methodologies Used

B. COMPONENTS THREE AND FIVE:

- o Government Programs Available to Artists/Crafts-
persons
- o Unions and the Artist

I	INTRODUCTION	1
II	GOVERNMENT PROGRAMS	3
	Approach	3
	Findings	8
	Conclusions	33

TABLE OF CONTENTS CONTINUED

	<u>Page</u>
III UNIONS AND THE ARTIST	35
Approach	35
Findings	39
Conclusions	51
IV CONCLUSIONS	53

APPENDICES

APPENDIX A	Government Programs
APPENDIX B	Profiles of Government Programs
APPENDIX C	Interviewees
APPENDIX D	Lottery Revenues
APPENDIX E	Artistic "Unions"
APPENDIX F	"Union" Profiles
APPENDIX G	Collective Agreements

C. COMPONENT FOUR:

- o The Role of Professional Associations in the
Artistic and Crafts Community

PART I -- SUMMARY OF FINDINGS AND MAJOR THEMES

1.0 INTRODUCTION	1
1.1 A Study of the Status of the Artist in Canada	1
1.2 Interviews with Professional Associations: Purpose and Approach	2
1.3 Organisation of the Report	3
2.0 CHARACTERISTICS OF ASSOCIATIONS AND THEIR MEMBERSHIP	5
2.1 Objectives and Priorities	5
2.2 Membership Characteristics	6
2.3 Organisational Characteristics	7

TABLE OF CONTENTS CONTINUED

	<u>Page</u>
3.0 SOCIAL AND ECONOMIC ISSUES	11
3.1 Taxation	11
3.2 Employment and Fiscal Status	12
3.3 Social Benefits	13
3.4 Creators' Rights	14
3.5 Education and Training	14
3.6 Working Conditions	15
3.7 Arts and the Media	15
3.8 Summary of Issues	16
4.0 MAJOR THEMES	19
4.1 A Review of Task Force Recommendations	19
4.2 Interviews with Professional Associations: Major Themes	21

PART II -- PROFILE OF ARTS ASSOCIATIONS

APPENDICES

APPENDIX A	Professional Associations Interviews
APPENDIX B	Interview Schedule for Professional Associations

D. FINAL REPORT ON THE SURVEY OF THE UNAFFILIATED ARTIST

1.0 INTRODUCTION	1
2.0 STUDY AIMS AND METHODOLOGY	3
2.1 Study Issues	3
2.2 The Data Collection Instruments	4
2.3 Sampling Strategy	5
2.4 Final Sample Characteristics	6
2.5 Generalisability and Data Quality	8

TABLE OF CONTENTS

CONTINUED

	<u>Page</u>
3.0 THE SOCIAL CONTEXT OF THE ARTIST	13
3.1 Sociodemographic Profile	13
3.2 Social Status and Role	23
3.3 Social Integration	31
4.0 ECONOMIC STATUS	37
4.1 Income Levels and Sources in 1985	37
4.2 Variations in Artistic Incomes	42
4.3 Stability in Income Levels	44
4.4 Adequacy of Incomes	46
5.0 QUALITY OF THE WORK LIFE	59
5.1 Position Along the Career Path	59
5.1.1 Formal Training in the Arts	59
5.1.2 Career Definition	61
5.1.3 Position Along the Career Path	64
5.2 Working Conditions	66
5.2.1 The Work Setting	66
5.2.2 Intensity of Work Effort	67
5.2.3 Occupational Health and Safety	69
5.3 Attitudes Towards the Artistic Career	70
6.0 THE INSTITUTIONAL CONTEXT	77
6.1 Attitudes Towards Artists' Associations	77
6.2 Attitudes Towards Government Funding	85
6.3 Attitudes Towards Task Force Recommendations	88

LIST OF EXHIBITS

EXHIBIT 2.1	Response Rates by Type of Artist	7
EXHIBIT 2.2	Comparison of the Distribution of the Sample and Target Population	9
EXHIBIT 2.3	95 Per Cent Confidence Intervals for Key Sample Statistics	11
EXHIBIT 3.1	Gender Distribution by Type of Artist and Discipline	16
EXHIBIT 3.2	Age of Respondents by Type of Artist	17
EXHIBIT 3.3	Marital Status of Respondents by Type of Artist	19
EXHIBIT 3.4	Status of Other Household Members by Type of Artist	20

TABLE OF CONTENTS

CONTINUED

	<u>Page</u>
EXHIBIT 3.5	Language of Respondents by Type of Artist. 22
EXHIBIT 3.6	Perceptions of Occupational Prestige and Fairness of Status by Type of Artist 26
EXHIBIT 3.7	Perceptions of Occupational Prestige and Fairness of Status by Discipline 29
EXHIBIT 3.8	Self-Defined Role of the Artist by Type of Artist 31
EXHIBIT 3.9	Perceived Power of Artists to Influence Events in Canadian Society 32
EXHIBIT 3.10	Indicators of Involvement in Artistic Networks 34
EXHIBIT 3.11	Indicators of Social Integration and Isolation 35
EXHIBIT 4.1	Incomes in 1985 by Type of Artist 39
EXHIBIT 4.2	Levels of Personal Income by Type of Artist and Source in 1985 41
EXHIBIT 4.3	Mean Artistic Income by Discipline in 1985 42
EXHIBIT 4.4	Gross Artistic Earnings by Gender of Respondent 44
EXHIBIT 4.5	Comparison of Statistics Canada Data and Our Survey Findings for Artistic and Personal Incomes (Median Incomes) 45
EXHIBIT 4.6	Adequacy of Respondent Incomes 48
EXHIBIT 4.7	Net Artistic Earnings in 1985 by Type of Artist 50
EXHIBIT 4.8	Measures of Financial Dependence and Subsidy by Source 52
EXHIBIT 4.9	Relationship Between Artist's Income and Minimum Income Desired 55
EXHIBIT 4.10	Likelihood of Respondent Quitting as an Artist if Minimum Income Not Reached Within Five Years 56
EXHIBIT 5.1	Level of Formal Training as an Artist by Type of Artist 60
EXHIBIT 5.2	Self-Defined Career Status by Type of Artist 62
EXHIBIT 5.3	Past, Expected Future and Expected Total Working Life as an Artist 65
EXHIBIT 5.4	Place of Work by Type of Artist (Self- Employed) 66
EXHIBIT 5.5	Number of Hours and Weeks Worked in 1985 by Type of Artist 68
EXHIBIT 5.6	Nature and Severity of Irritants to Working as an Artist 71
EXHIBIT 5.7	Importance of Various Factors as a Source of Satisfaction as an Artist 73

TABLE OF CONTENTS CONTINUED

	<u>Page</u>
EXHIBIT 5.8	Percentage Agreeing with Statement: If faced with the same career decision again, I would again choose to become a professional artist. 75
EXHIBIT 6.1	Past Membership in Professional Artists' Organisations 78
EXHIBIT 6.2	Reasons Past Members Left Artists' Organisations 79
EXHIBIT 6.3	Reasons for Not Joining Existing Artists' Organisations 80
EXHIBIT 6.4	Interest in Types of Services Offered by Artists' Organisations 83
EXHIBIT 6.5	Perceptions of Advantages Derived From Activities of Artists' Organisation Services 85
EXHIBIT 6.6	Attitudes Towards Government Funding of the Arts: Preferences Among Source of Funding and Recipients 86
EXHIBIT 6.7	Importance of Dual Status or the Ability to Get Social Benefits While Still Being Able to Deduct Artistic Expenses from Income 89
EXHIBIT 6.8	Attitudes Towards Unions and the Extension of Collective Bargaining Rights 91

APPENDICES

APPENDIX A	Field Report for the Survey of Unaffiliated Artists
APPENDIX B	Survey Instruments with Marginals and Descriptive Statistics

A. COMPONENTS ONE AND TWO
B. SURVEY OF ARTIST AND CRAFTSMAN

A. COMPONENTS ONE AND TWO:

A Survey of Artists and Craftspeople

**Final Report on Components
One and Two of the Study of
the Status of the Artist:
Survey of Artists and Craftspeople**

March 31, 1987

Submitted to:

Dr. Mukhtar Malik
Research Analyst
Cultural Policy and Programs Division
Department of Communications
300 Slater Street, Room 302
Ottawa, Ontario K1A 0C8

Prepared by:

Ekos Research Associates Inc.

Suite 200, 237 Argyle Avenue
Ottawa, Ontario K2P 1B8
(613) 235-7215

398 King Street East
Toronto, Ontario M5A 1K9
(416) 861-1353

TABLE OF CONTENTS

	<u>Page</u>
1.0 INTRODUCTION: AIMS AND STRATEGIES	1
1.1 Background to the Study	1
1.2 General Issues and Approach	2
1.3 Organisation of the Report	5
2.0 STUDY METHODOLOGY	7
2.1 Study Issues	7
2.2 The Data Collection Instruments	9
2.3 Sampling Strategy	10
2.4 Final Sample Characteristics	13
2.5 Concluding Remarks and Suggestions for Improvements	18
3.0 THE SOCIAL CONTEXT OF THE ARTIST	25
3.1 Introduction	25
3.2 Socio-Demographic Profile	26
3.3 Social Status and Role	40
3.4 Social Integration	49
4.0 ECONOMIC STATUS	57
4.1 Income Levels and Sources in 1985	57
4.2 Variations in Artistic Incomes	61
4.3 Stability in Income Levels	66
4.4 Adequacy of Incomes	70
4.5 Overall Economic Status	84
5.0 QUALITY OF THE WORK LIFE	89
5.1 Position Along the Career Path	89
5.1.1 Formal Training in the Arts	89
5.1.2 Career Definition	92
5.1.3 Position Along the Career Path	94
5.2 Working Conditions	97
5.2.1 The Work Setting/Supportive Infrastructure	98
5.2.2 Intensity of Work Effort	99
5.2.3 Occupational Health and Safety	101
5.3 Attitudes Towards the Artistic Career	101

TABLE OF CONTENTS CONTINUED

	<u>Page</u>
6.0 THE INSTITUTIONAL CONTEXT	111
6.1 Attitudes Towards Professional Organisations.	111
6.2 Attitudes Towards Government Funding	113
6.3 Attitudes Towards Government	115
7.0 THE CRAFTSPERSON	127
7.1 Social Context of the Craftsperson	127
7.1.1 Socio-Demographic Profile	127
7.1.2 Social Status and Role	133
7.1.3 Social Networks and Community Relations	138
7.2 Economic Status	138
7.2.1 Income Levels and Sources in 1985	138
7.2.2 Stability of Incomes Over Time	144
7.2.3 Adequacy of Incomes	145
7.2.4 Predicting Earnings from Crafts	148
7.3 Working Conditions and Quality of Life	150
7.3.1 Training as a Craftsperson	150
7.3.2 Work Setting	153
7.3.3 Health and Safety	154
7.3.4 Attitudes and Opinions	155
7.4 Institutional Context	161
7.4.1 Attitudes Towards Professional Crafts Associations	161
7.4.2 Attitudes Towards Government Funding .	162
7.4.3 Attitudes Towards Government Intervention	164

LIST OF EXHIBITS

EXHIBIT 2.1	Response Rates by Type of Artist	13
EXHIBIT 2.2	Initial Quotas and Final Sample Size .	15
EXHIBIT 2.3	95 Per Cent Confidence Intervals for Key Statistics	16
EXHIBIT 3.1	The Estimated Size of the Target Population by Region	27
EXHIBIT 3.2	Gender Distribution by Type of Artist.	29
EXHIBIT 3.3	Variations in Gender Distribution by Type of Artist and by Region	30
EXHIBIT 3.4	Gender Distribution of Respondents by Discipline	31
EXHIBIT 3.5	Average Age of Respondents by Discipline	33
EXHIBIT 3.6	Marital Status of Respondents by Type of Artist	35

TABLE OF CONTENTS CONTINUED

Page

LIST OF EXHIBITS (Continued)

EXHIBIT 3.7	Status of Other Household Members by Type of Artist	36
EXHIBIT 3.8	Language of Respondents by Type of Artist	38
EXHIBIT 3.9	Levels of Educational Attainment by Type of Artist	39
EXHIBIT 3.10	Percentage of Occupational Prestige and Fairness by Type of Artist	43
EXHIBIT 3.11	Percentage of Occupational Prestige and Fairness of Status by Discipline	44
EXHIBIT 3.12	Self-Defined Role of the Artist	47
EXHIBIT 3.13	Variations in Self-Defined Role by Type of Artist and Region	49
EXHIBIT 3.14	Perceived Power of Artists to Influence Events in Canadian Society.	50
EXHIBIT 3.15	Indicators of Involvement in Artistic Networks	51
EXHIBIT 3.16	Indicators of Social Integration and Isolation	52
EXHIBIT 3.17	Variations in Indicators of Social Integration and Isolation by Type of Artist and Region	55
EXHIBIT 4.1	Artistic Incomes and Total Personal Income in 1985 by Type of Artist	59
EXHIBIT 4.2	Levels of Personal Income by Type of Artist and Source in 1985	60
EXHIBIT 4.3	Mean Artistic Income by Discipline in 1985	62
EXHIBIT 4.4	Variations in Gross Artistic Incomes by Type of Artist, and by Region and Language	63
EXHIBIT 4.5	Comparison of Statistics Canada Data and Our Survey Findings for Artistic and Personal Incomes (Median Incomes)	68
EXHIBIT 4.6	Comparison of Respondent Incomes with Average Canadian Household Incomes ..	73
EXHIBIT 4.7	Percentage of Respondents Reporting Incomes Below the Low Income Cut-Offs	73
EXHIBIT 4.8	Selected Comparisons of Artists' Incomes and General Labour Force Earnings in 1985	76
EXHIBIT 4.9	Net Artistic Earnings in 1985 by Type of Artist	77

TABLE OF CONTENTS CONTINUED

		<u>Page</u>
<u>LIST OF EXHIBITS (Continued)</u>		
EXHIBIT 4.10	Percentage Distribution of Artists by Major Income Source	78
EXHIBIT 4.11	Measures of Financial Dependence and Subsidy by Source	79
EXHIBIT 4.12	Relationship Between Artist's Income and Minimum Income Desired	82
EXHIBIT 4.13	Likelihood of Respondent Quitting as an Artist if Minimum Income Not Reached Within Five Years	83
EXHIBIT 5.1	Level of Formal Training as an Artists by Type of Artist	90
EXHIBIT 5.2	Self-Defined Career Status by Type of Artist	93
EXHIBIT 5.3	Past, Expected Future and Expected Total Working Life as an Artist	95
EXHIBIT 5.4	Place of Work by Type of Artist (Self-Employed)	98
EXHIBIT 5.5	Number of Hours and Weeks Worked by in 1985 by Type of Artist	100
EXHIBIT 5.6	Nature and Severity of Irritants to Working as an Artist	103
EXHIBIT 5.7	Importance of Various Factors as a Source of Satisfaction as an Artist .	106
EXHIBIT 5.8	Percentage Agreeing with Statement: If faced with the same career decision again, I would again choose to become a professional artist.	107
EXHIBIT 6.1	Mean Effectiveness Rating Scores for Major Professional Artists' Organisations	112
EXHIBIT 6.2	Attitudes Towards Government Funding of the Arts: Preference Among Source of Funding and Recipients	114
EXHIBIT 6.3	Importance of Dual Status or the Ability to Get Social Benefits While Still Being Able to Deduct Artistic Expenses from Income	117
EXHIBIT 6.4	Self Definition as an Artist: Conformity to the "Indicator Matrix".	120
EXHIBIT 6.5	Attitudes Towards Unions and Collective Bargaining	123
EXHIBIT 7.1	Sociodemographic Characteristics of Respondents	131
EXHIBIT 7.2	Variations in Socio-Demographic Variables by Region	132
EXHIBIT 7.3	Distribution of Respondents by by Region	133
EXHIBIT 7.4	Variations in Career Definition by Region	134

TABLE OF CONTENTS CONTINUED

Page

LIST OF EXHIBITS (Continued)

EXHIBIT 7.5	Occupational Prestige and Perceived Fairness of Status Overall and by Region	136
EXHIBIT 7.6	Level of Gross Crafts Income in 1985.	139
EXHIBIT 7.7	Personal Income by Source in 1985 ...	140
EXHIBIT 7.8	Variations by Mean Incomes by Source and by Region	143
EXHIBIT 7.9	Level of Formal Training as a Craftsperson	151
EXHIBIT 7.10	Variations in Manner of Training as a Craftsperson by Gender, Mother Tongue and Region	152
EXHIBIT 7.11	Sources of Satisfaction in Crafts Activity	155
EXHIBIT 7.12	Variations in Mean Scores in Sources of Satisfaction by Region	157
EXHIBIT 7.13	Irritants of Operating as a Craftsperson	158
EXHIBIT 7.14	Attitudes Towards Government Funding.	164
EXHIBIT 7.15	Dual Status, or the Ability to Get Social Benefits While Still Being Able to Deduct Crafts Expenses from Income	166

APPENDICES

APPENDIX A	Annotated Survey Questionnaires
APPENDIX B	Field Report
APPENDIX C	Explanation of the Analytic Methodologies Used

1.0 INTRODUCTION: AIMS AND STRATEGIES

1.1 Background to the Study

As Hippocrates observed, life is short but art is long. However, such heady acknowledgement of the relative ephemerality of life versus art did not insulate the artist from the trials of daily living in classical Greek civilisation, nor does it provide much relief in modern society. In classical Hellenic society, many privileged positions featured an austere, ascetic lifestyle. In contrast, in modern western societies social and individual worth is often judged in terms of the material living conditions and social status assigned to an individual. In these terms, the status of the artist is a serious question.

The topic is also timely and volatile. Over the past few years, numerous task forces and research studies have investigated the arts and artists in Canada. While these have provided good information related to particular issues, there is no overall profile of the artist and the socio-economic milieu in which he or she exists. This knowledge gap seriously impairs the ability of decision-makers to undertake urgent policy work required to redress the many problems which have been identified in this area.

The principal aim of this study is to provide broad empirical knowledge about the social and economic status of artists and craftspersons in Canada. The project is being carried out as part of a broader agenda of research and investigation into arts and culture in Canada, aimed at providing the information necessary for the development of effective arts and cultural policies and programs.

The recently completed (Siren-Gélinas) Task Force on the Status of the Artist spent four months reviewing submissions from individuals and organisations.

Unfortunately, the process was significantly limited since the Task Force did not have access to a representative sample of artists in the formulation of their recommendations. The current study will attempt to rectify this limitation by critically evaluating the Task Force recommendations in light of new survey evidence.¹

1.2 General Issues and Approach

The logical starting point for any research is the research issues. The substantive research issues generate the questions which the study attempts to answer. They define the scope of the research.

A bewildering array of potential issues come to mind in approaching a study of the status of the artist. These issues can be ranged along a continuum starting from questions which are quite meaningful to individual artists (e.g., should dancers be allowed to deduct the cost of dance shoes from their taxable incomes?) to broader global questions, such as the level of social respect or occupational prestige accorded working artists. In order to avoid being lost in a tangle of specific issues germane to individual disciplines, we will try to focus on the most urgent and central questions. If we step back for a panoramic perspective of the artist, some of these global concerns come into sharper relief. Viewed in this way, it is possible to reduce the plethora of specific questions to three meta-issues. These are:

- i) issues of social status and social location.
- ii) issues of economic and working conditions.
- iii) issues of government involvement -- the artist and the state.

¹ A review of the Report on the Task Force on the Status of the Artist, August, 1986, has aided in the development of detailed indicators and the formulation of hypotheses which will guide this study.

Permeating all three generic questions (although more relevant to the issue of social status) is an additional meta-issue. The exact nature of this issue is somewhat elusive and defies precise codification. We might refer to it as the phenomenology of the artist. This incorporates the notions of felt experience, subjectivity, and the life-world or lebenswelt of the artist. This somewhat intangible dimension of the study problem is an essential ingredient of any balanced and complete understanding of the status of the artist. Without it, even the most rigorous compilation of objective statistics regarding social and economic status, and relationships to government programs and artistic associations, will fail to capture the meaning of being an artist.

This is not merely an academic problem since the perceived responses, motivations and self-images underlying the artistic experience are essential characteristics of both the problems and any potential solutions. More specifically, we argue that any proposed strategies for ameliorating problems confronting the artist must respect the phenomenological dimension. For instance, in considering program and legislative reforms for unaffiliated creative artists, will we entangle some artists in a rigid organisational system of rules and forms (Weber's "iron cage") which are anathema to them? The routinisation of labour and occupational benefits necessary for some performing artists may be destructive and unwanted by some creative artists. In order to ensure harmony between problems and solutions within the diverse life-worlds of various artists, we must conduct a judicious analysis of both their objective conditions and the qualitative experiential context. The latter is clearly a more methodologically demanding research problem. However, we argue that a useful approximation of this domain is both possible and mandatory in this project.

This study of the status of the artist is more than a survey of artists. It is a multi-method investigation based on six interdependent research components:

- (i) Survey of Creative and Performing Artists: A telephone survey to determine the socio-demographic and financial context of artists (and their households). The survey also considered opinions and attitudes towards the artistic professions. For a representative sub-sample, a more detailed set of questions was administered.
- (ii) Survey of Craftspersons: As above but dealing with craftspeople and their special concerns.
- (iii) Government and the Artist: This component provides an examination and analysis of all public programs available to artists. Three major lines of focus were adopted, including: (a) descriptive profiles of all federal and provincial income and social support programs; (b) an examination of the utilisation of government support programs by artists; and (c) identification of eligibility and program coverage issues.
- (iv) Professional Associations and the Artist: Personal and telephone interviews were conducted with the major arts service organisations to examine the role of professional associations in the artistic and crafts communities.
- (v) Unions and the Artist: Descriptions of the major unions which engage in collective bargaining on behalf of artist members were prepared. This component entailed three major tasks: (a) preparation of descriptive profiles of unions representing artists; (b) preparation of profiles of collective agreements; and (c) identification of problem areas.
- (vi) Integrated Analysis: This component provides a synthesis of both the qualitative and quantitative evidence gathered via the preceding research components into a consolidated empirical portrait of the status of the artist.

This report presents the results from components one and two: the survey of artists and craftspeople.

1.3 Organisation of the Report

Chapter Two begins with a brief discussion of the substantive research issues or questions which the surveys of the artists and craftspeople were intended to answer. We then describe the methodology employed to collect the data required to address these issues, and the characteristics of the final sample. Following an assessment of the quality of the survey data, we conclude with suggestions as to how the sampling frames and data collection methodologies could be improved in future surveys of this nature.

Chapters Three to Seven present the findings from the surveys. Chapter Three concentrates on the social status, role and context for creative and performing artists. Chapter Four considers the economic status of artists. Chapter Five describes the working conditions and the artist's attitudes towards his or her métier and quality of life. Chapter Six discusses the institutional context or the relationship between the artist and the professional artists' organisations and the state. Chapter Seven contains the results of the survey of craftspersons, organised in a similar fashion.

2.0 STUDY METHODOLOGY

Before reviewing study results, we need to understand to what extent we can have confidence in the findings. Can we generalise from our sample statistics to the parameters of the study populations -- viz. creative and performing artists and craftspeople? What is the quality of the data collected? In this chapter we assess generalisability and measurement quality. Both are determined by the study methodology.

We begin our discussion of the study methodology with a brief review of the substantive scope of the central study issues explored by the two surveys. We then discuss the survey instruments and the manner in which they were administered. (Copies of the survey questionnaires annotated with survey marginals and statistics, are provided in Appendix A.) A detailed report on the sampling strategy and outcomes appears as Appendix B. Here we give the essential highlights of the sampling frames, strategy and survey outcomes so that we can draw conclusions as to threats to generalisability and the reliability and validity of the survey data. We also suggest improvements that should be considered in similar research efforts in the future.

2.1 Study Issues

The two surveys were intended to provide answers to questions which can be grouped into four broad issue areas. The first concerns the social status and location of the artist or craftsperson. We see this issue as subsuming the following dimensions:

- (i) the level of prestige attached to the occupation, primarily from the perspective of the artist or craftsperson, but also in the eyes of the broader society;

- (ii) the perceptions of the respondents as to the role or function of the artist or craftsperson in society;
- (iii) the relationships between the artist and collegial networks and the home community; and
- (iv) the overall level of self-esteem of our respondent.

The second issue area is the economic status of the artist or craftsperson. Our concern here is with the financial position of the artist and the factors which help determine this. The particular dimensions of interest are:

- (i) the level of income derived from the artistic or crafts activity and other sources used to supplement these earnings;
- (ii) trends in income levels and sources over time;
- (iii) the adequacy of these incomes with respect to expenditures on the art or craft and with respect to the amounts needed to meet living expenses for the artist/craftsperson and his or her household obligations; and
- (iv) other factors which help predict the economic status of the respondent.

The third issue area, and one which is closely related to the second issue area, concerns the working conditions and quality of life. Our interest here is to describe:

- (i) occupational mobility or the position of the respondent along a career path;
- (ii) the immediate work setting, including the human and material infrastructure necessary to sustain his or her activity; and
- (iii) attitudes towards working as an artist.

This subjective dimension is captured by the attitudes and opinions held with respect to working

conditions, social and economic status, and the career choice.

The fourth issue area involves the relationship between the artist and the wider institutional context, primarily in terms of professional artists' or craftspersons' associations and government policies, programs and regulations. We also explore the reactions of our respondents to changes proposed by the Task Force on the Status of the Artist.

2.2 The Data Collection Instruments

Two versions of a survey questionnaire were created for each major group of respondents (the first being creative and performing artists, and the second craftspeople).² Both were designed to be administered by telephone. The short version collected basic information on perceived social status, current financial position and working conditions, primarily in the form of self-reported "objective" data. A limited number of questions asked respondents to describe their attitudes along a number of dimensions. The short version contained about 45 questions and required about 15 minutes to complete.

The long version was administered to every fifth respondent. This contained basically the same questions as the shorter version, but required more detailed information on the same topics (e.g., income from a finer breakdown of sources). This version also contained more attitudinal questions, especially in the areas of the role of the

² There were very slight differences between the versions administered to literary artists, and visual and performing artists. The former were not questioned about the equipment they owned, the adequacy of their work or rehearsal space or the number of days lost to illness or injury occasioned by their work as an artist.

artist, the appropriate sources and recipients of government funding and the effectiveness of professional associations, as well as questions concerning future intentions and how well the artist conformed to an a priori matrix of characteristics defining the professional artist. This version had about 90 questions and took half an hour to administer.

2.3 Sampling Strategy

As the study was intended to focus on the current situation and problems facing the professional artist, the sampling frames for the surveys were the membership lists of the major arts organisations and provincial crafts associations. (A list of participating organisations is provided in Appendix B.) It was recognised at the outset that reliance on these frames would introduce a bias -- although the extent would vary by discipline. For example, actors and musicians must belong to unions in order to perform for money. In these two cases we are more confident that we are covering the relevant study population -- the committed, professional artist.

Visual artists (in particular) and writers are more problematic. Our discussions with the Canada Council suggested that the majority of visual artists and perhaps half of literary artists would not belong to a service organisation. As the "unaffiliated" artist may differ systematically from those who belong to an organisation, a parallel survey of unaffiliated artists is currently underway.³

Thus at the outset the reader must recognise that our study results are skewed in favour of the more

³ Ekos Research Associates Inc. (ongoing 1987), "Study of the Unaffiliated Artist" for the Department of Communications.

successful (i.e., could afford or have worked enough to become eligible for membership in a professional artists' association) and of the artist who perceives a benefit from membership even if this is not a prerequisite for employment.

In the case of musicians, the bias is somewhat more pronounced in favour of the more successful. The American Federation of Musicians (AFM) contains some 32,000 members and the only way of obtaining the lists were to contact each of the 42 Canadian chapters. On the advice of the Federation's vice-president, we used a list of all musicians who had worked for the CBC in 1986 (this list was used for income tax purposes). This list (over 5,000 names) was considered to be the most comprehensive in terms of "serious" musicians who perform classical or jazz (as well as popular music). Relative to the full AFM membership, however, it may well be biased towards the more active and economically successful.

The extent of any bias introduced by the sampling frames will be difficult, if not impossible, to determine with respect to performing artists (in dance, theatre, and music). We are in a better position for visual and literary artists; however, we must await the results of the study of the unaffiliated artist in order to assess in what ways and to what degree the sampling frames used for the survey reported here have restricted our generalisability to the broader population of visual and literary artists. In reviewing the results, the reader should keep these caveats in mind.

Provincial crafts associations' membership lists were used as the sampling frame for the survey of craftspeople. Respondents included both "juried" and "unjuried" members, but the preference was given to juried members. In fact, only three provincial associations

(British Columbia, Alberta and Newfoundland) provided unjuried names. These were only used after the lists of juried members had been exhausted.

Juried craftspeople differ in certain ways from unjuried craftspeople. They make more money from the practice of their craft, and are less reliant on income from secondary employment. They spent more time working at their craft in 1985 (although there is no difference in terms of the number of years spent as a craftsperson). With two exceptions, however, perceptions of problems encountered do not vary significantly across the two groups. Juried members are more likely to complain of difficulties in obtaining financing for equipment or materials (perhaps because they reported higher levels of expenditures for the crafts activity) and are less likely to be irritated by the lack of standards and certification for products and producers of crafts.

Relative then to the wider population of practising craftspeople, our sample is biased towards the more committed (in terms of intensity of work effort) and more economically successful. To the extent that being approved for entry into juried shows functions as a indicator of artistic or production quality, we can also consider our sample to be biased towards the more artistically accomplished. Given, however, that our comparisons reveal that both groups face the same set of problems which hamper their crafts activity, we have not excluded the non-juried respondents from the analysis. The reader will need to bear in mind the sampling bias (and remember that the unjuried were surveyed in just three provinces).

2.4 Final Sample Characteristics

Generalisability is influenced by the overall response rates. If we calculate the completed interviews as a percentage of completions plus refusals, we achieved the rates as presented in Exhibit 2.1 below.

EXHIBIT 2.1
Response Rates by Type of Artist

	<u>Completions</u>	<u>Refusals</u>	<u>Response Rate⁴</u>
<u>Performing Artists</u>			
Musicians	581	186	75.7%
Actors	447	132	77.2%
Directors	39	26	60.0%
Dancers	143	10	93.5%
<u>Literary Artists</u>	496	144	77.5%
<u>Visual Artists</u>	370	110	77.1%
<u>Craftspeople</u>	1,264	196	86.6%

The highest refusal rate occurred with directors (40 per cent). The higher the refusal rate, the less confident we can be in making inferences to the study population. Outside of directors, we obtained a response rate of at least 75 per cent, which is satisfactory and par for the course with telephone surveys. With this high a majority, we know we have a good cross-section of the population. The response rate is lower for directors, but even so a majority of those contacted are included.

⁴ Calculated as completions as a percentage of completions plus refusals.

Relative to the initial quotas set by discipline (which were based on Statistics Canada population estimates as well as membership list estimates), we overrepresented musicians, playwrights, and directors, and underrepresented actors, dancers, authors and visual artists. Dancers were problematic because of the lack of suitable lists (see Appendix B for details). Visual artists were difficult because of high incidence of unaffiliated visual artists. Other discrepancies only became apparent during the analysis phase. For example, while more actors than the initial quota were interviewed, many of these did not define their primary artistic discipline as acting -- but instead saw themselves as scriptwriters, directors, playwrights or musicians. On the other hand, without a list of choreographers, we believed we had lost this population -- yet the quota was met by dancers who defined themselves primarily as choreographers.

If the aggregate performing and creative artists data file is to be analysed, we would recommend weighting to compensate for under and overrepresentation. The results presented in this report are not weighted. Not insignificant problems are posed in determining the appropriate weights. Should all the weight be given to the primary area of concentration or should the secondary area also be considered? Should musicians be weighted to reflect the AFM membership or should a more modest weight be attached to reflect the size of the population of "serious" musicians? We have tried to circumvent this problem by avoiding inferences to the wider population of artists, and by providing breakdowns by type of artist where appropriate (and where significant differences were noted).

EXHIBIT 2.2
Initial Quotas and Final Sample Size

	<u>Initial Quota</u>	<u>Sample Size by Primary Activity</u> ⁵
<u>Performing Artists</u>		
Musicians and singers	500	613
Conductors	20	23
Composers/lyricists	50	48
Actors	350	261
Directors	40	73
Dancers	200	92
Choreographers	25	26
Other performing artists ⁶		10
Sub-total	<u>1,185</u>	<u>1,146</u>
<u>Literary Artists</u>		
Authors ⁷ and poets	400	332
Playwrights	50	87
Other writers	55	48
Scriptwriters		61
Sub-total	<u>505</u>	<u>528</u>
<u>Visual Artists</u>		
Painters		188
Photographers		47
Sculptors		50
Other		80
Sub-total	<u>400</u>	<u>365</u>
<u>Craftspersons</u>		
Fabric/fibre		478
Ceramics/clay		283
Wood		148
Holloware/jewellery/metal		130
Other medium		205
Sub-total	<u>1,250</u>	<u>1,244</u>

⁵ Based on the primary artistic discipline as defined by the respondent. Thirty-seven respondents, who had defined themselves as professional artists, described their primary discipline as other than these categories (e.g., teacher, research, model, etc.) and are not included in this exhibit.

⁶ Other performing artists include puppeteers and mime artists.

⁷ Authors include fiction and non-fiction writers.

Item response rates also influence generalisability. Item response rates were very high, usually in the 93 to 100 per cent range. Income questions were more problematic (72 to 98 per cent range). Ninety-five per cent confidence intervals for key statistics, calculated to suggest the influence of item response rates on generalisability, appear in Exhibit 2.3 below.

EXHIBIT 2.3
95 Per Cent Confidence Intervals
for Key Statistics

Gross artistic income	\$21,610.00	+/- \$1,054.00
Replacement cost of equipment	\$14,568.00	+/- \$1,955.00
Number of years worked as an artist	17.07	+/- 0.520
Number of weeks worked last year	36.23	+/- 0.740
Mean score on scale of perceived level of occupation prestige	4.215	+/- 0.062
Mean score on rating of adequacy of work space	4.899	+/- 0.250
Mean score on rating of importance of dual status	5.818	+/- 0.167
Mean score on rating of ability to influence events in Canadian society	4.390	+/- 0.158

Another important consideration is measurement quality. The key issues here are validity (or whether or not the indicator measures the concept it was intended to measure) and reliability (or the intersubjective repeatability of results).

Simple face validity methods were used during the research design phase to help ensure high levels of validity. The questionnaires were reviewed by peer group

assessment and pre-tested. Construct validity techniques, whereby the variable in question is inserted into a series of hypothetical models to see if it relates to other variables in a theoretically plausible fashion, were also employed during the data analysis phase. These exercises have indicated that the data are generally valid.

We assessed reliability by calculating the coefficient of variation (the ratio of the standard deviation to the mean) for key statistics. Overall, we believe reliability to be high. Where reliability appears to be low (when the coefficient exceeds 1.0), we have mentioned this in the text.

While in general we believe data quality to be high, we did encounter problems with artist and craftsperson incomes and expenditures. These dimensions are notoriously difficult to capture, given the difficulty of accurately remembering financial data from the past and the predisposition to deliberately under or over-estimate, depending on the perceived purpose of the survey. In this case, respondents may have wished to exaggerate financial problems in the hope of inciting a more aggressive government response to problems of this nature. Responses will also be distorted by difficulties in recalling expenditures or earnings in 1985 (particularly for the portion surveyed in the beginning of 1987). Poor financial records will only exacerbate this problem.

The problem is more striking with craftspeople. As will be seen, net incomes (i.e., net of expenditures) are extremely low. This may reflect the reluctance of the public to adequately recompense the craftsperson for the value of the crafts product, as well as the willingness of many respondents to accept (and personally subsidise) marginal incomes from this activity. On the other hand, we suspect part of the problem to be due to under-reported

incomes and over-reported expenditures, encouraged by the particular wording of the questions used. In hindsight, we feel these could have been better worded to clarify income and expenditures of the individual respondents against collectives of artisans.

Measurement problems were also encountered with total household income. A minority of artists (up to 30 per cent) reported total household incomes which were less than the sum of the personal income received by the artist from all sources. We are more confident of the total personal income figures because respondents were asked to estimate income from a list of different sources. While one could argue that each estimate by source has an associated error, we believe that total error to be less because we are sure that all sources were considered. Respondents were asked to estimate total household income from all sources for all household members, but were not walked through a comprehensive list of sources. Thus, we expect that household incomes are under-estimated, as some respondents would not think to include pension or investment income or income transfers to other household members.

These concerns are also raised in the text when we consider the economic status of artists and craftspeople. In the next section of this chapter, we discuss how these problems could be avoided in the future.

2.5 Concluding Remarks and Suggestions for Improvements

As has been apparent from the preceding remarks, we believe that our sample is fairly representative of the intended study population -- viz., the affiliated, committed, professional artist. Relative to the wider population of Canadians who define themselves as professional artists or craftspersons, our sample is biased

towards the more established and economically successful. In addition, the sample is restricted to the affiliated artist or craftsperson, although the implications of this bias are impossible to determine at this point. This is not expected to be a problem when dealing with performing artists, but the unaffiliated visual or literary artist may differ radically from the affiliated. This is the subject of a separate study. Whether or not unaffiliated craftspersons differ systematically from affiliated craftspersons cannot be determined in the absence of a parallel survey. (So far as we know, there are no plans to conduct such a survey.)

In terms of data quality, we believe the survey data to be of high reliability and validity, although we recognise problems with financial data. Without independent financial information (e.g., of the kind that can only be obtained from income tax records) we are unable to suggest the severity of the measurement problem, although we can (and have) suggested the direction of the expected biases. Rather than take the reported incomes (and expenditures) strictly at face value, we feel that in some instances these should be considered as demonstrating the general order of magnitude of financial success or problems. This interpretation is apparent from the text, where this approach seems warranted.

What suggestions can we offer to improve similar research undertakings in the future? We can make suggestions in three broad areas: sampling frames and strategy, survey administration, and instrument design.

Sampling Frames and Strategy

The sampling frames were membership lists of professional artists' and provincial crafts associations. Given the high (expected) proportions of the unaffiliated in the visual and literary sectors, we would recommend that

these populations should be included in future surveys if it is found that unaffiliated artists differ radically from the affiliated. The problems of including the unaffiliated are not insubstantial, but they are not excessive given the problems we encountered in obtaining membership lists.

A key consideration, of course, is the purpose of the future study. The problems facing the fledgling or neophyte artist may include challenges or obstacles not faced by the more established or successful. If the purpose is to explore obstacles to entry or establishment, then unaffiliated artists (or craftspersons) must be included. If the purpose is to provide a basis for decisions which affect the established artist, then we would recommend the inclusion of the unaffiliated only if significant differences are found.

This is the first sample survey of artists in Canada to our knowledge. The traditional Statistics Canada approach has been to conduct a census of artists by discipline. With respect to the knowledge needs of policy-makers at the Department of Communications, however, a sample survey would appear to be the more cost-effective route. Overall and item response rates with the approach used here are satisfactory and the confidence intervals sufficient to support inferences to the wider population. The data base can also be used by other interested parties -- national arts organisations or other federal departments or arts agencies. More detailed investigations carried on at a provincial or regional level would require a larger sample size to restrict confidence intervals. Such investigations do not necessarily require a census of all members, however. From a federal perspective, the sample approach would appear to be cost-effective.

Survey Administration

For expediency reasons, these surveys were conducted by telephone. A well conducted mail survey, with appropriate follow-up measures to boost non-response, would require at least ten weeks. Given the need to provide a survey findings as close as possible in time to the Task Force report, a telephone survey was necessary.

In the future, we would recommend a self-completion mail survey as the preferred method of administration. While this approach may not always be possible, it does offer several advantages. First, it allows the respondent to consult financial records. Income and expenditure data could be improved if respondents had the time to review their financial statements for the previous year. Secondly, it allows respondents more time to reflect upon their answers and to elaborate on their responses to open-ended questions. Thirdly, this method can accommodate more questions. Self-completion instruments can have more items than would be tolerated over the course of a telephone interview. Fourthly, we encountered problems in obtaining telephone numbers for a number of potential respondents. Directory assistance cannot be used where the mailing address consists of a post office box, nor in the instances where a respondent is listed under the name of a spouse or other household member.

These advantages could well outweigh the disadvantages of a longer field work period and a lower response rate. (Note that mail surveys can include incentives to boost response rates, which are not possible or are only *ex post facto* with telephone interviews.) The cost may not differ dramatically between the two approaches, as layout and printing charges, special delivery of follow-up, monitoring of non-responses, etc., can easily equal long distance telephone charges.

Instrument Design

While the instruments used for these surveys were generally satisfactory in terms of eliciting participation and providing reliable and valid data, we are aware of several improvements that could be incorporated into future surveys. These concern primarily the capture of income and expenditure information. In future surveys, we recommend that:

- the total household income question be placed after the exploration of total personal income and expenditure questions, and reworded to capture income of other household members. The types of sources to be considered should be stressed;
- with respect to personal income by source, the question concerning financial support from friends or family be reworded to explicitly exclude contributions made by other household members to general household support;
- craftspersons be asked to distinguish between income made as an individual artisan and gross crafts sales to a collective of artisans. A similar distinction should be made for expenditures; and
- in order to better capture net artistic or crafts income, respondents be asked for net incomes (or at least whether the implied net incomes reflects reality).

Other Considerations

In order to estimate the degree to which self-reported incomes or expenditures are accurate, one might consider collecting income tax data for a subsample of respondents -- assuming they agree to the review of these records. While this approach may still fail to capture

unreported cash income and non-taxable sources (e.g., arts awards, income transfers or financial assistance from family or friends), it could provide the ability to "calibrate" the magnitude of under-reporting of some types of income.

Finally, efforts could be made to increase the ability to predict key dependent variables. As will be apparent from the multivariate models described in the text, our ability to predict incomes, for example, was restricted by the lack of information on important predictive variables. Artistic incomes are likely influenced by the "demand" for the artistic or crafts product and the artistic or technical quality of the work or product. Other factors could include the business or marketing skills and contacts of the respondent or of his or her agents or dealers. These dimensions were outside our study purview or were excluded due to budgetary considerations. We recommend that future research efforts attempt to incorporate these dimensions -- either through linkages to parallel data bases, for example the CIPIS (Cultural Infrastructure Planning Information System) data base or via indicators that can be included on an expanded questionnaire format. The former may be more suitable for market demand measures, and the latter for artistic excellence, business skills and market access.

3.0 THE SOCIAL CONTEXT OF THE ARTIST

3.1 Introduction

The social context of the artist is an extremely broad concept. It refers to the entire social milieu of interacting human beings, either as individuals or groups. In this sense the social context subsumes economic and working conditions as well as the artist's relationship to the institutional environment (governments, unions, etc.). It is our view that any understanding of more specific problems, such as economic status, working conditions and the institutional context, must be embedded within the broader social context if it is to be meaningful.

Our survey of artists provides a rich portrait of their social context. The broad notion of social context is decomposed into three interrelated areas:

- (i) Sociodemographic Profile -- This deals with the background characteristics of the artist. Essentially, it is an objective profile of the social characteristics and origins of artists.
- (ii) Social Status and Role -- We will consider a range of behavioural and perceptual indicators of the artist's relative position within Canadian society. The emphasis of this discussion is on vertical status and role definition.
- (iii) Social Integration: Networks and Community Relations -- As the title suggests, this section is more concerned with the horizontal aspects of social context. To what degree, and in what ways are artists integrated (or separated) from their local and wider society?

3.2 Socio-Demographic Profile

What are the background characteristics of artists? How are they distributed by gender and region? How old are they? How do they live with? What language do they speak? In answering these questions, we hope to provide a good initial portrait of who artists are.

In reviewing this material the reader should note that our evidence is restricted to professional artists who consider their art as their principal occupation. We have consciously excluded amateur artists and quasi-professional, fringe artists. It is not that these groups are uninteresting, but rather, that we wished to focus our finite study resources on relatively homogenous groups of working artists⁸. The present data are drawn from lists of affiliated artists. A subsequent report examining unaffiliated artists will be available presently. (The generalisability of our results to the broader population has been discussed in Chapter Two.)

In examining these findings, we have organised our presentation into three generic sectors -- (i) performing artists (including actors, musicians and dancers), (ii) visual artists (including painters, photographers and sculptors) and, (iii) literary artists (authors, playwrights and poets). We have also analysed the survey data for each of the individual disciplines. To report a complete analysis of each discipline would be tedious and protracted. Therefore, we will restrict most of our presentation to the ternary performing, visual and literary schema. In cases where individual discipline results are sharply different or intrinsically interesting, we will consider them separately.

⁸ See our Research Design, Revised Sampling Frame, Field Report and Sections 2.3 and 2.4 of this report for more details.

Perhaps the most elementary question about the background characteristics of artists is, "How many of them are there?" The answer is surprisingly elusive. The most recent comprehensive estimate of the distribution of the population of careers is contained in "A Feasibility Study of Alternative Methodologies for Conducting Surveys of Creative and Performing Artists" (March, 1985). This report was prepared for Statistics Canada by Terry Cheney and his figures are based heavily on Statistics Canada data. The table below is reproduced from the Cheney report.

EXHIBIT 3.1
The Estimated Size of the Target Population by Region

<u>ARTIST TYPE:</u>	<u>Atlantic</u>	<u>Quebec</u>	<u>Ontario</u>	<u>Prairies</u>	<u>B.C.</u>
Visual Artists	600	600	1,800	750	250
Writers	350	1,000	2,150	600	450
Actors/Directors	150	1,400	2,750	450	500
Musicians	2,850	6,800	24,950	5,350	3,700

Source: "A Feasibility Study of Alternative Methodologies for Conducting Surveys of Creative and Performing Artists", a Statistics Canada commissioned report, 1985

Although our definition of the survey populations was somewhat more restricted (see our Research Design Report⁹), this table gives a rough idea of how artists are distributed by discipline and region in Canada. Cheney estimates nearly 60,000 career artists. Using our definitions, our research indicates there are around half that number, roughly distributed in the regional patterns

⁹ Ekos Research Associates Inc., "Research Design for the Study of the Status of the Artist" prepared for the Department of Communications (October 1986).

Cheney presents. Our smaller figure represents an insistence that an individual defines their art as their primary occupation (whereas Cheney includes some part-time artists). Apart from this factor, our other major discrepancy with Cheney is the musician category. Whereas we have found similar sized populations of visual artists, writers and actors/directors, our musician population is much smaller (at between five to ten thousand) than Cheney's 44,000. We decided to focus on "serious" musicians, hence excluding a large number of part-time or popular musicians (e.g., bar bands). Although the point is open to dispute, the first concern of the federal Department of Communications is with serious musicians.¹⁰

First let us deal with the basic demographics. These statistics reflect both real population characteristics and, to a lesser degree, sampling design effects.

Exhibit 3.2 displays the gender breakdown of our sample.¹¹ We do note some differences in the participation of males and females in the labour force. In the performing arts, we find the greatest imbalance -- two males for every female. Perhaps this reflects the traditional dominance of male roles and imagery in both popular and high culture.

In the visual artists group we also see a preponderance of males, although the split is not as extreme as in the case of the performing arts. About 58 per cent of our visual artist sample are males (versus 42 per cent females). These are not large differences. In fact, this

¹⁰ Hence we used the CBC list of all musicians who had worked for the CBC in the past year -- approximately 5,000 musicians.

¹¹ Unless otherwise indicated, all data are drawn from our recent survey. Whether or not the long or short form is the source is obvious from the sample size.

EXHIBIT 3.2
Gender Distribution by Type of Artist
(Row Percentages)

	<u>Male</u>	<u>Female</u>	<u>Sample Size</u>
Performing Artists	66.6	33.4	1,146
Visual Artists	57.8	42.2	365
Literary Artists	47.3	52.7	528

split is virtually identical to the gender split for the overall labour force (see Statistics Canada, Market Research Handbook 1985-86:260).

Considering the final group, literary artists, we note that there are more women (53 per cent) than men (47 per cent) in our sample. Although this is not a large difference ($p < 0.0001$, Gamma = .29) it is remarkable in light of the overall imbalances in the broader labour force. With the exception of "traditional" female occupations (e.g., "pink collar" or service industries, nursing, etc.), it is unusual to see equal female labour force participation (let alone greater numbers). When we consider the fact that even only a century ago there were virtually no female professional authors¹² we see the impressive gains which have occurred. As we shall see later, however, equal numerical representation does not necessarily mean equality of incomes.

If we consider the gender split within our three broad types of artist at the regional level, we find

¹² The first English woman author to support herself solely through her writing was 17th century novelist and poetess Aphra Behn. Even in the 19th century, George Eliot felt compelled to use a male pseudonym.

statistically significant differences. Within the performing arts, the gender balance in Quebec and British Columbia closely reflects the 60/40 labour force split. The preponderance of males is more noticeable in Ontario and the Prairies. In the visual arts, the proportion of female respondents reaches the lowest ebb in Quebec and British Columbia. In the Prairies, females predominate. The regional variations in the gender balance are not statistically significant for literary artists ($p = .17$). The statistically significant regional breakdowns are displayed in Exhibit 3.3 below.

EXHIBIT 3.3
Variations in Gender Distribution by Type of Artist and by Region
(Column Percentages)

	<u>Atlantic</u>	<u>Quebec</u>	<u>Ontario</u>	<u>Prairies</u>	<u>B.C.</u>
<u>Performing</u>					
Male	50.0	59.4	72.5	67.6	61.5
Female	50.0	40.6	27.5	32.4	38.5
Sample Size	18	283	506	182	156
<u>Visual</u>					
Male	57.1	75.0	55.2	45.9	70.4
Female	42.9	25.0	44.8	54.1	29.6
Sample Size	42	52	183	61	27

Note: The significant levels for the chi-squares are .0009 for performing artists and .0165 for visual artists. Note the small sample sizes for Atlantic performers and B.C. visual artists.

Considering the individual disciplines (see Exhibit 3.4), we note that males numerically dominate the professions of conductors (78 per cent), directors (71 per

cent), and musicians (71 per cent). Actors and playwrights are about 65 per cent male. Painters are in a virtual state of gender balance. Women are numerically superior in the fields of dance (59 per cent), periodical writing (59 per cent) and authorship (59 per cent).

EXHIBIT 3.4
Gender Distribution of Respondents by Discipline
(Row Percentages)

	<u>Male</u>	<u>Female</u>
<u>Performing Artists</u>		
Musicians and singers	70.7	29.3
Conductors/Arrangers	78.3	21.7
Actors	65.3	34.7
Directors	71.2	28.8
Dancers and Choreographers	40.7	59.3
Other performing artists ¹³	67.9	32.1
<u>Visual Artists</u>		
Painters	51.6	48.4
Other visual artists	66.7	33.3
<u>Literary Artists</u>		
Authors ¹⁴ and poets	41.0	59.0
Playwrights	64.2	35.8
Periodical writers	40.9	59.1
Other literary artists	25.0	75.0
Sample Size	2,012	

To conclude our discussion we note that there are generally more males than females working as professional artists. The overall split of about 60:40 is not surprising

¹³ Other performing artists include puppeteers and mime artists.

¹⁴ Authors include fiction and non-fiction writers.

in light of the overall rate of female participation in the general labour force. Of greater concern is the serious underrepresentation of women in the director, conductor, musician and actor categories. Unfortunately for women, those roles where underrepresentation is most acute are traditionally the best paying artistic professions. In this sense the artistic community reflects the systematic gender inequalities characteristic of Canadian society. It is not particularly better nor any worse in its treatment of the female labour force. Whereas women artists specifically, and women generally, may take some comfort in the knowledge that they participate in equal numbers in the very challenging creative arts, there are still grounds for concern with respect to male hegemony in the performing arts -- particularly in the more senior (managerial) positions.

Turning our attention to age, we find that the overall average age of our respondent group is about 44 years. Recall that our study is focussed on established artists and hence will underrepresent fledgling artists. Even though the overall "average" artist is something of a statistical artefact (given the broad diversity of groups involved) it is instructive to note that our average artist is well into the middle-aged category. Performing artists tend to be the youngest with a median age of 37 years (average of 40). Creative artists are generally older. Literary artists have a median age of 46 (mean of 49) and visual artists are nearly identical (median age 47, mean 49). The relative seniority of creative artists may reflect the lesser physical demands of their occupations (as opposed to the demands faced by dancers, for example) as well as the need to accumulate an experiential base to succeed in their profession.

These large differences in the typical age of creative versus performing artists also suggest different period and cohort effects which may be reflected in the

dominant attitudes and values of these two groups. Furthermore, these age differences will imply somewhat different needs and priorities. For example, we could assume that, generally speaking, creative artists (being nearly 50 years old on average) are nearer to the point of disengagement from full-time work and hence they might be more concerned about retirement and health care issues. The policy implications of these differences in age structure should be given careful consideration.

Examining differences within the individual disciplines and fields (see Exhibit 3.5), we see that authors tend to be about 51 years of age on average and

EXHIBIT 3.5
Average Age of Respondents by Discipline

	<u>Age</u>
<u>Performing Artists</u>	
Musicians and singers	39.3
Conductors/Arrangers	48.3
Actors	41.2
Directors	39.4
Dancers and Choreographers	34.0
Other performing artists ¹⁵	47.6
<u>Visual Artists</u>	
Painters	51.8
Other visual artists	45.4
<u>Literary Artists</u>	
Authors ¹⁶ and poets	50.9
Playwrights	44.4
Periodical writers	48.1
Other literary artists	53.8
Sample size	2,012

¹⁵ Other performing artists include puppeteers and mime artists.

¹⁶ Authors include fiction and non-fiction writers.

painters are 52 years. Other visual artists, such as photographers tend to be younger (45 years). Considering performing artists, we see that dancers/choreographers, occupying the most physically demanding jobs, are the youngest (and typically poorest paid) occupational group (average age 34). Musicians are on average 39 years and conductors are 48 years. In the dramatic field we see that actors are 41 on average whereas directors are only 39. This is somewhat perplexing given the managerial relationship between actors and directors and the typical age seniority which characterises these relationships.

In sum, we see an age structure which suggests an established population. The typical Canadian creative artist tends to be nearly 50 years old. The factual picture may be somewhat at odds with the popular image of the artist as a relatively young citizen. Perhaps this is a legacy of the classical Hellenic ideal or the romantic image often conveyed in traditional literature.

The other notable feature is the significant gap in ages between creative and performing artists. This finding, along with many other important compositional differences suggests that the needs and demands of these two broad types of artists will be profoundly different.

Having dispensed with the vital statistics, let us now consider the household composition and life cycle characteristics of artists. We will consider these data only in terms of our three generic or broad sectoral categories.

In Exhibit 3.6 we see that performing artists are much more likely to be single (36 per cent) than are either visual (18 per cent) or literary artists (23 per cent). The lower rate of marriage for performing artists is probably due to their younger age and the rigours of the transient life style associated with many performing careers.

EXHIBIT 3.6
Marital Status of Respondents by Type of Artist
(Column Percentages)

	<u>Performing</u>	<u>Visual</u>	<u>Literary</u>
Single (never married)	36.0	17.9	22.9
Married (or common law)	53.6	69.2	60.4
Separated	3.4	2.7	4.4
Divorced	5.6	5.5	7.6
Widowed	1.4	4.7	4.7
Sample size	1,139	364	528

The rates of marriage dissolution (either through divorce, death of the spouse or separation) are substantially higher for artists than for the general adult population. (The rate for the latter group is seven per cent, as per 1986 unpublished Labour Force Data, provided by personal communication). Performing artists are closest to the general rate at 10 per cent. However, both literary artists (at 17 per cent) and visual artists (at 13 per cent) are well above Canadian averages. We can probably discount higher rates of widowship as an explanation.

If the peripatetic patterns of work of performing artists explain their lower rates of marriage, then the even higher rates of marriage failure for authors is quite perplexing. It must be that the creative artistic act, or the work pattern which accompanies it, places unusual strains on the marriages of creative artists. Perhaps this is another hidden cost of a creative career.

Recognising that marriages are not as common (for performing artists) nor as durable as the average Canadian marriage (for creative artists), we would expect somewhat smaller and more non-traditional household types. Literary artists live in households averaging 2.4 people, whereas for visual and performing artists it is 2.6 people. The most

recent Canadian estimate for the working population is about two and three quarters people.

The number of financial dependents (both children and adults) is also quite small -- about one for creative artists and one and one-half for performing artists. Performing and literary artists average .7 children, whereas visual artists average .6 children. Given that there are fewer marriages amongst performing artists, we must conclude that for those who do marry, their number of children is substantially higher than for their creative counterparts.

Often, the other residents of the artist's household are other artists. As can be seen in Exhibit 3.7, nearly 30 per cent of all other people in the households of performing and visual artists are other artists. Only 56 per cent of performing and visual artist households have no other artists in the household. Literary artists are somewhat less "incestuous", with 68 per cent of households reporting no other artists among other household members.

EXHIBIT 3.7
Status of Other Household Members by Type of Artist
(Column Percentages)

	<u>Performing</u>	<u>Visual</u>	<u>Literary</u>
All other members are artists	27.8	27.8	16.1
Some other members are artists	8.0	11.1	3.4
No other members are artists	56.8	55.6	67.8
No other adults in household	7.4	5.6	12.6
Sample Size	176	54	87

From the demographic characteristics noted above, we can see that the immediate social context for artists is quite different than for the broader society. Their household units are generally not the typical nuclear nor extended family units. Often the household is comprised of other artists. Other points that set artists apart, are

their lower rates of marriage (particularly for performing artists) and of child rearing (particularly for visual artists). As well, the rates for marriage dissolution are significantly higher (particularly for literary artists) than among the general population.

Our overall picture is one of the artist living an alternative lifestyle with evidence of some pressures producing moderate deviations from the conventional Canadian lifestyle. For performing artists, these pressures may relate to the peripatetic lifestyle associated with their job. For creative artists, the initial low incomes of early years plus the critical consciousness underlying the creative act may produce unusual pressures on the family unit.

Moving beyond demographic considerations, we turn our attention to ethno-linguistic affiliation. Language and ethnicity are quite important since cultural symbol systems are largely bounded by linguistic categories. Although there are certain cross-cutting linkages and multiple role affiliations (e.g., climate, geography, religion, etc.) which unify some cultural experiences, the two solitudes are quite evident in the Canadian artistic community. Accounting, medicine and plumbing will be largely identical in a French and English environment. However, art, the manipulation of creative expressive symbols, is rooted to language and ethnicity in a symbiotic manner. This is true in terms of both artistic production and consumption. This means that we must judiciously analyse the separate characters of Anglophone and Francophone artistic communities. We also note that there is a third ethnolinguistic class of non-charter language groups which will reveal separate qualities as well.

Before considering how language and ethnicity alter the varieties of the artistic experience, we will

review the distributions of our sample according to language. More so than in other areas, language distribution represents some sampling biases -- particularly among visual artists. For visual artists, only eight per cent of the interviews were in French. This reflects a bias in the available sampling frames.

EXHIBIT 3.8
Language of Respondents by Type of Artist
(Column Percentages)

	<u>Performing</u>	<u>Visual</u>	<u>Literary</u>
English	67.7	74.2	75.4
French	20.4	7.6	21.1
Other	11.9	18.2	3.5
Sample Size	235	66	114

Note: Language refers to language first spoken.

For performing artists, slightly over 20 per cent reported French as their first language (which they still use and understand)¹⁷. This figure compares with a Francophone figure of slightly over 25 per cent of the Canadian population, according to the most recent Census (Statistics Canada Catalogue 92-902). Sixty-eight per cent of our performing arts sample listed English as their first language (versus 61 per cent in the general population). This leaves 12 per cent of our sample as "other" which compares closely with the 13 per cent in the past Census.

For literary artists, some 21 per cent of the interviews were conducted in French. Twenty-one per cent of the subsample of respondents, answering the long form

¹⁷ Eighteen per cent of interviews were conducted in French.

question on ethno-linguistic affiliation, cited French, 75 per cent English and only four per cent cited some "other" language affiliation.

We might conclude that except for a slight underrepresentation of Francophones, the supply of performing artists reflects the cultural and linguistic mosaic of Canadian society. In the case of literary artists, both French and non-charter language groups are underrepresented. The slightly less than expected incidence of Francophones may be a sampling artefact, but we suspect it may also reflect a real difference. From past research, we know that there is less overall reading in Quebec (cf., Graves and Kinsley, Canadian Journal of Education 1983:327-328). This lower demand is also reflected in lower numbers of libraries and bookstores as well as higher prices for books. Hence, the lower demand for literary artists may well explain this observed underrepresentation of Francophones. It is not particularly surprising that writers who did not learn either French or English as a first language are somewhat disadvantaged in the North American literary market.

Relative to the Canadian population, artists exhibit higher levels of formal schooling, whether or not

EXHIBIT 3.9
Levels of Educational Attainment by Type of Artists
(Column Percentages)

	<u>Performing</u>	<u>Visual</u>	<u>Literary</u>
Primary school	1.4	.3	.8
High school	17.1	7.9	9.9
Some college or university	16.1	11.0	13.7
College or university graduate	48.0	61.0	49.4
Post-graduate	17.3	19.8	26.3
Sample Size	1,139	364	518

this relates to the arts. (Training in the arts is discussed in Section 5.1.1.) The majority of our respondents have a college or university degree. The incidence of post-graduate degrees ranges from a low of 17 per cent of performers to over one quarter of writers.

3.3 Social Status and Role

Having explored the background characteristics of Canadian artists, we can now consider the more complicated concepts of social status and role. The title for this study is the 'Status of the Artist' and one can argue that considerations of social status, and the parallel concept of role, constitute the substantive focus of our study. Economic status, the material expression of social status, will be considered in Chapter Four.

In this study, we have used the term social status in a broader sense than the specific sociological connotation of relative position or rank in a social group. We are interested in this narrower, "vertical" concept of status, but also in a broader notion of status which considers the artist's overall position -- both horizontal and vertical -- within Canadian society. This global concept of social status, or social condition, includes both objective considerations, such as the sociodemographic context factors considered in the preceding section, as well as some of the behavioural and perceptual factors which we will consider here (e.g., self-image, societal image, role and relationships). We will begin with the vertical notion of status or rank and then consider horizontal integration in the next section.

The meaning of the status of the artist is properly viewed as a dialectic of both artists and the broader society. The present study is focused primarily on artists and their perception of their role and status. A

more complete analysis would see us examining broader societal perceptions of the artist as well. In the integrated analysis we will approach this question with existing survey materials and evidence from the literature. This will permit an approximation of the mutual relations between society and artists.¹⁸

The concept of status emerges from the parallel concept of role. Roles are social positions which entail certain generalised expectations, responsibilities and behaviour. Status relates to the relative privileges and rank associated with a role.

A functionalist perspective considers social dynamics as exchanges between the artist and the social environment. What do artists "do" for society? Early functionalist views employed an organic analogy which analyses the structural and functional interdependencies of various social actors and institutions (much like organs and the body). Unlike these earlier functionalist perspectives, we conceive of functions as providing social change, as well as social continuity (using the metaphors of a complex, open system and a dynamic "flow" equilibrium). We will consider the role of the artist as a source of traditional pattern maintenance (i.e., the preservation of traditional values and cultural standards). We will also investigate the degree to which the artist serves as an agent of social change. Many artists (e.g., the *avant-garde*, impressionists, et. al.) view their role as critics of the status quo. Social and political critiques have always coexisted in a dynamic tension with the more conservative functions of artists as protectors of cultural ancestry.

¹⁸ It may be possible to conduct a linked community level analysis -- which involves aggregating the artist data base by community and integrating it into the Cultural Infrastructure Planning Information System (CIPIS) developed by Ekos Research Associates for the Department of Communications (1984/86).

Stratification theory, as drawn from the functionalist tradition, sees status increasing with the functional significance of the role and the relative scarcity of people possessing the skills and training necessary to perform the role. This systems view places artists in a somewhat peculiar position. On first blush, many would suggest that art is not that functionally significant. On more careful consideration, the view of art as a cosmetic rather than a functional activity is suspect. Moreover, the skill and training requirements for many artists are quite demanding. Certainly Parsons, and predecessors such as Sorokin, viewed culture and art as crucial aspects of society. The symbol system is the apex of the system of societal action, cybernetically coordinating lower systems of action such as the economy.

The stratification school discusses status in terms of social economic status (SES). SES is seen as a product of three factors -- occupational prestige, income and education. We have imperfect, but useful measures of each of these concepts. We will begin with the notion of occupational prestige.

In order to measure occupational prestige, sociologists typically use the results of rating tasks provided by a sample of people. The sample will comparatively evaluate the relative prestige they associate with a list of different occupations. We will consider this sort of evidence in more detail in our integrated analysis. Here, we simply note that artists are generally rated about average, or slightly above average, in these sorts of exercises. For example, Treiman (1977)¹⁹ has prepared an internationally comparable index of occupational prestige. The index runs from 0 to 100 (but most scores

¹⁹ Donald J. Treiman, Occupational Prestige in Comparative Perspective (Academic Press, Inc., 1977).

fall within 20 to 80). For purposes of comparison, we note that in Canada, Treiman's index rates physicians at 82.7, high school teachers 62.8, plumbers 40.6 and construction labourers at 28.4. Examining artistic occupations, we see that authors rate 61.6. Sculptors and painters fare more poorly at 54, whereas 'serious' musicians rate 51.4 and jazz musicians only 39. Ballet dancers are rated at 46.7, television stars 62.3 and television directors 59. In summary, artists tend to receive rather mediocre prestige marks, although there is a fair range accorded different occupations. In prestige terms, they are bounded by high school teachers and plumbers.

We have no new prestige measures asked of the general population. However, we have asked artists themselves to rate their own perception of how much prestige or status they feel they receive, relative to other types of careers. Exhibit 3.10 displays these results.

EXHIBIT 3.10
Perceptions of Occupational Prestige and
Fairness of Status by Type of Artist

	<u>Performing</u>	<u>Visual</u>	<u>Literary</u>
<u>Level of Respect Accorded</u> <u>You (Occupational Prestige)</u>			
Low	11.1%	16.4%	12.6%
Average	72.1%	63.3%	69.8%
High	16.7%	20.3%	17.5%
Mean Score on Scale	4.2	4.2	4.2
Sample Size	1,139	360	523

Note: Respondents were asked to rate their occupational prestige on a 1 to 7 scale where 1 was extremely low, 7 was extremely high and the midpoint 4 was about average.

<u>How Fair is Your Status?</u>			
Unfair	23.7%	32.0%	23.3%
Neither	67.4%	58.2%	67.4%
Fair	8.8%	9.8%	9.3%
Mean Score on Scale	3.5	3.3	3.6
Sample Size	1,125	356	520

Note: Respondents were asked to rate whether the status of the artist was fair or unfair on a 1 to 7 scale where 1 was extremely unfair, 7 was extremely fair and the midpoint 4 was neither.

As evident from the table, artists are reasonably accurate in their view of their relative prestige. The rating of four is "about average" which very roughly corresponds to a 50 on Treiman's index. Treiman's scale suggests that creative artists -- literary artists in particular -- receive higher prestige ratings than performing artists. Performing artists are not aware of their apparently inferior prestige position. All three of our generic groups -- performing, visual and literary -- have virtually identical self-conceptions of the way society perceives their status.

There are no significant differences in the status scores for the three major types of artist by region. Examining differences within individual disciplines, there are significant variations (see Exhibit 3.11). The "managerial" professions (directors and conductors) have the

EXHIBIT 3.11
Perceptions of Occupational Prestige and
Fairness of Status by Discipline

	<u>Prestige Rating</u>	<u>Sample Size</u>	<u>Fairness of Status Rating</u>	<u>Sample Size</u>
Directors	4.8	39	3.8	39
Choral Conductors	4.7	20	3.9	20
Composers	4.4	37	3.3	37
Actors	4.3	443	3.8	435
Musicians	4.2	520	3.5	514
Visual Artists	4.2	365	3.3	361
Periodical Writers	4.2	53	3.3	53
Authors	4.2	388	3.6	385
Dancers/Choreographers	3.9	142	3.0	143
Playwrights	3.9	51	3.3	50

Note: Respondents were asked to rate their occupational prestige on a 1 to 7 scale where 1 was extremely low, 7 was extremely high and the midpoint 4 was about average. Respondents were asked to rate whether the status of the artist was fair or unfair on a 1 to 7 scale where 1 was extremely unfair, 7 was extremely fair and the midpoint 4 was neither.

highest view of their prestige levels (4.8 and 4.7, respectively). Composers, actors, musicians, writers and visual artists all view their own prestige as similar at between 4.2 to 4.4. Dancers and playwrights rate their prestige as just slightly below average at 3.9.

Although all groups realistically appraise their status, literary artists tend to be unduly negative about their prestige.

Recognising that artists have a reasonably accurate understanding of their prestige levels, we can now ask the question, "do they think their status is fair?". The overall pattern of response for most artists is mildly negative. In other words, most artists are either indifferent about their status or else they tend to be mildly upset. In general we find the average rating is between "indifferent" and "somewhat unfair".

Only about one in five artists feel their status is "fair", whereas about half feel their status is "unfair". About 10 per cent of artists are extremely upset about this issue and this extremely upset group rises to about 15 per cent in the case of visual artists.

As with the question on perceived status, there are no vast differences between performing, visual and literary artists. As noted earlier, visual artists tend to be more strenuous in taking umbrage regarding their social status.

As one might suspect, there is a significant positive correlation between perceived status and the perceived fairness of the status. The Pearson correlations for the three major subgroups are in the .3 to .4 region. Hence, it is not surprising to find that, generally speaking, those individual disciplines with the lowest perception of their status tend to be most upset about the fairness of that status. For example, dancers have the

lowest prestige and lowest fairness of status scores (3.9 and 3.0 respectively). Similarly, choral conductors and directors have the two highest scores for both perceived status and perceived fairness of status. (See Exhibit 3.11.)

Composers, playwrights, visual artists, and periodical writers are all quite upset as groups (mean scores of 3.3 on the fairness scale) with the fairness of their status. It is interesting that with the exception of dancers, it is creative artists who are most concerned about the fairness of their status.

How do artists view their role within Canadian society? Is their work meant to prompt social change by exposing inequities or illuminating the way forward? Is their work meant to glorify and therefore maintain the status quo? The majority of our respondents (61 to 70 per cent depending on the sector) consider that they perform both roles. Obviously, the diametrically opposed functions are not combined in a single piece, but can be seen over the total oeuvre. Some pieces will challenge prevailing norms or criticise current behaviours; others will celebrate existing mores and patterns or are meant as formal investigations of colour, line and form.

Minorities consider their work to exhibit a more consistently positivist or normative stance. As can be seen from Exhibit 3.12, these proportions vary by sector. Literary artists are the most likely to see themselves as social critics and performing artists the least. If we look at the different disciplines within these broad types, we find musicians and conductors/arrangers most likely to define themselves as maintaining the status quo and playwrights more prone to define themselves as catalysts for social change.

EXHIBIT 3.12
Self-Defined Role of the Artist
(Column Percentages)

<u>Your Understanding of Your Role as an Artist</u>	<u>Performing</u>	<u>Visual</u>	<u>Literary</u>
Social critic/catalyst for social change	14.5	22.9	27.2
Both critic and mirror for existing values	69.9	60.9	60.6
Reflect and reinforce existing values	15.6	16.3	12.2
Mean score	4.0	3.9	3.5
Sample size	1,072	314	507

What helps explain these differences? Opportunity would appear to be influential. Interpretive artists would have less latitude to critique the existing social order or practices because they perform the works created by others. They are restricted to what is available, despite any personal convictions or political opinions. Secondly, they perform a body of work that has been generated over a number of centuries. What was considered revolutionary at the time it was created may now appear to be reactionary or at least not controversial or ground-breaking. As a result, they are more likely to perceive their work as reflecting traditional values.

The literary medium may also be better suited to criticism because it allows a more detailed investigation or analysis of the background, causal factors and solutions. Writing is also the vehicle for art criticism -- which can be used to debate the (normative) role of art and assess the performance of particular pieces or artists against these norms. Our sample would include art critics and thus we should expect that this type of artist would be more likely to define their role as challenging conventional beliefs or practices.

Self-professed social critics are mildly to modestly more likely to be younger and more recent entrants into the profession. These correlations hold across all types of artists although they are most pronounced in the case of visual artists. The Pearson correlations are .15 for years practised and .23 for age for visual artists; these fall to .07 and .09, respectively, for performing artists, and are .07 and .24 for literary artists. These correlations suggest that attitudes become more conservative over time. Critics are also slightly more likely to exhibit higher levels of (non-arts) educational attainment than are artists who see their role as reinforcing existing values.

Does a critical stance mean they are less able to sell their work or perform less frequently? There are no significant variations for performing and visual artists but writers who see themselves as critics make more from their work (the Pearson correlation is $-.22$ which is significant at better than the .001 level). This may reflect additional revenues from critical pieces on the arts or other topics, or the public appetite for more topical or normative writing.

The perceptions of the role played varies significantly by region. As a group, Quebec artists are more liable to define their role as critical of the status quo whereas Prairie artists tend more to define themselves as reinforcing traditional values. The mean scores on the critic/mirror continuum are displayed by type of artist and region in Exhibit 3.13. The regional variations are strongest for performing artists, but only marginally significant for visual artists.

We also asked respondents to consider to what extent artists as a group were able to influence events in

EXHIBIT 3.13
Variations in Self-Defined Role by Type of Artist and Region

	<u>Atlantic</u>	<u>Quebec</u>	<u>Ontario</u>	<u>Prairies</u>	<u>B.C.</u>
<u>Performing</u>					
Mean Score	4.3	3.6	4.0	4.6	4.2
Sample Size	16	271	462	173	149
<u>Visual</u>					
Mean Score	3.4	3.7	3.8	4.2	4.5
Sample Size	36	41	165	51	21
<u>Literary</u>					
Mean Score	3.2	3.3	3.5	4.0	3.8
Sample Size	26	129	204	91	57

Note: Significance levels are $< .0001$ for performers, $.10$ for visual artists (perhaps constrained by the small sample sizes for many regions) and $.0676$ for literary artists. Mean scores are on a 1 to 7 scale where 1 is entirely as a social critic and 7 entirely as a mirror of existing values.

Canadian society. As can be seen from Exhibit 3.14, the majority feel they have about the same amount of power to influence events as do other groups. Performers are more likely to perceive themselves as powerless and writers more likely to feel their work can influence what people think or how they act. These differences are not surprising given the differences noted in the way these groups conceive their role.

3.4 Social Integration

In this final section we consider the relationships between the artist and his or her colleagues, and with the broader society. The purpose is to discern how self-contained the artistic community is. The answer to this

EXHIBIT 3.14
Perceived Power of Artists to Influence
Events in Canadian Society
(Column Percentages)

	<u>Performing</u>	<u>Visual</u>	<u>Literary</u>
Powerless	20.4	15.1	6.1
About average	55.3	56.1	58.8
Powerful	24.3	28.8	35.1
Mean score	4.2	4.3	4.8
Sample size	235	66	114

question is important. An inward-looking and self-referential community might be expected to produce works that have little value or appeal to the broader public or market. Insularity might help explain the common complaint that the Canadian public is unappreciative or that modern art is difficult to sell.

Let us begin by looking at collegial networks. The most "incestuous" group are performing artists. Half report that three quarters or more of their friends are professional artists; 78 per cent report half or more are artists. Literary artists are least likely to concentrate their friends within the artistic community, although again we note a high proportion that interact mainly with other artists. One quarter report that most of their friends are artists; 53 per cent report that at least half are artists.

These differences may reflect the importance accorded to exchanging views and ideas with other artists to professional growth and development. Performers are most likely to rate collegial exchanges as important (67 per cent) and writers least likely (55 per cent). Despite these differences, the majority see a high degree of involvement in the wider artistic community as critical to professional growth.

Another factor could be opportunity. Performers are more transient than other types of artists -- moving more frequently to seek or take employment (and more likely to travel as part of a particular job).

These differences are also reflected in the composition of the artist's household. As discussed in Chapter Three, performers are more likely to live with other

EXHIBIT 3.15
Indicators of Involvement in Artistic Networks
(Column Percentages)

	<u>Performing</u>	<u>Visual</u>	<u>Literary</u>
A. Proportion of friends who are professional artists			
None	1.6	3.0	5.5
One quarter	19.6	33.6	41.9
Half	26.8	32.2	29.1
Three quarters	44.9	27.8	20.3
All	7.1	3.3	3.3
Sample size	1,144	363	523
B. Importance of the exchange of views and ideas with other artists to your professional development			
Important	67.1	54.6	58.8
Neither	30.0	37.9	34.2
Unimportant	2.9	7.5	7.0
Mean score	5.9	5.4	5.5
Sample size	237	66	114
C. Are any or all the other adults in your household professional artists?			
Yes, all	27.8	27.8	16.1
Yes, some	8.0	11.1	3.4
No, none	56.8	55.6	67.8
Live alone	7.4	5.6	12.6
Sample size	176	54	87
D. Percentage reporting parents involved in the production or promotion of the arts			
Percentage	25.7	18.2	23.0
Sample size	237	66	113

artists than are writers -- although visual artists are the most likely. This latter finding may stem from the low net artistic incomes of visual artists.

The tradition of following a parent into a career varies from a low of 18 per cent of visual artists to a high of 26 per cent of performing artists reporting that one or both parents were involved in the production or promotion of the arts. The figure was 23 per cent of writers. These differences are not statistically significant.

Given these high levels of interaction with colleagues, how involved are artists with the broader society? The only measure we have is of the perceived level of day-to-day social interaction with the members of their home community. Respondents were asked to rate their level of interaction. The majority (between 56 and 64 per cent) believe they are about average in terms of the intensity of their social interaction, and between 16 and 30 per cent believe they are more active. Thus, we cannot say that the high degree of activity within the artistic community precludes interaction with the non-artistic world. We did find that performers were the least well integrated and literary artists the most involved in the life of their community.

The degree of social insularity is only partly a function of the length of time the respondent has lived in his or her home community. (The Pearson correlations for these two variables range from .03 to .09.) Other factors intervene, but unfortunately it is not simply a question of trading off involvement in the artistic community against involvement in the home community. We created a scale of our indicators of involvement in artistic networks. The score on this scale was unrelated to the reported degree of social integration for performing and visual artists. Literary artists who are highly active in local affairs are

also more likely to restrict their friends and living companions to other artists.

If we cannot easily predict the level of involvement with the wider community, can we suggest the impacts that this involvement has on self-esteem? For all three types of artists, the more socially integrated are mildly more likely to consider that their profession is accorded above average levels of respect or occupational prestige. The correlations are weak, and there is no consistent relationship between levels of community involvement and whether or not the respondent considers the level of respect or prestige to be fair. The findings are too fragmentary and weak to draw firm conclusions as to whether the social insularity of some artists actively prevents the broader Canadian society from according a higher level of prestige to the profession of artist. They do suggest, however, that social isolation may be a factor in explaining the modest social status of the artist today.

EXHIBIT 3.16
Indicators of Social Integration and Isolation
(Column Percentages)

	<u>Performing</u>	<u>Visual</u>	<u>Literary</u>
<u>Level of Day-to-Day Social Interaction with People in Home Community</u>			
Inactive	20.2	18.0	14.8
About average	63.5	56.8	55.7
Active	16.3	25.2	29.5
Mean score	3.9	4.2	4.4
Sample size	1,144	361	526
<u>Average Number of Years Spent in Home Community</u>			
Mean	17.9	22.6	21.5
Median	15.0	18.0	17.0
Sample size	1,140	361	526

The degree of (perceived) social involvement varies significantly by region. Quebec artists as a group are less likely to define themselves as socially active in the day-to-day affairs of their home community. This greater isolation might stem from their more critical stance vis-à-vis existing values if greater distance is required to maintain this stance. They have spent the average or a greater number of years in their home community and thus the lack of involvement does not appear to be caused by lack of time to build relationships with their fellow community members. Atlantic artists tend to be more involved in local affairs. This may stem from the absence of large urban centres in the maritime provinces. Smaller communities may be better breeding grounds for social involvement. Atlantic-based respondents as a group also have a larger mean household size -- and the presence of children might be a factor which forces the involvement of the parent in school or recreational activities. Atlantic-based respondents are also less likely than artists in other regions to concentrate their friends among members of the artistic fraternity.

EXHIBIT 3.17
Variations in Indicators of Social Integration and
Isolation by Type of Artist and Region

Level of Day-to-Day Interaction with People in Home Community

	<u>Atlantic</u>	<u>Quebec</u>	<u>Ontario</u>	<u>Prairies</u>	<u>B.C.</u>
<u>Performing</u>					
Mean Score	4.7	3.7	3.9	4.3	4.1
Sample Size	18	283	505	181	156
<u>Visual</u>					
Mean Score	4.8	3.5	4.2	4.1	4.5
Sample Size	42	51	180	61	27
<u>Literary</u>					
Mean Score	5.2	4.1	4.3	4.7	4.5
Sample Size	27	132	208	97	62

Mean Number of Years Spent in Home Community

<u>Performing</u>					
Mean Score	22.6	17.5	18.5	15.6	18.5
Sample Size	18	283	502	180	156
<u>Visual</u>					
Mean Score	16.8	26.0	21.5	26.4	24.8
Sample Size	42	49	182	61	27
<u>Literary</u>					
Mean Score	17.0	22.4	21.8	24.9	15.3
Sample Size	27	131	210	97	61

Note: The significance levels are .0001, .0026 and .0069, respectively, for interaction. The mean score is on a 1 to 7 scale where 1 is extremely inactive, 7 extremely active and the midpoint 4 about average. The significance levels are .0680, .0147 and .0029, respectively, for number of years.

4.0 ECONOMIC STATUS

Conventional wisdom holds that artists are among the lowest income groups in society and that few are able to support themselves and their art on their artistic earnings alone. Even a perfunctory reading of recent arts and cultural tasks force reports, and the briefs and background papers on which they were based, cannot fail to turn up these themes.

Repetition, however, is no guarantee of accuracy. Is the view from the bridge -- as described by cultural bureaucrats in government and artists' organisations -- correct? Do artists earn less than other workers with similar training and characteristics? How many among them earn an acceptable living from the full-time pursuit of their chosen métier? In this chapter we provide the answers to these questions based on our survey evidence and comparisons to Statistics Canada data.

While many artists are plagued by financial problems, it is important to understand what weight these considerations play in career decisions. Many researchers, for example, have argued that non-monetary rewards are significant compensations for low artistic incomes. Do artists espouse this position or does the inability to earn a decent living or other frustrations make an arts career so unattractive that practitioners are discouraged from continuing or that creative activity in Canada is diminished?

4.1 Income Levels and Sources in 1985

Before considering the adequacy of incomes earned by artists, we describe our survey findings as to income levels in 1985 by source and how these vary by discipline, language, region, and other background characteristics of the respondent.

Visual artists had the highest personal incomes in 1985 (\$36,500) although performing artists earned higher amounts from the practice of their art and were less dependent upon income from other sources. Performing artists were the most reliant on artistic income, earning on average 81 per cent of total personal income from the practice of their *métier*. Exhibit 4.1 displays the mean and median incomes for respondents from the three artistic sectors. The disparities between the mean and median incomes indicate that a few artists are making very high incomes. The median itself is the halfway point. Half of the respondents earn the median income or less.

The long version of the questionnaire was administered to one in five respondents and it provides a detailed breakdown of personal income by source. As can be seen from Exhibit 4.2, royalties, government arts grants and support from private patrons or corporations play a very limited role in supporting creative and performing artists. Government grants are more prevalent among visual artists. This is likely a function of the manner in which arts grants are distributed: performing artists are more likely to benefit indirectly from government subsidies paid to their employers (e.g., dance, theatre or opera companies, symphony orchestras, etc.). The inclusion of non-fiction writers and editors in our literary artists' sample may also depress the incidence of government grants to the extent that subsidies for these groups may be limited or provided in an indirect manner (e.g., to publishing houses).

Thirty one per cent of performing artists, half of visual artists and 43 per cent of literary artists worked at some other job in 1985. Teaching art was a popular choice, pursued most frequently by visual artists and least frequently by writers. The incidence of teaching, as secondary employment, likely reflects both relative financial need and

EXHIBIT 4.1
Artistic Incomes and Total Personal Income in 1985
by Type of Artist

	<u>Performing</u>	<u>Visual</u>	<u>Literary</u>
<u>Artistic Income</u>			
Mean	\$23,300	\$21,200	\$18,300
Median	18,000	13,000	10,000
Sample Size	994	295	468
 <u>Total Personal Income</u>			
Mean	\$28,900	\$36,500	\$30,500
Median	23,000	26,000	24,000
Sample Size	965	277	432
 <u>Artistic Income as Percentage of Total Personal Income</u>			
Mean	80.5	62.4	63.8
Median	95.2	61.5	63.8
Sample Size	945	272	416

Note: Most respondents (86 to 90 per cent) provided a figure for earnings from the practice of their art even if this was zero. Only these cases were used in the income calculations as we could not assume respondents who wished to be selective in their responses earned nothing from all other sources in 1985. A few dubious extreme values have been removed -- e.g., \$170,000 and \$200,000 from teaching. These income figures are based on the merged long and short survey responses. Artistic incomes are gross -- i.e., not net of artistic expenditures.

EXHIBIT 4.2
Levels of Personal Income by Type of Artist and Source in 1985

	<u>Performing</u>		<u>Visual</u>		<u>Literary</u>	
	<u>Overall Mean</u>	<u>Percentage Reporting</u>	<u>Overall Mean</u>	<u>Percentage Reporting</u>	<u>Overall Mean</u>	<u>Percentage Reporting</u>
<u>Artistic Activity</u>						
Wages, Sales, Fees or Commissions	\$19,900	94.3	\$17,500	88.3	\$15,100	81.7
Royalties	800	25.5	300	10.0	900	32.4
Government Grants	300	8.0	2,600	23.3	500	9.6
Patrons	300	4.7	600	8.3	300	1.0
<u>Other Employment</u>						
Teaching Art	3,200	30.0	4,400	35.0	2,800	25.2
Other Job	1,700	19.8	5,300	36.7	4,700	30.4
<u>Other Sources</u>						
Financial Support from Family/Friends	800	11.9	700	19.0	1,100	10.9
UIC/Welfare	300	12.0	200	8.5	200	4.0
Pensions, Investments, etc.	900	18.8	1,000	16.7	2,300	29.3
Sample Size	205-208		58-60		99-103	

Note: Overall mean figures are calculated across all respondents (to the long version of the questionnaire). Excluding those who reported zero income from each source would raise the means, especially for sources with a high incidence of non-recipients.

the availability of teaching positions. Relatively fewer literary artists teach writing. This may stem in part from the reluctance of educators to ignore formal educational background. Writers are much more likely to be self-taught.

Few artists rely on income transfers from the government (unemployment insurance or welfare). The extent of dependence on this source will be restrained if artists are ineligible because they are self-employed. Literary artists are the least likely -- perhaps because they are most likely to be self-employed (as an artist), and therefore are least likely to be eligible for UIC benefits. Between 11 and 19 per cent relied on financial support provided by friends or family. The mean incomes from this source across all respondents were very modest in 1985, ranging from \$700 to \$1,100. If we just look at recipients, however, the average level of support ranged from \$3,500 (visual artists) to \$9,900 (literary artists). The variance was high for these statistics, and thus these figures suffer from unreliability problems.

Pension and investment income was more common among writers and provided a higher proportion of total personal income. Writers and visual artists share the same average age (49 years) yet the average number of years worked in their field is lower (16.7 versus 20 years). The typical starting age for a writer is therefore about 32 years of age. This delayed entry might allow them greater opportunities than other artists to build pensions.

4.2 Variations in Artistic Incomes

Artistic incomes vary significantly by discipline. Exhibit 4.3 presents the mean artistic earnings for the types of artist surveyed, ranked from lowest to highest.²⁰

²⁰ An analysis of variance for this breakdown proved significant at better than the .0001 level.

EXHIBIT 4.3
Mean Artistic Income by Discipline in 1985

	<u>Artistic Income</u>	<u>Sample Size</u>
Authors	\$15,200	351
Dancers/Choreographers	16,800	133
Composers	17,400	34
Periodical Writers	20,300	51
Visual Artists	21,500	295
Choral Conductors	22,400	16
Playwrights	22,600	45
Actors	24,500	378
Musicians	25,100	448
Directors	34,900	32
Total	\$21,600	1,783

With this breakdown, we can see that there is considerable variation within the literary and performing arts sectors. Authors received the lowest remuneration of all disciplines surveyed, but periodical writers and playwrights were close to the average. Actors, musicians and directors were the most financially successful of the performing artists and dancers/choreographers the least. One should bear in mind the bias introduced by our sampling frame for musicians: we used the list of American Federation of Musicians members who had worked for CBC in 1986. The general membership lists of AFM would include less economically successful and active musicians, and thus the average earnings for this wider population would be lower.

Gross artistic incomes do not vary significantly by mother tongue, nor by region, except within the performing arts sector. Performers earn the highest artistic incomes in Ontario (\$26,200), and less as one heads east or west. Incomes by region and mother tongue are displayed in Exhibit 4.4 below.

EXHIBIT 4.4
Variations in Gross Artistic Incomes by Type of Artist,
and by Region and Language

<u>Region</u>	<u>Performing</u>		<u>Visual</u>		<u>Literary</u>	
	<u>Mean Income</u>	<u>Sample Size</u>	<u>Mean Income</u>	<u>Sample Size</u>	<u>Mean Income</u>	<u>Sample Size</u>
Atlantic	\$17,200	13	\$ 23,400	34	\$27,000	26
Quebec	\$19,700	255	\$ 26,400	36	\$19,600	117
Ontario	\$26,200	436	\$ 20,400	155	\$18,600	183
Prairies	\$22,800	155	\$ 15,500	49	\$13,800	88
British Columbia	\$21,500	134	\$ 28,800	21	\$17,400	54
 <u>Language First Learned</u>						
English	\$20,900	140	\$ 19,100	45	\$17,300	78
French	\$20,800	43	\$ 39,500	4	\$16,700	22
Other	\$24,000	26	\$ 18,800	11	\$12,800	4

Note: With the exception of the regional breakdown for performing artists, the differences are not statistically significant at the conventional .05 level. The regional breakdown for performing artists is significant at the .0030 level. The breakdown for literary artists is barely significant at the .0933 level (visual artists .1445).

What other characteristics of the respondents help us predict gross artistic incomes? Conventional modelling of incomes suggests that gender, training,²¹ and years and hours worked would be important predictive variables.

²¹ A recent survey of New England artists (Judith Adler, "Artists' Job Market Experiences" in The Journal of Arts Management and Law, Vol. 13, No. 1, Spring 1983, pp.179- 80) found academic degrees to be unrelated to professional success. We also found formal non-arts education to be of no use in predicting artistic income. In all sectors, however, educational attainment can help predict earnings from non-arts employment. The Pearson correlations range from .10 for performing artists to .37 for literary artists.

We tested these four variables in multiple regression models for each of the three artistic sectors. We also incorporated proxy measures for artistic excellence and development.²²

The model for performing artists explains 17 per cent of the variance of individual incomes about the overall mean income for performing artists. The terms which help predict artistic income, in descending order of importance, are: the total number of hours worked last year, the number of years worked as an artist, level of formal arts training and gender.

The equation is as follows:

$$\begin{aligned} \text{gross arts income (in thousands)} &= \$15.485 + .00538 \\ &\text{total hours worked} + .523 \text{ years practised} - 1.697 \\ &\text{training} - 5.946 \text{ gender} \end{aligned}$$

The equation indicates that incomes are higher if the performing artist works longer hours, has been established for longer, has a higher level of formal training in the arts, and is a male. Each term is net of and independent of the other. In other words, female performing artists who work as hard and as long as males, and have the same background, will earn less.

²² Ordinary least squares linear regression models were used. These are described in Appendix C. The terms included total hours worked as an artist in 1985, number of years worked as an artist, level of formal training in the arts and a dummy independent variable for gender. Other terms tried were a dummy independent variable for whether or not the respondent had ever received a Canada Council or other arts award and whether the respondent felt his or her work had improved over the past five years.

The proxy variables for artistic excellence and growth and development were not significant. It may be that they are poor proxies or that remuneration is unrelated to artistic abilities.

The slopes of the significant terms in the equation indicate that for every additional 40 hour week worked, the artist will earn an additional \$215. For each year worked, income rises by \$523. Females earn \$5,946 less than males, all other things being equal.²³

The explanatory power of this model is poor -- unlike most occupations, the usual factors carry much less weight and the unmeasured variables (e.g., vibrancy of the demand for the product, promotional and bargaining skills, impact of collective bargaining, uniqueness of the talent, etc.) are important.

Predicting the incomes of visual artists is even more problematic. The best model predicted just 11 per cent of the variance about the mean. The equation is as follows:

$$\text{gross arts income (in thousands)} = \$20.836 - 12.224 \text{ sex} + .292 \text{ years practised}$$

The most important term is gender -- female visual artists earn less than male visual artists. The second term shows that incomes build as the artist becomes more experienced within his or her field. The slopes show that females earn \$12,224 less than men, and that each additional year of experience translates into an additional \$292 of

²³ The slopes (or fractions) in the equation show the unit change in the gross artistic incomes (a unit is one thousand dollars) with a one unit change in the independent variables. Thus, for example, each additional hour worked provides $.00538 \times \$1,000 = \5.38 . A 40 hour work week would provide $\$5.38 \times 40 = \215.20 .

income. Intensity of the work effort (e.g., total number of hours worked in 1985) was not a significant term once we controlled for gender and experience. Our proxy variables for artistic quality and growth were not significant, as gender is significantly correlated with whether or not visual artists have received arts awards, and more recent entrants are more liable to perceive improvement in their work as an artist.

We can explain 20 per cent of the variance about the mean for literary artists with the following equation:

$$\begin{aligned} \text{gross arts income (in thousands)} &= \$22.536 + .007015 \\ \text{total hours worked} &- 10.120 \text{ gender} - .173 \text{ age} \end{aligned}$$

The slopes in this equation tell us that starting from a constant of \$22,536, each additional 40 hour week worked will add \$272. If the artist is female, the constant income figure will drop by \$10,120. Older artists will earn less, to the tune of a \$173 drop for each additional year of age.

4.3 Stability in Income Levels

Respondents (to the long version) were asked if the 1985 arts-related incomes were typical of earnings over the past five years. This was the case for the majority of performers and visual artists (69 and 62 per cent respectively) and just over half of writers (54 per cent).

The (substantial) minorities of respondents who reported 1985 incomes as unusual, were asked to provide an estimate of the typical level. Just over half (55 per cent) of all artists reported 1985 incomes in excess of more typical levels and the rest reported 1985 incomes that had fallen below the norm. The high incidence of non-typical incomes and the wide variations in the differences between

the 1985 and typical level confirms the conventional wisdom that artists' incomes are highly volatile.

Historical Statistics Canada data are also available for select artistic disciplines. Exhibit 4.5 compares these historical levels, inflated to 1985, to our survey findings.

Three thousand five hundred visual artists were surveyed in 1978. To be included, they had to have produced independent artistic work for at least eight weeks in 1977. The median income of full-time (self-defined) visual artists in 1977 was \$7,600, less than half of which came from the sale of their art. The median income of part-time artists was \$6,400, but only \$1,000 of this came from art sales.²⁴ Using the Consumer Price Index (CPI) to inflate these to 1985 levels would result in median incomes of \$14,200 and \$12,000 for full-time and part-time practitioners, respectively.

We found that full-time visual artists (defined as having worked at least 30 hours per week for at least 40 weeks in 1985) earned a median income from their art of \$16,000. This was 60 per cent of total personal income (median \$27,000). Part-time visual artists earned less from the practice of art (median \$10,000) but had a higher personal income (\$29,000) relative to full-time practitioners.

To the extent that the study populations are comparable (and the CPI inflation multiplier appropriate) total personal and artistic incomes have gained over inflation over the intervening period for both full-time and part-time artists. We suspect, however, that part of the apparent improvement is due to the sampling bias -- our

²⁴ Statistics Canada (Education, Culture and Tourism Division) Arts and Culture: A Statistical Profile, Ministry of Supply and Services (1985). The relevant statistics are found on pp.4-8.

EXHIBIT 4.5
Comparison of Statistics Canada Data and Our Survey Findings
for Artistic and Personal Incomes (Median Incomes)

	<u>Full-Time</u>		<u>Part-Time</u>	
	<u>Personal</u>	<u>Artistic</u>	<u>Personal</u>	<u>Artistic</u>
	<u>Income</u>	<u>Income</u>	<u>Income</u>	<u>Income</u>
<u>Visual Artists</u>				
Statistics Canada 1977	\$ 7,600	less than	\$ 6,400	\$ 1,000
Inflated to 1985	14,200	half	12,000	1,900
Survey Data (1985)	27,000	60%	29,000	10,000
<u>Writers</u>				
Statistics Canada 1978	\$12,500	just over	\$17,500	\$ 1,400
Inflated to 1985	21,500	half	30,100	2,400
Survey Data (1985)	26,000	56%	20,000	2,000
<u>Actors</u>				
Statistics Canada 1979	\$20,000	over 80	\$10,500	over
Inflated to 1985	31,500	%	16,500	half
Survey Data (1985)	27,000	91%	18,000	56%
<u>Musicians</u>				
Statistics Canada 1982	\$18,000	\$15,000	\$14,000	\$ 2,200
Inflated to 1985	22,900	19,100	17,800	2,800
Survey Data (1985)	28,000	25,000	22,000	14,000

Note: Statistics Canada incomes have been inflated using the Consumer Price Index.

survey population is concentrated in the more successful end of the spectrum.

Statistics Canada surveyed 3,100 writers in 1979. The median 1978 income for full-time writers (defined as having worked as a writer for more than 30 hours per week) was \$12,500, just over half of which came from writing. Part-time writers had a median income of \$17,500, but only \$1,400 of it came from writing. These median incomes, inflated by the Consumer Price Index to 1985 levels, are \$21,500 and \$30,100 respectively.

Looking at responses from the authors we surveyed, the median personal income for full-time writers (defined in the same way as full-time visual artists) was \$26,000 of which 56 per cent (\$15,000) came from writing. The comparable figures for part-time authors were \$2,000 from writing and \$20,000 for total personal income.

Comparing these figures we find full-time authors have improved their total personal incomes and artistic incomes over time (in excess of inflation) although the proceeds from writing provide a stable proportion of total personal income. Part-time writers have lost ground -- they earn a marginally lower return from writing and exhibit a drop in the real value of their incomes from other sources.

Statistics Canada found a median 1979 income for the 2,700 actors was \$20,000 if full-time (more than 80 per cent came from acting) and \$10,500 if part-time (over half from acting). These median incomes would be \$31,500 and \$16,500 respectively in 1985 figures.

By contrast, we found full-time actors had a median total personal income of \$27,000, of which 91 per cent was from acting (\$24,500). Both total personal incomes and artistic incomes have lost some ground in real terms. Incomes from acting have declined marginally in absolute terms, and therefore have decreased as a proportion of total

personal income. Part-time actors reported a median personal income of \$18,000 of which 56 per cent came from acting (\$10,000). Part-time actors would appear to have made modest improvements in both acting and other incomes.

Statistics Canada identified 32,000 professional musicians who had earned money from their music in 1982. The median income of full-time musicians was \$18,000, of which \$15,000 came from music-related employment. In 1985 terms, these would be \$22,900 and \$19,100 respectively. Part-time musicians earned a median income of \$14,000 of which \$2,200 was from musical activities. In 1985 these would be equivalent to \$17,800 and \$2,800 respectively.

In 1985, full-time musicians we surveyed reported a median gross personal income of \$28,000 of which \$25,000 came from the practice of their art. Artistic and total personal incomes have increased over time -- although again sampling bias may be responsible for much of the apparent improvement.

Among part-time musicians, we found a median personal income of \$22,000 of which \$14,000 came from musical activities. Over time, the economic status of part-time musicians has also improved, and these artists are better able to support themselves on the proceeds of their art.

4.4 Adequacy of Incomes

The adequacy of the incomes of survey respondents can be assessed relative to a number of yardsticks. To begin with, we propose to compare income levels to the average income of Canadian households, and to the Statistics Canada Low Income Cut-Offs (popularly referred to as the poverty lines).

These sorts of comparisons, while useful in situating the artistic sectors within the broad context of Canadian society, are insufficient in themselves. Relative

to the Canadian population, artists display higher levels of educational attainment and thus the proper reference should be models which predict earnings as a function of training and experience. Randall Filer, for example, using 1980 U.S. Census data, found that contrary to conventional wisdom, artists do not appear to earn less than other workers of similar training and personal characteristics.²⁵ Earnings data from the 1985 Statistics Canada labour force survey, broken down by gender and age, are used to make select comparisons of the impact of these variables on earnings.

So far we have been considering gross artistic (and personal) incomes. The survey of New England artists found that once the costs of producing art are deducted from the income it earns, net artistic incomes are often strikingly low, and many earn less from their art than it costs to produce it.²⁶ In this section we also explore the net artistic incomes and the extent to which artistic activity is being financially subsidised by the non-arts activities of the artist or by other household members.

Finally, we explore the subjective side of these objective statistics -- to what extent are artists satisfied with the incomes they earn and what role do pecuniary considerations play on their decisions to continue with their artistic careers?

How do incomes reported by our survey respondents compare to the average incomes for similar sizes and types of households in Canada?

The 1981 Census incomes, inflated to 1985 levels using the Consumer Price Index, were as follows:

²⁵ Randall K. Filer "The 'Starving Artist' - Myth or Reality? Earnings of Artists in the United States", Journal of Political Economy, 1986, Vol. 94, No. 1.

²⁶ Adler, op.cit., p.180.

All households	\$31,100
Single person households:	
male	21,500
female	10,700
Two person households	29,400
Three person households	34,800
Four person households	38,600

A comparison of the survey income figures with the average household income figures for the Canadian population reveals that the majority of our respondents do better than Canadian households of the same size. (Remember, as well, that we believe household incomes to be underestimated by our respondents.) Fifty-four per cent of performing artists, 63 per cent of visual artists and two thirds of literary artists reported household incomes above the corresponding Canadian average. These percentages drop if we look at personal income or artistic incomes. If households were entirely reliant on these sources, the majority would be worse off than the average Canadian household. Exhibit 4.6 displays the average incomes according to our survey and the percentages of the various types of artists who report incomes below the Canadian average for their size and type of household.

The 1985 Low Income Cut-Offs, which vary by the population of the area of residence, ranged as follows:

Single person	\$ 7,600 to \$10,200
Two person household	9,900 to 13,500
Three person household	13,200 to 18,100
Four person household	15,300 to 20,800

If we compare incomes to the Low Income Cut-Offs, we find that the "starving artist" is more myth than

EXHIBIT 4.6
Comparison of Respondent Incomes with Average
Canadian Household Incomes

Mean Artistic, Personal and Household Incomes in 1985	<u>Performing</u>	<u>Visual</u>	<u>Literary</u>
Gross artistic income	\$23,300	\$21,200	\$18,300
Total personal income	28,800	36,500	30,500
Total household income	36,300	44,500	40,200
Percentage of Respondents With Incomes Below Census Average for the Relevant Household Size			
Household income	45.9	36.8	33.2
Gross personal income	60.1	54.8	51.9
Net personal income	74.3	66.1	60.1
Net artistic income	81.3	84.5	81.1
Sample sizes:	808-936	218-267	356-436

reality. Comparing the artist's personal income to the 1985 poverty lines (using the midpoints of the ranges indicated above), one quarter could be classified as low income. (See Exhibit 4.7.) Given that the minority live alone²⁷ or

EXHIBIT 4.7
Percentage of Respondents Reporting Incomes Below
the Low Income Cut-Offs

	<u>Performing</u>	<u>Visual</u>	<u>Literary</u>
Gross personal income	24.1	23.2	27.9
Net personal income	41.3	40.4	36.5
Gross artistic income	37.5	49.1	53.9
Net artistic income	55.5	65.1	66.9
Sample sizes:	808-936	218-267	356-436

²⁷ Twenty-two per cent of performing artists, 16 per cent of visual artists and 24 per cent of literary artists live alone.

are entirely reliant upon their personal incomes, the proportions with household incomes below the poverty line will be considerably lower. Thus, we can conclude that fewer are suffering as a result of their career choice than is usually believed. If we consider gross artistic incomes, fewer would be able to sustain themselves were this the only income source. The picture is bleaker if we look at net artistic incomes. For the majority of our respondents, secondary employment, help from friends or family, or subsidies from savings or the government are necessary to raise them above the poverty line. Net artistic incomes are insufficient by themselves in the majority of cases.

We can make comparisons between Canadian labour force earnings and earnings from art in 1985 for males and females and according to the age category.

In 1985, labour force participants made an average of \$28,800 if male and \$18,700 if female. Females earned on average 65 per cent of male earnings. Across our respondents, females made \$18,600 from their art or 63 per cent of male artistic earnings (\$29,500). The male-female earnings ratios for the arts world and general labour force are virtually the same, as are artistic earnings and labour force earnings. (If we consider the total personal income of our respondents, the ratio remains about the same (65 per cent), but artists display incomes in excess of labour force earnings.)

If we consider only university graduates, the general labour earnings jump to \$41,400 for males and \$28,400 for females. The comparable gross artistic earnings for our university educated respondents are \$29,900 for males and \$19,500 for females. Total personal incomes are \$40,300 and \$25,400 respectively. The male-female earnings ratios are consistent between the two populations, but we can again see that university education has no impact on

artistic earnings, although we note a marginal increase for the gross personal incomes of artists with a university education (rising by seven per cent for males and by five per cent for females). In other words, if we look only at university graduates, artists' personal incomes (from all sources) are no better and only marginally worse than would be expected in non-artistic occupations.

What impact does age have on earnings? As we can see from Exhibit 4.8, earnings for the general labour force jump between the age categories of 25 to 34 and 35 to 44, but drop after this. This jump is more pronounced for males than females. Among artists, artistic earnings for males rise by almost the same amount at the beginning and show a marked increase at a time when the general labour force earnings for males show no increase. They drop subsequently. Female artists increase at the beginning as well, but show marked drops after this initial rise. As a result, female artistic earnings, as a percentage of male artistic earnings, are much lower than would be expected on the basis of the general labour force trends, once the artist has passed 45 years of age.

Artists spend considerable proportions of their income on materials and equipment, studio rent, exhibition and travel costs, marketing, professional development and commissions to dealer or agent, as required for the practice of their professions. These expenditures average 44 per cent of earnings from the visual arts, 35 per cent of the artistic earnings of performing artists and 31 per cent of literary income. Average expenditures and net artistic earnings are displayed in Exhibit 4.9 below. There was a high degree of variance in the figures given for artistic expenditures. In all three sectors, the standard deviation exceeded the mean.

EXHIBIT 4.8
Selected Comparisons of Artists' Incomes and
General Labour Force Earnings in 1985

	S U R V E Y D A T A		
	<u>General Labour Force</u>	<u>Artistic Earnings</u>	<u>Total Personal Income</u>
<u>Total</u>			
Males	\$28,800	\$29,500	\$37,300
Females	18,700	18,600	24,100
Females as percentage of males	64.9	63.0	64.5
<u>University Graduates</u>			
Males	\$41,400	\$29,900	\$40,300
Females	28,400	19,600	25,400
Females as percentage of males	68.7	65.5	62.9
<u>25 to 34</u>			
Males	\$27,100	\$24,700	\$29,600
Females	19,100	18,000	21,800
Females as percentage of males	70.5	73.0	73.7
<u>35 to 44</u>			
Males	\$32,600	\$29,000	\$35,300
Percentage increase with age	20.2	17.5	19.2
Females	\$20,100	\$22,200	\$28,100
Percentage increase with age	9.6	23.2	28.8
Females as percentage of males	64.2	76.6	79.6
<u>45 to 54</u>			
Males	\$32,200	\$40,300	\$53,900
Percentage increase with age	-1.1	39.0	52.7
Females	\$18,900	\$18,300	\$24,300
Percentage increase with age	-9.4	-17.7	-13.4
Females as percentage of males	58.8	45.3	45.1
<u>55 and Older</u>			
Males	\$28,800	\$32,700	\$43,900
Percentage increase with age	-10.4	-19.0	-18.5
Females	\$18,400	\$14,900	\$22,900
Percentage increase with age	-2.7	-18.4	-5.7
Females as percentage of males	63.9	45.7	52.2

EXHIBIT 4.9
Net Artistic Earnings in 1985 by Type of Artist

	<u>Performing</u>	<u>Visual</u>	<u>Literary</u>
<u>Net Artistic Incomes</u>			
Mean	\$16,000	\$10,900	\$12,300
Median	11,000	5,000	5,000
<u>Percentage Who Broke Even or Made Less Than They Spent</u>			
	12.1	30.9	29.5
Sample size	881	259	410
Mean expenditures	\$ 7,200	\$11,300	\$ 5,900

How adequate are artistic incomes relative to the expenditures necessary to produce the art? A minority of respondents were unable to recover their 1985 artistic expenditures from their arts income in that year. Visual artists were more frequently unable to recover arts expenditures: 24 per cent spent more than they earned, and seven per cent broke even. Seventeen per cent of literary artists lost money and an additional 12 per cent broke even. Performing artists were more fortunate: seven per cent lost money and six per cent broke even. Visual artists probably experience the most difficulty because expenses are high and exhibitions (sales) infrequent. Literary artists spend less to produce their art, but, similarly, experience ongoing expenses but periodic income (i.e., through the sale of an article or book).

What other sources of income are used to supplement artistic earnings? From Exhibit 4.10, we see that the minority depend entirely on arts income. Performing artists are the most successful -- 45 per cent rely entirely on their artistic earnings (to provide their

EXHIBIT 4.10
Percentage Distribution of Artists by
Major Income Source

	<u>Performing</u>	<u>Visual</u>	<u>Literary</u>
No income in 1985	2.1	1.8	3.7
Entirely dependent on artistic income	45.0	29.2	33.3
Combination of artistic and other income	51.0	65.3	53.7
Entirely dependent on non-artistic sources	2.0	3.6	9.3
Sample size	965	277	432

total personal income). The percentages drop to 33 per cent of writers and 29 per cent of visual artists. Other personal income sources include teaching, other employment, pension and investment income, financial support from friends or relatives and government transfers. Exhibit 4.11 describes the extent to which artists depend on these other sources.

Secondary employment was used by 31 per cent of performing artists, 43 per cent of writers and 51 per cent of visual artists. While secondary employment is fairly common, we cannot simply assume that these percentages indicate the proportion of artists who need to subsidise their own artistic output. Other motives may have stimulated secondary employment -- the desire for social benefits unobtainable from self-employment, something to do during bouts of unemployment, or the stimulation or other non-income rewards from complementary or non-artistic occupations. Nevertheless, a substantial minority need to

EXHIBIT 4.11
Measures of Financial Dependence and Subsidy by Source

	<u>Performing</u>	<u>Visual</u>	<u>Literary</u>
<u>Self Subsidy</u>			
Percentage relying on other jobs, savings or income transfers in 1985	52.1	68.0	65.1
Artistic income as percentage of total personal income	80.5	62.4	60.8
Percentage reporting income from another job in 1985	31.2	51.0	42.8
Percentage irritated by need for secondary employment	44.5	41.2	37.1
<u>Other Household Members</u>			
Gross total personal income as a percentage of household income ²⁸	97.3	99.3	91.9
Gross artistic earnings as a percentage of household income ²⁸	75.9	56.3	51.5
<u>Family or Friends</u>			
Percentage reporting financial support from friends or relatives in 1985	11.9	19.0	10.9
Percentage irritated by financial dependence on friends or relatives	34.4	35.7	26.3
<u>Cultural Agencies</u>			
Percentage reporting arts grants in 1985	8.0	23.3	9.6
Percentage who have ever received an arts award	34.2	57.6	44.7

²⁸ Household incomes are underreported. The percentages are inflated as a result.

subsidise their artistic activity through secondary employment. If we use the proportions of respondents who said they were irritated by having to seek secondary employment to supplement their income as a measure of the general order of magnitude of self-subsidy, we find these range from a low of 37 per cent of literary artists to a high of 45 per cent of performing artists. It is interesting to note that the sector least dependent in 1985 on secondary employment is the most irritated by the need for secondary employment. This may be a matter of temperament, as well as the relative ease or difficulty of maintaining two occupations simultaneously.

The next most popular source of supplementary income is savings (i.e., pension or investment income). As we will recall (from Exhibit 4.2), this is used by 17 to 29 per cent of respondents. Friends or relatives also play a role in supporting the artist. Eleven to 19 per cent of respondents reported that they had to rely on family or friends for financial support in 1985. As higher proportions (between 26 and 36 per cent) were irritated by financial dependency on friends and family, we know that the extent of this practice is more widespread than would be indicated by the incidence in 1985.

Other household members also help subsidise the arts in Canada. Artists provide between 52 and 76 per cent of total household income from their art and between 92 and 99 per cent from all sources of personal income. (Remember again that household incomes are under-reported.) The lower the fraction, the more confident we can be in assuming that other household members directly or indirectly subsidise artistic activity.

Finally, governments support artistic activity via merit awards, project and touring grants, sustaining funding, and training or professional development

assistance. The proportion of artists assisted by governments is higher than is suggested in Exhibit 4.9 as support is not always provided in direct grants to the individual artists. Funding can be channelled through a theatrical or dance troupe, special arts and cultural festivals, or publishing houses. Between one third and 58 per cent of respondents have received individual government grants at some time, and between eight and 23 per cent reported an arts award in 1985. The incidence in both cases is highest for visual artists, presumably because grants are more likely to be awarded directly to the individual.

How do artists' incomes compare with the minimum the artist believes is necessary to produce their art, support themselves and contribute their share towards household expenses? As Exhibit 4.12 demonstrates, between 26 and 39 per cent of artists have a gross artistic income equal to or in excess of the minimum income they need. By this indicator, visual artists have the greatest distance to go to attain these minimum levels through their arts activity alone. Almost three quarters earn less than they feel they need. Half earn \$5,500 less than they want to support themselves.

The figures improve if we look at gross personal incomes. Between 42 and 45 per cent make less (from all sources) than they feel they need to support themselves and meet their household obligations. Literary artists are most likely to be making more than their minimum, on average by \$10,300. (The standard deviations for the estimates of the minimum income required exceed the mean -- which indicates that these figures are not particularly reliable.)

Are the shortcomings in income sufficient to make an arts career unattractive? Seventeen per cent of performing and literary artists feel it is very likely that they would quit working as an artist if they did not reach

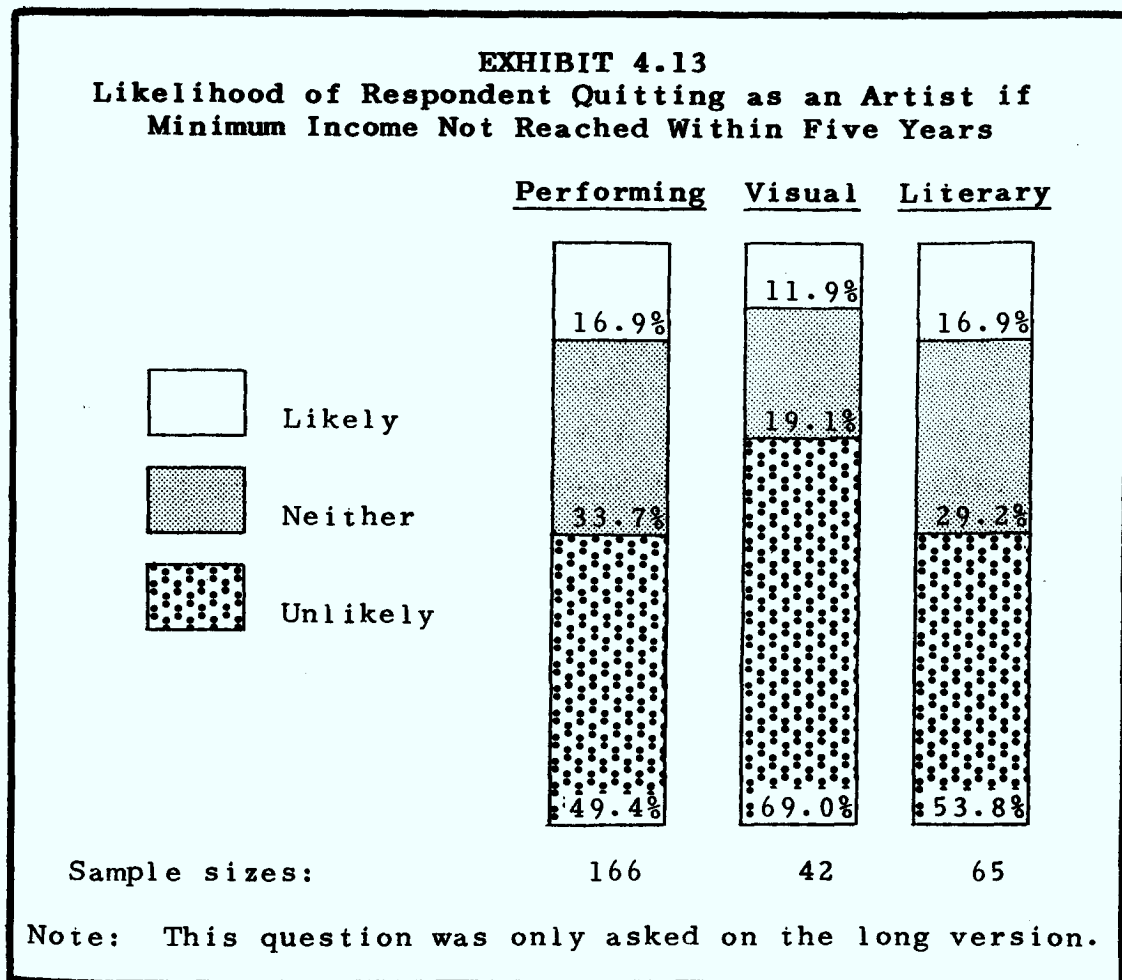
EXHIBIT 4.12
Relationship Between Artist's Income and Minimum Income Desired

	<u>Performing</u>	<u>Visual</u>	<u>Literary</u>
<u>Differences Between Gross Artistic Income and Minimum Income</u>			
Percentage earning less	60.8	73.7	67.8
Percentage earning same	14.2	7.9	3.4
Percentage earning more	25.0	18.4	28.8
Mean difference	-\$4,500	-\$6,900	-\$3,500
Median difference	-\$4,000	-\$5,500	-\$5,000
Sample size	148	38	59
<u>Difference Between Gross Personal Income and Minimum Income</u>			
Percentage earning less	44.7	42.9	42.1
Percentage earning same	7.1	11.4	3.5
Percentage earning more	48.2	45.7	54.4
Mean difference	\$3,600	\$3,800	\$10,300
Median difference	0.0	1,000	4.0
Sample size	141	35	57

Note: The differences are calculated as gross artistic or gross personal income minus the minimum desired. The sample sizes are much reduced from previous exhibits as the question on the minimum income desired only appeared on the long version of the questionnaire -- in other words, it was asked of every fifth respondent.

the minimum level of income they consider necessary to produce their art, support themselves and contribute their share towards household expenses. Twelve per cent of visual artists feel the same. Exhibit 4.13 displays these responses.

Who are the disgruntled? They are significantly more likely to be younger and more recent entrants into their professions. They are more likely to be annoyed by bouts of unemployment although the levels of their gross or net artistic earnings are unrelated to the strength of their commitment to their artistic profession.



A sizeable minority expect to quit the field if their income expectations are not realised. The loss of these talents is more likely to be felt in the performing arts sector. Over time, visual and literary artists have increased their real (artistic) incomes, whereas actors have lost ground' (musicians have improved but this may reflect sampling bias). In addition (and as will be explored in the next chapter), performing artists are more likely to consider the amount of income derived from the sale or practice of art to be an important source of satisfaction as a professional artist. In other words, they place more weight on the pecuniary rewards of their profession than do other types of artists. As a result of this emphasis, and the poor prognosis for income gains over time, we would expect a higher turnover in this sector as a result of low artistic incomes.

4.5 Overall Economic Status

Let us briefly summarise the central themes discussed in this chapter. We found earnings from the sale or practice of art to be similar to general labour force earnings. Artists are relatively better off than the norm for the labour force if we include income from non-artistic activities. While we noted imbalances in the incomes earned by males and females with equal training and experience, the imbalance is not better nor worse than in the broader Canadian society. The imbalance is, however, exacerbated over the career path -- the difference between the incomes of male and female artists increases with age.

We also found that the majority of artistic households have incomes in excess of the Canadian average (and the proportions are likely higher than reported here because of under-reporting of household income). This contradicts the conventional myth of the "starving artist".

However, it is also equally clear that artistic incomes alone are insufficient. Between half and two thirds of artists would be below the poverty line were they to attempt to rely on their net artistic incomes alone. Artistic activity is being subsidised by a variety of patrons -- the artist, other family or household members, and the state.

Looking at the three types of artists in more detail, we found that literary artists earn the least from the sale of their work, although their incomes have improved over time relative to inflation. Money from other sources and from other household members are sufficient to put writers in an envious position vis-à-vis other similarly sized Canadian households. Two thirds have household incomes above the norm. The low artistic incomes, however, mean that half would be below the poverty line if they were to rely solely on their writing. Seventeen per cent are unable to recover their costs.

While the majority (68 per cent) earn less from their art than they feel they need to support themselves, just 18 per cent feel strongly enough about the pecuniary rewards from their profession to expect that they would quit if this minimum income were not attained over the next five years. This may be because writers show the greatest disdain for the financial side of their profession relative to the other types of artists. They are the least likely to be irritated by the need for secondary employment or financial dependence on friends or family.

Performing artists earn the most from their art, but they are the least able to supplement their artistic income and therefore are more dependent upon the proceeds from the practice of their art. Performers seem to be least able (or willing) to secure secondary employment. This may be more problematic in some disciplines than in others --

actors, for example, lost ground relative to inflation but particularly so in the non-artistic incomes. As a result, they are less well off now and more dependent upon their artistic earnings than before. The reduced dependence on secondary employment may reflect a more widespread unwillingness to divide energies between two occupations, or the real loss of suitable secondary employment opportunities. We suspect that both factors play a part. Performers are the most irritated by their need for secondary employment yet they are the least likely to have worked at another job in 1985.

Performers make modest expenditures to practise their art, and thus end up with the highest net artistic incomes. The vast majority were able to cover their expenditures from the revenues earned. The average household income was the lowest of the three sectors and thus performers are more likely to have household incomes below the Canadian average (46 per cent). The relatively higher arts earnings means they would be the least likely to be below the poverty line should net or gross arts earnings be the only money available.

Visual artists earned slightly less than performers in 1985. They also exhibited real income gains over time, especially from the sale or practice of their art. Expenditures were high for this group and thus they were the most liable to suffer a net loss in 1985. As a result, they are more reluctant to depend solely on their arts income -- half have another job and 19 per cent received financial assistance from friends or family. The widespread reliance on secondary employment resulted in the highest levels of personal and household income. Average household size is larger than for writers and thus they do not perform as well as writers relative to Canadian household income averages. Thirty-seven per cent make less than the Canadian norm. However, half would be below the

poverty line if arts income were the sole source of support. Despite the comfortable economic status of the household, the visual artist would have the greatest difficulty in making ends meet on the basis of his or her artistic earnings.

5.0 QUALITY OF THE WORK LIFE

The social status and the income earned by the artist are two dimensions that can be expected to affect overall satisfaction with the career choice. Other factors which might be influential include the level of effort and capital invested in the career, the conditions under which the artist works and the extent to which obstacles to practice or performance are encountered. In this chapter we explore these themes and their influence on career satisfaction.

5.1 Position Along the Career Path

In this first section we look at how artists enter their careers, how artists define their careers, the relative position of our respondents along the career path, future intentions and expected transitional problems.

5.1.1 Formal Training in the Arts

The majority of respondents have made a considerable investment in their formal training as an artist. Exhibit 5.1 displays the level of training for respondents in each of the three sectors. Visual artists are the most likely to have a university degree -- 12 per cent have an undergraduate degree and a whopping 46 per cent have a post-graduate degree in the arts. Literary artists are the least likely -- 35 per cent have a university education. They are the most likely to be self-taught (38 per cent). Performing artists are more likely to have received a diploma or certificate from a private professional arts school -- for example, the Royal Conservatory of Music or National Theatre or Ballet School.

The level of formal training in the arts is modestly correlated with the level of formal education. The

Pearson correlations range from .23 for literary artists to .47 for visual artists. The modesty of these correlations

EXHIBIT 5.1
Level of Formal Training as an Artist by
Type of Artist
(Column Percentages)

	<u>Performing</u>	<u>Visual</u>	<u>Literary</u>
No Formal Training	13.4	15.2	37.7
Workshops or Courses	10.8	7.5	13.1
Apprenticeship	8.2	4.5	.9
Private School Diploma	22.9	4.5	6.1
College Diploma	5.2	10.6	7.0
University Undergraduate	7.4	12.1	13.2
Post-Graduate	<u>32.0</u>	<u>45.5</u>	<u>21.9</u>
TOTALS	<u><u>99.9</u></u>	<u><u>99.9</u></u>	<u><u>99.9</u></u>
Sample Sizes:	231	66	114

Note: This question was only asked on the long version of the questionnaire.

likely stems, in part, from the difficulty of assigning numerical scores to arts training (for example, should private school diplomas have the same rank as university degrees?) and the varied backgrounds of writers who are self-taught. These difficulties constrain our ability to test linear relationships between level of arts training and other variables.

Nevertheless, we looked for relationships between training and number of years as a practising artist to see if the methods of entry into the arts were changing over time. There are no statistically significant correlations for visual artists. Recent entrants into the performing arts are more likely to exhibit higher levels of formal training (the Pearson correlation is a modest .26 and

significant at better than the .001 level). The reverse is true for literary artists -- more established writers are more frequently university trained (the Pearson correlation is $-.21$ and is significant at the .01 level).

There are no statistically significant variations in the manner of training as an artist and the region in which the artist lives.

Does the level of training influence attitudes or behaviour? Performers with higher levels of formal training in the arts exhibit mildly higher levels of commitment to their profession (lower than minimum incomes are unlikely to cause them to quit) -- perhaps as a function of the higher level of investment of time and money in their artistic career. They take greater pride in the artistic aspects of their efforts and are more likely to bemoan the low levels of audience sophistication. They are more bitter about the need for secondary employment or financial support from friends or family -- although they earn slightly more from their art than the self-taught or those who pursued only a few courses. Perhaps those who have invested in formal training may resent the fact that training is not a particularly good guarantee (or predictor) of employment or income. This is unlike the general tendency in the general labour force for incomes to rise with level of educational attainment.

Visual artists with higher levels of formal training also complain of low levels of artistic appreciation in the general populace and the need for financial dependency on friends or family. Training has no significant impact on artistic income. Obviously talent (and popular appeal) are more likely to be born than developed.

Writers with higher levels of formal training consider income to be an important source of career

satisfaction, but despite this raised level of concern, they make no more than those with lower levels of training.

There are no significant differences in the level of training by gender with the exception of literary artists. Males exhibit slightly higher levels of formal training in writing.²⁹

5.1.2 Career Definition

The debate over the nature of legislative changes required to ameliorate the economic status of the artist has raised the issue of the employment status of the artist. The recommendations of the Siren-Gélinas Task Force, for example, suggest that artists should be treated as small businesses, moreover that certain social benefits and collective bargaining rights should be extended regardless of whether the artist is employed or self-employed. Survey evidence which indicates the degree of support for the specific recommendations is discussed in the subsequent chapter. In this section we explore how artists define their own careers. Do they see themselves as operating a business or pursuing a profession? Are neither of these definitions appropriate? Answers to these questions are important because they suggest whether or not creative and performing artists are liable to welcome or chafe under legislative and regulatory initiatives which entail a more rigidly organised system of definitions and rules. The artist's subjective definition of his or her career is also expected to be related to a number of other attitudes and opinions explored later in this report.

Respondents were asked whether they saw themselves as operating small businesses (or commercial ventures designed to produce profits), professionals akin to lawyers

²⁹ The t-test conducted on the 114 respondents was significant at the .05 level.

or teachers (whereby income is gained from the application of specialised knowledge and skills), or as pursuing a vocation (a calling or a total way of life). The responses by generic type of artist are provided in Exhibit 5.2 below.

EXHIBIT 5.2
Self-Defined Career Status by Type of Artist
(Column Percentages)

	<u>Performing</u>	<u>Visual</u>	<u>Literary</u>
Business	11.5	8.2	14.4
Profession	50.5	42.7	39.4
Vocation	32.9	45.2	37.1
Other ³⁰	5.1	3.9	9.1
Sample Size	1,146	365	528

Few respondents see themselves as operating a business. This attitude is scarcely surprising given the widespread need to seek supplementary earnings or income in order to continue to practise. As we shall see later, remuneration ranks low in the hierarchy of reasons which motivate artists to pursue their métier and many would argue that attention to the bottom line would be at the expense of artistic exploration and creative freedom. It is surprising that between eight and 14 per cent define themselves as operating a commercial venture, given the conventional picture of the artist as unconcerned with profit and in fact ill-equipped or loath to implement the appropriate business strategy to maximise profits. This suggests any government initiatives to move the tax treatment of artists to a more

³⁰ Typically, "other" definitions involved a combination of the three options proposed.

business-like footing may provide disproportionate benefits to the more commercially-minded who are predisposed to this way of thinking.

Visual artists are the least likely to view themselves as operating a business (eight per cent) and are the most likely to see themselves as pursuing a vocation or a calling (45 per cent). Performing artists are most likely to define themselves as professionals (51 per cent). Literary artists are most likely to consider themselves as a small business (14 per cent) and the rest are almost equally split between vocationalists and professionals.

A more business-like approach is reflected in higher artistic incomes. The averages range from \$26,300 for business, \$23,100 for professionals and \$18,300 for those who see themselves as pursuing a vocation.³¹

These self-definitions do not vary significantly by region, except in the case of performing artists. Quebec performers are more likely than artists in other regions to define themselves, paradoxically, as both operating a business (15 per cent) and as pursuing a vocation (46 per cent). British Columbia performers were most likely to define themselves as professionals (64 per cent). Just over half of Ontario and Prairie performers see themselves as professionals and about 30 per cent consider that they are pursuing a vocation.

5.1.3 Position Along the Career Path

How long have artists been practising and for how many more years do they expect to continue? What will happen after they stop working as a professional artist?

Artists expect to work at their art for longer than might be expected in the general labour force.

³¹ The analysis of variance performed on this breakdown proved significant at better than the .0001 level.

EXHIBIT 5.3
Past, Expected Future and Expected Total Working
Life as an Artist

	<u>Performing</u>	<u>Visual</u>	<u>Literary</u>
Years Worked as an Artist			
Mean	16.3	20.0	16.7
Median	15.0	16.0	14.0
Sample Size	1,146	365	527
Expected Future Working Life			
Mean	31.0	43.0	40.9
Median	30.0	35.0	30.0
Sample Size	153	39	64
Anticipated Total Career Length³²			
Mean	43.6	49.6	49.0
Median	35.5	44.0	40.0
Sample Size	138	31	46

Performing artists, as might be anticipated given the physical demands imposed by their careers, have the shortest expected working span -- an average of 44 years.³³ Visual artists and literary artists look forward to a career span of 50 and 49 years, respectively.

³² High outliers have been removed. The small sample sizes mean a wide confidence interval.

³³ Calculated as the sum of years already worked as an artist and years expected to continue to work. Words may not be translated into deeds, and thus these expected working spans might be optimistic.

Despite the fact that the typical respondent is well into middle age, the majority position themselves as one third or one half along their projected career path as an artist. While one could argue that the projected career spans are overly optimistic, the point is that unlike most labour force careers which terminate at age 65, artists expect to continue in to their 70's and 80's. When one considers the high degree of satisfaction that the artistic career provides, the ability to continue at it beyond the conventional termination point is probably another reason people are attracted to this career.

As a result of the long career span, the majority do not expect to require another job upon cessation of their artistic careers, although the proportions vary significantly by type of artist. Performing artists are most likely to require a subsequent career -- 42 per cent intend to take another job (an additional three per cent will continue with their current secondary employment). Just over three quarters of visual and literary artists will not seek other employment. Fourteen per cent of visual artists will seek new employment and seven per cent will continue with the current alternative job. None of the literary artists requiring continued employment will continue with their current secondary jobs.³⁴

Given the lengthy expected working spans as professional artists, it is not surprising to find that only a minority anticipate subsequent employment once they have ceased to function as an artist. The shorter expected career length of the performer likely accounts for the

³⁴ This question was only asked on the long version of the questionnaires. The sample sizes are small -- 163 performing artists, 42 visual artists and 64 literary artists. Confidence intervals on these proportions are therefore wide.

greater perceived need for subsequent employment, as does economic necessity. Remember, performers have the lowest household incomes of the three types of artists and this, plus the shorter career span, will mean they will have had less opportunity to accumulate sufficient savings for retirement.³⁵

There were too few cases to explore expected transitional problems for visual and literary artists. Of the 65 performing artists who anticipated a subsequent career shift, one quarter anticipated no transitional problems in making the shift. Three quarters anticipated problems in finding suitable employment because of the lack of suitable jobs or job search skills and the worry that employers would be reluctant to hire older workers.

5.2 Working Conditions

In this section we discuss the supportive material and human infrastructure required to sustain output, the level of effort put into artistic activities, and threats to health and safety posed by the artistic occupation.

³⁵ Somewhat contrary to this hypothesis is our survey data on the amounts saved last year. Visual artists saved the least (a mean of \$1,860) compared to performing artists (\$2,280) and literary artists (\$2,410). The coefficient of variation was high for these savings figures, which indicates wide variances between individuals. We believe the 1985 savings to be a poor proxy for the ability to retire comfortably as it does not consider investments in pension plans which may be differentially used (and, remember, performers are more likely to be employed than other artists) or capital investments. The shorter working span may be the best predictor of the need to seek subsequent employment.

5.2.1 The Work Setting/Supportive Infrastructure

The majority of self-employed artists work or practice in a studio or rehearsal space they own or rent. Performing artists, as might be expected, are most likely to practise in a facility owned (or rented) by an orchestra, dance or theatre company. Writers are most likely to work at home.

EXHIBIT 5.4
Place of Work by Type of Artist (Self-Employed)
(Column Percentages)

	<u>Performing</u>	<u>Visual</u>	<u>Literary</u>
Studio at Home	51.1	64.8	93.8
Studio Outside the Home	20.6	22.2	6.2
Shared Rented Space	7.8	7.4	0
Cultural Facility	15.0	0	0
Other	5.5	5.6	0
Sample Sizes:	180	54	97

Visual and performing artists were asked to rate the adequacy of their rehearsal or work space. The majority considered this to be adequate although about one in five rated their work space as barely adequate. Eighteen per cent of performing artists and 14 per cent of visual artists considered their rehearsal space to be less than adequate to some degree.³⁶

These two types of artists were also asked to estimate the appropriate replacement cost or market value of the equipment or instruments they own to produce their art.

³⁶ For this seven point answer scale, which ranges from 1 (totally inadequate) to 7 (more than adequate) with the midpoint 4 (barely adequate), we have recoded answers of 1, 2 or 3 as adequate to some degree.

Performing artists have invested an average of \$14,400 (median \$5,000) of their own capital. Visual artists have invested slightly more -- the mean value being \$15,200 (the median is also \$5,000).

Performers are the most likely to employ other people to help them with the practice of their art. Thirty-seven per cent of performing artists, 21 per cent of visual artists and 18 per cent of literary artists employ others. Presumably, these other people include agents, production assistants, trainers and administrative or personal assistants. The mean numbers of full-time assistants are 1.3 across all performers, 0.8 for visual artists and 0.5 for writers.

5.2.2 Intensity of Work Effort

Visual artists exhibit the most sustained level of work at their art during 1985. The mean number of weeks worked was 41 and the average number of hours during these weeks 39. Literary artists worked slightly fewer weeks on average (37) and fewer hours (33). Performers worked a mean of 34 weeks but put in 38 hours per week.

One in five respondents was asked about the number of weeks worked full- or part-time at other employment. Visual artists were most likely to report other employment (61 per cent) followed by literary artists (48 per cent) and performing artists (37 per cent).³⁷ The average numbers of (full-time equivalent)³⁸ weeks worked at other employment are 15 for visual artists, 14 for

³⁷ These figures differ somewhat from the levels of all respondents reporting an income from some other form of employment. These latter figures, for the total sample, were 51 per cent of visual artists, 43 per cent of literary artists and 31 per cent of performing artists. The differences are due to sampling errors.

³⁸ To estimate full-time equivalents, the number of part-time weeks was divided by two and added to the full-time weeks.

literary artists and nine for performers. The number of weeks worked at other employment falls with the number of years spent as a professional artist, although the correlations are very mild and for visual and literary artists are slightly higher than the conventional .05 significance levels. Presumably, the longer established artists tend to be more successful and, therefore, have less need of secondary employment, or are less willing to divide their energies between two occupations.

If we consider the sum of the number of weeks worked at both the artistic career and other employment, we see that visual artists are the busiest and performing artists the least active. This disparity may reflect the difficulties faced by the different types of artists in finding suitable secondary employment that does not interfere unduly with their artistic activity. Bouts of unemployment would appear to plague performers more than creative artists.

EXHIBIT 5.5
Number of Hours and Weeks Worked in 1985
by Type of Artist

	<u>Performing</u>	<u>Visual</u>	<u>Literary</u>
<u>Artistic Activity</u>			
Mean Weeks Worked	34.4	40.8	37.2
Median Weeks Worked	40.0	51.0	48.0
Sample Size	1,132	361	523
Mean Hours Worked	38.1	38.8	33.4
Median Hours Worked	40.0	40.0	32.0
Sample Size	1,111	353	519
<u>Other Employment</u>			
Percentage Reporting			
None	62.8	39.1	51.8
Mean Weeks Worked	9.2	15.4	13.8
Median Weeks Worked	0.0	9.8	0.0
Sample Size	234	64	114

5.2.3 Occupational Health and Safety

Performing and visual artists were asked to estimate the number of days lost in 1985 due to illness or injury caused by their artistic activity. The majority reported no threats to health or safety from their artistic occupation. However, the mean number of days lost was 4.9 for visual artists and 4.3 for performers. The variance in the number of days reported was high, which suggests that a small minority were unable to work for an extended period of time.

Dancers and choreographers, as might be expected, were the most likely to have suffered a work-related injury: 43 per cent were unable to work at some point in 1985. The mean number of days lost across all respondents from this discipline was ten. Seventeen per cent of visual artists were ill or injured in 1985; the average number of days lost for all visual artists was five. Fourteen per cent of actors suffered a job-related illness or injury and across all respondents four days were lost. Between 16 and 20 per cent of musicians, composers and conductors were ill or injured but the number of days lost varied between three and four.

5.3 Attitudes Towards the Artistic Career

In the very first chapter we argued that an essential ingredient of any balanced and complete understanding of the status of the artist was an attempt to describe the felt experience or phenomenology of the artist. An objective description of the social status and financial position by itself fails to capture the meaning of being an artist. A description of the qualitative experiential context is, methodologically speaking, a very difficult research problem. However, we believe a useful

approximation of this domain is both possible and mandatory in a project aimed at informing program and legislative reforms.

We have described some of the self-images of the artist -- how they perceive their role, social status and career. What attracts people to become artists? What problems do they encounter which hinder their operation and development? How satisfied are they with their career choice? In this final section we look at the perceived benefits and costs of being an artist. We begin by looking at obstacles to working as an artist.

Exhibit 5.6 displays the proportions of respondents who reported that various factors were an irritant.³⁹ As we can see from this table, different types of artists are bothered by different things.

Just over half of our performing artist respondents are irritated by bouts of unemployment. They are less likely to be self-employed and are comprised mostly of interpretive rather than creative artists. As a result, the terms of their employment are less under their control. We have also reported that they appear to experience more difficulty in finding suitable secondary employment, perhaps because the unemployment they suffer is periodic rather than chronic. Creative artists, by way of contrast, would be more able to supplement their incomes with short term or ongoing part-time work as they are probably better able to rearrange their working hours. Performers are also relatively more upset over the perceived low level of artistic awareness and appreciation exhibited by the Canadian public. This may be a function of the attraction of American plays, television, films and recordings to

³⁹ We use conservative measures of irritation by only considering respondents who are extremely or strongly irritated. This will under-estimate the incidence of artists who feel to some degree, that these factors impede their work.

EXHIBIT 5.6
Nature and Severity of Irritants to Working as an Artist

	<u>Performing</u>		<u>Visual</u>		<u>Literary</u>	
	<u>Percentage Irritated</u>	<u>Mean Score</u>	<u>Percentage Irritated</u>	<u>Mean Score</u>	<u>Percentage Irritated</u>	<u>Mean Score</u>
Low level of artistic awareness and appreciation by Canadian public	51.2	5.2	48.1	5.0	34.2	4.5
Federal sales or customs and excise tax on art materials	43.1	4.6	60.7	5.5	37.1	4.3
Periodic unemployment	52.3	5.1	33.1	4.0	30.2	3.9
The need for secondary employment	44.6	4.6	42.6	4.7	36.7	4.3
Financial dependence on family or friends	34.1	3.9	35.8	4.0	27.0	3.6
Restricted artistic freedom with government patronage	21.5	3.6	22.3	3.4	14.1	3.0
Sample size	1,125-42		343-64		515-26	

Note: Percentage irritated includes answers of 6 and 7 on a 1 to 7 scale where 1 is not at all irritated and 7 is extremely irritated. This is a conservative tactic which excludes respondents who are only somewhat bothered.

Canadian audiences. Many have argued that the easy availability and extensive marketing of these products has hurt the attractiveness of Canadian cultural products. Financial problems bother a substantial minority of performers as witnessed by the 45 per cent who must unwillingly seek secondary employment or financial assistance from friends or family.

Visual artists are very vehement about federal sales or customs and excise taxes on the materials they

require. Sixty-one per cent see this as problematic. Given that this group spends considerably more for supplies than do other types of artists, the extent of their anger over federal programs which increase their expenditures is not surprising.

Just under half are irritated by the lack of appreciation of Canadian audiences. Given their modest net artistic incomes, public unwillingness to spend on modern art or to meet the prices demanded is obviously a factor. While the need for secondary employment necessary to subsidize artistic incomes affects a substantial minority (43 per cent), just one third are irritated by bouts of unemployment. As creative and mostly self-employed artists are able to bolster their earnings with alternative employment, they are less likely to experience periods in which they are unable to work as visual artists.

Literary artists are less bothered by any of these factors compared to visual and performing artists. Again their major beefs are with federal sales or customs and excise taxes, the need to supplement low artistic incomes (both 37 per cent) and an unappreciative public (34 per cent).

A minority of all artists are bothered by restrictions on their artistic freedom as a result of accepting government patronage. Patronage can take many forms -- merit awards, project or touring grants, advanced training assistance or commissions for specific pieces of work. Writers feel least restricted. Twenty-two per cent of visual and performing artists complain of restrictions. This may be less because they fear political interference, but rather because following any funded program or project may be irksome if no deviations or tangential explorations are permitted. These ratings do not vary significantly between artists who have and have not received government grants.

These perceptions of irritants to working as an artist do not vary significantly by region, with the exception of performing and literary artists. Performers in Quebec and British Columbia are significantly more likely to be bothered by bouts of unemployment (mean score 5.3). The necessity of secondary employment is most galling to Prairie performers (mean score of 5.6) followed by Quebec performers (mean score of 5.0). Literary artists in Ontario are most upset by bouts of unemployment (mean score of 4.3) and Quebec writers least irritated (mean score 3.4). Writers in Quebec are least concerned with constraints on their artistic freedom as a result of accepting government patronage (mean score of 2.5).

What are the rewards of being an artist? As we can see from Exhibit 5.7, artistic earnings were not the primary attraction which motivated our respondents to enter or remain in their fields. Remuneration is slightly more important for performing artists (43 per cent) compared to visual (36 per cent) and literary artists (35 per cent). The freedom to choose what to do and the pride in giving life to or creating a work of art are very important non-monetary rewards for all three types of artists. In fact, pride in artistic accomplishments was rated as extremely important (i.e., seven on a one to seven scale) by the majority of our respondents: 75 per cent of visual artists, 72 per cent of performers and 63 per cent of literary artists. The slightly lower response rate from writers may stem from the inclusion of editors, periodical and non-fiction writers, and commercially-oriented script-writers who are less able to or less motivated by the need to make an artistic statement in their work.

Freedom to choose or control over the products and timing of work are most important for visual artists (84 per cent rated this as extremely important), followed by

EXHIBIT 5.7
Importance of Various Factors as a Source of Satisfaction as an Artist

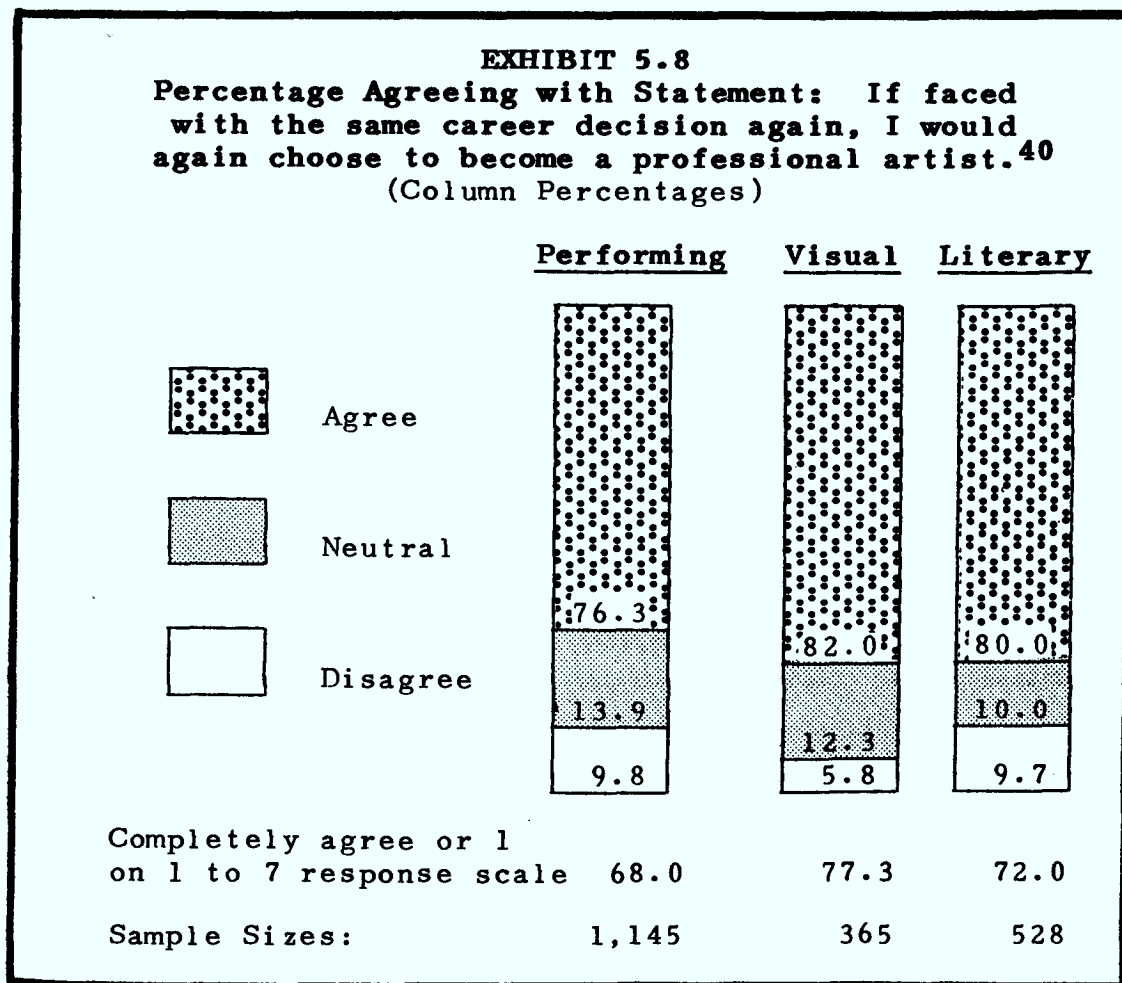
	<u>Performing</u>		<u>Visual</u>		<u>Literary</u>	
	<u>Percentage</u> <u>Citing as</u> <u>Important</u>	<u>Mean</u> <u>Score</u>	<u>Percentage</u> <u>Citing as</u> <u>Important</u>	<u>Mean</u> <u>Score</u>	<u>Percentage</u> <u>Citing as</u> <u>Important</u>	<u>Mean</u> <u>Score</u>
Pride in artistic accomplishments	89.8	6.6	87.9	6.5	85.6	6.4
Freedom to choose what to do	72.9	6.1	91.5	6.7	85.8	6.4
Amount of income from sale or practice of art	42.7	5.1	35.5	4.7	35.2	4.5
Sample size	1,144-5		361-3		527-8	

literary artists (67 per cent rated this as extremely important) and performers (56 per cent rated this as extremely important). As performers are more likely to be employed by an arts organisation (e.g., a symphony orchestra, theatre or dance group, etc.), it is not surprising to find that they put a slightly lower value on this dimension.

Overall, how do artists sum up the advantages and disadvantages of being an artist? We found the vast majority to be extremely positive about their career choice. While the incomes from painting, writing or performing may be modest, these artists are better off than most Canadian households in purely financial terms. Over and above an adequate material existence, they are usually in the

enviable position of obtaining a great deal of satisfaction from their work -- both in terms of the freedom the career provides to do what they want when they want, and the sense of pride and accomplishment stemming from the creation or execution of a work of art.

Responses vary slightly by type of artist as can be seen from Exhibit 5.8. Visual artists are the most satisfied (82 per cent) and performing artists the least (76



⁴⁰ In the questionnaire this statement was negatively phrased in order to reduce what is called "acquiescent set response". To make the responses easier to understand, we have reversed the direction, one (completely agree) to 7 (totally disagree). Agree combines answers of one and two, neutral groups three to five, and disagree includes six and seven.

per cent). Some significant variations emerge by region. Performers in the Atlantic were most satisfied (mean score of 0.6) and British Columbia performers the least (mean score of 1.4). (This variation is significant at the .0545 level.) There was no significant variation for visual artists. Writers in the maritimes and Quebec are most content with their career choice (mean score of 0.2 and 0.6, respectively) and British Columbia writers least content (mean score of 1.3).

We attempted to predict the degree of satisfaction with the artistic career as a function of the background characteristics or attitudes of the respondents. The purpose was to identify the types of artists who are more likely to continue in their field or conversely, the characteristics of artists who feel the disadvantages outweigh the benefits. Significant correlations were few and far between and the strength of any relationships mild. Our difficulties in predicting career satisfaction may indicate that other, unmeasured variables are important, or that linear models may be less than effective in relationships which are actually curvilinear, but we suspect the primary reason is the high degree of individual variance rather than commonalities within the artistic population. Artists are heterogeneous -- very individualistic -- and thus consistent links between motivations and behaviour are difficult to discern.

In general, we noted that artists who place a high value on the personal freedom provided by their occupation are mildly more likely to feel that their career choice was appropriate. Performers who are content with their careers are mildly more likely to be well integrated into their home community and artistic milieu (describing themselves as socially interactive and "joiners" rather than "loners"). Visual artists who are dissatisfied with their career choice

were more mildly likely to feel that they have insufficient social status within the wider society. They believe that the level of occupational prestige attached to their occupation by Canadians is unfair, that their social status is lower than average, and that Canadians in general fail to sufficiently recognise and reward artistic endeavours.

Visual and performing artists do not alter their opinions of the net benefits of their career on the basis of income. The more economically successful are no different from the low income earners. Literary artists, in contrast, are mildly more likely to be satisfied with their career if they make more money from it and if they believe Canadians appreciate the work done by Canadian artists.

6.0 THE INSTITUTIONAL CONTEXT

6.1 Attitudes Towards Professional Organisations

In this chapter we consider the relationships between the artist and his or her institutional context. We have defined the institutions of interest as professional artists' associations and the state. In connection with the latter, we consider attitudes towards government funding and attitudes towards the recommendations of the recent Siren-Gélinas Task Force.

Respondents were asked to name which professional artists' organisation was the most important one for them and to rate its effectiveness in performing its role. Literary artists were the most disposed to consider their organisation as effective. Fifty-three per cent considered it to be effective compared to 42 per cent of visual artists and 37 per cent of performing artists. On the 1 to 7 response scale, where 1 is completely ineffective and 7 extremely effective, the mean scores were 5.3, 5.2 and 4.9 respectively. Just three per cent of visual artists considered their organisation to be ineffective (answers of 1 or 2 on the scale). Four per cent of literary artists and eight per cent of performing artists felt the same. We believe these findings to indicate a high degree of indifference with the performance of artists' organisations as substantial proportions considered them to be neither particularly effective nor ineffective.

Looking at the more popular organisations, there were no significant variations in the mean rating scores. Significance may have been precluded by the low sample sizes, as the significance level was .18 (in other words, the variations have an 18 per cent chance of being caused by sampling fluctuations). The scores are reproduced in Exhibit 6.1, and are arranged in descending order of

perceived effectiveness. Given the low sample sizes, caution should be exercised, so as not to place undue weight on these findings.

EXHIBIT 6.1
Mean Effectiveness Rating Scores for Major
Professional Artists' Organisations

	<u>Mean</u> <u>Score</u>	<u>Sample</u> <u>Size</u>
Independent Artists Union	5.6	17
Playwrights Union	5.3	13
Canadian Authors Association	5.2	18
CARFAC	5.1	20
ACTRA	5.0	36
Periodical Writers Association	5.0	23
American Federation of Musicians	4.7	33
Actors Equity	4.7	24

The validity of the ratings will, of course, depend on the accuracy of the artists' understanding of the objectives of the organisation. These objectives can vary from information dissemination, networking, public education or promotional activities, through to involvement in setting pay rates and working conditions. It is interesting to note that the organisations with a quasi-union status (ACTRA, Actors Equity and American Federation of Musicians) have lower mean effectiveness ratings scores. These variances may reflect legislative constraints which hamper their effectiveness in acting as a union, or perceptions that they are not particularly effective in acting within these constraints.

Beyond the rather neutral effectiveness ratings, we have other evidence that can shed light on the effectiveness of these organisations.

The results from a recent study of the need for capital investment in cultural infrastructure⁴¹ show that the general public favours the funding of bricks and mortar over individual artists. We argue that this finding suggests that artists' organisations have not been very successful in selling the public on the idea for greater financial support directly channelled to artists.

6.2 Attitudes Towards Government Funding

As self-interest is involved, it is not surprising to find that most artists believe all levels of government should provide financial support for cultural activities. As can be seen from Exhibit 6.2, performing and visual artists are more likely than writers to support government funding. In fact, the majority of these artists feel very strongly about this issue (choosing the extreme on the seven point answer scale). While the majority of writers also favour government subsidies, the extent of support is lower. This may be because relatively fewer have benefitted from government arts awards in the past, and moreover, much of the public subsidy to the literary world is not provided directly to the writer, but instead through subsidies of libraries, postal rates or book publishing, etc..

Provincial and federal governments are more likely to be considered as appropriate sources of support, relative to the municipal level. The lower proportions of respondents who believe municipal support to the arts to be important may stem from pragmatic recognition of the resource constraints on this level. Provincial, and especially the federal level, have long been looked to as

⁴¹ Ekos Research Associates (1986) "Arts in Search of an Audience: Linking Stages and Publics: Final Report on the Analysis of the Integrated CIPIS Data Base" prepared for the Department of Communications, pp. 73-82.

EXHIBIT 6.2
Attitudes Towards Government Funding of the Arts:
Preferences Among Source of Funding and Recipients⁴²

	<u>Performing</u>	<u>Visual</u>	<u>Literary</u>
How important is it for the following to give financial support to cultural activities?			
<u>Municipal Government</u>			
Mean Score	6.1	6.0	5.5
Per Cent in Favour	74.4	75.8	51.7
<u>Provincial Government</u>			
Mean Score	6.5	6.4	6.1
Per Cent in Favour	87.2	86.3	74.5
<u>Federal Government</u>			
Mean Score	6.5	6.5	6.1
Per Cent in Favour	86.4	84.8	74.5
How important is it that the federal government financially support the following?			
<u>Individual Artists/Companies</u>			
Mean Score	6.3	6.4	5.9
Per Cent in Favour	79.6	83.3	68.4
<u>Cultural Industries⁴³</u>			
Mean Score	5.8	6.0	5.8
Per Cent in Favour	62.5	72.4	64.9
<u>Arts Facilities⁴⁴</u>			
Mean Score	6.3	6.4	6.0
Per Cent in Favour	80.0	83.3	70.2
<u>Cultural Festivals</u>			
Mean Score	5.5	6.1	5.0
Per Cent in Favour	55.4	70.8	37.8
Sample Size	235	66	114

⁴² Percentages in favour are calculated as answers of 6 or 7 on a 1 to 7 scale where 1 is extremely unimportant and 7 extremely important.

⁴³ Such as broadcasters, publishers, etc.

⁴⁴ Such as museums, theatres and performing arts centres.

the appropriate level for financial subsidies of the fine arts. This is partly because the more senior levels are considered better able to demand higher or national standards of artistic excellence.

To what extent is self-interest reflected in preferences among different recipients for federal government funding? As can be seen from Exhibit 6.2, cultural facilities such as museums, theatre and performing arts centres are marginally preferred to subsidies to the individual artist or arts company (which comes a close second). This ranking indicates that many artists believe the cultural infrastructure to be inadequate and support the idea of increased expenditures for the improvement or construction of arts facilities. These priorities reflect public priorities according to recent interviews with households across Canada.⁴⁵

It is interesting to note that performing and visual artists, who agree that arts facilities should be the recipient of federal funding, are moderately to mildly more likely to consider that the supply of performing arts spaces and visual and heritage galleries is inadequate in their home community. There is no correlation for literary artists.

Financial subsidies to cultural industries such as broadcasters or publishers are less popular among all types of artists perhaps because these are perceived as more commercially viable. Cultural festivals and special events are the least popular -- perhaps because subsidies of this nature are restricted to so few artists.

6.3 Attitudes Towards Government

The recent Task Force on the Status of the Artist made 36 recommendations concerning taxation, collective

⁴⁵ Ekos, CIPIS, op. cit.

bargaining rights, copyright, employment status, access to social benefits, public education and training, artists' rights and mechanisms for representing artists in the development, implementation and monitoring of legislative or policy changes that affect the artistic profession. In this final section we present our survey findings which suggest the reactions of individual artists to these recommendations.

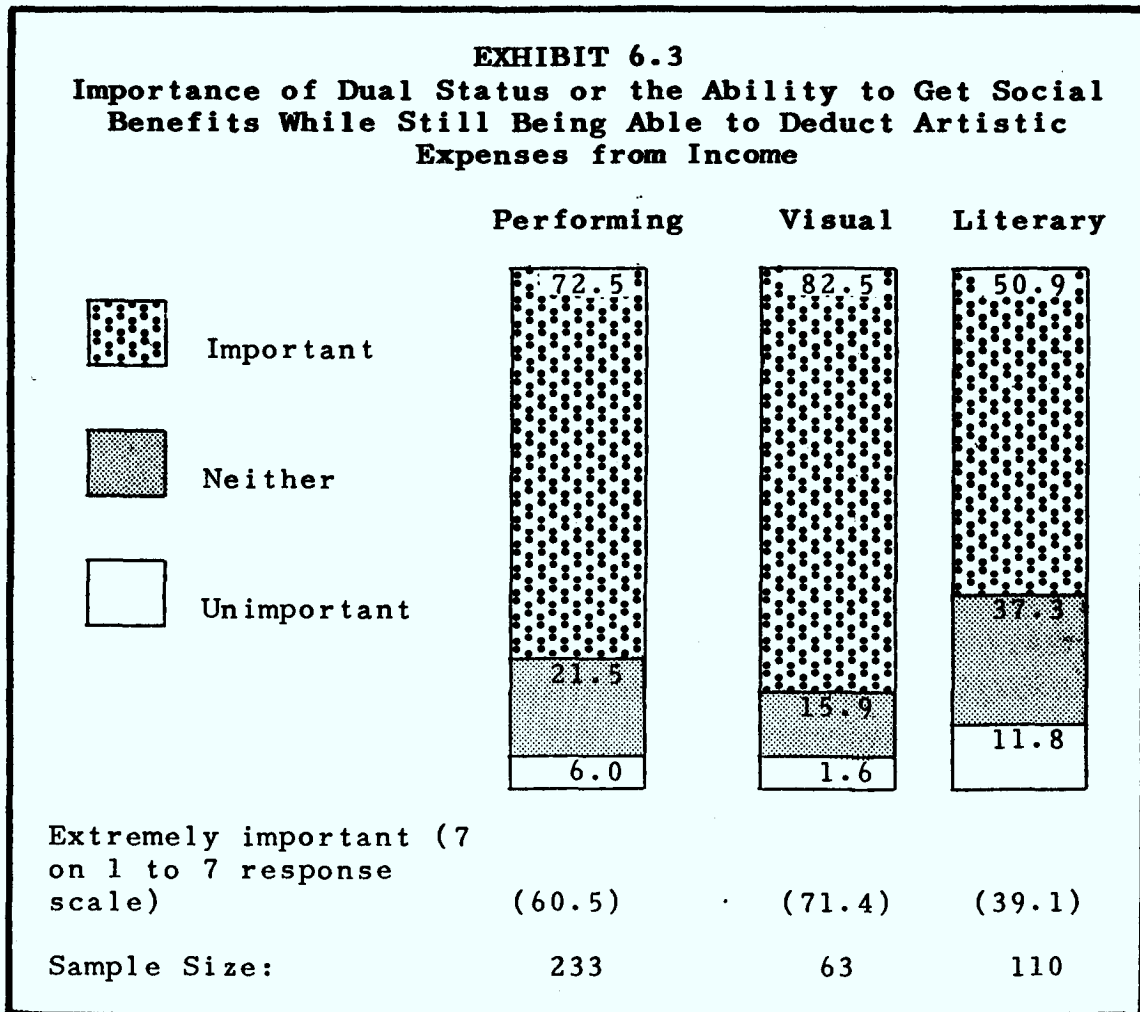
Taxation

The Task Force recommended that dual status (as employed and/or self-employed) be recognised within the Income Tax Act, based on the artist's need. Artists would be eligible for UIC, maternity benefits and Workers' Compensation benefits regardless of employment status. At the same time they would be able to deduct expenses and losses, incurred in art production, from any income source, again regardless of taxation status.

Respondents were asked how important dual status is for them. The results are displayed in Exhibit 6.3.

As we can see, dual status is important for a majority although this varies significantly by type of artist. It is most important for visual artists (83 per cent consider this to be desirable) and performing artists (73 per cent) and half of the literary artists surveyed see little or no benefit to them from this idea and half believe dual status to be an important gain for them (39 per cent are strongly in favour, as indicated by their selection of the most extreme positive response on our 1 to 7 response scale).

The relative indifference to dual status by half of our writer respondents is somewhat surprising given that they are the most likely to be self-employed. Seventy-six per cent were self-employed in 1985 and an additional 12 per cent combined self-employment with employment. The



indifference of half of our writers to this proposal may stem from a more self-sufficient attitude, less perceived need for social benefits or lower perceived self-subsidy of their writing through secondary employment. Writers often appear to enter this field after some other form of employment, and, already equipped with savings and/or pension income, may feel less in need for the extension of social benefits.

Visual artists are most in favour of dual status. Eighty-three per cent favour dual status (71 per cent consider this to be extremely important). Sixty-eight per cent were self-employed in 1985, and an additional 17 per

cent combined self-employment with employment. High expenditures for materials and and low net artistic incomes may account for their sympathy to this idea.

Performing artists fall between the two but still a clear majority (73 per cent) favour this move (61 per cent consider dual status to be extremely important). Performers are least likely to be entirely self-employed (62 per cent) but still 83 per cent were entirely or partly self-employed as an artist in 1985.

There are no significant variations in the attitudes towards dual status by region.

The Task Force recommended that the artist be able to average artistic income over a five year period. We have no survey evidence on the reaction to this proposal but we have noted the high volatility of artistic incomes. Forty-six per cent of literary artists, 38 per cent of visual artists and 31 per cent of performers⁴⁶ considered that their 1985 art-related income was not typical of what they had earned over the past five years. A substantial minority would benefit from income averaging.

The Task Force recommended that a level of non-taxable income be established, below which the artist would not be taxed. The suggested level was \$18,700 in 1986. Our survey data for artistic incomes (in 1985) suggest that this would exempt on average, three quarters or more of gross incomes from taxation. This move would be of great benefit to all, but particularly those who feel forced to take secondary employment in order to supplement their incomes. Greater disposable income would reduce the need for or duration of secondary employment, freeing more time for creative endeavours or more money for supplies, promotion and professional development. Considering net artistic

⁴⁶ Based on one in five respondents who were administered the long version of the questionnaire.

incomes, the picture would be even brighter as mean net artistic incomes in 1985 were below the proposed level.

The Task Force recommended that federal sales tax on limited edition prints and serigraphs be abolished and that a committee be formed to reach agreement on taxation and customs and excise matters. We have discussed the level of opposition particularly among visual artists, with regard to federal sales and customs and excise taxes on materials and supplies. While the question did not deal with the sale of prints, we feel our survey data suggests that the committee to investigate taxation and customs and excise matters would be welcomed, especially by visual artists.

The Task Force endorsed the adoption of the "indicator matrix" for use in the definition of the professional artist. Our initial screening question, which determined whether or not the person could participate in the survey, was whether or not they defined themselves as a professional artist. (They were free to define this for themselves.) We subsequently asked respondents (self-defined professional artists) a series of questions which paralleled the indicator matrix. A copy of this matrix is provided in Appendix D. The responses, displayed in Exhibit 6.4, suggest some difficulty in using the matrix because the ability to satisfy these criteria vary by type of artist.

All respondents, of course, were current members of a professional organisation (assuming the ones used for the sampling frame are considered as such), and thus this indicator is not reported.

While the vast majority of respondents reported some artistic income in 1985, somewhat fewer responded positively to the question whether or not they have earned or earn a living wholly or in part by the practice of art. For example, 23 per cent of visual artists and 37 per cent

EXHIBIT 6.4
Self-Definition as an Artist: Conformity to the
"Indicator Matrix"

	<u>Performing</u>	<u>Visual</u>	<u>Literary</u>
Percentage reporting they earn or have earned a living wholly or in part by the practice of their art	94.1	77.3	63.2
Percentage reporting they teach or have taught in the field	71.7	81.8	46.5
Percentage reporting having received grants from the Canada Council or provincial arts councils or departments	34.2	57.6	44.7
Percentage holding a diploma, degree or certificate in the arts	67.0	72.7	48.2
Sample Size:	233-237	66	114
Percentage reporting some artistic income in 1985	96.0	94.5	87.0
Sample Size:	994	295	468

of literary artists responded negatively. The question itself may be confusing, leading some respondents to answer only if they earn or had earned a living wholly from their art.

Many have taught or teach in the field: 82 per cent of visual artists, 72 per cent of performers, and 47 per cent of writers. Too much emphasis on this single criterion could disadvantage literary artists as they may have fewer teaching opportunities available to them than performing or visual artists.

The proportions who have received grants from the Canada Council or provincial arts councils or cultural affairs departments also varies by type of artist. The responses were 58 per cent of visual artists, 45 per cent of writers and 34 per cent of performers. This indication works to the disadvantage of performers who may have received Canada Council funding indirectly through a dance, theatre or musical company.

The proportions of respondents who hold diplomas in fine or applied arts vary by sector. Forty-eight per cent of literary artists hold a diploma, degree or certificate, compared to 67 per cent of performing artists and 73 per cent of visual artists.

As far as demonstrating time spent or revenue received from artistic sources, five per cent of our respondents reported no time spent on their art in 1985, and seven per cent reported no artistic earnings in 1985.

If we exclude current membership in a professional association, and whether or not a living, wholly or in part, has been earned by the practice of an art, and consider the five remaining dimensions discussed,⁴⁷ less than one per cent fail to meet any of these criteria, 42 per cent meet two or three and 55 per cent fulfill four or five. These levels vary by type of artist: 76 per cent of visual artists meet four or five criteria, compared to 57 per cent of performing artists and 39 per cent of writers. Clearly, the five criteria we have considered in combination favour visual artists. Writers would have the most difficulty in satisfying a multiple indicator matrix.

The Task Force recommended that organisations representing self-employed professional artists be recognised as collective bargaining agents. Our survey

⁴⁷ Earnings, time spent, teaching, grants and diplomas.

evidence on this issue is indirect: we asked respondents their attitudes on collective bargaining and unions, and whether or not they wished to see legislation enacted to permit the single most important professional artist organisation (for them) to act as a collective bargaining agent for them. The responses are displayed in Exhibit 6.5 below.

Substantial minorities of our respondents (between 29 and 39 per cent) describe themselves as "loners" rather than "joiners". These attitudes are most prevalent among writers and performers. While the popularity of this viewpoint among writers is consistent with the general image of writers as solitary workers, the modest popularity of this viewpoint among visual artists is surprising. This attitude is reflected in the substantial minorities of respondents who agree that unions and collective bargaining are desirable in general and for their generic group of artists (viz. performers, visual artists or writers). In fact, the degree of support for unions and collective bargaining easily exceeds the proportions who define themselves as joiners. Just under half (43 to 48 per cent) feel these forms of collective action are a good thing for their profession. Minorities (17 to 26 per cent) disagree.

It is interesting to note some changes in the proportions who support the idea in principle and the specific need for unions and collective bargaining for their profession. Performers are more adamant in their support for their profession than in general. These types of artists are also the most heavily unionised. Visual artists are less keen on the idea for their profession in particular. Writers are more enthusiastic, perhaps feeling that while many aspects of unions are undesirable in general, greater collective action would benefit writers in particular.

EXHIBIT 6.5
Attitudes Towards Unions and Collective Bargaining
(Column Percentages)

	<u>Performing</u>	<u>Visual</u>	<u>Literary</u>
Do you think that in general unions and collective bargaining are a good idea?			
Agree	43.4	54.5	35.4
Neutral	42.6	21.2	43.4
Disagree	14.1	24.3	21.2
Sample Size	235	66	113
Do you think that unions and collective bargaining are a good idea for [performing/visual/literary] artists?			
Agree	48.2	29.4	43.3
Neutral	35.1	36.3	37.1
Disagree	16.7	34.3	19.7
Sample Size	1,139	66	524
Do you describe yourself as a loner rather than a joiner?			
Agree	37.4	45.5	38.6
Neutral	44.3	28.8	37.7
Disagree	18.3	34.3	23.7
Sample Size	235	364	114
Should the most important artist's organisation for you act as a collective bargaining agent for you?			
Yes	63.0	71.0	61.8
No	37.0	29.0	38.2
Sample Size	211	62	102

Majorities (62 to 71 per cent) also favour the idea of their most important artists' organisation acting as a collective bargaining agent for them.

The sample sizes are small, and too small to permit disaggregation by all the organisations cited. Overall, the majority favour the type of legislation

proposed by the Task Force, although a substantial minority, particularly for performing and literary artists, oppose the idea. These differences may reflect the types of organisations cited, as some were clearly inappropriate (e.g., Canada Council, etc.). On the other hand, some artists resist the whole notion of having a collectivity determine payment schedules, working conditions, etc., and any legislative reforms must be sensitive to these attitudes.

Employment Status

The recommendations under this rubric concern adequate recompense to artists involved in funded businesses, institutions and cultural industries, commissions for visual art work for public facilities or government buildings, an expanded translation or dubbing program to broaden access to artistic products in Canadian markets, and a revised mobility assistance program.

We have no direct survey evidence on these topics, except to note that measures to improve incomes and broaden public awareness and appreciation of Canadian artistic products would be welcomed by artists, moreover that performers would probably derive the greatest benefits from a mobility assistance program, given their less settled lifestyle.

Social Benefits

The Task Force recommended the extension of social benefits regardless of employment status and measures to help the Canada Employment and Immigration Commission to identify and place artists in suitable employment opportunities. We have reviewed our findings with respect to the extension of social benefits (dual status). As discussed in the last chapter, we also noted that performers seem to experience the most difficulty in finding secondary employment, and are more likely to require another job once

they cease performing. The recommendations with respect to CEIC therefore appear to be warranted, particularly with this latter group.

Health and Safety

Disability insurance, improved health and safety information and protection programs and specialised medical career-counselling programs are recommended by the Task Force. We were unable to find comparable statistics for the general labour force that would throw our survey statistics on occupational risks to health and safety into relief. We did, however, note that a number of artists (particularly dancers, visual artists and actors) reported work-related injuries or illness in 1985. These and other groups would benefit from the implementation of the Task Force recommendations concerning health and safety.

Education, Training and Public Perception of the Artist

Our findings with respect to the high levels of formal arts training, particularly among visual and performing artists, lends support to the Task Force recommendation to ensure that the major national training institutions have adequate financial support to maintain and further standards of excellence.

We have also noted that writers are least likely to have diplomas and to teach writing. Assuming that writers are the best instructors, and that academic degrees are often irrelevant in transmitting skills, developing aesthetic appreciation and fostering excellence, we would endorse the Task Force recommendation that educational authorities consider employing professional artists as arts educators regardless of their academic qualifications. Note the qualification -- this study provides no evidence for or against the assumptions that practitioners are superior teachers or that academic degrees may be irrelevant where arts education is concerned.

This study was not designed to tackle the issue of the need for more public awareness and appreciation of Canadian artists. Our survey did show that artists frequently feel the Canadian public is unappreciative, moreover that many were removed from daily contact with the non-artist population.

This isolation is a concern as it may help maintain the perceived lack of awareness and appreciation on the part of the Canadian public. A variety of efforts to reduce the insularity of the artist and increase interaction should be pursued, as we believe approaches of this nature can help build markets for Canadian artistic products. The benefits would appear to be greater awareness, on the part of the public, of artists and their work, and greater understanding, on the part of the artist, of the concerns, hopes, tastes and needs of the Canadian public.

Artists' Rights

The Task Force recommended that all levels of government promote freedom of artistic expression. We have noted that a small minority of artists fear that their freedom of artistic expression is constrained by government patronage. While we are unable to pinpoint the nature and circumstances of these constraints, respect for the principle would always be welcomed. Further research is required on this topic.

7.0 THE CRAFTSPERSON

7.1 Social Context of the Craftsperson

A parallel telephone survey of 1,264 craftspeople was conducted using a modified instrument designed to collect information on their social and economic status. One in five respondents were administered a longer version to collect more detailed income breakdowns by source and attitudes on a wide range of topics. The findings are presented in this chapter. The organisation loosely parallels the presentation of our findings for artists. We begin by exploring the social status of the craftsperson. Next we look at the incomes earned and how adequate these are. We then consider the quality of the work-life. We close with a consideration of the relationship between the craftsperson and his or her institutional context.

We begin our exploration of the social status of the craftsperson by presenting a brief sociodemographic profile of our respondents. We then consider their social status in both a vertical and horizontal sense. The first is accomplished by determining the relative prestige accorded to the occupation of craftsperson, from the perspective of the craftsperson and society as a whole. The second involves an examination of the degree of insularity or interaction between craftspeople and the broader Canadian community.

7.1.1 Socio-Demographic Profile

The crafts in Canada appear to be dominated by women -- two thirds of our respondents are female and one third male. Comparing this statistic to the gender balance in the Canadian labour force⁴⁸ we find a substantially higher proportion of females in crafts relative to the

⁴⁸ Statistics Canada 1981 Census.

labour force (about 42 per cent). This imbalance might reflect the traditional appeal from crafts for women, or the marginal economic rewards from crafts activity. If few are able to rely solely on crafts as an income source, this would favour female spouses relying on the earnings of other household members. The preponderance of women may also reflect differential attractiveness of crafts organisations to men and women. If we look at the gender split by region, we find wide variations. In Quebec, half of the respondents were male. In British Columbia, just one fifth were male. This range suggests that these provincial organisations have varying abilities to attract male and female members depending on the type of media emphasised.

The mean age of our respondents is 43 years. Just over one third are between 35 and 45 and one third aged 46 or older. Only two per cent are age 25 or less. This likely is a result of the sampling bias towards the more established craftspeople. Our respondents tend to be older than the typical labour force participant. The median ages of labour force participants are 32 years for males and 30 years for females. The comparable figures from our survey were 40 and 41 years respectively.

The majority (73 per cent) of our respondents are married. Seventeen per cent are unmarried and the rest are separated, divorced or widowed. Sixty-seven per cent of all labour force participants are married (or separated) and 26 per cent are single. Among full-time participants those figures are 70 and 23 per cent respectively. Relative to the labour force, craftspersons are more likely to be married and less likely to be single. These age and marital status differences may stem in part from the modest incomes available from the practice of a craft. Few can maintain themselves from the practice of a craft. Most therefore need either savings from another career or the contributions of a spouse to meet household expenses.

Few respondents (13 per cent) live alone. The average household size is 2.9 people -- which was exactly the average size of the Canadian household in 1981. Household size varies significantly by region. Atlantic households were larger than average and Quebec households smaller than average.

Respondents have worked as professional craftspeople for an average of ten years. A 1977 survey of craftspeople in Canada found a similar distribution of practitioners by length of operation.⁴⁹ Respondents in both time periods can be roughly grouped into thirds: one third have five or less years experience, one third have worked between six and ten years, and one third are more experienced.

In contrast we found notable differences in the age distributions between the two surveys. In 1977, 43 per cent of respondents were 35 years of age or younger and 20 per cent were aged 36 to 45. In 1986, the comparable figures were 29 and 37 per cent. These differences may be due to differences in the populations surveyed. The 1977 survey, for example, was mailed out to 10,000 juried and unjuried members of crafts associations as well as "leisure" craftspeople. The 24 per cent response rate on the 1977 survey also suggests that the survey statistics may not be representative of the study population parameters. To the extent that the study populations are comparable, fewer new entrants appear to be coming from the young. It may be that this source of new recruits is being constrained due to the chronic low incomes from this métier. If the practice of a craft continues to demand financial subsidy, this career may

⁴⁹ Barry de Ville and the Canadian Craft Council Crafts and Craftsmen in Canada: A Report of a Survey on the Views of Craftsmen, Their Background and Present Circumstances, Secretary of State, 1978, pp. 38-39.

become restricted to those with other sources of financial support, be these accumulated savings, family or friends.

Exhibit 7.1 presents the socio-demographic background statistics for our survey respondents. Exhibit 7.2 displays the statistically significant variations in these variables by region. As we can see from this latter table, the mean age and number of years worked as a craftsman by our respondents varied significantly by region. Quebec respondents were younger than the overall average, and Atlantic and British Columbia respondents older than average. The differences were not very marked: the mean ages ranged from 40.1 to 44.1, respectively, compared to an overall average of 42.9 years. Ontario craftspeople had the highest number of years spent in the crafts métier and Prairie respondents the lowest. The range was from a high of 12.3 years in Ontario, to 8.9 years in the Prairie provinces.

Craftspeople are well educated relative to the Canadian norm. Forty per cent have graduated from university (eight per cent have a post-graduate degree). Fifteen per cent have graduated from a community college, technical school or C.E.G.E.P. Twenty-three per cent have completed some university or college. Twenty-three per cent have some post-secondary education and 22 per cent have high school or less. Among Canadian labour force participants, by way of contrast, 13 per cent have a university degree, 14 per cent have a post-secondary diploma or certificate, 12 per cent have some post-secondary education, and 62 per cent have high school or less.⁵⁰

⁵⁰ The levels of formal schooling we found in 1986 are similar to those found a decade ago. We found slightly fewer with some post-secondary, slightly more college or university graduates and fewer post-graduates. These differences likely reflect sampling biases or error.

EXHIBIT 7.1
Socio-Demographic Characteristics of Respondents
(Column Percentages.)

Sex

Male	32.3
Female	67.7

Marital Status

Single	16.6
Married/Common Law	73.0
Separated	3.3
Divorced	5.1
Widowed	2.0

Sample Size	1,257
-------------	-------

Age

16-25 years	2.2
25-35 years	26.9
36-45 years	37.0
46-55 years	19.1
56-65 years	11.4
Over 65	3.5

Sample Size	1,251
-------------	-------

Number of Years as a Craftsperson

Zero	1.0
One to Two	8.4
Three to Five	21.5
Six to Ten	35.3
11 to 20	26.5
21 to 30	4.8
Over 30	2.5

Sample Size	1,262
-------------	-------

EXHIBIT 7.2
Variations in Socio-Demographic Variables by Region

	<u>Atlantic</u>	<u>Quebec</u>	<u>Ontario</u>	<u>Prairies</u>	<u>B.C.</u>	<u>Overall</u>
<u>Sex</u>						
Male (%)	28.9	50.5	37.8	28.8	21.2	32.3
Female (%)	71.1	49.5	62.2	71.2	78.8	67.7
Sample size	294	216	127	438	189	1,264
<u>Mean Household Size</u>						
(number of people)	3.1	2.7	3.0	2.9	2.8	2.9
Sample size	291	216	127	436	189	1,264
<u>Mean age</u> (years)	44.0	40.1	43.4	43.0	44.1	42.9
Sample size	289	216	127	433	186	1,251
<u>Mean number of years worked as a craftsperson</u>	10.1	10.9	12.3	8.9	11.3	10.2
Sample size	294	216	127	436	189	1,264

Note: The F statistics for the analysis of variance are significant at the .006 level or better for these breakdowns.

Our respondents were distributed by region as is presented in Exhibit 7.3.

Relative to the estimates of the distribution of membership by region provided by the Canadian Crafts Council,⁵¹ our sample appears to over-represent the Atlantic provinces and the Prairies at the expense of Quebec and Ontario.

⁵¹ Ekos Research Associates (1987) Report on Component Four: "The Role of Professional Associations in the Artistic and Crafts Community" Part II, p. 29.

EXHIBIT 7.3
Distribution of Respondents by Region
(Column Percentages)

Atlantic	23.3
Quebec	17.1
Ontario	10.0
Prairies	34.6
British Columbia	14.9
Sample Size	1,264

Seventy-one per cent of our respondents had English as their mother tongue (language first learned and still understood), 17 per cent French and 12 per cent another language. Relative to the 1981 Census (61 per cent English, 26 per cent French and 13 per cent other) our sample over-represents Anglophones at the expense of Francophones. It is not known whether these regional and language disparities stem from sampling biases (lower levels of affiliation with provincial crafts associations in Quebec) or variances in the attraction of the crafts métier among different ethno-linguistic groups.

7.1.2 Social Status and Role

Respondents were asked whether they see themselves as operating a small business, as professionals akin to doctors or teachers, or as pursuing a vocation. Responses were roughly evenly split among the three options. Thirty-five per cent see themselves as pursuing a vocation or calling, 31 per cent consider themselves to be pursuing a profession by using specialised skills and knowledge to gain income, and 26 per cent believe they are operating a business or commercial venture designed to produce profits. Nine per cent chose a combination of the three options.

These career definitions varied significantly by region (see Exhibit 7.4 below). Quebec respondents were most likely to define themselves as operating small businesses (40 per cent) and Ontario respondents least likely to (eight per cent). Ontario respondents are correspondingly more likely to define themselves as professionals (47 per cent) or as pursuing a vocation (39 per cent) relative to respondents from the other regions.

EXHIBIT 7.4
Variations in Career Definition by Region
(Column Percentages)

	<u>Atlantic</u>	<u>Quebec</u>	<u>Ontario</u>	<u>Prairies</u>	<u>B.C.</u>	<u>Overall</u>
Business	29.6	40.3	7.9	21.7	26.5	26.0
Profession	29.6	26.9	46.5	28.5	29.6	30.5
Vocation	31.3	31.5	39.4	36.5	36.5	34.7
Other	9.5	1.4	6.3	13.2	7.4	8.8
Sample size	294	216	127	438	189	1,264

Note: The Chi-square is significant at better than the .0001 level

The career definition selected reflects differences in attitudes, motivations and behaviour. Respondents who consider themselves as operating small businesses tend to be more concerned with the secular and pecuniary side of crafts and less concerned with the artistic dimension. They are more likely to operate on a larger scale (i.e., employ other help).

Self-described professionals tend to be more concerned with their social status as they more frequently cite occupational prestige as an important source of satisfaction. They are also most likely to have friends within the crafts world -- 46 per cent report that half or

more of their friends are craftspeople. Business-oriented craftspeople are least likely to mix their job and social life.

Those who see crafts as a vocation or calling have the lowest gross crafts income levels of the three categories (an average of \$6,400, compared to \$10,200 for professionals and \$10,700 for business operators). They take great pride in the artistic quality of their work and are little motivated by income rewards.

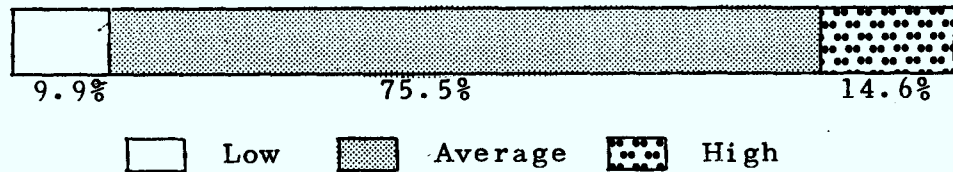
These findings suggest that economic success and artistic accomplishment are not antithetical -- the professional is able to combine the two. The vocationalist is most likely to be subsidising his or her crafts activity, perhaps because of a lack of attention to the market demand for the product or a lack of business administrative skills.

How do respondents feel about the level of status or prestige associated with their occupation? Most (75 per cent of respondents) tend to believe that the level of respect paid to them, relative to other occupations, is about average. Ten per cent feel that it is very low and 15 per cent believe it to be high. Most are content with their occupational status. Sixteen per cent feel it is unfair, 11 per cent believe it to be more than fair and the rest (72 per cent) feel it to be unexceptional -- neither particularly fair nor unfair.⁵² These findings are displayed in Exhibit 7.5 below.

⁵² To be conservative in our interpretation of the seven point answer scales, we have grouped responses of 1 or 2 as low or unfair, 6 and 7 as high or more than fair, and the remainder as average or neutral. Unless otherwise noted, this is the approach used with all scaled responses.

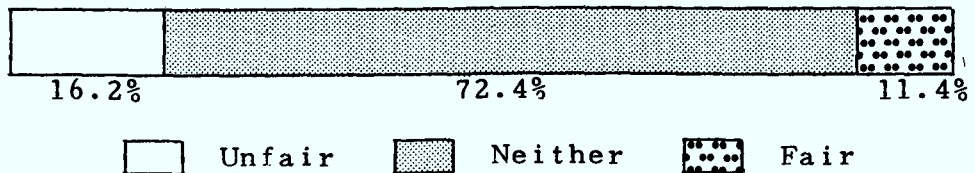
EXHIBIT 7.5
Occupational Prestige and Perceived Fairness of
Status Overall and by Region

A. Level of Respect Accorded to You (Occupational Prestige)



Mean Score: 4.2 Sample Size: 1,251

B. How Fair is the Status of the Craftsperson?



Mean Score: 3.9 Sample Size: 1,238

C. Variations in Mean Scores on Occupational Prestige and Fairness of Status Scores by Region

	<u>Atlantic</u>	<u>Quebec</u>	<u>Ontario</u>	<u>Prairies</u>	<u>B.C.</u>
Occupational Prestige	4.4	3.9	4.2	4.1	4.4
Fairness of Status	4.1	3.5	3.7	3.9	4.0

Note: The regional breakdowns are significant at the .0002 level.

Perceptions of the level of prestige accorded to crafts occupation, and how fair this level of respect is, vary significantly by region (see Exhibit 7.5). Respondents in the maritimes and British Columbia are more likely to consider that their occupation commands a high and reasonable level of occupational prestige. Quebec respondents are the most dissatisfied with their status. Presumably these perceptual differences reflect differences in the way the local or regional populace view the occupation.

What level of prestige is attached to the occupation of craftsperson by the broader society? Listings of occupational prestige scores in Canada do not include craftspeople (or workers in specific crafts media). However, somewhat related occupational groups such as cabinet makers, and jewellery repairmen tend to have rather low ratings (37 or 38), somewhere between construction labourers (25) and plumbers (41) and well below doctors (83).⁵³ The actual social scores for craftspeople may be higher. Artists have higher scores (in the 50's) and craftspeople might be considered by the public to exhibit artistic skills and therefore be accorded a higher prestige score than cabinet makers or jewellery repairmen. (American rankings, however, suggest society views potters, glass blowers and etchers as deserving relatively low scores between 25 and 33.) These comparisons suggest that craftspeople tend to perceive their status to be higher than the status conferred on them by society at large. The disparity may reflect more than wishful thinking -- these societal scores date from 1967 and changes may have occurred since that time.

⁵³ Donald J. Treiman, Occupational Prestige in Comparative Perspective Academic Press, New York, 1977. The Canadian scores are based on Porter and Pineo, 1967.

7.1.3 Social Networks and Community Relations

Craftspeople do not exhibit a high degree of geographical mobility. On average, our respondents have resided in their home community over the past 17 years (median 13 years). They also tend to view themselves as integrated in the life of their community. The majority (59 per cent) describe their level of day-to-day social interaction with their fellow citizens as about average and 23 per cent describe themselves as more active than average. Respondents actively involved in the social life of their community are mildly more likely to have lived there for longer periods of time, but length of residence is not a particularly strong predictor of interaction (the Pearson correlation is .12). The more interactive also earn slightly higher proportions of their craft revenues within their home community.

One can also consider the question of social insularity from the point of view of the extent to which craftspeople concentrate their friends within the crafts world. Sixty-two per cent reported that one quarter or less of their friends are drawn from the ranks of craftspeople. A minority are relatively isolated: 15 per cent reported that three quarters or more of their friends are craftspeople. As might be expected, respondents who believe the exchange of views and ideas with other craftspeople to be important for their professional development are modestly more likely to have higher proportions of their friends within the same occupation.

7.2 Economic Status

7.2.1 Income Levels and Sources in 1985

The study conducted a decade ago found that few craftspeople were attracted to their métier by the thought

of the monetary rewards from craft sales.⁵⁴ Judging by present day incomes, we must likewise conclude that reasons other than the pecuniary motivate Canadians to enter and remain within this field. In 1985, our respondents reported an average gross personal income of \$17,000, of which about half (\$8,600) came from the practice of their craft via sales, commissions, fees, government grants and private patronage.

Incomes from crafts ranged from zero to \$100,000. However, less than 1 per cent reported earnings in excess of \$50,000. The majority reported very modest incomes -- 60 per cent calculated that they had grossed \$6,000 or less from their craft in 1985. Fifteen per cent of respondents made no money from their craft in 1985: half were working at another job, 13 per cent were studying, eight per cent had just started out and five per cent were preparing for a show or marketing their work. Exhibit 7.6 displays the levels of income earned from the practice of a craft by our respondents.

EXHIBIT 7.6
Level of Gross Crafts Income in 1985
(Column Percentages)

Zero	14.7
\$ 1,000 to 5,000	41.6
\$ 6,000 to 10,000	16.0
\$11,000 to 15,000	11.7
\$16,000 to 25,000	9.3
\$26,000 to 50,000	5.8
Over \$50,000	0.9
Sample size	1,082

⁵⁴ de Ville, op. cit., p. 36

Before considering the adequacy of these income levels, we first describe the panoply of income sources upon which craftspeople rely for their personal income.

As can be seen from Exhibit 7.7, the income earned from the sale of crafts products or from fees or commissions is the most important single component of personal income. It comprises 46 per cent of total (gross) personal income. Eighteen per cent reported no sales, fee or commission income. Removing these respondents would raise the average earnings from this source to \$9,400.

EXHIBIT 7.7
Personal Income by Source in 1985

	<u>Mean Income</u>	<u>Sample Size</u>	<u>Percentage of Respondents Reporting Some Income From This Source</u>
<u>Craft Activity</u>			
Sales, fees, commissions	\$ 7,700	208	82.2
Government grants	300	184	6.0
Private patrons, corporations	500	184	9.8
<u>Other Employment</u>			
Teaching crafts	800	190	18.9
Other job	4,600	186	32.3
<u>Other Sources</u>			
Family/friends	1,700	195	17.4
UIC/Welfare	300	183	11.0
Pensions, investments, etc.	900	178	18.5
<u>Total Personal Income</u>	\$16,890		

Note: These detailed breakdowns are from the long version of the survey questionnaire. The means have been rounded to the nearest hundred dollars.

There are few government training grants or merit awards for which craftspeople are eligible, compared to the availability of fine arts assistance. Thus it is not surprising that this source plays a negligible role -- only six per cent reported government grants in 1985. Across recipients, however, the average value of government grants was \$5,300; across all respondents (including non-recipients) the mean value was \$300.

Donations by private patrons, foundations or corporations were somewhat more frequent but only enjoyed by a minority (10 per cent) of respondents. The average value among recipients was \$4,948. (Including non-recipients, the value drops to \$484.)

Just over half (52 per cent) of respondents reported supplementing (or replacing) their income by taking some other form of employment or relying on financial support from friends or relations. Nineteen per cent teach crafts. The mean income from teaching is \$4,053 among teachers or \$768 across all respondents. One third of respondents work at some other form of employment (other than teaching or practising a craft). These other jobs are much more remunerative than teaching. Across all respondents, other jobs provided just over one quarter of annual personal income (an average of \$4,618). Those who reported income from this source made an average of \$14,316 in 1985.

Seventeen per cent of respondents received financial support from family or friends. The average level of support was \$1,700 across all respondents. If we look just at the 17 per cent who reported this type of income, we find that the money provided by this source is substantial -- recipients reported an average of \$9,800 in 1985. This average may be somewhat inflated if respondents included the income of spouses which goes towards general household

maintenance. Nonetheless, the fact that 17 per cent of respondents relied on this source suggests that low incomes are a problem for a substantial minority of craftspeople.

Eleven per cent of respondents received income transfers from the government in the form of UIC or welfare payments. In 1985, this source accounted for just two per cent of total personal income (on average, \$300 per respondent). (Among the recipients of UIC or welfare, the average benefit was \$3,149.) Pension or investment income accrued to 19 per cent of respondents. Among this 19 per cent, the average income was \$5,110 in 1985 from this source. Across all respondents, pension or investment income made up six per cent of total personal income.

Incomes from these various sources vary significantly by region. As can be seen from Exhibit 7.8 below, Quebec respondents report the highest income from the pursuit of their crafts in 1985. The average crafts income for Quebec respondents was \$12,700 or almost 50 per cent more than the average earned by all respondents (\$8,600). Ontario respondents reported the next highest mean crafts income (\$10,900) and Prairie respondents the lowest (\$6,600). (This latter figure will be somewhat depressed by the inclusion of unjuried Alberta craftspeople in the sample.) The variation in earnings will reflect intensity of work effort, quality of work and the vibrancy of the local or regional markets for the crafts products. While we cannot control for the latter two factors, we note that the average number of hours spent in 1985 on the crafts activity reproduced the pattern of earnings by region. Significantly more time was spent by Quebec and Ontario respondents and the least time by Prairie respondents.

EXHIBIT 7.8
Variations in Mean Incomes by Source and by Region

	<u>Atlantic</u>	<u>Quebec</u>	<u>Ontario</u>	<u>Prairies</u>	<u>B.C.</u>	<u>Overall</u>
Crafts Income	\$ 8,200	\$12,700	\$10,900	\$ 6,600	\$ 7,600	\$ 8,600
	Sample Size = 1,082, $p < .0001$					
Other Employment Income	\$ 4,400	\$ 2,500	\$ 6,600	\$ 7,300	\$ 4,200	\$ 5,200
	Sample Size = 1,025, $p < .0001$					
Income from Other Sources	\$ 4,200	\$ 1,300	\$ 3,700	\$ 2,900	\$ 4,000	\$ 3,200
	Sample Size = 972 $p \leq .00067$					
Total Personal Income	\$17,400	\$16,400	\$23,200	\$17,400	\$16,400	\$17,600
	Sample Size = 951, $p = .0103$					
Household Income	\$35,600	\$28,800	\$34,500	\$41,000	\$31,700	\$35,500
	Sample Size = 973 $p < .0001$					

The amounts earned from teaching or another job also vary by region. They are highest in Ontario and the Prairies and lowest in Quebec. These variations will reflect both the need for and availability of secondary employment. The availability of other earnings and income from other sources helps level out the regional variations in total personal incomes. These are fairly consistent with the exception of the elevated Ontario average (\$23,200 for Ontario respondents compared to an overall average of \$17,600). This elevation is a result of higher than average crafts, secondary employment, and investment or transfer income.

The regional differences in household incomes are much more marked. These range from a low of \$28,800 in Quebec to a high of \$41,000 for Prairie respondents. The average household income across all respondents is \$35,500.

7.2.2 Stability of Incomes Over Time

How stable are craft incomes? Respondents were asked if their 1985 craft-related income was typical of what they had earned over the past five years. Just under half (49 per cent) agreed. Of those who disagreed, 49 per cent earned more in previous years and 38 per cent usually made less.⁵⁵ These findings attest to a high degree of volatility in craft incomes but they also suggest that there has been little improvement in levels over time. Only one quarter indicated that their crafts incomes have improved over the last few years.

We can also compare our survey results to the personal incomes reported in the early survey. In 1976, respondents who pursued crafts as a full-time occupation (28 per cent of the total surveyed) had an average gross crafts sales of \$9,300 in 1976.⁵⁶ Using the Consumer Price Index to inflate this to 1985 levels would result in an average figure of \$18,600. Full-time craftspersons in 1985⁵⁷ reported a gross crafts income of \$12,800 (median \$10,000). Although difficulties in making comparisons between the two surveys means we cannot place much faith in the actual levels, the disparity suggests that crafts incomes are not keeping abreast of inflation.

⁵⁵ Fourteen per cent reported typical earnings equal to the total gross income in 1985. These may have been ignoring non-sales craft income or were comparing net crafts incomes over time.

⁵⁶ de Ville, op. cit., p. 37, Table 2.15. Response rates to this question were low (55 per cent).

⁵⁷ The respondents to the earlier survey were free to self-define themselves as full or part-time. To provide a roughly comparable figure, we have assumed that full-time craftspersons worked at least 30 hours a week for at least 40 weeks in 1985.

7.2.3 Adequacy of Incomes

How adequate are the incomes of craftspeople? We can assess adequacy from a number of perspectives. First, are crafts earnings sufficient to cover such necessary expenditures as material and equipment costs, studio rent, insurance, travel and marketing costs and professional development costs? The average expenditure on crafts was \$8,400 in 1985 (median \$3,000).⁵⁸ This is very close to the reported crafts income figure. In fact, only half were apparently able to clear a profit from their crafts activities in 1985 and an additional 21 per cent broke even. Twenty-eight per cent made less than they spent.

The average net crafts income (net of reported expenditures) was \$200 (median \$1,000). This is an extremely low figure, and even removing several extremely low figures (e.g., net losses well in excess of \$100,000) would only raise the average to \$800. Just ten per cent reported net crafts incomes of \$10,000 or more. We suspect that these net figures are exaggerated. Some respondents may have provided crafts income figures which were already net of some expenditures, thereby double-counting expenditures. Incomes may also have been underestimated due to poor records or were deliberately underreported. Those who employed others in the practice of their craft (27 per cent) may have reported their share of the crafts income but total expenditures required across all employees. These are not insignificant measurement problems, yet even discounting them, it is obvious that net incomes from the practice of a craft in Canada are extremely low and in a substantial minority of cases are insufficient to cover the costs of practising the craft.

⁵⁸ A few high outliers are included: three respondents reported expenditures in excess of \$150,000. One reported expenditures in excess of \$250,000.

The practice of a craft in the majority of cases would not provide an income that would secure the basic necessities of life. If we compare craft incomes to the 1985 Statistics Canada Low Income Cut-Offs for the appropriate household size⁵⁹, we find that 79 per cent of craftspersons had gross crafts incomes below the poverty line and 94 per cent had net crafts incomes below the poverty line.

Crafts income alone is insufficient and outside employment or other income sources are the rule rather than the exception. Sixty per cent of respondents reported income from other than the practice of craft.⁶⁰ Total (gross) personal income in 1985 was \$17,000, of which half came from crafts, 31 per cent (on average \$5,200) came from other forms of employment and 19 per cent (average \$3,200) came from friends or family, pensions and investments. Given the substantial expenditures involved in the practice of a craft, total net personal incomes from all sources were modest: the average was \$9,500 (the median \$7,000).⁶¹

While the craftsperson is the main source of subsidy for his or her crafts activity via other employment and savings, he or she is not the only source. As we mentioned earlier, 17 per cent reported depending upon

59 Those low income cut-offs vary by the population of the area of residence. We have therefore taken the mean of these ranges.

60 Five per cent reported no income, 35 per cent relied entirely on their crafts income, 51 per cent combined crafts income with income from other sources, and 8 per cent relied entirely on these other income sources.

61 The mean figure excludes three respondents reporting net losses well in excess of -\$100,000. Including those outliers would lower the average to \$8,800.

financial assistance from friends or relations in 1985. A lower percentage (11) relied on government income transfers (unemployment insurance or welfare). These percentages are for 1985 and therefore will underestimate the incidence of financial dependence over the working life of the crafts-person. Income transfers from family or friends (or the government) are likely necessary in the initial years and when capital investments are required. Families or friends may also be tapped for interim financing to help bridge the gap between expenditures for supplies and sales at periodic craft shows.

The majority (87 per cent) of respondents do not live alone and therefore we need to consider the adequacy of household income to round out this discussion. The average total household income among our respondents was \$35,000 (median \$30,000). Craftspeople were able to provide 34 per cent of gross household income from their craft alone (median 17 per cent) but sixty per cent from their total personal income (median 67 per cent). Netting out crafts expenditures reduces these percentages to 24 and 48 per cent respectively. The lower the percentage the more likely it is that the craftsperson is financially dependent upon the financial contributions made to household expenses and savings by other household members.

How do these household income figures compare to Canadian averages? If we compare the total household incomes for our respondents to the Canadian average by household size (and sex if a single person)⁶² we find that half (49 per cent) earned less than the Canadian average and half earned more. If we compare gross or net

⁶² 1981 Census incomes were inflated to 1985 using the Consumer Price Index.

crafts incomes, 94 and 99 per cent respectively, earned less than the average Canadian household. In other words, if the households had been solely reliant on the crafts income, the overwhelming majority would be worse off than the average Canadian household.

7.2.4 Predicting Earnings from Crafts

Earnings can usually be predicted as a function of the level of education, the number of years worked, if employment is full or part-time, and gender. If we use these variables to try to predict crafts income, we find a strong bivariate correlation between gross crafts income and the number of hours worked in 1985, but only a weak correlation with the number of years worked as a crafts person. The level of formal crafts training is not significantly related to crafts income, however, gender is. Females earn an average of \$6,700 whereas males earn almost twice this amount (\$12,500).

How do these variables interact to predict income from crafts? We used these variables, plus whether or not the respondents were juried or unjuried members⁶³ of the provincial crafts association (as a proxy measure of artistic quality), and the respondent's perceptions of the adequacy of crafts display and sales opportunities (as a proxy measure of the demand for crafts products) in a multiple regression model to predict gross crafts income. The model had a very low level of predictive power. The following variables "explain" 29 per cent of the variance of gross crafts income about the mean: the total numbers of hours worked at the craft in 1985, the adequacy of local

⁶³ Juried members earn more than unjuried craftspeople (\$9,900 versus \$5,100 from crafts in 1985).

sales and display opportunities and whether or not the respondent is a juried or unjuried member. The model suggests that once we control for the duration or intensity of the work effort, local demand for and the artistic quality of the crafts products will influence income. The extent of formal training in the craft is irrelevant. Another model, with a slightly lower explanatory power, shows that once we control for the number of hours worked, females will earn less than males, and craftspeople who believe that their work has improved over the past five years and who are juried will earn more.⁶⁴

These models used some variables which only appeared on the long version of the questionnaire, thus we are restricted by the limited number of cases. Using variables common to both the long and short versions, we can explain 27 per cent of the variance about the mean. The model incorporates the eight terms. Crafts income is higher if the respondent:

- works full-time at the craft,
- is a male,
- employs other workers to help with production or marketing,
- does not work with fabrics but in some other media,
- has worked for many years as a craftspeople,
- has a high level of formal educational attainment (not necessarily crafts-related),

⁶⁴ The standardised equation is crafts income = .37 total hours worked -.16 dummy variable for sex -.12 perception of whether work has improved or not -.11 dummy variable for whether or not member is juried. This equation explains 24 per cent of the variance of income about the mean.

- considers himself or herself to be running a business, rather than pursuing a profession or vocation, or
- has invested higher levels of capital in equipment.

7.3 Working Conditions and Quality of Life

The quality of the working life of the crafts-person is the third major theme of this chapter. In this section we consider such dimensions of the working life as the associated human and material systems which support the crafts activity, and the attitudes of the craftsperson to his or her occupation. We begin by describing the training undertaken for the occupation, the work process and setting, and threats to health and safety posed by the job.

7.3.1 Training as a Craftsperson

Formal training in the craft can be considered as an investment in human capital. Our survey data show a substantial level of investment in formal training in the chosen craft. Exhibit 7.9 displays the distribution of respondents by highest level completed. About one third have completed a degree or diploma in an applied arts or craft program at a university, community college, technical institution or private professional training school. Thirty-seven per cent are self-taught. The remainder have learned through courses or by apprenticeship.

These findings suggest craftspeople enter the field through a variety of routes, one of the more popular being through personal experimentation and effort, perhaps guided by "how to" books. Those lacking in formal training were not deprived of opportunity. While 27 per cent of respondents were irritated by the lack of access to advanced training and skills upgrading opportunities, these were less

EXHIBIT 7.9
Level of Formal Training as a Craftsperson
(Column Percentages)

University graduate degree or diploma in applied arts or crafts	11.1
University undergraduate degree or diploma	6.0
Community college, C.E.G.E.P., private professional school or technical institute diploma or certificate	15.8
University, college or C.E.G.E.P. courses without a diploma or degree	10.7
Workshops and courses offered by crafts co-ops or groups	10.7
Apprenticeship with an established craftsperson or company	9.0
No formal training	36.8
Sample size	234

likely to be the self-taught and were likely to be already armed with a diploma or degree.⁶⁵

⁶⁵ On a 1 to 7 scale where 1 is not at all irritated and 7 is extremely irritated by the lack of opportunities for advanced training, the mean score for those with a degree or diploma is 4.3, compared to 4.1 for those who learned on courses and 3.4 for the self-taught.

The method of acquiring skills does not vary by age of the respondent, however it does by gender, ethno-linguistic group and region (see Exhibit 7.10). Women are more likely to have obtained a degree and men are more likely to be self-taught. Francophones are more likely to be self-taught and Anglophones university or college educated. (Respondents with some other mother tongue are most likely to pursue courses, perhaps due to language problems in formal training situations or with self-help books. To the extent that they pursue a traditional ethnic crafts activity, the requisite skills may also be passed on by relatives.)

EXHIBIT 7.10
Variations in Manner of Training as a Craftsperson
by Gender, Mother Tongue and Region (Row Percentages)

	<u>University, College or Tech- nical Institute Degree, Diploma or Certificate</u>	<u>Apprenticeship, Courses or Workshops (no diploma)</u>	<u>No Formal Training/ Self-Taught</u>	<u>Sample Size</u>
Overall	32.9	30.3	36.8	234
Gender				
Male	22.9	30.1	47.0	83
Female	38.4	30.5	31.1	86
Mother Tongue				
English	38.2	24.2	37.6	157
French	19.5	34.1	46.3	41
Other Language	25.0	52.8	22.2	36
Region				
Atlantic	28.8	25.0	46.2	52
Quebec	16.1	38.7	45.2	31
Ontario	43.8	43.8	12.5	16
Prairies	39.6	32.3	28.1	96
B.C.	30.8	20.5	48.7	39

By region we find that being self-taught is more prevalent in the maritimes and Quebec and least common in Ontario. Formal training in a craft which resulted in a degree or diploma is most common in Ontario and the Prairies. These differences are based on few cases, but are significant at the .05 level or better. They may reflect the opportunities available for advanced training (e.g., Quebec would appear to be less well endowed with facilities offering degrees or diplomas in crafts or applied arts).

In terms of formal schooling (i.e., not necessarily related to crafts), our respondents are a highly educated lot (40 per cent have a university degree and 15 per cent are community college or C.E.G.E.P graduates) yet this level is only modestly correlated with the level of crafts training.⁶⁶

7.3.2 Work Setting

The majority (72 per cent) of respondents work in studios in their home. Thirteen per cent work in studios outside of their home and eight per cent share rented space with other people.

Respondents were asked to rate the adequacy of this studio space. The majority are content but 17 per cent consider their space to be inadequate to some degree.⁶⁷

Respondents have invested various amounts of their money in equipment, ranging from zero to \$250,000. The average replacement cost or market value of the equipment owned was \$9,400 (median \$4,000). The vast majority (97 per cent) believe that the equipment they have is adequate to enable them to practice their craft.

⁶⁶ These correlations range from .17 to .19 and are significant better than the .01 level.

⁶⁷ Adequacy was rated on a 1 to 7 scale where 1 was totally inadequate, 7 more than adequate and the midpoint 4 barely adequate. By inadequate we refer to answers of 1, 2 or 3. Ten per cent felt their space was inadequate in the extreme (i.e., answered 1 or 2).

Twenty-seven per cent employ other people to help with production or marketing. The average number of (equivalent full-time) employees is 0.8 across all respondents (the median is zero). Our study was not intended to chart the economic impact of crafts activity but this finding does suggest that craftspeople are generating other employment in the local community.

Just over one third (36 per cent) of the money earned from the sale of crafts products was made within the home community in 1985 (the median was 25 per cent). Selling to a broader market is the norm rather than the exception.

The majority of our respondents worked full-time at their craft. The average number of weeks worked at the craft in 1985 was 36 (median 45). The average number of hours per week over these weeks was 38 (median 40). Fifty-five per cent also worked at other employment during that year. The average number of (equivalent) full-time weeks worked at other forms of paid employment (or self-employment) was 15 (median two) across all respondents. These figures suggest long hours of work to practice their craft and meet their share of household expenses.

7.3.3 Health and Safety

Health and safety appear to be threatened by crafts activity for a minority of our respondents. Thirteen per cent report some days lost in 1985 due to illness or injury caused by the practice of their craft. Across all respondents, the average number of days lost was 4.1. Among the thirteen per cent reporting days lost due to illness or injuries, the mean time lost was 31 days. These figures indicate health and safety problems can be severe for those afflicted.

7.3.4 Attitudes and Opinions

An objective description of current economic status and working conditions cannot be considered as sufficient to capture the felt experience of the craftsperson at work. How do craftspersons feel about their incomes? What aspects of their activities provide the most enjoyment and which factors impede their operation and growth as a craftsperson?

Respondents were asked to rate the importance of a variety of dimensions of their satisfaction with their career choice. The results are displayed in Exhibit 7.11.

EXHIBIT 7.11
Sources of Satisfaction in Crafts Activity

	<u>Percentage Citing as Important to Satisfaction</u>	<u>Mean Score on 1 to 7 Scale</u>	<u>Sample Size</u>
Freedom to choose what you do	90.5	6.6	232
Pride in artistic accomplishments	89.7	6.5	1,263
Pride in the contribution of a durable and useful product	79.9	6.2	1,260
The amount of income derived from the sale or practice of the craft	36.0	4.6	1,258
Pride in maintaining ethnic or cultural traditions	31.7	4.1	230
The social status or occupational prestige of being a craftsperson	24.4	1.7	1,257

Note: Mean scores are on a 1 to 7 scale where 1 is extremely unimportant and 7 is extremely important.

The topics covered give a sense of the relative importance of these various sources of gratification. Income ranks much lower than such non-economic dimensions as a sense of artistic accomplishment or the creation of useful and durable crafts products. The freedom to choose what to do as a self-employed craftsperson is even more important, and may help compensate to some extent for the low incomes often attendant upon a career in crafts. This conclusion is supported by the finding that 64 per cent of respondents strongly agreed with the statement that non-income rewards, such as the pure enjoyment of doing what you are doing, freedom from routine and control over the work done, are an important form of compensation for lower incomes (12 per cent disagreed and 24 per cent were neutral).

Responses varied significantly by region for three of these scales. Respondents in Quebec were least likely to cite pride in creating an artistically accomplished or durable and useful product and more likely to cite income as a source of satisfaction. This is consistent with their greater proclivity to define themselves as operating a business, and with their higher than average earnings from their craft. Ontario respondents, who had demonstrated the greatest tendency to describe themselves as professionals and were the least likely to define themselves as business operators, placed the greatest emphasis on pride in their artistic accomplishments. Prairie respondents, who earned the least amount of money from their craft in 1985, also demonstrated the least interest in remuneration as a source of satisfaction. These breakdowns are provided in Exhibit 7.12 below.

EXHIBIT 7.12
Variations in Mean Scores on Sources of
Satisfaction by Region

	<u>Artistic Accomplishments</u>	<u>Durable and Useful Product</u>	<u>Income from Craft</u>
Atlantic	6.6	6.3	4.7
Quebec	6.4	5.9	4.8
Ontario	6.7	6.2	4.4
Prairies	6.6	6.2	4.2
B.C.	6.5	6.2	4.8
Overall	6.5	6.2	4.6
Sample Size	1,263	1,260	1,258

Note: Mean scores are on a 1 to 7 scale where 1 is extremely unimportant and 7 is extremely important as a source of satisfaction. These variations are significant at the .009 level or better.

The relatively modest perceived social status or occupational prestige of being a craftsman is reflected in the modest proportion (24 per cent of respondents) who felt this to be a source of satisfaction.

Respondents were asked to rate to what extent a series of factors were irritants to their working as a craftsman. Exhibit 7.13 presents the results in descending order of annoyance.

The major source of annoyance is high federal sales or customs or excise taxes on crafts materials and supplies. This is cited by half of our respondents as problematic. These raise the cost of operating in Canada

EXHIBIT 7.13
Irritants to Operating as a Craftsperson

	<u>Percentage Citing as Important Irritant</u>	<u>Mean Score on 1 to 7 Scale</u>	<u>Sample Size</u>
The high level of federal sales, customs or excise tax on crafts materials and supplies	50.5	5.0	1,259
Low level of awareness and appreciation of Canadian crafts among the Canadian public	44.9	4.9	1,256
Having to take other employment to supplement income	32.8	4.0	1,255
Insufficient opportunities to display and sell crafts products	30.4	4.0	234
Difficulty in getting financing to buy new equipment, suitable workspace, materials, etc.	29.2	4.0	1,252
Problems of access to advanced training and skills upgrading opportunities	27.3	3.9	234
Lack of standards and certification of crafts producers and products	22.3	3.8	1,252
Difficulty in obtaining necessary materials and supplies	31.0	3.8	233
Being dependent upon financial support from family, friends, or government	28.0	3.7	1,256

Note: The scale ranged from 1, not at all irritating to 7, extremely irritating.

and reduce the profitability of crafts activities. Low consumer demand for crafts is a constraint which disturbs 45 per cent of our respondents who feel Canadians lack sufficient awareness and appreciation of Canadian crafts. It is not surprising that this is a source of irritation given the pride most respondents take in the artistic quality, utility and durability of their products. The lack of consumer appreciation is not solely due to lack of display and sales opportunities as this problem bothers fewer (30 per cent) respondents. Public education would appear to be necessary to build market support.

As might be expected, problems of a financial nature plague a substantial minority -- 33 per cent resent having to seek secondary employment to subsidise their crafts activity, 29 per cent have difficulty in getting financing to build their businesses and 28 per cent resent depending upon financial subsidies from friends, relations or government income transfer programs. Given the extremely low net crafts incomes cited earlier, it is surprising that a larger proportion do not cite financial problems as impediments. Again this suggests that for many, income rewards are not the only motivation for entering or continuing in this métier.

We had noted earlier that economic success and attitudes vary depending on how the respondent views his or her career. Respondents who consider themselves to be operating businesses are more likely to rate the crafts income earned as important. This emphasis on the economic rather than artistic side of their crafts activities reflects the effectiveness of their organisation for production. They have less difficulty in obtaining financing for equipment or space.

Overall, how satisfied are our respondents with their career choice and life as whole? Asked to rate their

level of agreement or disagreement with the statement: "If faced with the same career choice again, I would not choose to become a craftsperson", the majority (71 per cent) strongly disagreed.⁶⁸ In other words, the majority are happy with their career choice despite any problems that they have encountered. (Ten per cent are discontent and 19 per cent neutral.) Sixty-five per cent are satisfied with their life as a whole (just four per cent are dissatisfied). The two ratings are modestly correlated⁶⁹ which suggests that the net rewards of working as a craftsperson play only a modest role in determining how respondents feel about themselves.

What variables help us predict whether or not the respondent is satisfied about their career choice? The more satisfied are mildly more likely to feel non-income rewards are an important compensation for low incomes, more likely to feel that their work as a craftsperson has improved over the past five years, more likely to feel that the status of the craftsperson in Canada is fair, more likely to take pride in their artistic accomplishments and appreciate the freedom that their career provides to choose what they do, and are more likely to feel that there are sufficient opportunities for the display and sale of crafts products. Career satisfaction does not vary significantly by region.

⁶⁸ Sixty-one per cent totally disagreed (i.e., chose 7 on the 1 to 7 scale where 1 is completely agree and 7 totally disagree).

⁶⁹ The Pearson correlation is .22 which is significant at better than the .001 level.

7.4 Institutional Context

In this final section we explore the relationship between the craftsperson and his or her institutional context. The institutions of interest are crafts associations and the state. These relationships are primarily described in terms of the respondents' attitudes. We look first at how well crafts associations are perceived to be performing their roles, the perceived parameters of government funding of crafts activity, and opinions as to the types of changes needed to overcome operational problems encountered by craftspeople.

7.4.1 Attitudes Towards Professional Crafts Associations

Respondents had been identified through lists of juried (and unjuried in certain provinces) members of provincial crafts associations. Respondents were asked to identify the most important local, provincial or national professional crafts organisation to which they belonged. Eighty-one per cent cited their provincial crafts association. The remainder cited a local organisation or one specific to a particular medium.

Asked to rate the effectiveness of this organisation in playing its role, 41 per cent felt it to be effective, 55 per cent were neutral and and four per cent felt it to be ineffective. Provincial crafts associations are perceived as less effective than media-specific or local organisations (5.0 on the scale compared to 5.3 respectively). One could agree that variance may be due to the difficulty provincial groups would have in addressing the problems of information needs for particular locales or media. On the other hand, many of the irritants we have noted are not media-specific. For instance, crafts fairs probably have gained in popular appeal and efficiency

because they bring together a wide range of crafts in a single marketing venue under a unified promotional strategy rather than through their marketing by any one crafts organisation. Our study does not allow us to pinpoint the reason for the perception that provincial organisations are less effective than other types, but we see this issue and the relatively unenthusiastic ratings in general to be worthy of further investigation.

Probing for problem areas (if the organisation was considered ineffective) revealed dissatisfaction with poor marketing of craftspeople and products. This is not surprising given that 45 per cent of respondents were distressed by the low level of awareness and appreciation of Canadian crafts among the Canadian public, and given that 30 per cent felt opportunities to display and sell crafts products were insufficient. These problem areas have a direct bearing on crafts earnings. One could argue that to the extent that these problems should be addressed by crafts associations, improvements in performance are necessary. No doubt the lack of sufficient financing for associations to lobby for improved facilities and inculcate an appreciation for crafts products (and activities) among the Canadian populace is a stumbling block to greater progress in these areas.

7.4.2 Attitudes Towards Government Funding

Respondents were asked their opinions about which levels of government should provide financial support to crafts production and the appropriate recipients and vehicles for funding from the federal government.

While few received money from this source in 1985, over half believed that governments should provide financial assistance to crafts activity in Canada. Respondents were more likely to think that the higher levels of government

should provide financial assistance to crafts. Forty-three per cent believed municipal governments were appropriate sources compared to 70 per cent in favour of provincial governments and 65 per cent for the federal government. Crafts are often associated with particular ethnic groups (32 per cent of respondents took pride in maintaining a particular cultural tradition through their work) which are more likely to be favoured by provincial rather than federal multicultural or arts programs. This probably helps explain the edge given to the provincial level as the most popular source of financial assistance. (The responses are summarised in Exhibit 7.14.)

The most popular vehicle for financial support from the federal government is small business loans to individual artisans (60 per cent favour this route). This is more attractive than grants or merit awards to individuals. A bare majority (54 per cent) also favour support to crafts associations, cooperatives or retailing networks. Crafts festivals or special events are considered a desirable recipient by 52 per cent.

It is interesting that a clear majority favour business loans even though just over a quarter define themselves as small businesses. Presumably many of the self-described professionals also take a very business-like approach to their work and also consider this a reasonable means for helping them acquire the necessary equipment or for bridging cash flow problems. Another strong theme is the concern over developing markets for crafts products. Crafts associations are vehicles which promote awareness and appreciation of crafts and festivals and retail networks are the means to connect supply with demand. Both are popular, although considered marginally less important than business loans.

EXHIBIT 7.14
Attitudes Towards Government Funding

	<u>Percentage Citing as Important</u>	<u>Mean Score on 1 to 7 Scale</u>
Should this level of government provide funding for crafts?		
Municipal	43.2	4.9
Provincial	70.1	5.8
Federal	65.4	5.7
What are the appropriate recipients/vehicles for federal funding?		
Business loans to individual artisans	60.3	5.7
Crafts associations, co-ops or retail networks	53.9	5.3
Crafts festivals	52.1	5.3
Grants to individual artisans	53.8	5.2
Sample size		234

Note: Mean scores are on a 1 to 7 scale where 1 is extremely unimportant and 7 extremely important.

The proportions of respondents in favour of these types of government assistance are much lower than among creative and performing artists. One could argue that this is because craftspeople are less likely to believe the federal government should be providing financial support to crafts, believing that other levels are more appropriate. One can also see this as evidence of a different mentality. Craftspeople believe they are contributing useful and durable products. If this is the case, government subsidy should not be required if the prices obtained equal the value of the product.

7.4.3 Attitudes Towards Government Intervention

The majority (63 per cent) of respondents desire dual status, or the ability to get social benefits such as

unemployment insurance and workman's compensation while still being able to write off crafts' expenses against income from a variety of sources. Given the low incomes earned in this field and the high expenses incurred, dual status is highly desirable. It would minimise taxes against the other income earned from secondary employment and help boost post-tax personal incomes. Bouts of unemployment may not trouble craftspeople, but coverage for days lost to illness or injury would help reduce the loss of income over these periods, especially considering the incidence and severity of their occurrence.

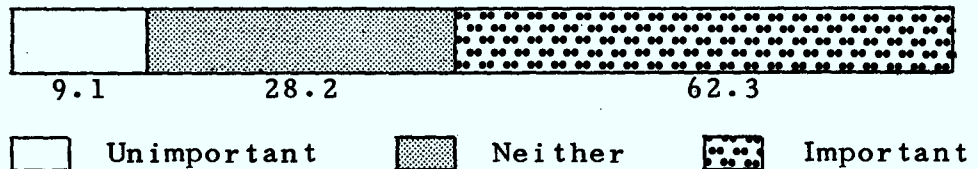
Obtaining dual status is mildly more important for respondents who place a higher value on the income earned from the craft even though it is unrelated to actual earnings from the craft. Dual status is moderately more popular among those who suffer from financial problems (e.g., financial dependence on family, friends or the government and problems in obtaining capital financing).

Attitudes towards the desirability of dual status vary by region. Craftspeople in Quebec are more vehement in their perception of the need for it, and British Columbia respondents least vocal. These variations might be related to crafts incomes and expenditures: Quebec region respondents have a high average income from crafts but an even higher reported average expenditure for craft materials in 1985. The Quebec mean total personal and total household incomes are the lowest among the five regions. British Columbia respondents, on the other hand, while they make much less from the sales of crafts products, at least report at mean crafts income in excess of their expenditures for materials. Exhibit 7.15 display attitudes towards dual status.

Other changes desired by craftspeople that are within the sphere of influence of governments include the

EXHIBIT 7.15
Dual Status, or the Ability to Get
Social Benefits While Still Being Able to
Deduct Crafts Expenses from Income

A. Overall Importance of Dual Status



Mean Score = 5.6 Sample Size = 230

B. Variations in the Mean Scores by Region

<u>Atlantic</u>	<u>Quebec</u>	<u>Ontario</u>	<u>Prairies</u>	<u>B.C.</u>
5.7	6.2	5.6	5.9	4.9

Note: The variations by region are barely significant (.066). This is higher than the conventional .05 level but the small sample size will also constrain significance.

reduction of high sales or customs and excise taxes on crafts materials and supplies, better access to advanced training and skills upgrading opportunities (improving business management skills should be a priority), improved access to investment capital (especially in the form of small business loans). The lack of recognised professional standards is an irritant for just under a quarter of craftspeople. This task, however, likely falls within the purview of crafts associations. Better awareness and appreciation of crafts among the Canadian public is required if crafts incomes are to improve. Efforts in this area would appear to be the responsibility of crafts associations, and provincial and federal governments.

APPENDIX A
Annotated Survey Instruments

PERFORMING ARTIST

STATUS OF THE ARTIST QUESTIONNAIRE

Sample I.D.

--	--	--	--	--

Questionnaire Type

2

ASK FOR NAME ON CONTACT SHEET

Hello, my name is _____ and I am calling on behalf of the federal Department of Communications. We are undertaking a national study to document the working conditions, problems and concerns of the artist in Canada today. We would like to ask you a few questions concerning your experiences as a practising artist. Your answers will remain strictly confidential and anonymous.

May I begin?

May I schedule an appointment to call back?

Date: _____ Time: _____

Start Time: _____ Date: _____

Do you describe yourself as a professional artist?

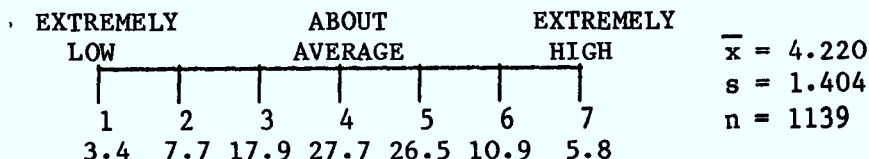
YES 1

NO 2

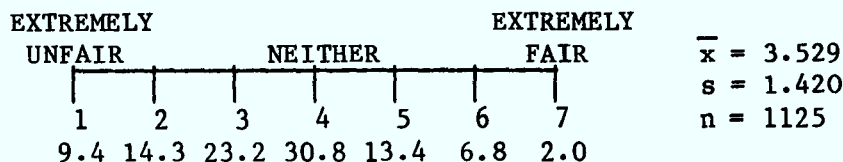
IF NO, TERMINATE INTERVIEW

I. OCCUPATIONAL PRESTIGE/ROLE

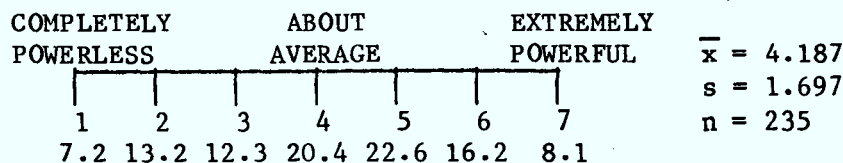
1. Different occupations have different levels of prestige or status associated with them. Consider for example the relative respect paid by Canadians to doctors, teachers or construction workers. As an artist, how would you rate the level of respect accorded to you? Please rate on a 1 to 7 scale where 1 is extremely low, 7 is extremely high and the midpoint 4 is about average.



2. Overall, would you say that the status of the artist is fair or unfair? Please rate on a 1 to 7 scale where 1 is extremely unfair, 7 is extremely fair and the midpoint 4 is neither fair nor unfair.



3. Do you feel that artists as a group have any power to influence events in Canadian society? How would you rate your answer on a 1 to 7 scale where 1 is completely powerless, 7 is extremely powerful and the midpoint 4 is about average?



4. Recently, attention has focused on defining the employment status of the artist. Some artists see themselves as small businesses while others see themselves as professionals akin to lawyers and teachers. Still others see art as more of a vocation. Which of the three terms best describes your career? Do you feel it is: (Read answers. Circle only one response.)

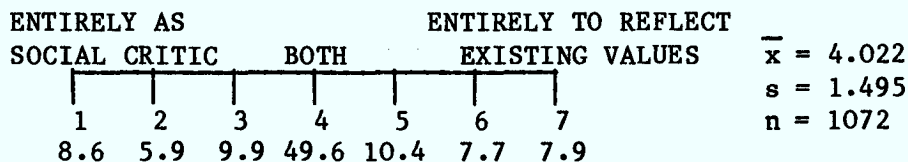
A PROFESSION OR A METHOD OF GAINING INCOME
BASED ON THE PRACTICE OF SPECIALISED SKILLS
AND KNOWLEDGE? 1 50.5%

A BUSINESS OR A COMMERCIAL VENTURE DESIGNED
TO PRODUCE PROFITS? 2 11.5%

A VOCATION, A CALLING OR A TOTAL WAY OF LIFE 3 32.9%

OTHER (specify which combination or if something
else entirely) 4 5.1%
 $n = 1146$

5. Some people have argued that the role of the artist is to act as a social critic or catalyst for social change. Others suggest a more conservative role which is to reflect and reinforce existing values. Which description comes closest to your understanding of your role as an artist? Please rate your answers on a 1 to 7 scale where 1 is entirely as social critic, 7 is entirely to reflect existing values, and the midpoint 4 is both equally.



6. How would you define your role?

Expression - Teaching	26.1%	For Own Self	11.6%
Expression - Selfworth	20.3%	Work Specific Discipline	8.7%
For Fun	13.0%	Multipurpose	1.4%
	$n = 69$	Other	18.8%

II. DEFINITION AS AN ARTIST

7. In which artistic discipline do you concentrate your activities? (Prompt if necessary. Accept up to two responses, but distinguish between primary and secondary.)

	<u>PRIMARY</u>		<u>SECONDARY</u>	
<u>PERFORMING ARTISTS</u>				
ACTOR	01	22.8%	01	10.2%
CONDUCTOR, OR ARRANGER	02	2.0%	02	3.2%
COMPOSER	03	3.9%	03	5.0%
CHOREOGRAPHER	04	2.3%	04	3.2%
DANCER	05	8.0%	05	4.0%
DIRECTOR	06	6.4%	06	8.7%
MUSICIAN	07	49.1%	07	36.8%
PUPPETEER	08	0.2%	08	0.8%
MIME	09	0.3%	09	0.2%
SINGER	10	4.4%	10	7.8%
LYRICIST	11	0.3%	11	2.3%
OTHER	25	0.4%	25	17.8%
	n = 1146		n = 603	

8. Do you earn or have you earned a living wholly or in part by the practice of your art?

YES 1 94.1%
NO 2 5.9% n = 236

9. Do you teach or have taught in the field?

YES 1 71.7%
NO 2 28.3% n = 237

10. Have you ever received grants from the Canada Council or provincial arts councils or cultural affairs departments?

YES 1 34.2%
NO 2 65.8% n = 237

11. How many years have you been working as a professional artist?

\bar{x} = 16.27
md = 15.00
s = 11.08
n = 1146

12. Approximately how many weeks did you work as an artist over the past 12 months?

\bar{x} = 34.35
md = 40.00
s = 16.84
n = 1132

13. During these weeks, what was the average number of hours spent per week working as an artist? (Include time for preparation, rehearsal, travel, promotion, etc..)

\bar{x} = 38.06
md = 40.00
s = 20.45
n = 1111

14. Over the last 12 months, approximately how many weeks did you work full-time at all other forms of paid employment or self-employment (other than practice of your artistic discipline)?

\bar{x} = 7.73
md = 0.00
s = 15.92
n = 237

15. How many weeks did you work part-time?

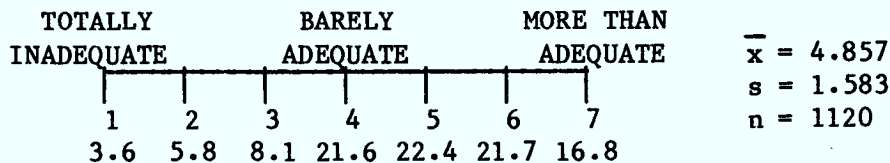
\bar{x} = 3.59
md = 0.00
s = 10.10
n = 234

FOR VISUAL AND PERFORMING ARTISTS ONLY

III. WORKING CONDITIONS/HEALTH AND SAFETY

Now I would like to ask you about your working conditions.

16. How would you rate the adequacy of the rehearsal or work space in which you practise your art? Please use a 1 to 7 scale where 1 is totally inadequate, 7 is more than adequate, and the midpoint 4 is barely adequate.



17. What is the approximate replacement cost or current market value of the equipment or instruments you own to produce your art?

$\bar{x} = \$14,373.00$
 $md = \$5,000.00$
 $s = \$35,771.00$
 $n = 1090$

18. Approximately how many days over the last 12 months were you unable to work because of illness or injury caused by your artistic profession?

$\bar{x} = 4.30$
 $md = 0.00$
 $s = 21.45$
 $n = 1130$

ASK EVERYONE

19. Were you self-employed as an artist during 1985?

EMPLOYED ONLY	1	21.1%	
SELF-EMPLOYED ONLY	2	61.6%	
BOTH	3	17.2%	n = 232

20. (IF SELF-EMPLOYED), did you work in your own home, rent or share space with other artists, or have some other arrangement?

EDUCATIONAL INSTITUTION (e.g., university or art school)	1	4.4%
STUDIO -- IN HOME	2	51.1%
STUDIO -- OUTSIDE OF HOME	3	20.6%
SHARED RENTED STUDIO (with other artists)	4	7.8%
NON-PROFIT OR COOPERATIVE ARTISTS' SPACE OR FACILITY	5	1.1%
FACILITY OWNED OR RENTED BY ARTS ORGANISATION (e.g., orchestra, dance troupe, choir, etc.)	6	15.0%
OTHER (please specify)	7	0.0%
		n = 180

21. Do you employ other people to help you with the practice of your art?

YES 1 37.3%
NO 2 62.7% n = 233

22. (IF SELF-EMPLOYED), How many full-time and part-time people do you employ to help you with the practice of your art?

\bar{x} = 0.41
md = 0.00
s = 2.03
n = 81

23. How many part-time or seasonal people?

\bar{x} = 6.87
md = 3.00
s = 12.73
n = 84

IV. NETWORKS

I would like you to consider for a moment your relationship with other professional artists and service organisations.

24. What proportion of your friends are professional artists — for example: none, one quarter, half, three quarters, or all?

NONE 1 1.6%
ONE QUARTER 2 19.6%
HALF 3 26.8% n = 1144
THREE QUARTERS 4 44.9%
ALL 5 7.1%

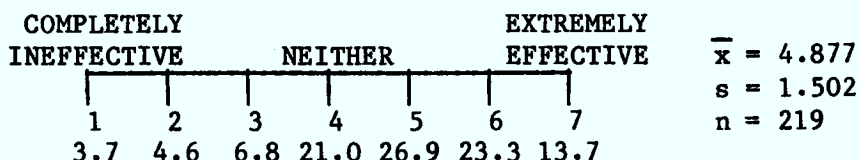
25. Were either of your parents actively involved in the production or promotion of the arts?

YES 1 25.7%
NO 2 74.3% n = 237

26. Which professional artist organisation would you consider to be the single most important one for you? (Accept one response.)

ACTRA	10.8%	
Actors Equity	9.9%	
Musicians Union	8.6%	
None	8.6%	n = 232
American Federation of Music	5.6%	
Toronto Artists Union	4.7%	
Canada Council	4.7%	
Other	47.1%	

27. Overall, how would you rate the effectiveness of this organisation in performing its role? Please rate on a 1 to 7 scale where 1 is completely ineffective, 7 is extremely effective, and the midpoint 4 is neither effective nor ineffective.



28. IF INEFFECTIVE (1, 2 or 3). What are the most important problem areas?

Poor representatives	28.1%	No contract work	6.3%	
Money	25.0%	Company involvement	3.1%	n = 32
Company union	18.8%	Other	18.8%	

29. Do you wish to see legislation enacted to permit the organisation to act as a collective bargaining agent for you?

YES	1	63.0%	
NO	2	37.0%	n = 211

V. SATISFACTION/DISSATISFACTION

Now I want to read you a list of factors which might influence how satisfied you are to work as a professional artist. To what extent are the following an important source of satisfaction? Please rate your answer on a 1 to 7 scale where 1 is extremely unimportant, 7 is extremely important, and the midpoint 4 is neither important nor unimportant.

	<div style="display: flex; justify-content: space-between; width: 100%;"> EXTREMELY UNIMPORTANT NEITHER EXTREMELY IMPORTANT </div>							\bar{x}	s	n
30. The amount of income derived from the sale or practice of your art	1	2	3	4	5	6	7			
	3.8	4.5	7.6	17.8	23.5	16.3	26.4	5.071	1.650	1145
31. Pride in your artistic accomplishments in the creation of art	1	2	3	4	5	6	7			
	0.3	0.3	0.6	2.6	6.5	17.6	72.2	6.563	0.859	1145
32. Freedom to choose what you do	1	2	3	4	5	6	7			
	1.1	1.1	2.4	10.1	12.5	17.0	55.9	6.059	1.327	1144
33. Using the same scale, how important is the exchange of views and ideas with other artists to your professional development as an artist?										

EXTREMELY UNIMPORTANT	NEITHER	EXTREMELY IMPORTANT	
1	2	3	
4	5	6	
7			
0.8	2.1	2.5	8.9
			18.6
			20.7
			46.4
			$\bar{x} = 5.899$
			$s = 1.333$
			$n = 237$

To what extent are the following irritants to your working as an artist where 1 is not at all irritating, 7 is extremely irritating and the midpoint 4 is neither?

	<div style="display: flex; justify-content: space-between; width: 100%;"> NOT AT ALL IRRITATING NEITHER EXTREMELY IRRITATING </div>							\bar{x}	s	n
34. Being periodically unemployed or without work	1	2	3	4	5	6	7			
	11.8	3.4	5.4	17.2	9.9	13.7	38.6	5.055	2.064	1140
35. Low level of artistic awareness and appreciation of the Canadian public	1	2	3	4	5	6	7			
	6.4	3.5	5.7	16.4	16.8	18.1	33.1	5.205	1.788	1142
36. Having to take other employment to supplement your income	1	2	3	4	5	6	7			
	19.6	4.5	3.3	17.9	10.1	10.8	33.8	4.618	2.275	1140

		NOT AT ALL IRRITATING							EXTREMELY IRRITATING		
		NEITHER									
		1	2	3	4	5	6	7	\bar{x}	s	n
37.	Restrictions on your artistic freedom as a result of accepting government patronage or financial contributions	29.5	6.4	5.3	27.3	10.0	9.1	12.4	3.586	2.091	1125
38.	The high level of federal sales, customs or excise tax on art materials and supplies	17.4	4.9	2.9	21.3	10.4	12.3	30.8	4.622	2.185	1125
39.	Being dependent upon financial support from family or friends	31.7	4.0	3.5	20.2	6.4	8.0	26.1	3.942	2.405	1132
40.	Can you suggest one other important irritant?										
	No								25.9%	Low pay	10.7%
	Government help								12.1%	Poor management	9.8%
	Lack of public recognition								11.6%	Other	29.9%
		n = 224									

Would you agree or disagree with the following statements? Please rate your answer on a 1 to 7 scale where 1 is completely agree, 7 is totally disagree, and the midpoint 4 is neither agree nor disagree.

		COMPLETELY AGREE							TOTALLY DISAGREE		
		NEITHER									
		1	2	3	4	5	6	7	\bar{x}	s	n
41.	My work as an artist has improved substantially over the past five years	55.3	12.2	4.2	11.0	5.9	3.4	8.0	2.422	1.987	237
42.	If faced with the same career decision again, I would not choose to become a professional artist	7.0	2.8	2.5	7.8	3.6	8.3	68.0	5.952	1.857	1145
43.	I think in general that unions and collective bargaining are a good idea	31.9	11.5	10.2	23.0	9.4	4.7	9.4	3.179	1.975	235
44.	I would tend to describe myself as a loner rather than a joiner	25.5	11.9	12.8	18.7	12.8	6.0	12.3	3.485	2.033	235
45.	I think that unions and collective bargaining are a good idea for performing artists	37.8	10.4	8.2	20.8	6.1	5.0	11.7	3.088	2.094	1139

46. How satisfied are you with your life as a whole these days? Please rate your answer on a 1 to 7 scale where 1 is totally dissatisfied, 7 is completely satisfied and the midpoint 4 is neither satisfied nor dissatisfied.

TOTALLY DISSATISFIED			NEITHER		COMPLETELY SATISFIED		
1	2	3	4	5	6	7	
2.0	2.7	6.7	16.2	30.1	28.0	14.2	
							$\bar{x} = 5.107$
							$s = 1.355$
							$n = 1145$

VI. COMMUNITY RELATIONSHIPS

The purpose of this next group of questions is to identify the nature of your relationship with the community which you identify as your home base.

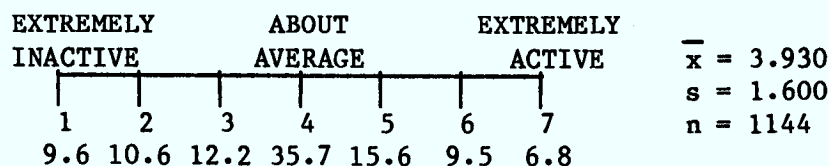
47. What municipality or community would you call your permanent home (in East)? _____
48. What municipality or community would you call your permanent home (in West)? _____
49. Approximately how many years have you lived there?

$\bar{x} = 17.86$
 $md = 15.00$
 $s = 13.76$
 $n = 1140$

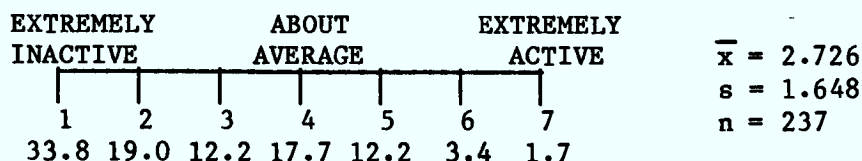
Overall, how would you rate the adequacy of the supply of the following types of facilities within your community? Please rate on a 1 to 7 scale where 1 is totally inadequate, 7 is more than adequate and the mid-point 4 is barely adequate.

		TOTALLY INADEQUATE			BARELY ADEQUATE		MORE THAN ADEQUATE			
		1	2	3	4	5	6	7	\bar{x}	s
59.	Halls and theatres for the performing arts	6.4	7.3	12.4	19.7	21.8	20.5	12.0	4.526	1.686
51.	Visual and heritage galleries and museums	2.1	6.9	9.0	27.5	23.2	21.9	9.4	4.661	1.445
52.	IF LESS THAN ADEQUATE (1, 2 OR 3): What type of facility do you think is needed most? (Accept one response, but probe for type, size, orientation.)									
	Other space	20.0%			Theatre-live			15.0%		
	Small theatre (under 200)	20.0%			Galleries			15.0%	$n = 20$	
	Concert hall	15.0%			Other			15.0%		

53. How would you describe your level of day-to-day social interaction or involvement with the people in your home community? Please rate your answer on a 1 to 7 scale where 1 means you are extremely inactive, 7 means you are extremely active, and the midpoint 4 is about average for your community? (Social interaction means seeing your neighbours socially, attending community social events, etc..)



54. Using the same scale, how would you describe your level of political activity, at any level, be it local, provincial or national?



VII. ATTITUDES TOWARDS GOVERNMENT

In general, how important do you feel it is for the following groups to give financial support to cultural activities? Please rate on a 1 to 7 scale where 1 is extremely unimportant, 7 is extremely important and the midpoint 4 neither.

	EXTREMELY UNIMPORTANT			NEITHER			EXTREMELY IMPORTANT					
	1	2	3	4	5	6	7					
55. Municipal government?	0.9	1.7	2.1	8.9	11.9	14.0	60.4	6.132	1.322	235		
56. Provincial government?	0.4	0.4	0.4	4.7	6.8	19.1	68.1	6.468	0.966	235		
57. Federal government?	0.4	0.9	0.9	3.8	7.7	12.8	73.6	6.502	1.019	235		

Using the same scale, in your opinion how important is it that the federal government give direct financial support to the following groups? (Read list.)

	EXTREMELY UNIMPORTANT			NEITHER			EXTREMELY IMPORTANT					
	1	2	3	4	5	6	7					
58. Artists such as painters, ballet companies and singers?	0.0	0.9	1.7	5.1	12.8	18.3	61.3	6.298	1.072	235		
59. Businesses such as publishers and broadcasters, which produce cultural products?	1.7	2.1	3.4	9.8	20.4	17.4	45.1	5.779	1.442	235		

Continued:

	<div> <div>EXTREMELY UNIMPORTANT</div> <div>NEITHER</div> <div>EXTREMELY IMPORTANT</div> </div>									
	1	2	3	4	5	6	7	\bar{x}	s	n
60. <u>Institutions</u> like museums and galleries, theatres and performing arts centres?	1	2	3	4	5	6	7			
	0.0	0.4	0.9	5.1	13.6	24.3	55.7	6.277	0.985	235
61. Large, one-time cultural <u>festivals</u> and special events? ...	1	2	3	4	5	6	7			
	2.6	2.1	6.0	11.9	22.1	20.9	34.5	5.494	1.520	235
62. Again using the same scale, how important is it for you to have dual status, or the ability to get social benefits such as unemployment insurance and workman's compensation while still being able to write off your artistic expenses against income?										

EXTREMELY UNIMPORTANT	NEITHER	EXTREMELY IMPORTANT	
1	2	3	
4	5	6	
7			
4.3	1.7	1.3	9.9
			10.3
			12.0
			60.5
			$\bar{x} = 5.983$
			$s = 1.605$
			$n = 233$

VIII. INCOME AND EXPENDITURES

We would like to ask you a series of questions about how much you earned last year from different sources and how far this income went to meet your needs. We are sorry to pry into your affairs in this way but your answers -- which are confidential -- are necessary if we are to develop effective policies and programs.

63. Approximately what was your total household income in the 1985 tax year from all sources? Please round to the nearest hundred. Please include all income from all sources for all household members.

$\bar{x} = \$35,840.00$
 $md = \$30,000.00$
 $s = \$28,820.00$
 $n = 1001$

In the 1985 tax year, approximately how much did you yourself earn from the sale or practice of your art from the following sources? Please round to nearest hundred.

64. Wages, salaries, fees or other forms of income stemming from work as an employee? $\bar{x} = \$9,438.00$
 $md = \$4,000.00$
 $s = \$14,629.00$
 $n = 210$
65. Commissions, sales, fees or any other forms of income earned as a self-employed artist? $\bar{x} = \$10,405.00$
 $md = \$4,000.00$
 $s = \$14,818.00$
 $n = 210$

66. Royalties, residuals or copyrights?

\bar{x} = \$867.00
md = \$0.00
s = \$3,052.00
n = 203

67. Federal, provincial or municipal government arts grants (such as Canada Council)?

\bar{x} = \$322.00
md = \$0.00
s = \$1,664.00
n = 208

68. Financial contributions from a corporation or private foundations or patrons?

\bar{x} = \$246.00
md = \$0.00
s = \$2,170.00
n = 207

Total artistic income (employee and self-employed income).

\bar{x} = \$23,250.00
md = \$18,000.00
s = \$22,270.00
n = 994

69. Many artists find it necessary to supplement their artistic income by teaching their art or some other form of employment. Others receive financial support from friends or relations. Did you receive any income from these sources? (Read list.)

NO SUPPLEMENTARY INCOME 1 64.8%
SUPPLEMENTARY INCOME 2 35.2% n = 1107

70. Teaching in the field

\bar{x} = \$3,918.00
md = \$0.00
s = \$15,957.00
n = 208

71. Employment outside practising and teaching your art

\bar{x} = \$1,585.00
md = \$0.00
s = \$4,547.00
n = 207

Total employment income from teaching and other sources of employment.

\bar{x} = \$3,830.00
md = \$0.00
s = \$11,180.00
n = 983

72. Financial support from family or friends

\bar{x} = \$820.00
md = \$0.00
s = \$4,426.00
n = 205

73. How much money did you receive from government assistance programs such as UIC or welfare?

\bar{x} = \$305.00
md = \$0.00
s = \$1,008.00
n = 203

74. Did you receive any money in 1985 from other sources such as pensions and investments?

No	1	80.5%	Mutual Funds	4	2.6%	n = 231
Pensions	2	3.5%	Interest	5	2.2%	
Investments ..	3	6.9%	Other	9	4.3%	

75. How much money did you receive in 1985 from that source?

\bar{x} = \$923.00
md = \$0.00
s = \$3,118.00
n = 208

Income from other employment sources, financial support from family and friends, and income from government sources like UIC, welfare, investments or pensions.

\bar{x} = \$1,490.00
md = \$0.00
s = \$4,090.00
n = 970

76. Was your 1985 art-related income typical of what you have earned from artistic activities over the past five years?

YES 1 69.1%
NO 2 30.9% n = 223

77. IF NO, what would the typical level be?

\bar{x} = \$20,750.00
md = \$16,000.00
s = \$16,350.00
n = 61

78. What was the major reason for no artistic income in 1985?
(Accept one response. Prompt if necessary.)

COULD NOT FIND/GET ANY WORK	1	2.7%
STUDYING/TRAINING	2	2.7%
HEALTH PROBLEM OR INJURY	3	0.0%
PREPARING FOR A SHOW OR EXHIBITION OR WRITING A BOOK/ARTICLE, ETC.	4	0.0%
PROMOTION/MARKETING	5	1.3%
RETIREED	6	93.3%
OTHER (please specify)	7	0.0%
		n = 75

79. What was the last year in which you earned money as an artist?

\bar{x} = 1981
md = 1986
s = 16.87
n = 26

80. In 1985, approximately what were your total expenditures for practising your art? Please include material and equipment costs, studio rent and related costs, insurance, travel, exhibition and related show costs, marketing, professional development and any dealer/agent commissions.

\bar{x} = \$6,890.00
md = \$4,000.00
s = \$11,300.00
n = 937

81. Approximately what amount of income do you consider would be the minimum necessary you would need to support yourself, contribute your share to household expenses and produce your art?

\bar{x} = \$24,550.00
md = \$20,000.00
s = \$12,970.00
n = 157

82. If you did not reach this level of income within the next five years, how likely is it that you would quit working as an artist? Please rate on a 1 to 7 scale where 1 is extremely unlikely and 7 is extremely likely, and the midpoint 4 is neither one nor the other..

EXTREMELY UNLIKELY				NEITHER			EXTREMELY LIKELY	$\bar{x} = 3.151$
1	2	3	4	5	6	7		$s = 2.170$
39.2	10.2	4.8	17.5	11.4	4.2	12.7		$n = 166$

83. How much money were you able to save last year?

$\bar{x} = \$2,280.00$
 $md = \$0.00$
 $s = \$5,700.00$
 $n = 964$

84. For how many more years would you expect to continue to perform or practice as an artist?

$\bar{x} = 30.98$
 $md = 30.00$
 $s = 25.54$
 $n = 153$

85. Do you need to find another job after your retirement as an artist?

YES	1	41.7%	
WILL CONTINUE WITH SECONDARY EMPLOYMENT ...	2	2.5%	$n = 163$
NO	3	54.0%	
OTHER (specify) _____ ..	4	1.8%	

86. IF YES, What do you think will be the major problem you will have in making the transition?

NO MAJOR PROBLEMS	01	26.2%	
I LACK OTHER JOB-RELATED SKILLS	02	26.2%	
FEW/NO TEACHING JOBS AVAILABLE	03	1.5%	
LACK OF OPPORTUNITIES FOR RETRAINING	04	1.5%	$n = 65$
NO EXPERIENCE IN LOOKING FOR JOBS	05	7.7%	
EMPLOYERS UNWILLING TO HIRE 'OLDER' EMPLOYEE ..	06	9.2%	
INTERIM FINANCING PROBLEMS	07	12.3%	
HIGH UNEMPLOYMENT IN MY CHOSEN FIELD	08	1.5%	
OTHER (please specify) _____	09	13.8%	

IX. BACKGROUND CHARACTERISTICS

Finally, I would like to ask you a few background questions which will help to provide a full picture of the status of the Canadian artist today. I would just like to stress once more that all of your answers will remain strictly confidential.

87. In what year were you born?

\bar{x} age = 39.55
md = 37.00
s = 11.69
n = 1133

88. What is your present marital status? (Check one only.)

SINGLE, NEVER MARRIED	1	36.0%	
NOW MARRIED (or common law)	2	53.6%	
SEPARATED	3	3.4%	n = 1139
DIVORCED	4	5.6%	
WIDOWED	5	1.4%	

89. Including yourself, how many people live in your household?

\bar{x} = 2.55
md = 2.00
s = 1.26
n = 1137

90. How many of these are children under 18?

\bar{x} = 0.71
md = 0.00
s = 0.89
n = 172

91. How many of the adults (over 18) are financially dependent on you?

\bar{x} = 0.75
md = 0.00
s = 3.88
n = 170

92. Are any or all of the other adults in your household professional artists?

YES, ALL	1	27.8%	
YES, SOME	2	8.0%	n = 176
NO, NONE	3	56.8%	
NO OTHER ADULTS	4	7.4%	

93. What is the highest level of formal education (whether or not it relates to your art) that you have completed?

PRIMARY SCHOOL (enter grade)		1.4%	
HIGH SCHOOL (enter grade)		17.1%	
SOME COMMUNITY COLLEGE/TECHNICAL SCHOOL	14	5.6%	
SOME UNIVERSITY	15	10.5%	n = 1139
COMMUNITY COLLEGE GRADUATE/CERTIFICATE	16	9.0%	
UNIVERSITY GRADUATE	17	39.0%	
POST GRADUATE	18	17.3%	

94. What is your highest level of formal training in the arts?

A UNIVERSITY GRADUATE DEGREE OR DIPLOMA IN THE APPLIED, PERFORMING, VISUAL OR LITERARY ARTS FIELDS	01	31.8%
A UNIVERSITY UNDERGRADUATE DEGREE OR DIPLOMA	02	7.3%
A COMMUNITY COLLEGE, C.E.G.E.P., OR RELATED PUBLIC INSTITUTION DIPLOMA OR CERTIFICATE IN APPLIED, PERFORMING, VISUAL OR LITERARY ARTS	03	5.2%
PRIVATE PROFESSIONAL TRAINING SCHOOL OR CONSERVATORY DIPLOMA OR CERTIFICATE	04	22.7%
CREDIT OR NON-CREDIT UNIVERSITY, COMMUNITY COLLEGE OR C.E.G.E.P., COURSES WITHOUT A DEGREE/DIPLOMA	05	6.4%
WORKSHOPS AND COURSES ORGANISED BY ARTIST UNIONS, CO-OPS, GROUPS, ETC.	06	4.3%
APPRENTICESHIP WITH AN ESTABLISHED ARTIST OR PROFESSIONAL COMPANY	07	8.2%
NO FORMAL TRAINING (self-taught)	08	13.3%
OTHER (please specify) _____ ..	09	0.9%
		n = 233

95. What language did you first learn as a child and still understand today?

ENGLISH	01	67.7%	
FRENCH	02	20.4%	
GERMAN	03	2.6%	
ITALIAN	04	0.9%	
UKRANIAN	05	0.0%	n = 235
POLISH	06	1.3%	
PORTUGUIS	07	0.4%	
GREEK	08	0.0%	
SPANISH	09	1.3%	
OTHER (specify)	10	5.4%	

THANK YOU VERY MUCH FOR YOUR COOPERATION IN COMPLETING THIS INTERVIEW.

DO NOT ASK:

96. Sex: Male ... 1 66.6% Female ... 2 33.4% n=1146

97. Language of interview: English. 1 81.7% French ... 2 18.3% n=1146

98. Place of interview (according to Contact Sheet):

NEWFOUNDLAND	01	0.6%	
NEW BRUNSWICK	02	0.4%	
NOVA SCOTIA	03	0.5%	
PRINCE EDWARD ISLAND	04	0.0%	
QUEBEC	05	24.7%	n = 1145
ONTARIO	06	44.2%	
MANITOBA	07	5.5%	
SASKATCHEWAN	08	3.0%	
ALBERTA	09	7.4%	
BRITISH COLUMBIA	10	13.6%	
YUKON	11	0.0%	
NORTHWEST TERRITORIES	12	0.0%	

VISUAL ARTIST
STATUS OF THE ARTIST QUESTIONNAIRE

Sample I.D.

--	--	--	--	--

Questionnaire Type

2

ASK FOR NAME ON CONTACT SHEET

Hello, my name is _____ and I am calling on behalf of the federal Department of Communications. We are undertaking a national study to document the working conditions, problems and concerns of the artist in Canada today. We would like to ask you a few questions concerning your experiences as a practising artist. Your answers will remain strictly confidential and anonymous.

May I begin?

May I schedule an appointment to call back?	
Date: _____	Time: _____

Start Time: _____ Date: _____

Do you describe yourself as a professional artist?

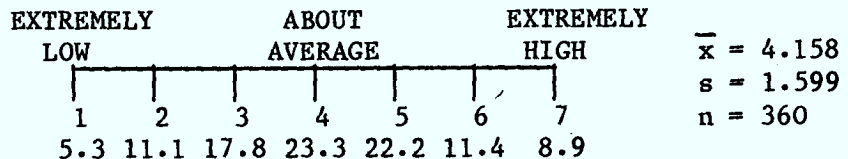
YES 1

NO 2

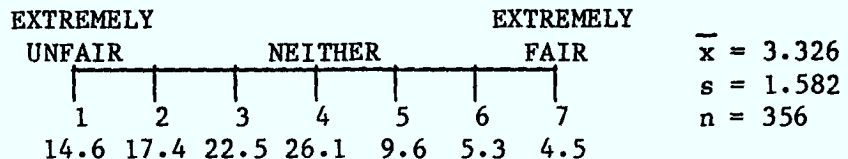
IF NO, TERMINATE INTERVIEW

I. OCCUPATIONAL PRESTIGE/ROLE

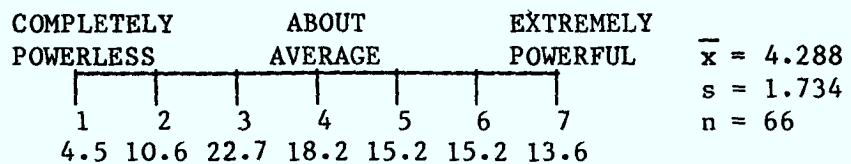
1. Different occupations have different levels of prestige or status associated with them. Consider for example the relative respect paid by Canadians to doctors, teachers or construction workers. As an artist, how would you rate the level of respect accorded to you? Please rate on a 1 to 7 scale where 1 is extremely low, 7 is extremely high and the midpoint 4 is about average.



2. Overall, would you say that the status of the artist is fair or unfair? Please rate on a 1 to 7 scale where 1 is extremely unfair, 7 is extremely fair and the midpoint 4 is neither fair nor unfair.



3. Do you feel that artists as a group have any power to influence events in Canadian society? How would you rate your answer on a 1 to 7 scale where 1 is completely powerless, 7 is extremely powerful and the midpoint 4 is about average?



4. Recently, attention has focused on defining the employment status of the artist. Some artists see themselves as small businesses while others see themselves as professionals akin to lawyers and teachers. Still others see art as more of a vocation. Which of the three terms best describes your career? Do you feel it is: (Read answers. Circle only one response.)

A PROFESSION OR A METHOD OF GAINING INCOME
 BASED ON THE PRACTICE OF SPECIALISED SKILLS
 AND KNOWLEDGE? 1 42.7%

A BUSINESS OR A COMMERCIAL VENTURE DESIGNED
 TO PRODUCE PROFITS? 2 8.2%

A VOCATION, A CALLING OR A TOTAL WAY OF LIFE 3 45.2%

OTHER (specify which combination or if something
 else entirely) 4 3.9%
 $n = 365$

5. Some people have argued that the role of the artist is to act as a social critic or catalyst for social change. Others suggest a more conservative role which is to reflect and reinforce existing values. Which description comes closest to your understanding of your role as an artist? Please rate your answers on a 1 to 7 scale where 1 is entirely as social critic, 7 is entirely to reflect existing values, and the midpoint 4 is both equally.

ENTIRELY AS SOCIAL CRITIC			BOTH			ENTIRELY TO REFLECT EXISTING VALUES	
1	2	3	4	5	6	7	
12.1	10.8	6.7	45.9	8.3	6.7	9.6	$\bar{x} = 3.857$
							$s = 1.670$
							$n = 314$

6. How would you define your role?

Expression - Selfworth	53.3%	Multipurpose	6.7%
Expression - Teaching	13.3%	For Fun	4.4%
For Own Self	11.1%	Predicts the future	2.2%
	$n = 45$	Other	8.9%

II. DEFINITION AS AN ARTIST

7. In which artistic discipline do you concentrate your activities? (Prompt if necessary. Accept up to two responses, but distinguish between primary and secondary.)

	<u>PRIMARY</u>		<u>SECONDARY</u>	
<u>VISUAL ARTISTS</u>				
PAINTER	12	51.5%	12	16.5%
ETCHING	13	0.0%	13	2.5%
DRAWING	14	7.3%	14	28.5%
PRINTMAKER	15	4.9%	15	17.5%
PHOTOGRAPHER	16	12.9%	16	4.5%
MEDIA ARTIST (performance, holography, video, or computer art)	17	4.9%	17	7.5%
SCULPTOR	18	13.7%	18	11.5%
OTHER	25	4.8%	25	11.5%
	n = 365		n = 220	

8. Do you earn or have you earned a living wholly or in part by the practice of your art?

YES	1	77.3%	
NO	2	22.7%	$n = 66$

9. Do you teach or have taught in the field?

YES	1	81.8%	
NO	2	18.2%	$n = 66$

10. Have you ever received grants from the Canada Council or provincial arts councils or cultural affairs departments?

YES	1	57.6%	
NO	2	42.4%	$n = 66$

11. How many years have you been working as a professional artist?

$$\begin{aligned}\bar{x} &= 19.97 \\ md &= 16.00 \\ s &= 13.19 \\ n &= 365\end{aligned}$$

12. Approximately how many weeks did you work as an artist over the past 12 months?

$$\begin{aligned}\bar{x} &= 40.83 \\ md &= 51.00 \\ s &= 15.59 \\ n &= 361\end{aligned}$$

13. During these weeks, what was the average number of hours spent per week working as an artist? (Include time for preparation, rehearsal, travel, promotion, etc..)

$$\begin{aligned}\bar{x} &= 38.75 \\ md &= 40.00 \\ s &= 18.49 \\ n &= 353\end{aligned}$$

14. Over the last 12 months, approximately how many weeks did you work full-time at all other forms of paid employment or self-employment (other than practice of your artistic discipline)?

$$\begin{aligned}\bar{x} &= 10.91 \\ md &= 0.00 \\ s &= 17.11 \\ n &= 66\end{aligned}$$

15. How many weeks did you work part-time?

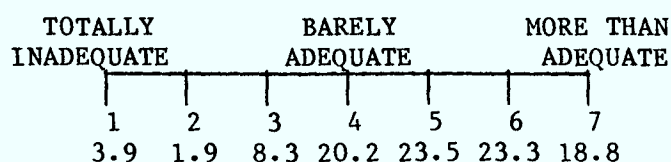
$$\begin{aligned}\bar{x} &= 9.09 \\ md &= 0.00 \\ s &= 15.46 \\ n &= 64\end{aligned}$$

FOR VISUAL AND PERFORMING ARTISTS ONLY

III. WORKING CONDITIONS/HEALTH AND SAFETY

Now I would like to ask you about your working conditions.

16. How would you rate the adequacy of the rehearsal or work space in which you practise your art? Please use a 1 to 7 scale where 1 is totally inadequate, 7 is more than adequate, and the midpoint 4 is barely adequate.



$$\begin{aligned}\bar{x} &= 5.028 \\ s &= 1.524 \\ n &= 361\end{aligned}$$

17. What is the approximate replacement cost or current market value of the equipment or instruments you own to produce your art?

\bar{x} = \$15,202.00
md = \$5,000.00
s = \$42,255.00
n = 336

18. Approximately how many days over the last 12 months were you unable to work because of illness or injury caused by your artistic profession?

\bar{x} = 4.87
md = 0.00
s = 17.48
n = 361

ASK EVERYONE

19. Were you self-employed as an artist during 1985?

EMPLOYED ONLY	1	16.9%	
SELF-EMPLOYED ONLY	2	67.7%	
BOTH	3	15.4%	n = 65

20. (IF SELF-EMPLOYED), did you work in your own home, rent or share space with other artists, or have some other arrangement?

EDUCATIONAL INSTITUTION (e.g., university or art school)	1	3.7%
STUDIO -- IN HOME	2	64.8%
STUDIO -- OUTSIDE OF HOME	3	22.2%
SHARED RENTED STUDIO (with other artists)	4	7.4%
NON-PROFIT OR COOPERATIVE ARTISTS' SPACE OR FACILITY	5	1.9%
FACILITY OWNED OR RENTED BY ARTS ORGANISATION (e.g., orchestra, dance troupe, choir, etc.)	6	0.0%
OTHER (please specify)	7	0.0%

n = 54

21. Do you employ other people to help you with the practice of your craft?

YES	1	21.2%	
NO	2	78.8%	n = 66

22. (IF SELF-EMPLOYED), How many full-time and part-time people do you employ to help you with the practice of your art?

\bar{x} = 1.43
md = 0.00
s = 5.35
n = 14

23. How many part-time or seasonal people?

$\bar{x} = 4.00$
 $md = 2.00$
 $s = 4.30$
 $n = 14$

IV. NETWORKS

I would like you to consider for a moment your relationship with other professional artists and service organisations.

24. What proportion of your friends are professional artists — for example: none, one quarter, half, three quarters, or all?

NONE	1	3.0%	
ONE QUARTER	2	33.6%	
HALF	3	32.2%	n = 363
THREE QUARTERS	4	27.8%	
ALL	5	3.3%	

25. Were either of your parents actively involved in the production or promotion of the arts?

YES	1	18.2%	
NO	2	81.8%	n = 66

26. Which professional artist organisation would you consider to be the single most important one for you? (Accept one response.)

C.A.R.	28.8%	
Ind. Artists Union	9.1%	n = 66
None	7.6%	
Other	54.5%	

27. Overall, how would you rate the effectiveness of this organisation in performing its role? Please rate on a 1 to 7 scale where 1 is completely ineffective, 7 is extremely effective, and the midpoint 4 is neither effective nor ineffective.

COMPLETELY INEFFECTIVE		NEITHER		EXTREMELY EFFECTIVE		
1	2	3	4	5	6	7
3.2	0.0	3.2	21.0	30.6	24.2	17.7
						$\bar{x} = 5.194$
						$s = 1.341$
						$n = 62$

28. IF INEFFECTIVE (1, 2 or 3). What are the most important problem areas?

Community involvement	25.0%	
Poor representatives	75.0%	n = 4

29. Do you wish to see legislation enacted to permit the organisation to act as a collective bargaining agent for you?

YES 1 71.0%
 NO 2 29.0% n = 62

V. SATISFACTION/DISSATISFACTION

Now I want to read you a list of factors which might influence how satisfied you are to work as a professional artist. To what extent are the following an important source of satisfaction? Please rate your answer on a 1 to 7 scale where 1 is extremely unimportant, 7 is extremely important, and the midpoint 4 is neither important nor unimportant.

	EXTREMELY UNIMPORTANT NEITHER EXTREMELY IMPORTANT							\bar{x}	s	n
30. The amount of income derived from the sale or practice of your art	1	2	3	4	5	6	7			
	6.9	7.8	8.9	23.5	17.5	12.2	23.3	4.665	1.829	361
31. Pride in your artistic accomplishments in the creation of art	1	2	3	4	5	6	7			
	0.8	0.6	0.0	4.4	6.4	13.0	74.9	6.533	1.002	362
32. Freedom to choose what you do	1	2	3	4	5	6	7			
	0.3	0.0	0.0	2.8	5.5	8.0	83.5	6.711	0.752	363
33. Using the same scale, how important is the exchange of views and ideas with other artists to your professional development as an artist?										

EXTREMELY UNIMPORTANT	NEITHER			EXTREMELY IMPORTANT		\bar{x} = 5.364	
1	2	3	4	5	6	7	s = 1.724
3.0	4.5	6.1	19.7	12.1	15.2	39.4	n = 66

To what extent are the following irritants to your working as an artist where 1 is not at all irritating, 7 is extremely irritating and the midpoint 4 is neither?

	NOT AT ALL IRRITATING NEITHER EXTREMELY IRRITATING							\bar{x}	s	n
34. Being periodically unemployed or without work	1	2	3	4	5	6	7			
	27.4	3.5	4.6	23.9	7.5	8.9	24.2	4.043	2.296	347
35. Low level of artistic awareness and appreciation of the Canadian public	1	2	3	4	5	6	7			
	9.1	7.1	3.3	19.2	13.2	15.1	33.0	4.975	1.974	364

	COMPLETELY AGREE			NEITHER			TOTALLY DISAGREE					
										\bar{x}	s	n
44.	I would tend to describe myself as a loner rather than a joiner	1	2	3	4	5	6	7				
		36.4	9.1	9.1	18.2	1.5	6.1	19.7		3.364	2.331	66
45.	I think that unions and collective bargaining are a good idea for visual artists	1	2	3	4	5	6	7				
		21.2	8.2	6.3	23.4	6.6	6.3	28.0		4.170	2.263	364

46. How satisfied are you with your life as a whole these days? Please rate your answer on a 1 to 7 scale where 1 is totally dissatisfied, 7 is completely satisfied and the midpoint 4 is neither satisfied nor dissatisfied.

TOTALLY DISSATISFIED			NEITHER			COMPLETLEY SATISFIED			
1	2	3	4	5	6	7			\bar{x} = 5.394
0.8	1.7	4.7	18.5	19.8	33.6	20.9			s = 1.295
									n = 363

VI. COMMUNITY RELATIONSHIPS

The purpose of this next group of questions is to identify the nature of your relationship with the community which you identify as your home base.

47. What municipality or community would you call your permanent home (in East)? _____
48. What municipality or community would you call your permanent home (in West)? _____
49. Approximately how many years have you lived there?

\bar{x} = 22.63
md = 18.00
s = 16.15
n = 361

	NOT AT ALL IRRITATING			NEITHER			EXTREMELY IRRITATING					
									\bar{x}	s	n	
36. Having to take other employment to supplement your income	1	2	3	4	5	6	7					
	16.6	3.9	2.8	23.4	10.7	9.9	32.7	4.679	2.162	355		
37. Restrictions on your artistic freedom as a result of accepting government patronage or financial contributions	1	2	3	4	5	6	7					
	35.5	5.5	4.3	26.3	6.1	8.7	13.6	3.422	2.185	346		
38. The high level of federal sales, customs or excise tax on art materials and supplies	1	2	3	4	5	6	7					
	7.5	2.2	3.6	15.9	10.0	15.3	45.4	5.462	1.864	359		
39. Being dependent upon financial support from family or friends	1	2	3	4	5	6	7					
	30.0	3.8	2.3	21.3	6.7	9.6	26.2	4.047	2.389	343		
40. Can you suggest one other important irritant?	No				39.3%							
	Business tax				9.8%	n = 61						
	Other				50.9%							

	TOTALLY INADEQUATE			BARELY ADEQUATE			MORE THAN ADEQUATE				
	1	2	3	4	5	6	7	\bar{x}	s	n	
59. Halls and theatres for the performing arts	6.3	4.7	7.8	23.4	28.1	15.6	14.1	4.656	1.616	64	
51. Visual and heritage galleries and museums	7.7	4.6	10.8	29.2	27.2	12.3	7.7	4.323	1.542	65	

- | | | |
|--------------------------|-------|-------|
| Large theatre (over 200) | 40.0% | |
| Galleries | 40.0% | |
| Theatre - live | 20.0% | n = 5 |

- EXTREMELY INACTIVE ABOUT AVERAGE EXTREMELY ACTIVE
- 1 2 3 4 5 6 7
- 8.9 9.1 10.8 32.7 13.3 14.4 10.8
- $\bar{x} = 4.188$
 $s = 1.710$
 $n = 361$

- EXTREMELY INACTIVE ABOUT AVERAGE EXTREMELY ACTIVE
- 1 2 3 4 5 6 7
- 22.7 7.6 12.1 13.6 21.2 13.6 9.1
- $\bar{x} = 3.803$
 $s = 2.017$
 $n = 66$

VII. ATTITUDES TOWARDS GOVERNMENT

In general, how important do you feel it is for the following groups to give financial support to cultural activities? Please rate on a 1 to 7 scale where 1 is extremely unimportant, 7 is extremely important and the midpoint 4 neither.

	EXTREMELY UNIMPORTANT			NEITHER			EXTREMELY IMPORTANT			\bar{x}	s	n
55. Municipal government?	1	2	3	4	5	6	7					
	6.1	1.5	1.5	7.6	7.6	10.6	65.2	6.015	1.723	66		
56. Provincial government?	1	2	3	4	5	6	7					
	1.5	1.5	1.5	4.5	4.5	13.6	72.7	6.409	1.252	66		
57. Federal government?	1	2	3	4	5	6	7					
	1.5	0.0	4.5	4.5	4.5	4.5	80.3	6.455	1.279	66		

Using the same scale, in your opinion how important is it that the federal government give direct financial support to the following groups? (Read list.)

	EXTREMELY UNIMPORTANT							NEITHER							EXTREMELY IMPORTANT									
	1	2	3	4	5	6	7	1	2	3	4	5	6	7	1	2	3	4	5	6	7	\bar{x}	s	n
58. <u>Artists</u> such as painters, ballet companies and singers?	1.5	0.0	3.0	6.1	6.1	9.1	74.2															6.394	1.251	66
59. <u>Businesses</u> such as publishers and broadcasters, which produce cultural products?	3.0	1.5	4.5	7.6	10.6	15.2	57.2															5.970	1.559	66
60. <u>Institutions</u> like museums and galleries, theatres and performing arts centres?	3.0	0.0	1.5	1.5	10.6	13.6	69.7															6.364	1.285	66
61. Large, one-time cultural <u>festivals</u> and special events?	1.5	1.5	1.5	6.2	18.5	15.4	55.4															6.062	1.333	65

62. Again using the same scale, how important is it for you to have dual status, or the ability to get social benefits such as unemployment insurance and workman's compensation while still being able to write off your artistic expenses against income?

EXTREMELY UNIMPORTANT NEITHER EXTREMELY IMPORTANT

1 2 3 4 5 6 7

1.6 0.0 3.2 7.9 4.8 11.1 71.4

$\bar{x} = 6.333$
 $s = 1.295$
 $n = 63$

VIII. INCOME AND EXPENDITURES

We would like to ask you a series of questions about how much you earned last year from different sources and how far this income went to meet your needs. We are sorry to pry into your affairs in this way but your answers -- which are confidential -- are necessary if we are to develop effective policies and programs.

63. Approximately what was your total household income in the 1985 tax year from all sources? Please round to the nearest hundred. Please include all income from all sources for all household members.

\bar{x} = \$44,200.00
 md = \$35,000.00
 s = \$45,960.00
 n = 281

In the 1985 tax year, approximately how much did you yourself earn from the sale or practice of your art from the following sources? Please round to nearest hundred.

64. Wages, salaries, fees or other forms of income stemming from work as an employee? \bar{x} = \$9,067.00
 md = \$0.00
 s = \$23,890.00
 n = 60

65. Commissions, sales, fees or any other forms of income earned as a self-employed artist? \bar{x} = \$7,867.00
 md = \$5,500.00
 s = \$7,926.00
 n = 60

66. Royalties, residuals or copyrights? \bar{x} = \$250.00
 md = \$0.00
 s = \$1,202.00
 n = 60

67. Federal, provincial or municipal government arts grants (such as Canada Council)? \bar{x} = \$2,583.00
 md = \$0.00
 s = \$6,818.00
 n = 60

68. Financial contributions from a corporation or private foundations or patrons? \bar{x} = \$633.00
 md = \$0.00
 s = \$2,997.00
 n = 60

Total artistic income (employee and self-employed income). \bar{x} = \$21,240.00
 md = \$13,000.00
 s = \$24,420.00
 n = 295

69. Many artists find it necessary to supplement their artistic income by teaching their art or some other form of employment. Others receive financial support from friends or relations. Did you receive any income from these sources? (Read list.)

NO SUPPLEMENTARY INCOME 1 43.9%
 SUPPLEMENTARY INCOME 2 56.1% n = 358

70. Teaching in the field $\bar{x} = \$7,133.00$
 $md = \$0.00$
 $s = \$23,680.00$
 $n = 60$

71. Employment outside practising
and teaching your art $\bar{x} = \$5,333.00$
 $md = \$0.00$
 $s = \$10,820.00$
 $n = 60$

Total employment income from
teaching and other forms
of employment $\bar{x} = \$11,420.00$
 $md = \$1,000.00$
 $s = \$19,940.00$
 $n = 291$

72. Financial support from
family or friends $\bar{x} = \$655.00$
 $md = \$0.00$
 $s = \$2,048.00$
 $n = 58$

73. How much money did you receive from government assistance programs
such as UIC or welfare?

$\bar{x} = \$169.00$
 $md = \$0.00$
 $s = \$592.00$
 $n = 59$

74. Did you receive any money in 1985 from other sources such as
pensions and investments?

No	1	83.1%	Mutual funds	4	3.1%
Pensions	2	4.6%	Other	9	1.5%
Investments ...	3	7.7%			

$n = 65$

75. How much money did you receive in 1985 from that source?

$\bar{x} = \$967.00$
 $md = \$0.00$
 $s = \$3,262.00$
 $n = 60$

Income from other employment sources, financial support from family
and friends, and income from government sources like UIC, welfare,
investments or pensions.

$\bar{x} = \$2,930.00$
 $md = \$0.00$
 $s = \$7,810.00$
 $n = 281$

76. Was your 1985 art-related income typical of what you have earned
from artistic activities over the past five years?

YES 1 62.3%
NO 2 37.7% $n = 61$

77. IF NO, what would the typical level be?

\bar{x} = \$10,650.00
 md = \$9,000.00
 s = \$8,470.00
 n = 20

78. What was the major reason for no artistic income in 1985?
 (Accept one response. Prompt if necessary.)

COULD NOT FIND/GET ANY WORK	1	0.0%
STUDYING/TRAINING	2	0.0%
HEALTH PROBLEM OR INJURY	3	3.8%
PREPARING FOR A SHOW OR EXHIBITION OR WRITING A BOOK/ARTICLE, ETC.	4	0.0%
PROMOTION/MARKETING	5	11.5%
RETIREED	6	84.6%
OTHER (please specify) _____ ..	7	0.0%
		n = 26

79. What was the last year in which you earned money as an artist?

\bar{x} = 1977.5
 md = 1986
 s = 24.55
 n = 12

80. In 1985, approximately what were your total expenditures for practising your art? Please include material and equipment costs, studio rent and related costs, insurance, travel, exhibition and related show costs, marketing, professional development and any dealer/agent commissions.

\bar{x} = \$9,820.00
 md = \$5,000.00
 s = \$13,800.00
 n = 283

81. Approximately what amount of income do you consider would be the minimum necessary you would need to support yourself, contribute your share to household expenses and produce your art?

\bar{x} = \$21,800.00
 md = \$20,000.00
 s = \$9,340.00
 n = 41

82. If you did not reach this level of income within the next five years, how likely is it that you would quit working as an artist? Please rate on a 1 to 7 scale where 1 is extremely unlikely and 7 is extremely likely, and the midpoint 4 is neither one nor the other..

EXTREMELY UNLIKELY		NEITHER		EXTREMELY LIKELY	
1	2	3	4	5	6
57.1	11.9	4.8	14.3	0.0	4.8
					7
					7.1

\bar{x} = 2.310
 s = 1.932
 n = 42

83. How much money were you able to save last year?

\bar{x} = \$1,860.00
md = \$0.00
s = \$5,070.00
n = 284

84. For how many more years would you expect to continue to perform or practice as an artist?

\bar{x} = 43.00
md = 35.00
s = 28.65
n = 39

85. Do you need to find another job after your retirement as an artist?

YES	1	14.3%	
WILL CONTINUE WITH SECONDARY EMPLOYMENT ...	2	7.1%	n = 42
NO	3	8.6%	
OTHER (specify) _____ ..	4	0.0%	

86. IF YES, What do you think will be the major problem you will have in making the transition?

NO MAJOR PROBLEMS	01	0.0%	
I LACK OTHER JOB-RELATED SKILLS	02	16.7%	
FEW/NO TEACHING JOBS AVAILABLE	03	0.0%	
LACK OF OPPORTUNITIES FOR RETRAINING	04	33.3%	n = 6
NO EXPERIENCE IN LOOKING FOR JOBS	05	0.0%	
EMPLOYERS UNWILLING TO HIRE 'OLDER' EMPLOYEE ..	06	33.3%	
INTERIM FINANCING PROBLEMS	07	0.0%	
HIGH UNEMPLOYMENT IN MY CHOSEN FIELD	08	16.7%	
OTHER (please specify) _____	09	0.0%	

IX. BACKGROUND CHARACTERISTICS

Finally, I would like to ask you a few background questions which will help to provide a full picture of the status of the Canadian artist today. I would just like to stress once more that all of your answers will remain strictly confidential.

87. In what year were you born?

\bar{x} age = 49.11
md = 47.00
s = 13.68
n = 359

88. What is your present marital status? (Check one only.)

SINGLE, NEVER MARRIED	1	17.9%	
NOW MARRIED (or common law)	2	69.2%	
SEPARATED	3	2.7%	n = 364
DIVORCED	4	5.5%	
WIDOWED	5	4.7%	

89. Including yourself, how many people live in your household?

\bar{x} = 2.62
md = 2.00
s = 1.26
n = 364

90. How many of these are children under 18?

\bar{x} = 0.55
md = 0.00
s = 0.82
n = 53

91. How many of the adults (over 18) are financially dependent on you?

\bar{x} = 0.40
md = 0.00
s = 0.60
n = 53

92. Are any or all of the other adults in your household professional artists?

YES, ALL	1	27.8%	
YES, SOME	2	11.1%	n = 54
NO, NONE	3	55.6%	
LIVE ALONE/NO OTHER ADULTS.	4	5.6%	

93. What is the highest level of formal education (whether or not it relates to your art) that you have completed?

PRIMARY SCHOOL (enter grade)		0.3%	
HIGH SCHOOL (enter grade)		7.9%	
SOME COMMUNITY COLLEGE/TECHNICAL SCHOOL/CEGEP	14	4.4%	
SOME UNIVERSITY	15	6.6%	n = 364
COMMUNITY COLLEGE GRADUATE/CERTIFICATE/CEGEP.	16	18.4%	
UNIVERSITY GRADUATE	17	42.6%	
POST GRADUATE	18	19.8%	

94. What is your highest level of formal training in the arts?

A UNIVERSITY GRADUATE DEGREE OR DIPLOMA IN THE APPLIED, PERFORMING, VISUAL OR LITERARY ARTS FIELDS	01	45.5%
A UNIVERSITY UNDERGRADUATE DEGREE OR DIPLOMA	02	12.1%
A COMMUNITY COLLEGE, C.E.G.E.P., OR RELATED PUBLIC INSTITUTION DIPLOMA OR CERTIFICATE IN APPLIED, PERFORMING, VISUAL OR LITERARY ARTS	03	10.6%
PRIVATE PROFESSIONAL TRAINING SCHOOL OR CONSERVATORY DIPLOMA OR CERTIFICATE	04	4.5%
CREDIT OR NON-CREDIT UNIVERSITY, COMMUNITY COLLEGE OR C.E.G.E.P., COURSES WITHOUT A DEGREE/DIPLOMA	05	4.5%
WORKSHOPS AND COURSES ORGANISED BY ARTIST UNIONS, CO-OPS, GROUPS, ETC.	06	3.0%
APPRENTICESHIP WITH AN ESTABLISHED ARTIST OR PROFESSIONAL COMPANY	07	4.5%
NO FORMAL TRAINING (self-taught)	08	15.2%
OTHER (please specify) _____ ..	09	0.0%
		n = 66

95. What language did you first learn as a child and still understand today?

ENGLISH	01	74.2%	
FRENCH	02	7.6%	
GERMAN	03	4.5%	
ITALIAN	04	1.5%	
UKRANIAN	05	1.5%	n = 66
POLISH	06	0.0%	
PORTUGUIS	07	0.0%	
GREEK	08	0.0%	
SPANISH	09	0.0%	
OTHER (specify) _____	10	10.7%	

THANK YOU VERY MUCH FOR YOUR COOPERATION IN COMPLETING THIS INTERVIEW.

DO NOT ASK:

96. Sex: Male ... 1 57.8% Female ... 2 42.2% n=365

97. Language of interview: English. 1 91.2% French ... 2 8.8% n=365

98. Place of interview (according to Contact Sheet):

NEWFOUNDLAND	01	4.1%	
NEW BRUNSWICK	02	1.9%	
NOVA SCOTIA	03	4.7%	
PRINCE EDWARD ISLAND	04	0.8%	
QUEBEC	05	14.2%	n = 365
ONTARIO	06	50.1%	
MANITOBA	07	8.5%	
SASKATCHEWAN	08	0.8%	
ALBERTA	09	7.4%	
BRITISH COLUMBIA	10	7.4%	
YUKON	11	0.0%	
NORTHWEST TERRITORIES	12	0.0%	

LITERARY ARTIST
STATUS OF THE ARTIST QUESTIONNAIRE

Sample I.D.

--	--	--	--	--

Questionnaire Type

2

ASK FOR NAME ON CONTACT SHEET

Hello, my name is _____ and I am calling on behalf of the federal Department of Communications. We are undertaking a national study to document the working conditions, problems and concerns of the artist in Canada today. We would like to ask you a few questions concerning your experiences as a practising artist. Your answers will remain strictly confidential and anonymous.

May I begin?

May I schedule an appointment to call back?

Date: _____ Time: _____

Start Time: _____ Date: _____

Do you describe yourself as a professional artist?

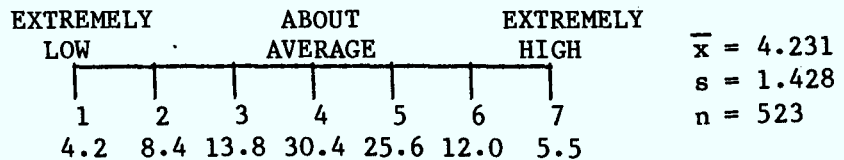
YES 1

NO 2

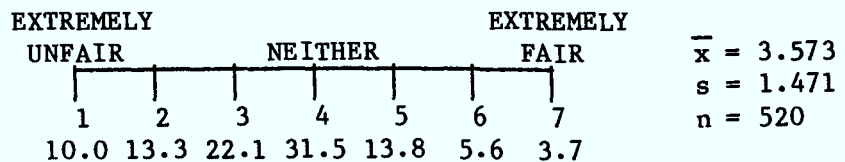
IF NO, TERMINATE INTERVIEW

I. OCCUPATIONAL PRESTIGE/ROLE

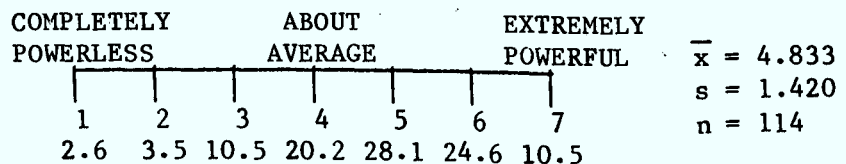
1. Different occupations have different levels of prestige or status associated with them. Consider for example the relative respect paid by Canadians to doctors, teachers or construction workers. As an artist, how would you rate the level of respect accorded to you? Please rate on a 1 to 7 scale where 1 is extremely low, 7 is extremely high and the midpoint 4 is about average.



2. Overall, would you say that the status of the artist is fair or unfair? Please rate on a 1 to 7 scale where 1 is extremely unfair, 7 is extremely fair and the midpoint 4 is neither fair nor unfair.



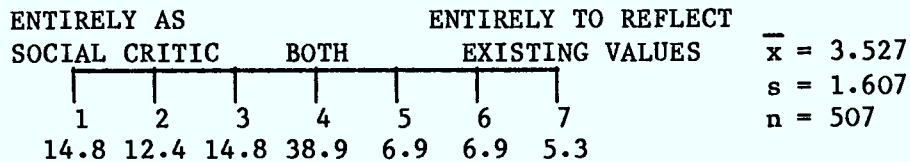
3. Do you feel that artists as a group have any power to influence events in Canadian society? How would you rate your answer on a 1 to 7 scale where 1 is completely powerless, 7 is extremely powerful and the midpoint 4 is about average?



4. Recently, attention has focused on defining the employment status of the artist. Some artists see themselves as small businesses while others see themselves as professionals akin to lawyers and teachers. Still others see art as more of a vocation. Which of the three terms best describes your career? Do you feel it is: (Read answers. Circle only one response.)

A <u>PROFESSION</u> OR A METHOD OF GAINING INCOME BASED ON THE PRACTICE OF SPECIALISED SKILLS AND KNOWLEDGE?	1	39.4%
A <u>BUSINESS</u> OR A COMMERCIAL VENTURE DESIGNED TO PRODUCE PROFITS?	2	14.4%
A <u>VOCATION</u> , A CALLING OR A TOTAL WAY OF LIFE	3	37.1%
OTHER (specify which combination or if something else entirely)	4	9.1%
		n = 528

5. Some people have argued that the role of the artist is to act as a social critic or catalyst for social change. Others suggest a more conservative role which is to reflect and reinforce existing values. Which description comes closest to your understanding of your role as an artist? Please rate your answers on a 1 to 7 scale where 1 is entirely as social critic, 7 is entirely to reflect existing values, and the midpoint 4 is both equally.



6. How would you define your role?

Expression - Teaching	38.9%	For Own Self	5.6%
Expression - Selfworth	22.2%	Multipurpose	5.6%
For Fun	11.1%	Other	16.7%
$n = 18$			

II. DEFINITION AS AN ARTIST

7. In which artistic discipline do you concentrate your activities? (Prompt if necessary. Accept up to two responses, but distinguish between primary and secondary.)

LITERARY ARTISTS

SCRIPTWRITER (radio, TV, film)	19	11.6%	19	15.5%
EDITOR	20	5.5%	20	12.9%
FICTION WRITER	21	21.6%	21	20.8%
NON-FICTION WRITER	22	32.2%	22	16.6%
PLAYWRIGHT	23	16.5%	23	7.6%
POET	24	9.1%	24	11.1%
OTHER (specify) _____	25	3.6%	25	15.5%
		$n = 528$	$n = 380$	

8. Do you earn or have you earned a living wholly or in part by the practice of your art?

YES 1 63.2%
NO 2 36.8% n = 114

9. Do you teach or have taught in the field?

YES 1 46.5%
NO 2 53.5% n = 114

10. Have you ever received grants from the Canada Council or provincial arts councils or cultural affairs departments?

YES 1 44.7%
NO 2 55.3% n = 114

11. How many years have you been working as a professional artist?

\bar{x} = 16.69
md = 14.00
s = 12.51
n = 527

12. Approximately how many weeks did you work as an artist over the past 12 months?

\bar{x} = 37.16
md = 48.00
s = 18.06
n = 523

13. During these weeks, what was the average number of hours spent per week working as an artist? (Include time for preparation, rehearsal, travel, promotion, etc..)

\bar{x} = 33.43
md = 32.00
s = 20.34
n = 519

14. Over the last 12 months, approximately how many weeks did you work full-time at all other forms of paid employment or self-employment (other than practice of your artistic discipline)?

\bar{x} = 11.72
md = 0.00
s = 19.00
n = 114

15. How many weeks did you work part-time?

\bar{x} = 4.08
md = 0.00
s = 11.92
n = 114

III. WORKING CONDITIONS/HEALTH AND SAFETY

19. Were you self-employed as an artist during 1985?

EMPLOYED ONLY	1	11.7%	
SELF-EMPLOYED ONLY	2	75.7%	
BOTH	3	12.6%	n = 111

20. (IF SELF-EMPLOYED), did you work in your own home, rent or share space with other artists, or have some other arrangement?

EDUCATIONAL INSTITUTION (e.g., university or art school)	1	0.0%
STUDIO -- IN HOME	2	93.8%
STUDIO -- OUTSIDE OF HOME	3	6.2%
SHARED RENTED STUDIO (with other artists)	4	0.0%
NON-PROFIT OR COOPERATIVE ARTISTS' SPACE OR FACILITY	5	0.0%
FACILITY OWNED OR RENTED BY ARTS ORGANISATION (e.g., orchestra, dance troupe, choir, etc.)	6	0.0%
OTHER (please specify)	7	0.0%

n = 97

21. Do you employ other people to help you with the practice of your art?

YES	1	17.7%	
NO	2	82.3%	n = 113

22. (IF SELF-EMPLOYED), How many full-time and part-time people do you employ to help you with the practice of your art?

\bar{x} = 1.32
 md = 0.00
 s = 5.74
 n=19

23. How many part-time or seasonal people?

\bar{x} = 3.00
 md = 1.00
 s = 3.85
 n = 20

IV. NETWORKS

I would like you to consider for a moment your relationship with other professional artists and service organisations.

24. What proportion of your friends are professional artists — for example: none, one quarter, half, three quarters, or all?

NONE	1	5.5%	
ONE QUARTER	2	41.9%	
HALF	3	29.1%	n = 523
THREE QUARTERS	4	20.3%	
ALL	5	3.3%	

25. Were either of your parents actively involved in the production or promotion of the arts?

YES	1	23.0%	
NO	2	77.0%	n = 113

26. Which professional artist organisation would you consider to be the single most important one for you? (Accept one response.)

Periodicals Writers Association	20.4%	
Canadian Authors Association	15.9%	
Playwriters Union	10.6%	n = 113
ACTRA	7.1%	
Writers Union	4.4%	
Other	41.6%	

27. Overall, how would you rate the effectiveness of this organisation in performing its role? Please rate on a 1 to 7 scale where 1 is completely ineffective, 7 is extremely effective, and the midpoint 4 is neither effective nor ineffective.

COMPLETELY INEFFECTIVE							EXTREMELY EFFECTIVE	
	1	2	3	4	5	6	7	
	3.6	0.0	7.2	9.0	27.0	37.8	15.3	
								$\bar{x} = 5.306$
								$s = 1.367$
								$n = 111$

28. IF INEFFECTIVE (1, 2 or 3). What are the most important problem areas?

Poor representatives	12.5%	Enforcing rules	12.5%	
Taxes	12.5%	No contract work	12.5%	
Company Union	12.5%	No problems	12.5%	n = 8
Community involvement	12.5%	Other	12.5%	

29. Do you wish to see legislation enacted to permit the organisation to act as a collective bargaining agent for you?

YES 1 61.8%
 NO 2 38.2% n = 102

V. SATISFACTION/DISSATISFACTION

Now I want to read you a list of factors which might influence how satisfied you are to work as a professional artist. To what extent are the following an important source of satisfaction? Please rate your answer on a 1 to 7 scale where 1 is extremely unimportant, 7 is extremely important, and the midpoint 4 is neither important nor unimportant.

	EXTREMELY UNIMPORTANT NEITHER EXTREMELY IMPORTANT							\bar{x}	s	n
30. The amount of income derived from the sale or practice of your art	1	2	3	4	5	6	7			
	11.6	8.7	8.0	16.9	19.7	15.7	19.5	4.496	1.952	528
31. Pride in your artistic accomplishments in the creation of art	1	2	3	4	5	6	7			
	0.8	0.4	0.4	3.2	9.7	22.2	63.4	6.408	0.990	527
32. Freedom to choose what you do	1	2	3	4	5	6	7			
	0.6	0.4	0.8	3.8	8.7	18.8	67.0	6.440	0.994	527
33. Using the same scale, how important is the exchange of views and ideas with other artists to your professional development as an artist?										

EXTREMELY UNIMPORTANT	NEITHER	EXTREMELY IMPORTANT	
1	2	3	
4	5	6	
7			
3.5	3.5	7.0	7.9
19.3	21.1	37.7	
			$\bar{x} = 5.500$
			s = 1.652
			n = 114

To what extent are the following irritants to your working as an artist where 1 is not at all irritating, 7 is extremely irritating and the midpoint 4 is neither?

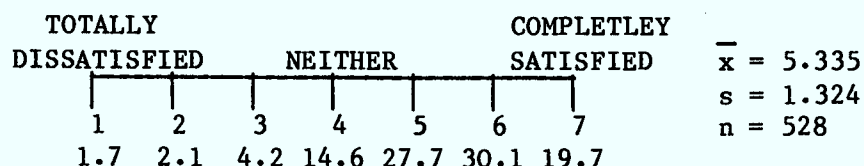
	NOT AT ALL IRRITATING NEITHER EXTREMELY IRRITATING							\bar{x}	s	n
34. Being periodically unemployed or without work	1	2	3	4	5	6	7			
	27.1	6.6	5.4	21.5	9.1	8.5	21.7	3.913	2.269	516
35. Low level of artistic awareness and appreciation of the Canadian public	1	2	3	4	5	6	7			
	11.0	6.8	7.4	21.1	19.4	13.1	21.1	4.548	1.915	526
36. Having to take other employment to supplement your income	1	2	3	4	5	6	7			
	20.8	6.3	4.0	21.9	10.2	11.3	25.4	4.300	2.219	520

	NOT AT ALL IRRITATING							EXTREMELY IRRITATING		
								\bar{x}	s	n
37. Restrictions on your artistic freedom as a result of accepting government patronage or financial contributions	1	2	3	4	5	6	7			
	39.8	8.9	5.2	24.9	7.0	5.6	8.5	3.014	2.023	515
38. The high level of federal sales, customs or excise tax on art materials and supplies	1	2	3	4	5	6	7			
	23.8	4.8	3.8	19.6	10.9	10.2	26.9	4.271	2.290	521
39. Being dependent upon financial support from family or friends	1	2	3	4	5	6	7			
	37.3	5.4	3.1	19.3	7.7	7.5	19.5	3.555	2.357	517
40. Can you suggest and rate one other important irritant?	No				19.6%	Government help		8.4%		n = 107
	Low pay				12.1%	Other		51.5%		
	Business tax				8.4%					

Would you agree or disagree with the following statements? Please rate your answer on a 1 to 7 scale where 1 is completely agree, 7 is totally disagree, and the midpoint 4 is neither agree nor disagree.

	COMPLETELY AGREE							NEITHER			TOTALLY DISAGREE		
											\bar{x}	s	n
41. My work as an artist has improved substantially over the past five years	1	2	3	4	5	6	7						
	50.0	14.3	10.7	9.8	1.8	4.5	8.9	2.482	1.977	112			
42. If faced with the same career decision again, I would not choose to become a professional artist	1	2	3	4	5	6	7						
	7.8	1.9	1.1	5.5	3.4	8.3	72.0	6.078	1.822	528			
43. I think in general that unions and collective bargaining are a good idea	1	2	3	4	5	6	7						
	25.7	9.7	13.3	17.7	12.4	3.5	17.7	3.628	2.143	113			
44. I would tend to describe myself as a loner rather than a joiner	1	2	3	4	5	6	7						
	28.1	10.5	14.9	14.9	7.9	11.4	12.3	3.474	2.121	114			
45. I think that unions and collective bargaining are a good idea for literary artists	1	2	3	4	5	6	7						
	30.7	12.6	8.8	18.9	9.4	6.5	13.2	3.357	2.119	524			

46. How satisfied are you with your life as a whole these days? Please rate your answer on a 1 to 7 scale where 1 is totally dissatisfied, 7 is completely satisfied and the midpoint 4 is neither satisfied nor dissatisfied.



VI. COMMUNITY RELATIONSHIPS

The purpose of this next group of questions is to identify the nature of your relationship with the community which you identify as your home base.

47. What municipality or community would you call your permanent home (in East)? _____
48. What municipality or community would you call your permanent home (in West)? _____
49. Approximately how many years have you lived there?

$\bar{x} = 21.51$
 $md = 17.00$
 $s = 16.12$
 $n = 526$

Overall, how would you rate the adequacy of the supply of the following types of facilities within your community? Please rate on a 1 to 7 scale where 1 is totally inadequate, 7 is more than adequate and the mid-point 4 is barely adequate.

	TOTALLY INADEQUATE			BARELY ADEQUATE			MORE THAN ADEQUATE				
	1	2	3	4	5	6	7	\bar{x}	s	n	
59. Halls and theatres for the performing arts	14.3	10.7	8.9	10.7	24.1	19.6	11.6	4.250	1.961	112	
51. Visual and heritage galleries and museums	4.5	4.5	15.5	18.2	22.7	26.4	8.2	4.618	1.550	110	

52. IF LESS THAN ADEQUATE (1, 2 OR 3): What type of facility do you think is needed most? (Accept one response, but probe for type, size, orientation.)

Large theatre (over 200)	31.3%	Galleries	12.5%	
Small theatre (under 200)	12.5%	Other	31.2%	n = 16
Theatre - live	12.5%			

53. How would you describe your level of day-to-day social interaction or involvement with the people in your home community? Please rate your answer on a 1 to 7 scale where 1 means you are extremely inactive, 7 means you are extremely active, and the midpoint 4 is about average for your community? (Social interaction means seeing your neighbours socially, attending community social events, etc..)

EXTREMELY INACTIVE		ABOUT AVERAGE			EXTREMELY ACTIVE		
1	2	3	4	5	6	7	
7.0	7.8	12.4	28.5	14.8	15.2	14.3	
							$\bar{x} = 4.390$
							$s = 1.721$
							$n = 526$

54. Using the same scale, how would you describe your level of political activity, at any level, be it local, provincial or national?

EXTREMELY INACTIVE		ABOUT AVERAGE			EXTREMELY ACTIVE		
1	2	3	4	5	6	7	
31.0	9.7	15.0	22.1	8.8	10.6	2.7	
							$\bar{x} = 3.106$
							$s = 1.819$
							$n = 113$

VII. ATTITUDES TOWARDS GOVERNMENT

In general, how important do you feel it is for the following groups to give financial support to cultural activities? Please rate on a 1 to 7 scale where 1 is extremely unimportant, 7 is extremely important and the midpoint 4 neither.

	EXTREMELY UNIMPORTANT		NEITHER			EXTREMELY IMPORTANT				
	1	2	3	4	5	6	7	\bar{x}	s	n
55. Municipal government?	3.5	0.9	4.4	17.5	21.9	6.1	45.6	5.544	1.614	114
56. Provincial government?	1.8	0.0	2.6	7.9	13.2	18.4	56.1	6.105	1.299	114
57. Federal government?	2.6	0.0	3.5	6.1	13.2	17.5	57.0	6.079	1.390	114

Using the same scale, in your opinion how important is it that the federal government give direct financial support to the following groups?

	EXTREMELY UNIMPORTANT		NEITHER			EXTREMELY IMPORTANT				
	1	2	3	4	5	6	7	\bar{x}	s	n
58. <u>Artists</u> such as painters, ballet companies and singers?	3.5	1.8	0.9	7.9	17.5	22.8	45.6	5.851	1.477	114
59. <u>Businesses</u> such as publishers and broadcasters, which produce cultural products?	4.4	0.9	2.6	11.4	15.8	16.7	48.2	5.763	1.593	114

Continued:

- | | EXTREMELY
UNIMPORTANT | NEITHER | EXTREMELY
IMPORTANT | | | | | | | |
|---|--------------------------|---------|------------------------|------|------|------|------|-------|-------|-----|
| 60. <u>Institutions</u> like museums and galleries, theatres and performing arts centres? | 1 | 2 | 3 | 4 | 5 | 6 | 7 | | | |
| | 1.8 | 0.0 | 1.8 | 5.3 | 21.1 | 28.1 | 42.1 | 5.965 | 1.204 | 114 |
| 61. Large, one-time cultural <u>festivals</u> and special events? ... | 1 | 2 | 3 | 4 | 5 | 6 | 7 | | | |
| | 5.3 | 1.8 | 7.0 | 19.3 | 28.9 | 13.2 | 24.6 | 5.026 | 1.616 | 114 |
| 62. Again using the same scale, how important is it for you to have dual status, or the ability to get social benefits such as unemployment insurance and workman's compensation while still being able to write off your artistic expenses against income? | | | | | | | | | | |

	EXTREMELY UNIMPORTANT	NEITHER	EXTREMELY IMPORTANT						
	1	2	3	4	5	6	7		
	10.9	0.9	8.2	10.0	19.1	11.8	39.1		
								$\bar{x} = 5.173$	
								$s = 1.986$	
								$n = 110$	

VIII. INCOME AND EXPENDITURES

We would like to ask you a series of questions about how much you earned last year from different sources and how far this income went to meet your needs. We are sorry to pry into your affairs in this way but your answers -- which are confidential -- are necessary if we are to develop effective policies and programs.

63. Approximately what was your total household income in the 1985 tax year from all sources? Please round to the nearest hundred. Please include all income from all sources for all household members.

$\bar{x} = \$41,320.00$
 $md = \$35,000.00$
 $s = \$31,360.00$
 $n = 455$

In the 1985 tax year, approximately how much did you yourself earn from the sale or practice of your art from the following sources? Please round to nearest hundred.

64. Wages, salaries, fees or other forms of income stemming from work as an employee?
- $\bar{x} = \$8,019.00$
 $md = \$500.00$
 $s = \$14,456.00$
 $n = 104$

65. Commissions, sales, fees or any other forms of income earned as a self-employed artist? $\bar{x} = \$7,375.00$
 $md = \$2,000.00$
 $s = \$10,479.00$
 $n = 104$
66. Royalties, residuals or copyrights? $\bar{x} = \$864.00$
 $md = \$0.00$
 $s = \$1,884.00$
 $n = 103$
67. Federal, provincial or municipal government arts grants (such as Canada Council)? $\bar{x} = \$462.00$
 $md = \$0.00$
 $s = \$2,149.00$
 $n = 104$
68. Financial contributions from a corporation or private foundations or patrons? $\bar{x} = \$301.00$
 $md = \$0.00$
 $s = \$2,686.00$
 $n = 103$
- Total artistic income (employee and self-employed income). $\bar{x} = \$18,250.00$
 $md = \$10,000.00$
 $s = \$22,410.00$
 $n = 468$
69. Many artists find it necessary to supplement their artistic income by teaching their art or some other form of employment. Others receive financial support from friends or relations. Did you receive any income from these sources? (Read list.)
- NO SUPPLEMENTARY INCOME 1 52.4%
 SUPPLEMENTARY INCOME 2 47.6% $n = 519$
70. Teaching in the field $\bar{x} = \$3,231.00$
 $md = \$0.00$
 $s = \$9,426.00$
 $n = 104$
71. Employment outside practising and teaching your art $\bar{x} = \$4,932.00$
 $md = \$0.00$
 $s = \$11,778.00$
 $n = 103$
- Total employment income from teaching and other forms of employment $\bar{x} = \$7,480.00$
 $md = \$0.00$
 $s = \$14,140.00$
 $n = 456$
72. Financial support from family or friends $\bar{x} = \$1,059.00$
 $md = \$0.00$
 $s = \$4,024.00$
 $n = 102$

73. How much money did you receive from government assistance programs such as UIC or welfare?

\bar{x} = \$158.00
md = \$0.00
s = \$935.00
n = 101

74. Did you receive any money in 1985 from other sources such as pensions and investments?

NO	1	67.3%	Mutual funds	4	3.7%	
Pensions	2	5.6%	Interest	5	1.9%	n = 107
Investments ...	3	11.3%	Other	6	10.3%	

75. How much money did you receive in 1985 from that source?

\bar{x} = \$2,270.00
md = \$0.00
s = \$6,493.00
n = 100

Income from other employment sources, financial support from family and friends and income from government sources like UIC, welfare, investments or pensions.

x = \$3,330.00
md = \$0.00
s = \$7,540.00
n = 441

76. Was your 1985 art-related income typical of what you have earned from artistic activities over the past five years?

YES 1 54.1%
NO 2 45.9% n = 109

77. IF NO, what would the typical level be?

\bar{x} = \$11,700.00
md = \$9,000.00
s = \$11,990.00
n = 44

78. What was the major reason for no artistic income in 1985?
(Accept one response. Prompt if necessary.)

COULD NOT FIND/GET ANY WORK	1	1.9%
STUDYING/TRAINING	2	0.0%
HEALTH PROBLEM OR INJURY	3	0.0%
PREPARING FOR A SHOW OR EXHIBITION OR WRITING A BOOK/ARTICLE, ETC.	4	5.7%
PROMOTION/MARKETING	5	5.7%
RETIRED	6	86.6%
OTHER (please specify)	7	0.0%

n = 53

79. What was the last year in which you earned money as an artist?

\bar{x} = 1982.6
md = 1985
s = 8.33
n = 18

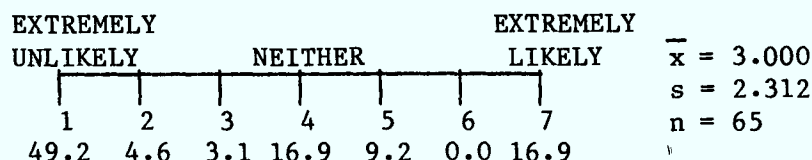
80. In 1985, approximately what were your total expenditures for practising your art? Please include material and equipment costs, studio rent and related costs, insurance, travel, exhibition and related show costs, marketing, professional development and any dealer/agent commissions.

\bar{x} = \$6,360.00
 md = \$3,000.00
 s = \$9,190.00
 n = 439

81. Approximately what amount of income do you consider would be the minimum necessary you would need to support yourself, contribute your share to household expenses and produce your art?

\bar{x} = \$22,340.00
 md = \$20,000.00
 s = \$13,050.00
 n = 62

82. If you did not reach this level of income within the next five years, how likely is it that you would quit working as an artist? Please rate on a 1 to 7 scale where 1 is extremely unlikely and 7 is extremely likely, and the midpoint 4 is neither one nor the other..



83. How much money were you able to save last year?

\bar{x} = \$2,410.00
 md = \$0.00
 s = \$6,460.00
 n = 426

84. For how many more years would you expect to continue to perform or practice as an artist?

\bar{x} = 40.88
 md = 30.00
 s = 35.63
 n = 64

85. Do you need to find another job after your retirement as an artist?

YES	1	20.3%	
WILL CONTINUE WITH SECONDARY EMPLOYMENT ...	2	0.0%	n = 64
NO	3	78.1%	
OTHER (specify) _____ ..	4	1.6%	

86. IF YES, What do you think will be the major problem you will have in making the transition?

NO MAJOR PROBLEMS	01	16.7%
I LACK OTHER JOB-RELATED SKILLS	02	8.3%
FEW/NO TEACHING JOBS AVAILABLE	03	8.3%
LACK OF OPPORTUNITIES FOR RETRAINING	04	0.0% n = 12
NO EXPERIENCE IN LOOKING FOR JOBS	05	8.3%
EMPLOYERS UNWILLING TO HIRE 'OLDER' EMPLOYEE ..	06	50.0%
INTERIM FINANCING PROBLEMS	07	8.3%
HIGH UNEMPLOYMENT IN MY CHOSEN FIELD	08	0.0%
OTHER (please specify) _____	09	0.0%

IX. BACKGROUND CHARACTERISTICS

Finally, I would like to ask you a few background questions which will help to provide a full picture of the status of the Canadian artist today. I would just like to stress once more that all of your answers will remain strictly confidential.

87. In what year were you born?

\bar{x} age = 48.84
 md = 46.00
 s = 14.85
 n = 520

88. What is your present marital status? (Check one only.)

SINGLE, NEVER MARRIED	1	22.9%
NOW MARRIED (or common law)	2	60.4%
SEPARATED	3	4.4% n = 528
DIVORCED	4	7.6%
WIDOWED	5	4.7%

89. Including yourself, how many people live in your household?

\bar{x} = 2.43
 md = 2.00
 s = 1.24
 n = 524

90. How many of these are children under 18?

\bar{x} = 0.72
 md = 0.00
 s = 0.99
 n = 88

91. How many of the adults (over 18) are financially dependent on you?

\bar{x} = 0.38
 md = 0.00
 s = 1.17
 n = 88

92. Are any or all of the other adults in your household professional artists?

YES, ALL	1	16.1%	
YES, SOME	2	3.4%	n = 87
NO, NONE	3	67.8%	
LIVE ALONE/NO OTHER ADULTS.	4	12.6%	

93. What is the highest level of formal education (whether or not it relates to your art) that you have completed?

PRIMARY SCHOOL (enter grade)		0.8%	
HIGH SCHOOL (enter grade)		9.9%	
SOME COMMUNITY COLLEGE/TECHNICAL SCHOOL/CEGEP	14	3.5%	
SOME UNIVERSITY	15	10.2%	n = 518
COMMUNITY COLLEGE GRADUATE/CERTIFICATE/CEGEP.	16	7.1%	
UNIVERSITY GRADUATE	17	42.3%	
POST GRADUATE	18	26.3%	

94. What is your highest level of formal training in the arts?

A UNIVERSITY GRADUATE DEGREE OR DIPLOMA IN THE APPLIED, PERFORMING, VISUAL OR LITERARY ARTS FIELDS	01	21.9%
A UNIVERSITY UNDERGRADUATE DEGREE OR DIPLOMA	02	13.2%
A COMMUNITY COLLEGE, C.E.G.E.P., OR RELATED PUBLIC INSTITUTION DIPLOMA OR CERTIFICATE IN APPLIED, PERFORMING, VISUAL OR LITERARY ARTS	03	7.0%
PRIVATE PROFESSIONAL TRAINING SCHOOL OR CONSERVATORY DIPLOMA OR CERTIFICATE	04	6.1%
CREDIT OR NON-CREDIT UNIVERSITY, COMMUNITY COLLEGE OR C.E.G.E.P., COURSES WITHOUT A DEGREE/DIPLOMA	05	6.1%
WORKSHOPS AND COURSES ORGANISED BY ARTIST UNIONS, CO-OPS, GROUPS, ETC.	06	7.0%
APPRENTICESHIP WITH AN ESTABLISHED ARTIST OR PROFESSIONAL COMPANY	07	0.9%
NO FORMAL TRAINING (self-taught)	08	37.7%
OTHER (please specify) _____ ..	09	0.0%
		n = 114

95. What language did you first learn as a child and still understand today?

ENGLISH	01	75.4%	
FRENCH	02	21.1%	
GERMAN	03	1.8%	
ITALIAN	04	0.0%	
UKRANIAN	05	0.0%	n = 114
POLISH	06	0.0%	
PORTUGUIS	07	0.0%	
GREEK	08	0.0%	
SPANISH	09	0.0%	
OTHER (specify) _____	10	1.8%	

THANK YOU VERY MUCH FOR YOUR COOPERATION IN COMPLETING THIS INTERVIEW.

DO NOT ASK:

96. Sex: Male ... 1 47.3% Female ... 2 52.7% n=528

97. Language of interview: English. 1 76.3% French ... 2 23.7% n=528

98. Place of interview (according to Contact Sheet):

NEWFOUNDLAND	01	0.0%	
NEW BRUNSWICK	02	0.8%	
NOVA SCOTIA	03	4.0%	
PRINCE EDWARD ISLAND	04	0.4%	
QUEBEC	05	25.0%	n = 528
ONTARIO	06	39.8%	
MANITOBA	07	8.1%	
SASKATCHEWAN	08	1.9%	
ALBERTA	09	8.3%	
BRITISH COLUMBIA	10	11.7%	
YUKON	11	0.0%	
NORTHWEST TERRITORIES	12	0.0%	

STATUS OF CRAFTS QUESTIONNAIRE

Sample I.D.

--	--	--	--	--

Questionnaire Type

4

ASK FOR NAME ON CONTACT SHEET

Hello, my name is _____ and I work for Ekos Research Associates. We are currently undertaking a national study of Canadian crafts on behalf of the federal Department of Communications. Your name has been randomly selected from membership listings provided by provincial crafts organisations. The purpose of this study is to document the working conditions, problems and concerns of crafts producers in Canada today. We would like to ask you a few questions concerning your experiences. Your answers will remain strictly confidential and anonymous.

May I begin?

May I schedule an appointment to call back?

Date: _____

Time: _____

Start Time: _____ Date: _____

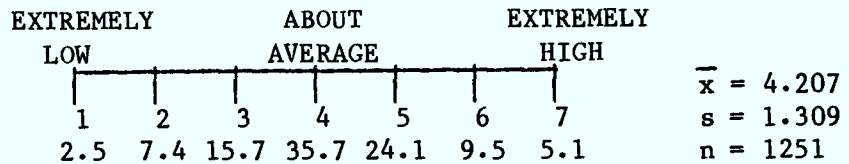
1. Do you describe yourself as a craftsperson?

YES 1

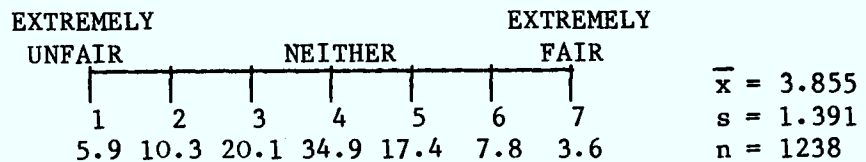
NO 2 IF NO, TERMINATE INTERVIEW

I. OCCUPATIONAL PRESTIGE/ROLE

1. Different occupations have different levels of prestige or status associated with them. Consider for example the relative respect paid by Canadians to doctors, teachers or construction workers. As a craftsperson, how would you rate the level of respect accorded to you? Please rate on a 1 to 7 scale where 1 is extremely low, 7 is extremely high and the midpoint 4 is about average.



2. Overall, would you say that the status of the craftsperson is fair or unfair? Please rate on a 1 to 7 scale where 1 is extremely unfair, 7 is extremely fair, and the midpoint 4 is neither.



3. Some craftspeople see themselves as small businesses while others see themselves as professionals akin to lawyers and teachers. Still others see crafts as more of a vocation. Which of the three terms best describes your career? Do you feel it is: (Read answers.)

A PROFESSION OR A METHOD OF GAINING INCOME BASED ON
THE PRACTICE OF SPECIALISED SKILLS AND KNOWLEDGE? ... 1 30.6%

A BUSINESS OR A COMMERCIAL VENTURE DESIGNED TO
PRODUCE PROFITS? 2 26.2%

A VOCATION, A CALLING OR A TOTAL WAY OF LIFE? 3 34.9%

OTHER (specify) 4 8.4%

n = 1258

II. DEFINITION AS CRAFTS PRODUCER

4. In which crafts medium do you concentrate your activities?
(Prompt for materials, if necessary. Accept up to two responses, but distinguish between primary and secondary.)

		<u>PRIMARY</u>	<u>SECONDARY</u>
FIBRE/FABRIC	01	36.2%	01 16.0%
CERAMICS	02	18.9%	02 11.2%
HOLLOWARE AND JEWELLERY (stone and metal)	03	7.3%	03 7.5%
GLASS (stained glass, blown glass, etching)	04	6.3%	04 3.1%
LEATHER (shoes, clothing, saddlery, accessories)	05	2.3%	05 3.7%
WOODWORKING (carving, cabinets)	06	11.6%	06 8.5%
TOYS/GAMES/DOLLS	07	1.7%	07 6.5%
ENAMELS	08	1.5%	08 1.7%
OTHER (specify) _____	09	14.2%	09 41.8%
		n = 1262	n = 294

5. How many years have you been working as a professional craftsperson?

YEARS
 $\bar{x} = 10.22$
 $md = 9.00$
 $s = 8.03$
 $n = 1262$

6. Approximately how many weeks did you work as a craftsperson over the past 12 months?

WEEKS
 $\bar{x} = 35.73$
 $md = 45.00$
 $s = 17.95$
 $n = 1255$

7. During these weeks, what was the average number of hours you spent per week working as an craftsperson? (Include time for preparation, travel, promotion, etc..)

HOURS
 $\bar{x} = 38.37$
 $md = 40.00$
 $s = 24.44$
 $n = 1257$

- 8.a) Over the last 12 months, approximately how many weeks did you work full-time at all other forms of paid employment (or self-employment) other than practice of your craft?

FULL-TIME WEEKS
 $\bar{x} = 12.23$
 $md = 0.00$
 $s = 19.76$
 $n = 207$

- b) How many weeks part-time?

PART-TIME WEEKS
 $\bar{x} = 5.34$
 $md = 0.00$
 $s = 12.20$
 $n = 207$

III. WORKING CONDITIONS/HEALTH AND SAFETY

Our next set of questions concerns your work space and the equipment you use.

10. Do you work at your craft in your own home or in a rented or shared space with others or have some other arrangement?

STUDIO -- IN HOME	1	71.5%	
STUDIO -- OUTSIDE OF HOME	2	12.8%	
SHARED RENTED STUDIO (with other people) .	3	7.7%	n = 234
NON-PROFIT OR COOPERATIVE SPACE	4	0.0%	
OTHER (please specify) ..	5	3.0%	

11. Do you employ other people to help with practise of craft?

YES	1	26.8%	
NO	2	73.2%	n = 1263

12. How many permanent full-time people do you employ?

$\bar{x} = 0.79$
 $md = 0.00$
 $s = 2.04$
 $n = 318$

13. How many part-time or seasonal people do you employ?

$\bar{x} = 2.32$
 $md = 1.00$
 $s = 5.63$
 $n = 333$

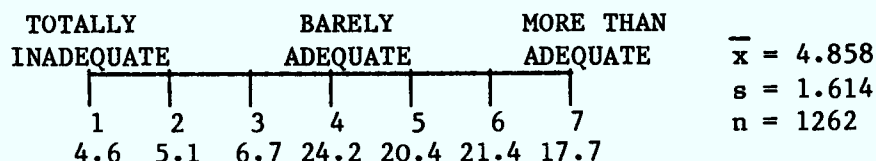
14. What is the approximate replacement cost or current market value of the equipment you own to produce your crafts?

$\bar{x} = \$10,192.80$
 $md = \$4,000.00$
 $s = \$34,028.20$
 $n = 1221$

15. Do you have the equipment you need to practise your craft? Please rate its adequacy on a 1 to 7 scale where 1 is totally inadequate, 7 is more than adequate and the midpoint 4 is barely adequate.

TOTALLY INADEQUATE		BARELY ADEQUATE		MORE THAN ADEQUATE		
1	2	3	4	5	6	7
0.0	0.4	3.0	17.2	23.2	31.8	24.5
						$\bar{x} = 5.562$ $s = 1.147$ $n = 233$

16. Using the same scale, how would you rate the adequacy of the space in which to practise your craft?



17. Approximately how many days over the last 12 months were you unable to work because of illness or injury caused by the practice of your craft?

$\bar{x} = 4.10$
 $md = 0.00$
 $s = 25.10$
 $n = 1264$

IV. PROFESSIONAL NETWORKS

I would like you to consider for a moment your relationship with other craftspersons and crafts organisations.

18. What proportion of your friends are craftspeople -- for example: none, one quarter, half, three quarters, or all?

NONE	01	10.9%
ONE QUARTER	02	50.7%
HALF	03	23.9%
THREE QUARTERS	04	12.8%
ALL	05	1.7%

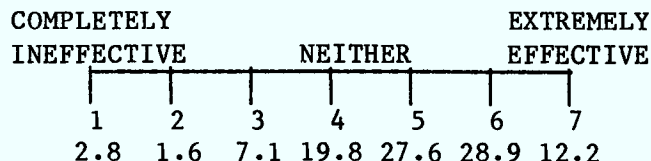
$n = 1253$

19. What is the most important local, provincial or national professional crafts organisation to which you belong? (Accept one response.)

Alberta Crafts Council	9.7%
Saskatchewan Crafts Council	9.2%
Ontario Crafts Council	8.9%
Manitou	8.3%
Manitoba Crafts Association	7.5%
Newfoundland & Labrador Crafts Development	7.4%
CABC	6.1%
New Brunswick Crafts Council	5.5%
NSD Crafts Council	4.9%
Micmac Arts & Crafts	4.4%
Other	28.1%

$n = 1234$

20. Overall, how would you rate the effectiveness of this organisation in performing its role? Please rate on a 1 to 7 scale where 1 is completely ineffective, 7 is extremely effective and 4 is neither effective nor ineffective.



\bar{x} = 5.036
 s = 1.358
 n = 1225

21. IF INEFFECTIVE (1, 2 or 3). What is the most important problem area?

Funding inadequate	17.4%
Don't recognise my art	17.4%
Lack of public awareness	13.0%
Poor marketing	30.4%
Not business-like	4.3%
Professional/amateur status	13.0%
Other	4.3%
	$n = 23$

V. SATISFACTION/DISSATISFACTION

Now I want to read you a list of factors which might influence how satisfied you are to work as a craftsperson. To what extent are the following an important source of satisfaction? Please rate your answer on a 1 to 7 scale where 1 is extremely unimportant, 7 is extremely important and the midpoint 4 is neither important nor unimportant.

	EXTREMELY UNIMPORTANT				NEITHER		EXTREMELY IMPORTANT				
									\bar{x}	s	n
22.	The amount of income derived from the sale or practice of your craft	1 7.9	2 9.6	3 9.3	4 18.4	5 18.7	6 18.2	7 17.8	4.561	1.843	1258
23.	Pride in your artistic accomplishments in your craft	1 0.1	2 0.2	3 0.2	4 1.4	5 8.3	6 22.6	7 67.1	6.539	0.775	1263
24.	Pride in the contribution of a durable and useful produce	1 1.0	2 0.7	3 1.0	4 6.5	5 11.0	6 26.7	7 53.2	6.185	1.146	1260
25.	The social status or occupational prestige of being a craftsperson	1 9.8	2 7.7	3 8.0	4 28.1	5 22.0	6 13.6	7 10.8	4.290	1.710	1257
26.	Freedom to choose what you do	1 0.0	2 0.4	3 0.0	4 1.7	5 7.3	6 19.4	7 71.1	6.586	0.762	231
27.	Pride in maintaining your ethnic or cultural traditions	1 20.0	2 7.8	3 5.2	4 26.5	5 8.7	6 10.4	7 21.3	4.126	2.143	230

28. Using the same scale, how important is the exchange of views and ideas with other craftspeople to your professional development as a craftsperson?

EXTREMELY UNIMPORTANT			NEITHER		EXTREMELY IMPORTANT		\bar{x} = 5.560 s = 1.485 n = 234
1	2	3	4	5	6	7	
3.8	1.7	1.7	10.3	25.6	23.5	33.3	

Could you rate to what extent the following are irritants to you working as a craftsperson, where 1 is not at all irritating and 7 is extremely irritating and the midpoint 4 is neither.

	NOT AT ALL IRRITATING			NEITHER			EXTREMELY IRRITATING					
	1	2	3	4	5	6	7	\bar{x}	s	n		
29. Being dependent upon financial support from family, friends, or government	32.9	6.2	3.5	21.2	8.3	9.4	18.6	3.682	2.296	1256		
30. Problems of access to advanced training and skills upgrading opportunities	23.1	8.5	4.3	20.5	16.2	12.8	14.5	3.949	2.112	234		
31. Having to take other employment to supplement your income	27.4	4.8	5.1	20.6	9.3	10.6	22.2	4.001	2.286	1255		
32. Lack of standards and certification of crafts producers and products	20.5	8.1	8.5	27.5	13.1	10.4	11.9	3.833	1.962	1252		
33. Low level of awareness and appreciation of Canadian crafts among the Canadian public	7.8	6.5	6.9	18.3	15.5	19.5	25.4	4.873	1.869	1256		
34. Difficulty in getting financing to buy new equipment, suitable workspace, materials, etc.	24.9	6.2	5.6	21.3	12.7	11.3	17.9	3.962	2.177	1252		
35. Insufficient opportunities to display and sell crafts products	21.8	8.5	9.0	17.5	12.8	15.0	15.4	3.974	2.127	234		
36. Difficulty of obtaining necessary materials and supplies	28.3	8.2	8.2	14.2	10.3	15.5	15.5	3.781	2.246	233		
37. The high level of federal sales, customs or excise tax on craft materials and supplies	12.4	4.0	4.2	16.7	11.9	14.7	36.1	5.004	2.067	1259		

Continued

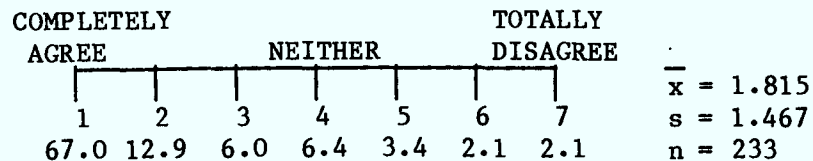
38. Can you suggest one other important irritant?

Poor marketing	7.2%
Public not willing to pay full value	6.7%
Government help	6.2%
Other	79.9%

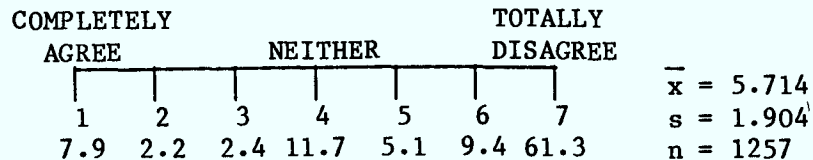
n = 195

Would you agree or disagree with the following statements? Please rate your answers on a 1 to 7 scale where 1 is completely agree, 7 is totally disagree and the midpoint 4 is neither agree nor disagree.

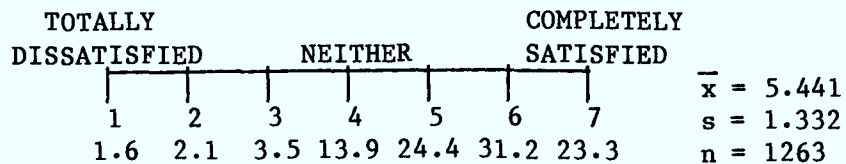
39. My work as a craftsperson has improved substantially over the past five years.



40. If faced with the same career choice again, I would not choose to become a craftsperson.



41. How satisfied are you with your life as a whole these days? Please rate your answer on a 1 to 7 scale where 1 is totally dissatisfied, 7 is completely satisfied and the midpoint 4 is neither satisfied nor dissatisfied.



VI. COMMUNITY RELATIONSHIPS

The purpose of this next group of questions is to identify the nature of your relationship with the community which you identify as your home base.

42. What municipality or community would you call your permanent home?

43. Province?

Newfoundland	8.5%
New Brunswick	6.5%
Nova Scotia	5.0%
Prince Edward Island	3.3%
Quebec	17.1%
Ontario	10.0%
Manitoba	10.8%
Saskatchewan	9.9%
Alberta	13.9%
British Columbia	13.2%
Yukon	1.7%

n = 1264

44. Approximately how many years have you lived there? (Code 00 if less than one year.)

\bar{x} = 17.05
md = 13.00
s = 13.27
n = 1260

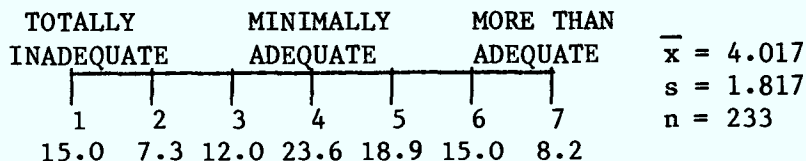
45. Approximately what percentage of the money earned from the sale of your craft products was made within your home community in 1985?

\bar{x} = 36.09
md = 20.00
s = 32.32
n = 672

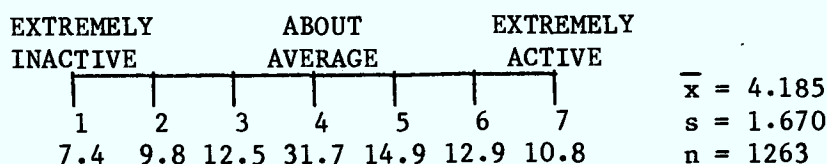
46. Approximately what percentage of this money was made outside Canada?

\bar{x} = 3.54
md = 0.00
s = 10.78
n = 917

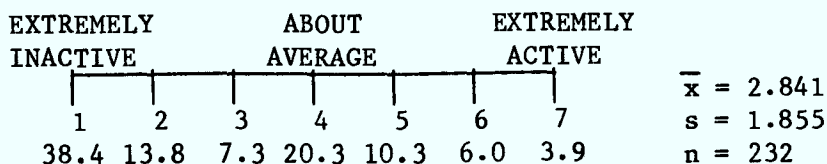
47. Overall, how would you rate the adequacy of the supply of craft display and exhibition spaces within your community? Please rate on a 1 to 7 scale where 1 is totally inadequate, 7 more than adequate, and the midpoint 4 is minimally adequate.



48. How would you describe your level of day-to-day social interaction with the people in your home community? Please rate on a 1 to 7 scale where 1 means you are extremely inactive, 7 means you are extremely active and the midpoint 4 is about average for your community. (Social interaction means seeing your neighbours socially, attending community social events, etc.)



49. Using the same scale, how would you describe your level of political activity, at any level, be it local, provincial or national?



VII. ATTITUDES TOWARDS GOVERNMENT

In general, how important do you feel it is for the following groups to give financial support to crafts production? Please rate on a 1 to 7 scale where 1 is extremely unimportant, 7 is extremely important and the midpoint 4 neither.

		EXTREMELY UNIMPORTANT				NEITHER		EXTREMELY IMPORTANT		\bar{x}	s	n
		1	2	3	4	5	6	7				
50.	Municipal government	12.0	2.6	3.8	20.1	18.4	15.8	27.4	4.872	1.937	234	
51.	Provincial government	6.0	0.0	1.3	9.4	13.2	25.2	44.9	5.791	1.592	234	
52.	Federal government	6.0	0.9	1.7	12.0	14.1	15.0	50.4	5.739	1.690	234	

Using the same rating scale, in your opinion how important is it that the federal government give direct financial support to the following?

	<div> <div>EXTREMELY UNIMPORTANT</div> <div>NEITHER</div> <div>EXTREMELY IMPORTANT</div> </div>							<u>\bar{x}</u>	<u>s</u>	<u>n</u>
53. Directly to the individual, artisan in the form of grants	1	2	3	4	5	6	7			
	9.0	6.0	5.1	10.7	15.4	15.8	38.0	5.171	1.988	234
54. Directly to the individual artisan in the form of small business loans	1	2	3	4	5	6	7			
	3.0	0.9	4.3	11.5	20.1	20.1	40.2	5.658	1.492	234
55. To associations or crafts cooperatives, or retailing networks	1	2	3	4	5	6	7			
	4.3	3.5	4.3	15.7	18.3	26.5	27.4	5.291	1.621	230
56. To crafts festivals and special events	1	2	3	4	5	6	7			
	4.3	2.1	6.0	17.5	17.9	22.6	29.5	5.286	1.620	234
57. Again using this rating scale, how important is it for you to have dual status or the ability to get social benefits such as unemployment insurance and workman's compensation while still being able to write off your crafts expenses against income?										

<div> <div>EXTREMELY UNIMPORTANT</div> <div>NEITHER</div> <div>EXTREMELY IMPORTANT</div> </div>							\bar{x} = 5.587
1	2	3	4	5	6	7	s = 1.805
7.4	1.7	1.7	13.0	13.5	15.2	47.4	n = 230

VII. INCOME AND EXPENDITURES

We would like to ask you a series of questions about how much you earned last year from different sources and how far this went to meet your needs. We are sorry to pry into your affairs in this way, but your answers -- which are confidential -- are necessary if we are to develop effective policies and programs.

58. Approximately what was your total household income in the 1985 tax year from all sources? Please round to the nearest hundred and include all income from all sources for all household members.

\bar{x} = \$35,451.00
 md = \$30,000.00
 s = \$25,609.00
 n = 973

59. In the 1985 tax year, approximately how much did you yourself earn in the form of commissions, sales or fees from the practice of your craft? Please round to nearest hundred.

\bar{x} = \$7,740.00
md = \$4,000.00
s = \$10,746.00
n = 208

60. How much did you receive in the form of government grants for the practice of your craft in 1985?

\bar{x} = \$315.00
md = 0.00
s = \$2,085.00
n = 184

61. How much did you receive from private patrons, foundations or corporations, for the practice of your craft last year?

\bar{x} = \$484.00
md = \$0.00
s = \$2,420.00
n = 184

Total craft income in 1985 from all sources. Including commissions, sales, fees, government grants and other forms of patronage.

\bar{x} = \$8,598.00
md = \$5,000.00
s = \$11,447.00
n = 1082

62. Some crafts producers find it necessary to supplement their crafts income by teaching crafts or taking some other form of employment. Others receive financial support from friends or relations. Did you supplement your income from any of these sources in 1985?

NO SUPPLEMENTARY INCOME	1	42.9%	
SUPPLEMENT INCOME	2	57.1%	n = 233

63. Teaching in the field

\bar{x} = \$768.00
md = \$0.00
s = \$2,668.00
n = 190

64. Employment other than practising and teaching your craft

\bar{x} = \$4,618.00
md = \$0.00
s = \$11,591.00
n = 195

65. Financial support from family or friends

\bar{x} = \$1,713.00
md = \$0.00
s = \$6,497.00
n = 195

Total of other sources of income. Including teaching or employment other than practising craft.

\bar{x} = \$5,219.00
md = \$0.00
s = \$11,469.00
n = 1025

66. **How much money did you receive from government assistance such as UIC or welfare?**

\bar{x} = \$346.00
md = \$0.00
s = \$1,393.00
n = 182

67. **Did you receive any money in 1985 from other sources such as pensions or investments?**

NO	1	77.5%	
YES	2	22.5%	n = 231

68. **How much money did you receive in 1985 from that source?**

\bar{x} = \$949.00
md = \$0.00
s = \$3,458.00
n = 178

Total income from other sources such as support from family and friends, UIC, welfare, pension or investments.

\bar{x} = \$3,209.00
md = \$0.00
s = \$8,643.00
n = 972

69. **Was your 1985 craft-related income typical of what you have earned from craft activities over the past five years?**

YES	1	48.7%	
NO	2	51.3%	n = 228

70. **IF NO, what would the typical level be?**

\bar{x} = \$9,037.00
md = \$5,000.00
s = \$13,580.00
n = 81

IF NO CRAFTS INCOME EARNED IN 1985 (No to Q. 59, 60, 61).

71. What was the major reason you did not have any crafts income in 1985? (Accept one response. Prompt if necessary.)

WORKED AT ANOTHER JOB IN THAT YEAR	1	50.0%
STUDYING/TRAINING	2	13.2%
HEALTH PROBLEM OR INJURY	3	2.6%
PREPARING FOR A SHOW OR EXHIBITION OR WRITING A BOOK/ARTICLE, ETC.	4	2.6%
PROMOTION/MARKETING INSTEAD	5	2.6%
RETIRED	6	26.3%
OTHER (please specify)	7	2.6%

n = 38

72. In 1985, approximately what were your total expenditures for practising your craft? Please include material and equipment costs, studio rent and related costs, insurance, travel, exhibition and related show costs, marketing, professional development and any dealer/agent commissions.

\bar{x} = \$14,837.00
 md = \$3,000.00
 s = \$213,226.00
 n = 1083

73. Some people accept a lower income if the job offers other rewards. Would you agree or disagree that non-income rewards, such as the pure enjoyment of doing what you do, freedom from routine, control over your work, etc., are an important form of compensation to you as a craftsperson? Please rate your answer on a 1 to 7 scale where 1 is completely agree, 7 is totally disagree and the midpoint 4 is neither agree or disagree.

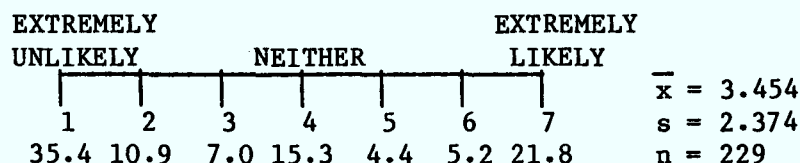
COMPLETELY						TOTALLY	
AGREE			NEITHER			DISAGREE	
1	2	3	4	5	6	7	
48.5	15.5	12.4	6.4	4.7	3.9	8.6	

\bar{x} = 2.494
 s = 1.957
 n = 233

74. Approximately what amount of income do you consider would be the minimum necessary you would need to support yourself, contribute your share to household expenses and produce your craft?

\bar{x} = \$17,915.00
 md = \$15,000.00
 s = \$11,627.00
 n = 189

75. If you did not reach this level of income within the next five years, how likely is it that you would quit working as a craftsperson? Please rate on a 1 to 7 scale where 1 is extremely unlikely and 7 is extremely likely and the midpoint 4 is neither one nor the other.



76. How much money were you able to save last year?

\bar{x} = \$923.00
 md = \$0.00
 s = \$2,429.00
 n = 1076

IX. BACKGROUND CHARACTERISTICS

Finally, I would like to ask you a few background questions which will help to provide a full picture of the status of Canadian crafts producers today. I would just like to stress once more that all of your answers will remain strictly confidential.

77. In what year were you born?

\bar{x} age = 42.9
 md = 41.00
 s = 10.9
 n = 1251

78. What is your present marital status? (Check one only.)

SINGLE, NEVER MARRIED	1	16.6%
NOW MARRIED (or common law)	2	73.0%
SEPARATED	3	3.3%
DIVORCED	4	5.1%
WIDOWED	5	2.0%

n = 1257

79. Including yourself, how many people live in your household?

$\bar{x} = 2.93$
 $md = 3.00$
 $s = 1.32$
 $n = 1259$

80. How many of these are children under 18?

$\bar{x} = 1.01$
 $md = 2.00$
 $s = 1.26$
 $n = 202$

81. How many of the adults (over 18) are financially dependent on you?

$\bar{x} = 0.43$
 $md = 1.00$
 $s = 0.73$
 $n = 203$

82. Are any or all of the other adults in your household craftspeople?

YES, ALL	1	16.8%	
YES, SOME	2	9.9%	$n = 202$
NO, NONE	3	67.3%	
NO OTHER ADULTS	4	5.9%	

83. What is the highest level of formal education (whether or not it relates to your craft) that you have completed?

PRIMARY SCHOOL (enter grade)	<input type="text"/>	<input type="text"/>	1.9%
HIGH SCHOOL (enter grade)	<input type="text"/>	<input type="text"/>	19.9%
SOME COMMUNITY COLLEGE/TECHNICAL SCHOOL/CEGEP	14		11.4%
SOME UNIVERSITY	15		11.3%
COMMUNITY COLLEGE GRADUATE/CERTIFICATE/CEGEP	16		15.3%
UNIVERSITY GRADUATE	17		32.1%
POST GRADUATE	18		8.2%

$n = 1255$

84. What is your highest level of formal training as a craftsperson?

A UNIVERSITY UNDERGRADUATE DEGREE OR DIPLOMA	01	6.0%
A UNIVERSITY GRADUATE DEGREE OR DIPLOMA IN APPLIED ARTS OR CRAFTS	02	11.1%
A COMMUNITY COLLEGE, C.E.G.E.P., OR RELATED TECHNICAL INSTITUTION DIPLOMA OR CERTIFICATE	03	14.1%
PRIVATE PROFESSIONAL TRAINING SCHOOL DIPLOMA OR CERTIFICATE	04	1.7%
CREDIT OR NON-CREDIT UNIVERSITY, COMMUNITY COLLEGE OR C.E.G.E.P., COURSES WITHOUT A DEGREE/DIPLOMA	05	10.7%
WORKSHOPS AND COURSES ORGANISED BY CRAFTS CO-OPS, GROUPS, ETC.	06	10.7%
APPRENTICESHIP WITH AN ESTABLISHED CRAFTSPERSON OR PROFESSIONAL COMPANY	07	9.0%
NO FORMAL TRAINING (self-taught)	08	36.8%

n = 234

85. What is the language you first learned in childhood and still understand?

ENGLISH	01	70.9%
FRENCH	02	17.3%
GERMAN	03	4.8%
ITALIAN	04	0.3%
UKRAINIAN	05	1.0%
POLISH	06	0.5%
PORTUGUESE	07	0.0%
GREEK	08	0.1%
SPANISH	09	0.2%
OTHER (specify)	10	4.8%

n = 1263

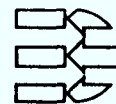
THANK YOU VERY MUCH FOR YOUR COOPERATION IN COMPLETING THIS INTERVIEW.

DO NOT ASK:

Sex:	Male 1	32.3%	Female 2	67.7%
	n = 1264			
Language of interview:	French .. 1	83.9%	English ... 2	16.1%
	n = 1264			

APPENDIX B
Field Report

APPENDIX B
Field Report



**TECHNICAL APPENDIX FOR THE
STUDY OF ARTISTS AND CRAFTPERSONS**

**PREPARED BY DECIMA RESEARCH
1 EGLINTON AVENUE EAST
TORONTO, ONTARIO
M4P 3A1**

#1604

TABLE OF CONTENTS

I.	INTRODUCTION	1
A.	Overview of the Study	1
B.	Problems and Caveats	3
C.	Limitations of this Study	4
II.	THE SAMPLE FRAME	6
A.	The Stages in the Contact Process	6
1.	Crafts	6
2.	Visual artists	7
3.	Literary artists	8
(a)	authors	8
(b)	poets	9
(c)	playwrights.....	9
(d)	other writers	10
4.	Performing artists.....	10
(a)	musicians	10
(b)	other musicians association	11
(c)	actors	12
(d)	dancers	12
(e)	directors	14
III.	SAMPLING PROCEDURES	15
IV.	INTERVIEWING CONTEXT	19
V.	FIELD STATISTICS	20
A.	Quotas	22
B.	Recommendations	22



TECHNICAL APPENDIX FOR THE STUDY OF ARTISTS AND CRAFTSPERSONS

I. INTRODUCTION

This technical appendix covers two general areas, the sample frame -- and this largely deals with the lists that were received from arts organizations -- and information related to field statistics. In addition, problems encountered and limitations in the data base are identified.

A. Overview of the Study

This study involved a number of discrete stages in terms of the field-work involved:

- o First, lists of arts organizations to contact were prepared for Decima by EKOS;
- o Second, the various arts organizations were contacted and their membership list requested;
- o Third, once all lists were received for particular artist types, these were sorted and duplicate members identified and removed from all but one list;
- o Fourth, a sample was drawn for each artist type, and where a telephone number was not available this was looked up;
- o Fifth, all those numbers that could be found were put onto call record sheets, together with the name and address of the respondent. One call record sheet was used per respondent;
- o Sixth, interviews were carried out systematically by artist type; and
- o Seventh, responses were data entered and data processed by Decima personnel and a tape sent to EKOS for analysis.

While this was the general format adopted throughout this research, there were some variations from this pattern in the course of the survey and these are discussed at appropriate points in this report.

B. Problems and Caveats

In preparing costs and developing the research design for this project, both Decima and EKOS relied heavily on the Feasibility Study by Terry Cheney that accompanied the Request For Proposal (RFP). We also based our research design and costs on the assumption that the 44 organizations contained in the RFP would be the only organizations that would need to be contacted.

Unfortunately, the Cheney Report overemphasized the extent to which arts organizations have machine readable lists. At one point Cheney notes, "Most groups, however, are either mechanized or in the process of mechanizing." Our experience has been that while this may be true of some of the major groups, the majority of the smaller organizations do not have mechanized lists.

The Cheney Report also indicated that the Canadian Crafts Council was in the process of assembling a master list of craftspersons. The Report was prepared in March 1985. In the Autumn of 1986, this still had not been carried out.

A second problem encountered in trying to obtain computerized lists was the reluctance of some arts organizations who have computerized lists to make a data tape available. This problem was encountered on at least half a dozen occasions.

The consequence of the lack of computerized lists was that considerable time and effort was spent in manually checking for duplications and manually preparing call record sheets for carrying out the telephone interviews.

A second problem was the difficulty involved in securing lists from organizations and the general unavailability of some lists. As Cheney notes in his Report, most arts organizations were willing to co-operate and supply memberships, but we encountered considerable difficulty making contact with some arts organizations and many organizations were extremely slow to respond to our request for their membership list.

At the same time, some organizations, which Cheney notes were willing to help provide lists, in fact, did not have a master list to provide. The most notable cases here are the American Federation of Musicians which did not have a master list of Canadian members, and the Organization of Symphony Musicians. As noted above, the Canadian Crafts Council falls into the same category in this regard. The lack of a national list was also apparent for dancers. In all these instances, if members of the above organizations or disciplines are to be contacted it must be done at the local level.

One consequence of this was that rather than contacting the 44 organizations on the list initially prepared for the RFP, Decima was required to contact 106 organizations. All of these organizations were telephoned at least once and 60 of them received letters from Decima requesting their co-operation in the study. Obviously this process of contact is a time-consuming activity, and it greatly delayed the field-work for this study.

C. Limitations of this Study

Studies of artists, invariably have certain limitations, and this research is no exception. The main limitation, as it is for most research on artists, is that the bases for selecting the sample is arts organizations rather than individual artists. Given the low incidence of artists in the population, it is clearly not possible to draw a sample of artists based on a general population sample, and using association membership status is the only practical way to carry out research on artists. Obviously, there is considerable variation in the extent to which types of artists are members of organizations. Where membership in an association is a condition for employment, then coverage of artists working in that field is fairly complete. This would be the case of actors, for example. For other artist types, such as visual artist, memberships in association may be limited to a proportion of the artists working in a particular speciality. A major unknown in this regard is the proportion of artists who are unrepresented. From this perspective, this and most other studies of artists are representative only of those who are members of arts organizations; however, since this research was not intended as a census of artists and was designed to answer questions that could help in the formulation of policy to assist those already working as established artists, then the problem of unrepresentativeness may not be as

serious as it at first appears. Presumably, the more established artist is likely to be a member of an organization.

A second limitation of this study deals with the number and range of arts organizations included in the study. Since, as noted above, this research was not designed as a census, and given the financial constraints of a limited budget, it was decided by EKOS and the Department of Communications that only the principal organizations in the principal arts fields were to be covered. A list was prepared on this basis by EKOS. This study, then, does not purport to have dealt with all arts organizations and to be representative of artists in all arts organizations. The focus is, instead, to be representative of the major arts disciplines and the major organizations within these disciplines.

A third limitation is brought about by the degree to which arts organizations could be contacted or would agree to provide their membership lists, or had a centralized master list. As noted earlier, these were all difficulties experienced to one degree or another and which limit the amount of generalization applicable to specific groups. The main omission in this context is poets and authors, due to the refusal by the League of Canadian Poets and CAPAC to co-operate. Other Author associations did co-operate, however, and the omission of CAPAC names is probably not serious.

A more serious limitation would have arisen in the case of musicians if the CBC list of all musicians who performed on the CBC had not been available. The difficulty of contacting symphony musicians and the limited response from the AFM local affiliates would have led to serious shortcomings in the musicians' sample. As it is, the CBC list is probably the best musicians' list, since it only includes those who have worked in a professional capacity and overrepresents the "serious" classical or jazz musician that was wanted in the sample.

II. THE SAMPLE FRAME

A. The Stages in the Contact Process

The initial sample frame for this study was to be based on the list of 44 arts organizations that the DOC supplied with the RFP for this project. Once EKOS was awarded the contract, as the subcontractor for the field-work, Decima set out to contact by telephone each of the organizations. This was done beginning in mid-June 1986. Several of the organizations sent lists which were never used as part of the final sample.

The second wave of contacts using the revised list began once we had been told that the letter from the Minister had been sent to the organizations selected for inclusion in the survey. In late September we were told by the DOC that the letters had been sent out and consequently we began our programme of contact at that time, based on the revised list of the 33 organizations to be contacted. In each case, unless we had already received a list from the first wave of contacts, the arts organizations were contacted by telephone.

The results of the contact with each of the arts organizations we were asked to approach is discussed below.

1. Crafts

Following the meeting with a number of national arts organizations -- Statistics Canada, the DOC, Decima, EKOS, and Price Waterhouse, Mr Peter Weinrich, Executive Director of the Canadian Crafts Council, sent a letter to all the provincial crafts associations asking them to provide Decima with a list of members and to identify juried and non-juried members on the list. Upon receipt of Mr. Weinrich's letter, Decima telephoned each of the provincial associations and asked for their membership list, citing Mr. Weinrich's letter in the process.

All provincial crafts associations co-operated and we received the last list by the end of October. It did, however, take some time to receive all the lists, since we began contacting the associations in early September. (Since Mr. Weinrich agreed to send a letter to the provincial craft associations it was not necessary to wait until the Minister's letter had been sent before contacting these groups.)

Almost all the provincial associations' membership lists were not in a machine readable format. The Ontario association's list was, however, in a machine readable format, but they refused to provide a diskette of the list.

2. Visual artists

Initially the main focus was to be on painters and sculptors and we were asked to contact three associations. These, and the results of the contact are shown below:

- o Royal Canadian Academy of Arts -- Received typed list mid-July. No machine readable list was available. This list contained 500 names and addresses;
- o CARFAC - Canadian Artists Representation -- Received list of 650 names and addresses, but no phone numbers, on labels. Received mid-July; and
- o Independent Artists Union -- EKOS asked that we contact this association in October. We had a great deal of difficulty establishing contact with this organization. When we called no one was at the number given for the association. Messages were also left on an answering machine. When we did make contact with the association in November and asked for a list of members, we were told that they would have to ask their members first. Again after a number of calls we received the list containing 53 names, addresses and telephone numbers of those members who agreed to have their name released to us. This list was received in January.

In late November, EKOS also asked Decima to include photographers in the sample, and a list of photographic associations to contact was supplied. The groups we contacted and the results of the contact are as follows:

- o The Photographers Gallery -- Provided a list of 10 names, addresses and telephone numbers. This list was taken verbally over the telephone December 17, 1986;
- o The National Museum of Photographers -- Provided a list of 75 names. List was received in November;
- o The Contemporary Canadian Photographer -- Provided a list of 50 names, addresses and telephone numbers. A letter outlining the study was sent to the association on December 16th. We had not received a list by mid-January, and the association was called. Their list was received January 20th;

- o Gallery 44 -- First contact made December 11th, a number of calls were made requesting their list of exhibitors. List finally received February 3rd; and
- o Regional/National Photographers -- Contact attempted on three separate occasions, December 11th, December 15th, January 19th and a message was left on their answering machine on each occasion. No reply was received.

The photographers' sample was included in with the visual artists in terms of a set quota, but this group can, of course, be analysed separately.

3. Literary artists

The various types of literary artists were broken down into four distinct groups: authors, playwrights, poets, and other writers (notably editors and technical writers).

(a) authors

- o Composers, Authors and Publishers (CAPAC) -- Following a number of telephone calls and a letter from Decima requesting a list of artists they had collected royalties for, CAPAC refused to supply the list, claiming they had a policy forbidding them to make this list available. The DOC were approached to make contact with the association, but with the same result;
- o Canadian Authors Association -- This association requested a letter from Decima providing details of the study and guaranteeing that the list would be used for no other purpose. This letter was sent and the list was received November 3rd. The list consisted of 750 names and addresses, but no telephone numbers. They could not supply a machine readable list; and
- o Societe des Ecrivains Canadian -- A typed list of 160 members' names and addresses was received November 12th. This association did not have a machine readable membership list.

(b) poets

We were initially asked to contact one association of poets:

- o The League of Canadian Poets -- This association requested a letter outlining the objectives of the study. They informed Decima that their policy is not to provide a list of their members under any circumstances; and
- o EKOS was, however, able to obtain a list of members of the Canadian Poetry Association. This list was received March 6th. This list consisted of names, addresses and telephone numbers. EKOS identified the members who were considered to be professionals in the field, and we attempted to conduct interviews with this group.

(c) playwrights

Initially two associations were identified:

- o Playwrights Union of Canada -- A set of 349 labels was received, with the names and addresses of members, on September 30th. No telephone numbers were available and the association did not have a machine readable list; and
- o Centre d'Essai des Amateurs Dramatique (CEAD) -- This association was not on the list of associations to contact that the DOC initially approved. We were asked to contact this organization in mid-November. After a number of telephone calls, this association requested a letter explaining the purpose of the study, and this was to be presented to the Board of Directors. The letter was sent November 26th. A copy of the questionnaire was also requested. This list was eventually received February 13th after Keith Kelly at DOC had been asked to intervene and try to persuade the association to co-operate. The list consisted of 80 names and addresses. They did not have a machine readable membership list.

(d) other writers

Two other associations were approached, and these dealt with periodical writers and technical writers.

- o Periodical Writers Association of Canada -- This association was able to supply a machine readable membership list, but since the other association lists were not in this format we asked for and received a printed list. Names, addresses and telephone numbers were supplied; and
- o Societe des Amateurs, Recherchistes, Documentalistes, et Compositeurs (SARDEC) -- This group was initially contacted in mid-October and requested a letter explaining why the list was needed. This was sent October 23rd. When a follow-up call was made, a copy of the questionnaire was also asked for and supplied. The organization indicated that they had not made up their mind to send their membership list. The association requested a second letter in early February indicating the objectives of the study and this was sent on February 13th. As of mid-February a list had still not been received and at this point Keith Kelly at DOC was contacted and he agreed to contact Claudette Fortier to try to persuade her to send the list. This intervention was successful and the list was quickly received thereafter. This list was typed; we were told that a machine readable list was not available.

4. Performing artists

(a) musicians

Within this group the following organizations were contacted; the results are documented below:

- o American Federation of Musicians -- The main organization had no master list available for Canada and suggested that we contact each local chapter of the AFM. A list of all 42 Canadian chapters was provided in early October. Letters were sent to each local office outside of Quebec on October 16th; Quebec chapters were sent letters in French on October 20th. All chapters were called approximately two weeks later to follow up on the request, and many agreed to send their membership lists. One chapter wanted a representative of Decima to attend a committee meeting to explain in further detail the



purpose of the study. Numerous telephone calls were made to organizations over a three-month period requesting their lists. As of the week of February 23rd, 22 of the 42 organizations had sent their membership lists. These lists were invariably in a typed format. Most local associations would not or could not supply machine readable lists;

- o Performing Rights Organization -- This association indicated that it was not their policy to release names and addresses of musicians;
- o CBC Musicians -- AFM Vice-President Carmen Adams suggested that this may well be the most comprehensive list of musicians, at least in terms of "serious" musicians who perform classical music or jazz as opposed to popular music. The list contains the names of all musicians who had worked for the CBC during 1986, and is used by the CBC for purposes of sending out T4 tax receipts. Mr Adams volunteered to contact the CBC and to try to obtain the list. Unfortunately, this list is only printed out once a year when T4 tax receipts are sent out. The corporation would not make a data tape of the list available. Toward the end of February, after numerous contacts, Mr. Adams was finally able to secure the list for the project (at the time the CBC mailed its T4 slips out). The CBC list contained 4335 names and addresses of musicians; and
- o Organization of Canadian Symphony Musicians -- An initial contact with the organization revealed that their membership list only contained the names and addresses of the local organizers for each member association. This list was supplied to Decima. Letters were sent to each association representative toward the end of October, 16 organizations in all being approached. This was followed up by a telephone call. In many instances representatives could not be contacted by phone at the number given. On average, three calls were made per local association. As of February 23rd, five membership lists had been received.

(b) other musicians associations

- o Canadian League of Composers -- A list of 170 names, addresses and telephone numbers was received in July, following the first wave of contacts. The association could not supply a list in machine readable format; and
- o Association of Canadian Choral Conductors -- A list of 400 members was received. A machine readable format was available.

(c) actors

- o ACTRA -- A tape containing 8,206 names, addresses and telephone numbers of ACTRA members was received toward the middle of October. There were, however, a number of technical difficulties involved in reading the supplied tape and ACTRA eventually sent a second tape that our system could read;
- o Equity -- Equity had indicated a willingness to supply a tape of their members, but ultimately were unable to do so. Apparently their system is such that information relating to members is contained in one file and they could not supply a tape of the names and addresses of members without also providing financial information relating to each member. Decima's computer personnel worked with Equity staff on resolving this problem, but were unable to do so. Subsequently, we obtained a printout of names addresses and telephone numbers of 3350 members; and
- o Union des Artists -- This organization requested a letter explaining the purpose of the study and wanted to review the questionnaire. A letter was sent in mid-October. However, by mid-February and after numerous telephone calls, a list of members had still not been received. EKOS were eventually able to supply a list booklet. This booklet included a wide variety of performing artists, in addition to the 2750 performers that could be defined as actors. The Union would not make a data tape available.

(d) dancers

EKOS provided a list of 14 dance organizations to contact in mid-October. It was decided to telephone these organizations directly rather than to first send a letter; this was done in mid-October. Invariably associations were small in size and did not have a machine readable list of members. Below are the the organizations contacted and the results of contact:

- o National Ballet School -- After three calls to establish contact, the school agreed to send a list. Twenty names, addresses and telephone numbers were received mid-November;
- o National Ballet of Canada -- After a number of attempts at contact, Robert Johnston, the director, was contacted. He requested a letter specifying that the list of members would be treated confidentially. This was sent in early November. When recontacted, Mr. Johnston refused to send the list of members;

- o Les Grande Ballet Canadian -- After a number of contacts requesting their membership list this list of 40 names, addresses and telephone numbers was received December 3rd;
- o Royal Winnipeg Ballet -- After a number of calls a list was received November 26th. This list contained 26 names, but no addresses or telephone numbers. When contacted about this, the ballet indicated that they could not make home phone numbers available;
- o Contemporary Dancers of Canada -- After a number of calls a list of nine names, addresses and telephone numbers was received in mid-November;
- o Toronto Dance Theatre -- After a number of contact attempts, this organization requested a letter explaining the purposes of the survey. This was sent and a list of 15 names, addresses and telephone numbers was received;
- o Danny Grossman Dance Company -- List of eight names, addresses and telephone numbers received on December 12th;
- o Anna Wyman Dance Theatre -- List of 12 names, addresses and telephone numbers received on November 7th;
- o Dancemakers -- List of eight names, addresses and telephone numbers received in November 10th;
- o Le Groupe de la Place Royale -- Once contact was established, Martin Clapson, the Director, said he would ask the dancers if their names could be released. When next contacted the dancers had apparently said no, since he refused to release the list;
- o Theatre Ballet of Canada -- List of eight names and addresses was received;
- o Les Groupement des Professionnels de la Dance du Quebec -- List of 45 names, addresses and telephone numbers was received on November 12th;
- o Dance in Canada Association -- A list was received on November 17th. This list consisted of subscribers to the Dance in Canada magazine. However this list was not used as part of the sample frame, since it contained a mix of administrators, dance followers, as well as dancers. The association could not separate out the various types of subscriber; and
- o Canadian Association of Professional Dance Organizations -- This association provided a list of all dance organizations, but did not have a list of dancers.

It had been our intention to also prepare a list of choreographers, but no separate list of names could be prepared and organizations did not identify the choreographers mentioned in their lists.

(e) directors

- o Directors Guild -- This association could have supplied a machine readable format for their membership list, but refused. Instead, they send a list of 700 names and addresses, and this was received in mid-October. But, the names and telephone numbers had been separated, such that names could not be matched to the numbers. When contacted to ask for a list that could be matched, our representative was told that the association would not supply complete names and phone numbers.

III. SAMPLING PROCEDURES

Given that a large number of artist groups were being surveyed, our proposal indicated that the best method for sampling was to divide the sample into groups of artistic types and sample from these. Using this approach, nine distinct sample frames were created. These consisted of:

- o Composers;
- o Choral conductors;
- o Performing musicians;
- o Actors;
- o Dancers;
- o Directors;
- o Literary artists;
- o Visual artists; and
- o Craftspersons.

The fact that so many of the associations provided membership lists that were not in a machine readable format meant that in most instances the lists could not be screened for duplicates using mechanical means. The only exception was the actors' list which was sorted using Decima's computer to search for duplicates.

Instead, where multiple lists made up a sample frame, all lists for each type of artist were manually searched for duplicates. This was done by alphabetizing the lists making up each sample frame by surname onto one master list and checking for duplicates by name and address. This procedure was carried out for the dancers, literary artists, and visual artists. When the sample frame for an artist type came from single sources, there was, obviously, no need to search for duplication. This was also the case for composers, choral conductors, and directors. Craftspersons were handled on a province-by-province basis and duplicates were not searched for, it being assumed that membership outside of a province of domicile would be relatively rare.

The performing musicians were sampled using the CBC list exclusively. We were assured by Keith Kelly at DOC that this was the best source on which to base the sample on. The use of the other lists from the symphony orchestras and AFM locals could have been used in addition, but the fact that only half of the AFM locals and less than half the symphony orchestras supplied lists would have led to serious potential biases. The CBC list was divided into regions: British Columbia, the Prairie provinces, Ontario, Quebec, and the Maritimes. Because the complete list consisted of over 4,000 names and addresses, it was not possible to search for duplicates prior to drawing the sample. However, once a sample was drawn, the names and addresses were then manually checked for duplicates. In all, 2,500 names were drawn and of these approximately 150 were found to be duplicates, and were thus removed. If this can be extrapolated to the total number of names on the list then it suggests that approximately 12% of the sample would have been duplicate names.

The two principal actors' lists, Equity and ACTRA, were screened for duplicates. Because the ACTRA list was provided on a machine readable format and because the probability of duplication was considered to be high, the search for duplicates using mechanical means was a high priority. Therefore, it was necessary for the entire Equity list, which was provided as printout, to be key tabbed into our system. The Union des Artists' list had not been received when this was done and consequently could not be included. In all, the ACTRA list contained 8,206 names and the Equity list 3,350 names. The combined list of 11,556 names yielded 1,689 cases of duplication. Thus 9,687 good names remained once the duplicates had been removed. This meant that 15% of the names were removed. But more importantly, nearly one-third of the actors in the population were members of both organizations. In all 21% of ACTRA members were also Equity members, while 50% of Equity members were also ACTRA members.

The the Union des Artists' sample, because of the lateness in receiving this list, was checked manually against the combined ACTRA-Equity list and duplicates were removed from the Union des Artists' sample.

Table 1 summarizes information relating to the number of names received for each artist type and the number of telephone numbers eventually supplied to our field department.

Table 1
SAMPLING INFORMATION

	<u>NUMBER OF NAMES RECEIVED</u>	<u>SAMPLE DRAWN</u>	<u>NUMBER WITH TELEPHONE NUMBERS</u>	<u>TOTAL NUMBERS SENT TO FIELD</u>
Composers	170	all	170	170
Choral conductors	400	150	0	83
Performing musicians	4,335	2,500	none	2,040
Actors	14,306	3,312	2,500	2,750
Dancers	191	all	178	178
Directors	700	393	393	393
Authors	820	all	53	477
Other writers	834	275	235	257
Playwrights	320	all	none	243
Painters/sculpters	1,203	all	550	983
Photographers	135	all	100	114
Juried craftspersons	1,694	all	1,440	1,609
Non-juried craftspersons	1,022	all	810	930

In most instances, because the population for many of the artist types was relatively small, as Table 1 indicates, samples were not drawn. Samples were drawn for musicians, actors, directors and other writers. In most instances, a ratio of five names to every completion required was set. Where sampling was undertaken, this was carried out systematically from a random start point, selecting every Nth name. The width of the interval was arrived at by calculating the total number of names of the master list and dividing this total by the number of names estimated to be required to achieve the target number of completions for an artist group. In the case of the main groups of performing musicians and actors this was every 1.6 and 4.3 names per required completion.

Once a name was selected, if no telephone number was available, this was looked up. For musicians, all numbers had to be looked up, since only names and addresses were supplied. In this instance, the AFM lists and telephone directories were used for finding telephone numbers. In the case of actors, telephone directories were used.

For all other lists, and since in most cases a sample was not drawn, telephone numbers were looked up for all names and addresses where the information was not supplied. Once a phone number had been found, name, address and telephone number were written out onto a call record sheet and this was the basis for making contact. The next section provides details of field statistics, including information on the number of phone numbers not found.

Lists were received from all provincial craft associations, and two lists were received from Quebec. The number of members per association bore no relation to the actual population in a province. As the Sampling Plan outline submitted by EKOS indicated, it is unclear if these differences reflect the different efficiency levels of the various provincial associations at attracting members or if they reflect real regional differences in levels of craft activities. The Canadian Craft Council in its letter to provincial members had indicated that member organizations should identify juried and non-juried members on the lists they provided. Names of non-juried members were supplied in some instances, but not in all. Consequently, the representation of non-juried members has a strong regional bias.

In all, 2716 names were received, but a small proportion did not have telephone numbers. Once missing numbers had been looked up, the sample frame yielded complete information on 2539 craftspersons. Because a large number of interviews were required, no sample was drawn. However, juried members were given preference and they were interviewed first. Once all juried members' for a province numbers were exhausted, then non-juried members were interviewed. The juried/non-juried status of each craftsperson interviewed was appended to the data file.

IV. INTERVIEWING CONTEXT

Interviewers were supplied with a list of names of phone numbers on a contact sheet. They were instructed to make contact with the person named on the sheet and to only interview this person. This procedure was followed for all artist types with the exception of members of the Directors Guild. This association, it will be recalled, while it had supplied names and phone numbers, had separated the two so that names could not be matched to phone numbers. In the case of this artist type, the telephone number was dialed and the interviewer asked to speak to the household member who belonged to the Directors Guild and of that group, was a director or assistant director.

Upon contacting a household, if the target respondent was not home or it was an inconvenient time for a interview, the interviewer made arrangements to call back when the target respondent would be available.

In all, three attempts at contact were usually made before a number was retired. There were, however, some exceptions. If on the third call contact was made and the interviewer arranged a time to call back then a fourth call was made. Similiarly, where there were few initial telephone numbers available, then a greater number of call backs was carried out to ensure that the target number of interviews for an artist type was reached. This was the case for dancers, in particular, and for craftspersons in most provinces.

The pattern for making calls was varied between day and evening time for most artist types to maximize the opportunity for contact.

As a way of ensuring that artists and craftsperson were being contacted, one screening question was asked. Those persons contacted from the provincial craftspersons' list were asked if they described themselves as a craftsperson. All other artist types contacted were asked if they defined themselves as a professional artist. A negative answer led to the termination of the interview.

V. FIELD STATISTICS

This study was carried out in two waves: crafts and all other artists. Two somewhat different questionnaires were used for these waves, since somewhat different issues were to be explored for the two groups. Pretesting of the crafts questionnaire in both English and French was completed in late October and the bulk of the interviews were undertaken in November.

Because of the numerous delays in putting together a complete set of lists of members from the various associations for the artists phase, it was decided to delay field-work originally set for December and to carry out the field-work during January and February. Field-work was scheduled such that questionnaires for those types of artists where lists were complete were fielded first, and as others became ready they were then put into the field. Prior to this, the artists questionnaire also received an extensive pretest -- both French and English versions.

In order to identify study limitations in terms of variations in response rates, a number of different response rates were kept and these are shown in Table 2.

Table 2

FINAL CUMULATIVE RESPONSE RATE

	<u>NUMBER</u>	<u>PERCENTAGE</u>
Refusals/interview incomplete	804	9
Business numbers/not in service	1099	12
No contact	3810	42
Interview completed	3340	37
Total numbers attempted	9054	100

As Table 2 indicates, refusals from artists (at 9%) represent a minor problem regarding generalizing to the artist population. Similarly, numbers found to be not in service or business numbers represent a small component (12%) of non-contacts. The proportion who could not be contacted is relatively large (42%). This is, however, based on using one call and two call backs to establish contact with respondents. Only where few

numbers were initially available was an attempt made to go beyond three attempted contacts per potential respondent. The overall completion rate, based on the total sample drawn, but excluding numbers not used, was 37%

Table 3, which shows response rate by artist type, indicates that there is some variation in response by type of artist.

Table 3

RESPONSE RATES BY ARTIST TYPE

	TOTAL SAMPLE DRAWN		REFUSALS		BUSINESS NUMBERS/NOT IN SERVICE		NO CONTACT ESTABLISHED		NUMBERS NOT USED		COMPLETION	
	(%)	(N)	(%)	(N)	(%)	(N)	(%)	(N)	(%)	(N)	(%)	(N)
Musicians	100	2293	8	186	9	205	45	1031	13	290	25	581
Actors	100	2750	5	132	13	358	52	1430	14	383	16	447
Dancers	100	178	6	10	10	17	4	8	0	0	80	143
Directors	100	393	7	26	10	40	49	192	24	95	10	40
Literary	100	977	14	144	9	89	8	76	18	172	51	496
Visual artists	100	1097	10	110	9	100	41	446	6	71	34	370
Craftspersons	100	2539	8	196	11	290	25	627	6	162	50	1264

Note: The fifth column in Table 2 indicates some telephone numbers were not used because a quota had been met.

Refusal rates, as Table 3 indicates, are all fairly low, although at 14% literary artists were twice as likely to refuse an interview as were directors (7%).

There was, however, some variation in the rate of contact made with various artist types. Rate of contact with dancers, craftspersons, and literary artists were all well in excess of the three call limit set for the study, because in relation to the number of completions required, sample size was relatively small. Among craftspersons, some numbers were not used because some provinces supplied more numbers than were required to reach quota set for a province. Among literary artists, the numbers not used were those from Quebec, numbers from the rest of Canada were all used.

A. Quotas

The Sampling Plan that EKOS submitted to the Department indicated that quotas were to be set for the various types of artist groups. These quotas were set prior to all the lists being assembled. Once this was done it became apparent that the dancers and choreographers quota could not be met. Similarly, there was some doubt regarding the possibility of completing the author quota. These quotas were consequently revised down. Because the actor population was so large, this quota was revised upwards.

Table 4

QUOTAS INITIAL AND MODIFIED

	<u>INITIAL*</u>	<u>MODIFIED</u>	<u>FINAL N</u>
Performing musicians	500	500	524
Choral conductors	20	20	20
Composers	50	50	37
Actors	350	450	447
Dancers	200	155	143
Choreographers	25	0*	0*
Directors	40	40	39
Authors	400	370	391
Playwrights	50	50	51
Other writers	55	55	54
Visual artists	400	400	370
Craftspersons	1250	1250	1264

Although it was decided to delete from the sample choreographers as a specific group with a set quota, a number of those interviewed from the dance list were, in fact, and as Chapter 2 notes, choreographers.

B. Recommendations

There are a number of suggestions that follow from this study, that would make future studies far easier to undertake.

First, a master list of all arts organizations and the type of membership they represent would greatly facilitate the selection process of arts groups to be included in a survey.

Second, encouragement of arts organizations to develop machine readable lists would facilitate sample selection process, since master lists of arts could more easily be prepared. The Cheney Report had indicated that this process was well in hand. Our own experience suggests that this process is proceeding slowly.

Third, where national associations exist, they should be encouraged to develop a national list of members who belong to regional affiliates.

The Canadian Crafts Council, for example, has mentioned putting together a national list, but had not done this at the time of the survey. Similarly, the various dance organizations could perhaps be encouraged to have a national registry of dance company performers, the AFM could be encouraged to hold a national listing of all members of local affiliates. This process would clearly make gathering names of artists much easier.

Fourth, arts groups could be encouraged to be more cooperative in making their lists available. While many were eager to help, some were very suspicious of the purpose to which their members names and addresses were to be put. Clearly such organizations are acting in faith to protect their members, but more understanding on their part of the importance of carrying out research and gathering statistics relating to the arts would clearly help. Possibly a programme initiated by DOC explaining the uses and need for research on the arts may facilitate greater co-operation in future.

APPENDIX B

APPENDIX B

APPENDIX B

APPENDIX B

APPENDIX B

APPENDIX B

APPENDIX B

APPENDIX B

APPENDIX B

APPENDIX B

APPENDIX C

Explanation of the Analytic Methodologies Used

APPENDIX C

APPENDIX C

APPENDIX C

APPENDIX C

APPENDIX C

APPENDIX C

APPENDIX C

APPENDIX C

APPENDIX C

APPENDIX C

APPENDIX C

APPENDIX C

APPENDIX C

APPENDIX C

APPENDIX C

APPENDIX C

APPENDIX C

APPENDIX C

APPENDIX C

APPENDIX C

APPENDIX C

Explanation of the Analytic Methodologies Used

APPENDIX C

Regression 4.1 Predicting the Artistic Incomes for Performing Artists

$$Z \text{ ALLART} = .25 \text{ TOTALHRS} + .25 \text{ YRSART} - .18 \text{ TRAINING} - .13 \text{ DS} \quad \text{EX}$$

Where:

ALLART = gross artistic income in 1985
 TOTALHRS = total hours worked as a performing artist in 1985
 YRSART = number of years worked as a performing artist
 TRAINING = level of formal training in the arts (university post-graduate = 1, no formal training = 8)
 DSEX = dummy variable for gender (female = 1, male = 0)

CORRELATION MATRIX

	TOTALHRS	YRSART	TRAINING
TOTALHRS			
YRSART	-.022		
TRAINING	.129	.220	
DSEX	-.073	-.093	-.004

SUMMARY STATISTICS

	<u>Mean</u>	<u>Standard Error</u>	<u>F</u>
Overall	23.251	20.507	10.13646

INDEPENDENT VARIABLES

<u>Variable</u>	<u>Multiple R</u>	<u>R²</u>	<u>B</u>	<u>Beta</u>
TOTALHRS	.273	.074	5.376E-03	.245
YRSART	.349	.121	.523	.245
TRAINING	.391	.153	-1.597	-.180
DSEX	.411	.169	-5.946	-.127

CONSTANT = 15.485

Regression 4.2
Predicting the Artistic Income for Visual Artists

$$Z \text{ ALLART} = -.25 \text{ DSEX} + .15 \text{ YRSART}$$

CORRELATION MATRIX

	DSEX
DSEX	
YRSART	-.334

SUMMARY STATISTICS

	<u>Mean</u>	<u>Standard Error</u>	<u>F</u>
Overall	24.420	23.116	17.534

INDEPENDENT VARIABLES

<u>Variable</u>	<u>Multiple R</u>	<u>R</u> ²	<u>B</u>	<u>Beta</u>
DSEX	.299	.089	-12.224	-.248
YRSART	.332	.110	.292	.154

CONSTANT = 20.836

Regression 4.3
Predicting the Artistic Income for Literary Artists

$$Z \text{ ALLART} = -.33 \text{ TOTALHRS} -.236 \text{ DSEX} -.11 \text{ AGE}$$

CORRELATION MATRIX

	TOTALHRS	DSEX
TOTALHRS		
DSEX	-.074	
AGE	-.211	.070

SUMMARY STATISTICS

	<u>Mean</u>	<u>Standard Error</u>	<u>F</u>
Overall	22.411	20.051	38.386

INDEPENDENT VARIABLES

<u>Variable</u>	<u>Multiple R</u>	<u>R</u> ²	<u>B</u>	<u>Beta</u>
TOTALHRS	.373	.139	7.015E-03	.332
DSEX	.438	.193	-10.120	-.226
AGE	.453	.205	-.173	-.113

CONSTANT = 22.536

Regression 7.2
Predicting Craft Income (all respondents)

$$Z \text{ INCCRAFT} = .36 \text{ TOTALHRS} - .12 \text{ DSEX} + .10 \text{ YRSCRAFT} + .10 \text{ EDUCATION} + .10 \text{ DCAREER} + .08 \text{ REPCOST}$$

Where:

- INCCRAFT = total income in 1985 from practice of a craft
- TOTALHRS = total number of hours worked as a craftsperson in 1985.
- DSEX = dummy variable for gender (male = 0, female = 1)
- ALLWORK = total number of (full-time equivalent) workers employed
- DMEDIA = dummy variable for primary medium (fabric = 1, other = 0)
- YRSCRAFT = number of years worked as a craftsperson
- EDUCATION = number of years of formal schooling
- DCAREER = dummy variable for self-definition of career (business = 1, other = 0)
- REPCOST = estimated replacement cost or market value of equipment owned

CORRELATION MATRIX

	TOTALHRS	DSEX	ALLWORK	DMEDIA	YRSCRAFT	EDUCATION	DCAREER
TOTALHRS							
DSEX	-.155						
ALLWORK	.246	-.021					
DMEDIA	-.175	.463	.035				
YRSCRAFT	.026	-.119	.031	-.067			
EDUCATION	-.027	.100	.005	.021	-.105		
DCAREER	.066	-.011	.118	.022	-.145	-.039	
REPCOST	.129	-.090	.061	-.126	.111	-.030	.006

Regression 7.2 -- Craft
Continued

SUMMARY STATISTICS

	<u>Standard Error B</u>	<u>F</u>
TOTALHRS	3.484 E-04	120.910
DSEX	.882	10.898
ALLWORK	.206	10.064
DMEDIA	.861	7.303
YRSCRAFT	.048	10.742
EDUCATION	.142	10.438
DCAREER	.853	9.805
REPCOST	9.165 E-04	6.072

INDEPENDENT VARIABLES

<u>Variable</u>	<u>Multiple R</u>	<u>R</u> ²	<u>B</u>	<u>Beta</u>
TOTALHRS	.433	.188	3.831 E-03	.358
DSEX	.463	.214	-2.912	-.116
ALLWORK	.475	.226	.654	.102
DMEDIA	.484	.234	-2.327	-.095
YRSCRAFT	.492	.242	.157	.104
EDUCATION	.500	.250	.459	.100
DCAREER	.510	.260	2.670	.098
REPCOST	.515	.266	2.258 E-03	.077

REPLY TO LETTERS THREE AND FIVE.

General: Please advise me

of the results of the

investigation of the

B. COMPONENTS THREE AND FIVE:

- o Government Programs Available to
Artists/Craftspersons**
- o Unions and the Artist**

STATUS OF THE ARTIST/CRAFTSPERSON

GOVERNMENT PROGRAMS AVAILABLE TO ARTIST/CRAFTSPERSONS

UNIONS AND THE ARTIST

FINAL REPORT



STATUS OF THE ARTIST/CRAFTSPERSON

GOVERNMENT PROGRAMS AVAILABLE TO ARTIST/CRAFTSPERSONS
UNIONS AND THE ARTIST

FINAL REPORT

TABLE OF CONTENTS

	<u>PAGE</u>
I INTRODUCTION	1
II GOVERNMENT PROGRAMS	3
Approach	3
Findings	8
Implications for Action	31
Recommendations	32
III UNIONS AND THE ARTIST	34
Approach	34
Findings	38
Conclusions	50
Recommendations	52
IV CONCLUSION	53

APPENDICES

- A - Government Programs
- B - Profiles of Government Programs
- C - Interviewees
- D - Lottery Revenues
- E - Artistic "Unions"
- F - "Union" Profiles
- G - Collective Agreements



1.0 INTRODUCTION

The topic of the status of the artist/craftsperson has received much attention in the past few years. Numerous federal and provincial task forces and commissions have studied various aspects of the artist/craftspersons' economic and social conditions. Recently, the Department of Communications released the report of the Task Force, chaired by Paul Siren and Gatien Gélinas, on the Status of the Artist. The Task Force, whose mandate was to undertake broad consultations with the Canadian artistic profession, made 37 recommendations to improve the socio-economic conditions for Canadian artists working in all disciplines.

The Department of Communications retained Ekos Research Associates to conduct a study of the economic and social status of the artist to complement the Task Force's work. The study includes the following components:

1. a survey of creative and performing artists;
2. a survey of craftspersons;
3. government and the artist: analysis of public programs available to artists/craftspersons;
4. professional associations and the artist; and
5. unions and the artist.

Price Waterhouse (under sub-contract to Ekos Research Associates) was responsible for components three and five above. Except where overlaps occurred in terms of interviewing various associations/unions, we have conducted and reported these components separately. Section 2.0 of this report presents our discussion of the federal and provincial programs that are used by or available to artists/craftspersons. Section 3.0 reports our findings on the role of unions representing artists and the provisions in collective bargaining agreements.



This study covers the following artistic and craft communities:

- . performing artists (directors, actors, musicians, dancers, composers/conductors, puppeteers and choreographers);
- . visual and media artists (painters, sculptors printmakers, performance artists using holography, video, and computers);
- . literary artists (playwrights, poets, fiction writers and editors); and
- . craftspersons.

The study was conducted between June and November 1986. It was based on data available up to November 1986.



2.0 GOVERNMENT PROGRAMS

This section describes the approach, findings, implications for action and recommendations regarding government programs available to the artist/craftsperson.*

2.1 Approach

This component examined federal and provincial/territorial/municipal programs used by or available to artists. The examination focused on two areas: 1) an assessment of artists' access to each program; and 2) identification of ways in which programs could be modified to better address artists' needs.

At the outset of this assignment, we compiled a list of relevant federal and provincial departments/agencies. This list was examined for its completeness with officials at the Department of Communications, Canadian Conference of the Arts and Ekos Research Associates.

The resulting list of 42 departments/agencies is presented in Appendix A. Our primary focus was on departments/agencies involved with grants, loans and employment, and social security programs, however we have also included departments responsible for taxation and copyright. A breakdown of the departments/agencies by jurisdictions is as follows:

- . 16 federal;
- . 4 federal/provincial;
- . 20 provincial; and
- . 2 municipal.

* To ensure confidentiality, the term "artists" will be used to represent artists as well as craftspersons. When disciplines are referred to, the crafts sector has been linked with the visual arts sector. This was suggested and preferred by the Canadian Crafts Council.



The majority of the departments/agencies (26) have programs which are targeted directly at artists. The remaining 16 have general programs which are of special interest to artists.

Two municipal programs (the Toronto Arts Council and the Montreal Arts Council) were included because of their significant budgets and the level of artistic activity in these municipal areas.

Our approach involved four key steps:

- . development of program profiles;
- . review of background documents;
- . in-depth personal and telephone interviews; and
- . identification of issues and findings.

1. Development of Program Profiles

We developed a standard form to record information on the programs. The purpose of the profiles is to provide an overview of programs available to artists and to identify issues related to specific programs or types of programs. The profiles cover the following topics:

- . coverage of program (i.e., national, provincial);
- . objectives;
- . budget;
- . person-years;
- . eligibility requirements;
- . selection process;
- . selection criteria;
- . type and amount of support;
- . duration of support;
- . orientation of program;
- . number of applicants annually;
- . number accepted annually;
- . specific entitlements for artists;
- . number of artistic applicants annually;
- . number of artists/arts organizations supported annually;
- and
- . percentage of grant budget supporting artists.



The information required to complete the profiles was obtained from government documents, brochures and annual reports. In most cases, we contacted individuals within the relevant departments/agencies to obtain information missing in the available documents.

In total, 62 profiles were prepared for the 42 departments/agencies. These are presented in Appendix B. Some government/departments had more than one relevant program. For example, the Canadian Jobs Strategy (CJS) of the Canada Employment Centre has six relevant programs and a profile was prepared for each. Other programs have been profiled in a recent study for the Department of Communications by Canyltec Social Research Corporation. For these departments/agencies (i.e., the Canada Council, provincial cultural departments and arts councils), we only prepared one profile each. In addition, profiles were not prepared for the Department of Revenue-Taxation, Consumer and Corporate Affairs Canada/Department of Communications on copyright, since these departments do not offer programs for artists. However, current policies/initiatives of these departments raise important issues related to taxation and copyright; therefore, they are discussed in the body of this report.

2. Review of Background Documents

We identified and reviewed the following:

- . selected reports and documents prepared by federal or provincial departments and task forces;
- . selected reports and briefs prepared by artistic associations; and
- . written and taped oral briefs presented to the recent Task Force on the Status of the Artists.

Relevant reports, briefs and documents were reviewed to identify issues of importance related to the specific government programs.



3. In-depth Personal and Telephone Interviews

We conducted 25 in-depth interviews with senior officials from arts organizations and officials responsible for key government programs. (The list of interviewees is listed in Appendix C).

Fourteen interviews were conducted with top officials in arts associations/organizations. The interviewees were from major arts associations and were selected to provide national and regional representation and representation from each of the artistic disciplines (crafts, performing, literary and visual arts). Interview guides were used to ensure consistency and to cover specific issue areas. However, the open-ended structure of the interviews enabled respondents to address issues relevant to their specific organizations and of interest to them.

The purpose of these interviews was to identify:

- . issues of importance related to grants, loans and employment and social security:
- . issues concerning relevant federal/provincial/municipal programs; and
- . potential solutions to existing problems.

We also conducted 11 interviews with officials responsible for key government support programs. In total, 8 federal and 3 provincial department officials were interviewed. The interviews with government officials were conducted to:

- . verify profiles and obtain missing information;
- . determine the utilization of the government programs by artists, where data was available;
- . solicit views on issues surrounding the government policies and program; and
- . explore views on issues identified previously.



4. Identification of Issues and Findings

We used the program profiles, review of documents and interviews with officials to identify issues related to specific government programs and policies.

Our findings are based mainly on the in-depth interviews and the program profiles. The various reports and briefs were used as further evidence or support for an identified issue.

In the interviews with government officials and representatives of the arts community, the respondents were asked specific questions but were able to focus on their particular concerns with an issue area. As a result, not all issues were covered in the same way with each interviewee. This implies that findings are less adaptable to quantitative analysis. We have, however, developed a rating scheme to indicate if the issue received high, medium or low levels of support. The ratings have been assigned based on the following:

- High - mentioned by at least 6 interviewees and supported by documents or briefs;
- Medium - mentioned by at least 3 interviewees and supported by documents or briefs or mentioned by 4 or 5 interviewees; and
- Low - mentioned by 1 or 2 interviewees and supported by documents or briefs or mentioned by 3 interviewees.

In addition, we have ranked the issues as high, medium or low priority. While the level of support given to the issue significantly affected its priority, the ranking was also based on:

- . our knowledge and assessment of the issues and their expected impact;
- . the timeliness of the issue (was it something that should be acted on quickly);
- . the source of the information;



- . how important the issue was to specific interviewees and groups; and
- . the amount of attention devoted to it in articles and briefs.

The issues rated as high priority were further examined in terms of their implications for action (i.e. nature of action, who would be responsible). The implications as well as recommendations are reported at the end of Section 2.0.

2.2 Findings

This section highlights findings on issues related to government programs used by or available to artists identified during our study. The findings are discussed under 4 headings:

- . grants, loans and employment programs;
- . social security;
- . taxation; and
- . copyright.

2.2.1 Grants, Loans and Employment Programs

This section focuses on programs that provide support to artists through a number of mechanisms, such as grants, loans, bursaries, employment programs, etc. Issues are presented relevant to 5 types of programs. These are:

- . federal programs offering financial assistance only to artists;
- . federal granting programs that are directed at different target groups but do not exclude artists (e.g. Secretary of State);
- . provincial/territorial/municipal granting programs available only to artists;



SUMMARY OF FEDERAL GRANTING PROGRAM AVAILABLE TO ARTISTS

EXHIBIT I

PROGRAM	PRIMARY OBJECTIVES*	ELIGIBLE RECIPIENTS				BUDGET FOR SUPPORT	TYPE OF SUPPORT						NUMBER OF PROJECTS OF ARTISTS/ARTS ORGANIZATIONS SUPPORTED ANNUALLY
		performing artists	literary artists	visual artist-crafts-persons	arts organizations**		grants-contributions	loans	scholarships/awards	insurance	non-financial support	purchase	
Canada Council	to foster and promote excellence in the Arts	X	X	X	X	\$8 million to individuals, \$69 million to organizations	X	X	X				3,845 grants (artists and arts organizations)
Department of Communications-Program of Cultural Initiatives	to strengthen Canada's cultural sector				X	\$27 million	X						225 (organizations)
Department of Communications-Insurance Program for Travelling Exhibitions	to provide insurance coverage				X	\$300,000 (total budget)					X		since May 1985, 16 exhibitions have been insured
National Film Board-Programme to Assist Films in the Private Sector (PAFPS)-English Programme and Programme d'aide au cinéma indépendant (PACI)-French Programme	to assist developing Canadian filmmakers and improve the quality of their films	X				PAFPS-\$1.1 million PACI- \$220,000					X		In 1985-1986, 159 projects were supported under PAFPS and 27 projects were supported under PACI
National Film Board-Personal Service Contracts	to produce and distribute films that reflect the social and cultural preoccupations of Canadians	X	X			not available	X						not available
Telefilm Canada - Broadcast Program - Development Fund - Interim Financing Fund - Feature Film Fund	to promote high quality Canadian television productions and feature films	X	X			BPDF-\$62 million IFF-depends on loans repaid FFP-\$33 million	X	X					BPDF-226 projects contracted or accepted IFF-24 new loans FFP-new program
Department of External Affairs-Arts Promotion Division and Cultural Centres	to establish a Canadian cultural presence in other countries; to open and consolidate new markets	X	X	X	X	Arts Promotion Division-\$2.4 million Cultural Centres-\$1.3 million	X						Arts Promotion Division-200 (groups and individuals) The Cultural Centres-250 artists
Department of Indian Affairs and Northern Development - Cultural Grants Program	to assist Inuit to develop their culture	X	X	X	X	\$50,000	X						2,000
Department of Indian Affairs and Northern Development - Indian Art Program	to promote and acquire Indian art			X		\$107,000						X	purchased 200 pieces

The objectives listed here are summaries of the department's/agencies' objectives

* Includes visual, literary, performing arts organizations, craft organizations and non-profit cultural organizations and publicly-owned Canadian cultural institutions

** The last year that the Program could provide data is presented (the years do vary between 1984 and 1986)

BDC - Canadian Book Publishing Development Program has not been included since it is currently being revised

- . programs that provide loans for which artists can be eligible; and
- . employment programs.

2.2.1.1 Federal Programs Offering Financial Assistance Only to Artists

This group includes the programs from the Canada Council, the Department of Communications, the National Film Board, Telefilm Canada, the Cultural Centres and the Arts Promotion Branch of the Department of External Affairs, and the arts programs of the Department of Indian Affairs and Northern Development.

Exhibit 1 opposite summarizes the information on these programs in the profiles. It presents the Programs' primary objectives, eligible recipients, type of support, budget and number of projects supported. The financial assistance available includes grants, scholarships, loans, awards, and insurance coverage. The largest amount of assistance granted to artists/arts organizations is provided by the Canada Council. In 1984-1985, its grant disbursements were \$8 million to individual artists and \$69 million to arts organizations.

The two general concerns related to these programs.

1. Artists experience problems obtaining program benefits due to the level of funds available and/or the manner in which the funds are distributed.
2. There are significant concerns about the level of consultation and communications between the programs and key arts organizations.

Specific issues related to these concerns are discussed in the subsequent pages.



Level and Duration of Funds.

A) Level of Funds - The level of funds available from the granting agencies was raised as an important issue by the arts organizations. The budgets of these programs have recently decreased in real or nominal terms, primarily due to restraint programs in government departments. There was a high level of support for increasing the budgets of these programs. Of particular concern was the Canada Council. The Council's funds have recently been reduced and for many years have not increased with the rate of inflation. At present, all eligible recipients requesting funds cannot be assisted.

This issue is rated as high priority. This is based on the high level of support for increased funding as well as the stagnant or decreasing levels of Canada Council funding during the past 5 years and the low income levels of Canadian artists.

B) Distribution of Funds - The issues related to the distribution of funds have been grouped under three headings:

- i) organization versus individual support;
- ii) distribution by discipline;
- iii) distribution by ethnicity and sex.

i) Organization Versus Individual Support - The distribution of Canada Council grants between arts organizations and artists was raised as an issue. Most of the Council's grants go to arts organizations. Indeed, according to Culture and Communications - A Study Team Report to the Task Force on Program Review, only 20 percent of the Council's funds go directly to individual artists and 80 percent are provided directly to organizations. Distribution of financial resources to arts organizations is claimed to be beneficial because it helps them to achieve their goals and indirectly supports artists who are employed by or benefit from the organizations. On the other hand, there is concern that in some artistic sectors (e.g. visual and literary arts) that the "trickle-down"



effect to individuals from organizations is less apparent. While none of the interviewees questioned the utility of funds going to organizations, there was medium support for a proportional rise in any subsequent budget increases to individual artists, particularly to visual and literary artists.

As a priority issue it is rated medium. It was not referred to by many interviewees, but did seem to be a major concern for the literary and visual arts organizations. We have no further evidence to support this issue; however, it seems valid on an intuitive basis. Further exploration of this issue could lead to a more efficient and effective distribution of funds.

- ii) Distribution by Discipline - An issue receiving medium support was the distribution of Canada Council funds between disciplines. It was suggested that some sectors are not receiving an equal proportion of the funds. In particular, literary arts and visual arts/crafts spokespeople suggested that their disciplines should receive a higher percentage.
- Culture and Communications - A Study Team Report to the Task Force on Program Review indicated that the major portion of the Canada Council's program budget goes to the Performing Arts section (57 percent), while Visual Arts, Media Arts and Arts Awards Service each receive approximately 10 percent. Statistics from the Canada Council on individual grants for 1983-1984, indicate that the requests from performing, visual and media, and literary artists was 33.0%, 49.9% and 10.0% respectively (6.0% was grouped as other). Of the grants awarded, 37.1%, 43.2%, 12.7% went to performing, visual and media, and literary artists respectively.
- According to The Canadian Dictionary of Arts Employment, performing artists composed 29.2 percent of the individuals employed in the arts in 1981.

Given the level of support, the priority assigned to this issue is



medium. The variance in the distribution of funds to disciplines could be determined by numerous factors:

- . the importance of the sectors;
- . the proportions of artists in the sector;
- . the percentage of applicants from each sector;
- . the excellence of an artist irregardless of the sector, etc.

Full assessment of this issue requires feedback from individual artists in the various disciplines.

iii) Distribution by Ethnicity and Sex - Concerns with the distribution of Canada Council funds to particular ethnic groups and women received medium support. According to The Canada Council in the 1980s: The Applebaum - Hébert Report and Beyond, the Council's dominant focus is with professional artistic activity - those artists and organizations who dedicate their lives to attainment in the arts. The Council does not guarantee a particular percentage of funds to artists or arts organizations representing any ethnic group or sex but focuses solely on supporting excellence in the arts. Support for these various groups has come from other federal departments, such as the Department of Indian Affairs and Northern Development and the Secretary of State, and from local, provincial and regional authorities.

During our examination of this issue we did not find statistics that supported the statements of interviewees. As a result issues relating to distribution by ethnicity and sex are rated as low priority.

Distribution by Sex - Statistics from the Canada Council do not fully support the interviewees' views. An examination of Canada Council data for 1983-1984 shows that 38.2 percent of those requesting grants were women, and that women received 35.6 percent of the grants. In examining trends, the Council shows that women are also receiving an increasing percentage of the grants. Over 10 years, 1973-1974 to 1983-1984, the



average growth rate in requests for grants from women was 7.2 percent a year, while it was 3.2 percent for men. Moreover, the growth rate for grants given over the same period was 3.6 percent a year for women, while it was negligible for men.

Distribution of Funds to Ethnic Groups - A potential concern is whether cutbacks in other departments that provide financial assistance to particular ethnic groups is creating gaps in the support provided for artists. For example, the Department of Indian Affairs and Northern Development has experienced some cuts in its arts programs over the last year. The Cultural Grants Program for Inuits was not provided with funds in 1986-1987 and the continuation of the Program is in doubt. The concern is whether cuts in some departments are creating gaps and problems for special groups of artists not traditionally covered by the Canada Council.

Consultation and Communications.

A) Communications Between Arts Organizations and Departments - A concern receiving a high level of support was the nature and degree of consultation/communications between arts organizations and various departments, such as the Department of Communications, External Affairs and Canada Council. While interviewees acknowledged that consultations occurred, a few felt they could be improved. Two arts organizations maintained that turnover within the Department of Communications hinders the effectiveness of the consultative process. These interviewees also felt that DOC should be more active in informing the arts community of changes in government policies that could affect artists. Another interviewee felt that not having a permanent crafts officer at the DOC affected the communications between the department and crafts organizations.

Lack of communication was also seen as a problem between major arts organizations and the Arts Promotion Branch and the Cultural Centres of



External Affairs. Although consultations currently take place with the Department of Communications and the Canada Council, three of the major arts organizations felt that External Affairs should regularly consult them. They also felt that some staff officers are not well informed about Canadian cultural products and the cultural industry, and as a result the selection of recipients is not always appropriate.

While there is a great deal of informal consultation between the Canada Council and arts organizations, three interviewees felt this should be formalized to ensure effective consultation. In particular, two arts organizations wanted to be consulted on the selection of Canada Council Board members and on the Council's policies and programs.

The consultation/communications existing between arts organizations and various government departments has been rated as a high priority issue. If there are inadequate consultations between government departments and arts organizations policy decisions related to the arts could be made without fully drawing on a critical source of information.

B) Juries - Juries consisting of artists or experts in particular arts disciplines are used by the Canada Council to select recipients for individual artists' grants. While the jury system was generally widely praised for obtaining the views of individual artists, two concerns were raised, which had medium support. These were:

- . that arts organizations be consulted on the selection of jurors, primarily to avoid what one interviewee referred to as the "old boys" network (i.e. the same jurors being selected over and over); and
- . that the jury system be more widely used throughout the Council to ensure that decisions would be based on artists' opinions rather than Canada Council officials.

As a priority issue, this issue is rated low. All of the respondents who pointed to a specific concern with the jury system also strongly supported its



SUMMARY OF OTHER FEDERAL GRANTING PROGRAMS

PROGRAM	PRIMARY OBJECTIVES*	ELIGIBLE RECIPIENTS			TYPE OF SUPPORT		NUMBER OF PROJECTS OF ARTISTS/ARTS ORGANIZATIONS SUPPORTED ANNUALLY
		Canadian businesses/ organizations	individuals	scholarly journals	loan (repaid only if successful)	grants	
Department of External Affairs - Program for Export Market Development (PEMD)** - Promotional Projects Program (PPP)**	to encourage Canadian exports	X			X		PEMD - since 1971, 16 companies with artistic related SIC codes have received PPP support - In 1984-1985, there were 18 PPP sponsored trade fairs and missions in the cultural industries sector, involving 147 Canadian companies.
Department of Secretary of State of Canada	to contribute to the development of a sense of well-being to the nation by permitting Canadians to grow freely in a multicultural society within a bilingual framework	X	X			X	During 1985-1986, 25 grants of \$4-5,000 each were awarded under Writing Oral Publications Program. Under the Performing and Visual Arts Program, there were 193 grants totalling \$1.8 million.
Social Sciences and Humanities Research Council (SSHRC) - Research Grants	to support advanced scholarly research in the humanities and social sciences		X			X	In 1986-1987, 22 awards were granted from the fine arts committee.
Social Sciences and Humanities Council - Aid to Learned Journals Program	to assist in the provision and maintenance of high quality Canadian journals			X		X	N/A

* The objectives listed are summaries of the departments/agencies' objectives.

** These programs are going to be consolidated.

use. Moreover, the costs for juries are quite high and the Council is already criticized for high administrative costs.

2.2.1.2 Other Federal Granting Programs

There are a number of other federal programs that provide grants or financial assistance to particular groups. While these programs are not specifically directed at the arts, an artist or arts organization which qualifies under the eligibility criteria of a program could receive assistance. We have included various programs from the following departments: Secretary of State, Social Sciences and Humanities Research Council (SSHRC), as well as the Program for Export Market Development (PEMD) and the Promotional Products Program (PPP) of the Department of External Affairs. A summary of the information in the profiles on these programs is presented in Exhibit 2, opposite. It includes data on the primary objectives, eligible recipients, type of support and number of projects supported annually.

No high priority issues were identified in this section. There was little awareness among representatives from arts organizations with the programs of SSHRC, and to a lesser extent the Secretary of State. Three arts organizations indicated that they have limited budgets and must expend the greater part of their energies on familiarizing themselves with programs that focus solely on the arts. While this did not seem to be a difficulty, the survey of artists could examine whether there are any issues from the individual artists' point of view.

One issue that received medium support concerned federal support for exports. It was felt that a greater percentage of the financial support for exports should be available to artistic projects. Two programs that encourage exports - the Program for Export Market Development (PEMD) and the Promotional Products Program (PPP), which are in the process of being consolidated, - have eligibility criteria that limit the selection of artistic projects. Both require that applicants be incorporated and there is a minimum project size for PEMD support that excludes most artistic projects.



This issue was rated as medium priority. The limited number of artistic-related firms that have received support under PEMD since 1971 suggests that either few firms are seeking support or few are qualifying for support. While our study was not able to verify the reason, the interviewees' remarks as well as the criteria requiring firms to be incorporated suggests that few artistic projects would qualify.

2.2.1.3 Provincial/Territorial/Municipal Granting Programs

In this section we present our findings with respect to the cultural departments, arts boards and the distribution of lottery funds in each province/territory as well as the Montreal and Toronto Arts Councils.

A summary of the information presented in the Appendix is illustrated in Exhibit 3 (on the next two pages). Included in the exhibit is information on the programs' primary objectives, eligible recipients, type of support, budget and number of projects supported annually.

This section will discuss three main areas. These are:

- A. that there are no priority issues for the specific programs;
 - B. there was a request for improved communication between the Federal and Provincial Governments; and
 - C. there was a request for increased funding.
- A. There were no high priority issues identified for programs in this section. Indeed, as with the preceding section, there were not many concerns expressed by the interviewees. This is probably due to the national focus of the associations. Although efforts were made to include regional representation, the resource constraints of this study did not allow in-depth analysis of provincial/territorial/municipal programs.



PROGRAM	PRIMARY OBJECTIVE*	ELIGIBLE RECIPIENTS					BUDGET FOR SUPPORT	TYPE OF SUPPORT				NUMBER OF PROJECTS OF ARTISTS/ARTS ORGANIZATIONS SUPPORTED ANNUALLY
		performing artists	literary artists	visual artists/crafts-persons	arts organizations	arts councils		grants	loans	scholarships/awards	non-financial assistance	
Alberta - Alberta Culture - Alberta Foundation for the Performing Arts - Alberta Foundation for the Literary Arts	to promote, encourage, support and co-ordinate a variety of cultural activities to ensure that cultural development becomes an enriching reality to Albertans	X	X	X			Alberta Culture - \$3.1 million Alberta Foundation for the Performing Arts - \$800,000 Alberta Foundation for the Literary Arts - \$1 million	X		X		Alberta Culture-2,219 Alberta Foundation for the Performing Arts-103 Alberta Foundation for the Literary Arts-200
British Columbia-Ministry of Provincial Secretary and Government Issues	to administer a financial assistance program to cultural organizations in order to provide social and economic benefits and to stimulate the cultural development of B.C.	X	X	X	X	X	\$6.7 million	X		X		186 grants were given to the community arts councils, 327 organizations and 211 individual artists
Manitoba - Culture, Heritage and Recreation - Manitoba Arts Council	the department strives to enhance the quality of life of Manitobans and the Province's heritage and cultural diversity. The Council fosters the development of the art and artists in Manitoba	X	X	X	X		Culture, Heritage and Recreation-\$6.8 million Manitoba Arts Council-\$3 million;	X				Culture, Heritage and Recreation-N/A Manitoba Arts Council-54 organizations and 717 individuals
New Brunswick Department of Tourism, Recreation and Heritage - Cultural Development Branch - Crafts Programs, Crafts Promotion Branch - Ministerial Grants	to assist in the promotion and development of literary, visual and performing arts and the crafts in New Brunswick	X	X	X	X		Cultural Development Branch-\$843,452 (total budget) Craft Programs - \$67,863 (under old branch)	X				Cultural Development Branch-384 organizations and 152 individuals Craft Programs-33 individuals grants and 14 organizations (under old branch)
Newfoundland - Newfoundland Craft Development Program - Cultural Affairs Division - Newfoundland and Labrador Arts Council	to foster and promote the arts and crafts in the province	X	X	X	X	X	Newfoundland Craft Development Program-\$128,528 Cultural Affairs Division-the 6 Arts Centres receive \$1.2 million for programming Newfoundland and Labrador Arts Council-\$85,412	X	X	X		Newfoundland Craft Development Program-81 projects Cultural Affairs Division-6 Arts Centres Newfoundland and Labrador Arts Council-123 projects
Nova Scotia-Department of Culture, Research and Fitness**	to coordinate the cultural development activities of the Nova Scotia government	X	X	X	X		\$2,090,600	X				216 (artists and arts organizations)

* The objectives are not those listed by the departments/agencies but have been generalized for all the cultural organizations in the province.

** The programs are currently under review and changes are expected.



SUMMARY OF PROVINCIAL/TERRITORIAL/MUNICIPAL GRANTING PROGRAMS

PROGRAM	PRIMARY OBJECTIVE	ELIGIBLE RECIPIENTS					BUDGET FOR SUPPORT	TYPE OF SUPPORT				NUMBER OF PROJECTS OF ARTISTS/ARTS ORGANIZATIONS SUPPORTED ANNUALLY
		performing artists	literary artists	visual artist-crafts-persons	arts organizations	arts councils		grants	loans	scholarships/awards	non-financial assistance	
Ontario - Ministry of Citizenship and Culture - Ontario Arts Council	to foster the arts in all their forms by providing financial assistance, removing obstacles, providing the framework for growth and promoting the arts	X	X	X	X		Citizenship and Culture-\$4.2 billion Ontario Arts Council-\$17.9 million	X				Citizenship and Culture-589 grants Ontario Arts Council-1,145 to organizations and 2,064 to individuals
Prince Edward Island - Department of Community and Cultural Affairs - Council of the Arts	to promote and support PEI culture	X	X	X	X	X	Department of Community and Cultural Affairs \$1.7 million (administration and grants) Council of the Arts-\$74,000	X		X		Department of Community and Cultural Affairs-21 students and 6 community arts groups; Council of the Arts-21 individuals and 34 groups
Québec-Ministère des Affaires Culturelles	to provide technical advice, financing, and to facilitate access to the arts for the population	X	X	X	X		\$192 million (total budget)	X				By individuals - 237 By organizations - 105
Saskatchewan - Culture and Recreation - Arts Board	to promote the development of the arts and encourage Saskatchewan residents to participate in and appreciate the visual, performing and literary arts	X	X	X	X		Culture and Recreation-\$1,253,459 Arts Board-\$2,367,108	X				Culture and Recreation-125 Arts Board-212
Yukon-Community and Transportation Services-Sports, Arts and Recreation Office	to enable and support the development of visual, literary and performing arts in the Yukon	X	X	X	X		\$115,300	X			X	13 arts groups and 12 artists
Conseil des Arts de la Communauté Urbaine de Montréal	to stimulate the creation and production of art and develop cultural production in Montréal				X		\$2,138,275	X				106 projects
Toronto Arts Council	advises the City of Toronto on the allocation of cultural grants and municipal policy affecting the arts and culture	X	X	X	X		\$2 million	X	X			191 grants



- B. There was a high level of concern about the need for improved communications between the provinces and the Federal Government with respect to arts policies and better information on what is available from each province. However, we have rated this issue as low priority. As mentioned previously, a study has recently been completed for the Department of Communications that prepared detailed program profiles for all granting bodies, federally and provincially, related to the arts. Moreover, there is consultation between the federal and provincial governments and no concrete evidence was suggested on where improvement is necessary.
- C. Similar to the national granting programs, a high level of concern was expressed about the low or declining funding levels for the arts in the provinces. Six arts associations (four national and two regional/provincial) felt that funding levels had decreased (either in real or nominal terms). They advocated that a greater proportion of provincial budgets should be devoted to the arts. It has only been ranked, however, as a medium priority issue. It was not ranked as high priority for two reasons:
- i) three provinces were singled out as having sufficient levels of funds - three interviewees singled out three provinces, Alberta, Ontario and Quebec, for having quite enlightened arts programs. Certainly, in terms of total funds provided, as illustrated in Exhibit 3, these provinces' programs are quite substantial;
 - ii) some provinces have increased revenues from lotteries; for example, an interviewee from Manitoba pointed out that Manitoba has increased its arts budget over the last few years, attributable to increases in its lottery revenue (part of which goes towards funding the arts). Appendix D provides a brief summary on the use of lottery revenues for arts organizations or artists.*

* For a number of provinces such as Nova Scotia, New Brunswick, Newfoundland, Prince Edward Island and Quebec, it was impossible to provide figures because lottery revenues are combined with other provincial revenues. A new bill has been proposed in Ontario which would see lottery proceeds go into a Consolidated Revenue fund.



SUMMARY - PROGRAMS PROVIDING LOANS

PROGRAM	PRIMARY OBJECTIVE	ELIGIBLE RECIPIENT	TYPE OF SUPPORT	AMOUNT OF SUPPORT TO THE CULTURAL SECTOR
Federal Business Development Bank (FBDB) - Loan Services	to assist in the establishment and development of business enterprises in Canada by providing financial services to firms	businesses incorporated or unincorporated in Canada that are "for profit" organizations.	loans, loan guarantees, interim financing, equity financing or combinations. There is no minimum or maximum loan amount.	in 1985, approximately \$4.6 million was directed towards the cultural sector
Department of Regional Industrial Expansion - Small Business Loans	to assist new and existing small businesses obtain intermediate term loans from chartered banks and other designated lenders to help finance specified fixed asset needs.	small business enterprises with gross revenues below \$2 million annually who are involved in manufacturing, wholesale trade, retail trade, service businesses, construction, transportation and communications	loans - the maximum loan a borrower may have outstanding at any one time cannot exceed \$100,000. Loans can be used for movable equipment, fixed equipment, premises and land.	N/A

2.2.1.4 Programs Providing Loans

Included in the study were two programs that provide loans to individuals. These are the Small Business Loans Program of the Department of Regional Industrial Expansion and the Federal Business Development Bank Loans Program. While neither of these are directed solely at artists, funding is available if artists meet their criteria.

Exhibit 4, opposite page, summarizes the nature of these programs. Both programs are similar in terms of objectives, eligibility criteria and type of support. They both provide their loans to businesses in order to enhance their development.

A concern that received medium support from interviewees was that loan officers are not well informed about, or sensitized to the artistic community. They maintained that this was evident in the lack of flexibility on the part of officers in assessing loan requests.

The issue has also been rated as medium priority. The mandate of these programs is to assist individuals with sound business ideas. To ask a loans officer, accountable for loan defaults, to consider assisting artists who generally have little or no collateral and may be considered high risk would not be compatible with the objectives of the programs unless additional provisions were made for assisting artists.

2.2.1.5 Employment Programs

The employment programs offered by the Canadian Employment and Immigration Commission (CEIC) have also been included in the study. We have examined the programs of the Canadian Jobs Strategy (Skill Investment, Skill Shortages, Job Entry, Innovations, Community Futures and Job Development) as well as the Mobility Assistance Program which is currently under review. Exhibit 5, overleaf, presents a brief profile of these programs.



SUMMARY OF CANADIAN JOBS STRATEGY (CJS) PROGRAMS

EXHIBIT 5

PROGRAM	PRIMARY OBJECTIVE	ELIGIBLE RECIPIENTS	TYPE OF SUPPORT						NUMBER OF PROJECTS OF ARTISTS/ARTS ORGANIZATIONS SUPPORTED ANNUALLY	PERCENTAGE OF BUDGET TO CULTURAL SECTOR*
			wage sub-sidies	training costs	paid educational leave	coun-selling	opera-ting/capital costs	loans		
Skill Investment	to help those whose jobs are threatened by technological and market change.	individuals whose jobs are considered sensitive to technological and market changes	X	X	X				Between September 1985 and the end of March 1986, 2 cultural projects were approved for a total CEIC contribution of \$6,329	less than 1 percent
Skill Shortages	to assist employers in funding the skilled workers they need to be competitive when these skills have been designated as in shortage at the regional or national level.	eligible employers are those in the private sector, voluntary and non-profit organizations. The skills covered vary considerably, must be designated as in demand and in short supply		X					Between September 1985 and March 1986, 16 cultural projects were approved for a CEIC contribution totalling \$1,853,670.	12 percent
Job Entry	the primary emphasis of this program will be on young people and women entering or re-entering the labour force	young people and women who are entering or re-entering the labour force		X		X			Between early September 1985 and late March 1986, 13 cultural projects were approved for a total CEIC contribution of \$2,339,233	2.6 percent
Job Development	to improve the labour market performance of long-term unemployed individuals by creating new productive work - place oriented jobs that combine relative training and/or skill acquisition activities and related work experience.	individuals, community groups, businesses, organizations, school boards, the voluntary sector and municipalities are eligible to apply							Between early September 1985 and late March 1986, 494 cultural projects were approved, for a total CEIC contribution of \$23,327,070	6.9 percent
Innovations	to assist individuals and groups to identify, develop, test, and implement new or improved responses to significant labour market issues and opportunities	the emphasis is on creativity and innovation, and a wide range of good ideas will be considered for funding.		X			X		Between early September 1985 and October 31, 1986, 6 projects were approved for a total CEIC contribution in excess of \$1.2 million	over 2.4 percent
Community Futures	offers help for workers in selected communities facing chronic and high unemployment, plant closures and mass layoffs, or severe economic decline	initiatives proposed by the communities		X		X	X	X	Since May 1986, 22 communities have been selected.	N/A

* definition of cultural sector is that used by CEIC.

* The Canada Mobility Program is under review.

Although two areas of concern were identified by interviewees with respect to CEIC programs, arts organizations did recognize recent efforts of the Department. In 1985, the Commission designated the cultural sector as a priority sector under the Canadian Jobs Strategy (CJS). It has also attempted to raise the awareness of the cultural sector within the Commission. It established an Advisory Committee on Training and Employment Opportunities in the Cultural Sector which was "to develop ways and initiatives to enhance the cultural sector's capability as a contributing segment of the economy". In addition, it is currently putting together a pamphlet for the cultural sector that tries to make CJS more comprehensible to the arts community.

One issue raised by representatives of arts organizations was that employees at the local employment offices did not understand or explain CJS properly. One interviewee also stated that many potential employers are not aware of the list of regional shortages of skills identified by the Skill Shortages program. Some arts-related skills are on the various provincial lists for skill shortages, (for example, in Ontario opera singers, apprentice actors, writers are listed).

This issue received a low level of support and has been rated as low priority. Increased promotional activity by the CEIC might increase employers' awareness. Moreover, the cultural sector has only recently been seen as a priority sector (1985). Criticism of CEIC's efforts in this area appears premature.

A second issue raised, that received medium support, was that artists are classified according to their secondary occupation rather than as artists. This is of particular concern to artists who are registered for Unemployment Insurance benefits (a discussion of UIC will be presented later in this report). Interviewees stated that artists are classified under the occupation that they earned their benefits for, rather than as artists. They suggested that artists should be recognized as artists and not according to what they earned their benefits for.



As a priority concern, this issue is low. Certainly much can be said for giving artists the financial support to practice their trade. It would, however, be contrary to the purpose of UIC to enable artists to receive benefits without having them pursue other employment opportunities for which they are qualified. While one would expect artistic-related work to be included in their options (something the Department indicates it does), it would also expect the type of work for which the benefits were earned to be included.

2.2.2 Social Security

Social security programs provide temporary assistance for eligible recipients at a particular point of time. There are five types of social security programs included in this study. These are:

- . unemployment insurance;
- . retirement plans;
- . health insurance;
- . workers'/workmen's compensation; and
- . social assistance.

There are three issues related to these programs that were of considerable concern to the representatives of the artistic organizations that we interviewed.

These include:

- 1) self-employed artists are not eligible for unemployment insurance;
- 2) many artists do not have adequate provisions for their retirement years; and
- 3) artists have poor coverage for accidents or illnesses that are work-related.



Each of these issues has been ranked as high priority and are discussed below.

2.2.2.1 Unemployment Insurance

Unemployment insurance is designed to assist people who are temporarily unemployed because of a lack of work, pregnancy, adoption, illness or injury, or as a one-time benefit at age 65. An individual must have acquired an allotted number of weeks of insurable employment to qualify for UIC. The benefit rate is 60 percent of an individual's average weekly insurance earnings, up to a maximum of \$297 per week.

Individuals must be contributing to unemployment insurance to be eligible for benefits. Moreover, most workers must be employees, not self-employed, in order to contribute. Only a few occupational groups, such as fishermen and some taxi drivers who rent their cars, can be self-employed and receive benefits. In the case of fishermen, the buyer of the fish pays the "employers" share of the premiums and completes the fishermen's records of employment (ROE) in terms of fish sold (as opposed to number of hours worked).

The majority of representatives from arts organizations advocated that a "dual status" be established for artists. This status, provided for in some other countries (e.g. France, Denmark), would permit an artist to retain his/her self-employed status, while also obtaining various rights of an employee, such as the right to contribute to unemployment programs and claim benefits.

Not all interviewees, however, advocated dual status. The concept tended to be more popular with performing arts organizations. Representatives of literary artists and some visual arts/crafts organizations, while not opposed to access to UIC for other artists, did not think that dual status would benefit their members. For writers, there is the problem of determining when a writer is unemployed. Others, maintained that most artists' incomes would not be sufficient or stable enough to contribute to UIC. Instead, they advocated a type of income stabilization. While the specifics were not always clearly formulated, the suggested schemes varied from a type of private salary



SUMMARY - RETIREMENT PLAN/SCHEMES

PROGRAM	PRIMARY OBJECTIVE	ELIGIBLE RECIPIENTS	TYPE AND AMOUNT OF SUPPORT*
Canada Pension Plan and Quebec Pension Plan	to assist members of the Canadian labour force to acquire and retain, during their productive years, a basic level of income protection for themselves and their families against a loss of income due to retirement, disability or death.	every paid worker between the ages of 18 and 70 can contribute to the Plans.	the amount of the retirement pension is 25 percent of the current value of average monthly pensionable earnings
Old Age Security	to pay a monthly pension to all eligible people, in addition to any retirement pension payable under the CPP or QPP	for individuals 65 years of age, who have legal status in Canada and the required number of years in residence	the full basic pension for the first quarter of January 1986 was \$285.20
Guaranteed Income Supplement (GIS)	to provide pensioners, who have no income or only a limited amount of income, with extra revenue	a pensioner must be eligible to receive OAS, meet income requirements and live in Canada	entitlement is normally based on the pensioner's income in the preceding year.
Spouse's Allowance/ Widowed Spouse Allowance	a monthly benefit that may be paid to spouses of OAS pensioners and to widows/widowers	must be between 60 and 65 years of age, have the required number of years in Canada, have legal status and be married to an OAS pensioner	subject to an income test on the basis of the couple's combined yearly income
Registered Retirement Savings Plan (RRSP)	an arrangement registered with Revenue Canada in which a portion of an individual's earned income is invested by the plan issuer to provide a retirement income when the plan matures	all Canadian taxpayers with earned income can invest up until age 71	are tax deductible under a number of conditions

*No occupational data is available on support to the arts/artists.

insurance (that permits artists to put aside their own money tax-free or tax-reduced until they need it) to a guaranteed annual income.

We consider this a high priority issue. This is primarily due to the high levels of support given to it by interviewees (primarily performing arts organizations) as well as the amount of attention devoted to it in briefs and documents. Moreover, the low income levels of artists and the variance in employment opportunities warrants it being considered as high priority.

2.2.2.2 Retirement Plans/Schemes

Several retirement plans or schemes are available to Canadians. Five major plans/schemes were reviewed during this study. These include: the Canada Pension Plan/Quebec Pension Plan; Old Age Security; Guaranteed Income Supplement; Spouse's Allowance/Widowed Spouse Allowance; and Registered Retirement Savings Plan (RRSP). A profile on each of these appears in Appendix B and a summary of the plans/schemes is included in Exhibit 6 opposite.

No issues were identified for three of the retirement plans - Old Age Security (OAS); Guaranteed Income Supplement (GIS); and Spouse's Allowance/Widowed Spouse Allowance. Old Age Security is a benefit provided to all Canadians, and GIS and Spouse's Allowance are available to those who meet the income requirements.

Two issues that received medium support centred on CPP/QPP and RRSPs. The Canada Pension Plan/Quebec Pension Plan is available to all Canadians. For self-employed individuals to contribute, however, they must pay the employee's as well as the employer's contribution. Six interviewees stated that artists seldom have sufficient income to regularly contribute to CPP/QPP. They suggested that guaranteed access should be provided to artists, notwithstanding their level of contribution.

Due to the self-employed status of artists, arts organizations are not permitted to have private pension funds. An individual, however, who has a



certain level of earned income is eligible to contribute to Registered Retirement Savings Plan (RRSPs). Moreover, some arts organizations have set up systems where employers of artists also contribute to an individual's RRSP. Three interviewees indicated that while such practices are helpful, they are not real pension plans as artists are frequently forced to draw on their RRSPs before their retirement years. In addition, "employer-employee" RRSPs are not available to unaffiliated artists. Four respondents maintained that arts organizations should be allowed to set up private pension plans.

In considering both issues together, in terms of adequate retirement support, we have rated their priority as high. This was largely due to the emphasis placed on each issue by the interviewees and in the documents. Although the problem of inadequate retirement savings for self-employed workers is not unique for artists, their generally low-income levels would compound the difficulty.

2.2.2.3 Health Insurance

The provision of health care services is a federal-provincial responsibility. The federal government contributes almost half of the costs of each the provinces' plans. All individuals, regardless of age, state of health or financial means, are entitled to participate in their provinces' health care plans.

Our study revealed no issues with respect to this area. In the majority of the provinces, health insurance is not a concern as there is universal access. Only in four provinces are premiums collected. While self-employed artists do not have an employer to assist with their premiums, these provinces all have some kind of premium assistance for low-income earners.

2.2.2.4 Workers/Workmens' Compensation

Workers'/Workmens' Compensation plans exists in all the provinces. The objectives of the programs are to provide compensation to workers in covered



industries, who sustain injury by accident or who contract an occupational disease in the course of, or as a result of, employment. Coverage is compulsory for employees in specified categories of industry and commerce. The coverage varies within each province. As self-employed individuals, however, most artists are not covered by Workers'/Workmen's Compensation. Moreover, since coverage is based on employer contribution, the concern for self-employed artists is who would pay?

The lack of protection or coverage for work-related injuries for artists was an issue raised by six interviewees. It was stated that artists from many disciplines (i.e. crafts, visual arts, performing arts) run the risk of accidents on the job. While some arts organizations have obtained a number of safety standards for their members in collective agreements, these could be strengthened. In addition, those not covered by collective agreements are unprotected against work-related accidents. Four arts organizations felt that there should be changes to the Workers'/Workmen's Compensation Acts to allow coverage for artists. Two other organizations were less specific, stating only that protection was required. Numerous documents and briefs to the Task Force also reiterated the need for extending coverage to artists.

Due to the emphasis placed on this issue by respondents and in the documents and the apparent validity of the concern, we have placed it as high priority. The nature of various artistic positions (i.e. dancers, visual artists, craftspersons), present a high risk of occupational accidents.

2.2.2.5 Social Assistance

The Canadian Assistance Plan has cost-sharing agreements with the provinces to assist people in need through the provision of welfare services or work activity projects. It is for those unable to provide adequately for themselves and/or their dependents. There was not a great deal of concern expressed by the artistic community with respect to social assistance. A few interviewees indicated that their organization had set up private financial assistance for their members. Others stated that, while artists as an occupation are probably



large users of social assistance, there is also a large number of artists who avoid social assistance by obtaining financial support from family members.

2.2.3 Taxation

An important area of concern to artists is taxation. Numerous issues appeared in the literature and were raised during the interviews. The following discussion concentrates on those issues that were mentioned most frequently during our study. The following issues are ranked as medium or high priority and include:

- . the importance of self-employed status;
- . to be granted a special tax status that allows donors to receive tax deductions;
- . to have fiscal incentives for donations; and
- . to be able to use block averaging.

2.2.3.1 Fiscal Status of the Artist

An artist's treatment under the Income Tax Act depends on whether he/she is viewed as an "employee" or "self-employed". An individual viewed as an employee is allowed to deduct contributions to various social programs (ie. UIC) but is not able to deduct most work-related expenses. Self-employed artists, on the other hand, are able to deduct all "reasonable" expenses, but are denied access to UIC, and can only contribute to CPP if they pay the employers' and employees' share. Given this situation, some artists advocate "dual status", which was discussed previously. This provision would enable artists to be self-employed for income tax purposes, but treated as employees for eligibility to UIC.

The importance of "self-employed" status received high levels of support among interviewees. Eight representatives of arts organizations from all disciplines maintained it was more important to be classified as self-employed



then it was to receive the benefits of the "employee". It was also referred to in the Task Force briefs and in documents.

Three arts organizations maintained that Revenue Canada has greatly assisted artists in interpreting the Act as broadly as possible. For example, a recent Interpretation Bulletin issued by Revenue Canada, IT-504, listed a number of options in determining whether an artist has a "reasonable expectation of profit". None of the interviewees made suggestions concerning Revenue Canada. Four respondents felt that the Department of Finance should alter the Income Tax Act to include Revenue Canada's interpretations. For two of these interviewees, this action was to ensure future governments would not alter the interpretation; and for the remaining two, it seemed to be more of a symbolic gesture to indicate recognition of the arts. It is important to note that the distinction between employee and self-employed is not always clear in the arts. Many artists work as freelancers but also have secondary employment as an employee to supplement their income.

We have rated this as a medium priority concern. While it received a great deal of support, it does not really have implications for action.

2.2.3.2 Designation of Special Status

Non-profit artists' organization can apply for charitable status for purposes of the Income Tax Act. The definition of "charitable purposes" or "charitable activities" comes from British and Canadian case laws. To receive charitable status an organization must be seen as pursuing exclusively charitable objectives. These include:

- . relief of poverty;
- . propagation of the faith;
- . the advancement of education; and
- . other objectives for collective good or public welfare.



Arts organizations whose objectives include achieving profit or promoting the interests of artists are not seen as being charitable. Because of this some arts organizations have been extended charitable status and others have not.

The importance of charitable status designation is that charitable institutions are allowed to grant receipts entitling their donors to a tax deduction. Amateur athletic associations, that are non-profit and have as their primary purpose the promotion of amateur athletics in Canada on a nationwide basis, can also give tax deductions to their members. A medium level of support was expressed for giving arts organizations either charitable or special status in order to attract donations.

As a priority concern, this issue has been ranked high. While many arts organizations would not qualify under the present definitions of "charitable" special status could assist art organizations with their fund raising.

2.2.3.3 Incentives for Donations

There was medium support for using fiscal incentives to obtain increased financial support for artistic activities. It was felt, as did the Bovey Commission and the Task Force on the Status of the Artist, that tax incentives should be put in place to encourage individuals as well as corporations to invest in the Arts. Although not against such measures, two artistic organizations were hesitant to put too much reliance on such schemes. They maintained that the lack of a "trickle-down" effect in certain fields (e.g. visual and literary arts) would mean that support to arts companies would be of less benefit for individual artists in some fields than in others (eg. performing artists).

As a priority concern this issue is rated high. Although fiscal incentives may have less value for the visual and literary arts, the effect and support it could provide to other arts organizations could be quite significant.



2.2.3.4 Block Averaging

A final taxation concern that received medium support dealt with block averaging. In particular, associations representing literary and visual writers wanted to average their income over a number of years for tax purposes. Literary artists' incomes are subject to great fluctuations. A writer may spend years working on a book only to receive compensation after it is published.

The issue of block averaging is ranked as a high priority. Farmers and fishermen are currently protected from great discrepancies in income through special provisions in the Income Tax Act. The fluctuations in some artists' income levels suggests it should be considered for them.

2.2.4 Copyright

Changes to the copyright legislation is an issue that has been rated as high priority and received a high level of support from arts organizations. It was maintained that adequate copyright legislation is essential if the rights of the artistic creator (i.e. literary, visual and performing artists) are to be protected with respect to the ownership, disposal and utilization of his/her works.

According to interviewees, the current Copyright Act does not fully meet the needs of the arts community. Enacted in 1924, it does not address many new technologies now commonplace in society, such as videotape, photocopiers, and cable television which have fundamentally altered the relationship between creators and users of their works.

The Federal Government has taken steps to revise its copyright laws. Following a discussion of copyright revision during 1985, the Sub-committee of the Standing Committee on Communications and Culture tabled its report, A Charter of Rights for Creators. On February 7, 1986, the Government of Canada tabled



SUMMARY OF ISSUES

ISSUES	GROUPS/SECTOR				LEVEL OF SUPPORT	PRIORITY RANKING
	Performing	Literary	Visual/Craft	Other*		
1 GRANTS, LOANS AND EMPLOYMENT PROGRAMS						
A. Federal Granting Programs						
- level of funds available	X	X	X	X	H	H
- distribution of Canada Council funds between arts organizations and artists		X	X		M	M
- distribution of Canada Council funds between disciplines		X	X		M	M
- distribution of Canada Council funds to particular ethnic groups and women	X		X	X	M	L
- communications between arts organizations and departments	X	X	X	X	H	H
- selection of juries			X	X	M	L
B. Other Federal Granting Programs						
- support for exporting (PEMD/PPP)			X	X	M	M
C. Provincial/Territorial/Municipal Granting Programs						
- communications/information between federal and provincial governments	X		X	X	H	L
- level of provincial funds available	X	X	X	X	H	M
D. Programs Providing Loans						
- loans officers not well informed or sensitized to the arts community	X		X	X	M	M
E. Employment Programs						
- employers' and local offices' familiarity with the programs			X	X	L	L
- artists get classified according to their secondary occupation rather than as artists			X	X	M	L
2 SOCIAL SECURITY						
A. Unemployment Insurance						
- establishing "dual status"	X	X	X	X	H	H
B. Retirement Plans						
- availability of adequate retirement income for artists	X	X	X	X	M	H
C. Health Insurance					-	-
D. Workers'/Workmen's Compensation						
- coverage for work-related accidents	X		X	X	H	H
E. Social Assistance					-	-
3 TAXATION						
- deductions for self-employed artists	X	X	X	X	H	H
- special status for artists			X	X	M	H
- fiscal incentives for artists			X	X	M	H
- block averaging		X	X	X	M	H
4 COPYRIGHT						
- need for copyright legislation	X	X	X	X	H	H

* includes multi-disciplinary arts organizations and government interviews

its response to the recommendations of the Sub-committee and the drafting of the revisions.

While the various interviewees indicated particular concerns with the Sub-committee's report and the Government's response (i.e. CARFAC, Writers Union, Union des Ecrivains Québécois), all are encouraging the tabling of copyright legislation this fall. This would provide a forum for presenting and discussing any concerns and for beginning the process of enactment of new legislation.

2.3 Implications for Action

Our study of federal and provincial programs that are used by or available to artists revealed a number of areas where artists and arts organizations have concerns. A summary of the issues revealed during the study is presented in Exhibit 7, opposite. In the exhibit, we have presented the issues, the disciplines most affected by the issue, the level of support for each issue, and its priority rating.

As illustrated in the exhibit, nine issues were ranked as high priority to the arts community. An elaboration is provided below on the implications for action of each issue (i.e. nature of action, who would be responsible).

- the level of funds available from federal granting programs - to be acted upon would require a policy commitment by the Federal Government. The departments responsible for these programs, in particular the Canada Council, would need to receive increased funds for their programs through budget allocations;
- the level of communications existing between the federal government and the arts organizations - if this issue were acted upon it would require a change in the policies of the relevant departments (i.e., Departments of Communications and External Affairs, and Canada Council);
- dual status for artists - according to the Unemployment Insurance Commission, it would be the responsibility of the Department of Finance to change the Income Tax Act to allow "dual status" for artists;



- adequate retirement income for artists - for this issue to be acted upon legislative changes to the Income Tax Act would be required;
- coverage for work-related accidents - if this issue were acted upon the Workers'/Workmen's Compensation Acts would need to be amended. Since these Acts are provincial legislation, amendments would need to be made by each province;
- a special status for arts organizations - to be acted upon would require amendments to the Income Tax Act. It would be the responsibility of the Department of Finance;
- tax incentives to encourage donations - if implemented this would require a policy decision by Revenue Canada and the Department of Finance;
- block averaging for incomes - to be acted upon it would require amendments to the Income Tax Act by the Department of Finance; and
- new copyright legislation - players involved would be the Department of Communications and Consumer and Corporate Affairs Canada. A legislative change to the Act would be required.

2.4 Recommendations

Our recommendations related to government programs and the artist are listed below. Some high priority issues cited above are not addressed in our recommendations because we have not made recommendations which would give artists' benefits that are not received by Canadians in similar situations. For example, low incomes restricting contributions to CPP is a problem that not only affects artists, but also affects other low income groups. We expect that the major segment of this study - the survey of creative and performing artists and craftspersons will add important details and support the following recommendations.

1. Consultations currently being held between the Departments of Communications and Finance to review the Bovey Commission recommendations should seriously examine and consider establishing



"dual status" for artists. Other low-income groups such as fishermen currently receive such recognition.

2. Department/agencies such as the Department of External Affairs, Canada Council and the Department of Communications should consider establishing more formal communication links between the major arts/crafts organization such as the Canadian Conference of the Arts and the Canadian Crafts Council.
3. The Department of Finance should explore the use of tax incentives to encourage individuals and corporations to invest in the Arts
4. The Department of Finance should consider granting all arts organizations that are involved in cultural development nationally with a special status in order for them to attract donations.
5. The Department of Communications and Consumer and Corporate Affairs Canada should continue their efforts to revise the current Copyright Act to protect the rights of the artistic creator.
6. The Department of Finance should consider granting artists the right to use block averaging for their incomes. Similar provisions are currently offered to farmers and fishermen.



3.0 UNIONS AND THE ARTIST

This section describes our approach, findings and conclusions for the component of the study dealing with the role of unions representing artists.*

3.1 Approach

The objective of this component is to 1) describe the major artistic "unions"** as well as the major collective agreements and ii) identify important issues related to unions and collective agreements representing artists.

Our approach in this area involved four key steps: These included:

- . development of union profiles;
- . development of profiles on collective agreements;
- . interviews with major unions/associations; and
- . identification of issues.

1. Development of Union Profiles

We began by compiling a list of the national*** unions or associations which act as unions for their members. We reviewed the list with officials at the Department of Communications, the Canadian Conference of the Arts, and Ekos Research Associates to ensure its completeness.

* The definition used for artists was described on Page 2. Any artistic unions representing individuals outside our scope were excluded.

** There are no true "unions" representing the artists included in this study. Some performing arts organizations have collective agreements but since their members do not have an employer-employee relationship they are not fully recognized under federal and provincial labour codes. Other "unions" have been included not because they fall under the definition of a union but because they undertake some union-type activities for their members (i.e. focus on economic concerns, establish medical, dental, insurance policies, grievance procedures, etc.). Subsequently, all true and quasi unions will be referred to as unions.

*** All unions are national except some Quebec-based unions which represent francophone artists.



In total, we identified 23 unions/associations* for which we prepared a descriptive profile. These are listed in Appendix E. The breakdown of unions by discipline is as follows:

- . performing arts (9);
- . literary arts (7); and
- . visual arts/crafts (7).

We developed a standard form to record information for the profiles to permit us to make comparisons among unions. Topics covered in the profiles were:

- . location;
- . coverage (national and provincial);
- . objectives;
- . membership size;
- . membership criteria;
- . membership fees;
- . structure;
- . committees;
- . number of collective agreements;
- . major employers affected;
- . standard contracts/guidelines available;
- . other union activities; and
- . representation of artists in executive of union.

The profiles were prepared by examining documents provided by the unions, reviewing profiles prepared by the Canadian Conference of the Arts and contacting the unions to obtain missing information. The profiles are presented in Appendix F.

2. Development of Profiles on Collective Agreements

We also prepared profiles on collective agreements affecting artists. At least one collective agreement was included for every union having secured such agreements for its members. All unions who have collective agreements are from the performing arts sector. As will be discussed later in this section, other unions have obtained other forms of agreements for their members, such as voluntary rules concerning exhibition fees.

* The list is fairly comprehensive. In a few instances where a number of "unions" provide the same function, only one was selected.

Profiles of 12 collective agreements were prepared. These are presented in Appendix G. The agreements examined were those identified by the union as representative of the provisions in its other agreements and of its members. A breakdown of the agreements by union is as follows:

- . Alliance of Canadian Cinema, Television and Radio Artists (ACTRA) - 2
- . American Federation of Musicians of the United States and Canada (AFM) - 2
- . Canadian Actors' Equity Association (Equity) - 2
- . Société des auteurs, recherchistes, documentalistes et compositeurs (SARDEC) - 2
- . Union des Artistes (UDA) - 4

The following provisions were examined in each collective agreement:

- . compensation;
- . hours of work/shifts/call in pay/shift bonuses;
- . overtime assignment and compensation;
- . vacation and holidays;
- . allowance for tools for work (instruments, etc.);
- . safety standards;
- . pension plans;
- . sickness/accident/life insurance plans;
- . leave of absence;
- . severance pay/termination;
- . notice in event of lay-offs;
- . maternity benefits;
- . seniority clauses;
- . training;
- . educational leave;
- . grievance procedures; and
- . management rights (right to hire, maintaining order, etc.).

3. Interviews With Major Unions/Associations

We conducted 11 interviews with senior officials of the major unions/associations. The interviewees included representatives from all unions that have collective agreements as well as representatives from unions in the literary and visual/craft sectors. (A list of interviewees is presented in Appendix C).



The purpose of the interviews were:

- . to verify information previously collected on the union/association;
- . to obtain missing information for the profile;
- . to solicit views on issues surrounding unions for artists;
- . to explore views on issues identified previously;
- . where applicable, to discuss problem areas with collective agreements; and
- . to explore solutions to existing problems.

There was some overlap between arts associations contacted for issues on unionization and those contacted for issues on government programs. For example, major unions such as ACTRA and Union des Artistes were contacted for their viewpoints in both areas.

4. Identification of Issues

We identified issues related to unions representing artists and areas of the collective agreements that have constraining or negative impacts on artists. Issues were determined through the interviews with the unions/associations. In addition, we used the following sources:

- . reports and documents prepared by government or arts organizations dealing with the issue of unions and the arts;
- . written and taped oral briefs presented to the recent Task Force on the Status of the Artist; and
- . Price Waterhouse review of the collective agreements.



The presentation and ranking of issues on the following pages dealing with unions and collective agreements differ from that of Section 2.0 dealing with government programs. With respect to unions representing artists there were only two key findings and both are presented. The collective agreements were reviewed by PW staff with human resource expertise and the issues identified were discussed with the relevant union. As a result, it is difficult to state the amount of support for the issue. We have identified those issues that were of concern to both PW staff and the union officials.

3.2 Findings

This section focuses on two areas. It presents our findings on important issue areas concerning unions and the artist as well as negative impacts that collective agreements have on artists.

In the first section on unions and the artist, which is discussed below, there were two major findings. These are:

- that the degree of unionization varies significantly between arts disciplines; and
- performing arts unions with collective agreements want to be recognized as the official bargaining agents of their members and have their agreements recognized.

In the second section, we examine the basic provisions of the collective agreements and discuss various problems identified.

3.2.1 Degree of Unionization

The organization of unions has evolved along disciplinary lines in the arts. For example, an artistic union will represent performing artists or visual artists (or even a such group within a particular discipline, i.e. dancers) but will not, as a rule, represent artists across disciplines.



VISUAL ARTS/CRAFTS ORGANIZATIONS

UNION	PRIMARY OBJECTIVE	MEMBERSHIP	CRITERIA FOR MEMBERSHIP	MEMBERSHIP FEES
Alliance of Canadian Cinema, Television and Radio Artists	to promote and protect the economic, professional and social interests of its members	8,200	a full member of ACTRA . a performer must have had six professional engagements . a writer must have sold 2 scripts	\$75.00 plus 15% of income earned in ACTRA's jurisdiction, to a maximum of \$750. There is an initiation fee of \$220
American Federation of Musicians of the United States and Canada (AFM)	to unite all local unions of musicians into one great organization to generally protect and advance their interests	30,000	all performers on musical instruments of any kind and vocalists are eligible	\$12 plus varies from local to local (\$30 to 95 a year and 1 to 3% of earnings)
Canadian Actors' Equity Association	to advance, promote, foster and benefit all those connected with the art of the theatre and the performing arts in general	3,200 active members	professional performing artists not in another union	based on income earned under Equity contract. There is an initiation fee of \$400
Canadian League of Composers	to maintain the highest standards of musical composition	175-180	a practising professional composer with a sufficient repertoire	\$50
Directors Guild of Canada	to serve, represent and co-ordinate the activities of directors	800	must have applications signed by full members in Good Standing and must have experience in their profession. There are also associate members.	\$175 to \$300 depending on category of membership. There are also initiation fees which are usually \$500
Organization of Canadian Symphony Musicians (OCSM)	to represent and promote the interests of its members	16 professional orchestras representing 1,000 musicians	-	-
Le Regroupement des professionnels de la danse du Québec Inc.	to promote, encourage and assist the artistic, social and economic development of all dance professionals	182	any dance professional is eligible	
Société des auteurs, chercheurs, documentalistes et compositeurs (SARDEC)	to write and represent authors, researchers, archivists and composers and to protect and develop their economic, social and moral rights	500	must have a signed contract with a producer recognized by SARDEC	\$75 plus 1 percent of fees collected
Union des Artistes (UDA)	to identify, study and defend the economic, social and moral interests of performing artists	3,100	must have had 30 engagements in the arts	\$65 plus 2.5 percent of fees collected

The degree of and opinions on unionization varies between disciplines. Each discipline (i.e., performing, literary, and visual arts/crafts)* is discussed separately below.

Performing Arts Organizations

Profiles of nine performing arts organizations have been included in the Appendix. A summary of these profiles is presented in Exhibit 8, opposite. It can be observed that the size of the unions varies considerably, from approximately 30,000 in the American Federation of Musicians of the United States and Canada (AFM) to between 175-180 in the Canadian League of Composers.

Moreover, the eligibility criteria for members also varies. The Alliance of Canadian Cinema, Television and Radio Artists (ACTRA) and Union des Artistes (UDA) requires their members to have obtained certain accomplishments in their field. However, le regroupement des professionnels de la danse du Québec Inc. and AFM, permit any artist in their sector to join the union. As can be observed from Exhibit 8, the membership fees also vary considerably. The effects of membership criteria and fees in restricting interested applicants was not examined by this study.

Our study indicated that performing arts organizations tend to be much more unionized than those in the other sectors (literary and visual/crafts). Seven interviewees as well as documents and briefs to the Task Force indicated that performing arts organizations are in a better position to provide union activities to their members. The main reasons are that performing artists, on average, tend to work for longer periods with an employer, more often for the

* The crafts have been included with the visual arts for three reasons:

- . reasons of confidentiality and anonymity;
- . issues are quite similar between the two groups; and
- . the Canadian Crafts Council preferred to be grouped this way.



same employer (i.e. CBC, theatre companies, etc.) and more commonly with other artists. Because of this, these unions are better able to seek consensus among their members and negotiate with the employer on their behalf. In effect, performing arts organization come closest (compared to the other sectors) to an employer-employee relationship.

In addition, the performing arts sector is highly organized, with most professionals belonging to a union. The Canadian Dictionary of Arts Employment reports that in 1981 there were 39,305 practising performing and audio visual artists. Estimates of membership for the seven unions for 1986 totals 47,154. After accounting for growth that occurred in the sector between 1981 and 1986 and the fact that some artists would belong to more than one organization, it is likely that a high percentage of performing artists belong to a union.

All of the above conditions better enable unions to negotiate and secure benefits for their members. Indeed, the 12 collective agreements included in this study for analysis, as well as all of the agreements that are relevant to this study's scope, belong to performing arts unions. Moreover, performing arts unions typically have some type of social security benefits for their members.

The status of collective agreements under the federal and provincial labour codes was a concern referred to by four performing arts unions as well as in briefs to the Task Force and documents. Federal and provincial labour codes were developed several decades ago to protect Canadian workers and to establish minimum standards, such as a minimum wage, working hours, health and safety on the job and to prescribe various social benefits. The codes recognize unions as existing only if an employer-employee relationship is the basis for employment. The codes, therefore, are only applicable for individuals considered "employee" and not for those considered "self-employed". The Canadian Labour Relations Board (CLRB) determines who is an employee. Its recognition of an employer-employee results in certification for the union.



Some artists such as stage employees have been deemed by the CLRB to be in an employer-employee relationship and are, therefore, recognized under the federal code. These artists, however, do not fall within the scope of this study. Indeed, the performing artists included in this study are viewed as self-employed and are covered under collective agreements that are not protected under federal and provincial labour codes. Their respective unions can obtain collective agreements but they are not certified and not protected under the codes.

In 1984, the Canada Labour Code was amended to incorporate the concept of "economic dependence" into the definition of employees who are dependent contractors. Under this amendment, the CLRB has the latitude to determine whether a "freelance" artist is in fact an "employee" for collective bargaining purposes and to determine who the employer of the artist is. An organization representing "freelance" artists in the federal jurisdiction and demonstrating that it has the support of the majority in its group may make an application for certification. The amendment refers to freelance artists rather than "self-employed" artists since an employer-employee relationship must exist in order to establish a collective bargaining relationship. It was stated that a high percentage of revenue must come from one source in order for many of the freelance artists (represented by ACTRA and UDA) to be deemed in an "employer-employee" relationship.

Since performing arts unions such as ACTRA and Union des Artistes are not certified, they must negotiate on behalf of their "self-employed" members in the hopes of obtaining voluntary compliance by "employers". In effect, this means that the employers with whom they deal must be personally open to negotiate a collective agreements with them. There is no legal obligation for employers to negotiate. The only enforcing power that "artistic unions" have is a closed shop and this really only exists for the most powerful associations such as ACTRA and Union des Artistes. Moreover, since they are not recognized by law, except in limited circumstances, "artistic unions" are unable to administer pension funds or social security plans for their members.



In addition, since these artistic associations are not legally recognized as unions, they are in constant jeopardy of legal action under the Competition Act (formerly the Combines Investigation Act). The Act is intended to maintain and encourage competition in Canada and to ensure that small and medium-sized enterprises have an equal opportunity to participate in the Canadian economy and that consumers are provided with competitive prices and product choices. One of its objectives is therefore to prevent monopolies, cartels or oligopolies from price fixing. Section 4 of the Act, however, exempts workmen or employees who are covered under a collective agreement (i.e., unions are exempted). Since "artistic associations" are not recognized as unions under the federal and provincial codes, they are in constant jeopardy of being found in violation of the Competition Act as their collective bargaining activities might be seen as monopolistic actions. Many of the "artistic unions" have been subject to lengthy and worrisome enquiries under the Combines Investigation Act.

Some of the major "artistic unions" such as ACTRA and Union des Artistes have lobbied for changes in their bargaining rights. While they do not want their members to be seen as "employees", they do want recognition as official bargaining agents of various self-employed artists. They want their collective bargaining "recognized and legitimized" to prevent any possibility of being found in violation of the Competition Act. Moreover, they would like to establish official pension schemes for their members. At present, most have established individual RRSP's in which the 'employer' and the member contribute.

Consumer and Corporate Affairs Canada (CCAC) has a program called the Information and Compliance Program where individuals/organizations can seek opinions concerning the application of the Act. A real or hypothetical situation can be put forward to the CCAC and it will give a ruling on whether it would qualify under the Act. This would be helpful for organizations contemplating changes and concerned whether they are acceptable under the Act. It does not, nor is intended to, recognize and legitimize collective bargaining currently in violation of the Act.



LITERARY ARTS ORGANIZATIONS

UNION	PRIMARY OBJECTIVE	MEMBERSHIP	CRITERIA FOR MEMBERSHIP	MEMBERSHIP FEES
Freelance Editors Association of Canada	to represent freelance editors in Canada; to promote a high quality of publishing, and to share the experience of members by providing information	400	for voting membership, individuals must have completed at least 500 hours of paid editorial work	\$60-80
League of Canadian Poets	to advance poetry in Canada and promote the interests of Canadian poets	200	nominated by two members of the League; must have at least one book in print (48 pages or more)	\$125
Playwrights Union of Canada	to provide a national voice for Canadian playwrights, to facilitate communication among playwrights; and to publish, market and promote their works	300	must have had one play produced or revised within the past 10 years	\$75
Periodical Writers Association of Canada (PWAC)	to protect and promote the interests of periodical writers	260 professional members; 45 associate members	based on publishing credits - 12 points (6 to 12 published articles) to be a professional member; 2 points (one published feature article) for associate membership	\$125-150
Society for Reproduction Rights of Authors, Composers and Publishers of Canada-SODRAC Inc.	to benefit members by acquiring the reproduction rights to their musical works	1,000	must be a songwriter	none but there are commissions on royalty collections
Union des écrivains québécois	to represent writers and promote their professional, economic and moral interests	451	to be a full member must have published at least two books (there are also affiliate, honorary and associate members)	\$100
Writers' Union of Canada	to write Canadian writers for the advancement of their common interests	500	must have had a trade book published by a commercial or university press within the last 7 years or had a book in print	\$160

Interviewees suggested two ways to implement changes: 1) recognition for arts organizations with collective agreements involving self-employed members could be achieved through amendments to the federal and provincial labour codes; and 2) new laws (federally and provincially) could be developed, giving artistic unions the right to represent their self-employed members. This also requires that the Competition Act be amended to exempt artistic unions. Union des Artistes prefers the second suggestion because the first could affect members' self-employed status.

Literary Arts Organizations

Profiles of seven literary arts organizations have been included in the Appendices to this report. A summary of these profiles is presented in Exhibit 9, opposite.

With the exception of the Society for Reproduction Rights of Authors, Composers and Publishers of Canada (SODRAC), which is a business that focuses on acquiring reproduction rights for its members, the size of these unions is fairly even, ranging from 500 members in the Writers' Union of Canada to 200 in the League of Canadian Poets. Moreover, again excluding SODRAC, they all require their full members to have certain achievements in their field. For example, the Periodical Writers Association of Canada requires 6 to 12 published articles for eligibility as a professional member. As a result, these organizations limit the possibility of full membership to many up-and-coming artists. Many of the unions, however, permit artists with less qualifications to join as associate or affiliate members. Exhibit 9 also indicates that the membership fees range from \$60 to \$160.

Our study revealed that literary arts organization are less unionized than performing arts organizations. For example, none of them have collective agreements for their members. Moreover, as indicated by the profiles, they also tend to have fewer provisions for their members in terms of both insurance or retirement savings plans. These unions do not seem to represent a large percentage of their sector. Using the 1981 figures of the Canadian Dictionary



VISUAL ARTS/CRAFTS ORGANIZATIONS

EXHIBIT 10

UNION	PRIMARY OBJECTIVE	MEMBERSHIP	CRITERIA FOR MEMBERSHIP	MEMBERSHIP FEES
Canadian Artists' Representation/Le Front des artistes	to help visual artists in any medium in the practice of their profession	800	regular voting: practising professional artists as defined by the International Association of Art. associate: any persons or groups interested in the aims of the organization	varies among provincial associations (approximately \$35)
Conseil de la sculpture du Québec	to protect and develop the economic, social and artistic interests of the members	260 active members	must be a professional sculptor and be selected by the jury	-
Conseil des artistes-peintres du Québec	to promote and defend the rights and interests of painters on professional, economic, social and moral levels	250 active members 25 associate members	to be an active member, an individual must be a painter (ie. must earn his/her living by painting and/or the following: <ul style="list-style-type: none"> commitment to art a priority minimum of 5 years (consecutive) artistic work active in the artistic field considered 'professional' by the public an associate member can be anyone interested in painting	\$150
Independent Artists Union (IAU)	artists not only deserve, but have a right to a decent and secure living	300	membership criteria is based on the principle that an artist is one who produces art with the intention of earning a living from his/her work	\$10
Print and Drawing Council of Canada	to further the awareness and application of original Canadian art and to promote effective communication among artists and printmakers in Canada	300	active members must graphic artists who subscribe to and support the objectives of the Council. There are also associate, student and patron memberships.	\$25 for active members, \$40 for associate, \$10 for student, and \$100 for patron
VIS-ART Copyright Inc.	to advance the visual arts in Canada	6,000	Any Canadian artist working in visual arts may become a member of VIS-ART by signing a contract	\$20 a year, plus a percentage (established annually) of any royalties
Canadian Crafts Council	to further crafts in Canada	30,000 individuals in member associations	Criteria for membership on member associations varies. Usually a jury or group of professionals determine if eligible. Criteria used is a combination of objective (technical) and subjective. Most have a student membership.	A basic fee usually of \$25. Most programs of associations administered on a user-fee basis.

of Arts Employment, there were 28,880 writers and editors in 1981. The number of members of national literary arts organizations in 1986 was 3,156.

Realizing errors caused by the time lag, duplication caused by individuals belonging to more than one union and membership in regional/provincial associations, the literary arts organizations in our study appear to represent 8.6 percent of artists in their sector.

While not as unionized as performing arts organization, literary arts organizations have put into place many union-type activities for their members. Most have established standard contracts for their members. These are basically suggestions for what members should attempt to obtain in their contracts with employers. It is up to the individual artist to implement the guidelines. There is no legal obligation by the employer to adhere to the standard contract.

Literary arts organizations have also established grievance committees to assist their members in disputes with "employers" and most indicated an interest in providing insurance or retirement savings plans in the future. Reasons given for not as yet having established such plans varied from limited resources, to having other more important objectives (such as copyright legislation).

Visual Arts/Crafts Organizations

Seven visual arts/crafts organizations have been included in the study. A summary of the information provided in their profiles is presented in Exhibit 10, opposite. The membership of these unions varies considerably. VIS-ART Copyright Inc. has 6,000 members and Conseil des artistes-peintres du Québec has 250 members. In total, excluding the Craft Councils, the combined membership of the organizations is 7,910. Without counting VIS-ART Copyright Inc., which is a profit-based organization which issues reproduction licenses for its members, the total is 1,910. The Canadian Dictionary of Arts Employment states that in 1981 there were 7,885 painters, sculptors and related artists in the labour force.



The criteria for membership also varies considerably. The membership criteria of the Independent Artists Union (IAU) is based on the broad principle that an artist is one who produces art with the intention of earning a living from his/her work. The Conseil des artistes-peintres du Québec, however, has more stringent eligibility criteria. None of the unions stipulate that an artist must have produced a given amount of work to be eligible for membership. In addition, several of the organizations have provision for associate members. The fees for membership vary from \$10 to \$150.

In the past, visual arts/crafts organizations have had fewer union activities for their members organizations. From the interviewees and documents emerged a number of possible explanations. First, the nature of the work of visual artists/craftspersons is quite solitary. There is very little interaction on a day-to-day basis with other artists. This hinders the ability of unions to achieve agreement on issues or even to become aware of the concerns of its members. Second, there is no "employer" per se. Typically, visual artists/craftspersons do not regularly work for the same employer.

It is due to the above conditions that two visual arts organizations maintained it was impossible to obtain collective agreements for their members. The Independent Artists Union (IAU), however, is advocating the right for visual artists to negotiate collectively. It states the many visual artists are either directly or indirectly supported by the government. Indeed, IAU advocates that the government is the employer of artists and therefore collective agreements should be negotiated with it.

While visual arts/crafts organizations do not have collective agreements or standard contracts for their members, some have established minimum fee schedules. For example, the Canadian Artists' Representation/Le front de artistes (CARFAC) has established a minimum exhibition fee schedule, which is also used by the Print and Drawing Council. This has been endorsed by the Association of National Non-Profit Artist Run Centres (ANNPAC) and is used by approximately 80-90 percent of the publicly funded galleries. However, it is not used nor is it relevant to the commercial galleries.



Visual arts/crafts also provide few or no social security benefits for their members, such as health, dental, and insurance schemes. Three organizations indicated an interest in establishing such plans although this would depend on the availability of resources (financial and human), interest among members and other commitments. One organization indicated that while it offers a number of these benefits to its members, they are not widely utilized. It could not explain this finding, although it questioned whether the benefits were comprehensive enough or reasonably priced.

Unaffiliated Artists

The fourth group includes those artists unaffiliated with a union. While our study did not contact the individual artist, the perceptions of three interviewees was that some of these artists favoured collective bargaining as it could provide "trickle down" benefits in the form of dental care, maternity benefits, better compensation, improved health and safety standards, etc. Our study did not examine the reasons why some artists are not members of unions - i.e., whether it is due to such factors as a lack of interest, the eligibility criteria or the membership fees, etc. The survey of the individual artist will provide further insights on the questions of unionization and the unaffiliated artist.

3.2.2. Constraining or Negative Impacts on Artists in the Collective Agreements.

In this section we present our findings from the analysis of the 12 collective agreements and discussions with top officials of the unions which obtained the agreements.

The collective agreements generally appeared to be quite comprehensive and beneficial to the artists. It should be noted that while PW staff with human resource expertise identified potential negative or constraining aspects of the agreements for artists, these were only pursued with officials from the unions. Hence, our results are subjective and from only one perspective. The mail



survey of the individual artist will indicate the extent to which artists agree with the opinions of the organizations' representatives.

Compensation - Most of the artistic collective agreements spell out in great detail the minimum rates that must be paid for services. While collective agreements in other fields usually state a job rate or a range for salaries, all of the union officials favoured the minimum standard. In this regard, new artists could be guaranteed the minimum, while more experienced/talented artists could negotiate a higher salary in their own contracts. Only one interviewee expressed concern about too many artists only receiving the minimum rate and even he favoured this option for its other benefits.

Practically all respondents wished they could have secured higher minimum rates for their members. Moreover, one respondent stated his union had difficulties in securing fair compensation in the residual area (i.e., when work is repeated). Given the nature of the compensation schemes, it was difficult to compare these with other professions' minimum wages.

Hours of Work/Shifts/Call in Pay - Some of the most explicit and detailed clauses in the collective agreements dealt with hours of work. Interviewees expressed no concerns about these items.

Overtime Assignment and Compensation - These clauses also tended to be very detailed. Most followed the standard overtime rate (i.e. 1½ times the regular rate for normal overtime and double-time for overtime on Statutory holidays or for the seventh day worked). One organization secured a fixed overtime rate, which did not vary with the employee's hourly wage. The union maintained it was for ease of administration and none of their members objected. However, it is unusual compared to other agreements. Another organization did not give overtime wages for scheduled overtime, only for unscheduled overtime. This also is unusual for collective agreements. In four collective agreements, there was no overtime. This however, seemed logical given the nature of the agreements (i.e. freelance work).



Vacation and Holidays - For those agreements where it is relevant, excluding the independent/freelance agreements, the provisions for vacation pay in most cases meet or exceed the standard of 4 percent accrual. Only some of the agreements of Union des Artistes were slightly below the norm. It maintained it was unable to get better provisions from the employer.

Allowance for Tools for Work - These clauses appeared to our PW human resource staff to be fair and complete. None of the interviewees expressed any difficulties or concerns.

Safety Standards - These provisions were not included in all collective agreements. Those who do include it have standards to be observed for all artists and special provisions for those who incur risks. In those agreements where it was included, the provisions seemed quite comprehensive to the PW human resource staff. Most interviewees wanted to see more action by government in securing workers'/workmen's compensation for artists.

Pension/Retirement Plans - As previously mentioned, "artistic unions" as a rule are not able to establish pension funds due to artists' self-employed status. The American Federation of Musicians of the United States and Canada is an exception to other "artistic unions". They have been allowed to establish a pension with only employer contributions. The AFM indicates that there are approximately 10,000 active contributions (33 percent of membership) at any one time. This is primarily due to other members not working at the time in music-related work. Contributions from employers range from 2 to 10 percent of income earned, with the average approximately 8 percent.

The other unions, as alternatives to pension funds, have created separate organizations (such as ACTRA's Fraternal Benefit Society and Union des Artistes' Caisse de Sécurité de Spectacle) which provide social benefits to their members. These organizations have set up Registered Retirement Savings Plan (RRSP) for members in which the employer and the employee contribute. The provisions vary considerably, from an employer and employee contribution of 3 percent each to an employer contribution of 7 or 8 percent and an employee



contribution of 2 percent. The agreements with an employer contribution of 7 or 8 percent, which are SARDEC's and UDA's, include employers' contributions to the insurance schemes as well.

While the unions felt they have established acceptable schemes for their members, all, except AFM, stated they would prefer to set up pension funds for their self-employed members. RRSPs allow individuals access before his/her retirement years. ACTRA indicated that approximately 60-65 percent of its members do not have adequate retirement savings. Reasons for this include: lower incomes, lack of steady work and withdrawals of funds in times of need.

ACTRA requires all of its members under 60 to contribute to a RRSP (it is optional after 60). There are 12,000 members. The contributions from employers and the members vary with each collective agreement and with the salary of the employee. Funds are allocated to each members' account at the end of the year.

Sickness/Accident/Life Insurance Plans - All the unions provide benefits to their members (i.e. sickness, accident life). AFM endorses a medical plan for their members which includes dental, long term, major medical and disability. ACTRA has various benefits but does not include long-term disability, as it is too expensive. Its insurance schemes are entirely funded by employers. At least minimum coverage is mandatory for all members. Additional coverage can be purchased. In 1986, there are between 7,800-7,900 members covered. Equity provides some coverage but excludes a dental plan. As mentioned, UDA's and SARDEC's employers contributed to their insurance schemes. According to these unions, their members are satisfied with the coverage provided.

Leave of Absence - Since the work involved is of a contract nature, it is logical that no leave of absence provisions would apply. It is surprising, however, that there is not more reference to bereavement leave. It is only provided for in one Equity agreement. One union maintained that this was an unspoken agreement. Another indicated, however, that it was a problem.



Severance Pay/Termination/Notice in Event of Lay-Offs - The provisions for layoffs and severance pay seemed adequate considering the nature of the work.

Maternity Benefits - None of the contracts provided maternity leave. While this might be acceptable considering the self-employed status of artists, two unions did indicate it was an area of concern. Equity stated that it had tried to get maternity benefits but without success. ACTRA indicated they have obtained it in the broadcast journalists' agreement, which was not examined.

Seniority Clauses - Standard union agreements give employees' rights which are heavily influenced by seniority. The artistic collective agreements we examined did not include seniority clauses. While in lead or major roles it is logical for artistic talent to be paramount, for extra or bit parts, a seniority clause might be included. Equity indicated that there is a seniority clause in their Ballet agreement but felt it only made sense in companies that are together for long seasons. AFM stated it was in their symphony agreements but was not relevant to their other agreements given the nature of the work.

Training/Educational Leave - None of the agreements provided for training or educational leave. Considering the self-employed nature of the work, our human resource experts indicated it seemed reasonable to be excluded. This viewpoint was supported by all interviewees.

Grievance Procedures - All of the agreements indicated grievance procedures except the American Federation of Musicians. They stated that grievances are always handled by themselves and the signatory of the agreement. They maintained that the present system works fine and that a grievance has never gone to arbitration.

3.3 Conclusions

Our study of "artistic unions" and major collective agreements indicated a number of areas of concern. In particular, there is an issue with respect to



the recognition of unions. Performing arts unions that have collective agreements, such as ACTRA and UDA, do not want to negotiate on behalf of their members on the basis of voluntary compliance. They wish to be recognized as official bargaining agents of various self-employed artists. They want the right to administer pension funds and other social benefit schemes. Finally, they do not want to be in constant jeopardy under the Competition Act (which replaced the Combines Investigation Act).

The degree of unionization varies between disciplines. While performing arts organizations tend to have strong "unions", literary and especially visual arts/crafts organizations are poorly organized. This is largely attributed to the degree of involvement with other artists and the length of time an artist works for the same employer.

The collective agreements generally appeared to be quite comprehensive and beneficial to those artists covered. There were a few concerns identified. These included:

- . that some overtime rate provisions did not compare to other agreements by not giving overtime rates for scheduled overtime or for giving the same rate to all workers;
- . that artists in high risk positions are not as protected as some other Canadians because there is no workers'/workmen's compensation for artists;
- . that retirement schemes (RRSPs) used by most of the unions, because government laws prohibit pension plans for self-employed individuals, are assisting but not providing adequate retirement savings for most artists; and
- . that there was a lack of provision for maternity benefits.



3.4 Recommendations

We are not making recommendations related to collective bargaining agreements or collective bargaining agents for two reasons:

- 1) changes to specific sections of the collective agreements must be negotiated through the collective bargaining process; and
- 2) this study did not explore the impact that official recognition under Federal and Provincial Labour codes would have on unaffiliated artists. We do, however, suggest that the Department of Communications and the remaining components of this study further pursue and determine the implications of extending official recognition to arts unions.



4.0 CONCLUSION

The objective of this study was two-fold:

- to prepare descriptions of federal and provincial programs that are used by or available to artists/craftspersons as well as review any limitations on the use of such programs by artists/craftspersons; and
- to prepare and review a description of the major artistic unions and their major collective agreements and to identify issue areas that have constraining or negative impacts on artists.

Section 3, on the federal and provincial programs, and Section 4, on unions and the artist, have both identified a number of concerns to artists. Many of these reflect the findings of the Task Force on the Status of Artist.

These issues have been included for further examination, in the surveys of creative and performing artists and craftsperson, being conducted by Ekos Research Associates.

The overall objective of the study, the surveys, and an examination of the role of professional associations in the artistic and crafts community, is to provide an overall profile of the artist and his/her socio-economic status. It is anticipated that the recommendations stemming from the consultants's study, in addition to the recommendations of the Task Force on the Study of the Artist, will assist the Department of Communications in terms of policy direction.



C. COMPONENT FOUR:

- The Role of Professional Associations in the
Artistic and Crafts Community

C. COMPONENT FOUR:

- o The Role of Professional Associations in the
Artistic and Crafts Community**

THE STATUS OF THE ARTIST

Component Four -- the Role of Professional Associations in the Artistic and Crafts Community

March 4, 1987

Submitted to:

Mr. Mukhtar Malik
Research Analyst
Cultural Policy and Programs Division
Department of Communications
300 Slater Street
Room 312
Ottawa, Ontario
K1A 0C8

Prepared by:

Ekos Research Associates Inc.

237 Argyle Avenue, Suite 200
Ottawa, Ontario K2P 1B8
(613)235-7215

398 King Street East
Toronto, Ontario M5A 1K9
(416)861-1353



TABLE OF CONTENTS

Page

PART I -- SUMMARY OF FINDINGS AND MAJOR THEMES

1.0	INTRODUCTION	1
1.1	A Study of the Status of the Artist in Canada	1
1.2	Interviews with Professional Associations: Purpose and Approach	2
1.3	Organisation of the Report	3
2.0	CHARACTERISTICS OF ASSOCIATIONS AND THEIR MEMBERSHIP	5
2.1	Objectives and Priorities	5
2.2	Membership Characteristics	6
2.3	Organisational Characteristics	7
3.0	SOCIAL AND ECONOMIC ISSUES	11
3.1	Taxation	11
3.2	Employment and Fiscal Status	12
3.3	Social Benefits	13
3.4	Creators' Rights	14
3.5	Education and Training	14
3.6	Working Conditions	15
3.7	Arts and the Media	15
3.8	Summary of Issues	16
4.0	MAJOR THEMES	19
4.1	A Review of Task Force Recommendations	19
4.2	Interviews with Professional Associations: Major Themes	21

PART II -- PROFILE OF ARTS ASSOCIATIONS

APPENDICES

APPENDIX A	Professional Associations Interviews
APPENDIX B	Interview Schedule for Professional Associations

PART I

SUMMARY OF FINDINGS AND MAJOR THEMES

1.0 INTRODUCTION

1.1 A Study of the Status of the Artist in Canada

Over the past few years, several task forces and research studies have investigated the arts and artists in Canada. While these have provided good information related to particular issues, there is no overall profile of the artist and the socio-economic milieu in which he or she exists. To this end, Ekos Research Associates Inc. has been contracted by the Department of Communications (DOC) to provide broad empirical data about the social and economic status of artists and craftspersons¹ in Canada.

The recently completed Task Force on the Status of the Artist spent four months reviewing submissions from individuals and organisations. Unfortunately, the process was significantly limited since the Task Force did not have access to a representative sample of artists in the formulation of their recommendations. The current study will attempt to rectify this limitation by critically evaluating the Task Force recommendations in light of new survey evidence.²

However, this study of the status of the artist is more than a survey of artists. It is a multi-method investigation based on six interdependent research components:

¹ The term "artist" will be used to represent artists as well as craftspersons. Where disciplines are referred to, the crafts sector has been linked with the visual arts sector.

² A review of the Report on the Task Force on the Status of the Artist, August, 1986, aided in the development of detailed indicators and the formulation of the hypotheses which guide this study.

1. A survey of creative and performing artists.
2. A survey of craftsperons.
3. Analysis of public programs available to artists/craftspersons.
4. A review of the role of professional arts associations.
5. Analysis of unions and the artist.
6. An integrated analysis.

This report contains the findings from the data collection and analysis conducted for Component Four.

1.2 Interviews with Professional Associations: Purpose and Approach

The objective of this component of the project was to determine the role of professional associations in the artistic and crafts communities. Professional associations can perform a range of significant advocacy functions for their client groups, serving as spokespersons and intermediaries in relations between these groups and governments. The underlying issue is the manner in which professional associations serve to enhance the social and economic status of artists.

To address this question, Component Four captures a range of basic information beginning with objective data on topics such as eligibility criteria and the membership of these organisations, broken down by region and discipline. The associations were also asked to identify services available to members, including information, assistance for marketing, training, relocating, etc.

As well, the interviews reviewed the major perceived problems and challenges facing the associations, their members and the arts and crafts communities in general. Current issues such as taxation and social

benefits were also explored from the standpoint of the associations, along with efforts on the part of these groups to improve or resolve the artist's and craftsperson's conditions. Their recommendations for change provide an important context and additional perspective for the integrated analysis. At that stage, survey data on artists' (both affiliated and unaffiliated) perceptions of their professional associations will be linked to the interview results, as well as to the relevant sections of the review of government programs and artist unions conducted by Price Waterhouse.

Based on consultation with the Department of Communications (DOC), 23 professional associations were contacted. Of these, 11 were interviewed in person, 10 by telephone and three could not be reached or did not respond to our requests. (Appendix A lists the organisations included in this report and the officials interviewed. Appendix B contains the interview guide.)

Some overlap exists with the organisations reviewed by Price Waterhouse. Specifically, 13 of the same associations were interviewed for Component Four, but from the perspective of their role as a professional association. That is, the analysis did not focus on government programs and the issues related to functioning as a union. Nevertheless, a number of common threads are clearly evident.

1.3 Organisation of the Report

The following chapters summarise our findings and highlight the major themes emerging from our interviews. In Chapter Two, we present the membership and organisational characteristics of these associations, organised under the general headings used in the interview schedule. This is not intended as a summary of each of the 21 organisations.

(The reader is referred to Part II of this report for individual profiles). Rather, we attempt to present a composite profile, emphasising areas of consensus and reflecting ranges of diversity.

Chapter Three discusses our findings related to the major social and economic issues covered in our interviews. These include taxation, income adequacy/social benefits, education and training, working conditions and the media. In some instances, individual associations have prepared extensive position papers on these issues which we do not attempt to duplicate here. Instead, this chapter attempts to capture the essential arguments and their respective levels of support among the associations interviewed. As well, we refer to published reports, where relevant, to furnish the evolving policy context.

Chapter Four highlights the information contained in Chapters Two and Three, extracting the major themes and issues.

Part II, as mentioned above, provides individual profiles of each of the 21 associations.

A list of responding organisations and the interview guide are appended.

2.0 CHARACTERISTICS OF ASSOCIATIONS AND THEIR MEMBERSHIP

2.1 Objectives and Priorities

When asked to identify their objectives, the most frequently reported goals among these organisations were to promote the work and image of their respective client groups and to provide an advocacy role for artists. An overlapping aim is to work to improve the social and economic status of artists. Less frequent objectives were to facilitate communication amongst artists, licensing and protection of performing rights, and collection and distribution of fees to artists.

Artists individually are frequently occupied at other employment as well as their art, leaving little time for assessing the legislative environment and demands of government. Associations seek to mediate between these two agents and to fulfill the role of advocate by representing artists' interests. This is considered increasingly important as the government continues to adopt a consultative approach in developing cultural or culturally-related policies.

Within their general mandate, a current priority for over half of the associations is the introduction of stronger legislation to protect performers' rights. Just under half are strongly concerned with improving the status and income of artists. Four organisations are also focusing on strengthening the quality of existing and future works and abilities. Other priorities mentioned include improving their public image, promoting the growth of the industry, enhancing relations within the industry, and improving existing facilities.

Association representatives were asked to comment on their perceived level of success in achieving their

objectives. Fifteen of the 21 respondents feel that their organisations have been at least moderately successful. Approximately 20 per cent describe their achievements as very successful, while only two respondents rated their association as only marginally successful. Inadequate funding (and consequently staffing) was the most frequently cited reason for lack of success, followed by political constraints, primarily legislative.

2.2 Membership Characteristics

Of the 21 associations interviewed, one-third have fewer than 200 members and over half have 500 or less. Of the remainder, five report a membership over 5,000. Overall, the range varies greatly from 200 members (League of Canadian Poets) to 30,000 members (American Federation of Musicians of the United States and Canada) for organisations that consist of individual members. Associations such as the Canadian Association of Professional Dance Organisations (CAPDO), comprised of 12 dance companies, function as umbrella groups. About half of the professional arts associations report minimal growth (less than 10 per cent) or none at all over recent years. However, one-third increased in size by 50-100 per cent.

Looking at the distribution of these associations across generic disciplines, just under half primarily represent literary artists, one-third is comprised of performing artists, and the remainder represent memberships that mainly consist of visual artists. Respondents were also asked to indicate the extent to which their association represents the population of such artists in Canada. Approximately one-third could not reliably estimate their representation. Of those who could, answers varied considerably. However, within the broad areas of literary and performing arts, approximately half of the respondents

indicated that their organisation represents 60-80 per cent of their respective artists' group in Canada (e.g., writers, dancers, musicians). These estimates are not mutually exclusive; most associations noted that their members often belong to other professional bodies.

Geographically, the membership for most organisations is clustered in Ontario and Quebec. This reflects the high concentration of performing arts organisations and other facilities in these areas, as well as population and hence market demand in general. Literary artists tend to be more proportionately distributed across all regions of the country.

2.3 Organisational Characteristics

Association representatives were asked to describe the eligibility requirements for membership in their organisation. Approximately 75 per cent reported that the creation and exposition of an original work of art (i.e., published, exhibited, performed) are essential. About one-third simply require the payment of membership fees. Other requirements include having a professional contract, currently practicing the art, having Canadian citizenship status, or earning a certain proportion of income from practising the art.

For those associations that could provide the information, the majority (12 out of 15) do not include non-artistic members. Just over half of the 21 organisations serve members in both official languages. Of the remainder, six serve English language members only and four represent French-speaking artists only. In over half of the cases where only one language group is represented, a comparable association exists for artists of the other language.

Most of the professional arts associations included in the study are run with a small staff complement. Just under half report only five or fewer full-time or part-time staff. Four organisations operate with between five and 20 full-time staff members. And three associations claim over 20 full-time staff. A number of groups function with both part-time and full-time staff. Most professional arts associations operate under the overall direction of a Board of Directors, with management on a day-to-day basis by an Executive Director and committees.

Of the group of organisations interviewed, three-quarters operate as professional associations and the remainder primarily as unions. According to our respondents, this orientation reflects the preferences of members. Approximately 25 per cent have charitable status.

Operating funding sources for most professional arts groups are comprised largely of membership dues/fees. Approximately one-third also report government grants for core funding or occasional subsidies for special projects. Other sources of revenue include donations, sales, fund raising and subscriptions. Of those who commented on the adequacy of their funding, just over half feel that it is not enough to operate with a sufficient number of staff or services.

Exhibit 2.1 shows the number of associations providing various services to their members. Clearly, information/advice and opportunities to exchange ideas are the most consistently offered services among associations. Just under one-third provide group insurance or other benefits, although several would like to offer such services if funding allowed. Providing information/advice on taxation/tariffs or copyrights, and providing opportunities for training development are important activities for about half of the associations.

EXHIBIT 2.1
Services Offered by Professional
Arts Organisations

<u>Services</u>	<u>Number of Associations</u>	
	<u>Currently Offered</u>	<u>Planned</u>
Information on activities in the arts world	21	
Opportunities to exchange ideas with other artists	21	
Information/advice on marketing, and other business activities	17	
Opportunities for training development	11	1
Information/advice on taxation, tariffs, copyrights	11	1
Health information	7	1
Group insurance/other benefits	6	2
Exhibition space	4	
Advocacy	4	
Publicity/public awareness	4	
Assistance with producing work (e.g., publishing a book)	4	
Negotiation of agreements or contracts	3	
Retraining/transitional assistance	2	

Respondents were asked to identify services not currently offered that should be available to their member artists. Just over 25 per cent suggested that an information network with statistics on jobs and courses would benefit their client groups. Funding for computers would be required. About the same number of organisations feel that more training and development would be provided if funds were available. Other services perceived to be important include insurance benefits and a pension plan. About one-quarter of the organisations noted that their membership level and lack of staff resources in general did not allow for the introduction of new services.

Finally, a number of associations reported that non-members benefit from some of their services as well as members. For example, non-members can often obtain information and guidance, and might also benefit from legislative changes favourable to member artists. Differences between members and non-members can include such factors as being younger, inexperienced and less aware; not having published or produced a recognised work of art; not being as committed or affiliated; or generally not contributing as a member to the identification of issues affecting the profession.

3.0 SOCIAL AND ECONOMIC ISSUES

3.1 Taxation

The issue of possible changes to the Income Tax Act has generated considerable attention and debate. During our interviews, we asked these senior officials of the major Canadian professional arts associations to identify the changes favoured to improve the status of their members. Support was received for most of the recommendations emerging from task force studies and committees reviewing taxation over recent years, including:

- o allowing expense deductions;
- o establishing dual status;
- o income averaging/adjusting to span over a few years;
- o having fiscal incentives for donations; and
- o a guaranteed fixed minimum income.

As outlined in the report on Components Three and Five by Price Waterhouse, an artist's treatment under the Income Tax Act depends on whether he/she is viewed as an "employee" or a "self-employed" individual. Self-employed artists can deduct all "reasonable" expenses, but are denied access to Unemployment Insurance (UI), and can only contribute to the Canada Pension Plan (CPP) if they pay the employer's and employee's share. "Dual status" would enable artists to be self-employed for income tax purposes, but treated as employees for UI eligibility. The majority of respondents support the concept of dual status. Moreover, as discussed below, most representatives of arts organisations maintain that it is more important for their members to be classified as self-employed than to receive the benefits of being an employee.

Again, as in the Price Waterhouse study, a number of arts associations, particularly those representing literary and visual artists, feel that their members would

like to average their income over a number of years for tax purposes, since artists' incomes are subject to great fluctuations. A writer may spend years working on a book, but only receive compensation if it is published. Essentially, artists would like to receive the same type of special provisions as farmers and fishermen.

Finally, less than one-third of the respondents urged the government to consider a guaranteed annual income or to consider using fiscal incentives to encourage individuals and corporations to invest in the arts.

3.2 Employment and Fiscal Status

We asked interviewees to comment on the employment and fiscal status of their organisation's members. Two-thirds reported that their members tend to be self-employed; the remaining one-third have members who are primarily employed (often at jobs other than their art). Some overlap exists within each membership; for example, some representatives stated that their members tend to be both self-employed and employed, or unemployed.

For those 10 respondents who felt they could comment on their members' fiscal status, four estimated that their members earn in the range of \$11,000-15,000 on average. Three estimated that their members' average annual income is less than \$10,000. These figures reflect earnings from all sources. Conversely, some of the associations who count among their members the most successful of their profession note that these individuals' earnings can be considerably higher than the norm. However, we caution that these estimates were generally derived in a subjective manner -- i.e., informed guesses in most instances. Except in the case of organisations such as ACTRA which regulate fees or contracts, most professional arts associations do not collect income data from their members.

The question of whether artists are too dependent on government support (e.g., Canada Council) met with overwhelming denial. Moreover, these respondents do not feel that government support restricts the artistic freedom of their members. Several emphasised that this is virtually the only real source of funding for most artists; consequently, they do not have any choice but to accept government support.

3.3 Social Benefits

Association representatives were asked whether the benefits of self-employment outweigh those of salaried employment for their members. Of those who offered a response, the vast majority agreed that self-employment seems to be preferred. Nevertheless, they also suggested that the level of benefits should be improved for self-employed artists.

In order to provide such benefits, respondents were asked whether an endowment fund would be feasible with their association and whether this would be preferable to social benefits legislation. Although a number of associations find the concept of an endowment fund appealing, it could not be funded internally and would require significant contributions. About half of those who commented, support the alternative of changes to social benefits legislation. Additional endorsements were for a guaranteed minimum wage and an endowment fund for pensions only.

With respect to Unemployment Insurance, the support for dual status identified above would allow artists to participate in the UI program and claim benefits when necessary, while maintaining their self-employed status. Again, as discussed in the Price Waterhouse report, most representatives from arts organisations favour dual status. However, they suggest that for some artists (i.e., writers)

determining when unemployment occurs may be difficult. Other complicating factors include the stability of income required to make contributions and the fact that members are frequently self-employed as artists, but employed in a secondary occupation to obtain or supplement income. Consequently, some form of income stabilization was frequently recommended.

Pension plans, health insurance and Workers' Compensation are all concerns of professional arts associations, although not as high a priority as taxation. Assistance in the areas of pension plans and additional health coverage beyond provincial health care plans, is not generally provided by professional arts associations to self-employed artists (see Price Waterhouse study). Similarly, as self-employed workers, most artists are not covered by Workers' Compensation. Consequently, most of the organisations interviewed strongly favour an extension of coverage to artists.

3.4 Creators' Rights

Although the interview schedule did not specifically address the issue of copyright, the majority of arts organisations interviewed emphasised the importance of protecting the rights of artistic creators. (The Price Waterhouse report on Components Three and Five provides a summary of the key concerns.) Essentially, arts associations urge the government to enact new copyright legislation as soon as possible to redress the shortfalls related to new technologies found in the existing Copyright Act.

3.5 Education and Training

Over half of the organisational directors interviewed felt that Canada does not have a sufficient

number of quality facilities for the education and training of artists. Moreover, several respondents offered suggestions aimed at the training and professional development needs of artists, including:

- o development of professionalism in the arts in Canada;
- o training in business practices;
- o upgrading of skills and learning of new techniques; and
- o government support to encourage and finance artistic work (i.e., as the only way to "learn" and practice the art).

3.6 Working Conditions

Industrial health and safety falls under provincial jurisdiction. As mentioned above, self-employed workers are not covered by the Workers' Compensation Board. Consequently, dancers and stunt persons, for example, who are especially vulnerable to accidents and work related health problems are ineligible for compensation. Similarly, visual artists are susceptible to injury from a great number of toxic materials used in their work.

In this context, respondents were asked whether health and safety standards for their members are adequate. Of those who commented, the majority feels that standards are inadequate. Recommended solutions include government legislation to standardise conditions and improved expertise in the medical community to deal with artist-related problems.

3.7 Arts and the Media

We asked association representatives whether they felt that cultural policy issues are now adequately covered by the media. The overwhelming response was that the media

were not providing adequate coverage of either cultural policy issues or artistic activities. Specifically, the media were charged with not paying sufficient attention to the arts, not providing in-depth coverage, and having too few serious critics in Canada.

Nevertheless, these individuals do feel that the media have a special role in educating the public about the arts. In particular, over half feel that the media should increase public awareness. As well, the media can offer the public more background in the arts to educate, increase appreciation and enhance the public's access to the arts.

3.8 Summary of Issues

The level of concern over specific issues varied somewhat between different artists' groups. For example, associations representing literary artists tend to be concerned with such issues as dual status, tax deductions for the self-employed, available federal and provincial grants, copyright and freedom of expression. Performing artists, on the basis of our interviews with the associations representing them, tend to place somewhat greater emphasis on the social status of the artist (particularly the quality of education and media coverage and the resulting public image), equitable remuneration, health insurance, Workers' Compensation and better working conditions, as well as government funding. Visual artists are also concerned with social benefits and taxation (i.e., guaranteed income, dual status/unemployment insurance, fiscal incentives), as well as with government funding, quality of education and media coverage (the image of the artist as a professional) and health and working conditions.

The professional arts organisations included in our review can also be considered along the following dimensions:

- o associations serving individual artists;
- o associations that act as an umbrella group for arts organisations; and
- o unions and other organisations formally responsible for collecting fees or negotiating contracts.¹

Unions tend to be larger, exacting dues and sometimes a percentage of income from their members. Generally, they operate with fairly rigid membership criteria and a more complex infrastructure. Organisations such as ACTRA engage in collective bargaining and contract negotiations for their members, as well as providing a variety of other services. Based on our sample, current concerns focus on legal issues like performers' rights, as well as economic issues such as insurance, dual status and taxation for artists.

Professional associations, on the other hand, tend to be smaller, have less stringent criteria for membership, operate with a simpler structure and function more as an information base and support network than as a legal representative. They strive to provide ongoing education, guidelines, and awareness of issues within the profession, and to promote an exchange of ideas. Concerns tend to also focus on social issues like the status of the artist in the community, public awareness of art, and the individual needs of artists (i.e., health concerns). Members also pay fees or dues, but the associations generally do not exact a percentage of the member's income.

¹ As noted in the Price Waterhouse report, some performing arts associations have collective agreements, but since their members do not have an employer-employee relationship, they are not fully recognised under federal and provincial labour codes. Others undertake some union-type activities such as establishing medical plans.

Umbrella organisations (e.g., the Association of National Non-Profit Artist-Run Centres) tend to coordinate and disseminate information on jobs and issues. They often function in an advocacy role and are oriented towards such issues as freedom of expression. Member organisations also pay dues or fees.

Regardless of the type of association, its size often influences the number of services and activities and the range of objectives pursued. As well, many associations function like unions, lobbying for changes to protect the income of members.

4.0 MAJOR THEMES

4.1 A Review of Task Force Recommendations

In developing the research design for this study, our interpretation of the relevant research issues was informed by a critical review of recent government task force reports (i.e., the Applebaum-Hébert and the Siren-Gélinas), as well as related position papers of major Canadian arts organisations. Running through these documents are a number of recurring themes and recommendations which have a bearing on our examination of the social and economic status of the artist. With few major differences, the various reports display a remarkable level of consensus.

The Applebaum-Hébert Federal Cultural Policy Review report, for example, made a number of recommendations concerning the need for changes to improve the economic situation of artists (e.g., changes to the tax legislation concerning income averaging, the deduction of artistic expenses from income, and the treatment of donations by artists). In addition, the report called for specific measures to assist dancers and other performing artists (with short professional careers) with retraining and job placement needs. With respect to the social status of artists, the Task Force recommended that educational institutions take a more prominent role in raising general awareness and appreciation of the arts.

The Bovey Task Force on Funding of the Arts was not exclusively concerned with the status of the artist. However, the report included a series of recommendations which could affect the economic and social status of the artist. These included the elimination of sales, excise and customs taxes on artistic materials and supplies, as well as liberalisation of regulations concerning employment expense

deductions and capital cost allowances. The Task Force also reiterated the need for greater efforts by the educational system to enhance awareness of the arts and the role of artists in Canadian society.

The recently completed report of the Siren-Gélinas Task Force on the Status of the Artist is consistent with these earlier reports but much more wide ranging and concrete in its investigation and recommendations. The report delineates the most pressing needs and concerns of the artistic community as expressed in the series of public hearings held across the country. Recommendations were made concerning reforms to tax provisions -- i.e., allowing a dual employment status for artists, the creation of some form of income stabilization or forward averaging, and increased access to social benefits (e.g., UIC, CPP, WCB, occupational health and safety regulations, etc.). In addition, improvements were again urged in the educational area, as well as in the mass media in order to foster greater awareness of the arts and the role of the artist.

The numerous submissions which we examined from groups such as CARFAC, ACTRA, CCC and CCA also stressed similar concerns, including legislative reforms for copyright and exhibitions, increased employment opportunities, access to social benefits, tax reforms and increased public awareness and recognition.

The basic sources of information for the three task force reports were submissions by the various arts service organisations. Not surprisingly then, the recommendations reflect the most important concerns expressed by the arts organisations. While some of the submissions examined were based on surveys of organisation members, the task force hearings did not typically have access to systematic representative surveys of the artist/craftsperson community in Canada.

4.2 Interviews with Professional Associations: Major Themes

Component Four of this study again taps these organisations, primarily to explore their role with respect to artists. The general consensus appears to be that their role is largely one of providing information, advice and an advocacy function for their members. In doing so, they must be aware of the current legislative and policy environment affecting artists and be active in promoting changes to enhance the status of artists.

Our interviews with the executive officers of these organisations reinforce the importance of the issues identified in the above reports. And although arts organisations feel that government generally understands and agrees with the importance of artists' needs, they are concerned that this understanding hasn't been translated into action. Specifically, the perception of arts organisations is that government often issues platitudes, but proceeds to leave or place irritants in the way of artists. Examples of this include the current income tax and copyright provisions.

In addition to the specific questions discussed in Chapter Three, representatives from professional arts associations were asked to identify those issues of greatest concern to their members. The range of issues reported includes inadequate financial support from government, revision of the tax laws, copyright, equitable remuneration, censorship/freedom of expression, social benefits and social recognition of the arts.

The associations emphasised the need for income support mechanisms either directly or indirectly (e.g., through giving artists dual status and social benefits). Indeed, these organisations are becoming impatient with the government's delay in drafting adequate legislation to meet their particular requirements.

Based on comments by their associations, self-employment is overwhelmingly preferred by artists. This is reflective of the very nature of the artist: their lifestyles and work processes lead them to be self-employed.

The issue of health/working conditions for artists is twofold. Artists are exposed to the dangers of toxic products, especially craftspersons and visual artists. Poor building/facility conditions can also affect the general safety of these and performing artists.

With respect to income tax, our interview findings support previous recommendations for:

- o allowing expenses of their trade;
- o dual status;
- o accrual method of accounting; and
- o a guaranteed annual income.

The organisations interviewed are fully supportive of arm's length control. They would also like to see the centralisation of arts funding. Further, the introduction of long-term funding plans would allow them in turn to make longer term plans. Some organisations feel that while governments want arts organisations to demonstrate more consistency in their use and distribution of funds, governments have not been consistent in the funding of arts organisations. It was also suggested that the funding process is too bureaucratic, making the process of applying for funds difficult.

Professional arts associations generally denied that artistic freedom is impaired by government funding. These organisations considered the government to be responsible for culture and therefore for funding it. They believe this support is not disproportionate to other business sectors.

Arts organisations tended to feel that the media are not adequately covering arts and culture. A major con-

cern was that more training is necessary for arts critics. Also, many associations compare arts to sports (as leisure activities) and felt that they should be given equal coverage. Respondents also voiced concern over the need for more community based reporting. The organisations praised the CBC's coverage of arts and culture, especially CBC radio. Also, respondents held the education system, in general, as accountable as the media for public education and awareness.

Educational facilities for artists in Canada are generally perceived to be inadequate. Also, the shortage of continuing education and training raises some concern. Advancing technology in the artistic processes necessitates retraining of artists to ensure their ability to cope. As well, the need for training in distribution/business skills is encouraged.

In summary, many arts organisations, and by implication their memberships, question the sincerity of government. They state that government policies towards artists and culture must be changed if they are to remain credible. Their patience and time for task force studies and surveys has been depleted and more active pursuit of their goals is foremost on the agenda.

PART II
PROFILE OF ARTS ASSOCIATIONS

Alliance of Canadian Cinema, Television and Radio Artists (ACTRA)

Objectives and Priorities

The Alliance has two essential functions: (i) collective bargaining with producers on behalf of members in the broadcasting area (e.g., film and recording media); and (ii) to strengthen public policies and support for arts and culture.

Current priorities include the introduction of a Bargaining Rights Act for "self-employed" performers because a legislative basis for negotiating contracts does not currently exist; amendments to the Copyright Act; and the introduction of a Performers' Rights Act. In addition, the Alliance would like to strengthen indigenous productions and the abilities of the CBC.

Overall, the Alliance believes it has been extremely effective in fulfilling its objectives. ACTRA has negotiated fees and conditions of work that are reasonable given the Canadian economic environment and its collective bargaining has been as successful as any other agencies representing professional talent.

Membership Characteristics

There are approximately 11,500 members of the Alliance including approximately 1,500 writers, 250 journalists and researchers and over 6,500 performers (i.e., actors, singers, dancers, puppeteers, mimes, and variety artists). Another 3,000 members are involved in live theatre.

Approximately 60 per cent of the membership resides in Ontario. The remaining 40 per cent is distributed evenly across the rest of the country.

Over two thirds of the Canadian Actors Equity Association also hold membership in ACTRA. There is also a significant overlap with the Union des Artistes.

Professional performers must have had six engagements under ACTRA jurisdiction in order to apply for membership. However, if a potential applicant has an established reputation (e.g., recognised stage actor) this requirement can be waived. Writers and researchers must have had two professional engagements under ACTRA jurisdiction in order to qualify for membership.

Organisational Characteristics

ACTRA operates with 60 full-time employees. The current budget of approximately \$3.5 million is derived from membership dues and initiation fees, work permit fees (probationary members), and fees paid by producers for the administration of collective bargaining agreements. The Alliance notes that it has been able to pursue most of its objectives over the years. However, current funding is inadequate to expand activities into other areas.

Services/Activities

In addition to the collection of fees and the maintenance of collective bargaining agreements, the Alliance provides members with a wide variety of information and services. In terms of information, the Alliance publishes a newsletter -- Actrascope -- which contains information concerning activities in the arts world, opportunities for training development, economic and social issues such as taxation and copyrights etc..

The Alliance also publishes a Talent Catalogue for Performers and a Writers' Directory. For the past

15 years, the Alliance has presented the ACTRA awards which are now integrated with the Academy. The Alliance continues to present ACTRA radio awards.

The Alliance feels that one area in which it is not actively involved is in providing information about work opportunities. At present ACTRA is not prepared to expand into this area due to the potential for conflicts of interest.

Social and Economic Issues

The Alliance is concerned with the full gamut of social and economic issues reported on by the Task Force on the Status of the Artist. Of special priority is the extension of social benefits enjoyed by the majority of Canadians to artists, who are currently ineligible due to the nature of their work and employment status.

In terms of education and training, ACTRA maintains that there is an abundance of programs available from community colleges and universities. However, there is an urgent requirement for programs directed at upgrading skills at the level of actual work (e.g., film school to upgrade skills in the area of technology). The Alliance notes that there is a dearth of these programs available and that there have been no new developments in this direction in the recent past. An increased number of facilities is not required, but a reorientation to more practical programs. The federal and provincial governments should constantly examine and reexamine training and professional development needs as well as the abilities of educational institutions to meet these needs.

Health and safety concerns are a major focus of the collective bargaining agreements negotiated by the Alliance. However, the Alliance feels that there is a

constant need to upgrade safety standards. There is an urgent requirement for government legislation and regulations to standardise facilities in the area of health and safety.

In general, the Alliance believes that the benefits of self-employment far outweigh those of salaried employment. ACTRA provides members with a minimum disability insurance plan, life insurance, medical and dental benefits, and a retirement plan. The one area it would like changed revolves around access to unemployment insurance.

The current taxation regulations governing deductions from self-employed income are seen as totally out of touch with the reality of practicing an art. The requirement for a reasonable expectation of profit is perceived as inappropriate for artists.

ACTRA believes that cultural activities, by their very nature must be subsidised by the government, noting that in all countries, except possibly the U.S., this is the case. The Alliance does not believe that artists are too dependent upon government support, but that the levels of support are far too low. There is an urgent requirement for a coherent national policy that defines the objectives and resources to be allocated to arts and culture in Canada.

The Media

ACTRA believes that the media fail, in general, to provide a communication link between the artist and society. Much greater emphasis seems to be placed on sports and business activities than arts and culture.

The Alliance notes that improved visibility of the arts and the role of artist in Canadian society requires the development of an arts and culture policy by those who own and control the media.

In conclusion, ACTRA believes that the media have a responsibility to educate the public about the arts, but they are are not fulfilling this requirement.

American Federation of Musicians (AFM)

Objectives and Priorities

The stated objective of the American Federation of Musicians is to unite all local unions of the AFM into one organisation for the purpose of general protection and advancement of their interests. The aim is to enforce good faith and fair dealing as well as consistency with union principles, in all cases involving or of interest to members of local unions of the Federation.

The essential priority of the American Federation of Musicians (AFM) is the use of and adherence to collective agreements between musicians and establishments utilising services of its members. The main concern at the moment is to lobby for changes in the Income Tax Act and the availability of social benefits for musicians.

The AFM feels that it has, on the whole, been rather effective in achieving its objectives.

Membership Characteristics

Current membership is 29,000 which is down from a high of 31,000 four years ago. Membership fluctuates by quarter due to lack of employment. There are four main categories of musicians constituting the membership. These categories are defined below along with the estimated coverage of the Federation for each category.

	<u>Coverage</u>
1 - Symphony musicians	100 per cent
2 - Studio musicians	100 per cent
3 - Bar musicians	50 per cent
4 - Part-time musicians	75 per cent

The regional distribution for the AFM's membership is presented below:

<u>Region</u>	<u>Percentage of Membership</u>
British Columbia	6
Prairie Provinces	9
Ontario	55
Quebec	25
Atlantic Provinces	5
Total	100 per cent

The membership criterion is the ability to play a musical instrument. Membership dues are set by the locals and are usually nominal or a percentage of a musician's earnings. Ninety per cent of the AFM's membership are self-employed. The remaining 10 per cent belong to four orchestras and are classified as employees.

The remuneration of its members varies both by discipline and within each discipline. Based on our interview the estimated average income of a symphony musician is \$20,000, for a 'busy' bar musician is \$15,000 to \$18,000 and for an average studio musician at \$15,000 although a studio musician in high demand can earn between \$75,000 to \$100,000.

Organisational Characteristics

The AFM operates with nine full-time and two part-time staff. The determination and direction of the American Federation of Musicians is twofold. First, an elected international executive board provides the overall direction of the union. Second, the office of the vice-president of Canada, an elected position, administers all of the Canadian affairs.

Services/Activities

The AFM views itself as a professional association since it is not recognised as a union, even though it essentially acts as a union. Many services cannot be provided to the members because it is not a fully accredited labour union. A major concern is the lack of legal status to enforce the bargaining process and the lack of social benefits to members. The AFM provides a group insurance package to members and a pension plan. Other services include general information of interest to musicians, and advice on business activities, taxation, tariffs and copyrights. The AFM also has a job placement service entitled 'Orchestra Openings for Symphony Musicians' which is operated in conjunction with another service organisation.

Activities benefit other musicians because the AFM sets pay scales which become the standard which non-members may also expect to receive.

Social and Economic Issues

The AFM believes that the three most pressing issues for its members are: lack of social benefits; the need for revision of the Income Tax Act; and the implementation of the recommendations to revise the Copyright Act.

The underlying theme is the need for governmental action rather than further study. The concept of an endowment fund in lieu of social benefits is, in their opinion, unmanageable and the AFM would prefer to see changes in social benefits legislation.

As additional concern of the AFM is the medical problems encountered by musicians due to their profession. A Canadian Musicians Epidemiology Unit has been set up at the Research Centre of McMaster University to investigate the medical problems encountered by musicians. To date, though, the unit has not received adequate government funding which severely limits the unit's ability to succeed.

Finally, the AFM are very unhappy with the cutback of the CBC because it is a large employer of artists and musicians as well as an essential communications vehicle in many regions of Canada.

The Media

Overall, the arts are adequately covered, particularly in the print media. However, there appears to be, a lack of advance publicity for the arts which has a detrimental effect on attendance. The media could begin to give the traditional arts more 'front page' exposure in its entertainment sections.

**Association of National Non-Profit Artist-Run Centres
(ANNPAC)**

Objectives and Priorities

ANNPAC's objectives are to disseminate information to community, artist-run centres and individual artists; to facilitate collaboration on exhibits between the artist member, centres and government; and to act as an advocate for centres and, indirectly, for artists.

Priorities for ANNPAC are the publishing Parallelogramme five times a year and responding to the government task forces which are of concern to their members. This latter advocacy role is new for ANNPAC. ANNPAC believes that it has been very effective in facilitating and collaborating on exhibits between centres and improving artists' and centres' awareness of each other.

Membership Characteristics

The members of ANNPAC are non-profit artist-run centres. There are 68 full members and 10 associate members. A regional breakdown of ANNPAC members is shown below. One fifth of all centres are located in Toronto.

<u>Region</u>	<u>Percentage of Membership</u>
British Columbia	12
Prairie Provinces	16
Ontario	38
Quebec	26
Atlantic Provinces	<u>8</u>
Total	100 per cent

The centres encompass a diverse collection of disciplines, predominantly visual art, although the centres range from performance art to multidisciplinary art.

The criteria for membership are that a centre be non-profit, artist-run, and initiated by artists, that it pays CARFAC fees to arts and is committed to sexual equality. ANNPAC has a draft code of professional ethics. Associate members are required to support the aims of ANNPAC but do not have to fulfill them.

Services/Activities

The major service provided by ANNPAC is the publication of Parallelogramme. It provides a list of centres with a brief description of its facilities and objectives, programming schedules, articles of interest, announcements and relevant advertising. Another feature is a forum to exchange ideas through its letter section. Some articles relate to the legislative problems facing the artist.

Wide-ranging benefits stem from the Parallelogramme publication. Non-members are listed in the back or may advertise, individual artists use it as an information tool and arts-goers can reference it as a guide to events.

In the past, ad hoc workshops have allowed for training and development of individual artists. ANNPAC holds regional and national conferences where discussions of topics on interest are possible.

Services which ANNPAC would like to offer include professional development regarding daily operations. It would also like to initiate research into the working conditions in artist-run centres.

Social and Economic Issues

Censorship is a crucial issue to ANNPAC members. The current legislation and government bodies are stifling freedom of expression. The organisation favours a rating

system but opposes the current ratings and censorship boards and feels that censorship should not be in the criminal code. Most artists will not submit their works to the censor board.

Recognition of the arts as a profession is needed. This entails the right to earn an equitable living as an artist rather than through other means or menial work. This may be viewed as a partial endorsement of a form of guaranteed income.

A definite concern exists regarding the poor working conditions for employees of artist-run centres. Most do not have adequate funding with the result that many buildings do not meet building standards. This concern has led to the desire to have some research undertaken to assess the severity of the situation.

ANNPAC is supportive of the briefs by the Independent Artists Union and CARFAC regarding the establishment of an endowment fund for self-employed artists. As well, a system of royalties for artists for the resale of their works by others is encouraged.

An overall need for increased funding to expand the cultural industry is recognised by ANNPAC. This involves increasing the importance placed on culture by DOC and increasing monies to arms length agencies which have peer evaluation such as the Canada Council and provincial arts councils.

ANNPAC questions why some of its members have charitable status, yet the Association itself does not.

Canadian Actors' Equity Association

13 full-time employees

Objectives

The fundamental objective of the Association is to represent members' interests to the various levels of government and employers. The primary goals of the organisation are to: (i) provide members with general business and contractual advice; (ii) maintain group benefits for members (e.g., group insurance); and provide members with information and advice about business activities (e.g., marketing, etc.).

Overall, the Association feels that they have been effective in representing their members' interests, however, they believe that there is a greater need for more (direct) communication with government policy makers and elected officials. In most respects, the Association acts as a union.

Membership

The Association currently has 8,000 members of which 3,200 are active. Membership has grown significantly since 1981 when there were approximately 6,000 members.

Members are primarily involved in live theatre (60 per cent) followed by opera (30 per cent) and ballet (10 per cent). There are also a number of stage managers who belong to the Association. There is a significant overlap with ACTRA estimated at approximately 60-65 per cent.

Regionally, the largest concentration of members is in Ontario followed by British Columbia.

<u>Region</u>	<u>Percentage of Membership</u>
British Columbia	25
Prairie Provinces	11
Ontario	60
Quebec	2
Atlantic Provinces	<u>2</u>
Total	100 per cent

Membership Criteria

The primary eligibility requirement for membership in the Association is to be offered an equity contract by a recognised professional company. However, individuals enrolled in an apprenticeship program are also eligible for Association membership.

Revenues are generated entirely through membership dues. These funds are seen as adequate to maintain the organisation.

Services

In addition to providing members with general business and contractual information and advice, the Association also keeps members informed in a number of other areas including: general activities in the arts world; the availability of exhibition space; members' health and safety concerns; changes in taxation rules; opportunities for training development; and providing opportunities to exchange ideas with other artists. The Association also maintains job listings and information which are used by both members and non-members.

Social and Economic Issues

The two most pressing issues from the Association's perspective concern employment status (i.e., recognition of the dual employment status of practicing artists) and the need for vastly increased funding for the arts in general and artists in particular.

The Association expressed concerns about the quality of education and training programs and the availability of placements in existing programs and facilities. They feel there is a real problem in the area of live theatre. This problem can be traced back to perceived deficiencies in the initial educational experiences of members. The Association maintains that there is little opportunity for professional development in live theatre. In addition, the lack of training and apprenticeship programs for directors and arts managers is seen as problematic. The Association would also like to see an increased recognition and emphasis on job opportunities for artists outside of traditional areas. (An example would be using actors portraying victims and criminals in a training session for police.).

The Association feels quite strongly that it is time to move away from an emphasis on endowment funding toward a focus on changing inequitable unemployment insurance and taxation regulations. The Association noted that members do not like the stigma associated with dependence on subsidies. Recognition of the dual nature of artists' employment status (i.e., self-employed/employee) would alleviate this concern. In addition, the introduction of a minimum guaranteed annual income would ensure that artists receive an adequate wage.

The Media

The media have an essential role in communicating the arts to the general public, however, the Association believes that, currently, this role is poorly performed. There appear to be greater levels and depth of media coverage of U.S. arts and culture than Canadian arts. This neglect of Canadian culture is quite distressing.

In conclusion, the Association believes that the media has an important and special role in educating the public about the arts but feels the lack of in-depth coverage reflects a lack of concern and understanding on the part of the media of the arts in Canada.

Canadian Artists' Representation (CARFAC)

Objectives and Priorities

The essential function of CARFAC is to act as an advocacy group ensuring that government is aware of artists' concerns. This advocacy function includes safeguarding the social and economic rights of artists. Equally important, CARFAC interprets government policies and initiatives for the members' understanding.

The current priorities include: economic status (e.g., exhibition rights, etc.) and rights (e.g., taxation, copyrights, etc.); social benefits (e.g., group insurance, unemployment insurance, pensions, etc.); and educating the public and government about the role of artists in Canada as well as their current economic and social status.

The organisation feels that they have been neither effective nor ineffective in fulfilling their functions and objectives. They believe that artists are still at the "bottom of the heap". Inadequate funding, lack of resources and inflexible legislation have all contributed to the current state of affairs. CARFAC believes that artists should be accorded a special status especially in terms of taxation and social benefits. For example, the vast majority of artists are self-employed professionals without a reasonable expectation of realising profits.

Membership Characteristics

Responsibility for maintaining membership records has just been transferred back to the regional (i.e., provincial) organisations. Current records are considered to be out of date.

There are approximately 750 members in CARFAC. The membership is exclusively visual artists (e.g., painters, sculptors, etc.). Approximately one third of the members reside in Ontario; however, further regional breakdowns are not available.

Membership in CARFAC is automatic upon joining any regional affiliate which is in good standing. Regular voting members must, however, be a professional visual artist as defined by the International Association of Art.

Organisational Characteristics

The organisation operates with one full-time and two part-time employees, plus volunteers. The primary source of core funding for CARFAC comes from Canada Council grants. The organisation maintains membership dues of approximately \$35 per year. However, without Canada Council funding the organisation could not exist.

Services/Activities

In addition to submitting briefs and proposals to the various levels of government on behalf of artists, CARFAC also provides a variety of information through publications. The organisation's newsletter includes: information on current issues such as taxation, tariffs, copyrights, health and safety information; information and advice on marketing, general business activities, and model contracts; and information on activities in the arts world such as exhibitions and campaigns.

General meetings are held once per year. During these national meetings, the exchange of ideas with other artists is a main priority.

The organisation would like to provide group insurance for members. However, a lack of resources and time

have constrained initiatives in this area. The organisation feels that it needs to look at its membership problems first and build a strong base before offering any new services.

Social and Economic Issues

CARFAC is dedicated to improving the economic status of visual artists in Canada. This remains the main priority for the organisation and encompasses demands for changes to a host of federal and provincial regulations including: legislation affecting personal and commercial taxation; copyrights legislation; and provincial health and education policies.

In terms of education and training, the organisation believes there are plenty of placements available. However, they believe that the quality of professional programs and basic art education in public and secondary schools is in question. There is also a real dearth of opportunities for professional artists to teach full-time. Opportunities for jobs in teaching are predominantly part-time positions with community colleges.

CARFAC believes that one area in which the majority of artists require training is in the area of business practices. However, there is at present, a lack of emphasis in this important area.

Occupational health and safety for artists is another area of concern which CARFAC believes has been all but ignored by provincial governments. The organisation decries the total lack of standards regulating the variety of hazardous products which are the mainstay of practicing the visual arts. Comprehensive education programs designed for artists are urgently required. In addition, artists should be included on government commissions inquiring into health and safety problems and concerns.

The organisation is quite concerned with the totally inadequate incomes earned by artists in Canada. The majority of their members are self-employed, thus are ineligible for social benefits such as UIC enjoyed by most Canadians. The accrual method of accounting is not compatible with the nature of artists' means of earning a livelihood. Artists require a special status in order to ensure a basic income. CARFAC believes that the government and general public need to realise the role of the arts in Canadian culture and recognise the importance of ensuring an adequate income for artists.

Under current conditions, dependency upon government support is unavoidable according to CARFAC. Without government assistance, artists would be unable to continue practicing. Artistic freedom may be constrained by this state of dependency, but the alternative is seen as much worse.

The Media

CARFAC believes that the media have an important role to play in educating the public about the arts but believe that they are doing a terrible job. Television is seen as the worst medium, depicting the stereotypical artist as the solitary, romantic individualist out of touch with reality.

An ironic twist to media coverage of the arts is that radio is perceived as providing better coverage of visual arts than television. In conclusion, the organisation believes vast improvements are needed but is unsure where to start or how to implement them.

Canadian Association of Professional Dance Organisations (CAPDO)

Objectives and Priorities:

CAPDO facilitates regular communication between dance administrators in order to discuss problems facing dance organisations and acts as a lobby group for organisations and dancers.

Its current priority is to respond to recent governmental reports related to dance and dance organisations.

CAPDO feels that it has been effective in achieving its overall goals. Communication has been very effective; lobbying less so due to a lack of resources.

Membership Characteristics

CAPDO represents dance organisations rather than individual dancers and has 12 member organisations. These organisations include ballet, modern dance and dance schools. Membership criteria are that the dance organisation must have been in existence for at least five years, must provide work for at least 35 weeks per year and must have a Board of Directors and a full-time administrator.

Organisational Characteristics

The direction of CAPDO is determined by a consensus of the membership on an ongoing basis and by the president for daily activities. Operating funds are provided through membership dues and a core grant from the Canada Council. This level of funding is deemed adequate for the organisation's current level of activity. CAPDO operates as a volunteer organisation with no full-time staff. However, given the level of information flow, it would be worthwhile to employ a secretary.

Services/Activities:

Since one of the primary objectives of CAPDO is to facilitate communication, a major service offered by CAPDO is the opportunity for dance organisations and personnel to exchange ideas. Information regarding business activities and legislative concerns is also provided.

CAPDO provide opportunities for training development and has offered career counselling and retraining to dancers through Dancers in Transition in conjunction with Dance in Canada.

Another major venture undertaken by CAPDO is Dancevision. The objective of Dancevision is to program Canadian dance on Canadian television in order to generate revenues and a larger dance audience.

Non-members of the organisation benefit from the positive atmosphere created by CAPDO which allows them to develop and to work. CAPDO also provides work for independent choreographers.

Social and Economic Issues

The concerns of CAPDO regarding various issues are somewhat different for the classical and modern dance troupes. Health packages are offered by ballet companies but not modern dance companies. Therefore, health concerns are very acute for modern dance troupes. A comprehensive health package encompassing all dancers is needed. As well, pay levels for dancers vary between ballet and modern dance companies.

Dual status for tax purposes is desired by CAPDO. Ultimately, the tax act should provide a different status for artists.

The cost of training for dancers is extremely high and existing schools are underfunded. Greater financial assistance should be given to schools offering career programs.

Professional development opportunities are provided for members of professional troupes. Non-affiliated members have less access to professional development.

The government has a duty to support the arts either directly or indirectly for the creation of art. Assistance must come from the government but does not limit artistic freedom.

The Media

Media should provide the same amount of coverage of the arts as it does of sports. Coverage consists of art criticism, but art critics vary widely in terms of knowledge from clear insight to no understanding of art.

The role of the media is to provide a forum for community issues and community culture. This could be accomplished by having more links with the community and its culture. Essentially, the media should provide a "sense of the community". The CBC has a special role, yet in prime time it does not reflect the communities it serves.

Canadian Authors' Association (CAA)

Objectives and Priorities

The objective of the Canadian Authors' Association is to provide for the general good of authors in Canada. This includes assisting writers and their development, creating public recognition of Canadian literature, lobbying for copyright changes and protecting royalties of writers.

Current priorities are to ensure appropriate changes in the copyright act, resolve problematic tax issues and preserve current funding models. The CAA believes it has been marginally effective in achieving its objectives. However, it is just embarking on an effort to increase their profile and structure. Historically, the association's level of effort has been irregular; the CAA received no core funding in the past and operated as a volunteer organisation.

Membership Characteristics

Total membership for the Canadian Authors' Association is 1,500. This represents a doubling in membership over the last three years. Most of this increase is attributed to an increase in renewals of lapsed members.

The regional distribution of its membership is shown below.

<u>Region</u>	<u>Percentage of Membership</u>
British Columbia	10
Prairie Provinces	30
Ontario	50
Quebec	7
Atlantic Provinces	<u>3</u>
Total	100 per cent

The CAA represents a wide array of authors ranging from script writers, non-fiction writers, editors, and photo journalists. The CAA cannot accurately state the various disciplines, or the proportion that its members represent within the various disciplines, but notes that fiction writers are underrepresented.

The CAA has three categories of membership -- Active, Associate and Apprentice. The membership criteria for the various categories are outlined below:

Active -- Book author with 25,000 words published

Poet with 500 lines published

Magazine writer with 25,000 words published

Radio/TV writer with three hours playing time
broadcast

Artist, Photographer, Illustrator with 50
illustrations/photos published

Associate -- members who don't meet the Active requirement.

Apprentices -- aspiring authors. As well, the CAA includes
some book industry people in its membership.

Organisational Characteristics

The Société des Écrivains serves French-language authors. The CAA primarily includes English-speaking members.

The direction of the organisation comes from national and local councils and regional representation. At an annual conference, they determine the board direction of the organisation through the passage of resolutions. The CAA currently operates with two full-time and four part-time staff.

The members of the CAA view the organisation as a professional association rather than as a union. One

disadvantage to not having union status is the inability to establish collective agreements. Another concern of the CAA is that it lacks legal status to aid authors in dealing with bankrupt publishing firms. Authors are unsecured creditors in the event of bankruptcy and as a result have no protection for their royalties.

Services/Activities

The Canadian Authors' Association publishes a magazine which serves as a forum for its members' work. It also provides extensive information on how to publish, advice on business contracts, tax issues and other policy issues which affect the membership.

Although no group insurance or other benefit packages are offered, the CAA is planning to offer CPP to its members. Opportunities for training and development are also provided. The CAA would like to expand its writing workshops if additional funding was available.

Social and Economic Issues

A major concern of the Canadian Authors' Association is the passage of adequate copyright legislation. The association supports the recommendations that have been made, but await their adoption and subsequent passage into law.

An equally important issue is the reform of tax laws which the CAA feels currently hinder and discriminate against authors. The tariffs on books are harmful and undermine the government's commitment to cultural support. Education and training facilities are generally considered adequate, but more writing retreats would benefit professionals. Additionally, more information and training in the marketing aspects of the literary industry would be beneficial.

The CAA feels that writers would prefer self-employment, preferably within the context of income support mechanisms such as the endowment fund for social benefits. The CAA estimates that only 20 per cent of its members receive over \$1,500 from writing income alone.

The CAA would also like to see specific changes to the tax act such as an accrual method of accounting and dual status.

Dependency on government grants is minimal. In effect, it is the writer who is subsidising his or her work. A writer requires two to three grants in order to have enough time to be creative and produce a worthy piece of work. The procurement of these grants is instrumental in establishing an author and should be provided to more writers.

In order to thrive, Canadian authors require more international exposure. Exposure has improved over the last ten years and is having a positive effect. This needs to continue in order to maintain and expand the Canadian presence in the international arena.

The CAA also support the need for the provinces to have 'arms length' arts councils and ongoing cultural ministers' meetings with the federal government.

The Media

Broad cultural policy is well covered, but literary journalists need to acquire more critical ability. This ability would allow better understanding and coverage of literary events and works.

The role of the media in educating and informing the public could be improved through more reviews, especially in the newspapers. There is also a responsibility on the part of literary magazines and periodicals to promote Canadian works.

Canadian Crafts Council (CCC)

Objectives and Priorities

The general objectives are to further crafts and other manual technologies in Canada and elsewhere; work for the improvement in the economic and social status of the craftsman; and, to fulfill an advocacy role at the national level with respect to federal government activities.

Ongoing priorities are dependent upon external factors -- e.g., taxation, health hazards, task forces of the government. The CCC also has short, medium and long term plans which guide its priorities and activities.

The CCC feels it has been effective in achieving its objectives. To monitor its activities and priorities, the CCC establishes five year plans which are evaluated at the end of the time period. While not all objectives are met, a significant proportion of them are accomplished.

Membership Characteristics

The CCC is a national umbrella group which represents 32 crafts associations. The number of individual crafts people belonging to the associations is unknown but is estimated to be approximately 11,000.

The number of associations represented by the CCC has been relatively stable over the past two to three years. Quebec is now also represented by the CCC.

Estimating the craft disciplines which belong to the associations, one-third represents ceramics, one third textiles, and the remaining one-third is comprised of metal, wood, glass and paper craft associations.

	<u>Membership Composition</u>
Ceramics	33%
Textiles	33%
Other (i.e., metal, wood, glass, leather, paper)	33%

The regional composition of the membership is presented below:

<u>Region</u>	<u>Percentage of Membership</u>
British Columbia	15%
Prairie Provinces	10-15%
Ontario	30%
Quebec	30%
Atlantic Provinces	10-15%

The CCC estimates that 12,000 people in Canada are wholly or largely dependent on the practice of crafts as their source of income. Virtually all are self-employed, although some may earn other income from teaching or part time work.

Membership is restricted to non-profit crafts associations. Co-ops may be admitted under a special resolution.

Organisational Characteristics

The CCC operates with four full-time employees. The overall direction of the CCC is governed by a Board of Directors which meet twice a year. An Executive Committee is delegated by the board and the Executive Director oversees the daily operations.

The CCC is viewed strictly as a professional association. Its operating funds come from a diverse range of sources including the federal government, membership dues, foundations, corporations and earned income.

Services Activities

The most common service provided by the CCC at the moment is information on copyright, tariffs and taxation. A limited amount of information regarding the arts world is also provided, as well as information on health issues and marketing advice. A monthly bulletin is published by the CCC.

Other major services include the distribution and overseeing of various awards such as the Bronfman award, Professional Development Awards and the Jean A. Chalmers Fund for the Crafts. Other input to the distribution of these awards comes from the Canada Council and the Bronfman Foundation.

The CCC is also developing an on-line computer data base entitled the Canadian Crafts Information Network (CCIN). The CCC also initiated a major survey of craftspeople and promotes canadian crafts in conjunction with government departments for displays or exhibits.

Social and Economic Issues

Taxation is a major concern. The CCC would like to see the implementation of the recommendations of the Report of the Sub-Committee on the Taxation of Visual and Performing Artists and Writers.

A great deal of concern also exists regarding health hazards for craftspersons. The major problem is toxicological hazards as opposed to mechanical hazards. Health and Welfare Canada is currently dealing with these problems through the labelling of hazardous products and an awareness campaign. Provincial legislation is being drafted and the CCC is very concerned that arts needs will be incorporated. They would also like to see research conducted into the effects of potentially hazardous materials.

Most craftspersons are self-employed and prefer to be. The CCC advocate a guaranteed minimum income in lieu of other social benefits.

In general, there are significant variations in the type and level of funding and programs by province. Federal programs should be flexible to balance the variations.

The CCC would like funding sources to become more long term in commitment so that the CCC and other organisations can develop long-range planning. The administrative costs for grants are too high and the requirements too bureaucratic.

The Media

The media are failing to provide sufficient information to the public regarding cultural matters. The CCC believes that people are interested in arts but the media doesn't seem to recognise this and respond to public needs.

**Composers, Authors and Publishers Association of Canada Ltd.
(CAPAC)**

Objectives and Priorities

The fundamental objective of CAPAC is to protect the property rights of artists. This includes licensing public performances of music and distributing fees to lyricists, etc.; and general protection and administration of copyrights.

One of the current priorities is to ensure high levels of Canadian content on radio, television and live concerts. The Association is also quite concerned with the issues raised by the Task Force Report on the Status of the Artist.

CAPAC believes that it has been extremely effective in achieving its objectives.

Membership Characteristics

The membership of CAPAC numbers almost 16,000. The vast majority (81 per cent) are writers (e.g., composers, lyricists) while the remainder are publishers of music. The bulk of the membership resides in central Canada with 41 per cent in Ontario and 38 per cent in Quebec. Residents of British Columbia and the Prairies each account for approximately 11 per cent of the membership.

An overlap in membership of about 50 per cent exists with PRO-CAN. The two associations have similar mandates.

CAPAC actively recruits new members. To be eligible for membership, an artist must have written a piece which has been performed in public, published or recorded.

Organisational Characteristics

CAPAC operates with 122 full-time employees. The Board of Directors is made up of composers, lyricists and publishers elected by the general membership.

Operating revenues are derived from service fees for collecting royalties. Royalties and licensing fees are invested in interest accounts. The interest provides a further source of operating funds.

Services/Activities

In addition to the collection and distribution of royalties and licensing fees, CAPAC provides members with a variety of other services. The Association publishes an informational magazine concerning activities in the arts world. CAPAC also hold seminars periodically which provide members with opportunities to exchange ideas on a broad range of issues including information on marketing and other business opportunities, health and safety information, and advice on taxation, tariffs and copyrights through occasional seminars. CAPAC is marginally involved in keeping members informed about opportunities in training and professional development. In addition, the Association represents the interests of its members to government bodies.

Social and Economic Issues

The Association is primarily concerned with three main issues: royalty rates payable by users (set by Copyright Appeal Board); reforms to the Copyright Act; and increased emphasis on Canadian content.

In terms of income adequacy, the Association believes that immediate actions are necessary in order to ensure that Canadian composers can earn a basic living. Currently, only those composers who perform, as well as compose are able to earn a living. Copyright and taxation reforms could enhance composers' abilities to earn a basic living.

If the Copyright Act made prevention and enforcement of copyright infringement easier, composers would benefit. In addition, cable companies are now exempt from paying fees because they are not 'broadcasting' performances. If this were altered, CAPAC believes composers would benefit immensely.

Finally, CAPAC would like to see standard tariffs set for particular types of performances. The rates could be set through an arbitration process.

The Media

The Association does not believe that the media provide a communication link between their members and society. The primary concern of CAPAC is copyright, which is not covered adequately by the media. The media have a special role to play in educating the public, but CAPAC notes that it is very difficult to get into the news.

Le Regroupement des Professionels de la Danse du Québec

Objectives and Priorities

The objectives of Le Regroupement are to improve the socio-economic status of dancers and to promote dance as an art form. All other activities they undertake are in support of these two main objectives. The priority within the organisation is the improvement of the socio-economic condition of dancers.

The organisation feels that it has been rather effective given the enormous constraints such as the political climate and the cultural antipathy it faces.

Membership Criteria

Criteria for membership in Le Regroupement are completion of a formal education; relevant experience in dance; and dance must be the member's principal activity.

A similar organisation is Dance Canada, however, Le Regroupement feels that its objectives differ. The two groups do offer complementary services in certain areas.

Organisational Characteristics

The organisation operates with one full-time and one part-time member. The direction for Le Regroupement activities comes from an 11 member board.

The Association views itself as a professional organisation rather than a union. The only desirable benefit of becoming an accredited union would be the ability to negotiate collectively.

Services/Activities

Le Regroupement publishes a bulletin four times a year providing information and news of the dance scene in

Canada. It is also planning to biannually distribute a listing of job opportunities for dancers in Canada. The exchange of news with other artists is accomplished in collaboration with the CCA. Services which are specific to Le Regroupement include workshops to help with exercises, group creativity sessions, performance help and discussion groups.

The priority with respect to their services is the provision of a forum for the exchange of ideas and mutual support in order to better provide for and define the needs of its members.

Social and Economic Issues

The principal issues revolve around the central concept of equitable remuneration. Social recognition of the arts as well as the artist in society is also a core issue. There is a lack of cultural awareness and due recognition of the importance of the artist and arts. This lack of understanding which is a failure of the educational process is at the root of many of the problems and injustices faced by artists.

There is a tremendous discrepancy between the amount of time and effort involved in becoming a professional artist in Canada and the financial and social rewards offered by society. While full-time work would be better financially for artists, due to the nature of their work, the artist, naturally gravitates towards piece work.

The health and safety acts are not well suited to the particular needs of dancers and need to be revised in order to redress this inadequacy.

Le Regroupement fully supports dual tax status for artists and "tax free" investments by artists into artistic productions.

Artists are dependent upon the government for funding as a result of the inability to realise any economies of scale in artistic production in such a small country and the corporate sector's unwillingness to invest in the arts.

The Media

The Media play a vital role in promoting the arts. The role should include both coverage of arts events and educating the public with regard to Canadian culture.

The government of Canada must recognise an artistic activity or project as legitimate even if it does not represent the national culture as a whole if it has positive effects on a particular community or region.

Performing Rights Organisation

Objectives and Priorities

The essential function/objective is the licensing of performing rights, and the collection and distribution of the fees to the performers. While the Performing Rights Organisation is not a 'typical' service arts organisation it does serve artists/performers and provides specific services for them.

Their obvious priority is the collection and distribution of fees. They feel that they have been extremely effective in fulfilling their role especially since their overhead is less than 20 per cent with the remainder being distributed as royalties.

Membership Characteristics

Twenty thousand performers belong to the Performing Rights Organisation (PRO-CAN). The membership is comprised of 85 per cent composers/lyricists and 15 per cent music publishers. The regional distribution for its membership is not available. Their membership represents approximately 55 per cent of composers and lyricists with the remainder being represented by CAPAC.

To be a member of the Performing Rights Organisation you must have created an original musical work which is likely to be published professionally. This criterion has been altered recently to encourage younger composers who haven't yet been published. The membership includes publishers in addition to composers.

Organisational Characteristics

A Board of Directors comprised of members provides input to the structure and goals of the organisation. The

President, who also fulfills the responsibilities of General Manager, oversees the daily operations. The organisation is structured along regional divisions. Revenue is generated solely through the collection of license fees. The fee structure is set yearly by the Copyright Appeal Board based on submissions by the relevant organisations.

Services/Activities

In addition to the collection of fees, the Performing Rights Organisation provides its members with a considerable amount of information. This includes information regarding current activities, training and development, advice on marketing and contracts, taxation, tariffs and copyright. This information is available through correspondence with members or on request by contacting a staff member.

An important service is the awards programs which provides incentives to lyricists as well as providing publicity. Seminars and workshops are also organised.

Social and Economic Issues

The two major issues from the PRO-CAN perspective revolve around the lack of remuneration for artists and the urgent need to update the Canadian Copyright Act. The PRO-CAN support the recommendations from the copyright sub-committee.

With respect to education and training, the Organisation feels training for the concert and jazz music is advanced, but training for popular music is lacking. Their work is considered to be more of a craft than a skill which makes development and training difficult. There is also only a small core of professionals who make a substantive living from their craft.

Income is not considered adequate composers/lyricists should be entitled to social benefits, perceived to be far more beneficial than a separate endowment fund. There is a real need to have the artist recognised within the framework of tax legislation as well as the Copyright Act. So many clauses within the Copyright Act affect the livelihood of its members.

The dependency of artists on the government varies. Some artists receive a great deal while others receive little or nothing. An improvement would be to make funding more readily available but in smaller amounts.

The Media

The media, while very important, are not fulfilling their role in communicating the arts to the public. A better knowledge by Canadian journalists of the role of arts, cultural policy etc. is needed. This lack of knowledge is perceived to result from journalists' lack of interest in wanting to have an in-depth understanding of the issues.

In conclusion, they feel that the need for studies is over and that the time for concrete action has arrived.

Periodical Writers Association of Canada

One full-time and one part-time employee

The primary objective of the Association is to protect and promote the interests (professional, political, economic and social) of periodical writers in Canada. This includes the development and maintenance of a formal Code of Ethics defining rights and responsibilities as well as a standard contract mediating relations between editors and freelance writers.

The Association feels that they have been only partially effective in meeting their objectives due to a lack of resources to carry out their activities.

Membership

There are approximately 350 members of the Association including 50 associate members. In the past one and one half years, full-time membership has increased by about 50 members.

Almost all Association members concentrate their writing in the area of non-fiction while a very small percentage (less than one per cent) of the members are involved in either fiction and poetry or editorial duties. The Association estimates that current membership accounts for approximately 70 per cent of all full-time non-fiction freelance writers in Canada.

Membership Criteria

Eligibility for membership in the Association is based on a system of publishing credits. Professional

(full-time) members must acquire 12 points (six to twelve published articles) as a freelance writer during a consecutive 12 month period during the last three years. To qualify as an associate member, it is necessary to publish at least one feature article. Associate memberships are limited to a maximum of two years within which time members are expected to upgrade their status (to professional member). Members do not view the Association as a union.

The majority (65 per cent) of Association revenues are self-generated through membership dues and Association sales. Approximately 20-25 per cent of revenues are Canada Council grants while another ten per cent are grants from the Ontario Ministry of Citizenship and Culture. A small portion of revenues (less than five per cent) have come from the Department of Communications for special projects.

Services

The Association provides members with information relating to activities in the arts world; marketing strategies and business activities, changes to copyright and taxation regulations, opportunities for training development, and the activities of other writers. In addition the Association publishes a newsletter and conducts an annual fees survey of periodicals in Canada.

The Association sees its three priorities as providing members with information on markets and on copyright regulations as well as providing a forum for the free exchange of ideas.

The Association would like to expand its services to members in two areas: professional development and education for editors and writers; and the formation of a second rights syndicate. Constrained resources, however, have limited their abilities to offer these new services.

Social and Economic Issues

The Association has four primary concerns: obtaining equitable remuneration for freelance periodical writers; obtaining copyright guarantees for their members; extending concessionary postal tariffs (second class postage) promoting Canadian publications; and obtaining exemptions from the proposed business transfer tax.

In the area of education and training, the Association would like local chapters to become responsible for offering training programs and education seminars. They believe it is essential that a needs analysis be conducted to determine the requirement for training programs. The lack of resources available for these programs has limited their development.

The Association believes that new legislation regarding libel is urgently required. In addition, the government could consider underwriting libel insurance for writers as it is currently very difficult to obtain.

The vast majority of members are self-employed. The Association would encourage the recognition of a dual employment status for artists in order to ensure members access to the social benefits enjoyed by most Canadians.

The Media

The Association believes that the media have an important role to play in communicating the arts to the public. The quality and quantity of media coverage are seen as extremely important in terms of the level of regard society holds for the artist, however, the Association does not feel that the current quantity of coverage is adequate.

Visibility of the arts could be improved through the formulation and implementation of a coherent public

relations campaign. In addition, increased public relations activities by arts service organisations, and individual artists are seen as necessary to increase the general public's awareness.

Royal Canadian Academy of Arts (The Academy)

Objectives and Priorities

The primary objectives of the Academy are to promote, cultivate and improve all visual arts, hold exhibitions and support the National Gallery. The current priority for the Academy is to secure space in downtown Toronto (approximately 5,000 square feet) to open a full-time public gallery.

The Academy believes that it has been operating at approximately 50 per cent effectiveness and efficiency since the 1970's. Until 1970, the Academy presented annual exhibitions. However, the cost of exhibitions increased dramatically after 1970 which resulted in an extended period of no exhibition activity. At present the Academy is reorganising and restructuring to improve its work.

Membership Characteristics

The Academy has about 560 members from all fields within the visual arts. Members include the top two per cent of artists in Canada.

There are three different membership levels: apprentice, associate and professional. In order to obtain membership in the Academy, the applicant must have a large amount of first class creative work. Applicants are nominated by three members of the Academy. The applicant must then submit slides depicting his or her work and a curriculum vitae, all of which are judged by provincial and national juries. Finally, membership is granted after a national ballot of the entire membership. Only about ten to fifteen per cent of applicants nominated actually get elected.

Most members of the Academy also hold memberships in one or more of the many professional associations for artists. Non-artistic applicants are ineligible for membership in the Academy.

Services/Activities

With two full-time employees, the Academy offers members a wide variety of services including: a newsletter informing members about activities in the arts world; forums to discuss issues and exchange ideas with other artists; information and advice concerning marketing, business activities, taxation, tariffs, copyrights, and health and safety; and the rental of exhibition space.

The Academy also provides information on artists and exhibitions to the general public. It also keeps slides presenting profiles of selected artists and their works.

One of the main services of the Academy is a trust fund which is used to present scholarships to gifted students and to make acquisition grants to public galleries.

Issues surrounding taxation and regulations as they pertain to artists are main priorities. The Academy has a member on the Taxation Sub-Committee.

The Academy would like to start a computerized Visual Arts Information Network in conjunction with CARFAC and the Crafts Council. To this end, an application has been made to the federal Department of Communications for funding.

Social and Economic Issues

There are a number of social and economic issues of concern to the Academy. A primary concern is access to markets outside of Canada. It is considered to be critical to obtain better access to U.S. and European markets so that

Canadian artists can sell their works. The domestic market is seen as too small and prices are much lower than in the U.S. and Europe. Access to foreign markets will also increase the exposure of Canadian artists.

Graphic designers are extremely vulnerable to economic downturns. The Academy would like to see some form of protection for these artists.

Craftspeople need practical business information. The Academy would like to see a book or pamphlet targeted to craftspeople distributed across Canada.

In terms of education and training, the Academy notes a lack of quantity and quality in fine arts and crafts programs. For example, the Academy notes that Canada has only one school offering a degree in crafts production. Most craftspeople must go outside Canada to obtain a degree. Similarly, there are only three quality programs in graphic design in Canada. In the areas of costume and set design, no programs exist in Canada. The Academy points to a need for greater variation in the teaching environment. In addition, a better mix of full-time and part-time teaching positions should be developed.

The Academy also feels that greater emphasis must to be placed on business and professional development. Most artists are unaware of what has happened (and will happen) regarding income taxes, sales tax and proposed business transfer taxes.

In terms of income adequacy and access to social benefits, the Academy is of the opinion that artists should be entitled to the same benefits enjoyed by other Canadians (e.g., UIC, Worker's Compensation, health and dental benefits, etc.). In addition, funding is seen as necessary to ensure adequate incomes for artists.

The Academy believes that government support for artists can enhance artistic freedom providing that there are no strings attached to the funds. However, current levels of funding available to artists are considered too low. The Academy also believes that there are biases in the way that recipients are selected for government grants.

Overall, the Academy is concerned with the absence of a visual arts policy on the part of the federal government. The lack of a clear policy strategy impedes the advancement of the visual arts in Canada. Without a coherent policy, public funds seem to disappear.

The Academy would like to see works of Canadian art exhibited in all public buildings, as well as the establishment of art banks in every province. These two developments would vastly improve public exposure of Canadian artists.

The Media

The Academy feels that visual arts are given short shrift by the media in Canada. Performing arts are given media attention while the visual arts are virtually ignored. The level of art criticism in Canada is considered to be appalling. The Academy believes that this is due in part to a lack of opportunities for publishing. In conclusion, the media have an enormous role to play in communicating and educating the public about the arts, but are not doing a particularly good job.

**Société des auteurs, recherchistes,
documentalistes et compositeurs (SARDEC)**

Three full-time members.

The main objective of SARDEC is to defend the socio-economic, professional, and moral interests of its members and represent their economic and professional interests.

Membership

SARDEC represents 500 authors and researchers for radio and television. Members are felt to represent 75 per cent of the practitioners from these two disciplines within Quebec. No significant difference between members/non-members is cited. This organisation is primarily Quebec-based with 95 percent of its membership from Quebec.

Employment patterns vary between the two disciplines with most researchers employed as contract workers and authors, self-employed or unemployed.

Members view the organisation as a union since its main function is to deal with contractual matters. The organisation feels that it would benefit by being recognised as a union in order to negotiate with all employers on behalf of its members.

Services

The services SARDEC provides its members include: a "Bulletin" of information regarding artistic activities, information regarding taxes, copyright, etc.; arrangement

and examination of contracts for members; and provision of general insurance benefits to members.

The Media

The media do not help SARDEC and its interests. In SARDEC's view the arts are not popular and are not perceived to be important by the media. The media could help inform the public of the amount of work and difficulties encountered in the arts but are not interested.

Société des Écrivains Canadien de la Langue Française

Objectives and Priorities

The stated objectives of the Société des Écrivains are to serve the needs of writers, promote the works of its members, and protect and further their interests. The priority within the organisation is looking after the interests of writers.

In the past, the Société des Écrivains has been only moderately successful in achieving its objectives. The underlying reason is their lack of financial resources and poor administration due to the voluntary nature of the organisation's staff.

Membership Characteristics

Membership is approximately 200. Growth has been negligible in the past few years.

The largest discipline within the organisation is poets. Other disciplines include novelists and philosophers, but it is difficult to quantify the numbers for each discipline.

Société des Écrivains is essentially a Quebec based organisation with 90 per cent of its membership from Quebec. Just under ten per cent is from Ontario and less than one per cent from the Prairie provinces.

The majority of members are employed, but it is unclear whether it is primarily for writing. The organisation does not have any accurate estimate of average income.

In order to become a member, an applicant must:

1. Be a writer using the French language.
2. Be a citizen of Canada.

3. Be an author of a book within the last five years (published/unpublished) or be a professional journalist.

4. Pay annual membership fees.

Other categories include sustaining members and honorary members who may not be writers.

This Société only serves French language writers. Other associations with English or national membership include the Canadian Authors Association, Union of Canadian Writers and Poets, and the League of Canadian Poets.

Organisational Characteristics

The association is governed by a general council which is comprised of members from the local committees. The council determines policy as well as the priorities of the organisation. This Association is operated strictly on a volunteer basis, with 40 volunteer part-time workers.

The members view the association as a professional one rather than a union. Because it is not a union, it does not have the ability to bargain collectively.

The main source of financing is through membership dues and some contributions from the Arts Council. The Société strongly feels that its finances are inadequate, and would like to be able to establish a permanent secretary who would work towards coordinating current services, as well as offering more services.

Services/Activities

The services provided by the Société des Écrivains include information regarding artistic events and concerns, regarding copyright and taxation issues. It provides a forum for the exchange of ideas between members as well as the opportunity to present their works in public.

The Société believes that all the services provided are equally important. In addition, it would like to establish a bulletin which could keep writers informed of activities all across Canada.

Social and Economic Issues

The most pervasive issue is the lack of adequate remuneration for artists and writers. A major issue for writers is the lack of distribution and marketing of books in Canada and outside Canada. The small francophone population in Canada makes it very difficult for writers to make a living. Salaried employment is not considered workable; rather, emphasis should be placed on improving the distribution channels.

The Société feels that education and training for writers is adequate and that good services exist for training and professional development.

Expenses incurred by the writer in his work should be tax deductible.

Some dependency on government funding especially the Canada Council, is recognised but this is perceived as a vital service which doesn't influence or diminish artistic freedom.

The Media

Substantial support exists in the media. The most important and vital to the association is Radio Canada. Without it, the art of writing for its members would not survive.

The media are a tool of education and exposure to the public. They should increase the level of programming on the 'Canadian Artist'.

Overall, the government must become more responsive to artists' needs.

The Association of Canadian Choral Conductors

Objectives and Priorities

The stated objective of the Association of Canadian Choral Conductors is to serve as a communication link for choir conductors and to promote and heighten awareness of Canadian music with an emphasis on choral music. The priority is to provide for the continued growth of choral music. Overall, the organisation believes it has been moderately effective in achieving its goals.

Membership Characteristics

The organisation began in 1980 and now has a membership of 400. All members are choral conductors. However, it should be noted that many have other full time employment or conduct a choral group as part of the duties related to a board of education or religious organisation.

A rough estimate of the regional breakdown of the membership is presented below:

<u>Region</u>	<u>Percentage of Membership</u>
British Columbia	20
Prairie Provinces	5
Ontario	50
Quebec	5
Atlantic Provinces	<u>20</u>
Total	100 per cent

To be a member, one must be engaged in choral conducting and have responsibility for the administration of a choir. Membership includes industry and institutional associate members as well as choral directors.

Organisational Activities

A Board of Directors provides the overall direction of the organisation. Operating funds are from membership dues and from special project grants.

Services/Activities

The Association of Canadian Choral Conductors distributes a quarterly publication. This contains information of interest to choral conductors regarding events and music, but does not provide advice on legislative changes or business matters. The Association holds seminars such as the regional conducting seminar and has a youth choir to encourage participation from younger individuals. The most widely used service is the publication which provides a large amount of relevant information to its members. The Association would like to be able to have more regional workshops if the necessary financing was available.

The association believes that its members are the primary beneficiaries of its activities. Non-members who are choral conductors would benefit only indirectly from any increase in awareness and appreciation for choral music fostered by the association. Publishers and composers would also benefit from the greater demand for choral music. It is perceived that the members of the association have a stronger belief and commitment to choral music than do non-members.

Social and Economic Issues

A major concern of the Association of Canadian Choral Conductors is that choral conductors do not receive equitable remuneration for their work. An additional concern is that choral conducting is treated as a hobby rather than an artistic profession.

Another concern of the association is the absence of any formal choral training or educational facilities in Canada. To receive specific choral training one must leave the country. This is an issue the Association would like redressed. Its ongoing regional seminars are attempts to provide upgrading and professional development to those who are already involved in choral work.

Rather than having a separate endowment fund to provide artists with social benefits, the association would prefer direct changes to be made to social legislation. A major reason for their choice is that they feel the administration of an endowment fund would be a 'nightmare'.

They oppose the tariffs presently imposed on music and would like to see revisions made to the Income Tax Act which would be more beneficial to artists.

Government funding at the present time is not adequate. While this source of funding is significant in total percentage terms, it does not negatively affect artistic freedom.

The Canadian Choral Association would also like to see more centralisation of arts funding. Currently, there are too many sources. Funding should be community based rather than directed to centres of excellence. It is the community level organisation which provides the seed for the future.

The Media

Overall, the media provide adequate although selective coverage. For example, choral music is not very visible at all.

The responsibility for communicating the importance of Canadian culture rests with the educational system. As well more information should be available to those who wish to access it.

The Independent Artist's Union (IAU)

One part-time employee plus volunteers

The primary objectives of the Union are to improve the living and working conditions of artists in Canada. These improvements would include the introduction of guaranteed minimum wages, full entitlement to social benefits, and instituting affirmative action programs.

Unlike many service organisations representing particular groups of people, the IAU sees itself as having a responsibility to raise the consciousness of the general public and other trade unions concerning living and working conditions.

Membership

There are over 200 members of the IAU in Canada. Members practice in a variety of areas within the visual arts including: painting, sculpting, printmaking, video arts, multimedia art and performing arts. Membership is distributed evenly across all disciplines within the visual arts.

There are two IAU locals in Canada located in Toronto and Hamilton. All members of the Union reside in Ontario.

There are significant overlaps in membership between IAU and both CARFAC and ANNPAC.

Membership Criteria

The IAU has roughly adopted the UNESCO guidelines for professional artists to determine membership eligibility. In addition, guidelines such as peer acknowledgement and written reviews or critiques of exhibitions have been incorporated as per recommendations contained in the Task Force report on the Status of the Artist.

Revenues are generated primarily from members' dues and supplemented by fundraising efforts, donations, and Canada Council grants for special projects (e.g., research).

Services

The IAU provides members with a number of services including: a newsletter containing information on activities in the arts world; meetings, workshops and seminars to provide opportunities for the free exchange of ideas. They also provide information and advice on marketing and general business activities; information and advice on taxation, censorship and social benefits; and presentation of briefs concerning unemployment insurance, government cutbacks and a wide variety of social issues of interest to members.

IAU priorities concerning activities and services are determined by the membership through open committees. For example, the research committee solicits members' concerns in areas such as health, legal questions, etc.. These views are incorporated into the strategies of the organisation.

Social and Economic Issues

The IAU is extremely concerned and active in promoting members' social and economic interests. One of the primary IAU platforms is the introduction of a guaranteed annual income for all Canadians to ensure everyone an adequate livelihood. In addition, the extension of Worker's Compensation, and health and other social benefits to all Canadians is a primary focus of their agenda.

The Union is very concerned with health and safety issues and general working conditions. The IAU would like to see an increased emphasis on health and safety campaigns to educate artists about hazardous products, etc.. In addition, they decry the lack of standards governing labelling of many hazardous products and the limited funding available to install equipment which would cut down some of the health risks associated with practising their profession.

Finally, the extension of collective bargaining and other legal rights to the artistic community is a major issue with which the IAU is concerned. While the IAU functions as a union, it does not have legal union status and is attempting to gain the right to bargain.

The Media

The media generally cover only those artists who are already successful, glamorising their achievements. Visual arts are poorly covered by the media. Print media provides the most comprehensive coverage of the arts while television provides the least, focusing solely on sensational or glamorous aspects of the arts. The arts are treated by the media as a vehicle for generating news stories rather than an integral aspect of Canadian culture.

The League of Canadian Poets

Two full-time employees

Objectives

The two main objectives of the League are to promote and increase awareness of Canadian poetry and poets, and to stimulate an interest in poetry by both the consumer and the educational system.

The current priority is to increase the awareness of Canadian poetry through a reading program in educational systems. The League also has a publication for teachers, When is a Poem, to provide background to poetry and guidelines for instruction.

The League feels it has only been marginally effective in achieving its objectives nationally. Due to a lack of funding, they have had to limit their concentration and major activities to Ontario.

Membership

Total membership is 278, comprised of 200 active members and 78 associate members, the latter of which include literary journals. Membership has increased in the past few years by over 40 per cent. This increase coincided with funding from the Canada Council and an effort to become more national in scope.

A very rough estimate of the League's regional distribution is provided below:

<u>Region</u>	<u>Percentage of Membership</u>
British Columbia	20
Prairie Provinces	20
Ontario	50
Quebec	5
Atlantic Provinces	5
Total	100%

Estimations of the overall proportion of poets in Canada who are members of the League is difficult. This is due to the fact that 'everyone claims to be a poet'. A cautious estimate would be 10 to 15 per cent.

The criterion for active membership is that the member must have a book of poetry published. This cannot be self-published.

The League of Canadian Poets primarily represents only English poets; French language poets are affiliated with the Association d'Écrivains.

Funding sources include membership fees and various governmental arts agencies. The League of Canadian Poets has an executive committee of 12 representatives from eight regions which is elected each year at the annual general meeting. The League has no Board of Directors.

The League believes that it is viewed by its members as a support group rather than a professional organisation or union. For some, the League is also viewed as a source of income through its reading program.

Services

As mentioned above, a major service provided by the League of Canadian Poets is the reading program. It aids in the promotion of Canadian poetry while simultaneously providing income to a number of Canadian poets.

The League provides information to its members concerning activities within the artistic community, as well as business advice. It also offers reading training and manuscript assessment. The League serves as a conduit for the exchange of ideas and opinions between its members.

Interestingly, younger poets tend to be the most eager to be members of the League. The older, well-established poets feel that they don't 'need' an association for support.

Another important service that the League provides is a general advocacy role. Poets and writers work in isolation; therefore, the League provides representation on general issues that affect them.

Social and Economic Issues

Tax issues such as income averaging are major concerns of the League. The organisation perceives many irritants in the Income Tax Act which adversely affect writers and artists. The lack of social benefits and health plans for poets is another concern which needs to be addressed. Public Lending Rights is an ongoing concern which has a major impact on poets. A more "macro" concern is the public's and government's attitude to culture and the creators of culture.

The League is also sensitive to the effects of technological innovation on the poet. The desktop publishing software now available on personal computers has been widely adopted by smaller publishers who are beginning to request that all submissions to them be on floppy diskettes compatible with their system. The onus is now being placed on poets to invest in computing facilities (word processing) in order to be considered for publication. This involves a large sum of money which the tax act doesn't recognise as a legitimate expense. As well, it forces the work processes for the poet to change and requires new skills that haven't been part of previous training.

The potential removal of concessionary postal rates to journals is also a concern to the League. The perception is that the smaller literary journals are very susceptible to any changes and will no longer be viable with the removal of concessionary rates. Poets are most frequently published in these smaller journals and as a result will become less accessible to the public.

The educational facilities for poets are considered adequate. More writers-in-residence programs would help the development needs of the poets at the local level.

The League would like to have a program to provide social and health benefits to artists. They fall outside of the legislation at the moment and this needs to be corrected. An endowment fund would be too prohibitive in terms of administration and cost. Rather, it would be better to change the system/legislation.

The League believes that there is a dependence upon the government by artists, but this is not by choice, nor is it as great a dependence as occurs within some business sectors, especially the publishing industry. Government funding is not considered to be detrimental to artistic freedom.

The Media

The League perceives a dichotomy between public and private media. The public media (CBC) have done an excellent job, especially with regional reporting although the regional, news items need more national exposure. Media coverage of culture by private groups is inadequate and cannot be improved by the government.

Print media coverage is considered good in large centres (i.e., Ottawa, Toronto) but not for the regional areas. To improve media coverage, the government must improve funding to the CBC so that it may expand its base.

In conclusion, the League suggests that the culture of Canada will be improved only when attitudes change. The focus of the government should now be on the creator instead of the distributor.

The Playwrights Union of Canada

Objectives and Priorities

The overall objective of the Union is to promote the well being of Canadian playwrights in Canada by: providing a support network for professional playwrights; publishing, marketing and promoting their works in Canada and abroad; and obtaining standard minimum contracts.

The current priority is to achieve a contract for its members as well as consolidate the activities of the organisation.

The union feels that it has been marginally effective in achieving its objectives. This is due to the recent merger of two separate organisations into one, the need to redirect their focus and their inability to have yet achieved standard contracts for its members.

Membership Characteristics

There are currently 307 members of the Playwrights Union. This represents a 100 per cent growth over the past three to five years. The only discipline within the organisation is theatre playwrights. The following table presents the regional composition of their membership:

<u>Region</u>	<u>Percentage of Membership</u>
British Columbia	20
Prairie Provinces	25
Ontario	35
Quebec	10
Atlantic Provinces	<u>10</u>
Total	100 per cent

The union represents approximately 90 per cent of English theatre playwrights in Canada. Essentially, all of the playwrights are self-employed and many (60 per cent) have dual status with another artistic discipline. The annual income of the average playwright is estimated to be only \$5,000 which is viewed as appalling by the Playwrights Union.

To be a member of the Union the individual must be a Canadian citizen or have landed immigrant status and have had one play produced professionally in Canada.

Organisational Characteristics

The union operates with six full-time and three part-time members. The Union would like to see some way devised to cut down on red tape, i.e., not having to submit so many applications and updates to various governmental organisations. It would also welcome more long-term funding in order to plan in the long-term rather than year by year.

The direction of the association is determined by an annually elected Board of Directors which is constituted nationally and regionally. The Playwrights Union is affiliated with an organisation entitled FRIEND which has charitable status. The sources of operating funds include various governmental cultural organisations, membership fees and book sales of the works of their members. The Union would like to earn a larger proportion of its operating revenue through increased sales.

Services/Activities

Through a regular publication, the Union provides its members with information on activities in the arts

community, advice on business and marketing, and taxation and copyright. It also provides contract advice for members through the retainment of a lawyer. Workshops, open to non-members as well, provide additional training and the exchange of ideas.

The publication and contract advice are the most frequently used services. A pension plan is considered desirable, but a standard contract does not exist with which to make provisions for pension fund payments.

The union would like to be able to bargain collectively on behalf of members, but is not a fully accredited union.

Social and Economic Issues

The most urgent problem facing playwrights and artists is the lack of adequate remuneration. Their economic status is "rock bottom" to the point where "they can't feed their babies or have them".

Secondary issues revolve around such concerns as book tariffs, pornography and censorship. These issues should be addressed once the economic issues have been resolved.

A major concern of the Union is the lack of courses or study of Canadian playwrights in either secondary or post secondary schools. If the curriculum included Canadian playwrights, the demand for Canadian playwrights' works would increase significantly.

Professional development and training is presently thin, and the Union advocates expanding the residency programs which are currently offered.

Given the nature of their craft, they feel there is no option but to be self-employed. They would like to see more financial pay-offs for producing a play.

There are specific Income Tax Act changes which the Union would like enacted including income averaging, dual status, accrual methods of accounting, and the fair usage of a reasonable expectation of profit.

They view their market as being only marginally viable in its present form. Therefore, they require government funding for continued existence. However, playwrights and artists are still taking risks artistically and artistic freedom is not impinged. This level of artistic freedom would be difficult to achieve with the removal of arm's length funding.

The Media

The Union feels that the media do not properly or adequately represent their craft. The critics are ill-informed and ill-suited to their craft. Also, the distinction between 'high' and 'low' culture is viewed as inappropriate and snobbish which is detrimental to the overall arts scene.

The media have a role in communicating the artistic message but so does the artist. Artists should start marketing themselves better.

Union des Artistes (UDA)

Objectives and Priorities

The general objectives of the Union des Artistes are to defend the moral, economic and social rights and interests of artists and to study and promote the needs of artists.

Current priorities are to preserve the economic and social interests won collectively by the members and make representations to the government with regard to legislative concerns in order to provide better conditions for artists. The UDA believes that it has been effective in achieving these objectives.

Membership Characteristics

Their current membership is 3,000 which represents a very slight growth over the past few years. The disciplines represented by the Union can be divided into the four major categories presented below:

Membership Categories	
1. Comedians, mimes, puppeteers	50%
2. Singers	30%
3. Animators, announcers	10%
4. Dancers, etc.	<u>10%</u>
Total	100%

The majority of the members are from Quebec (87 per cent), nine per cent are from Ontario and the remainder are evenly distributed throughout the other three regions. The Union des Artistes estimates that it represents approximately 90 per cent of Quebec artists. ACTRA and EQUITY would be equivalent English groups.

Membership is restricted to Canadian citizens who have had 30 previous engagements and are willing to adhere to guidelines of the Union des Artistes

Organisational Characteristics

The Union des Artistes views itself as a professional union in that it fulfills the role of both a professional organisation and a union, designing and advising on contracts and establishing minimum guidelines. They do not feel that their lack of union accreditation limits them in the services which they can offer, although they acknowledge that they have no legislative means of asserting their rights. The UDA operates with 32 full-time employees. All funds come from membership fees and dues.

Services/Activities

The Union des Artistes offer a wide range of services including: a publication issued five times per year; a benefit plan; information concerning performers' rights, health, business and other related subjects; and collective bargaining.

The priority of the Union is to engage in collective bargaining and the application of contracts. Any benefits from lobbying will accrue to non-members as well.

The Union des Artistes would like to be able to provide for the long term professional development of its membership. Due to a lack of financial resources, the UDA must limit itself to the short term needs of members, essentially economic survival.

The Union would like to see a commission set up to look into specific hazardous working conditions experienced by artists. The commission should have representation from those with knowledge of the 'arts'.

Social and Economic Issues

The nature of artistic work does not adapt well to a salary since the work is very fragmented, comes from different sources and consists of various types. The Union believes it is impossible to set up a general salary system; however, its knowledge of the artist in Quebec would make the UDA ideally suited to allocate funds to artists in Quebec and administer an endowment fund.

The Union also believes that artists should receive the same tax status as independent entrepreneurs with an automatic exemption of \$30,000. This could be achieved by providing artists with specific tax write-offs.

The Union des Artistes does not feel that artists are dependent upon the government in any respect.

The principal problem of the artist revolves not around his/her role in society but the legislative status afforded to him/her. The artist should be respected as a professional as well as be given legislative protection.

The Media

The attention directed to the arts in the media is sufficient overall, but the Union questions whether it is 'kind' or objectively critical. The perception is that journalists should have more expertise in the arts, although they question whether arts can compete with sports in selling newspapers.

Writers Union of Canada

Objectives and Priorities

The primary objectives of the Union are to unite writers for the advancement of their common interests and to foster writing in Canada.

The main priorities of the Union are threefold: (i) improved book distribution; (ii) upgrade writers' income levels; and (iii) to protect the rights and freedoms of writers in Canada.

The Union believes it has been somewhat effective in achieving its objectives, noting that it takes a long time to achieve change, especially when the government lacks a clear strategy. Much of the preparatory work (e.g., research) is by necessity being conducted by the Union even though it falls within the government's mandate.

Membership Characteristics

There are 515 members of the Union. Members are primarily writers with a minority of artists/illustrators who also write. The Union estimates that 80 per cent of Canada's most well known writers are members of the Union.

Regionally, half of the members reside in Ontario, 20 per cent in British Columbia, 17 per cent in the Prairies, eight per cent in the Maritimes and five per cent, in Quebec. All members are from the literary arts.

Membership in the Union is only open to Canadian (or landed immigrant) writers. Applicants must have had a trade book (not a text book) published by a commercial or university press within the previous seven years, or if earlier, it must still be in print. In addition, the book cannot have been subsidised.

Organisational Characteristics

The Writers' Union operates with three full-time and one part-time employees. Overall priorities and activities are directed by the Chairperson of the Board of Directors, while day-to-day activities are the responsibility of the Executive Director.

Operating revenues come from membership dues, Canada Council operating grants, the Ontario Ministry of Citizenship and Culture, Alberta Culture and the Saskatchewan Arts Board. Funding is seen as adequate for day-to-day activities but inadequate for long range planning or strategy development.

Services/Activities

The Writers' Union provides a number of services for its members including: a newsletter containing information on activities in writing and publishing; annual meetings three times per year to provide opportunities to exchange ideas with other artists; information and advice on marketing, contracts and other business activities; briefs, information and advice on taxation, tariffs and copyrights; and provision of group insurance for members.

The Union considers the following three areas to be its key services: (i) providing reading programs because it is a source of income for members; (ii) providing contract advice; and (iii) safeguarding rights and freedoms (e.g., committee monitors changes in pornography legislation as well as situations which involve seizures or removal of books).

Non-members also benefit from the Union's services and activities. For example, self-help pamphlets are distributed which detail such activities as how to send out a manuscript, the 'ins and outs' of contracts, etc.. The primary difference between members and non-members using the

Union's services is that non-members have not published, but are seeking publication.

The Writer's Union would like to offer more services such as expanded health insurance benefits, a greater resource centre role, strategy planning and research. Lack of available funding and increased staff workloads have constrained the organisation's ability to expand its present range of services.

Social and Economic Issues

The most important social and economic issues from the Writer's Union perspective include: legislation affecting copyright, freedom of expression, and taxation regulations; the undesirable direction of government support away from artists and instead to publishers; tariffs on books; the need for reintroduction of direct government programs for writers such as payment for public use (e.g., the now defunct Canada Council book purchase program).

In terms of education and training, the Union does not believe there are adequate facilities for training writers. Some form of support for writers to take retreats is considered essential. The lack of available training for editors is seen as another major problem. There is also an urgent requirement for more Writers in Residence programs. From the Union's perspective this comes down to the fundamental issue of writer's incomes. Writers must have enough income to take the time needed to practice their craft.

Access to social benefits is not a major issue for the Union. The organisation would like to see writers gain access to pension income, possibly through an endowment program. The Union would also like to see the reintroduction of Income Adjusting Contracts which would allow writers the opportunity to write a book over a four year term and receive specified sums of money periodically.

Writers are dependent upon government support but the Union believes that there is no other alternative if Canada wants to maintain a cultural identity separate from the United States. The Union's perspective is that dependency does not affect artistic freedom nearly as much as regressive legislation such as the proposed pornography statutes.

Overall, the Union believes that too much money is earmarked for arts and culture is spent promoting Canadian images abroad. There is a lack of a coherent cultural agenda in Canada. Writers feel that they are at the bottom of the heap especially relative to performing artists.

The Union notes that Canada Council grants have not been increased in recent years even though there are greater numbers of applicants, suggesting a lack of government concern.

The Media

The Writer's Union believes that the media have done a very poor job of providing a communication link between artists and society. There is a total lack of serious coverage of writers and their works in any of the media. Cutbacks in the CBC have had major impacts in this area.

The media does have a role in bringing arts to the public but not necessarily to educate them. Access is the most important function the media could perform.

APPENDIX A

Professional Association Interviews

Professional Association Interviews

**Alliance of Canadian Cinema, Television and Radio Artists
(ACTRA)**

Pual Siren
(Past) General Secretary

American Federation of Musicians

Vice-President

**Association of National Non-Profit Artist-Run Centres
(ANNPAC)**

Ric Amis
Managing Director

Canadian Actor's Equity Association

Alison Currie
Director of Communications

Canadian Artists' Representation (CARFAC)

Anna Babinski
National Director

Canadian Association of Professional Dance Organisations

Bill Risk
President

Canadian Authors' Association

John Wilson
Development Officer

Canadian Crafts Council

Peter Weinrich
Executive Director

Composers, Authors and Publishers Association of Canada

Paul Spurgeon
E.A., Legal Affairs

Le Regroupement des Professionels de la Danse du Québec

Gaeton Pattenau
General Director

Performing Rights Organisation

Nancy Gyokeres
Director of Public Relations

Periodical Writers Association of Canada

Pat Bradley
Executive Director

Royal Canadian Academy of Arts

Gerald Tooke
National Director

Société des auteurs, recherchistes, documentalistes et compositeurs

Claudeete Fortier

Société des Écrivains Canadiens de Langue Française

George Héral
President

The Association of Canadian Choral Conductors

Carolyn Nielson

The Independent Artist's Union

Karl Beveridge
Co-Spokesperson

The League of Canadian Poets

Angela Rebario
Executive Director

The Playwrights Union of Canada

Jane Byss

Union des Artistes

Serge Demers
General Manager

Writers Union of Canada

Penny dickens
Executive Director

APPENDIX B

**Interview Schedule for
Professional Associations**

**STATUS OF THE ARTIST
INTERVIEW SCHEDULE FOR PROFESSIONAL ASSOCIATIONS**

(Contact to be made with Executive Director)

Hello, my name is _____ from Ekos Research Associates in Ottawa. We have been hired by the federal Department of Communications to conduct interviews with selected arts associations across Canada. This survey is part of a larger study being conducted on the Status of the Artist in Canada. By now you have probably received a letter about the study from the Minister of Communications, and you may have been contacted by Decima Research for membership lists for a survey of artists.

We have some questions we would like to ask you concerning major issues facing artists today, the services your association offers its members, and perceived problems and challenges facing your association. The information collected here will aid federal government decision-makers in designing appropriate policy and legislative environment for the practice of the arts.

All the information will be kept strictly confidential, as will your identity. Because of the complexity of the issues, the interview could take up to three quarters of an hour.

May I make an appointment to conduct this telephone interview with you?

YES Date: _____ Time: _____

NO Is there someone else you would suggest I speak to?

REASON FOR REFUSAL: _____

**Status of the Artist
Interview Schedule for Professional Artist Associations**

Name: _____ Date: _____

Position: _____ Interviewer: _____

Association: _____

**Comments on
Reliability
of Answers**

(Prior to conducting interview, "customize" the questionnaire by inserting the relevant name of the discipline and association.)

I. ASSOCIATION MANDATE/OBJECTIVES

1.a) What are the objectives of your association?

b) What are the current priorities among these objectives?

c) How effective do you feel your organisation has been in achieving its objectives? (Please rate your answer on a scale of 1 to 7 where one means extremely effective, 7 means extremely ineffective and 4 means neither.)

EXTREMELY EFFECTIVE	NEITHER	EXTREMELY INEFFECTIVE
1 2 3	4 5	6 7

d) Why do you feel your association has not been as effective as it could have been (e.g., need for enabling legislation)?

II. MEMBERSHIP CHARACTERISTICS

**Comments on
Reliability
of Answers**

2.a) How many members belong to your association?

NUMBER

--	--	--	--

b) What is the current growth rate of your membership list? (Record trend over last 3-5 years if significant changes have occurred.)

c) To which artistic discipline(s) do your members belong (e.g., fiction writers, set designers, dancers, etc.)?

d) What overall percentage of your total members do each of these disciplines represent?

_____	<table border="1"><tr><td></td><td></td></tr></table> %			_____	<table border="1"><tr><td></td><td></td></tr></table> %		
_____	<table border="1"><tr><td></td><td></td></tr></table> %			_____	<table border="1"><tr><td></td><td></td></tr></table> %		
_____	<table border="1"><tr><td></td><td></td></tr></table> %			_____	<table border="1"><tr><td></td><td></td></tr></table> %		

e) What percentage of your members currently reside in:

BRITISH COLUMBIA	<table border="1"><tr><td></td><td></td></tr></table> %		
PRAIRIE PROVINCES	<table border="1"><tr><td></td><td></td></tr></table> %		
ONTARIO	<table border="1"><tr><td></td><td></td></tr></table> %		
QUEBEC	<table border="1"><tr><td></td><td></td></tr></table> %		
ATLANTIC PROVINCES	<table border="1"><tr><td></td><td></td></tr></table> %		
TOTAL	1 0 0 %		

f) What percentage of all (name relevant discipline(s)) practitioners in Canada does your association represent? (If less than 100% why? — membership in other organisations, restrictive eligibility?)

_____	<table border="1"><tr><td></td><td></td><td></td><td></td></tr></table> %					_____	<table border="1"><tr><td></td><td></td><td></td><td></td></tr></table> %				
_____	<table border="1"><tr><td></td><td></td><td></td><td></td></tr></table> %					_____	<table border="1"><tr><td></td><td></td><td></td><td></td></tr></table> %				

- 3.a) What is the employment status of the majority of your members -- employed, self-employed, unemployed? (Probe for how many earn their living as artists.)

- b) What is the fiscal status of the majority of your members? (Probe for awareness of average income.)

III. ORGANISATIONAL CHARACTERISTICS

4. What are the eligibility requirements for membership in your association? (Probe for required training, different types of membership status, annual membership dues, working requirements, peer recognition, etc..)

5. Does your association also have other non-artistic members (e.g., technicians)? If yes, who are these other members? How many?

- 6.a) Does your association represent both official language groups?

YES 1 SKIP TO Q.7

NO (English only) .. 2

NO (French only) ... 3

- b) (IF ONE LANGUAGE GROUP ONLY): Is there an association representing artists in the other language group?

7. How many full time and part time staff does your association have?

FULL TIME

--	--	--	--

PART TIME

--	--	--	--

8. Who determines and directs association activities?

9. Does your organisation have charitable status?

10. Do you feel that your members perceive the association as a union or as a professional association?

11. Are there any services that your association is unable to offer because it is not a fully accredited labour union?

12. What are your operating funding sources? Is this funding adequate?

IV. SERVICES AVAILABLE

Comments on
Reliability
of Answers

NOW I'D LIKE TO ASK YOU ABOUT THE SPECIFIC ACTIVITIES OF YOUR ASSOCIATION

- 13.a) Which major activities does your association currently provide or plan to offer its members? (Read list.)

	YES	NO	PLANNED
INFORMATION ON ACTIVITIES IN THE ARTS WORLD	1	2	3
OPPORTUNITIES FOR TRAINING DEVELOPMENT	1	2	3
RETRAINING/TRANSITIONAL ASSISTANCE	1	2	3
OPPORTUNITIES TO EXCHANGE IDEAS WITH OTHER ARTISTS ..	1	2	3
GROUP INSURANCE/OTHER BENEFITS	1	2	3
EXHIBITION SPACE	1	2	3
INFORMATION/ADVICE ON MARKETING AND OTHER BUSINESS ACTIVITIES	1	2	3
INFORMATION/ADVICE ON TAXATION TARIFFS, COPYRIGHTS ..	1	2	3
HEALTH INFORMATION	1	2	3
OTHER (please specify) _____			

.. ☐

- b) Which of these activities are a priority within your organisation? Why?

- c) Which activities are most used? Least used? Why? (Probe for level of awareness of services among members.)

- 14.a) Are your activities useful primarily to members or do non-members also benefit? If so how?

- b) How do members differ from non-members?

15. Can you think of any services not currently offered to members that should be? Why? (Probe for why they are not offered.)

V. SOCIAL AND ECONOMIC ISSUES

I WOULD NOW LIKE TO ADDRESS SOME SPECIFIC ISSUES CONCERNING THE STATUS OF THE ARTIST TODAY.

A. General Issues

16. There are a number of major economic, social, legal and political issues currently on the political agenda (e.g., hindering rights of creative freedom, obtaining equitable remuneration, etc.). What issues do you feel are the most important for your members? Why?

B. Education and Training

- 17.a) One major concern of artists regards education and training. First, do you feel there is a sufficient number of quality facilities for the education and training of your members? (Probe to what extent artists are aware of educational opportunities, sufficiency of disciplines represented, etc.).

- b) What are the training and professional development needs of your members? Are these needs adequately met? (Probe for whether members tend to view their work as a vocation or a profession.)

C. Working Conditions

**Comments on
Reliability
of Answers**

18. Industrial health and safety is under provincial jurisdiction which means self-employed workers are not covered by the Workers Compensation Board. This makes dancers and stunt persons, for example, especially vulnerable to accidents or work related health problems. Do you feel health and safety standards for your members are adequate? If not, what are the problems? Solutions?

D. Income Adequacy

- 19.a) Do benefits of self-employment outweigh those of salaried employment for your members? (UIC, pension, Workers Compensation)

- b) Do you think that an Endowment Fund for such benefits would be feasible with your association? Would this be preferable to changes in social benefits legislation (i.e., UI)?

20. What changes are favoured, in the Income Tax Act for example, that would improve the status of your members? What other changes? (i.e., dual status?)

21. Are artists too dependent upon government support (i.e., Canada Council, provincial arts councils, DOC, etc.)? (Probe for how dependency can be reduced, how dependency affects artistic freedom.)

E. Arts and the Media/Social Status

22. The media provide an essential communication link between the artist and society. Do you feel that cultural policy issues are now adequately covered by the media? What about artistic activities? (Probe for how the visibility of the arts can be increased and improved.)

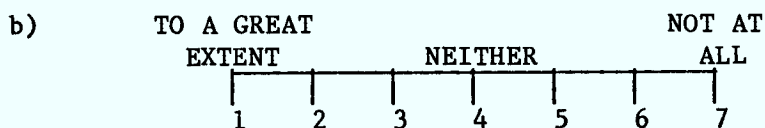
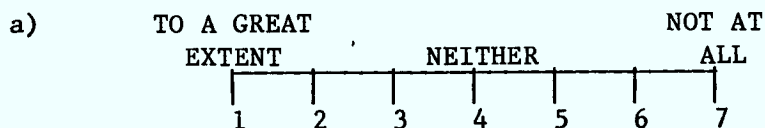
23. Does the media have a special role in educating the public about the arts? (Probe for how the visibility of the arts can be increased and improved.)

VI. CONCLUSION

24. Finally, are there any other changes you would recommend to make government programs and regulations more responsive to artists' needs? (Probe for special needs that should be met, how an ideal artistic environment can be created to allow for artistic freedom and the nurturing of arts in Canada.)

25. To conclude this interview, I would like to know if the views expressed today are your's alone or are those of your association? To what extent do you feel these views present (a) the direction of your organisation; and (b) your members?

MY VIEWS ☐ ASSOCIATION VIEWS ☐



THANK YOU VERY MUCH FOR YOUR TIME AND COOPERATION. YOUR INPUT WILL PROVE MOST USEFUL TO OUR STUDY.

**ÉTUDE SUR LA SITUATION DES ARTISTES.
PLAN D'INTERVIEW POUR LES ASSOCIATIONS DES ARTISTES PROFESSIONNELS.**

(Adressez-vous au/à la directeur/trice exécutif/tive)

Bonjour/bonsoir, ici (votre nom) de la firme de recherche Ekos, d'Ottawa. Le Ministère des Communications nous a chargé de sélectionner et d'interviewer un certain nombre d'associations des arts du Canada. Cette enquête s'inscrit dans le cadre d'une étude en cours portant sur la situation de l'artiste au Canada. Vous avez sans doute déjà reçu une lettre du Ministère des Communications à ce sujet et le Centre de recherche Décima vous a peut-être demandé de fournir la liste de vos membres pour l'enquête auprès des artistes.

Nous aimerions discuter avec vous des grandes questions auxquelles l'artiste doit faire face actuellement, des services que votre association offre à ses membres ainsi que des problèmes et des défis que votre association doit rencontrer. Les renseignements que nous recueillerons permettront aux responsables des décisions du fédéral dans ce domaine, d'élaborer des politiques appropriées et de prévoir des lois à l'intention des artistes.

Votre identité ainsi que tous les renseignements que vous fournirez demeureront strictement confidentiels. Puisque les questions dont traite ce questionnaire sont assez complexes, l'interview pourrait prendre jusqu'à trois quart d'heure.

Pouvons-nous fixer une date et une heure à laquelle je pourrais vous téléphoner et vous interviewer?

OUI Date: _____ Heure: _____

NON Connaissez-vous quelqu'un d'autre à qui je pourrais m'adresser?

RAISON DU REFUS: _____

Situation des artistes.

Plan d'interview pour les associations des artistes professionnels.

Nom: _____ Date: _____

Poste: _____ Interviewer: _____

Association: _____

**Commentaires sur
la fiabilité
des réponses**

(Avant le début de l'interview, adaptez le questionnaire en insérant aux endroits appropriés, les noms des disciplines et de l'association.)

I. OBJECTIFS ET MANDAT DE L'ASSOCIATION

1.a) Quels sont les objectifs de votre association?

b) Parmi ceux-ci, quels sont les objectifs qui ont la priorité actuellement?

c) Diriez-vous que votre organisme est parvenu à atteindre ses objectifs de façon efficace? (Situez votre réponse sur une échelle de 1 à 7, où le 1 signifie de façon extrêmement efficace, le 7, extrêmement inefficace et le 4 ni l'un ni l'autre.)

EXTRÊMEMENT EFFICACE				NI L'UN NI L'AUTRE				EXTRÊMEMENT INEFFICACE
1	2	3	4	5	6	7		

d) Pourquoi croyez-vous que votre association n'a pas été aussi efficace qu'elle aurait pu l'être (p. ex.: pouvoir juridique limité)? (Essayez de définir les domaines lacunaires.)

II. CARACTÉRISTIQUES DES MEMBRES

Commentaires sur
la fiabilité
des réponses

2.a) Combien de membres compte votre association?

NOMBRE

--	--	--

b) A quel rythme votre liste de membres augmente-t-elle actuellement? (Notez la tendance sur les 3 à 5 dernières années si des changements importants se sont produits.)

c) A quelle(s) discipline(s) artistique(s) vos membres appartiennent-ils (p. ex.: romanciers, décorateurs, danseurs, etc.)?

d) Quel pourcentage du nombre total de vos membres chacune de ces disciplines représente-elle, respectivement?

		%			%
		%			%
		%			%

e) Quel pourcentage de vos membres sont présentement résidents:

DE LA COLOMBIE-BRITANNIQUE		%
DES PROVINCES DES PRAIRIES		%
DE L'ONTARIO		%
DU QUÉBEC		%
DES PROVINCES DE L'ATLANTIQUE		%
TOTAL	1 0 0	%

- 2.f) Quel pourcentage de tous les (nom de la/les discipline(s)) pratiquant au Canada, votre organisme représente-t-il? (Si moins de 100%, pourquoi? -- Membres de d'autres organismes? Éligibilité restreinte?)

_____ % _____ %
_____ % _____ %

- 3.a) Quel est la situation d'emploi de la majorité de vos membres — employés(es), sans emploi, travaillent à leurs comptes? (Essayez d'établir combien gagnent leur vie comme artistes.)

- b) Quelle est la situation financière de la majorité de vos membres? (Cherchez à déterminer le niveau de connaissance du revenu moyen des membres.)

III. CATACTÉRISTIQUES DE L'ORGANISATION

4. Quelles sont les exigences d'adhésion de votre association? (Essayez de préciser, la formation requise, les différentes classes de membres, les frais d'adhésion annuels, les conditions touchant à la situation d'emploi, la reconnaissance des collègues etc..)

5. Votre association compte-t-elle des membres qui ne sont pas des artistes (p.ex., des techniciens(ennes)) ? Dans ce cas, qui sont-ils ? Combien sont-ils ?

- 6.a) Votre association représente-t-elle des groupes d'expression française ainsi que des groupes d'expression anglaise ?

OUI 1 PASSEZ A LA
QUESTION 7

NON (anglophones uniquement) 2

NON (francophones uniquement) 3

- b) (SI NE REPRÉSENTE QU'UN GROUPE LINGUISTIQUE, DEMANDEZ):
Existe-t-il une association équivalente représentant les artistes de l'autre groupe linguistique ?

7. Combien d'employés à plein temps et d'employés à temps partiel votre association compte-t-elle ?

A PLEIN TEMPS

--	--	--

 A TEMPS PARTIEL

--	--	--

8. Qui détermine et dirige les activités de l'association ?

9. Votre association bénéficie-t-elle du statut de fondation charitable ?

10. Croyez-vous que vos membres perçoivent l'association comme une union ou comme une association de professionnels?

11. Y-a-t-il certains services que votre association n'est pas en mesure d'offrir parce qu'elle n'est pas un syndicat accrédité?

12. De quelles sources proviennent vos fonds d'exploitation? Ce financement est-il adéquat?

IV. SERVICES OFFERTS

J'AIMERAI MAINTENANT VOUS POSER QUELQUES QUESTIONS AFIN DE DÉTERMINER QUELLES SONT LES ACTIVITÉS DE VOTRE ASSOCIATION.

- 13.a) Quelles sont les principales activités que votre association offre présentement à ses membres ou qu'elle compte leur offrir bientôt? (Lisez la liste.)

	OUI	NON	PRÉVUES
INFORMATION SUR LES ACTIVITÉS DANS LE			
MONDE ARTISTIQUES	1	2	3
ACCÈS A LA FORMATION ET AU DÉVELOPPEMENT	1	2	3
AIDE AUX MEMBRES EN PÉRIODE DE TRANSITION OU			
AYANT BESOIN DE SE RECYCLER	1	2	3
OCCASIONS D'ÉCHANGER DES IDÉES AVEC D'AUTRES			
ARTISTES	1	2	3
ASSURANCES COLLECTIVES/AUTRES AVANTAGES			
SOCIAUX	1	2	3
LOCAL D'EXPOSITION	1	2	3
RENSEIGNEMENTS/CONSEILS SUR LA MISE EN MARCHÉ			
ET LES AFFAIRES	1	2	3
RENSEIGNEMENTS/CONSEILS SUR LES TAXES, LES DROITS			
D'AUTEUR	1	2	3
INFORMATION SUR LA SANTÉ	1	2	3
AUTRE (veuillez préciser)			

- 13.b) A quelles des activités que je viens de mentionner, votre organisation donne-t-elle la priorité? Pourquoi?

- c) Quels sont les services les plus utilisés? Les moins utilisés? Pourquoi? (Essayez de découvrir à quel point les membres connaissent les services.)

- 14.a) Vos activités ne sont-elles utiles qu'aux membres ou est-ce que les non-membres peuvent également en profiter? Dans ce cas, comment?

- b) Qu'est-ce qui distingue les membres des non-membres?

15. D'après-vous y-a-t-il certains services qui ne sont pas offerts aux membres présentement mais qui devraient l'être? Pourquoi? (Essayez de découvrir pourquoi ces services ne sont pas offerts.)

V. QUESTIONS ÉCONOMIQUES ET SOCIALES

Commentaires
la fiabilité
des réponses

J'AIMERAIS MAINTENANT DISCUTER DE CERTAINES QUESTIONS PRÉCISES
AYANT TRAIT A LA SITUATION ACTUELLE DES ARTISTES.

A. Questions d'ordre général

16. Plusieurs grandes questions économiques, sociales, juridiques et politiques sont actuellement à l'ordre du jour des politiciens (p. ex. les entraves au droit et à la liberté d'expression, le droit à une rémunération équitable, etc.). D'après vous, quelles sont les questions qui ont le plus d'importance pour vos membres? Pourquoi?

B. Instruction et formation

- 17.a) L'instruction et la formation sont une des principales préoccupations des artistes. Pour commencer, croyez-vous qu'il existe un nombre suffisant d'installations offrant à vos membres la possibilité d'y recevoir un enseignement et une formation de qualité? (Essayez de déterminer dans quelle mesure les artistes sont au courant des chances offertes, s'il y a suffisamment de discipline de représentées, etc.).

- b) Quels sont les besoins de vos membres en matière de formation et de développement professionnel? Ces besoins sont-ils comblés de manière adéquate? (Essayez de déterminer si les membres ont tendance à voir leur métier comme une vocation ou comme une profession.)

C. Conditions de travail

18. La santé et la sécurité au travail sont de la juridiction du provincial, donc ceux qui travaillent à leurs comptes ne sont pas protégés par la Commission des accidents du travail. Cet état de chose n'est pas à l'avantage des danseurs ou des cascadeurs par exemple, ceux-ci étant plus vulnérables aux accidents de travail et aux problèmes de santé résultant de leur travail. Croyez-vous que les normes de santé et de sécurité applicables à vos membres, sont adéquates. Sinon, quels problèmes percevez-vous? Quelles solutions?

D. Acceptabilité du revenu

- 19.a) Pour vos membres, les avantages associés au travail à son compte pèsent-ils plus lourd que les avantages qu'offre le travail à salaire? (Assurance-chômage, retraite, compensation.)

- b) Croyez-vous qu'il serait possible pour votre association de mettre sur pied un fonds permettant d'offrir ce type d'avantages sociaux? Cette solution ne vaudrait-elle pas mieux que d'apporter des changements aux lois régissant les avantages sociaux (i.e., assurance-chômage)?

20. Quels sont les changements que vous prônez, à la Loi sur les impôts par exemple, qui améliorereraient la situation de vos membres? Quels autres changements préconisez-vous? (i.e., double statut?)

21. Les artistes sont-ils trop dépendants du gouvernement (i.e., Conseil des Arts du Canada, Ministère des Communications, conseils des arts provinciaux, etc.)? (Essayez de déterminer quels sont les mesures à prendre pour réduire cette dépendance et de quelle façon cette situation de dépendance affecte la liberté artistique.)

E. Les arts et les média/la position sociale

22. Les média sont la voix et le lien essentiels entre l'artiste et la société. Croyez-vous que présentement, les questions en matière de politiques culturelles sont l'objet d'une attention suffisante de la part des média? Et les activités artistiques? (Essayez d'établir quels sont les moyens d'augmenter et d'améliorer la présence des arts.)

23. Les média ont-ils un rôle particulier en ce qui concerne l'éducation du public en matière d'art? (Essayez d'établir quels sont les moyens d'augmenter et d'améliorer la présence des arts.)

VI. CONCLUSION

24. Pour terminer, recommanderiez-vous d'autres changements en vue de rendre la réglementation et les programmes du gouvernement plus à l'écoute des besoins des artistes? (Essayez d'établir quels sont les besoins qu'on devrait rencontrer, de quelle façon il serait possible de créer un milieu artistiques favorisant la liberté d'expression et encourageant les arts, au Canada.)

25. En guise de conclusion, j'aimerais savoir si les vues dont vous venez de me faire part sont les vôtres uniquement ou si celles-ci sont partagées par votre association? Dans quelle mesure diriez-vous que le point de vue exprimé représente (a) la direction de votre association; et (b) les membres?

MES VUES ☐ VUES DE L'ASSOCIATION ☐

- a) DANS UNE GRANDE NI L'UN PAS DU
 MESURE NI L'AUTRE TOUT
- | | | | | | | |
|---|---|---|---|---|---|---|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 |
|---|---|---|---|---|---|---|

- b) DANS UNE GRANDE NI L'UN PAS DU
 MESURE 1 NI L'AUTRE TOUT
- | | | | | | | |
|---|---|---|---|---|---|---|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 |
|---|---|---|---|---|---|---|

MERCI BEAUCOUP DE NOUS AVOIR ACCORDÉ TOUT CE TEMPS. VOTRE COLLABORATION EST TRÈS APPRÉCIÉE ET VOS RÉPONSES SERONT EXTRÊMEMENT UTILES A CETTE ÉTUDE.

**Final Report on the
Survey of the
Unaffiliated Artist**

March 31, 1987

Submitted to:

Dr. Mukhtar Malik
Cultural Policy and Programs Division
Department of Communications
300 Slater Street, Room 302
Journal Tower North
Ottawa, Ontario

Prepared by:

Ekos Research Associates Inc.

237 Argyle Avenue, Suite 200
Ottawa, Ontario K2P 1B8
(613) 235-7215

398 King Street East
Toronto, Ontario M5A 1K9
(416) 861-1353

Ekos Research Associates Inc.
Les Associés de recherche Ekos inc.

July 14, 1987


Mr. Mukhtar Malik
Research Analyst
Cultural Policy and
Programs Division
Department of Communications
300 Slater Street, Room 308
Ottawa, Ontario
K1A 0C8

Dear Mr. Malik:

Please find enclosed three copies of the Draft Final Report on the Survey of the Unaffiliated Artist. If you have any comments regarding the information contained in this report, please do not hesitate to contact us.

Sincerely,

EKOS RESEARCH ASSOCIATES Inc.



Frank L. Graves
President

Enclosure

TABLE OF CONTENTS

	<u>Page</u>
1.0 INTRODUCTION	1
2.0 STUDY AIMS AND METHODOLOGY	3
2.1 Study Issues	3
2.2 The Data Collection Instruments	4
2.3 Sampling Strategy	5
2.4 Final Sample Characteristics	6
2.5 Generalisability and Data Quality	8
3.0 THE SOCIAL CONTEXT OF THE ARTIST	13
3.1 Sociodemographic Profile	13
3.2 Social Status and Role	23
3.3 Social Integration	31
4.0 ECONOMIC STATUS	37
4.1 Income Levels and Sources in 1985	37
4.2 Variations in Artistic Incomes	42
4.3 Stability in Income Levels	44
4.4 Adequacy of Incomes	46
5.0 QUALITY OF THE WORK LIFE	59
5.1 Position Along the Career Path	59
5.1.1 Formal Training in the Arts	59
5.1.2 Career Definition	61
5.1.3 Position Along the Career Path	64
5.2 Working Conditions	66
5.2.1 The Work Setting	66
5.2.2 Intensity of Work Effort	67
5.2.3 Occupational Health and Safety	69
5.3 Attitudes Towards the Artistic Career	70
6.0 THE INSTITUTIONAL CONTEXT	77
6.1 Attitudes Towards Artists' Associations	77
6.2 Attitudes Towards Government Funding	85
6.3 Attitudes Towards Task Force Recommendations	88

TABLE OF CONTENTS CONTINUED

Page

LIST OF EXHIBITS

EXHIBIT 2.1	Response Rates by Type of Artist	7
EXHIBIT 2.2	Comparison of the Distribution of the Sample and Target Population	9
EXHIBIT 2.3	95 Per Cent Confidence Intervals for Key Sample Statistics	11
EXHIBIT 3.1,	Gender Distribution by Type of Artist and Discipline	16
EXHIBIT 3.2	Age of Respondents by Type of Artist	17
EXHIBIT 3.3	Marital Status of Respondents by Type of Artist	19
EXHIBIT 3.4	Status of Other Household Members by Type of Artist	20
EXHIBIT 3.5	Language of Respondents by Type of Artist.	22
EXHIBIT 3.6	Perceptions of Occupational Prestige and Fairness of Status by Type of Artist	26
EXHIBIT 3.7	Perceptions of Occupational Prestige and Fairness of Status by Discipline	29
EXHIBIT 3.8	Self-Defined Role of the Artist by Type of Artist	31
EXHIBIT 3.9	Perceived Power of Artists to Influence Events in Canadian Society	32
EXHIBIT 3.10	Indicators of Involvement in Artistic Networks	34
EXHIBIT 3.11	Indicators of Social Integration and Isolation	35
EXHIBIT 4.1	Incomes in 1985 by Type of Artist	39
EXHIBIT 4.2	Levels of Personal Income by Type of Artist and Source in 1985	41
EXHIBIT 4.3	Mean Artistic Income by Discipline in 1985	42
EXHIBIT 4.4	Gross Artistic Earnings by Gender of Respondent	44
EXHIBIT 4.5	Comparison of Statistics Canada Data and Our Survey Findings for Artistic and Personal Incomes (Median Incomes)	45
EXHIBIT 4.6	Adequacy of Respondent Incomes	48
EXHIBIT 4.7	Net Artistic Earnings in 1985 by Type of Artist	50
EXHIBIT 4.8	Measures of Financial Dependence and Subsidy by Source	52
EXHIBIT 4.9	Relationship Between Artist's Income and Minimum Income Desired	55
EXHIBIT 4.10	Likelihood of Respondent Quitting as an Artist if Minimum Income Not Reached Within Five Years	56
EXHIBIT 5.1	Level of Formal Training as an Artist by Type of Artist	60

TABLE OF CONTENTS CONTINUED

	<u>Page</u>
EXHIBIT 5.2	Self-Defined Career Status by Type of Artist 62
EXHIBIT 5.3	Past, Expected Future and Expected Total Working Life as an Artist 65
EXHIBIT 5.4	Place of Work by Type of Artist (Self-Employed) 66
EXHIBIT 5.5	Number of Hours and Weeks Worked in 1985 by Type of Artist 68
EXHIBIT 5.6	Nature and Severity of Irritants to Working as an Artist 71
EXHIBIT 5.7	Importance of Various Factors as a Source of Satisfaction as an Artist 73
EXHIBIT 5.8	Percentage Agreeing with Statement: If faced with the same career decision again, I would again choose to become a professional artist. 75
EXHIBIT 6.1	Past Membership in Professional Artists' Organisations 78
EXHIBIT 6.2	Reasons Past Members Left Artists' Organisations 79
EXHIBIT 6.3	Reasons for Not Joining Existing Artists' Organisations 80
EXHIBIT 6.4	Interest in Types of Services Offered by Artists' Organisations 83
EXHIBIT 6.5	Perceptions of Advantages Derived From Activities of Artists' Organisation Services 85
EXHIBIT 6.6	Attitudes Towards Government Funding of the Arts: Preferences Among Source of Funding and Recipients 86
EXHIBIT 6.7	Importance of Dual Status or the Ability to Get Social Benefits While Still Being Able to Deduct Artistic Expenses from Income 89
EXHIBIT 6.8	Attitudes Towards Unions and the Extension of Collective Bargaining Rights 91

APPENDICES

APPENDIX A	Field Report for the Survey of Unaffiliated Artists
APPENDIX B	Survey Instruments with Marginals and Descriptive Statistics

The recent (Siren-Gélinas) Task Force on the Status of the Artist presented recommendations for legislative, program and regulatory changes to improve the social and economic status of the creative and performing artist in Canada. These recommendations were based on the submissions of arts organisations and individuals gathered by means of public hearings across Canada.

A legitimate question is to what extent these submissions reflect the views of artists -- including those individuals not affiliated with the arts organisations which participated in the public hearings. The Department of Communications therefore decided to conduct a national survey of artists. This would provide an up-to-date overall portrait of the artist and his or her socio-economic milieu and suggest the degree of support for the Task Force recommendations. Both types of knowledge were considered necessary for the development of effective arts and cultural policies and programs.

Telephone interviews were conducted with over 2,000 creative and performing artists across Canada at the end of 1986 and beginning of 1987. The sampling frame, or list of artists to be interviewed, was built from the membership lists of the major organisations serving professional artists.

There are disadvantages to limiting the sampling frame to "affiliated" artists. Our conversations with knowledgeable people from the arts world, for example, suggested that perhaps half of literary artists and the majority of visual artists would not be members of artist's organisations. The magnitude of the "unaffiliated" population, coupled with the strong possibility that they differ significantly from affiliated artists in terms of their current situation and attitudes, persuaded the Department to fund a parallel study of unaffiliated visual and literary artists.

In this report we present the results of our efforts to identify and survey unaffiliated artists. In the next chapter we briefly review the originating study issues and the methodology employed to address them. The survey findings are described in the following four chapters. As the survey was conducted on the assumption that unaffiliated artists might differ significantly from affiliated artists, these findings are compared to the results of our study of affiliated artists (see the "Final Report on Components One and Two of the Study of the Status of the Artist: Survey of Artists and Craftspeople, Ekos Research Associates Inc., 1987).

2.0 STUDY AIMS AND METHODOLOGY

In this chapter we review the substantive scope of the central study issues. We then discuss the survey instruments and manner in which they were administered. (Copies of the survey questionnaires for literary and visual artists, annotated with survey marginals and statistics, are provided in Appendix A. A detailed report on the sampling strategy and fieldwork process and outcomes appears as Appendix B.) We also assess the extent to which we can generalise from our survey statistics to the broader population of unaffiliated artists and the quality of the data collected.

2.1 Study Issues

This survey, like the study of the affiliated artist, was intended to provide answers to questions which can be grouped into four broad issue areas. The first concerns the social status and location of the artist or craftsperson. We see this issue as subsuming the following dimensions:

- (i) the level of prestige attached to the occupation, primarily from the perspective of the artist, but also in the eyes of the broader society;
- (ii) the perceptions of the respondents as to the role or function of the artist in society;
- (iii) the relationships between the artist and collegial networks and the home community; and
- (iv) the overall level of self-esteem of our respondent.

The second issue area is the economic status of the artist. Our concern here is with the financial position of the artist and the factors which help determine this. The particular dimensions of interest are:

- (i) the level of income derived from the artistic activities and other sources used to supplement these earnings;
- (ii) the adequacy of these incomes with respect to expenditures to produce the art and with respect to the amounts needed to meet living expenses for the artist and his or her household obligations; and
- (iii) factors which help predict the economic status of the respondent.

The third issue area, and one which is closely related to the second issue area, concerns the quality of the working life. Our interest here is to describe:

- (i) occupational mobility or the position of the respondent along a career path;
- (ii) the immediate work setting, including the human and material infrastructure necessary to sustain their activity; and
- (iii) attitudes towards working as an artist.

This subjective dimension is captured by the attitudes and opinions held with respect to working conditions, social and economic status, and the career choice.

The fourth issue area involves the relationship between the artist and the wider institutional context, primarily in terms of the use of and attitudes towards organisations for professional artists and government policies, programs and regulations. We also explore the reactions of our respondents to changes proposed by the Task Force on the Status of the Artist.

2.2 The Data Collection Instruments

A long and a short version of a survey questionnaire were created for visual and literary

respondents.¹ Both were designed to be administered by telephone. The short version collected basic information on perceived social status, current financial position and working conditions, primarily in the form of self-reported "objective" data. A limited number of questions asked respondents to describe their attitudes along a number of dimensions. The short version contained some 60 questions which required about 20 minutes to complete.

The long version was administered to every fourth respondent. This contained basically the same questions as the shorter version, but required more detailed information on the same topics (e.g., income from a finer breakdown of sources). This version also contained more attitudinal questions, especially in the areas of the role of the artist, the appropriate sources and recipients of government funding, as well as questions concerning future intentions and how well the artist conformed to an *a priori* matrix of characteristics defining the professional artist. This version has over 100 questions and took about 35 minutes to administer.

2.3 Sampling Strategy

Our discussions with the section heads of Canada Council suggested that the majority of visual artists and perhaps half of literary artists would not belong to an artist's service organisation. (This was not expected to be a problem for performing artists as most professionals would be a member of a ballet or dance troupe or orchestra or

¹ There were very slight differences between the versions administered to literary artists and visual artists. The former were not questioned about the equipment they owned, the adequacy of their work space or the number of days lost to illness or injury occasioned by their work as an artist.

would be a member of ACTRA, Equity or the American Federation of Musicians.) Our study populations were therefore unaffiliated visual and literary artists.

In order to identify the names of visual artists, we relied on the lists of exhibitors or artist-members provided by the galleries belonging to the Association of National Non-Profit Artists Centres (ANNPAC) and the Professional Arts Dealers Association of Canada (PADAC). Our sample of visual artists was roughly evenly split between these two sample frames, even though the PADAC list was much smaller than the ANNPAC list.

For literary artists, we used three sources: the 1987 version of "Who's Who in Canadian Literature", contributor lists provided by Canadian poetry and literary magazines, and a "snowball" technique. This latter approach involved respondents suggesting the name and phone number of one other writer who was thought to be unconnected with the major writers organisations. The snowball technique was necessary to supplement our lists of names of unaffiliated writers as we experienced the greatest difficulty with this population. This difficulty suggests that literary artists may be more prone to join writers organisations than originally suspected.

2.4 Final Sample Characteristics

All respondents were asked whether or not they defined themselves as a professional literary or visual artist, and whether or not they belonged to a professional artist's organisation in Canada (e.g., CARFAC, the Independent Artists Union, Visual Arts Ontario or other provincial groups, the Writers Union of Canada, League of Canadian Poets, etc.). If the answer was yes, the interview was terminated.

Our study budget allowed for a total of 400 completed interviews. Our initial targets were for 150 literary artists, and 250 visual artists, to be split equally between the PADAC and ANNPAC exhibitors. We proposed this latter split as our informants indicated that the ANNPAC and PADAC exhibitors would differ in terms of their artistic incomes and attitudes. ANNPAC artists were described as more avant-garde, less commercially successful and more reliant on earnings from secondary employment.

Relative to these initial targets, we were unsuccessful in locating sufficient numbers of unaffiliated literary artists. Once the list of names of writers was exhausted, we made up the shortfall by conducting more interviews with visual artists (primarily ANNPAC artists).

Our final sample is displayed in Exhibit 2.1 below. This exhibit shows the number of completed interviews, and the number of refusals (among eligible respondents). The response rate is calculated as completions as a percentage of completions plus refusals.

EXHIBIT 2.1
Response Rates by Type of Artist

	<u>Completions</u>	<u>Refusals</u>	<u>Response Rate</u>
<u>Visual Artists</u>			
ANNPAC	133	10	93.0%
PADAC	126	15	89.4%
Total	259	25	91.2%
<u>Literary Artists</u>			
Who's Who and Literary Magazines	90	24	78.9%
Snowball	51	1	98.1%
Total	141	25	84.9%

2.5 Generalisability and Data Quality

To what extent can we safely infer from our sample statistics to the parameters of the target population of unaffiliated artists? Generalisability is a function of sampling biases and sampling error. By sampling bias, we refer to any *a priori* biases in the sampling frames used.

We believe our sample of visual artists to be a relatively unbiased sample of ANNPAC and PADAC members. The question is to what extent these two groups represent the full gamut of unaffiliated visual artists who can be defined as serious professionals. The sampling frame and screening question allow us to be confident that we have concentrated on the professional who has devoted time and effort to their art and has achieved some measure of peer recognition of their artistic calibre (i.e., they have been exhibited and are considered to be still active).

Our figures from the merged lists of names, purged of duplications, suggest that ANNPAC artists outnumber PADAC artists by a margin of five to one. PADAC, however, does not include all the professional private galleries in Canada. As we have no idea of the number of non-PADAC, unaffiliated artists in Canada, we were unable to weight the final sample according to the actual numbers of non-ANNPAC artists. We expect that the PADAC artists will be similar in most respects to the non-PADAC gallery artists. We have therefore combined both samples unweighted, but noted throughout the text where the two subgroups differ significantly.

Assessing the representativeness of our unaffiliated literary sample is more difficult. For one thing, it included snowball references. These are not selected by a random technique and therefore there will be some selection biases at work, for example, the suggestion of names of people who are most interested in improving the

economic and social status of writers. This technique was necessitated by our inability to use more comprehensive lists (such as those maintained by the Canada Council or the Commission on Public Use), as well as budget constraints on the number of literary magazines to be contacted. The use of both the "Who's Who" and literary magazines avoided over-emphasising either end of the financial success continuum and thus, we believe that the final sample is fairly representative, even though the findings we present will show strong differences between the affiliated and unaffiliated populations. The strength of the differences could suggest that an intermediate population remains to be surveyed.

The regional distribution of our sample population is displayed in Exhibit 2.2 below. The exhibit also displays the distribution of the target population (i.e., visual artists and writers) based on Statistics Canada data.

EXHIBIT 2.2
Comparison of the Distribution of the
Sample and Target Population
(Column Percentages)

	<u>Visual</u>		<u>Literary</u>	
	<u>Sample</u>	<u>Population</u>	<u>Sample</u>	<u>Population</u>
Atlantic	6.3	15.0	2.9	7.7
Quebec	15.6	15.0	25.9	22.0
Ontario	49.6	45.0	55.4	47.3
Prairies	18.8	18.8	2.2	13.2
British Columbia	<u>9.8</u>	<u>6.3</u>	<u>13.7</u>	<u>9.9</u>
Total	259	4,000	141	4,550

Source: Survey outcomes and Terry Cheney (1985) "A Feasibility Study of Alternative Methodologies for Conducting Surveys of Creative and Performing Artists", a report commissioned for Statistics Canada.

As this exhibit suggests, we under-represent Atlantic visual artists and Prairie writers. ANNPAC galleries were less forthcoming in providing names of exhibitor members (providing instead artist board members). Very few (two) PADAC galleries are based in the Maritimes. Those two factors contributed to the low sample size for visual artists in the Maritimes. On the other hand, there may be fewer unaffiliated artists in the Maritimes than are suggested by the Statistics Canada data. The loss of the Prairies writers is due to the difficulties we had in finding telephone numbers for the names provided. Some writers will be listed under the names of their spouses; in other cases we were unable to find numbers when the mailing address was a rural route number or post office box. We feel that this under-representation is primarily due to this difficulty, rather than the disproportionately low number of unaffiliated writers in the Prairies provinces.

Generalisability is also influenced by the overall response rate. The lower the response rate the less confident we can be in making inferences to the wider study population. Overall response rates were excellent, as will have been evident from Exhibit 2.1. Response rates ranged from a low of 80 per cent of writers from the combined "Who's Who" and literary magazine lists, to a high of 98 per cent for the snowball writers.

Item response rates also influence generalisability. The lower the item response rate, the fewer the number of cases, and the wider the confidence interval. Generally, item response rates were very high, dipping to about 80 per cent for income figures. This dip is quite normal. Ninety-five per cent confidence intervals for key statistics appear in Exhibit 2.3. Nineteen times out of 20 we can be sure that the true population parameter falls within the confidence interval surrounding the sample statistic.

EXHIBIT 2.3
95 Per Cent Confidence Intervals
for Key Sample Statistics

Gross artistic income (literary) = \$6,170 \pm 2,064

Number of years
worked as an artist (visual) = 13.4 \pm 1.3 years

Mean score on scale
of perceived level of
occupational prestige (literary) = 3.815 \pm 0.265

Mean score on rating
of importance of dual
status (visual) = 6.032 \pm 0.426

Another important consideration in assessing the confidence which can be placed in survey findings is measurement quality. The issues here are validity (or whether or not the indicator measures the concept it was intended to) and reliability (or whether repeated measures of the same item will obtain the same results).

Simple face validity methods were used during the research design phase to help ensure high levels of validity. The original versions of the questionnaires used for the affiliated survey and the revised versions used here were reviewed by peer group assessment and pretested. Construct validity techniques, whereby the variable in question is inserted into a series of hypothetical models to see if it relates to other variables in a theoretically plausible fashion, were also employed during the data analysis phase. These exercises have indicated that the data are generally valid.

We assessed reliability by calculating the coefficient of variation (the ratio of the standard deviation to the mean) for key statistics. Overall, we believe reliability to be high. Where reliability appears to be low (when the coefficient exceeds 1.0), we have mentioned this in the text.

While in general we believe data quality to be high, we did encounter problems with incomes and expenditures. These dimensions are notoriously difficult to capture, given the difficulty of accurately remembering financial data from the past and the predisposition to deliberately under or over-estimate, depending on the perceived purpose of the survey. In this case, respondents may have wished to exaggerate financial problems in the hope of inciting a more aggressive government response to problems of this nature. Responses will also be distorted by difficulties in recalling expenditures or earnings in 1985 (particularly as the survey was conducted in 1987). Poor financial records will only exacerbate this problem.

Measurement problems were also encountered with total household income. A minority of artists (up to 30 per cent) reported total household incomes which were less than the sum of the personal income received by the artist from all sources. We are more confident of the total personal income figures because respondents were asked to estimate income from a list of different sources. While one could argue that each estimate by source has an associated error, we believe that total error to be less because we are sure that all sources were considered. Respondents were asked to estimate total household income from all sources for all household members, but were not walked through a comprehensive list of sources. Thus, we expect that household incomes are underestimated, as some respondents would not think to include pension or investment income or income transfers to other household members.

3.0 THE SOCIAL CONTEXT OF THE ARTIST

It is our view that more specific problems in the economic status or the working conditions of artists cannot be grappled with in any meaningful way without an understanding of their broader social context. This is an extremely broad concept which refers to the entire social milieu of interacting human beings, either as individuals or groups.

Our survey of artists provides a rich portrait of their social context. In this chapter we present our findings in three interrelated areas:

- (i) Sociodemographic Profile -- This deals with the background characteristics of the artist. Essentially, it is an objective profile of the social characteristics and origins of artists.
- (ii) Social Status and Role -- We will consider a range of behavioural and perceptual indicators of the artist's relative position within Canadian society. The emphasis of this discussion is on vertical status and role definition.
- (iii) Social Integration: Networks and Community Relations -- As the title suggests, this section is more concerned with the horizontal aspects of social context. To what degree, and in what ways are artists integrated (or separated) from their local and wider society?

3.1 Sociodemographic Profile

What are the background characteristics of unaffiliated artists? How are they distributed by gender? How old are they? Who do they live with? What language do they speak? In answering these questions, we hope to

provide a good initial portrait of the unaffiliated visual and literary artist.

We also consider how the unaffiliated artist varies from the affiliated artist. In reviewing this material the reader should note that our evidence is restricted to self-defined "professional" artists. Both surveys , consciously excluded amateur artists and quasi-professionals or fringe artists. This enabled us to focus our finite study resources on relatively homogeneous groups of working artists.

In examining these findings, we have organised our presentation by the two generic sectors -- visual artists (including painters, photographers and sculptors) and literary artists (authors, playwrights and poets). We have also analysed the survey data for some of the individual disciplines within these two types. To report a complete analysis of each discipline would be tedious, protracted and complicated by the small sample sizes. Therefore, we restrict most of our presentation to the binary, visual and literary, schema. In cases where individual discipline results are sharply different or intrinsically interesting, we consider them separately.

In both the visual and literary arts, we find a preponderance of male practitioners. Almost two thirds of our unaffiliated visual artist respondents are males, and just over one third females. Among the unaffiliated writers we surveyed, we found sixty per cent are males and 40 per cent females. These overall rates of participation by gender are consistent with an overall 60:40 male:female split in the Canadian labour force.

If we distinguish between PADAC and ANNPAC visual artists, we find significantly different results. ANNPAC exhibitors are more evenly split between males and females (54 and 46 per cent, respectively) whereas PADAC exhibitors

are three times more likely to be male than female (77 per cent male versus 23 per cent female). We can only speculate as to the reasons for this variation. It may be that males are more likely to market the more commercially viable forms of art favoured by the PADAC galleries. Non-profit gallery boards may be more receptive to the idea of exhibiting the work of female artists, or female artists may be more attracted to non-profit gallery spaces.

In Exhibit 3.1 we present the gender distributions for both unaffiliated and affiliated artists. The overall distributions are significantly different for writers ($p=.0098$) but are only marginally significant for visual artists ($p=.0808$). We found a preponderance of females among our respondents who were members of a professional writers organisation (53 per cent female versus 47 per cent male) but a preponderance of males among our unaffiliated sample. Again, we can only speculate as to the reasons for this reversal. It may be that publishing vehicles in Canada favour male contributors. On the other hand, we have only a small sample of contributors to Canadian literary and poetry journals and it may be that females are better represented in the unsurveyed national, or regional and local publications. Female writers may also be more prone to join writers organisations than male writers.

As mentioned earlier, the differences between the unaffiliated and affiliated visual artists are not significant at the conventional .05 level, but are close. We find higher proportions of males among our unaffiliated sample. Again this could be a function of the differential attractiveness of visual artist organisations to men and women and/or selection processes for commercial galleries which favour males.

Unfortunately, small sample sizes preclude a detailed investigation of the gender distributions within

EXHIBIT 3.1
Gender Distribution by Type of Artist and Discipline
 (Row Percentages)

	<u>Male</u>	<u>Female</u>	<u>Sample Size</u>
<u>Visual Artists</u>			
<u>Unaffiliated</u>			
Painters	67.6	32.4	136
Other Visual Artists	61.7	38.3	115
Total	65.1	34.9	251
<u>Affiliated</u>			
Painters	50.5	49.5	188
Other Visual Artists	65.5	34.5	177
Total	57.8	42.2	365
<u>Literary Artists</u>			
<u>Unaffiliated</u>			
Fiction and Non- Fiction Writers	57.9	42.1	57
Poets	58.8	41.2	51
Other Literary Artists	66.7	33.3	27
Total	60.1	39.9	138
<u>Affiliated</u>			
Authors and Poets	41.0	59.0	332
Other Literary Artists	58.2	41.8	196
Total	47.3	52.7	528

the individual disciplines. The better represented disciplines (e.g., painters, fiction and non-fiction writers, and poets) tend to mirror the overall splits cited alone. The less well represented disciplines often vary but the crosstabulations of gender by discipline are not statistically significant.

Turning our attention to age, we find a mean age of 40 for visual artists (median 38) and 41 for writers (median age 39). The distributions are very similar for the two types of unaffiliated artists: just over 40 per cent are between 31 and 40, and roughly another quarter are between 41 and 50 years of age.

EXHIBIT 3.2
Age of Respondents by Type of Artist
(Column Percentages)

<u>Unaffiliated</u>	<u>Visual</u>	<u>Literary</u>
30 or less	17.7	15.7
31 - 40	41.9	44.3
41 - 50	25.0	23.6
51 - 64	11.6	11.4
65 or older	3.8	5.0
Sample Size	260	140
<u>Unaffiliated</u>		
Mean Age	40.0	41.3
Median Age	38.0	39.0
<u>Affiliated</u>		
Mean Age	49.1	48.8
Median Age	47.0	46.0

The typical unaffiliated artist is younger than the average affiliated artist. The mean age of both affiliated visual and literary artists is 49 years (medians 47 and 46 respectively). These group averages are significantly higher (at better than the .007 level). Membership in an artists' organisation would appear to be more popular among the older and better established artists.

It is also interesting to note that PADAC exhibitors are also significantly older than ANNPAC exhibitors. The mean ages are 43 and 37 years, respectively. (The difference in the means is significant at better than the .001 level.) Non-profit gallery artists are much younger, and it may be that this network is functioning as a testing or proving ground for young visual artists.

We now consider the life cycle stage and household composition of our respondents. As is evident from Exhibit 3.3, just over half of our unaffiliated respondents are (currently) married and about one third single, never married. While the affiliated artist is more likely to be married and less likely to be single than the unaffiliated artist, these differences are only statistically significant for visual artists ($p \leq .0001$). Part of this difference might be explained by the age differences between the two types of visual artist. Unaffiliated visual artists are younger, and therefore we would expect a higher incidence of single, never married respondents. The lack of a parallel difference between unaffiliated and affiliated literary artists is somewhat puzzling as one would expect the age differences to have an effect here as well. The lack of statistical relationship appears to stem from the differences in visual and literary artists. The former are much more prone to marry. This means the differences between unaffiliated and affiliated visual artists are more marked in terms of the proportions who are single and married.

If we compare these findings for the unaffiliated artists to the 1986 statistics for the Canadian labour force, we find a substantially higher rate of marriage dissolution (either through divorce, death of the spouse or separation) for the artistic population. Among the general adult population, we find seven per cent of household heads

EXHIBIT 3.3
Marital Status of Respondents by Type of Artist
(Column Percentages)

	Visual		Literary	
	<u>Unaffiliated</u>	<u>Affiliated</u>	<u>Unaffiliated</u>	<u>Affiliated</u>
Single, never married	34.1	17.9	31.4	22.9
Married (or common law)	51.6	69.2	55.7	60.4
Separated	7.0	2.7	2.1	4.4
Divorced	6.6	5.5	7.9	7.6
Widowed	.8	4.7	2.9	4.7
Sample Size	258	364	140	528

are divorced, widowed or separated. The comparable figures among our respondents are 14 per cent of visual artists and 13 per cent of literary artists. Both are well above the Canadian average.

If we discount higher rates of widowship as an explanation, we must assume that the creative artistic act, or the work pattern which accompanies it, places unusual strains on the marriage of creative artists.

Recognising that marriages (for creative artists), are not as common (65 per cent of the Canadian labour force is married) nor as durable as the average Canadian marriage we would expect somewhat smaller and more non-traditional household types. Literary artists live in households averaging 2.5 people, whereas for visual artists it is 2.6 people. (These levels are not significantly different.) The most recent Canadian estimate for the working population is about two and three quarters people per household.

The number of financial dependents (both children and adults) is also quite small -- one for visual artists and .7 for literary artists. (These levels are significantly different at the .015 level.) Literary artists average .4 children, whereas visual artists average .6 children.

Among our affiliated artists we found similar figures for visual artists, but a slightly smaller household size for literary artists (2.4 people), and more children and financial dependents (.7 and 1.5 respectively). Given that there are significantly fewer marriages among unaffiliated visual artists, we must conclude that for those who do marry, their number of children is substantially higher than for their affiliated counterparts.

Often, the other residents of the artists' household are other artists. As can be seen in Exhibit 3.4, one fifth report that all other adults in the household are other artists. Sixty per cent of visual artists and half of literary artists live in households with no other artists. There is no significant difference between affiliated and unaffiliated visual artists and only a barely significant one ($p = .0882$) between affiliated and unaffiliated literary artists. Sixty-eight per cent of affiliated literary artists live in households without other artists compared to 49 per cent of unaffiliated writers. Thus the affiliated writer appears to be much less "incestuous" than the unaffiliated.

EXHIBIT 3.4
Status of Other Household Members by Type of Artist
(Column Percentages)

	<u>Visual</u>	<u>Literary</u>
All other members are artists	22.6	20.0
Some other members are artists	8.1	14.3
No other members are artists	59.7	48.6
No other adults in household	9.7	17.1
Sample Size	62	35

From the demographic characteristics noted above, we can see that the immediate social context for artists is quite different than for the average Canadian. Their household units are generally not the typical nuclear nor extended family units. Often the household is comprised of other artists. Other points that set artists apart, are their lower rates of marriage and higher rates of marriage dissolution.

Our overall picture is one of the artist living an alternative lifestyle with evidence of some pressures producing moderate deviations from the conventional Canadian lifestyle. We suggest that the initial low incomes of early years plus the critical consciousness underlying the creative act may produce unusual pressures on the family unit which help explain these deviations.

Moving beyond demographic considerations, we turn our attention to ethno-linguistic affiliation. Language and ethnicity are quite important since cultural symbol systems are largely bounded by linguistic categories. Although there are certain cross-cutting linkages and multiple role affiliations (e.g., climate, geography, religion, etc.) which unify some cultural experiences, the two solitudes are quite evident in the Canadian artistic community. Accounting, medicine and even plumbing will be largely identical in a French and English environment. However, art, the manipulation of creative expressive symbols, is rooted to language and ethnicity in a symbiotic manner. This is true in terms of both artistic production and consumption. This means that we must judiciously analyse the separate characteristics of Anglophone and Francophone artistic communities. We also note that there is a third ethno-linguistic class of non-charter language groups which will reveal separate qualities as well.

Before considering how language and ethnicity alter the varieties of the artistic experience, we will review the distributions of our sample according to language.

According to the most recent Census (Statistics Canada Catalogue 92-902), 25 per cent of the Canadian population are Francophone, 61 per cent have English as a mother tongue, and 13 per cent reported a non-Charter language affiliation.

EXHIBIT 3.5
Language of Respondents by Type of Artist
(Column Percentages)

	<u>Visual</u>	<u>Literary</u>
English	81.5	75.7
French	10.8	13.5
Other	7.8	11.8
Sample Size	65	37

Note: Language refers to language first spoken.

Both of our two types of unaffiliated artists, over-represent Anglophones and under-represent Francophones. Note the small sample sizes in Exhibit 3.5 as the question concerning language first learned and still understood was only asked of one in four respondents. The wide confidence interval for the proportions of English speaking writers is 75.7 +/- 13.8 which puts the lower bound at 62 per cent, or one percentage point more than the Canadian average.

The less than expected incidence of Francophone visual artists is puzzling as 15 per cent of the visual artists we surveyed were Quebec-based. We can only presume that a minority of these Quebec residents were Anglophones. The under-representation of Francophones may therefore represent a real difference in the attractiveness of the visual arts to the different language groups.

In the case of literary artists, we also believe this less than anticipated incidence may also reflect a real difference. From past research, we know that there is less overall reading in Quebec (cf., Graves and Kinsley, Canadian Journal of Education 1983:327-328). This lower demand is also reflected in lower numbers of libraries and bookstores as well as higher prices for books. Hence, the lower demand for literary artists may well explain this observed under-representation of Francophones.

3.2 Social Status and Role

Having explored the background characteristics of Canadian artists, we can now consider the more complicated concepts of social status and role. In this study, we have used the term social status in a broader sense than the specific sociological connotation of relative position or rank in a social group. We are interested in this narrower, "vertical" concept of status, but also in a broader notion of status which considers the artist's overall position -- both horizontal and vertical -- within Canadian society. This global concept of social status, or social condition, includes both objective considerations, such as the sociodemographic contextual factors considered in the preceding section, as well as some of the behavioural and perceptual factors which we will consider here (e.g., self-image, societal image, role and relationships). We will begin with the vertical notion of status or rank and then consider horizontal or social integration in the following section.

The concept of status emerges from the parallel concept of role. Roles are social positions which entail certain generalised expectations, responsibilities and behaviour. Status relates to the relative privileges and rank associated with a role.

A functionalist perspective considers social dynamics as exchanges between the artist and the social environment. What do artists "do" for society? Early functionalist views employed an organic analogy which analyses the structural and functional interdependencies of various social actors and institutions (much like organs and the body). Unlike these earlier functionalist perspectives, we conceive of functions as providing social change, as well as social continuity (using the metaphors of a complex, open system and a dynamic "flow" equilibrium). We will consider the role of the artist as a source of traditional pattern maintenance (i.e., the preservation of traditional values and cultural standards). We will also investigate the degree to which the artist serves as an agent of social change. Many artists (e.g., the avant-garde, impressionists, etc.) view their role as critics of the status quo. Social and political critiques have always coexisted in a dynamic tension with the more conservative functions of artists as protectors of cultural ancestry.

Stratification theory, as drawn from the functionalist tradition, sees status increasing with the functional significance of the role and the relative scarcity of people possessing the skills and training necessary to perform the role. This systems view places artists in a somewhat peculiar position. On first blush, many would suggest that art is not that functionally significant. On more careful consideration, the view of art as a cosmetic rather than a functional activity is suspect. Moreover, the skill and training requirements for many

artists are quite demanding. Certainly Parsons, and predecessors such as Sorokin, viewed culture and art as crucial aspects of society. The symbol system is the apex of the system of societal action, cybernetically coordinating lower systems of action such as the economy.

The stratification school discusses status in terms of social economic status (SES). SES is seen as a product of three factors -- occupational prestige, income and education. We have imperfect, but useful measures of each of these concepts. Here we consider occupational prestige.

In order to measure occupational prestige, sociologists typically use the results of rating tasks provided by a sample of people. The sample comparatively evaluate the relative prestige they associate with a list of different occupations. Artists are generally rated about average, or slightly above average, in these sorts of exercises. For example, Treiman (1977)² has prepared an internationally comparable index of occupational prestige. The index runs from 0 to 100 (but most scores fall within the range from 20 to 80). For purposes of comparison, we note that in Canada, Treiman's index rates physicians at 82.7, high school teachers 62.8, plumbers 40.6 and construction labourers at 28.4. Examining artistic occupations, we see that authors rate 61.6. Sculptors and painters fare more poorly at 54. In summary, artists tend to receive middle level prestige marks, although there is a fair range accorded different occupations.

We have no new prestige measures asked of the general population. However, we have asked artists themselves to rate their own perception of how much prestige or status they feel they receive, relative to other types of careers. Exhibit 3.6 displays these results.

² Donald J. Treiman, Occupational Prestige in Comparative Perspective (Academic Press, Inc., 1977).

EXHIBIT 3.6
Perceptions of Occupational Prestige and
Fairness of Status by Type of Artist
 (Column Percentages)

	<u>Visual</u>		<u>Literary</u>	
	<u>Unaffiliated</u>	<u>Affiliated</u>	<u>Unaffiliated</u>	<u>Affiliated</u>
<u>Level of Respect</u> <u>Accorded You (Occu-</u> <u>pational Prestige)</u>				
Low	46.9	34.2	42.9	26.4
Average	18.5	23.3	21.5	30.4
High	34.5	42.5	35.5	43.1
Mean Score on Scale	3.7	4.2	3.8	4.2
Sample Size	243	360	135	523

Note: Respondents were asked to rate their occupational prestige on a 1 to 7 scale where 1 was extremely low, 7 was extremely high and the midpoint 4 was about average. Here we have grouped answers of 1 to 3 as "low" and 5 to 7 as "high".

How Fair is
Your Status?

Unfair	57.1	54.5	54.1	45.4
Neither	24.0	26.1	21.8	31.5
Fair	18.9	19.4	24.1	23.1
Mean Score on Scale	3.2	3.3	3.3	3.6
Sample Size	233	256	133	520

Note: Respondents were asked to rate whether the status of the artist was fair or unfair on a 1 to 7 scale where 1 was extremely unfair, 7 was extremely fair and the midpoint 4 was neither. Here we have grouped answers of 1 to 3 as "unfair" and 5 to 7 as "fair".

As is evident from this table, unaffiliated artists are slightly pessimistic in their views of their relative prestige. The mean scores are 3.7 and 3.8, which are slightly lower than the 4.0 "about average" score which

would roughly correspond to a 50 on Treiman's index. Treiman's index suggests that literary artists have higher prestige ratings than do visual artists. Visual artists are not aware of their inferior prestige position -- the two generic groups have virtually identical self-conceptions of the way society views their status.

Unaffiliated artists are significantly more negative in their perceptions of prestige scores than are affiliated artists. Affiliated artists are reasonably accurate in their views of their occupational prestige. (The differences in the mean scores are significant at the .001 level for visual artists and .006 for literary artists.) This discrepancy suggests that self-conceptions are influenced by the material rewards stemming from the practice of the art. As we shall see in Chapter Four, affiliated artists make more from the sale of their art than do unaffiliated artists.

PADAC artists are also more positive about their occupational prestige than are ANNPAC artists. The mean scores are 4.2 versus 3.3, respectively ($p \leq .001$). Again this may be related to remuneration, as PADAC respondents earn significantly more from the sale of their work than do ANNPAC respondents.

Recognising that artists have a somewhat pessimistic understanding of their prestige levels, we can now ask the question, "do they think their status is fair?". The overall pattern of response for most unaffiliated artists is mildly negative. In general we find the mean rating on the response scale is "slightly unfair".

Between one fifth and one quarter of artists feel that their status is "fair", whereas about one half feel that their status is "unfair".³ The mean scores do not

³ These figures are arrived at by grouping answers of 1 to 3 as "unfair" and 5 to 7 as "fair".

differ significantly for unaffiliated and affiliated visual artists and are only marginally significant ($p = .095$) for literary artists. Unaffiliated writers are marginally more upset than affiliated writers. Ten per cent of affiliated writers recorded that they thought their status was "extremely unfair". This rose to 14 per cent of unaffiliated writers. Visual artists tend to be more strenuous in taking umbrage regarding their social status: 17 per cent of the unaffiliated visual artist feel their status is "extremely" unfair.

Again we find a statistically significant difference between PADAC and ANNPAC artists. PADAC artists, who perceive a higher occupational status for themselves, are understandably more satisfied with this status (a mean score of 3.6 versus 2.8 for ANNPAC artists, $p \leq .001$).

As one might suspect, there is a significant positive correlation between perceived status and the perceived fairness of the status. The Pearson correlations for the two major subgroups of unaffiliated artists are in the .4 to .5 region. Hence, it is not surprising to find that, generally speaking, those individual disciplines with the lowest perception of their status, tend to be most upset about the fairness of that status. For example, as can be seen from Exhibit 3.7, photographers have the most negative impressions of how society views their profession (mean score of 3.0 on the occupational prestige scale), followed by mixed media artists and poets (mean scores of 3.2 and 3.3, respectively). Practitioners in these three disciplines also are the most likely to feel that their status is unfair (mean scores of 2.3, 3.0 and 3.1, respectively). Fiction and non-fiction writers have the most positive view of their occupational prestige. The mean score for this subgroup is 4.3, or very slightly above the average 4.0 midpoint. They also have a more positive view of the fairness of their status, although at 3.8 it is not as high as they feel is their due.

EXHIBIT 3.7
Perceptions of Occupational Prestige
and Fairness of Status by Discipline

	<u>Prestige Rating</u>	<u>Sample Size</u>	<u>Fairness of Status Rating</u>	<u>Sample Size</u>
Painters	3.8	129	3.3	123
Photographers	3.0	21	2.3	21
Media Artists	3.2	33	3.0	32
Sculptors	4.0	34	3.3	32
Other Visual Artists	4.1	21	3.4	20
Fiction and Non-Fiction Writers	4.3	58	3.8	57
Poets	3.3	49	3.1	46
Other Literary Artists	3.7	26	2.7	28

Note: Respondents were asked to rate their occupational prestige on a 1 to 7 scale where 1 was extremely low, 7 extremely high and the midpoint 4 was about average. Fairness of the status was rated on a 1 to 7 scale where 1 was extremely unfair, 7 was extremely fair and the midpoint 4 was neither. The breakdowns are both significant at the .004 level.

How do artists view their role within Canadian society? Is their work meant to prompt social change by exposing inequities or illuminating the way forward? Is their work meant to celebrate and therefore maintain the status quo? About half of the unaffiliated (42 to 58 per cent) consider that they perform both roles. Obviously, the diametrically opposed functions are not combined in a single piece, but can be seen over the total oeuvre. Some pieces will challenge prevailing norms or criticise current behaviours; others will celebrate existing morals and patterns or are meant as formal investigations of colour and form.

As can be seen from Exhibit 3.8, unaffiliated artists are more likely to feel that they act as social critics than are affiliated artists. This difference is most marked in the case of literary artists (the mean scores

EXHIBIT 3.8
Self-Defined Role of the Artist by Type of Artist
 (Column Percentages)

	<u>Visual</u>		<u>Literary</u>	
	<u>Unaffiliated</u>	<u>Affiliated</u>	<u>Unaffiliated</u>	<u>Affiliated</u>
Social critic/catalyst for social change	28.4	22.9	52.5	27.2
Both critic of and mirror for existing values	58.3	60.9	41.8	60.6
Reflect and reinforce existing values	13.3	16.3	5.7	12.2
Mean Score	3.5	3.9	2.6	3.5
Sample Size	218	314	122	507

Note: Respondents were asked to rate their answers on a 1 to 7 scale where 1 was entirely as a social critic, 7 entirely to reflect existing values, and the midpoint 4, both equally. Answers of 1 and 2 are grouped as "critic" and answers of 6 and 7 as reflecting existing values.

are significant at the .016 level for visual artists and better than .001 for writers). Just over half of unaffiliated writers believe that they perform an almost entirely critical role, compared to 27 per cent of affiliated writers.

If we distinguish between PADAC and ANNPAC artists, we also find a significant difference in the mean scores (3.8 and 3.3, respectively, $p = .011$). PADAC artists are more conservative as a group and ANNPAC artists are more prone to see themselves as catalysts for social change.

Self-professed social critics are mildly more likely to be younger but these Pearson correlations are only marginally significant ($r = .08$, $p = .112$ for visual artists and $r = .11$, $p = .124$ for literary artists). Visual

artists who maintain a critical stance are also slightly more likely to have higher levels of formal (non-arts) education. There was no correlation with number of years practised, although we did expect one based on our findings with the survey of affiliated artists. With this affiliated population we found a modest correlation between critical stance and age (Pearson correlations of .23 and .24) and a mild relationship with years practised. The relationships are much weaker or non-existent with unaffiliated artists. We also found no significant correlation between the self-defined role and the artistic earnings in 1985 for unaffiliated writers and a very mild and marginally significant one for unaffiliated visual artists ($r = .11$, $p = .084$). This latter correlation suggests that artists who reflect rather than contest prevailing norms make slightly more money from their work.

We also asked respondents to consider to what extent artists as a group are able to influence events in Canadian society. As can be seen from Exhibit 3.9, the majority feel they have about the same amount of power to influence events as other groups. There is no statistically significant difference in the mean scores of unaffiliated and affiliated visual artists, however unaffiliated writers are much less likely than affiliated writers to feel they can influence what people think or how they act. This difference is somewhat surprising given the difference noted in the way these two subgroups conceive their role (unaffiliated writers being much more likely to see themselves as a catalyst for social change). Despite the more critical stance, unaffiliated writers are pessimistic about the extent to which their messages are heard or heeded.

3.3 Social Integration

In this final section we consider the relationships between the artist and his or her colleagues,

EXHIBIT 3.9
Perceived Power of Artists to Influence
Events in Canadian Society
 (Column Percentages)

	<u>Visual</u>		<u>Literary</u>	
	<u>Unaffiliated</u>	<u>Affiliated</u>	<u>Unaffiliated</u>	<u>Affiliated</u>
Very powerless	21.2	15.1	21.6	6.1
About average	57.6	56.1	56.8	58.8
Very powerful	21.2	28.8	21.6	35.1
Mean score	4.0	4.3	3.9	4.8
Sample size	66	66	37	114

Note: Respondents were asked to rate the power of artists as a group to influence events in Canadian society on a 1 to 7 scale where 1 was completely powerless, 7 extremely powerful and the mid-point 4 about average. Responses of 1 and 2 are grouped as "powerless" and 6 and 7 as "powerful".

and with the broader society. The purpose is to discern how selfcontained is the unaffiliated artistic community. The answer to this question is important. An inward-looking and self-referential community might be expected to produce works that have little value or appeal to the broader public or market. Insularity might help explain the common complaint that the Canadian public is unappreciative or that modern art is difficult to sell.

Let us begin by looking at collegial networks. The most "incestuous" group is unaffiliated visual artists. Almost half (46 per cent) report that three quarters or more of their friends are professional artists. The differences between unaffiliated and affiliated visual artists are significant at better than the .0001 level. Literary artists are least likely to concentrate their friends within the artistic community, although again we note that about one quarter interact mainly or almost entirely with other

artists. There are no significant differences between affiliated and unaffiliated visual artists. (See Exhibit 3.10.)

The majority of our respondents see the exchange of views and ideas with other artists as important for their professional growth and development. There are no significant differences in this respect between visual and literary artists or between affiliated and unaffiliated artists. This attitude toward collegial exchanges no doubt helps explain the extent to which artists concentrate their social activities within the artistic community.

We see a consistent pattern if we look at the composition of the artist's household. As discussed, earlier substantial minorities of artists live with other artists. There is no significant variation in this tendency among visual artists, but unaffiliated writers are significantly more likely to live with other artists than are affiliated writers.

The tradition of following a parent into a career varies from a low of 16 per cent of unaffiliated writers to a high of 23 per cent of affiliated writers who report that one or both parents were involved in the production or promotion of the arts. These figures do not vary significantly by type of artist.

Given these high levels of interaction with colleagues, how involved are artists with the broader society? The only measure we have is of the perceived level of day-to-day social interaction with the members of their home community. Respondents were asked to rate their level of interaction. The majority (between 56 and 60 per cent) believe they are about average in terms of the intensity of their social interaction, and between 19 and 30 per cent believe they are much more active. ANNPAC artists are significantly more active than PADAC members (mean scores of

EXHIBIT 3.10
Indicators of Involvement in Artistic Networks
 (Column Percentages)

	<u>Visual</u>		<u>Literary</u>	
	<u>Unaffiliated</u>	<u>Affiliated</u>	<u>Unaffiliated</u>	<u>Affiliated</u>
A. Proportion of friends who are professional artists				
None	7.0	3.0	7.2	5.5
One quarter	21.9	33.6	35.3	41.9
Half	25.0	32.2	28.8	29.1
Three quarters	39.1	27.8	23.0	20.3
All	7.0	3.3	5.8	3.3
Sample size	256	363	139	523
B. Importance of the exchange of views and ideas with other artists to your professional development				
Very important	56.9	54.6	54.1	58.8
Neither	35.4	37.9	35.1	34.2
Very unimportant	7.7	7.5	10.8	7.0
Mean score	5.5	5.4	5.3	5.5
Sample size	65	66	37	114
C. Are any or all the other adults in your household professional artists?				
Yes, all	22.6	27.8	20.0	16.1
Yes, some	8.1	11.1	14.3	3.4
No, none	59.7	55.6	48.6	67.8
Live alone	9.7	5.6	17.1	12.6
Sample size	62	54	35	87
D. Percentage reporting parents involved in the production or promotion of the arts				
Percentage	18.5	18.2	16.7	23.0
Sample size	65	66	36	113

4.4 versus 4.0, respectively, $p = .063$) but there is no significant difference between affiliated and unaffiliated visual artists. Affiliated writers are much more active in community affairs than are unaffiliated writers ($p = .029$).

The degree of social insularity is completely unrelated to the length of time the respondent has lived in his or her community. Other characteristics of the respondent, his or her household, or the community must explain social interaction. It is also interesting to note that the level of social involvement is entirely unrelated to the self-esteem of the artist. The more socially integrated are no more nor less likely to consider that their profession is accorded above average levels of occupational prestige or a fair assessment of their status.

EXHIBIT 3.11
Indicators of Social Integration and Isolation
(Column Percentages)

	<u>Visual</u>		<u>Literary</u>	
	<u>Unaffiliated</u>	<u>Affiliated</u>	<u>Unaffiliated</u>	<u>Affiliated</u>
<u>Level of Day-to-Day Social Interaction with People in Home Community</u>				
Inactive	18.6	18.0	20.6	14.8
About average	58.5	56.8	60.3	55.7
Active	22.9	25.2	19.1	29.5
Mean score	4.2	4.2	4.0	4.4
Sample size	258	361	141	526
<u>Average Number of Years Spent in Home Community</u>				
Mean	15.3	22.6	19.1	21.5
Median	13.0	18.0	17.0	17.0
Sample size	259	361	141	526

Note: Answers were rated on a 1 to 7 scale where 1 is extremely inactive, 7 is extremely active and the midpoint 4 average for the community. Answers of 1 and 2 are labelled "inactive" and answers of 6 and 7 as "active".

4.0 ECONOMIC STATUS

Conventional wisdom holds that artists are among the lowest income groups in society and that few are able to support themselves and their art on their artistic earnings alone. Even a perfunctory reading of recent arts and cultural task force reports, and the briefs and background papers on which they were based, cannot fail to turn up these themes.

Our survey findings allow us to shed some light on the question of whether unaffiliated artists earn an acceptable living from the full-time pursuit of their chosen métier. In this chapter we also compare the earnings and financial position of affiliated and unaffiliated artists.

While many artists are plagued by financial problems, it is important to understand what weight these considerations play in career decisions. Many researchers, for example, have argued that non-monetary rewards are significant compensations for low artistic incomes. Do artists espouse this position? Does the inability to earn a decent living or other frustrations make an arts career so unattractive that practitioners are discouraged from continuing?

4.1 Income Levels and Sources in 1985

Before considering the adequacy of incomes earned by artists, we describe our survey findings as to income levels in 1985 by source and how these vary by type of artist, language, region and other background characteristics of the respondent.

Artistic incomes for unaffiliated artists are very low and significantly lower than the artistic incomes of affiliated artists. Unaffiliated visual artists reported an average income from their art of \$13,400 in 1985. This is

63 per cent of the average \$21,200 reported by affiliated visual artists. Unaffiliated writers were even worse off: in 1985 they reported average artistic earnings of \$6,200. This is one third of the amount earned in 1985 by affiliated writers.⁴ Obviously it is the more financially successful artists who are motivated to or able to join professional artist's associations.

Distinguishing between PADAC and ANNPAC artists we find, as expected, much higher artistic incomes for PADAC artists (\$21,300 versus \$6,600 for ANNPAC artists, $p = .001$). PADAC galleries support themselves by commissions on sales, therefore the artists they choose to exhibit will tend to be saleable. ANNPAC galleries are much less dependent upon sales in order to survive, depending on grants, membership fees, donations, etc.. They are therefore freer to ignore market appeal when selecting exhibitions. The PADAC artists are similar to affiliated artists in terms of the average artistic income in 1985.

Unaffiliated artists reported significantly lower total personal incomes than did affiliated artists. Total personal incomes include artistic earnings, other employment earnings, and income from investments, pensions or income transfers. Unaffiliated visual artists reported a total personal income of \$23,700 or 65 per cent of the figure reported by affiliated visual artists. Unaffiliated literary artists had an average personal income of \$22,600 in 1985, or 74 per cent of the income of affiliated writers.

Comparing these two sets of figures, we find varying ability for self-support on the basis of artistic earnings. The higher artistic earnings of affiliated artists mean they make over 60 per cent of their total

⁴ These mean incomes are significantly different at better than .001 level for both visual and literary artists.

EXHIBIT 4.1
Incomes in 1985 by Type of Artist

	<u>Visual</u>		<u>Literary</u>	
	<u>Unaffiliated</u>	<u>Affiliated</u>	<u>Unaffiliated</u>	<u>Affiliated</u>
<u>Artistic Income</u>				
Mean	\$13,400	\$21,200	\$ 6,200	\$18,300
Median	7,000	13,000	1,000	10,000
Sample Size	235	295	135	468
<u>Other Employment Income</u>				
Mean	\$ 7,500	\$11,400	\$11,700	\$ 7,500
Median	1,000	1,000	6,000	0
Sample Size	232	291	132	456
<u>Other Sources of Income</u>				
Mean	\$ 2,200	\$ 2,900	\$ 4,700	\$ 3,300
Median	0	0	0	0
Sample Size	226	281	124	491
<u>Total Personal Income</u>				
Mean	\$23,700	\$36,500	\$22,600	\$30,500
Median	16,500	26,000	19,000	24,000
Sample Size	224	277	121	432
<u>Artistic Income as Percentage of Total Personal Income</u>				
Mean	55.2	62.4	27.0	63.8
Median	55.8	61.5	10.0	63.8
Sample Size	210	272	117	416

Note: Only cases in which the respondent provided a figure for earnings from the practice of art, even if this was zero, were used. Missing data were recorded to zero for these cases. These income figures are based on the merged long and short questionnaire responses. Artistic incomes are gross -- i.e., not net of artistic expenditures.

income from the practice of their art. These averages drop to 55 per cent for unaffiliated visual artists and 27 per cent for unaffiliated writers.

Other employment income, either from teaching art or some other job, is a major source for unaffiliated artists, exceeding artistic earnings in the case of writers. This is a reversal from the pattern we found with affiliated writers. Affiliated writers make \$7,500 from other employment, but \$18,300 or over twice as much from their art. Unaffiliated writers earn significantly more from other jobs (\$11,700) or about twice as much as they do from their writing. Unaffiliated visual artists make significantly less money from other jobs as well as from their art compared to affiliated visual artists. The latter makes \$11,400 from secondary employment, compared to \$7,500 for the former.

There are no major differences in the amounts of income derived from investments, pensions or government income transfers (called "other sources of income" in Exhibit 4.1). Consistent with the pattern noted with secondary employment earnings, unaffiliated visual artists make slightly less from these other income sources than do their affiliated counterparts. Unaffiliated literary artists make slightly more than do affiliated writers.

The longer version of the questionnaire was administered to one in four respondents to the unaffiliated artist survey. It provides a more detailed breakdown of the personal income by source. The mean incomes by source are displayed in Exhibit 4.2. Sample sizes are small and the figures vary from those for the combined short and long versions.

Looking at this exhibit, we find that 16 per cent of unaffiliated visual artists and 34 per cent of unaffiliated writers made no money from any sales or

EXHIBIT 4.2
Levels of Personal Income by Type of Artist and Source in 1985

	<u>Visual</u>		<u>Literary</u>	
	<u>Overall Mean</u>	<u>Percentage Reporting</u>	<u>Overall Mean</u>	<u>Percentage Reporting</u>
<u>Artistic Activity</u>				
Wages, Sales, Fees or Commissions	\$ 9,100	83.6%	\$ 2,600	65.7%
Royalties	400	6.8%	100	8.6%
Government Grants	1,200	19.7%	100	8.6%
Patrons	*	3.3%	*	2.9%
<u>Other Employment</u>				
Teaching Art	4,800	33.3%	4,000	22.9%
Other Job	6,900	41.7%	5,800	54.3%
<u>Other Sources</u>				
Financial Support from Family/Friends	800	15.3%	2,000	26.5%
UIC/Welfare	300	10.0%	700	15.2%
Pensions, Investments, etc.	700	8.3%	2,600	17.6%
Sample Size	60-61		34-35	

Note: Overall mean figures are calculated across all respondents (to the long version of the questionnaire). Excluding those who reported zero income from each source would raise the means, especially for sources with a high incidence of non-recipients.

* The mean was less than \$100.

commissions in 1985. Twenty per cent of visual artists and nine per cent of the writers received government art grants in that year. Comparing Exhibit 4.2 to the figures found for affiliated artists, we find teaching and other job earnings are marginally higher for unaffiliated artists. With the lower artistic earnings, respondents must make up the shortfall through secondary employment. Financial support from friends or family, from government programs such as UIC or welfare, and other sources likewise show similar or higher levels for unaffiliated artists. Given the lower total personal incomes for the unaffiliated, these non-artistic sources can be expected to provide a higher proportion of total income, relative to the case of the affiliated artist.

4.2 Variations in Artistic Incomes

We were also interested in seeing if artistic incomes vary significantly by discipline ($p=.0072$). Exhibit 4.3 presents the mean artistic incomes for the different disciplines surveyed.

EXHIBIT 4.3
Mean Artistic Income by Discipline in 1985

	<u>Artistic Income</u>	<u>Sample Size</u>
Painters	\$14,700	118
Photographers	12,200	20
Media artists	10,400	34
Sculptors	12,800	35
Other visual artists	8,600	21
Fiction and non-fiction writers	6,700	54
Poets	5,100	49
Other literary artists	6,300	26
Average	\$10,500	Total 357

Painters, followed by sculptors and photographers make the most from the sale of their art (\$14,700, \$12,800 and \$12,200, respectively). These are traditional media and may have more commercial appeal than less conventional or newer media. This may explain why their practitioners earn more money than visual artists who use less conventional media.

Fiction and non-fiction writers, and editors and scriptwriters (other literary artists), earn higher amounts than poets. It may be easier to place a short story or article than a poem, and more remunerative on a per piece basis.

Gross artistic earnings do not vary significantly by language⁵, but they do vary significantly by sex of the respondent. Female visual artists earn 46 per cent of what males earn. Female writers earn 57 per cent of what males earn from their writing. The former averages are significantly different at the .0003 level. The latter are marginally significant, at the .1437 level. The levels are displayed in Exhibit 4.4. Given that the earnings ratio was 65 per cent in the Canadian labour force in 1985, unaffiliated female artists not only earn notably less than their male counterparts, but less than would be expected once one has taken into account systematic inequalities in male and female earnings in Canadian society. In contrast, we found that affiliated female artists make 63 per cent of male artistic earnings, which is consistent with the general labour force ratio.

There was no significant variation in mean artistic earnings by region for unaffiliated visual or literary artists. (In fact, we found that artistic incomes

⁵ Language of interview, as there were not enough cases to perform this analysis by mother tongue.

EXHIBIT 4.4
Gross Artistic Earnings by Gender of Respondent

	<u>Visual</u>	<u>Literary</u>
Male	\$16,300	\$ 7,300
Female	7,500	4,200
Sample Size	232	133

and total personal incomes of the respondents and total household income do not vary significantly by region.)

Artistic incomes also rise with the number of years the respondent has practised as an artist ($r=.27$, $p \leq .001$ for visual artists and $r=.16$, $p=.036$ for literary artists) and the amount of time spent in 1985 at this activity ($r=.27$, $p \leq .001$ for visual artists and $r=.19$, $p=.016$ for literary artists).

4.3 Stability in Income Levels

Respondents to the long version of the questionnaire were asked if the 1985 arts-related earnings were typical of earnings over the past five years. This was the case for the majority of respondents (59 per cent of visual artists and 68 per cent of literary artists). The corresponding figures for affiliated artists are 62 and 54 per cent, respectively. These differences are not significantly different, although again we must caution that sample sizes are small. Of those who reported that 1985 earnings were atypical, over half of the unaffiliated visual artists considered that they usually made less, whereas the majority (six of the seven) of unaffiliated writers usually made more.

These findings suggest that volatile incomes are a fact of life for substantial minorities of unaffiliated artists.

Historical Statistics Canada survey data are also available for visual artists and writers. Exhibit 4.5 compares our survey data with the income figures from the 1978 survey of visual artists and the 1979 survey of writers. Statistics Canada figures have been inflated to 1985 levels with the Consumer Price Index.

EXHIBIT 4.5				
Comparison of Statistics Canada Data and Our Survey Findings for Artistic and Personal Incomes (Median Incomes)				
	<u>Full-Time</u>		<u>Part-Time</u>	
	<u>Personal</u>	<u>Artistic</u>	<u>Personal</u>	<u>Artistic</u>
	<u>Income</u>	<u>Income</u>	<u>Income</u>	<u>Income</u>
<u>Visual Artists</u>				
Statistics Canada	\$14,200	50%	\$12,000	\$ 1,900
Survey Data	17,000	59%	16,000	3,000
<u>Literary Artists</u>				
Statistics Canada	\$21,500	50%	\$30,100	\$ 2,400
Survey Data	20,500	10%	16,000	3,000

The exhibit shows that unaffiliated visual artists have improved their position over time. Whether part-time or full-time, they earn more in real terms in 1985 both from the practice of their art and from all sources of personal income combined. We reached the same conclusion when we compared Statistics Canada data and affiliated artist survey data.

Unaffiliated writers on the other hand have lost ground in real terms. Personal incomes are lower than would be expected on the basis of inflation and artistic earnings for full-time writers (who worked at least 30 hours per week for at least 40 weeks in 1985) are lower. Part-time writers make marginally more from their art but show a significant decrease in their personal incomes. These results may reflect differences in the populations sampled. Our unaffiliated writer sample may be much less reflective of the Statistics Canada population than was the case for visual artists. Even if we compare our full-time unaffiliated writers to the part-time Statistics Canada population, we find them slightly worse off in terms of their total personal incomes. On the other hand, the data could also suggest a worsening financial position for the more marginal income writers, despite the fact that only a minority had indicated that 1985 artistic earnings were lower than usual.

4.4 Adequacy of Incomes

The adequacy of the incomes of survey respondents can be assessed relative to a number of yardsticks. To begin with, we propose to compare income levels to the average income of Canadian households and to the minimum requirements as defined by the Statistics Canada Low Income Cut-Offs.

We also consider net artistic incomes. A survey of New England artists found that once the costs of producing art are deducted from the earned artistic income, net artistic incomes are often strikingly low, and many earn less from their art than it costs to produce it.⁶ In this section we therefore also explore net artistic incomes and

⁶ Judith Adler, "Artists' Job Market Experiences", The Journal of Arts Management and the Law, Vol. 13, No. 1, Spring 1983, p. 180.

the extent to which artistic activity is being financially subsidised by the non-arts activities of the artist or by other household members.

Finally, we explore the subjective side of these objective statistics -- to what extent are artists satisfied with the incomes they earn and what role do pecuniary considerations play on their decisions to continue with their artistic careers?

How do incomes reported by our survey respondents compare to the appropriate average incomes for similar sizes and types of households in Canada?

If we compare our survey household income figures with the appropriate average household income for the Canadian population, we find that 44 per cent of unaffiliated visual artists and 51 per cent of unaffiliated literary artists are as well or better off than Canadian households of the same size. Fifty-six per cent of unaffiliated visual artists and 49 per cent of unaffiliated literary artists are worse off. The comparable figures for the affiliated artists are 37 and 33 per cent, respectively. Again this comparison confirms our findings that unaffiliated artists are in a considerably more precarious financial position than are affiliated artists -- the majority of whom do better than Canadian households in general.

If we look at Exhibit 4.6, we can also see that greater proportions of unaffiliated artists would be worse off compared to the average Canadian household, if they were to rely on their personal or artistic incomes. The majority (72 per cent of visual artists and 69 per cent of literary artists) would be below the Canadian average if they were to depend on gross personal earnings. A tiny minority (three to four per cent) would be above the Canadian average were they to rely on net artistic earnings.

EXHIBIT 4.6
Adequacy of Respondent Incomes

<u>Mean Artistic, Personal and Household Incomes in 1985</u>	<u>Visual</u>	<u>Literary</u>
Gross artistic income	\$13,400	\$ 6,200
Total personal income	23,700	22,600
Total household income	33,800	32,200

Percentage of Respondents With Incomes Below Average Canadian Household Income

Household income	55.9	48.7
Gross personal income	72.1	69.2
Net personal income	82.0	72.8
Net artistic income	94.8	96.9

Percentage of Respondents With Incomes Below Low Income Cut-Offs

Household income	21.3	17.9
Gross personal income	35.0	34.2
Net personal income	58.5	39.1
Gross artistic income	67.3	85.7
Net artistic income	82.2	91.8

Sample sizes:	183-205	92-126
---------------	---------	--------

Note: Respondent incomes (household, personal and artistic) are compared to the appropriate Census average for the same household size or type, and the mean 1985 Low Income Cut-Off for comparable size of households. As these latter figures vary by settlement size, we have used the mean for the range supplied for each household size. The 1981 Census incomes inflated to 1985 levels are:

All households	\$31,100
Single male person households	\$21,500
Single female person households	\$10,700
Two person households	\$29,400
Three person households	\$34,800
Four person households	\$38,600

The 1985 Low Income Cut-Offs ranged as follows:

Single person households	\$ 7,600 to \$10,200
Two person households	\$ 9,900 to \$13,500
Three person households	\$13,200 to \$18,100
Four person households	\$15,300 to \$20,800

If we compare the unaffiliated incomes to the Low Income Cut-Offs for 1985 (often referred to as the "poverty lines") we find artists are by no means starving -- but they would be if they were entirely reliant upon artistic earnings.

A minority -- 21 per cent of unaffiliated visual artists and 18 per cent of unaffiliated literary artists have household incomes below the poverty line (for their household size). Were they to rely on their gross personal incomes, these proportions would increase to 35 and 34 per cent, respectively. If we were to consider gross artistic earnings alone, the proportions would increase to 67 and 86 per cent respectively. The comparable figures for affiliated artists are 49 and 54 per cent, respectively. Again we see that unaffiliated artists are considerably less able than affiliated artists to depend upon their artistic incomes. The picture is even bleaker if we consider net artistic earnings. Without secondary employment, help from other household members, friends, or relations, savings and government income transfers, few (seven to 18 per cent) would be able to support themselves at a subsistence level and still practise their art.

Artists spend considerable proportions of their income on materials and equipment, studio rent, exhibition and travel costs, marketing, professional development and commissions to dealers or agents, as required for the practice of their professions. These expenditures average 81 per cent of artistic earnings for visual artists, and 74 per cent of artistic incomes for literary artists. Average expenditures and net artistic earnings are displayed in Exhibit 4.7. There was a high degree of variance in the figures given for artistic expenditures. For both types of artists, the standard deviation exceeded the mean. There were no significant differences between the expenditures by affiliated and unaffiliated artists.

EXHIBIT 4.7
Net Artistic Earnings in 1985 by Type of Artist

	<u>Visual</u>	<u>Literary</u>
<u>Net Artistic Incomes</u>		
Mean	\$ 5,400	\$ 2,700
Median	1,000	0
<u>Percentage Who Broke Even</u>	9.6	22.3
<u>Percentage Made Less Than They Spent</u>	35.8	38.8
Sample size	218	103
<u>Artistic Expenditures</u>		
Mean	\$10,800	\$ 4,600
Median	5,000	2,000
Sample size	232	107

Note: One low outlier (-\$470,000 in net earnings) was removed from the visual artists' sample.

How adequate are artistic incomes relative to the expenditures necessary to produce the art? A substantial minority of respondents were unable to recover their 1985 artistic expenditures from their arts income in that year. Visual artists were more frequently unable to recover arts expenditures: 36 per cent spent more than they earned, and an additional ten per cent broke even. Thirty-nine per cent of literary artists lost money and an additional 22 per cent broke even. Visual artists probably experience the most difficulty because expenses are high and exhibitions (sales) infrequent. Literary artists spend less to produce their art, but as well they experience ongoing expenses but periodic income through the sale of an article or book.

Relative to the affiliated artist, unaffiliated artists were more likely to report that they broke even or sustained a loss. Twenty-four per cent of affiliated visual artists lost money in 1985 and 17 per cent of affiliated literary artists spent more than they earned.

What other sources of income are used to supplement artistic earnings? From Exhibit 4.8, we see that the minority depend entirely on arts income. Visual artists are the most successful -- 34 per cent rely entirely on their artistic earnings (to provide their total personal income). The percentage drops to 14 per cent for unaffiliated writers. Other personal income sources include teaching, other employment, pension and investment income, financial support from friends or relatives and government transfers. Exhibit 4.8 also describes the extent to which artists depend on these other sources.

Secondary employment was used by 64 per cent of writers and 53 per cent of visual artists in 1985. While secondary employment is fairly common, we cannot simply assume that these percentages indicate the proportion of artists who need to subsidise their own artistic output. Other motives may have stimulated secondary employment -- the desire for social benefits unobtainable from self-employment, something to do during bouts of unemployment, or the stimulation of other non-income rewards from complementary or non-artistic occupations. Nonetheless, a substantial minority need to subsidise their artistic activity through secondary employment. If we use the proportions of respondents who said they were irritated by having to seek secondary employment to supplement their income as a measure of the minimum order of magnitude of self-subsidy, we find these range from 46 per cent of literary artists to 51 per cent of visual artists. It is interesting to note that visual artists are less dependent

EXHIBIT 4.8
Measures of Financial Dependence and Subsidy by Source

	<u>Visual</u>	<u>Literary</u>
<u>Self Subsidy</u>		
Percentage entirely dependent on artistic income in 1985	34.3	13.7
Percentage relying on other jobs, savings or income transfers in 1985	65.7	86.3
Artistic income as percentage of total personal income	55.2	27.0
Percentage reporting income from another job	53.0	64.4
Percentage irritated by need for secondary employment	50.7	45.5
<u>Other Household Members</u>		
Gross total personal income as a percentage of household income	77.8	78.6
Gross artistic earnings as a percentage of household income	44.9	20.8
<u>Family or Friends</u>		
Percentage reporting financial support from friends or relatives in 1985	11.3	14.7
Percentage irritated by financial dependence on friends or relatives	35.4	25.8
<u>Cultural Agencies</u>		
Percentage reporting arts grants in 1985	18.6	14.7
Percentage who have ever received an arts award	56.7	40.5

Note: Household incomes are underreported, thus the contribution of the respondent to household income is inflated. Fifteen per cent of respondents reported total personal incomes higher than household incomes. A very tiny percentage reported adjusted household income in these cases up to the (higher) level of the artistic or total personal income.

(in 1985) on secondary employment but are more irritated by the need for secondary employment. This may be a matter of temperament, as well as the relative ease or difficulty of maintaining two occupations simultaneously.

The next most popular source of supplementary income is savings (i.e., pension or investment income). As we will recall (from Exhibit 4.2), this is used by eight to 18 per cent of respondents. Friends or relatives also play a role in supporting the artist. Fifteen to 27 per cent of visual and literary respondents, respectively, reported that they had to rely on family or friends for financial support in 1985. As higher proportions (between 26 and 35 per cent) were irritated by financial dependency on friends and family, we know that the extent of this practice is more widespread than would be indicated by the incidence in 1985.

Other household members also help subsidise the arts in Canada. Unaffiliated artists provide between 21 and 45 per cent of total household income from their art and just over three quarters of total household income from all sources of personal income. The lower the fraction, the more confident we can be in assuming that other household members directly or indirectly subsidise artistic activity.

Finally, governments support artistic activity via merit awards, project and touring grants, sustaining funding, and training or professional development assistance. The proportion of artists assisted by governments is higher than is suggested in Exhibit 4.9 as support is not always provided in direct grants to the individual artists. Funding can be channelled through a theatrical or dance troupe, special arts and cultural festivals, or publishing houses. Between 41 and 52 per cent of respondents have received government arts grants at some time, and between 15 and 19 per cent reported an arts award in 1985. The incidence in both cases is highest for visual artists,

presumably because grants are more likely to be awarded directly to the individual.

Comparing affiliated and unaffiliated artists, we find that unaffiliated artists are less likely to rely entirely on their artistic earnings and more likely to supplement these earnings with secondary employment. They are slightly more likely to be irritated by the need for secondary employment but this difference is barely statistically significant ($p=.172$ for visual artists and $.092$ for literary artists). They are more reliant upon other household members (contributing less to household income). They are no more nor less reliant upon financial support from friends or family, nor irritated by this dependency.

How do unaffiliated artists' incomes compare with the minimum the artist believes is necessary to produce their art, support themselves and contribute their share towards household expenses? As Exhibit 4.9 demonstrates, between three per cent (literary artists) and 17 per cent (visual artists) have a gross artistic income equal to or in excess of the minimum income they need. By this indicator, literary artists have the greatest distance to go to attain these minimum levels through their arts activity alone. The vast majority (97 per cent) earn less than they feel they need. Half earn \$12,500 less than they want to support themselves. Eighty-three per cent of unaffiliated visual artists earn less than the minimum they want.

These proportions of unaffiliated artists earning less than the minimum they feel would be necessary to support themselves are much higher than for affiliated artists. The comparable proportions are 74 per cent of visual artists and 67 per cent of literary artists.

The shortcomings in income are insufficient to make an arts career unattractive. Ten per cent of visual artists and six per cent of literary artists feel it is very

EXHIBIT 4.9
Relationship Between Artist's Income and Minimum Income Desired

<u>Differences Between Gross Artistic Income and Minimum Income</u>	<u>Visual</u>	<u>Literary</u>
Percentage earning less	83.0	97.1
Percentage earning same	3.4	0
Percentage earning more	13.4	2.9
Mean difference	-\$16,600	-\$23,300
Median difference	-\$12,000	-\$12,500
Sample size	59	34

Note: The differences are calculated as gross artistic income minus the minimum desired. The sample sizes are much reduced from previous exhibits as the question only appeared on the long version of the questionnaire -- in other words, it was asked of every fourth respondent.

likely that they would quit working as an artist if they did not reach the minimum level of income they consider necessary to produce their art, support themselves and contribute their share towards household expenses. The vast majority (73 per cent of visual artists and 84 per cent of literary artists feel it would be very unlikely that they would quit. The remainder are ambivalent. Exhibit 4.10 displays these responses.

EXHIBIT 4.10
Likelihood of Respondent Quitting as an Artist if
Minimum Income Not Reached Within Five Years

	Visual	Literary
Very Likely	10.0%	6.3%
Neither	16.7%	9.4%
Very Unlikely	73.3%	84.4%

Sample sizes:

60

32

Note: This question was only asked on the long version. The answer was rated on a 1 to 7 scale where 1 is extremely unlikely and 7 extremely likely. Answers of 1 and 2 are grouped as "unlikely" and answers of 6 and 7 as "likely".

Who are the disgruntled? They are significantly more likely to be recent entrants into their professions, especially in the case of literary artists. (The correlations are $r = -.32$, $p = .036$ for writers and $r = -.14$, $p = .140$ for visual artists.) These correlations suggest that commitment to the profession (or acceptance of its shortcomings) build over time. There is no significant correlation between attachment to the profession and levels of artistic earnings or total personal income.

There are no significant differences between affiliated and unaffiliated visual artists with respect to their propensity to quit if the minimum income is not reached. Among literary artists, affiliated writers are significantly more likely to expect to quit (mean scores of 3.0 versus 1.7 for unaffiliated writers, $p=.001$). This may reflect the greater importance affiliated writers place on income rewards as a source of satisfaction (see Chapter Five).

5.0 QUALITY OF THE WORK LIFE

The social status and the income earned by the artist are two dimensions that can be expected to affect overall satisfaction with the career choice. Other factors which might be influential include the level of effort and capital invested in the career, the conditions under which the artist works and the extent to which obstacles to practice or performance are encountered. In this chapter we explore these themes and their influence on career satisfaction.

5.1 Position Along the Career Path

In this first section we look at how unaffiliated artists enter their careers, how they define their careers, the relative position of our respondents along the career path and future intentions.

5.1.1 Formal Training in the Arts

The majority of our respondents have made a considerable investment in their formal training as an artist. Exhibit 5.1 displays the level of training. Almost three quarters of unaffiliated visual artists have a private school or college diploma or a university degree. Thirty-one per cent have a post-graduate degree. This is the same proportion as for affiliated visual artists, however, the latter are more prone to have a private school diploma (23 per cent versus eight per cent) and less likely to have a university undergraduate degree (seven per cent versus 19 per cent).

Fifty-eight per cent of unaffiliated literary artists have a college or university education. Twenty four per cent have a university undergraduate degree and 24 per cent a post-graduate degree. The percentages are lower for

EXHIBIT 5.1
Level of Formal Training as an Artist
by Type of Artist
(Column Percentages)

<u>Artistic Training</u>	<u>Visual</u>	<u>Literary</u>
No formal training	10.9	27.3
Apprenticeship/other	9.4	3.0
Workshops or courses	6.3	12.1
Private school diploma	7.8	0
College diploma	15.6	9.1
University undergraduate	18.8	24.2
Post-graduate	31.3	24.2
Sample Size	64	
<u>Formal Education</u>		
High school or less	9.7	12.1
Some college or university	15.5	13.6
College graduate	11.2	2.1
University undergraduate	36.4	27.1
Post-graduate	27.1	45.0
Sample Size	258	140

affiliated writers (17 per cent are university undergraduates and 22 per cent post-graduates). Twenty-seven per cent of unaffiliated writers are self-taught compared to 38 per cent of affiliated writers.

These figures suggest modest differences between unaffiliated and affiliated writers (the latter are more likely to be self-taught and less likely to be university educated). The only (minor) differences between affiliated and unaffiliated visual artists is the greater preference of the former for private institutional training in the arts.

If we consider levels of formal educational attainment, whether or not these are arts-related, we find a substantial proportion with a university or college degree (74 per cent). Forty-five per cent of unaffiliated writers

report a post-graduate university degree. These proportions are much higher than are encountered in the Canadian population at large.

For both literary and visual artists, we found that more recent entrants into the profession exhibit higher levels of formal training in the arts (the correlations are $r = -.35$, $p = .026$ for writers and $r = -.32$, $p = .006$ for visual artists). Writers with higher levels of formal training are modestly more likely to consider income rewards to be an important source of satisfaction as a writer ($r = .27$, $p = .071$) and more likely to be annoyed by the need for secondary employment ($r = .40$, $p = .015$). Visual artists with higher levels of formal arts education are more likely to be annoyed by bouts of unemployment ($r = .26$, $p = .030$).

5.1.2 Career Definition

The debate over the nature of legislative changes required to ameliorate the economic status of the artist has raised the issue of the employment status of the artist. The recommendations of the Siren-Gélinas Task Force, for example, suggest that artists should be treated as small businesses, moreover that certain social benefits and collective bargaining rights should be extended regardless of whether the artist is employed or self-employed. Survey evidence which indicates the degree of support for the specific recommendations is discussed in the subsequent chapter. In this section we explore how artists define their own careers. Do they see themselves as operating a business or pursuing a profession? Are neither of these definitions appropriate? Answers to these questions are important because they suggest whether or not creative and performing artists are liable to welcome or chafe under legislative and regulatory initiatives which entail a more

rigidly organised system of definitions and rules. The artist's subjective definition of his or her career is also expected to be related to a number of other attitudes and opinions explored later in this report.

Respondents were asked whether they saw themselves as operating small businesses (or commercial ventures designed to produce profits), professionals akin to lawyers or teachers (whereby income is gained from the application of specialised knowledge and skills), or as pursuing a vocation (a calling or a total way of life). The responses by type of artist are provided in Exhibit 5.2 below. The distributions for affiliated and unaffiliated artists are significantly different at better than the .0001 level for both visual and literary sectors.

EXHIBIT 5.2
Self-Defined Career Status by Type of Artist
(Column Percentages)

	<u>Visual</u>		<u>Literary</u>	
	<u>Unaffiliated</u>	<u>Affiliated</u>	<u>Unaffiliated</u>	<u>Affiliated</u>
Business	6.4	8.2	2.8	14.4
Profession	28.7	42.7	17.0	39.4
Vocation	41.0	45.2	62.4	37.1
Other	23.9	3.9	17.7	9.1
Sample Size	251	365	141	528

Note: Typically, "other" definitions involved a combination of the three options proposed.

Few respondents see themselves as operating a business. This attitude is scarcely surprising given the widespread need to seek supplementary earnings or income in order to continue to practise. As we shall see later, remuneration ranks low in the hierarchy of reasons which motivate artists to pursue their métier and many would argue that attention to the bottom line would be at the expense of

artistic exploration and creative freedom. Unaffiliated literary artists are much less likely than affiliated writers to define themselves as operating a commercial venture (three versus 14 per cent). The majority of unaffiliated writers (62 per cent) feel they are pursuing a vocation and 17 per cent a profession. The comparable figures for affiliated artists are 37 per cent and 39 per cent respectively.

Unaffiliated visual artists had the greatest difficulty in selecting one option over combinations of the options. Forty-one per cent saw themselves as pursuing a vocation, 29 per cent as professionals and six per cent as operating a business. One quarter selected a combination of the options. Affiliated artists had less of a problem in selecting one option. Forty-five per cent feel they pursue a vocation and 43 per cent see themselves as professionals. The difference between the two groups therefore concerns whether they see themselves purely as professionals or as professionals with overtones of pursuing a vocation and/or business. There is no significant variation among unaffiliated PADAC and ANNPAC artists.

Artistic incomes also varied significantly according to the career definition.⁷ Those who defined themselves as professionals made the highest artistic incomes (\$19,800 for visual artists and \$11,800 for writers). Those who described themselves as pursuing a vocation made the least: \$8,700 for visual artists and \$3,700 for literary artists. It is not surprising to find that respondents who write, sculpt or paint as a labour of love make less. For one thing, they place little weight on

⁷ The breakdown of artistic income by career definition (professional, business, vocation or other) is statistically significant at the .002 level for visual artists and .02 for literary artists.

income rewards from their art. Secondly, they may be less business-like in practicing as an artist. Respondents who saw themselves as operating a small business have an average artistic income between the two extremes cited above. We had expected these respondents to make the most, based on our experience with the affiliated sample, but the less auspicious showing may be due to the very business cases available in the unaffiliated file (15 visual artists and four writers).

5.1.3 Position Along the Career Path

How long have artists been practising and for how many more years do they expect to continue? What will happen after they stop working as a professional artist?

Unaffiliated visual artists have been working for an average of 13 years, considerably less than the 20 years average of affiliated artists ($p \leq .001$). ANNPAC artists are also more recent career entrants compared to PADAC artists (12 versus 17 years, $p = .001$). Literary artists exhibit more similar past career spans: 15 years for unaffiliated writers and 17 years for affiliated literary artists. The difference is marginally significant ($p = .08$).

Artists expect to work at their art for longer than might be expected in the general labour force. Visual artists and literary artists look forward to a career span of 52 and 48 years, respectively. There are no significant differences between affiliated and unaffiliated artists with respect to their anticipated career span.

The typical unaffiliated respondent is entering middle age, and so the majority position themselves as one quarter to just under one third along their projected career path as an artist. Affiliated artists, being older, are one third to one half way through their careers as artists.

EXHIBIT 5.3
Past, Expected Future and Expected Total Working
Life as an Artist

	<u>Visual</u>	<u>Literary</u>
Years Worked as an Artist		
Mean	13.4	14.6
Median	10.0	11.0
Sample Size	260	141
Expected Future Working Life		
Mean	42.0	35.6
Median	50.0	40.0
Sample Size	25	25
Anticipated Total Career Length		
Mean	51.5	47.8
Median	55.0	48.0
Sample Size	25	25

While one could argue that the projected career spans are overly optimistic, the point is that unlike most labour force careers which terminate at age 65, artists expect to continue in to their 70's and 80's. When you consider the high degree of satisfaction that the artistic career provides, the ability to continue at it beyond the conventional termination point is probably another reason people are attracted to this career.

As a result of the long career span, the majority do not expect to require another job upon cessation of their artistic careers, although the proportions vary by type of artist. Seventy-nine per cent of unaffiliated writers and

92 per cent of unaffiliated visual artists will not seek other employment. Fourteen per cent of literary artists will seek new employment and seven per cent will continue with the current alternative job. None of the eight per cent of visual artists requiring continued employment will continue with their current secondary jobs.⁸

5.2 Working Conditions

In this section we discuss the supportive material and human infrastructure required to sustain output, the level of effort put into artistic activities, and threats to health and safety posed by the artistic occupation.

5.2.1 The Work Setting

The majority of artists who were self-employed work in a studio or rehearsal space they own or rent. Writers are most likely to work at home (86 per cent). Sixty-six per cent of unaffiliated visual artists work at home.

EXHIBIT 5.4
Place of Work by Type of Artist (Self-Employed)
(Column Percentages)

	<u>Visual</u>	<u>Literary</u>
Percentage Self-Employed	85.9	82.4
Studio at Home	65.5	86.2
Studio Outside the Home	14.5	6.9
Shared Rented Space	9.1	6.9
Cultural Facility	0	0
Other	10.9	0
Sample Sizes:	55	29

⁸ This question was only asked on the long version of the questionnaires. The sample sizes are small -- 38 visual artists and 29 literary artists. Confidence intervals on these proportions are therefore wide.

Visual artists were asked to rate the adequacy of their work space. A bare majority (53 per cent) considered this to be more than adequate, and an additional one in four rated their work space as barely adequate. Twenty-three per cent considered their work space to be less than adequate to some degree.⁹ Affiliated artists were more satisfied with their work space than were unaffiliated visual artists (mean scores of 5.0 versus 4.6, $p = .001$). PADAC artists were also more liable to rate their space as adequate than were ANNPAC artists (mean scores of 5.0 versus 4.2, $p \leq .001$).

Visual artists were also asked to estimate the appropriate replacement cost or market value of the equipment or instruments they own to produce their art. Unaffiliated visual artists have invested an average of \$8,300 (median \$5,000) of their own capital. Affiliated visual artists have invested more -- the mean value being \$15,200 (the median is also \$5,000). The differences in capital investments and adequacy of space no doubt reflect the greater financial success of affiliated visual artists.

5.2.2 Intensity of Work Effort

Visual artists exhibit the most sustained level of work at their art during 1985. The mean number of weeks worked was 43 and the average number of hours during these weeks 41. Literary artists worked slightly fewer weeks on average (39) and fewer hours (32). (See Exhibit 5.5.)

If we compare the total number of hours worked by affiliated and unaffiliated artists, we find that unaffil-

⁹ For this seven point answer scale, which ranges from 1 (totally inadequate) to 7 (more than adequate) with the midpoint 4 (barely adequate), we have recoded answers of 1, 2 or 3 as inadequate to some degree, and 5 to 7 as adequate.

EXHIBIT 5.5
Number of Hours and Weeks Worked in 1985
by Type of Artist

	<u>Visual</u>	<u>Literary</u>
<u>Artistic Activity</u>		
Mean Weeks Worked	43.3	38.9
Median Weeks Worked	52.0	52.0
Sample Size	256	137
Mean Hours Worked	40.5	31.5
Median Hours Worked	40.0	25.0
Sample Size	256	130
<u>Other Employment</u>		
Percentage Reporting None	35.9	29.6
Mean Weeks Worked	13.4	22.1
Median Weeks Worked	8.0	25.0
Sample Size	39	27

Note: Weeks worked at other employment has been calculated in equivalent full-time weeks. The number of weeks worked part-time was divided by two to provide a rough equivalent.

iated visual artists worked longer than affiliated artists (1,846 versus 1,625, $p = 0.14$). There was no significant difference in the means for unaffiliated and affiliated writers.

One in four respondents were asked about the number of weeks worked full or part-time at other employment in 1985. Literary artists were most likely to report other employment (70 per cent). A majority of visual artists (64 per cent) also reported time spent in 1985 at another job. They were less liable than unaffiliated literary artists to have secondary employment and spent less

time at it. The average numbers of (full-time equivalent)¹⁰ weeks worked at other employment are 13 for visual artists and 22 for literary artists. The number of weeks worked at other employment falls with the number of years spent as a professional artist for visual artists. (The correlation is $r = -.32$, $p = .025$). Presumably, the longer established visual artists tend to be more successful and, therefore, have less need of secondary employment, or are less willing to divide their energies between two occupations. There is no statistically significant correlation for literary artists.

Comparing affiliated and unaffiliated artists, we find significant difference in the number of weeks worked at other employment for visual artists. This was not the case for literary artists. The average number of weeks worked at another job was significantly higher for unaffiliated writers: 22 versus 14 for affiliated writers ($p = .05$).

5.2.3 Occupational Health and Safety

Visual artists were asked to estimate the number of days lost in 1985 due to illness or injury caused by their artistic activity. The majority reported no threats to health or safety from their artistic occupation, however, the mean number of days lost was 4.8 for visual artists. The variance in the number of days reported was high, which suggests that a small minority were unable to work for an extended period of time. The number of days lost by affiliated visual artists was 4.9. These means are not significantly different. PADAC and ANNPAC artists, however, gave significantly different estimates. PADAC artists were

¹⁰ To estimate full-time equivalents, the number of part-time weeks was divided by two and added to the full-time weeks.

more likely to have lost time due to injury or illness from their work (7.2 versus 2.6 days, $p = .049$). A partial explanation for this difference could be the greater intensity of work effort by PADAC artists (who worked an average of 44 hours per week versus the 37 by ANNPAC artists, during the weeks worked as an artist).

5.3 Attitudes Towards the Artistic Career

We argue that an essential ingredient of any balanced and complete understanding of the status of the artist involves an attempt to describe the felt experience or phenomenology of the artist. An objective description of the social status and financial position by itself fails to capture the meaning of being an artist. A description of the qualitative experiential context is, methodologically speaking, a very difficult research problem, however we believe a useful approximation of this domain is both possible and mandatory in a project aimed at informing program and legislative reforms.

We have described some of the self-images of the artist -- how they perceive their role, social status and career. What attracts people to become artists? What problems do they encounter which hinder their operation and development? How satisfied are they with their career choice? In this final section we look at the perceived benefits and costs of being an artist. We begin by looking at obstacles to working as an artist.

Exhibit 5.6 displays the proportions of respondents who reported that various factors were an irritant.¹¹ As we can see from this table, different types of artists are bothered by different things.

¹¹ We use conservative measures of irritation by only considering respondents who are extremely or strongly irritated. This will underestimate the incidence of artists who feel to some degree that these factors impede their work.

EXHIBIT 5.6
Nature and Severity of Irritants to Working as an Artist

	<u>Visual</u>		<u>Literary</u>	
	<u>Percentage Irritated</u>	<u>Mean Score</u>	<u>Percentage Irritated</u>	<u>Mean Score</u>
Federal sales or customs and excise tax on art materials	62.9	5.3	40.3	4.3
The need for secondary employment	50.6	4.9	45.5	4.7
Low level of artistic awareness and appreciation by Canadian public	48.2	4.9	43.6	4.8
Periodic unemployment	41.7	4.4	41.4	4.3
Financial dependence on family or friends	35.4	3.9	25.8	3.3
Restricted artistic freedom with government patronage	25.0	3.4	11.7	2.5
Sample size	195-257		116-140	

Note: Percentage irritated includes answers of 6 and 7 on a 1 to 7 scale where 1 is not at all irritated and 7 is extremely irritated. This is a conservative tactic which excludes respondents who are only somewhat bothered.

Unaffiliated visual artists are very vehement about federal sales or customs and excise taxes on the materials they require. Sixty-three per cent see this as very problematic. There is no significant difference in the level of irritation with government taxes on arts materials for affiliated and unaffiliated visual artists. ANNPAC artists, however, are significantly more irritated by this problem than are PADAC artists (mean scores of 5.6 versus 5.0, $p = 0.55$). This difference may stem from the lower level of artistic earnings by ANNPAC artists.

The need for secondary employment irritates half of unaffiliated visual artists. Forty-two per cent are bothered by bouts of unemployment. For both of these factors, ANNPAC artists are more upset than PADAC artists (5.3 versus 4.5, $p = .004$ for the need for secondary employment and 4.8 versus 3.8, $p = .003$ for bouts of unemployment). In fact, for all potential sources of irritation to be discussed in this section, ANNPAC artists are considerably more disgruntled than PADAC artists. Conversely, there are no significant differences among affiliated and unaffiliated visual artists, with the exception of a barely significant difference for bouts of periodic unemployment. This is more aggravating for the unaffiliated (mean score of 4.4) than for the affiliated visual artists (4.0, $p = .094$).

The low level of artistic awareness and appreciation bother 48 per cent of unaffiliated visual artists. Lesser concerns are financial dependency on family or friends (35 per cent) and restrictions on artistic freedom as a result of accepting government patronage (25 per cent). This latter irritation may be less because they fear political interference, but rather because following any funded program or project may be irksome if no deviations or tangential explorations are permitted.

Literary artists are less bothered by any of these factors. Their major beefs are with the need for secondary employment (46 per cent), the low level of artistic awareness and appreciation by the Canadian public (44 per cent), periodic unemployment (41 per cent, and sales or customs and excise taxes on writing materials (40 per cent). The only significant differences between unaffiliated and affiliated literary artists are with respect to compromising artistic freedom as a result of accepting government patronage (the unaffiliated are more concerned: 2.5 versus 3.0, $p = 0.23$)

and a barely significant difference in the level of concern over the need for secondary employment (the unaffiliated are more irritated: 4.7 versus 4.3, $p = .072$). It is not surprising to find the unaffiliated to be more concerned about unemployment as they make so much less from their writing.

What are the rewards of being an artist? As we can see from Exhibit 5.7, artistic earnings were not the primary attraction which motivated our respondents to enter or remain in their fields. Remuneration is more important for visual artists (32 per cent) compared to literary artists (16 per cent) but for both types of artist only a minority are concerned about this aspect. The freedom to choose what to do and the pride in giving life to or creating a work of art are very important non-monetary rewards for both types of artists. Freedom to choose what to do was rated as important by 98 per cent of unaffiliated visual artists and 91 per cent of literary artists. Pride in artistic accomplishments is important for 90 per cent of visual artists and 88 per cent of literary artists.

EXHIBIT 5.7
Importance of Various Factors as a Source
of Satisfaction as an Artist

	<u>Visual</u>		<u>Literary</u>	
	<u>Percentage</u> <u>Citing as</u> <u>Important</u>	<u>Mean</u> <u>Score</u>	<u>Percentage</u> <u>Citing as</u> <u>Important</u>	<u>Mean</u> <u>Score</u>
Freedom to choose what to do	98.1	6.9	91.0	6.5
Pride in artistic accomplishments	90.0	6.6	87.9	6.6
Amount of income from sale or practice of art	31.9	4.4	16.4	3.4
Sample size	254-9		140	

Note: Percentage citing as important includes answers of 6 and 7 on a 1 to 7 scale where 1 was extremely unimportant and 7 extremely important.

There are no significant differences between unaffiliated and affiliated visual artists with respect to these three dimensions, with the exception of freedom to chose what to do. Unaffiliated visual artists are more likely to cite this as important than are affiliated visual artists (mean scores of 6.9 versus 6.7, $p = .002$). There are no significant differences among PADAC and ANNPAC artists. Affiliated literary artists give greater weight to income rewards than do unaffiliated writers (mean scores of 4.5 versus 3.4, $p \leq .001$).

Overall, how do artists sum up the advantages and disadvantages of being an artist? We found the vast majority to be extremely positive about their career choice. While the incomes from painting or writing may be modest, many of these artists are better off than most Canadian households in purely financial terms. Over and above an adequate material existence, they are usually in the enviable position of obtaining a great deal of satisfaction from their work -- both in terms of the freedom the career provides to do what they want when they want, and the sense of pride and accomplishment stemming from the creation of a work of art.

Responses vary slightly by type of artist as can be seen from Exhibit 5.8. Ninety-six per cent of unaffiliated writers are happy with their career choice. None are unhappy and four per cent neutral or indifferent. Eighty-eight per cent of unaffiliated visual artists would choose the same career if given the choice again. Just three per cent would not and the remaining nine per cent are uncertain or indifferent. Unaffiliated visual artists are more content with their career choice than are affiliated visual artists (mean scores of 6.5 versus 6.3, $p = .042$). PADAC artists are also more content than are ANNPAC artists (6.7 versus 6.3, $p = .029$). Unaffiliated writers are also

more satisfied with their career choice than are affiliated writers (6.8 versus 6.1, $p \leq .001$).

Among unaffiliated visual artists, those most satisfied with their career choice tend to be older ($r = .11$, $p = .035$), longer established ($r = .09$, $p = .083$) and satisfied with their level of prestige accorded them as an artist ($r = .09$, $p = .079$). Among unaffiliated literary artists, the more content tend to place greater emphasis upon making an artistic contribution as a source of career satisfaction ($r = .20$, $p = .010$). They are also more recent entrants into the profession ($r = .13$, $p = .060$).

6.0 THE INSTITUTIONAL CONTEXT

In this chapter we consider the relationships between the artist and his or her institutional context. We have defined the institutions of interest as professional artists' associations and the state. In connection with the latter, we consider attitudes towards government funding and attitudes towards the recommendations of the recent Siren-Gélinas Task Force.

6.1 Attitudes Towards Artist's Associations

We were interested in learning to what extent unaffiliated artists feel artist's organisations can be of benefit to them. In order to discover these attitudes, we asked respondents if they had benefitted from an artist's organisation, and how they viewed the disadvantages and advantages of membership.

While our unaffiliated survey respondents were not currently members of a professional artist's association, a substantial minority had been at some point in the past. Past membership was more frequent among unaffiliated visual artists (37 per cent compared with 24 per cent of literary artists). (See Exhibit 6.1.)

Membership is not necessarily a prerequisite for benefiting from the actions of an artist's organisation. Many, for example, provide information on copyrights, taxation, artist fees, etc., which is of interest to and available to more than just members. Among respondents who had never been members, substantial minorities (42 per cent of visual artists and 36 per cent of literary artists) reported that they had used the services of or benefited from the activities of an artist's association. The most popular services used were information about the arts world in general and information about grants, exhibition fees, work contracts and copyright.

If we combine the two groups -- past member and non-member beneficiaries, we find visual artists demonstrate the greatest contact with and possible gains from artists' organisations. Sixty two per cent of unaffiliated visual artists have benefited at one point or another from artists' organisations compared to 47 per cent of the unaffiliated writers surveyed.

EXHIBIT 6.1		
Past Membership in Professional Artists' Organisations		
	<u>Visual</u>	<u>Literary</u>
Percentage reporting membership in the past	37.0	24.3
Sample size	257	140
Percentage of non-members reporting use of or benefit from artists' organisations	42.1	36.0
Sample size	152	87

In order to understand the perceived disadvantages of artists' organisations, we asked past members why they had left the organisation and all respondents what reasons they had for not being a member of an organisation at the time of the survey. Exhibit 6.2 displays the reasons for leaving organisations given by past members. From this table we see the majority of respondents (about 60 per cent) cited dissatisfaction with some aspect of the particular organisation (e.g., circumstantial, politics, cost or direction). A minority expressed a general dislike for artists' organisations. Lack of interest in the particular local organisation was important to about one in five respondents.

EXHIBIT 6.2
Reasons Past Members Left Artists' Organisations
 (Column Percentages)

	<u>Visual</u>	<u>Literary</u>
Particular circumstances at the time	24.7	19.4
Politics of organisation	12.9	19.4
Cost of membership	12.9	12.9
Lost interest	11.8	12.9
Dislike for particular arts' organisation	11.8	6.5
Dislike of organisations in general	8.2	12.9
Unsuitable as local organisation	9.4	6.5
Other (primarily lack of time)	8.3	9.7
Sample size	85	31

In Exhibit 6.3 we show the factors that discourage unaffiliated artists from joining artists' associations. The most important factor for unaffiliated literary artists, cited by 42 per cent as very important, is a general dislike of organisations. Seventeen per cent feel that existing organisations leave something to be desired, but presumably are not against the idea altogether. One in five cannot find a suitable local organisation, and one in six have difficulty with the cost of membership or the eligibility requirements.

Visual artists show less animosity towards artists' organisations in general -- only 27 per cent cited this reason as extremely or very important. The same proportion feel existing local organisations are not what they are looking for and 19 per cent feel all existing organisations fail to meet their needs. Costs of membership are less important as a barrier to visual artists (10 per cent cited this as important) perhaps because they make more

from their art than do writers. Eligibility requirements discouraged just seven per cent.

EXHIBIT 6.3
Reasons for Not Joining Existing Artists' Organisations

	<u>Visual</u>		<u>Literary</u>	
	<u>Percentage</u> <u>Citing As</u> <u>Important</u>	<u>Mean</u> <u>Score</u>	<u>Percentage</u> <u>Citing As</u> <u>Important</u>	<u>Mean</u> <u>Score</u>
Dislike of organisations in general	26.6	3.9	41.5	4.4
Local organisations not suitable	26.7	3.8	21.1	3.2
Dislike existing organisations	18.6	3.4	17.4	3.0
Costs of membership	10.2	2.3	16.7	2.9
Eligibility requirements for membership	6.7	2.3	15.3	2.9
Sample size	217-241		123-135	

Note: Answers were rated on a 1 to 7 scale where 1 was extremely unimportant and 7 extremely important. Here we have grouped answers of 6 and 7 as "important".

What characteristics of the respondent help us predict these attitudes towards arts organisations? As might be expected, financial problems or low incomes are associated with avoidance of organisations because of the cost of membership. For both literary and visual artists, low artistic earnings, personal or household incomes are modestly correlated with the importance of this reason. (The correlations vary from $-.17$ to $-.29$, and are significant at better than the $.02$ level). Likewise, this reason is more liable to be cited as an important barrier by respondents who are irritated by the need for secondary

employment or by bouts of unemployment. (The correlations vary from .18 to .27, and are significant at the .01 level or better). As incomes tend to increase with age and length of practice, we also find that the younger and more recent entrants are more prone to be discouraged by the cost of membership. (The correlations varied from -.15 to -.19, and are significant at the .015 level or better).

Dislike of arts organisations in general and dislike of existing organisations are closely correlated. The correlations are $r = .44$ for visual artists and $.33$ for literary artists (both are significant at better than the .001 level). Both attitudes will feed each other -- dissatisfaction with the existing array will encourage the artist to believe that all organisations offer little of value. Conversely, a dislike of organisations in general will not encourage a sympathetic consideration of existing organisations.

What factors help explain antipathy to artists' organisations? Unaffiliated visual artists who dislike organisations in general (and existing arts organisations in particular), tend to be older and have worked as an artist for longer periods of time. This suggests that artists' organisations may be more useful to the neophyte. Once the artist has acquired the information needed to start out, he or she has less interest in continued membership. (The correlations are both $.20$, $p = .001$.) Dislike of organisations is unrelated to level of income. Respondents who dislike organisations place a higher premium on exchanging ideas and views with other artists than do respondents who like organisations. Thus their dislike for artists' organisations is not because they disdain collegial exchanges, which they believe should take place in an informal setting.

Among (unaffiliated) literary artists, dislike of organisations in general tends to increase marginally with the number of years practised, but it is unrelated to the age of the respondent (the correlation is weak and barely significant, $r = .12$, $p = .078$). Respondents who dislike the current array of arts organisations are both older ($r = .17$, $p = .028$) and more seasoned practitioners ($r = .18$, $p = .019$). Income is again uncorrelated with attitudes to organisations in general, but is marginally associated with satisfaction with existing organisations. Writers who make more from their art or all sources combined are mildly more likely to be dissatisfied with the existing supply ($r = .13$, $p = .071$ for artistic income and $r = .22$, $p = .011$ for total personal income). In contrast to visual artists, writers who place a high premium on exchanging views and ideas with other artists are modestly more likely to feel positively towards organisations in general or existing arts organisations ($r = -.26$, $p = .064$ and $r = -.33$, $p = .024$, respectively). This suggests that writers are more inclined to see writers' organisations as facilitating this type of collegial exchange. Writers who have received arts grants in the past are also more likely to dislike organisations in general (mean scores of 5.1 versus 3.3, $p = .0379$).

Respondents were asked if there were any types of services or information that they needed, as a professional artist, that could be offered by an organisation. Visual artists are more positive than literary artists (72 per cent versus 66 per cent responded favourably). Those who see some potential benefits were asked to indicate their level of interest in various types of information or services. The responses are displayed in Exhibit 6.4.

For visual artists (who believe they could benefit from an arts organisations) the most popular interests are

EXHIBIT 6.4
Interest in Types of Services Offered by Artists' Organisations

Percentage seeing a need for services or information that could be offered by an artists' organisation	<u>Visual</u>		<u>Literary</u>	
	72.4		65.5	
Sample Size	254		139	
<u>Potential types of services</u>	<u>Visual</u>		<u>Literary</u>	
	<u>Percentage Citing As Important</u>	<u>Mean Score</u>	<u>Percentage Citing As Important</u>	<u>Mean Score</u>
Information and advice about taxation	71.5	5.8	52.2	5.0
Information about activities in the arts world	66.5	5.7	46.2	5.0
Information about grants and endowments	66.3	5.6	60.4	5.3
Information about health and safety	66.1	5.6	16.1	3.0
Information and advice about contracts	60.0	5.6	48.7	4.9
Opportunities to exchange ideas with other artists	62.8	5.6	51.7	5.1
Information and advice about copyright and tariffs	61.1	5.6	49.5	4.9
Information about work opportunities	61.0	5.4	60.4	5.3
Opportunities for professional development	58.4	5.4	45.6	4.6
Information and advice about marketing and general business activities	50.3	5.0	55.6	5.0
Collective bargaining rights and agreements	51.1	4.9	30.8	4.2
Sample size	175-187		78-91	

information and advice about taxation (72 per cent), information about general activities in the arts world (67 per cent), information about grants and endowments (66 per cent) and information about health and safety (66 per cent).

In general we found high levels of interest in areas connected with income: taxation, arts awards, contracts, and work opportunities. Majorities were also interested in collegial exchanges of ideas (63 per cent) and professional development (58 per cent) although these aspects have a lower rank than income issues.

Among literary artists, we found the areas of greatest interest are information about arts awards and endowments and work opportunities (both 60 per cent), information and advice about marketing and business operation (56 per cent), opportunities for collegial exchanges (52 per cent) and information about taxation (52 per cent).

Visual and literary artists who earned lower amounts from the sale of their art are more interested in professional development, collegial exchange opportunities, work opportunities, grants and marketing. Artists interested in these issues are also more likely to be younger and more recent entrants into the profession, and suffering from financial problems (e.g., bouts of unemployment or the need for secondary employment to subsidize artistic earnings).

Our survey findings have suggested that artists see a variety of advantages and disadvantages to artist service organisations. Asked to suggest to what extent they consider they derive benefits from the activities of artists organisations, either directly or indirectly, just under one quarter consider the organisations offer no advantages. Between 45 and 51 per cent see modest benefits and 31 to 27 per cent see great advantages. (See Exhibit 6.5.)

EXHIBIT 6.5
Perceptions of Advantages Derived From Activities
of Artists' Organisation Services

	<u>Visual</u>	<u>Literary</u>
<div style="border: 1px solid black; width: 60px; height: 40px; display: flex; align-items: center; justify-content: center; margin-bottom: 5px;"> . . </div> <div style="border: 1px solid black; width: 60px; height: 40px; display: flex; align-items: center; justify-content: center; margin-bottom: 5px;"> . . . </div> <div style="border: 1px solid black; width: 60px; height: 40px; display: flex; align-items: center; justify-content: center;"> . . . </div>	<div style="border: 1px solid black; width: 60px; height: 40px; display: flex; align-items: center; justify-content: center; margin-bottom: 5px;"> . . . </div> <div style="border: 1px solid black; width: 60px; height: 40px; display: flex; align-items: center; justify-content: center; margin-bottom: 5px;"> . . . </div> <div style="border: 1px solid black; width: 60px; height: 40px; display: flex; align-items: center; justify-content: center; margin-bottom: 5px;"> . . . </div> <div style="border: 1px solid black; width: 60px; height: 40px; display: flex; align-items: center; justify-content: center;"> . . . </div>	<div style="border: 1px solid black; width: 60px; height: 40px; display: flex; align-items: center; justify-content: center; margin-bottom: 5px;"> . . . </div> <div style="border: 1px solid black; width: 60px; height: 40px; display: flex; align-items: center; justify-content: center; margin-bottom: 5px;"> . . . </div> <div style="border: 1px solid black; width: 60px; height: 40px; display: flex; align-items: center; justify-content: center; margin-bottom: 5px;"> . . . </div> <div style="border: 1px solid black; width: 60px; height: 40px; display: flex; align-items: center; justify-content: center;"> . . . </div>
Great Advantages	31.3	27.0
<div style="border: 1px solid black; width: 60px; height: 40px; display: flex; align-items: center; justify-content: center; margin-bottom: 5px;"> - - </div> <div style="border: 1px solid black; width: 60px; height: 40px; display: flex; align-items: center; justify-content: center;"> - - </div>	<div style="border: 1px solid black; width: 60px; height: 40px; display: flex; align-items: center; justify-content: center; margin-bottom: 5px;"> - - </div> <div style="border: 1px solid black; width: 60px; height: 40px; display: flex; align-items: center; justify-content: center;"> - - </div>	<div style="border: 1px solid black; width: 60px; height: 40px; display: flex; align-items: center; justify-content: center; margin-bottom: 5px;"> - - </div> <div style="border: 1px solid black; width: 60px; height: 40px; display: flex; align-items: center; justify-content: center;"> - - </div>
Some Advantage		
<div style="border: 1px solid black; width: 60px; height: 40px; display: flex; align-items: center; justify-content: center; margin-bottom: 5px;"> - - </div> <div style="border: 1px solid black; width: 60px; height: 40px; display: flex; align-items: center; justify-content: center;"> - - </div>	<div style="border: 1px solid black; width: 60px; height: 40px; display: flex; align-items: center; justify-content: center; margin-bottom: 5px;"> - - </div> <div style="border: 1px solid black; width: 60px; height: 40px; display: flex; align-items: center; justify-content: center;"> - - </div>	<div style="border: 1px solid black; width: 60px; height: 40px; display: flex; align-items: center; justify-content: center; margin-bottom: 5px;"> - - </div> <div style="border: 1px solid black; width: 60px; height: 40px; display: flex; align-items: center; justify-content: center;"> - - </div>
No Advantage	44.8	51.4
	23.9	21.6
Mean Score	3.9	3.9
Sample Size	67	37

Note: Answers were rated on a 1 to 7 scale where 1 was no advantage and 7 extremely advantageous. Here we have grouped answers of 1 and 2 as no advantages, 3 to 5 is neither particularly advantageous nor lacking in benefits, and 6 and 7 decidedly advantageous.

6.2 Attitudes Towards Government Funding

As self-interest is involved, it is not surprising to find that most artists believe all levels of government should provide financial support for cultural activities. As can be seen from Exhibit 6.6, visual artists are more likely than writers to support government funding. In fact, the majority of these artists feel very strongly about this issue (choosing the extremes on the seven point answer scales). While the majority of writers also favour government subsidies, the extent of support is lower. This

EXHIBIT 6.6
Attitudes Towards Government Funding of the Arts:
Preferences Among Source of Funding and Recipients

	<u>Visual</u>	<u>Literary</u>
How important is it for the following to give financial support to cultural activities?		
<u>Municipal Government</u>		
Mean Score	6.1	5.2
Per Cent in Favour	76.6	51.4
<u>Provincial Government</u>		
Mean Score	6.4	5.9
Per Cent in Favour	82.8	78.4
<u>Federal Government</u>		
Mean Score	6.4	6.0
Per Cent in Favour	85.9	75.7
How important is it that the federal government financially support the following?		
<u>Individual Artists/Companies</u>		
Mean Score	6.4	6.2
Per Cent in Favour	85.7	81.1
<u>Arts Facilities</u>		
Mean Score	5.9	5.7
Per Cent in Favour	73.0	54.1
<u>Cultural Industries</u>		
Mean Score	5.1	5.4
Per Cent in Favour	46.8	50.0
<u>Cultural Festivals</u>		
Mean Score	5.4	5.1
Per Cent in Favour	54.1	45.9
Sample Size	61-4	76-7

Note: Percentages in favour are calculated as answers of 6 or 7 on a 1 to 7 scale where 1 is extremely unimportant and 7 extremely important. Cultural industries are broadcasters, publishers, etc.. Arts facilities include museums, theatres and performing arts centres.

may be because relatively fewer have benefited from government arts awards in the past, moreover, much of the public subsidy to the literary world is not provided directly to the writer, but instead through subsidies of libraries, postal rates or book publishing, etc..

Provincial and federal governments are more likely to be considered as appropriate sources of support, relative to the municipal level. The lower proportions of respondents who believe municipal support to the arts to be important may stem from pragmatic recognition of the resource constraints on this level. Provincial, and especially the federal level, have long been looked to as the appropriate level for financial subsidies of the fine arts. This is partly because the more senior levels are considered better able to demand higher or national standards of artistic excellence.

To what extent is self-interest reflected in preferences among different recipients for federal government funding? As can be seen from Exhibit 6.6, a clear majority (over 80 per cent) favour subsidies to individual artists or arts companies. In second place are cultural facilities such as museums, theatres and performing arts centres. Visual artists put cultural festivals in third place, whereas writers favour cultural industries for this position. These differences likely reflect self-interest. Writers may perceive that support to broadcasters, publishing houses, etc., will be of indirect benefit to scriptwriters, poets, writers, and editors.

There are no significant differences between unaffiliated and affiliated artists with respect to attitudes towards the importance of financial support from various levels of government. ANNPAC artists feel more strongly than PADAC artists that the provincial government should support the arts (mean scores of 6.7 versus 6.6,

p = .049). This may be because ANNPAC galleries depend on provincial support for their existence. Looking at attitudes towards recipients, the unaffiliated visual artists are less likely than affiliated artists to consider the federal government should support cultural industries (5.1 versus 6.0, p = .005) or arts facilities (5.9 versus 6.4, p = .048). These results may reflect the differential access to cultural facilities for exhibitions or the dislike of support to commercially viable cultural industries which provide few direct or indirect benefits to unaffiliated visual artists. There are no other significant variations.

6.3 Attitudes Towards Task Force Recommendations

The recent Task Force on the Status of the Artist made 36 recommendations, some of which concerned taxation, collective bargaining rights, employment status, and access to social benefits. In this final section we present our survey findings which suggest the reactions of individual unaffiliated artists to these recommendations.

The Task Force recommended that dual status (as employed and/or self-employed) be recognised within the Income Tax Act, based on artist's need. Artists would be eligible for UIC, maternity benefits and Workers' Compensation benefits regardless of employment status. At the same time they would be able to deduct expenses and losses, incurred in art production, from any income source, again regardless of taxation status.

Respondents were asked how important dual status is for them. The results are displayed in Exhibit 6.7.

As we can see, dual status is important for a majority although this varies significantly by type of artist. It is most important for visual artists (78 per cent consider this to be very desirable). An additional 14 per cent see some benefits from dual status. Eight per cent

EXHIBIT 6.7
Importance of Dual Status or the Ability to Get Social
Benefits While Still Being Able to Deduct Artistic
Expenses from Income

	Visual	Literary
<div style="border: 1px solid black; width: 20px; height: 20px; display: flex; align-items: center; justify-content: center; margin-bottom: 5px;"> <div style="width: 10px; height: 10px; border: 1px solid black; margin: 2px;"></div> <div style="width: 10px; height: 10px; border: 1px solid black; margin: 2px;"></div> </div> <div style="border: 1px solid black; width: 20px; height: 20px; display: flex; align-items: center; justify-content: center; margin-bottom: 5px;"> <div style="width: 10px; height: 10px; border: 1px solid black; margin: 2px;"></div> </div>	77.8	67.6
Very Important

<div style="border: 1px solid black; width: 20px; height: 20px; display: flex; align-items: center; justify-content: center; margin-bottom: 5px;"> <div style="width: 10px; height: 10px; border: 1px solid black; margin: 2px;"></div> <div style="width: 10px; height: 10px; border: 1px solid black; margin: 2px;"></div> </div> <div style="border: 1px solid black; width: 20px; height: 20px; display: flex; align-items: center; justify-content: center; margin-bottom: 5px;"> <div style="width: 10px; height: 10px; border: 1px solid black; margin: 2px;"></div> </div>
Somewhat

<div style="border: 1px solid black; width: 20px; height: 20px; display: flex; align-items: center; justify-content: center; margin-bottom: 5px;"></div>
Very Unimportant
	. . .	32.4
	. .	- -
	14.3	- - -
	- - -	- -
	7.9	- - -
Sample Size	63	37

Note: On the 1 to 7 response scale, 1 was extremely unimportant and 7 extremely important. We have grouped answers of 6 and 7 as "very important", 3 to 5 as "somewhat" and 1 and 2 as "very unimportant".

see no benefits. One third of the literary artists surveyed see modest benefits to them from this idea and two thirds believe dual status to be an important gain. About 60 per cent of both visual and literary artists choose the most extremely positive response on the one to seven response scale, indicating wide and strong support for dual status.

There were no significant differences in the attitudes of unaffiliated and affiliated visual artists towards dual status, but unaffiliated literary artists are more inclined to the idea than are affiliated writers (mean scores of 6.0 versus 5.2, $p = .006$).

The Task Force recommended that organisations representing self-employed professional artists be recognised as collective bargaining agents. We have rather indirect survey evidence on this topic (remember all our respondents did not currently belong to an arts organisation). We asked respondents about their attitudes towards unions and collective bargaining in general and in particular for their sector (visual or literary artists). The results are displayed in Exhibit 6.8.

Between 36 and 47 per cent of unaffiliated artists strongly support unions and collective bargaining in general, but lower proportions favour these for themselves. Writers exhibit higher levels of support. One third strongly favour unions and collective bargaining for writers and an additional 40 per cent are somewhat ambivalent. Twenty-eight per cent are strongly opposed.

Among visual artists, 28 per cent strongly support the idea, 36 per cent are ambivalent, and 36 per cent are opposed.

There are no significant variations in the attitudes towards unions among unaffiliated and affiliated visual artists, although PADAC artists are more opposed to the idea than are ANNPAC artists (mean scores of 5.0 versus 3.6, $p = .001$). PADAC artists are much more likely to dislike organisations in general, and thus we also find a mild correlation between dislike of organisations and dislike of the idea of unions and collective bargaining for visual artists ($r = .18$, $p = .004$).

Among literary artists, the affiliated are more likely to be in favour of unions and collective bargaining for writers than are the unaffiliated (mean scores of 3.4 versus 3.9, $p = .011$). Although dislike of unions is unrelated to dislike of organisations in general, it is modestly correlated with a dislike of the existing writer's associations ($r = .27$, $p = .001$).

EXHIBIT 6.8
Attitudes Towards Unions and the Extension of
Collective Bargaining Rights

Unions and collective bargaining in general are a good idea



Agree



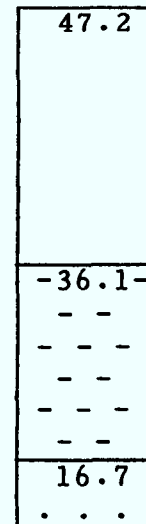
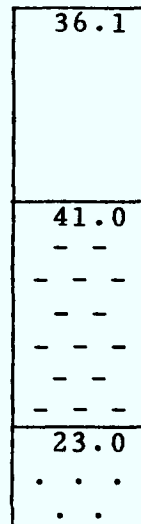
Neutral



Disagree

Visual

Literary



Sample Size

61

36

Unions and collective bargaining are a good idea for visual/literary artists



Agree



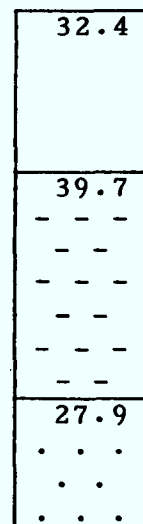
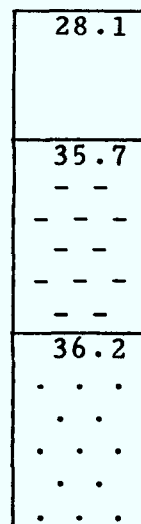
Neutral



Disagree

Visual

Literary



Sample Size

235

136

Note: Answers of 1 and 2 have been grouped as "agree", 3 to 5 as "neutral" and 6 and 7 as "disagree". The response scale ran from 1 completely agree to 7 totally disagree, with the midpoint 4 being neither agree nor disagree.

APPENDIX A

**Field Report for the
Survey of Unaffiliated Artists**

1.0 INTRODUCTION

To collect the necessary data for this survey we conducted telephone interviews of a random sample of unaffiliated visual and literary artists across Canada. Compilation of this sampling frame required the pooling of artists names from numerous, decentralised sources.

For the survey of unaffiliated visual artists, we obtained names from 45 "non-profit" artist-run centres who belonged to the Association of National Non-Profit Artist-Run Centres (ANNPAC). The second source of names for visual artists in this survey was obtained from 36 "for-profit" art galleries who belonged to the Professional Art Dealers Association of Canada (PADAC).

For the survey of unaffiliated literary artists, we obtained names of "author-contributors" from 11 small press literary periodicals. As a further source of names for the literary artists sampling frame, we referred to "Who's Who in Canadian Literature" and also utilised the snowball technique by requesting names of other unaffiliated literary artists from writers contacted in the survey. The sources of the sampling frames for the survey of unaffiliated artists are summarised in Exhibit A.1.

Two instruments were used for this survey. The longer version of the questionnaire was used for 25 per cent of the respondents and the shorter version was used for the other 75 per cent of respondents. The instrument design for the survey of the unaffiliated artist was based upon the instruments used for the parent survey of affiliated artists, so that parallel and comparable data were collected in these two surveys. The survey of the unaffiliated artists provided additional information regarding the decision criteria of artists to remain unaffiliated.

Two methods of pre-screening were used to determine the affiliation of the artists. First, in our request to the many organisations who supplied names of artists for this survey, we asked that only the names of artists who were believed to be unaffiliated be supplied. In most cases, however, our request was difficult to respond to and we therefore received a good portion of names of artists who were in fact affiliated to some kind of professional artists' organisation.

Our second method of screening, and the method on which we relied most heavily, was the inclusion of a direct question to the respondent regarding professional affiliation. If an artist responded positively to this question (i.e., did maintain current professional affiliation), they were considered "ineligible" for the survey. Overall, artists who fell into this category of ineligibility for the survey due to their affiliations comprised 18.2 per cent of the total sampling frame.

EXHIBIT A.1
Sampling Frames and Their Sources

A. Unaffiliated Visual Artists

1. The Association of National Non-Profit Artist-Run Centres (ANNPAC) -- 45 ANNPAC member galleries provided lists of names and addresses of gallery artist-members.
2. The Professional Art Dealers Association of Canada (PADAC) -- 36 member galleries provided lists of names and addresses of their gallery artists.

B. Unaffiliated Literary Artists

1. French and English language literary periodicals listed in the catalogues of: The Canadian Periodical Publishers' Association and the Association des Éditeurs de Périodiques Culturels Québécois.
2. The Reference Press Text, "Who's Who in Canadian Literature".
3. The snowball technique of requesting names and addresses of literary artists believed to be unaffiliated by writers contacted in the original unaffiliated literary artists sample.

Special Note Re: Sampling Frames

- a) We hoped that the Canadian Council Arts Awards and the Art Bank would provide names and addresses of visual artists who had applied, or received an Arts Awards grant or who had had their work purchased by the Art Bank. We wrote to the Director of the Art Bank, Mr. William Kirby who referred our request to the Secretary to the Council (Jocelyn Harvey) for a decision. The decision which applied to Art Bank artists as well as recipients of individual Arts Awards, was negative. The Canada Council was unable to release artists' names and addresses due to the restrictions imposed by the right to privacy policy.
- b) We had also hoped to obtain names and addresses of literary artists from the Canadian commission for Public Use. However, the final decision on our request to the commission was that they would not release a list of names of writers, but were willing to arrange a mail-out of questionnaires. Due to the time restrictions required for a mail-out survey, we were unable to take advantage of this option.

2.0 SAMPLING STRATEGY

Our target for the survey of unaffiliated artists was to complete 400 telephone interviews: 125 of these were to be selected from the ANNPAC galleries, 125 from the PADAC galleries, and 150 from the literary artists sampling frame. The rationale behind these targets was to compile a sufficient number of cases for comparison to the statistics of the parent survey of affiliated artists. Also preference was given to visual artists, in terms of sample size, because evidence exists to support the proposition that a larger portion of visual artists are unaffiliated.

The sample was selected by using a pure random technique: a random numbers table was used to select names. We pulled the original plus two replacement samples (of 125 or 150 names) for each of the three sampling frames. As we shall see later these replacement samples were required due to the problems encountered in locating artists' telephone numbers and also due to the eligibility requirements for this survey.

The next sections describe the sampling frames used for the visual and literary artists in more detail.

2.1 Sampling Frames for Visual Artists

We utilised two sources of names and addresses for unaffiliated visual artists. These were as follows:

- (i) The Association of National Non-Profit Artist-Run Centres (ANNPAC) artist-members lists; and
- (ii) The Professional Art Dealers Association of Canada (PADAC) gallery artists lists.

2.1.1 ANNPAC

According to the Managing Director of the Association of National Non-Profit Artist-Run Centres (ANNPAC), the association is committed to advancing the rights and opportunities of artists for full artistic freedom and expression. ANNPAC galleries offer artists a "non-profit" "fee-for-service" environment where peer evaluation determines who will be exhibited and who may become members or board directors. ANNPAC galleries derive their financing primarily from government subsidies and from membership fees.

All 64 full ANNPAC member galleries were contacted via telephone first, followed immediately by a letter from Ekos describing the purpose of the study and the type of information required (i.e., a list of artist exhibitors and/or members of the board). Ekos had had discussions with

the managing Director of ANNPAC who had given his support to the study. This support was indicated in the letter to the ANNPAC member galleries.

We allowed three weeks to lapse after mailing the letter of request before making our first follow-up telephone call. In the majority of cases, numerous follow-up calls were in fact required. We allowed seven weeks after our initial contact, to permit the galleries to respond to our request.

The final response was as follows:

- o 45 ANNPAC galleries provided lists totalling 2,604 names with telephone numbers or addresses of visual artists;
- o five ANNPAC galleries refused to provide lists;
- o three ANNPAC galleries were ineligible for the purpose of this survey. (One gallery claimed not to have any unaffiliated artist-members, one felt that overlap with other ANNPAC centres would discount the usefulness of their list, and one centre claimed non-involvement in the visual arts.); and
- o 11 ANNPAC galleries had indicated that they would provide lists, however, these had not arrived by the cut-off date.

The regional distribution of the ANNPAC galleries shows a heavy central concentration in Ontario and Quebec, particularly in Toronto and Montreal. Followed next by the Prairies, British Columbia and the Atlantic region.

As was expected, there did exist a certain overlap in the membership lists supplied by the ANNPAC galleries. We found that the duplication of names was highest (15 per cent) in the large urban areas where numerous artist-run centres are established.

NOTE: Many ANNPAC galleries were concerned about the use or reuse of the supplied lists. Therefore we gave assurances that the lists would be used only for the purposes of this study and would then be destroyed. We are thus unable to supply the Department of Communications with a final "merged and perged" list of artists names and addresses.

In the smaller urban centres, duplication of names did not pose any problems since in most cases only one ANNPAC gallery existed in the smaller cities.

Based on our discussions with the managing director of ANNPAC, artists in the association's network may be described as producing artwork mostly experimental in nature and rarely attractive to "for-profit" commercial art galleries. The existence of the ANNPAC network permits these artists to exhibit right across Canada. While some of these artists may be quite well known, the experimental quality of much of this artwork means that sales are a rarity and income to the artist for their exhibitions ("fee-for-service") is very modest.

In some cases artists may use the ANNPAC galleries as a stepping stone in their career. A small number of private ("for-profit") gallery owners do, in fact, use the ANNPAC network to identify young and upcoming artists whom these dealers feel they can promote. In other cases, artists within the ANNPAC membership are completely committed to the "non-profit" philosophy and are not looking for a commercial venue. Given the modest income levels for fees derived from gallery exhibitions, these artists can be characterised as having "split-careers" due to the necessity of earning supplementary income from secondary employment.

2.1.2 PADAC

There are currently 55 member galleries in the Professional Art Dealers Association of Canada (PADAC). All 55 members were initially sent letters from Ekos describing the purpose of the study and the type of information required (i.e., a list of names and telephone numbers of gallery artists). In support of the purpose of this study, the Executive Officer of PADAC also sent a letter to PADAC member galleries urging their cooperation.

We allowed three weeks to lapse after mailing the letter of request before making our first follow-up telephone call. In the majority of cases, numerous follow-up calls were, in fact, required. We allowed seven weeks after our initial contact to permit the galleries to respond to our request.

The final response was as follows:

- o 36 PADAC galleries provided lists totalling 502 names with telephone numbers or addresses of visual artists;
- o five PADAC galleries refused to provide lists;

- o seven PADAC galleries were ineligible for the purpose of this study. (Three galleries represented Inuit artists only,¹ one gallery represented only affiliated artists, and three galleries represented non-contemporary or non-Canadian artists); and
- o seven galleries had indicated that they would provide lists, however, these had not arrived by the cut-off date.

The regional distribution of the PADAC galleries shows a heavy central concentration in Ontario and Quebec, particularly in Toronto and Montreal. Followed next by the Prairies, British Columbia and the Atlantic region.

The duplication of artists names compiled from the PADAC gallery lists was quite low (less than five per cent). This is not surprising since private commercial art dealers often require a contract of exclusiveness with their artists. The overlap can most likely be explained by an artist who has art dealers in different regions of the country.

Gallery membership within PADAC requires strict adherence to the association's "code of ethics". This code requires member galleries to respect contractual obligations with artists and imposes disciplinary action in cases involving transgressions of those obligations. According to the Executive Director of PADAC, artists represented by these galleries may be described as established, well educated and recipients of substantial curatorial recognition.

These artists are producing artwork which gallery dealers are able to promote for sale. Although difficulty in promoting and selling PADAC artists' work may vary dramatically from artist to artist and dealer to dealer, it can at least be said that these artists are represented by the most stable dealers and would, therefore, comprise the higher end of income earners among visual artists.

¹ It should be noted that Inuit artists are not included in this survey. It is felt that the problems facing Inuit artists are so unique relative to other Canadian artists that the questionnaire would not be appropriate in dealing with the special concerns of these artists. Moreover, Inuit artists are represented aggregately through a network of cooperatives. It would be extremely difficult, if not impossible, to contact individual Inuit artists especially given restrictions on both access and cost.

Gallery membership in PADAC is restricted to owners who have survived numerous years of financial struggle before being accepted into the association. Requirements such as these are considered important by PADAC in helping to establish a strong and secure system of private art galleries in Canada. In discussion with the Executive Director of PADAC, it was stated that there are no more than ten or 15 art galleries outside the PADAC network which could be considered seriously involved in the promotion and sale of fine art by contemporary, professional Canadian visual artists.

As might be expected, there was very little overlap between the membership lists from the ANNPAC and PADAC gallery networks. In only a few cases did visual artists maintain joint membership in both "for-profit" and "non-profit" galleries. It appears that a small number of PADAC gallery artists do utilise the ANNPAC galleries for the exhibition of their more experimental artwork. Thus in a few cases, artists names did appear in both sets of membership lists.

2.2 Sampling Frames for Literary Artists

We utilised three sources of names and addresses for unaffiliated literary artists. These were as follows:

- (i) small press poetry and literature publishers and editors of periodicals;
- (ii) "Who's Who in Canadian Literature" published by Reference Press; and
- (iii) the snowball technique.

These three sources were combined and any duplications were removed.

2.2.1 Small Press

The Canadian Periodical Publishers' Association catalogue of English language periodicals was used to choose literary periodicals (both poetry and prose) with a national scope. French language literary periodicals were identified through the catalogue of the Association des Éditeurs de Périodiques Culturels Québécois.

We focused our search on 12 English language and ten French language periodicals. We contacted the publishers and editors of these periodicals by telephone and requested lists of author-contributors to their publication who they believed to be unaffiliated.

The response from these sources was as follows:

- o seven English language periodical editors provided lists totalling 325 names of author-contributors to these periodicals;¹
- o six French language periodical editors provided lists totalling 169 names of author-contributors to these periodicals.

Since we chose English language periodicals with a national scope, there was no particular regional bias in the sampling frame comprised from these small press publications. For the French language periodicals, we found a heavy concentration of author-contributors to be in Montreal.

Literary artists who work within the small press network may choose to write in a more experimental style. In fact, it appears that literary artists who do work in an experimental style often encounter serious difficulty in publishing their work. In some cases, these artists have had to resort to operating their own small press firms which serve as the primary vehicle for publication of their work.

2.2.2 "Who's Who in Canadian Literature"

According to the editor of "Who's Who in Canadian Literature", inclusion in this text is based upon evaluating an artist's "contribution" to Canadian literature. Those who have been evaluated as having made a "significant" contribution to Canadian literature are included in this text.

In the 1985 edition of "Who's Who" there were over 900 entries for Canadian literary artists. In order to utilise this text as a source of names and addresses for the survey of unaffiliated literary artists, we had to eliminate all the artists names who had a professional affiliation listed in the text and we were limited to the names of artists who had some kind of address listed by which we could attempt to locate telephone numbers.

The final result of names compiled from the "Who's Who in Canadian Literature" text was 105 names.

¹ In several cases these editors provided names of writers who were not necessarily author-contributors to their specific periodical, but who were writers that these editors believed to be unaffiliated through peer contact. We felt it desirable to supplement the number of names for the unaffiliated literary artists sampling frame by utilising these names.

2.2.3 Snowball Technique

We expected great difficulty in identifying unaffiliated literary artists and to the criteria of this study we encountered a high ineligibility rate of literary artists whose names we had gathered from the above sources. In order to reach our targetted number of interviews for unaffiliated literary artists, we asked all respondents contacted in this segment of the survey to supply a name or names (and addresses or telephone numbers, if possible) of writers who they believed to be unaffiliated. These names were utilised only after the entire sampling frame from the other sources was exhausted.

The final result of names compiled from the use of the snowball technique for the survey of unaffiliated literary artists was 118.

3.0 FIELDWORK PREPARATION AND CONDUCT

3.1 Pretesting of the Instrument

The instruments utilised in the parent survey of affiliated artists¹ were altered only slightly to capture additional concerns respecting artists decisions about professional affiliation. Extensive pretesting was therefore not required in this second survey. However, we did conduct pretest interviews to ensure that the specialised questions regarding affiliation were clear and that respondent comprehension was high. Only minor revisions to wording were required. The length of the interviews did not pose any difficulty (short interviews took 15 to 20 minutes and long interviews took 30 to 35 minutes).

3.2 Interviewer Selection and Training

Following the pretest, Ekos assembled a team of eight interviewers who were selected for their past interviewing experience and knowledge about the arts. Based upon the experience of the parent survey of the affiliated artists, we felt that a longer than usual introductory period was necessary to acquaint the interviewer with the study purpose, the Task Force and the relationship between this survey, the parent survey and the Task Force. As a

¹ See Appendix A to the Final Report on Components One and Two of the Study of the Status of the Artist: Survey of Artists and Craftspeople, Ekos Research Associates Inc. (1987).

result, interviewers were able to respond to the concerns of the artists and we feel this helped to improve response rates.

3.3 Conduct of the Fieldwork

Fieldwork began April 22, 1987 and ended on May 23, 1987. The majority of the interviewing took place between 5:00 p.m. and 9:00 p.m. on weekdays, and between 11:00 a.m. and 5:00 p.m. on weekends. A small percentage of the interviews were conducted during the daytime, on weekdays for study subjects who had scheduled daytime appointments, and we also made callbacks during weekdays for artists who we had been unsuccessful in contacting during the evenings or weekends to ensure that all possible time slots had been attempted.

4.0 SURVEY RESULTS

The final survey results are presented in Exhibit A.2. The exhibit indicates the size of the sampling frames for visual and literary artists, divided into their various components. The visual artists sampling frame is detailed in the first two columns (PADAC and ANNPAC). The literary artists sampling frame is detailed in the second or third columns. The results of the use of the snowball technique for the survey of literary artists is detailed separately.

We achieved our overall survey target of 400 telephone interviews. We did, however, have a shortfall of nine interviews of literary artists. Our target for literary artists interviews was 150 and we completed 141. We made up the shortfall of nine interviews by increasing our visual artists interviews. Our targets for PADAC and ANNPAC were 125 interviews each. Our final results were: PADAC 126 interviews and ANNPAC 133 interviews.

The attrition rate of the sampling frames was caused by two main factors. First, there was a high overall percentage of telephone numbers which we were unable to locate (21 per cent) given the artist's name (possibly listed under another person's name) and the address (either out of date, incomplete or a rural address) with which we were supplied. Attrition of the sampling frames due to problems in obtaining telephone numbers was highest in the literary sampling frame (27 per cent). We encountered exceptionally high rates of unavailable telephone numbers for literary artists in the Prairie and Atlantic regions. Most of this problem was due to a large number of rural route addresses being supplied for literary artists. Sampling frame attrition due to this factor may, therefore, introduce an urban bias into this sample.

EXHIBIT A.2
Sampling Frame for Unaffiliated Artists

	Original Snowball		Literary		Total
	PADAC	ANNPAC	Literary	Literary	
	391	640	513	118	1,662
<u>Attrition</u>					
o telephone number unavailable	44	152	139	16	351
o invalid telephone numbers	20	89	61	2	172
o ineligible-professional affiliation	107	61	123	12	303
o ineligible-self defined as non-professional artist	1	31	45	7	84
<u>Functional Sample</u>	219	307	145	81	752
<u>Results</u>					
o language difficulties	-	4	-	-	4
o unable to reach	78	160	31	29	298
o direct refusals	15	10	24	1	50
<u>Total Non-Response</u>	93	174	55	30	352
<u>Total Completed Interviews</u>	126	133	90	51	400

The second major cause of the sampling frame attrition was the eligibility requirements for respondents not to be affiliated to any professional artists organisations. The overall attrition rate due to ineligibility because of affiliation was 18.3 per cent. This category of ineligibility was highest in the PADAC segment of the visual artists survey (27.4 per cent) followed next by the literary artists survey (24 per cent). The high rate of ineligibility due to affiliation in the PADAC sampling frame may result from the fact that all of the PADAC galleries who supplied lists are located in large urban centres where numerous artists associations are active. We found that many of the PADAC visual artists were associated (in a fairly loose manner) to organisations such as Visual Arts Ontario or the Print and Drawing Council of Canada. These kinds of professional artists associations are primarily involved in furthering the awareness and appreciation of the visual arts.

We found an 8.8 per cent rate of people contacted in the literary survey who did not define themselves as a

"professional literary artist". Although all of the sources used for compiling the literary sampling frame would indicate a professional status for these writers, it seemed that there existed some confusion about or perhaps, an aversion to, this type of self definition by some writers.

Direct refusals were not important. Out of the sampling frame who we were able to contact, we encountered an overall refusal rate of 12.5 per cent. There was a 17.7 per cent refusal rate in the literary artists sample and a 9.7 per cent refusal rate in the visual artists sample. We found that the refusal rate was higher in Quebec than in other regions across Canada. It was found that Quebec artists expressed more concerns and reservations about the study and required various kinds of legitimizing evidence before being willing to cooperate in the study.

APPENDIX B

Survey Instruments with Marginals and Descriptive Statistics

APPENDIX B

Survey Instruments with Marginals and Descriptive Statistics

**LITERARY ARTIST
STATUS OF THE UNAFFILIATED ARTIST QUESTIONNAIRE
CONTACT SHEET**

Questionnaire Type:

Short 1 73.8%
Long 2 26.2% n = 141

Name of Artist: _____

Telephone Number: () -

CALL	RESULT CODE	RECORD OF CALLS
		COMMENTS
1		
2		
3		
4		
5		
6		

ASK FOR NAME ON CONTACT SHEET

Hello, my name is _____ and I am calling on behalf of the federal Department of Communications. We are undertaking a national study of the working conditions and concerns of the artist in Canada today. Do you have the time to answer a few questions concerning your experiences as a practising artist. Your answers will remain strictly confidential and anonymous.

May I begin?

May I schedule an appointment to call back?

Start Time: _____ Date: _____

1.a) Do you describe yourself as a professional literary or visual artist?

YES	1	99.3%	
NO	2	0.7%	n = 138

b) Do you belong to a professional artist's organisation in Canada — for example CARFAC (Canadian Artist's Representation), the Writer's Union of Canada, etc.?

YES	1	1.4%
NO	2	98.6%

n = 138

TERMINATE INTERVIEW BUT ASK FOR NAME AND PHONE NUMBER OF UNAFFILIATED ARTIST. (e.g., I am sorry but we cannot use you for this survey. We are only talking to artists who do not belong to these types of organisations. We have just finished a study of organisational members and now we want to learn about non-joiners. Could you give us the name and telephone number (and area code) of a writer/visual artist who does not belong to a professional artist's organisation?

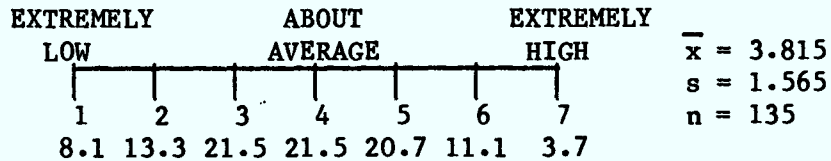
NAME: _____

DISCIPLINE: _____

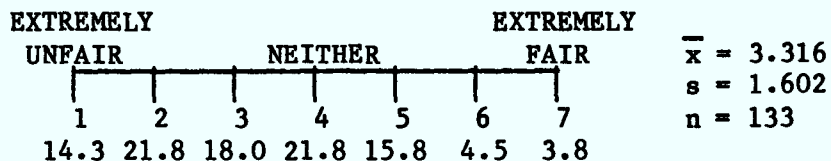
TELEPHONE () -

I. OCCUPATIONAL PRESTIGE/ROLE

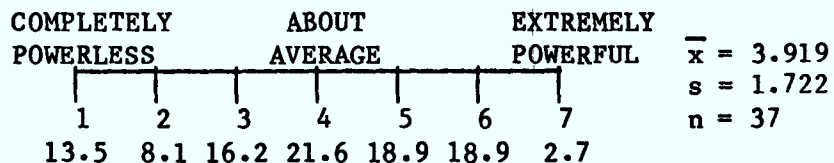
2. Different occupations have different levels of prestige or status associated with them. Consider for example the relative respect paid by Canadians to doctors, teachers or construction workers. As an artist, how would you rate the level of respect accorded to you? Please rate on a 1 to 7 scale where 1 is extremely low, 7 is extremely high and the midpoint 4 is about average.



3. Overall, would you say that the status of the artist is fair or unfair? Please rate on a 1 to 7 scale where 1 is extremely unfair, 7 is extremely fair and the midpoint 4 is neither fair nor unfair.



4. Do you feel that artists as a group have any power to influence events in Canadian society? How would you rate your answer on a 1 to 7 scale where 1 is completely powerless, 7 is extremely powerful and the midpoint 4 is about average?



5. Recently, attention has focused on defining the employment status of the artist. Some artists see themselves as small businesses while others see themselves as professionals akin to lawyers and teachers. Still others see art as more of a vocation. Which of the three terms best describes your career? Do you feel it is: (Read answers. Circle only one response.)

A PROFESSION OR A METHOD OF GAINING INCOME
BASED ON THE PRACTICE OF SPECIALISED SKILLS
AND KNOWLEDGE? 1 17.0%

A BUSINESS OR A COMMERCIAL VENTURE DESIGNED
TO PRODUCE PROFITS? 2 2.8%

A VOCATION, A CALLING OR A TOTAL WAY OF LIFE 3 62.4%

OTHER (specify which combination or if something
else entirely) 4 17.7%

n = 141

6. Some people have argued that the role of the artist is to act as a social critic or catalyst for social change. Others suggest a more conservative role which is to reflect and reinforce existing values. Which description comes closest to your understanding of your role as an artist? Please rate your answers on a 1 to 7 scale where 1 is entirely as social critic, 7 is entirely to reflect existing values, and the midpoint 4 is both equally.

ENTIRELY AS SOCIAL CRITIC			ENTIRELY TO REFLECT EXISTING VALUES			
1	2	3	4	5	6	7
32.8	19.7	18.0	21.3	2.5	2.5	3.3
						$\bar{x} = 2.615$
						$s = 1.561$
						$n = 122$

☐ NONE OF THE ABOVE, (specify how role is defined)

No social role	1	35.0%	$n = 20$
Couldn't categorize .	2	10.0%	
Visionary	3	5.0%	
Multi-disciplinary ..	6	5.0%	
Other	4	45.0%	

II. DEFINITION AS AN ARTIST

7. In which artistic discipline do you concentrate your activities? (Prompt if necessary. Accept up to two responses, but distinguish between primary and secondary.)

	<u>PRIMARY</u>		<u>SECONDARY</u>	
<u>LITERARY ARTISTS</u>				
SCRIPTWRITER (radio, TV, film)	19	2.2%	19	4.3%
EDITOR	20	4.3%	20	9.7%
FICTION WRITER	21	34.1%	21	33.3%
NON-FICTION WRITER	22	8.7%	22	17.2%
PLAYWRIGHT	23	5.8%	23	1.1%
POET	24	37.0%	24	16.1%
OTHER VISUAL	25	0.0%	25	3.2%
OTHER LITERARY	26	8.0%	26	15.1%
	n = 138		n = 93	

8. Do you earn or have you earned a living wholly or in part by the practice of your art?

YES	1	59.5%	$n = 37$
NO	2	40.5%	

9. Do you teach or have taught in the field?

YES 1 44.4%
NO 2 55.6% n = 36

10. Have you ever received grants from the Canada Council or provincial arts councils or cultural affairs departments?

YES 1 40.5%
NO 2 59.5% n = 37

11. How many years have you been working as a professional artist?

YEARS $\bar{x} = 14.582$ yrs.
md = 11.000 yrs.
s = 12.702 yrs.
n = 141

12. Approximately how many weeks did you work as an artist over the past 12 months?

WEEKS $\bar{x} = 38.920$
md = 52.000
s = 17.944
n = 137

13. During these weeks, what was the average number of hours spent per week working as an artist? (Include time for preparation, rehearsal travel, promotion, etc..)

HOURS $\bar{x} = 31.692$
md = 25.000
s = 23.160
n = 130

14.a) Over the last 12 months, approximately how many weeks did you work full-time at all other forms of paid employment or self-employment (other than practice of your artistic discipline)? (Code 00 if no, other employment.)

FULL-TIME WEEKS $\bar{x} = 21.412$
md = 10.000
s = 23.154
n = 34

b) How many weeks part-time?

PART-TIME WEEKS $\bar{x} = 15.667$
md = 0.0
s = 21.199
n = 30

III. WORKING CONDITIONS/HEALTH AND SAFETY

Now I would like to ask you about your working conditions.

15. Were you self-employed as an artist during 1985?

EMPLOYED ONLY	1	17.6%	
SELF-EMPLOYED ONLY	2	35.3%	n = 34
BOTH	3	47.1%	

16. (IF SELF-EMPLOYED), did you work in your own home, rent or share space with other artists, or have some other arrangement?

EDUCATIONAL INSTITUTION (e.g., university or art school)	1	0.0%
STUDIO -- IN HOME	2	86.2%
STUDIO -- OUTSIDE OF HOME	3	6.9%
SHARED RENTED STUDIO (with other artists)	4	6.9%
NON-PROFIT OR COOPERATIVE ARTISTS' SPACE OR FACILITY ...	5	0.0%
FACILITY OWNED OR RENTED BY ARTS ORGANISATION (e.g., Arts Council, etc.)	6	0.0%
OTHER (please specify)	7	0.0%

n = 29

17. (IF SELF-EMPLOYED), How many full-time and part-time people do you employ to help you with the practice of your art? (Code 00 if none.)

FULL-TIME	<input type="text"/>	$\bar{x} = 0.0$ $md = 0.0$ $s = 0.0$ $n = 31$
PART-TIME	<input type="text"/>	$\bar{x} = 0.556$ $md = 0.0$ $s = 2.887$ $n = 27$

IV. NETWORKS

I would like you to consider for a moment your relationship with other professional artists and service organisations.

18. What proportion of your friends are professional artists — for example: none, one quarter, half, three quarters, or all?

NONE	1	7.2%	
ONE QUARTER	2	35.3%	
HALF	3	28.8%	n = 139
THREE QUARTERS	4	23.0%	
ALL	5	5.8%	

19. Were either of your parents actively involved in the production or promotion of the arts?

YES	1	16.7%	
NO	2	83.3%	n = 36

- 20.a) A number of organisations exist for professional artists, for example (WRITERS: Canadian Authors Association, Writer's Union of Canada, Playwrights Union of Canada, etc.) (VISUAL ARTISTS: Independent Artist's Union, CARFAC, Royal Canadian Academy of the Arts, etc.). Have you ever been a member of an artist's organisation in Canada?

YES	1	24.3%	
NO	2	75.7%	n = 140

- b) IF YES, Why did you leave the organisation?

Politics of organisation ...	19.4%	Dislike existing	
Circumstantial	19.4%	arts organisation ..	6.5%
Cost of membership	12.9%	Suitability of local	
Dislike organisations in		organisation	6.5%
general	12.9%	Lack time	6.5%
Lost interest	12.9%	Eligibility requirements	3.2%
		n = 31	

- c) IF NO, Have you ever used any of the services or indirectly benefitted from the activities of any artists' organisations — for example, information they may provide on taxation or copyrights, negotiations on exhibition fees, etc.?

		Type of Service	
YES (specify) _____		Info. about Arts World ..	28.3%
_____ .. 1	36.0%	Grants	21.7%
NO	2	Work contracts	18.3%
	n = 89	Royalties-Copyrights	15.0%
		Contracts	6.7%
		Exhibit fees	5.0%
		Other	5.0%
		n = 60	

- | | | | |
|-----------|---|-------|---------|
| YES | 1 | 65.5% | |
| NO | 2 | 34.5% | n = 139 |

23. For the following list of services offered by many arts service organisations, please indicate whether or not they would be of interest to you. Please rate your answers on a 7 point scale where 1 is extremely unimportant, 7 is extremely important and the midpoint 4 is neither.

	EXTREMELY UNIMPORTANT			NEITHER			EXTREMELY IMPORTANT			\bar{x}	s	n
Information about work opportunities	1	2	3	4	5	6	7					
	8.8	7.7	7.7	7.7	7.7	14.3	46.2	5.253	2.711	91		
Opportunities for professional development	1	2	3	4	5	6	7					
	15.6	7.8	10.0	10.0	11.1	12.2	33.3	4.633	2.251	90		
Information about grants, endowments, etc.	1	2	3	4	5	6	7					
	12.1	4.4	1.1	9.9	12.1	14.3	46.2	5.330	2.098	91		
Information and advice about marketing and general business activities	1	2	3	4	5	6	7					
	12.2	5.6	6.7	6.7	13.3	22.2	33.3	5.033	2.096	90		
Information and advice concerning taxation	1	2	3	4	5	6	7					
	11.1	7.8	1.1	11.1	16.7	18.9	33.3	5.044	2.049	90		
Information and advice about copyrights, tariffs, etc.	1	2	3	4	5	6	7					
	14.3	3.3	4.4	15.4	13.2	18.7	30.8	4.890	2.089	91		
Information about health and safety	1	2	3	4	5	6	7					
	39.1	10.3	9.2	14.9	10.3	9.2	6.9	3.023	2.052	87		
Information and advice about contracts	1	2	3	4	5	6	7					
	16.7	1.3	2.6	7.7	23.1	19.2	29.5	4.949	2.095	78		
Collective bargaining rights and agreements	1	2	3	4	5	6	7					
	20.9	6.6	6.6	23.1	12.1	6.6	24.2	4.154	2.191	91		
Information about activities in the arts world	1	2	3	4	5	6	7					
	8.8	5.5	4.4	14.3	20.9	18.7	27.5	4.989	1.883	91		
Opportunities to exchange ideas with other artists	1	2	3	4	5	6	7					
	11.5	5.7	3.4	12.6	14.9	10.3	41.4	5.103	2.102	87		

24. Thinking about arts service organisations in general and the types of activities they perform, to what extent would you say you derive advantages from their services? When answering, please use a 1 to 7 scale where 1 is no advantage, 7 is extremely advantageous and the midpoint 4 is neither.

NO ADVANTAGE			NEITHER			EXTREMELY ADVANTAGEOUS			
1	2	3	4	5	6	7			
13.5	13.5	13.5	21.6	16.2	13.5	8.1	$\bar{x} = 3.865$	$s = 1.843$	$n = 37$

V. SATISFACTION/DISSATISFACTION

Now I want to read you a list of factors which might influence how satisfied you are to work as a professional artist. To what extent are the following an important source of satisfaction? Please rate your answer on a 1 to 7 scale where 1 is extremely unimportant, 7 is extremely important, and the midpoint 4 is neither important nor unimportant.

	<div> <div>EXTREMELY UNIMPORTANT</div> <div>NEITHER</div> <div>EXTREMELY IMPORTANT</div> </div>									
25. The amount of income derived from the sale or practice of your art ..	1	2	3	4	5	6	7	<u>x</u>	<u>s</u>	<u>n</u>
	29.3	10.7	11.4	17.9	14.3	7.1	9.3	3.357	2.015	140
26. Pride in your artistic accomplishments in the creation of art	1	2	3	4	5	6	7			
	0.7	1.4	1.4	2.9	5.7	16.4	71.4	6.464	1.102	140
27. Freedom to choose what you do	1	2	3	4	5	6	7			
	2.9	0.0	0.7	1.4	4.3	10.0	80.7	6.571	1.170	140

28. Using the same scale, how important is the exchange of views and ideas with other artists to your professional development as an artist?

EXTREMELY UNIMPORTANT NEITHER EXTREMELY IMPORTANT

1 2 3 4 5 6 7

5.4 5.4 0.0 13.5 21.6 24.3 29.7

$\bar{x} = 5.324$
 $s = 1.701$
 $n = 37$

To what extent are the following irritants to your working as an artist? Please rate using the same scale.

	EXTREMELY UNIMPORTANT		NEITHER		EXTREMELY IMPORTANT			x	s	n
29. Being periodically unemployed or without work	1	2	3	4	5	6	7			
	27.6	2.6	8.6	12.1	7.8	10.3	31.0	4.250	2.438	116
30. Low level of artistic awareness and appreciation of the Canadian public	1	2	3	4	5	6	7			
	12.9	3.6	8.6	15.7	15.7	12.1	31.4	4.800	2.061	140
31. Having to take other employment to supplement your income	1	2	3	4	5	6	7			
	18.7	4.5	6.7	11.2	13.4	11.2	34.3	4.672	2.277	134
32. Restrictions on your artistic freedom as a result of accepting government patronage or financial contributions	1	2	3	4	5	6	7			
	57.5	4.2	5.0	15.8	5.8	1.7	10.0	2.533	2.074	120
33. The high level of federal sales, customs or excise tax on art materials and supplies	1	2	3	4	5	6	7			
	23.5	5.9	5.9	10.9	13.4	11.8	28.6	4.345	2.349	119
34. Being dependent upon financial support from family or friends	1	2	3	4	5	6	7			
	47.5	3.3	3.3	10.8	9.2	3.3	22.5	3.308	2.503	120
35. Can you suggest and rate one other important irritant?	1	2	3	4	5	6	7			
	0.0	0.0	0.0	0.0	0.0	18.2	81.8	6.818	0.395	22

Lack public recognition 32.0%
 Low pay 12.0%
 Government aid-sponsor. 12.0% n = 25
 Lack market 4.0%
 Other 40.0%

Would you agree or disagree with the following statements? Please rate your answer on a 1 to 7 scale where 1 is completely agree, 7 is totally disagree, and the midpoint 4 is neither agree nor disagree.

		COMPLETELY AGREE			NEITHER			TOTALLY DISAGREE					
		1	2	3	4	5	6	7			<u>x</u>	<u>s</u>	<u>n</u>
36.	My work as an artist has improved substantially over the past five years	1	2	3	4	5	6	7					
		58.0	13.8	9.4	14.5	1.4	0.0	2.9			1.993	1.457	138
37.	If faced with the same career decision again, I would not choose to become a professional artist ...	1	2	3	4	5	6	7					
		0.0	0.0	0.0	2.9	0.7	5.1	91.2			6.847	0.567	137
38.	I think in general that unions and collective bargaining are a good idea	1	2	3	4	5	6	7					
		36.1	11.1	11.1	16.7	8.3	0.0	16.7			3.167	2.197	36
39.	I would tend to describe myself as a loner rather than a joiner	1	2	3	4	5	6	7					
		44.0	13.9	5.6	27.8	0.0	2.8	5.6			2.556	1.796	36
40.	I think that unions and collective bargaining are a good idea for literary artists	1	2	3	4	5	6	7					
		23.5	8.8	8.8	22.8	8.1	4.4	23.5			3.904	2.227	136
41.	How satisfied are you with your life as a whole these days? Please rate your answer on a 1 to 7 scale where 1 is totally dissatisfied, 7 is completely satisfied and the midpoint 4 is neither satisfied nor dissatisfied.												

TOTALLY DISSATISFIED			NEITHER			COMPLETELY SATISFIED			
1	2	3	4	5	6	7			<u>x</u> = 5.261
1.4	5.1	6.5	11.6	26.8	25.4	23.2			<u>s</u> = 1.481
									<u>n</u> = 138

VI. COMMUNITY RELATIONSHIPS

The purpose of this next group of questions is to identify the nature of your relationship with the community which you identify as your home base.

42. What municipality or community would you call your permanent home?

43. Approximately how many years have you lived there? (Code 00 if less than one year.)

YEARS

--	--

\bar{x} = 19.128
 md = 17.000
 s = 14.189
 n = 141

Overall, how would you rate the adequacy of the supply of the following types of facilities within your community? Please rate on a 1 to 7 scale where 1 is totally inadequate, 7 is more than adequate and the mid-point 4 is minimally adequate.

		TOTALLY INADEQUATE		MINIMALLY ADEQUATE			MORE THAN ADEQUATE				
		1	2	3	4	5	6	7	<u>x</u>	<u>s</u>	<u>n</u>
44.	Halls and theatres for the performing arts	8.3	8.3	13.9	16.7	33.3	11.1	8.3	4.250	1.663	36
45.	Visual and heritage galleries and museums	5.9	5.9	5.9	17.6	41.2	14.7	8.8	4.618	1.518	34

46. IF LESS THAN ADEQUATE (1, 2 OR 3): What type of facility do you think is needed most? (Accept one response, but probe for type, size, orientation.)

PERFORMING: Small theatre 50.0% Large theatre 37.5% Other 12.5% n = 8

VISUAL/HERITAGE: Gallery 50.0% Museum 25.0% Other 25.0% n = 4

47. How would you describe your level of day-to-day social interaction or involvement with the people in your home community? Please rate your answer on a 1 to 7 scale where 1 means you are extremely inactive, 7 means you are extremely active, and the midpoint 4 is about average for your community? (Social interaction means seeing your neighbours socially, attending community social events, etc..)

EXTREMELY INACTIVE		ABOUT AVERAGE			EXTREMELY ACTIVE		
1	2	3	4	5	6	7	\bar{x} = 4.028
11.3	9.2	11.3	31.2	17.7	8.5	10.6	s = 1.732
							n = 141

48. Using the same scale, how would you describe your level of political activity, at any level, be it local, provincial or national?

EXTREMELY INACTIVE		ABOUT AVERAGE			EXTREMELY ACTIVE		
1	2	3	4	5	6	7	\bar{x} = 3.270
21.6	16.2	13.5	24.3	16.2	2.7	5.4	s = 1.742
							n = 37

VII. ATTITUDES TOWARDS GOVERNMENT

In general, how important do you feel it is for the following groups to give financial support to cultural activities? Please rate on a 1 to 7 scale where 1 is extremely unimportant, 7 is extremely important and the midpoint 4 neither. (Read list.)

		EXTREMELY UNIMPORTANT		NEITHER				EXTREMELY IMPORTANT		\bar{x}	s	n
		1	2	3	4	5	6	7				
49.	Municipal government? ..	1	2	3	4	5	6	7				
		8.1	2.7	5.4	16.2	16.2	16.2	35.1	5.189	1.883	37	
50.	Provincial government? .	1	2	3	4	5	6	7				
		5.4	0.0	5.4	2.7	8.1	27.0	51.4	5.946	1.615	37	
51.	Federal government?	1	2	3	4	5	6	7				
		5.4	2.7	2.7	2.7	10.8	16.2	59.5	5.973	1.708	37	

Using the same scale, in your opinion how important is it that the federal government give direct financial support to the following groups? (Read list.)

	EXTREMELY UNIMPORTANT							NEITHER		EXTREMELY IMPORTANT				
	1	2	3	4	5	6	7					x	s	n
52. <u>Artists</u> such as painters, ballet companies and singers?	.1	2	3	4	5	6	7					6.189	1.351	37
	2.7	0.0	2.7	5.4	8.1	21.6	59.5							
53. <u>Businesses</u> such as publishers and broad- casters, which pro- duce cultural products?	.1	2	3	4	5	6	7					5.417	1.680	36
	2.8	5.6	5.6	8.3	27.8	11.1	38.9							
54. <u>Institutions</u> like museums and galleries, theatres and performing arts centres?	1	2	3	4	5	6	7					5.730	1.407	37
	0.0	0.0	8.1	13.5	24.3	5.4	48.6							
55. <u>Large, one-time cultural festivals and special events?</u>	1	2	3	4	5	6	7					5.108	1.776	37
	5.4	5.4	5.4	16.2	21.6	16.2	29.7							

56. Again using the same scale, how important is it for you to have dual status, or the ability to get social benefits such as unemployment insurance and workman's compensation while still being able to write off your artistic expenses against income?

EXTREMELY UNIMPORTANT NEITHER EXTREMELY IMPORTANT

1 2 3 4 5 6 7

0.0 0.0 5.4 16.2 10.8 8.1 59.5

$\bar{x} = 6.000$
 $s = 1.374$
 $n = 37$

VIII. INCOME AND EXPENDITURES

Great attention has been given of late to the adequacy of the incomes earned by professional artists. We would like to ask you a series of questions about how much you earned last year from different sources and how far this income went to meet your needs. We are sorry to pry into your affairs in this way but your answers -- which are confidential -- are necessary if we are to develop effective policies and programs.

57. Approximately what was your total household income in the 1985 tax year from all sources? Please round to the nearest hundred. Please include all income from all sources for all household members.

\$, .00

\bar{x} = \$32,187.00
md = \$28,000.00
s = \$22,659.00
n = 123

In the 1985 tax year, approximately how much did you yourself earn from the sale or practice of your art from the following sources? Please round to nearest hundred. (Read list.)

NO ARTISTIC INCOME

☐

9.9% n = 14

58. Wages, salaries, fees or other forms of income stemming from work as an employee?

\$,

\bar{x} = \$1,343.00
md = \$0.0
s = \$6,320.00
n = 35

59. Commissions, sales, fees or any other forms of income earned as a self-employed artist?

\$,

\bar{x} = \$1,229.00
md = \$1,000.00
s = \$2,636.00
m = 35

60. Royalties, residuals or copyrights?

\$,

\bar{x} = \$114.00
md = \$0.0
s = \$404.00
n = 35

61. Federal, provincial or municipal government arts grants (such as Canada Council)?

\$,

\bar{x} = \$114.00
md = \$0.0
s = \$404.00
n = 35

62. Financial contributions from a corporation or private foundations or patrons?

\$,

\bar{x} = \$29.00
md = \$0.0
s = \$169.00
n = 35

Total artistic income (employee and self-employed income)

\bar{x} = \$5,893.00
md = \$1,000.00
s = \$12,111.00
n = 131

Many artists find it necessary to supplement their artistic income by teaching their art or some other form of employment. Others receive financial support from friends or relations. Did you receive any income from these sources? (Read list.)

NO SUPPLEMENTARY INCOME ☐ 19.9% n = 28

63. Teaching in the field \$, $\bar{x} = \$3,971.00$
 $md = \$0.0$
 $s = \$12,562.00$
 $n = 35$

64. Employment outside practising and teaching your art \$, $\bar{x} = \$5,829.00$
 $md = \$2,000.00$
 $s = \$8,115.00$
 $n = 35$

65. Financial support from family or friends \$, $\bar{x} = \$2,029.00$
 $md = \$0.0$
 $s = \$6,663.00$
 $n = 34$

Total employment income from teaching and other sources of employment $\bar{x} = \$11,697.00$
 $md = \$6,000.00$
 $s = \$14,818.00$
 $n = 132$

Did you receive any money in 1985 from other sources such as UIC, welfare, pensions or investments? (Prompt for source.)

NO OTHER INCOME ☐ 50.4% n = 71

66. Government assistance such as UIC or welfare \$, $\bar{x} = \$697.00$
 $md = \$0.0$
 $s = \$2,023.00$
 $n = 33$

67. Other (specify major source)
Investments 25.6% \$, $\bar{x} = \$2,588.00$
Pensions 15.4% Welfare 10.3% Other 35.9% $md = \$0.0$
UIC 10.3% Friends 2.6% $s = \$7,632.00$
 $n = 39$ $n = 34$

Income from other employment sources, financial support from friends and family and income from government sources like UIC, welfare, investments or pensions $\bar{x} = \$4,694.00$
 $md = \$0.0$
 $s = \$9,113.00$
 $n = 124$

68. Was your 1985 art-related income typical of what you have earned from artistic activities over the past five years?

YES 1 67.6%
NO 2 32.4% n = 34

69. IF NO, what would the typical level be?

\$, $\bar{x} = \$4,714.00$
 $md = \$4,000.00$
 $s = \$3,592.00$
 $n = 7$

IF NO ARTISTIC INCOME EARNED IN 1985 (Q. 58-62), ASK Q. 70 and 71.

70. What was the major reason for no artistic income in 1985?
(Accept one response. Prompt if necessary.)

COULD NOT FIND/GET ANY WORK	1	0.0%
STUDYING/TRAINING	2	16.7%
HEALTH PROBLEM OR INJURY	3	0.0%
PREPARING FOR A SHOW OR EXHIBITION OR WRITING A BOOK/ARTICLE, ETC.	4	33.3%
PROMOTION/MARKETING	5	0.0%
OTHER (please specify)	6	50.0%
RETIRED	7	0.0%

n = 6

71. What was the last year in which you earned money as a literary artist?

YEAR

1 9

\bar{x} = 1985.57
md = 1986.00
s = 1.272
n = 7

IF RETIRED, SKIP TO Q.79. EVERYONE ELSE SHOULD BE ASKED QUESTIONS BELOW.

72. In 1985, approximately what were your total expenditures for practising your art? Please include material and equipment costs, studio rent and related costs, insurance, travel, exhibition and related show costs, marketing, professional development and any dealer/agent commissions.

\$, .00

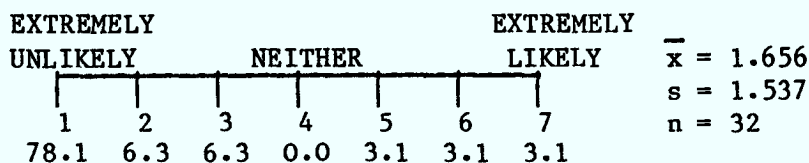
\bar{x} = \$4,570.00
md = \$2,000.00
s = \$6,839.00
n = 107

73. Approximately what amount of income do you consider would be the minimum necessary you would need to support yourself, contribute your share to household expenses and produce your art?

\$, .00

\bar{x} = \$26,778.00
md = \$17,500.00
s = \$36,351.00
n = 36

74. If you did not reach this level of income within the next five years, how likely is it that you would quit working as an artist? Please rate on a 1 to 7 scale where 1 is extremely unlikely and 7 is extremely likely, and the midpoint 4 is neither one nor the other..



75. How much money were you able to save last year?

\$, .00

$\bar{x} = \$2,964.00$
 $md = \$2,000.00$
 $s = \$3,825.00$
 $n = 55$

76. For how many more years would you expect to continue to perform or practice as a literary artist?

NUMBER OF YEARS

$\bar{x} = 35.640$ yrs.
 $md = 40.000$ yrs.
 $s = 19.287$ yrs.
 $n = 25$

77. Do you need to find another job after your retirement as a [artistic discipline]?

YES	1	6.9%	
WILL CONTINUE WITH SECONDARY EMPLOYMENT ...	2	6.9%	
NO	3	79.3%	$n = 29$
OTHER (specify) _____	4	6.9%	

78. IF YES, What do you think will be the major problem you will have in making the transition?

NO MAJOR PROBLEMS	01	50.0%	
I LACK OTHER JOB-RELATED SKILLS	02	0.0%	
FEW/NO TEACHING JOBS AVAILABLE	03	0.0%	
LACK OF OPPORTUNITIES FOR RETRAINING	04	50.0%	$n = 2$
NO EXPERIENCE IN LOOKING FOR JOBS	05	0.0%	
EMPLOYERS UNWILLING TO HIRE 'OLDER' EMPLOYEE ..	06	0.0%	
INTERIM FINANCING PROBLEMS	07	0.0%	
HIGH UNEMPLOYMENT IN MY CHOSEN FIELD	08	0.0%	
OTHER (please specify) _____	09	0.0%	

IX. BACKGROUND CHARACTERISTICS

Finally, I would like to ask you a few background questions which will help to provide a full picture of the status of the Canadian artist today. I would just like to stress once more that all of your answers will remain strictly confidential.

79. In what year were you born?

\bar{x} age = 41.293 yrs.
 md = 39.000 yrs.
 s = 11.862 yrs.
 n = 140

YEAR 1

80. What is your present marital status? (Check one only.)

SINGLE, NEVER MARRIED	1	31.4%	
NOW MARRIED (or common law) ..	2	55.7%	
SEPARATED	3	2.1%	n = 140
DIVORCED	4	7.9%	
WIDOWED	5	2.9%	

81. Including yourself, how many people live in your household?

\bar{x} = 2.539
 md = 2.000
 s = 1.471
 n = 141

NUMBER OF PEOPLE

82. How many of these are children under 18?

\bar{x} = 0.432
 md = 0.0
 s = 0.647
 n = 37

NUMBER OF CHILDREN

83. How many of the adults (over 18) are financially dependent on you?

\bar{x} = 0.135
 md = 0.0
 s = 0.347
 n = 37

NUMBER OF ADULT DEPENDENTS

Total number of people in household who are financially dependent on you (adults (over 18) and children)

\bar{x} = 0.707
 md = 0.0
 s = 0.993
 n = 140

84. Are any or all of the other adults in your household professional artists?

YES, ALL	1	20.0%	
YES, SOME	2	14.3%	
NO, NONE	3	48.6%	n = 35
LIVE ALONE/NO OTHER ADULTS.	4	17.1%	

85. What is the highest level of formal education (whether or not it relates to your art) that you have completed?

PRIMARY SCHOOL (enter grade)	<input type="text"/>	1.4%	
HIGH SCHOOL (enter grade)	<input type="text"/>	10.8%	
SOME COMMUNITY COLLEGE/TECHNICAL SCHOOL ...	14	3.6%	
SOME UNIVERSITY	15	10.0%	n = 140
COMMUNITY COLLEGE GRADUATE/CERTIFICATE	16	2.1%	
UNIVERSITY GRADUATE	17	27.1%	
POST GRADUATE	18	45.0%	

86. What is your highest level of formal training in the arts?

A UNIVERSITY GRADUATE DEGREE OR DIPLOMA IN THE APPLIED, PERFORMING, VISUAL OR LITERARY ARTS FIELDS	01	24.2%
A UNIVERSITY UNDERGRADUATE DEGREE OR DIPLOMA	02	24.2%
A COMMUNITY COLLEGE, C.E.G.E.P., OR RELATED PUBLIC INSTITUTION DIPLOMA OR CERTIFICATE IN APPLIED, PERFORMING, VISUAL OR LITERARY ARTS	03	9.1%
PRIVATE PROFESSIONAL TRAINING SCHOOL OR CONSERVATORY DIPLOMA OR CERTIFICATE	04	0.0%
CREDIT OR NON-CREDIT UNIVERSITY, COMMUNITY COLLEGE OR C.E.G.E.P., COURSES WITHOUT A DEGREE/DIPLOMA	05	9.1%
WORKSHOPS AND COURSES ORGANISED BY ARTIST UNIONS, CO-OPS, GROUPS, ETC.	06	3.0%
APPRENTICESHIP WITH AN ESTABLISHED ARTIST OR PROFESSIONAL COMPANY	07	0.0%
NO FORMAL TRAINING (self-taught)	08	27.3%
OTHER (please specify)	09	3.0%

n = 33

87. What language did you first learn as a child and still understand today?

ENGLISH	01	75.7%	
FRENCH	02	13.5%	
GERMAN	03	2.7%	
ITALIAN	04	0.0%	
UKRANIAN	05	0.0%	n = 37
POLISH	06	0.0%	
PORTUGUIS	07	0.0%	
GREEK	08	0.0%	
SPANISH	09	0.0%	
OTHER (specify)	10	0.0%	
MORE THAN ONE	11	8.1%	

THANK YOU VERY MUCH FOR YOUR COOPERATION IN COMPLETING THIS INTERVIEW.

DO NOT ASK:

Sex: Male 1 60.1% Female .. 2 39.9% n = 138

Language of interview: French .. 1 15.9% English . 2 84.1% n = 138

Place of interview (according to Contact Sheet):

NEWFOUNDLAND	01	0.0%	
NEW BRUNSWICK	02	2.1%	
NOVA SCOTIA	03	0.7%	
PRINCE EDWARD ISLAND	04	0.0%	
QUEBEC	05	26.4%	n = 140
ONTARIO	06	54.3%	
MANITOBA	07	2.9%	
SASKATCHEWAN	08	0.0%	
ALBERTA	09	1.4%	
BRITISH COLUMBIA	10	12.1%	
YUKON	11	0.0%	

**VISUAL ARTIST
STATUS OF THE UNAFFILIATED ARTIST QUESTIONNAIRE
CONTACT SHEET**

Questionnaire Type:

Short 1 74.2%
Long 2 25.8% n = 260

Name of Artist: _____

Telephone Number: () -

RECORD OF CALLS		
CALL	RESULT CODE	COMMENTS
1		
2		
3		
4		
5		
6		

ASK FOR NAME ON CONTACT SHEET

Hello, my name is _____ and I am calling on behalf of the federal Department of Communications. We are undertaking a national study of the working conditions and concerns of the artist in Canada today. Do you have the time to answer a few questions concerning your experiences as a practising artist. Your answers will remain strictly confidential and anonymous.

May I begin?

May I schedule an appointment to call back?

Start Time: _____ Date: _____

1.a) Do you describe yourself as a professional literary or visual artist?

YES	1	99.2%	
NO	2	0.8%	n = 257

b) Do you belong to a professional artist's organisation in Canada — for example CARFAC (Canadian Artist's Representation), the Writer's Union of Canada, etc.?

YES	1	2.0%	
NO	2	98.0%	n = 251

TERMINATE INTERVIEW BUT ASK FOR NAME AND PHONE NUMBER OF UNAFFILIATED ARTIST. (e.g., I am sorry but we cannot use you for this survey. We are only talking to artists who do not belong to these types of organisations. We have just finished a study of organisational members and now we want to learn about non-joiners. Could you give us the name and telephone number (and area code) of a writer/visual artist who does not belong to a professional artist's organisation?

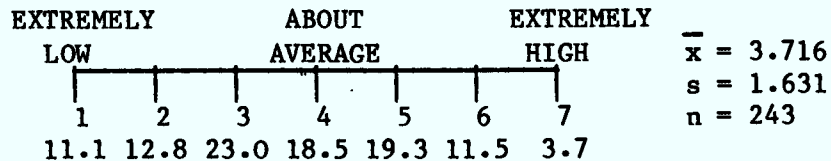
NAME: _____

DISCIPLINE: _____

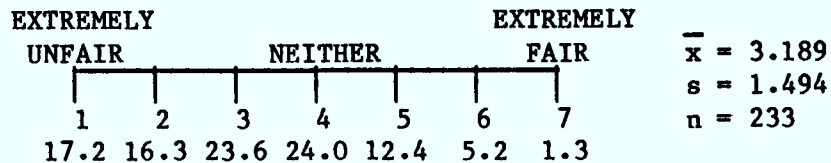
TELEPHONE () -

I. OCCUPATIONAL PRESTIGE/ROLE

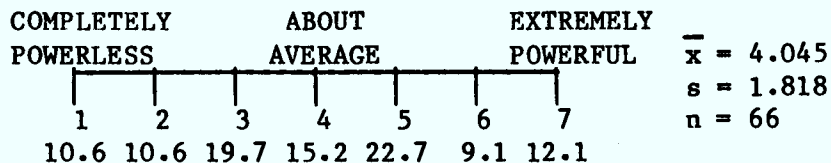
2. Different occupations have different levels of prestige or status associated with them. Consider for example the relative respect paid by Canadians to doctors, teachers or construction workers. As an artist, how would you rate the level of respect accorded to you? Please rate on a 1 to 7 scale where 1 is extremely low, 7 is extremely high and the midpoint 4 is about average.



3. Overall, would you say that the status of the artist is fair or unfair? Please rate on a 1 to 7 scale where 1 is extremely unfair, 7 is extremely fair and the midpoint 4 is neither fair nor unfair.



4. Do you feel that artists as a group have any power to influence events in Canadian society? How would you rate your answer on a 1 to 7 scale where 1 is completely powerless, 7 is extremely powerful and the midpoint 4 is about average?



5. Recently, attention has focused on defining the employment status of the artist. Some artists see themselves as small businesses while others see themselves as professionals akin to lawyers and teachers. Still others see art as more of a vocation. Which of the three terms best describes your career? Do you feel it is: (Read answers. Circle only one response.)

A PROFESSION OR A METHOD OF GAINING INCOME
 BASED ON THE PRACTICE OF SPECIALISED SKILLS
 AND KNOWLEDGE? 1 27.9%

A BUSINESS OR A COMMERCIAL VENTURE DESIGNED
 TO PRODUCE PROFITS? 2 6.6%

A VOCATION, A CALLING OR A TOTAL WAY OF LIFE 3 39.9%

OTHER (specify which combination or if something
 else entirely) 4 25.6%

n = 258

- | ENTIRELY AS
SOCIAL CRITIC | | | ENTIRELY TO REFLECT
EXISTING VALUES | | | | |
|------------------------------|------|------|--|-----|-----|-----|-------------------|
| BOTH | | | EXISTING VALUES | | | | |
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | $\bar{x} = 3.509$ |
| 14.2 | 14.2 | 14.2 | 39.4 | 4.6 | 8.3 | 5.0 | $s = 1.610$ |
| | | | | | | | $n = 218$ |

No social role	1	54.8%	n = 42
Aesthetic	2	9.5%	
Not Categorized	3	9.5%	
Visionary	6	7.1%	
Other	4	19.0%	

7. In which artistic discipline do you concentrate your activities?
(Prompt if necessary. Accept up to two responses, but distinguish
between primary and secondary.)

8. Do you earn or have you earned a living wholly or in part by the practice of your art?

YES	1	73.8%
NO	2	26.2%

n = 65

9. Do you teach or have taught in the field?

YES 1 67.2%
NO 2 32.8% n = 67

10. Have you ever received grants from the Canada Council or provincial arts councils or cultural affairs departments?

YES 1 56.7%
NO 2 43.3% n = 67

11. How many years have you been working as a professional artist?

YEARS $\bar{x} = 13.423$ yrs.
md = 10.000 yrs.
s = 10.432 yrs.
n = 260

12. Approximately how many weeks did you work as an artist over the past 12 months?

WEEKS $\bar{x} = 43.285$
md = 52.000
s = 14.288
n = 256

13. During these weeks, what was the average number of hours spent per week working as an artist? (Include time for preparation, rehearsal travel, promotion, etc..)

HOURS $\bar{x} = 40.727$
md = 40.000
s = 21.481
n = 256

14.a) Over the last 12 months, approximately how many weeks did you work full-time at all other forms of paid employment or self-employment (other than practice of your artistic discipline)? (Code 00 if no, other employment.)

FULL-TIME WEEKS $\bar{x} = 15.500$
md = 5.500
s = 18.558
n = 52

b) How many weeks part-time?

PART-TIME WEEKS $\bar{x} = 10.042$
md = 0.0
s = 15.398
n = 48

FOR VISUAL ARTISTS ONLY

III. WORKING CONDITIONS/HEALTH AND SAFETY

Now I would like to ask you about your working conditions.

15. How would you rate the adequacy of the work space in which you practise your art? Please use a 1 to 7 scale where 1 is totally inadequate, 7 is more than adequate, and the midpoint 4 is barely adequate.

TOTALLY INADEQUATE		BARELY ADEQUATE		MORE THAN ADEQUATE		
1	2	3	4	5	6	7
7.4	7.0	8.6	24.2	16.8	21.1	14.8

$\bar{x} = 4.586$
 $s = 1.747$
 $n = 256$

16. What is the approximate replacement cost or current market value of the equipment or instruments you own to produce your art?

\$, .00

$\bar{x} = \$ 8,300.00$
 $md = \$ 5,000.00$
 $s = \$10,875.80$
 $n = 230$

17. Approximately how many days over the last 12 months were you unable to work because of illness or injury caused by your artistic profession?

DAYS

$\bar{x} = 4.816$
 $md = 0.0$
 $s = 17.737$
 $n = 245$

ASK EVERYONE

18. Were you self-employed as an artist during 1985?

EMPLOYED ONLY	1	41.1%	
SELF-EMPLOYED ONLY	2	35.9%	$n = 64$
BOTH	3	50.0%	

19. (IF SELF-EMPLOYED), did you work in your own home, rent or share space with other artists, or have some other arrangement?

EDUCATIONAL INSTITUTION (e.g., university or art school)	1	3.6%
STUDIO -- IN HOME	2	65.5%
STUDIO -- OUTSIDE OF HOME	3	14.5%
SHARED RENTED STUDIO (with other artists)	4	9.1%
NON-PROFIT OR COOPERATIVE ARTISTS' SPACE OR FACILITY ...	5	1.8%
FACILITY OWNED OR RENTED BY ARTS ORGANISATION		
(e.g., Arts Council, etc.)	6	0.0%
OTHER (please specify)	7	5.5%

n = 55

20. (IF SELF-EMPLOYED), How many full-time and part-time people do you employ to help you with the practice of your art? (Code 00 if none.)

FULL-TIME

--	--

\bar{x} = 0.056
md = 0.0
s = 0.333
n = 36

PART-TIME

--	--

\bar{x} = 0.256
md = 0.0
s = 0.751
n = 39

IV. NETWORKS

I would like you to consider for a moment your relationship with other professional artists and service organisations.

21. What proportion of your friends are professional artists -- for example: none, one quarter, half, three quarters, or all?

NONE	1	7.0%	
ONE QUARTER	2	21.8%	
HALF	3	24.9%	n = 257
THREE QUARTERS	4	39.3%	
ALL	5	7.0%	

22. Were either of your parents actively involved in the production or promotion of the arts?

YES	1	18.5%	
NO	2	81.5%	n = 65

23.a) A number of organisations exist for professional artists, for example (WRITERS: Canadian Authors Association, Writer's Union of Canada, Playwrights Union of Canada, etc.) (VISUAL ARTISTS: Independent Artist's Union, CARFAC, Royal Canadian Academy of the Arts, etc.). Have you ever been a member of an artist's organisation in Canada?

YES	1	37.0%	
NO	2	63.0%	n = 257

b) IF YES, Why did you leave the organisation?

Circumstantial	24.7%	Suitable Local	
Cost of Membership	12.9%	Organisation	9.4%
Politics of Organisation ...	12.9%	Dislike Organisation -	
Dislike Existing Arts		General	8.2%
Organisation	11.8%	Lack Time	7.1%
Lost Interest	11.8%	Eligibility Requirements	1.2%
		n = 85	

c) IF NO, Have you ever used any of the services or indirectly benefitted from the activities of any artists' organisations — for example, information they may provide on taxation or copyrights, negotiations on exhibition fees, etc.?

YES (specify) _____		Type of Service	
		Exhibit fees	26.9%
		Info. about Arts World ..	22.1%
_____ .. 1	42.1%	Work Contracts	17.3%
NO	2	Grants	13.5%
		Royalties-Copyrights	3.9%
	n = 152	Contracts	1.9%
		Exchange Ideas	1.0%
		Other	13.5%
		n = 104	

24. For the following list of factors, would you indicate how important they are in your decision not to become a member of any existing artists' organisations. Please rate your answers on a 7 point scale where 1 is extremely unimportant or irrelevant, 7 is extremely important and the midpoint 4 is neither.

	EXTREMELY UNIMPORTANT		NEITHER		EXTREMELY IMPORTANT			\bar{x}	s	n
a) Dislike of organisations in general	1	2	3	4	5	6	7			
	27.0	4.6	6.6	21.2	14.1	12.0	14.5	3.851	2.145	241
b) Dislike existing artists' organisations	1	2	3	4	5	6	7			
	29.4	9.5	8.2	25.1	9.1	9.1	9.5	3.403	2.021	231
c) Eligibility requirements for membership	1	2	3	4	5	6	7			
	58.2	7.6	5.8	16.9	4.9	2.7	4.0	2.267	1.768	225
d) Suitability of local organisations	1	2	3	4	5	6	7			
	26.3	5.5	6.5	23.0	12.0	12.4	14.3	3.834	2.132	217
e) Costs of membership	1	2	3	4	5	6	7			
	59.7	8.0	4.9	11.5	5.8	3.5	6.6	2.327	1.939	226
f) Other (specify)	1	2	3	4	5	6	7			
	0.0	2.9	1.5	2.9	17.6	20.6	54.4	6.147	1.200	68
Time consuming	22.2%	Too commercial		7.4%						
Too political	21.0%	Don't know enough .		7.4%		n = 81				
No need	19.8%	Too confining		2.5%						
Ineffective-worthless	17.3%	Other		2.5%						

- 25.a) Are there any types of services or information, that you need as a professional artist, that could be offered by an organisation?

YES 1 72.4%
NO 2 27.6% n = 254

26. Thinking about arts service organisations in general and the types of activities they perform, to what extent would you say you derive advantages from their services? When answering, please use a 1 to 7 scale where 1 is no advantage, 7 is extremely advantageous and the midpoint 4 is neither.

NO ADVANTAGE NEITHER EXTREMELY ADVANTAGEOUS

1 2 3 4 5 6 7

22.4 9.0 6.0 17.9 20.9 14.9 9.0

$\bar{x} = 3.866$
 $s = 2.022$
 $n = 67$

V. SATISFACTION/DISSATISFACTION

Now I want to read you a list of factors which might influence how satisfied you are to work as a professional artist. To what extent are the following an important source of satisfaction? Please rate your answer on a 1 to 7 scale where 1 is extremely unimportant, 7 is extremely important, and the midpoint 4 is neither important nor unimportant.

	<div style="display: flex; justify-content: space-between; width: 100%;"> EXTREMELY UNIMPORTANT NEITHER EXTREMELY IMPORTANT </div>									
27. The amount of income derived from the sale or practice of your art ..	1	2	3	4	5	6	7	<u>x</u>	<u>s</u>	<u>n</u>
	14.2	5.1	11.8	13.8	23.2	9.4	22.4	4.449	2.011	254
28. Pride in your artistic accomplishments in the creation of art	1	2	3	4	5	6	7			
	1.2	0.8	0.4	4.2	3.5	10.4	79.5	6.575	1.059	259
29. Freedom to choose what you do	1	2	3	4	5	6	7			
	0.0	0.4	0.0	0.8	0.8	7.4	90.7	6.868	0.505	258
30. Using the same scale, how important is the exchange of views and ideas with other artists to your professional development as an artist?										

EXTREMELY UNIMPORTANT			NEITHER			EXTREMELY IMPORTANT		
1	2	3	4	5	6	7		
3.1	4.6	4.6	15.4	15.4	15.4	41.5	$\bar{x} = 5.477$	
							$s = 1.697$	
							$n = 65$	

To what extent are the following irritants to your working as an artist? Please rate using the same scale.

	EXTREMELY UNIMPORTANT		NEITHER		EXTREMELY IMPORTANT			x	s	n
	1	2	3	4	5	6	7			
31. Being periodically unemployed or without work	1	2	3	4	5	6	7			
	24.2	6.2	4.7	10.9	12.3	9.0	32.7	4.389	2.403	211
32. Low level of artistic awareness and appreciation of the Canadian public	1	2	3	4	5	6	7			
	12.8	5.8	4.3	12.1	16.7	15.6	32.7	4.914	2.084	257
33. Having to take other employment to supplement your income	1	2	3	4	5	6	7			
	13.7	6.9	4.3	13.3	11.2	11.2	39.5	4.927	2.197	233
34. Restrictions on your artistic freedom as a result of accepting government patronage or financial contributions	1	2	3	4	5	6	7			
	38.2	5.9	6.9	17.6	6.4	6.9	18.1	3.412	2.323	204
35. The high level of federal sales, customs or excise tax on art materials and supplies	1	2	3	4	5	6	7			
	13.3	3.3	2.9	10.8	6.7	14.2	48.8	5.317	2.161	240
36. Being dependent upon financial support from family or friends	1	2	3	4	5	6	7			
	33.3	6.2	6.2	8.2	10.8	8.2	27.2	3.903	2.492	195
37. Can you suggest and rate one other important irritant?	1	2	3	4	5	6	7			
	0.0	0.0	0.0	0.0	3.3	6.7	90.0	6.867	0.434	30
Business tax	18.2%							Lack market	3.0%	
Lack public recognition	12.1%							Poor education	3.0%	
Political	6.1%							American influence ...	3.0%	
Low pay	3.0%							Other	48.5%	
Government aid-sponsor.	3.0%							n = 33		

Would you agree or disagree with the following statements? Please rate your answer on a 1 to 7 scale where 1 is completely agree, 7 is totally disagree, and the midpoint 4 is neither agree nor disagree.

		COMPLETELY AGREE			NEITHER			TOTALLY DISAGREE					
		1	2	3	4	5	6	7			<u>x</u>	<u>s</u>	<u>n</u>
38.	My work as an artist has improved substantially over the past five years	1	2	3	4	5	6	7					
		74.1	9.0	8.6	5.5	1.2	0.4	1.2			1.565	1.151	255
39.	If faced with the same career decision again, I would not choose to become a professional artist ...	1	2	3	4	5	6	7					
		2.4	0.8	3.5	3.1	2.0	3.9	84.3			6.506	1.331	255
40.	I think in general that unions and collective bargaining are a good idea	1	2	3	4	5	6	7					
		24.6	11.5	13.1	16.4	11.5	6.6	16.4			3.639	2.145	61
41.	I would tend to describe myself as a loner rather than a joiner	1	2	3	4	5	6	7					
		47.0	16.7	4.5	10.6	7.6	3.0	10.6			2.667	2.093	66
42.	I think that unions and collective bargaining are a good idea for visual artists	1	2	3	4	5	6	7					
		20.4	7.7	7.7	21.3	6.8	7.7	28.5			4.234	2.265	235
43.	How satisfied are you with your life as a whole these days? Please rate your answer on a 1 to 7 scale where 1 is totally dissatisfied, 7 is completely satisfied and the midpoint 4 is neither satisfied nor dissatisfied.												

TOTALLY DISSATISFIED			NEITHER			COMPLETELY SATISFIED				
1	2	3	4	5	6	7			\bar{x}	s
0.4	1.9	4.3	16.0	26.1	30.4	21.0			5.405	1.247
									n	257

VI. COMMUNITY RELATIONSHIPS

The purpose of this next group of questions is to identify the nature of your relationship with the community which you identify as your home base.

44. What municipality or community would you call your permanent home?

45. Approximately how many years have you lived there? (Code 00 if less than one year.)

YEARS

--	--

\bar{x} = 15.255
 md = 13.000
 s = 11.783
 n = 259

Overall, how would you rate the adequacy of the supply of the following types of facilities within your community? Please rate on a 1 to 7 scale where 1 is totally inadequate, 7 is more than adequate and the mid-point 4 is minimally adequate.

	TOTALLY INADEQUATE		MINIMALLY ADEQUATE			MORE THAN ADEQUATE				
	1	2	3	4	5	6	7	<u>x</u>	<u>s</u>	<u>n</u>
46. Halls and theatres for the performing arts	9.2	7.7	3.1	32.3	20.0	20.0	7.7	4.369	1.664	65
47. Visual and heritage galleries and museums	4.5	6.1	12.1	27.3	21.2	19.7	9.1	4.500	1.542	66

48. IF LESS THAN ADEQUATE (1, 2 OR 3): What type of facility do you think is needed most? (Accept one response, but probe for type, size, orientation.)

PERFORMING: Large theatre 27.3% Small theatre 18.7% Concert Hall 18.2%
 Multi-centre 18.2% Other 18.2% n = 11

VISUAL/HERITAGE: Gallery 28.6% Museum 28.6% Studio 14.3%
 Institute 7.1% Other 21.4% n = 14

49. How would you describe your level of day-to-day social interaction or involvement with the people in your home community? Please rate your answer on a 1 to 7 scale where 1 means you are extremely inactive, 7 means you are extremely active, and the midpoint 4 is about average for your community? (Social interaction means seeing your neighbours socially, attending community social events, etc..)

EXTREMELY INACTIVE	ABOUT AVERAGE			EXTREMELY ACTIVE		\bar{x} = 4.174	
1	2	3	4	5	6	7	s = 1.712
8.1	10.5	15.5	20.5	22.5	12.8	10.1	n = 258

50. Using the same scale, how would you describe your level of political activity, at any level, be it local, provincial or national?

EXTREMELY INACTIVE		ABOUT AVERAGE			EXTREMELY ACTIVE		\bar{x} = 3.030 s = 1.938 n = 67
1	2	3	4	5	6	7	
35.8	11.9	9.0	14.9	19.4	3.0	6.0	

VII. ATTITUDES TOWARDS GOVERNMENT

In general, how important do you feel it is for the following groups to give financial support to cultural activities? Please rate on a 1 to 7 scale where 1 is extremely unimportant, 7 is extremely important and the midpoint 4 neither. (Read list.)

		EXTREMELY UNIMPORTANT			NEITHER			EXTREMELY IMPORTANT			
		1	2	3	4	5	6	7	\bar{x}	s	n
51.	Municipal government? ..	1	2	3	4	5	6	7			
		4.7	0.0	1.6	4.7	12.5	17.2	59.4	6.094	1.498	64
52.	Provincial government? .	1	2	3	4	5	6	7			
		3.1	0.0	1.6	1.6	10.9	12.5	70.3	6.359	1.302	64
53.	Federal government?	1	2	3	4	5	6	7			
		0.0	3.1	0.0	1.6	9.4	14.1	71.9	6.438	1.220	64

Using the same scale, in your opinion how important is it that the federal government give direct financial support to the following groups? (Read list.)

		EXTREMELY UNIMPORTANT			NEITHER			EXTREMELY IMPORTANT			
		1	2	3	4	5	6	7	\bar{x}	s	n
54.	<u>Artists</u> such as painters, ballet companies and singers? .	1	2	3	4	5	6	7			
		4.8	0.0	0.0	0.0	9.5	14.3	71.4	6.381	1.373	63
55.	<u>Businesses</u> such as publishers and broad- casters, which pro- duce cultural products? .	1	2	3	4	5	6	7			
		6.5	6.5	6.5	8.1	25.8	16.1	30.6	5.113	1.839	62
56.	<u>Institutions</u> like museums and galleries, theatres and performing arts centres?	1	2	3	4	5	6	7			
		3.2	3.2	1.6	4.8	14.3	28.6	44.4	5.873	1.497	63
57.	<u>Large, one-time cultural festivals</u> and special events?	1	2	3	4	5	6	7			
		11.5	0.0	3.3	4.9	26.2	14.8	39.3	5.361	1.915	61

58. Again using the same scale, how important is it for you to have dual status, or the ability to get social benefits such as unemployment insurance and workman's compensation while still being able to write off your artistic expenses against income?

EXTREMELY UNIMPORTANT			NEITHER			EXTREMELY IMPORTANT	
1	2	3	4	5	6	7	
7.9	0.0	0.0	4.8	9.5	15.9	61.9	

$\bar{x} = 6.032$
 $s = 1.713$
 $n = 63$

VIII. INCOME AND EXPENDITURES

Great attention has been given of late to the adequacy of the incomes earned by professional artists. We would like to ask you a series of questions about how much you earned last year from different sources and how far this income went to meet your needs. We are sorry to pry into your affairs in this way but your answers -- which are confidential -- are necessary if we are to develop effective policies and programs.

59. Approximately what was your total household income in the 1985 tax year from all sources? Please round to the nearest hundred. Please include all income from all sources for all household members.

\$, .00

\bar{x} = \$33,777.00
 md = \$25,000.00
 s = \$29,640.00
 n = 224

In the 1985 tax year, approximately how much did you yourself earn from the sale or practice of your art from the following sources? Please round to nearest hundred. (Read list.)

NO ARTISTIC INCOME

☐ 8.1% n = 21

60. Wages, salaries, fees or other forms of income stemming from work as an employee?

\$,

\bar{x} = \$2,213.00
 md = \$0.0
 s = \$6,351.00
 n = 61

61. Commissions, sales, fees or any other forms of income earned as a self-employed artist?

\$,

\bar{x} = \$6,885.00
 md = \$3,000.00
 s = \$10,086.00
 m = 61

62. Royalties, residuals or copyrights?

\$,

\bar{x} = \$373.00
 md = \$0.0
 s = \$1,938.00
 n = 59

63. Federal, provincial or municipal government arts grants (such as Canada Council)?

\$,

\bar{x} = \$1,246.00
 md = \$0.0
 s = \$3,419.00
 n = 61

64. Financial contributions from a corporation or private foundations or patrons?

\$,

\bar{x} = \$49.00
 md = \$0.0
 s = \$284.00
 n = 61

Total artistic income (employee and self-employed income)

\bar{x} = \$13,082.00
 md = \$6,000.00
 s = \$17,851.00
 n = 233

Many artists find it necessary to supplement their artistic income by teaching their art or some other form of employment. Others receive financial support from friends or relations. Did you receive any income from these sources? (Read list.)

NO SUPPLEMENTARY INCOME ☐ 26.2% n = 68

65. Teaching in the field \$, $\bar{x} = \$4,817.00$
 $md = \$0.0$
 $s = \$10,089.00$
 $n = 60$
66. Employment outside practising and teaching your art \$, $\bar{x} = \$6,867.00$
 $md = \$0.0$
 $s = \$14,674.00$
 $n = 60$
67. Financial support from family or friends \$, $\bar{x} = \$780.00$
 $md = \$0.0$
 $s = \$2,267.00$
 $n = 60$
- Total employment income from teaching and other sources of employment $\bar{x} = \$7,498.00$
 $md = \$1,000.00$
 $s = \$12,409.00$
 $n = 233$

Did you receive any money in 1985 from other sources such as UIC, welfare, pensions or investments? (Prompt for source.)

NO OTHER INCOME ☐ 48.5% n = 126

68. Government assistance such as UIC or welfare \$, $\bar{x} = \$333.00$
 $md = \$0.0$
 $s = \$1,258.00$
 $n = 60$
69. Other (specify major source)
UIC 31.4% \$, $\bar{x} = \$667.00$
Investments 31.4% Welfare 5.7% Other 20.0% $md = \$0.0$
Pensions 8.6% Friends 2.9% n = 35 $s = \$3,913.00$
 $n = 60$
- Income from other employment sources, financial support from friends and family and income from government sources like UIC, welfare, investments or pensions $\bar{x} = \$2,181.00$
 $md = \$0.0$
 $s = \$7,474.00$
 $n = 60$

70. Was your 1985 art-related income typical of what you have earned from artistic activities over the past five years?

YES 1 58.7%
NO 2 41.3% n = 63

71. IF NO, what would the typical level be?

\$, $\bar{x} = \$8,364.00$
 $md = \$5,000.00$
 $s = \$12,030.00$
 $n = 22$

IF NO ARTISTIC INCOME EARNED IN 1985 (Q. 60-64), ASK Q. 72 and 73.

72. What was the major reason for no artistic income in 1985?
(Accept one response. Prompt if necessary.)

COULD NOT FIND/GET ANY WORK	1	0.0%
STUDYING/TRAINING	2	42.9%
HEALTH PROBLEM OR INJURY	3	0.0%
PREPARING FOR A SHOW OR EXHIBITION OR WRITING A BOOK/ARTICLE, ETC.	4	14.3%
PROMOTION/MARKETING	5	0.0%
OTHER (please specify)	6	42.9%
RETIRED	7	0.0%
		n = 7

73. What was the last year in which you earned money as a visual artist?

YEAR

1 9

\bar{x} = 1984.6
md = 1986.00
s = 5.286
n = 20

IF RETIRED, SKIP TO Q.81. EVERYONE ELSE SHOULD BE ASKED QUESTIONS BELOW.

74. In 1985, approximately what were your total expenditures for practising your art? Please include material and equipment costs, studio rent and related costs, insurance, travel, exhibition and related show costs, marketing, professional development and any dealer/agent commissions.

\$ 1 1 1 , 1 1 1 .00

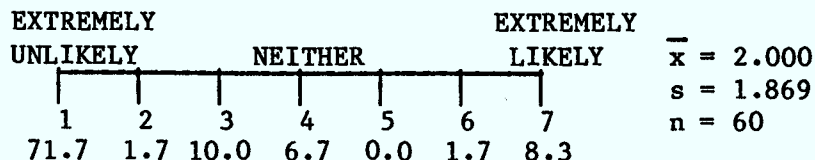
\bar{x} = \$10,797.00
md = \$5,000.00
s = \$33,789.00
n = 232

75. Approximately what amount of income do you consider would be the minimum necessary you would need to support yourself, contribute your share to household expenses and produce your art?

\$ 1 1 1 , 1 1 1 .00

\bar{x} = \$27,190.00
md = \$20,000.00
s = \$32,139.00
n = 63

76. If you did not reach this level of income within the next five years, how likely is it that you would quit working as an artist? Please rate on a 1 to 7 scale where 1 is extremely unlikely and 7 is extremely likely, and the midpoint 4 is neither one nor the other..



77. How much money were you able to save last year?

\$, .00

$\bar{x} = \$5,252.00$
 $md = \$1,000.00$
 $s = \$24,811.00$
 $n = 103$

78. For how many more years would you expect to continue to perform or practice as a visual artist?

NUMBER OF YEARS

$\bar{x} = 42.040$
 $md = 50.000$
 $s = 16.942$
 $n = 25$

79. Do you need to find another job after your retirement as a [artistic discipline]?

YES	1	7.9%	
WILL CONTINUE WITH SECONDARY EMPLOYMENT ...	2	0.0%	
NO	3	92.1%	$n = 38$
OTHER (specify) _____ ..	4	0.0%	

80. IF YES, What do you think will be the major problem you will have in making the transition?

NO MAJOR PROBLEMS	01	0.0%	
I LACK OTHER JOB-RELATED SKILLS	02	50.0%	
FEW/NO TEACHING JOBS AVAILABLE	03	0.0%	
LACK OF OPPORTUNITIES FOR RETRAINING	04	0.0%	$n = 2$
NO EXPERIENCE IN LOOKING FOR JOBS	05	0.0%	
EMPLOYERS UNWILLING TO HIRE 'OLDER' EMPLOYEE ..	06	0.0%	
INTERIM FINANCING PROBLEMS	07	0.0%	
HIGH UNEMPLOYMENT IN MY CHOSEN FIELD	08	0.0%	
OTHER (please specify) _____	09	50.0%	

IX. BACKGROUND CHARACTERISTICS

Finally, I would like to ask you a few background questions which will help to provide a full picture of the status of the Canadian artist today. I would just like to stress once more that all of your answers will remain strictly confidential.

81. In what year were you born? \bar{x} age = 39.962 yrs.
md = 38.000 yrs.
s = 10.617 yrs.
n = 260
- YEAR 1
82. What is your present marital status? (Check one only.)
- | | | | |
|--------------------------------|---|-------|---------|
| SINGLE, NEVER MARRIED | 1 | 34.4% | |
| NOW MARRIED (or common law) .. | 2 | 51.4% | |
| SEPARATED | 3 | 6.9% | n = 259 |
| DIVORCED | 4 | 6.6% | |
| WIDOWED | 5 | 0.8% | |
83. Including yourself, how many people live in your household?
- \bar{x} = 2.576
md = 2.000
s = 1.347
n = 257
- NUMBER OF PEOPLE
84. How many of these are children under 18?
- \bar{x} = 0.646
md = 0.0
s = 0.975
n = 65
- NUMBER OF CHILDREN
85. How many of the adults (over 18) are financially dependent on you?
- \bar{x} = 0.364
md = 0.0
s = 0.671
n = 66
- NUMBER OF ADULT DEPENDENTS
- Total number of people in household who are financially dependent on you (adults (over 18) and children) \bar{x} = 1.000
md = 0.0
s = 1.400
n = 255
86. Are any or all of the other adults in your household professional artists?
- | | | | |
|-----------------------------|---|-------|--------|
| YES, ALL | 1 | 22.6% | |
| YES, SOME | 2 | 8.1% | |
| NO, NONE | 3 | 59.7% | n = 62 |
| LIVE ALONE/NO OTHER ADULTS. | 4 | 9.7% | |

87. What is the highest level of formal education (whether or not it relates to your art) that you have completed?

PRIMARY SCHOOL (enter grade)	<input type="text"/>	0.0%	
HIGH SCHOOL (enter grade)	<input type="text"/>	1.9%	
SOME COMMUNITY COLLEGE/TECHNICAL SCHOOL ...	14	7.4%	
SOME UNIVERSITY	15	8.1%	n = 258
COMMUNITY COLLEGE GRADUATE/CERTIFICATE	16	11.2%	
UNIVERSITY GRADUATE	17	36.4%	
POST GRADUATE	18	27.1%	

88. What is your highest level of formal training in the arts?

A UNIVERSITY GRADUATE DEGREE OR DIPLOMA IN THE APPLIED, PERFORMING, VISUAL OR LITERARY ARTS FIELDS	01	31.3%
A UNIVERSITY UNDERGRADUATE DEGREE OR DIPLOMA	02	18.8%
A COMMUNITY COLLEGE, C.E.G.E.P., OR RELATED PUBLIC INSTITUTION DIPLOMA OR CERTIFICATE IN APPLIED, PERFORMING, VISUAL OR LITERARY ARTS	03	15.6%
PRIVATE PROFESSIONAL TRAINING SCHOOL OR CONSERVATORY DIPLOMA OR CERTIFICATE	04	7.8%
CREDIT OR NON-CREDIT UNIVERSITY, COMMUNITY COLLEGE OR C.E.G.E.P., COURSES WITHOUT A DEGREE/DIPLOMA	05	4.7%
WORKSHOPS AND COURSES ORGANISED BY ARTIST UNIONS, CO-OPS, GROUPS, ETC.	06	4.7%
APPRENTICESHIP WITH AN ESTABLISHED ARTIST OR PROFESSIONAL COMPANY	07	1.6%
NO FORMAL TRAINING (self-taught)	08	10.9%
OTHER (please specify) _____ ..	09	4.7%

n = 64

89. What language did you first learn as a child and still understand today?

ENGLISH	01	81.5%	
FRENCH	02	10.8%	
GERMAN	03	0.0%	
ITALIAN	04	1.5%	
UKRANIAN	05	0.0%	n = 65
POLISH	06	0.0%	
PORTUGUIS	07	0.0%	
GREEK	08	0.0%	
SPANISH	09	0.0%	
OTHER (specify) _____	10	3.1%	
MORE THAN ONE	11	3.1%	

THANK YOU VERY MUCH FOR YOUR COOPERATION IN COMPLETING THIS INTERVIEW.

DO NOT ASK:

Sex: Male 1 65.1% Female .. 2 34.8% n = 256

Language of interview: French .. 1 7.0% English . 2 93.0% n = 244

Place of interview (according to Contact Sheet):

NEWFOUNDLAND	01	0.4%	
NEW BRUNSWICK	02	1.2%	
NOVA SCOTIA	03	5.1%	
PRINCE EDWARD ISLAND	04	0.0%	
QUEBEC	05	15.0%	n = 253
ONTARIO	06	49.8%	
MANITOBA	07	2.0%	
SASKATCHEWAN	08	7.5%	
ALBERTA	09	9.5%	
BRITISH COLUMBIA	10	9.5%	
YUKON	11	0.0%	