

ARTIST CAREER RESEARCH METHODS

*A comparative analysis of research methods
for understanding artists' career paths,
work conditions, and incomes*

Annotated bibliography

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With contributions from Sherri Helwig*

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This bibliography of Artist Career Research Methods was prepared for a consortium of Canadian public arts funders consisting of the Canada Council for the Arts, BC Arts Council, Calgary Arts Development Authority, and Ontario Arts Council, in partnership with the Alberta Foundation for the Arts, Toronto Arts Foundation, and the Conseil des arts et des lettres du Québec.

A synthesis report of the project’s key findings is provided under separate cover.

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Introduction and methods

Many artists have atypical work patterns, characterized by high self-employment rates, multiple job-holding, the predominance of short-term employment opportunities, relatively low incomes, low unionization rates, challenges regarding professional development and career advancement, and unusual work flows. In addition, there are differences in how artists work between arts disciplines and regions of the country. These specificities make artists a challenging labour group to study.

A team from Hill Strategies Research – Kelly Hill and Alix MacLean, with contributions from Sherri Helwig – was contracted to investigate methods used to understand artists’ work conditions, incomes and career paths. A particular focus of the research was identifying and examining research projects that have gone beyond traditional statistical sources in exploring the situation of artists, projects that are often referred to as “novel” in this bibliography.

The research was conducted on behalf of a consortium of Canadian public arts funders: Canada Council for the Arts, Ontario Arts Council, BC Arts Council, Calgary Arts Development Authority, Alberta Foundation for the Arts, Toronto Arts Foundation, and the Conseil des arts et des lettres du Québec. The funding agencies wanted to understand the opportunities and challenges for future Canadian research related to the situation of artists.

The core element of the research was a thorough literature search – of academic and non-academic sources, in Canada and abroad – supplemented by communication with representatives of many Canadian arts service organizations. In addition, a series of 12 interviews with key informants was conducted by Kelly Hill. Interviewees included arts researchers, research commissioning organizations, and representatives of Indigenous and equity-seeking groups.

This annotated bibliography accompanies a synthesis report on artists’ career paths, work conditions, and incomes. The bibliography covers over 70 reports from Canada and around the world that have provided insights into the situation of artists, with a particular focus on novel research methods. This bibliography includes a very brief overview of the following research elements:

- Particularly novel elements in reports on artists (i.e., elements that have reached beyond statistical agency sources)
- Research goals (and policy goals, if stated in the reports)
- Population under study
- Data sources
- Methods

- Limitations
- Respondents / response rate / margin of error
- Variables analyzed
- Reporting and dissemination (known to the research team)
- Web links
- Selected findings

The bibliography is organized as follows:

- [Section 1: Particularly novel reports](#)
- [Section 2: Reports with an Indigenous or equity-related focus \(with insights into the measurement of the situation of artists\)](#)
- [Section 3: Other reports on artists in Canada \(generally 2010 and newer\)](#)
- [Section 4: Other international reports on artists \(generally 2010 and newer\)](#)

Section I: Particularly novel reports

Method 1: List compilation

Three Quebec reports, using membership lists, that created interesting typologies of artists

- Provençal, Marie-Hélène (2012). *Les danseurs et chorégraphes québécois : Portrait des conditions de pratique de la profession de la danse au Québec, 2010*. Quebec City, Canada: Observatoire de la culture et des communications du Québec
- Provençal, Marie-Hélène (2013). *Les écrivains québécois : Portrait statistique des conditions de pratique de la profession littéraire au Québec, 2010*. Quebec City, Canada: Observatoire de la culture et des communications du Québec
- Routhier, Christine (2013). *Les artistes en arts visuels : Portrait statistique des conditions de pratique au Québec, 2010*. Quebec City, Canada: Observatoire de la culture et des communications du Québec
- **Novel elements:** Used lists from unions, membership associations, major companies within the field, and funding agencies to estimate the total number of artists of each type (and many other statistics). Interesting typologies of artists.
- **Research goals:** To create accurate socio-economic and professional profiles of Quebec artists (dancers or choreographers, writers, visual artists).
- **Population under study:** Professional (1) dancers and choreographers; (2) writers; and (3) visual artists residing in Quebec (principal residence for at least 12 months). Stated principal artistic activity within that discipline. Dancers and visual artists: At least 2 years of professional experience. Dancers: participated in a professional performance over the preceding 3 years. Visual artists: created at least one work over preceding 4 years and exhibited at least once during their career. Survey excluded craft artists, illustrators, graphic designers, media artists, cartoonists, caricaturists. Writers: published at least two books over their careers (including one in past 10 years), except for arts council recipients (just one book over their careers).
- **Data sources:** Custom surveys of the above three types of artists.
- **Methods:** Telephone survey of artists in the above types. Dancers survey, for example, was in the field for about 4 months.
- **Limitations:** Varied response rates by type and sub-type of artist (e.g., 61% response rate for all dancers but only 24% for world and traditional dancers).
- **Respondents / response rate / margin of error (MoE):** Dancers: 375 respondents, 61% response rate. Writers: 1,057 respondents, 70% response rate. Visual artists: 1,220 respondents, 64% response rate. In all cases: maximum MoE of +/- 5 percentage points, 19 times out of 20 for published statistics.
- **Variables analyzed:** Dancers: 54 questions leading to 91 variables. Examples from all

three studies: gender, income, expenses, working hours and workweek, training, outputs (e.g., performances, books, works of art), benefits, typologies of artists.

- **Reporting and dissemination (known to research team):** Reports and media releases from Observatoire de la culture et des communications du Québec (part of the Institut québécois de la statistique).
- **Web link:** <http://www.stat.gouv.qc.ca/statistiques/culture/professions-formation/index.html>
- **Selected findings:** Estimates of the number of artists by type in Quebec: 650 dancers and choreographers (73% female); 1,510 writers (45% female); 3,632 visual artists
 - Example of typology: six types of dancers
 - Occasional dancer (28% of all Quebec dancers): substantial professional training and experience but not many opportunities to dance professionally.
 - Early-career dancers (16%): young professionals with limited professional experience and low personal income levels (average of \$15,000).
 - Developing dancers (25%): also young professionals but usually able to spend over one-half of their time on dance activities.
 - Full-time dancers (12%): do not have high average personal incomes but are able to concentrate on their professional dance activities.
 - Established dancers (11%): somewhat older than other groups and contain a larger number of artistic directors. Relatively high average personal incomes.
 - Confirmed dancers (8%): many years of professional experience. Includes many choreographers. Highest personal incomes, much of which is earned outside of dance creation, such as dance teaching and personal training.

Saskatchewan report using an artist registry

Saskatchewan Partnership for Arts Research (2015). *Understanding the Arts Ecology of Saskatchewan from the Artist's Perspective: An Overview of Results from the Artist Survey of 2014*. Regina, Canada: University of Saskatchewan

- **Novel elements:** Developed centralized list of artists at a province-wide arts association, later complemented by other communications efforts. “Ecological” perspective on the situation of artists (and the arts in general).
- **Research goals:** To “study the arts as an ecosystem in Saskatchewan”, including artists and the public; developing a better understanding of how artists create and work on a daily basis; connections, networks, community, and interactions; and needs / access.
- **Population under study:** All artists 18 and older in Saskatchewan
 - Professional and amateur artists (84% self-identified as professional)
- **Data sources:** Custom survey conducted in 2014.
- **Methods:** Internet survey open between April 23 and May 14, 2014, representing the first-ever comprehensive survey of Saskatchewan artists (also separate public survey, focus groups, interviews, and case studies).
 - “The Saskatchewan Arts Alliance set up an Artist Registry and SPAR drew from data provided by other arts organizations to create a database of artists that served as a rough enumeration of Saskatchewan artists from which the research could proceed.” A “total of 3,133 individuals were identified as artists based on the database registry”, which was aggregated by the Saskatchewan Arts Alliance “using its Artist Registry, online resources, as well as input from its member organizations”.
- **Limitations:** Not a random survey.
- **Respondents / response rate / margin of error (MoE):** 348 responses. Response rate of 24% (of 1,432 artists on the registry with valid emails). MoE listed as +/-4.95%, 19 times out of 20 (but was not a random survey).
- **Variables analyzed:** number of artists, artists by discipline (including multiples), time use, “age, gender, community of residence, ethnicity, income and education as well as the extent to which they conformed to various official definitions of ‘professional artist’; networks and connections that contributed to their creative work and, their general involvement in their communities.”
- **Reporting and dissemination (known to research team):** Report, dedicated web page, many presentations, many subsequent reports delving further into the data
- **Web link:** <http://www2.uregina.ca/spar/>
- **Selected findings:** 84% of respondents self-identified as professionals, but follow-up questioning indicated that about 90% of respondents could be considered professional.

- “Perhaps the most important discovery in this context was the overwhelming extent to which artists indicated involvement in more than one creative discipline. Only 25.6% (n=87) of respondents indicated only one creative discipline in which they were engaged.”
- “Average work week of 48.5 hours”, including “24.5 hours devoted to their creative practice, 8 hours of teaching or mentorship in a creative discipline, and 16 hours working outside their creative practice”.
- “Although 97% of artist respondents had received income from their creative work, 43% reported an average annual income from their art practice over the past two years of less than \$5000. Only 10% earned more than \$40,000/yr. from their art practice. Overall, our data translates into an average artist income from their creative work of only \$15,380.”
- “Artist survey respondents were asked to identify organizations, agencies, educational institutions and/or businesses (inside or outside the arts) that had contributed to their evolution as an artist or the realization of their creative work Beyond references to the Saskatchewan Arts Board, universities (Saskatchewan universities in particular) assumed a very high profile.”
- “artist respondents found collaboration, networking, and/or informal connections important to both their evolution as an artist and their ability to create or interpret work”

Many Australian reports over several time periods

- Surveys in this Australian series were undertaken in 1983, 1988, 1993, 2001, 2009, and 2017. The methods used in the older reports have been relatively consistent over time.
- Only one report from the most recent data (2017) has been released to date (and is annotated here). An annotation of one older report (2009) is also provided here.

Throsby, David and Katya Petetskaya (2017). *Making Art Work: An Economic Study of Professional Artists in Australia*. Strawberry Hills: Australia Council for the Arts

- **Novel elements:** Use of arts organization lists. Novel presentation: 8 interactive dashboards, artist views, Australia Council (funder) response to findings. Accessible summary and “easy English version” are also available.
- **Research goals:** To examine the lives and working conditions of Australian artists
- **Population under study:** All “serious, practising professional artists” in Australia.
 - Seriousness: “self-assessed commitment to artistic work as a major aspect of the artist’s working life, even if creative work is not the main source of income”.
 - Practising: “artists currently working or seeking to work in their chosen occupation”.
 - Professional: “a degree of training, experience or talent and a manner of working that qualify artists to have their work judged against the professional standards of the relevant occupation”.
 - 8 groups of artists: “writers; visual artists; craft practitioners; actors and directors; dancers and choreographers; musicians and singers; composers, songwriters and arrangers; community cultural development artists”.
 - Excluded: “Indigenous artists working in remote and very remote areas of Australia”; filmmakers; interior, fashion, industrial or architectural designers
- **Data sources:** Custom telephone survey conducted between November 2016 and March 2017, interviews
- **Methods:** List of 35,940 artists collected from 65 arts organizations. A sample was drawn to represent each of the 8 principal artistic occupations (“principal” based on time spent). Artists were contacted (at random) to complete a detailed telephone survey, with targets for each artform. Also 10 case study interviews.
- **Limitations:** Exclusions noted above. Many organizations did not share their membership lists (over 200 were approached). “Response rate varied significantly across different artforms”.
- **Respondents / response rate / margin of error (MoE):** 826 respondents. Response rate not specified (9% of usable sample; 2% of original population list). MoE not specified.
- **Variables analyzed:** number of artists (and by type), demographics, locations, mobility, education and training, career progression and influences, working in multiple

- artforms, work week and time allocations, income and expenditure, employment and financial security, professional practice issues, artists with disabilities, well-being
- **Reporting and dissemination (known to research team):** Report, dedicated web page (including interactive dashboards), artist views, funder response distributed by Australia Council
 - **Web link:** <http://www.australiacouncil.gov.au/research/making-art-work/>
 - **Selected findings:** Just under 50,000 practising professional artists in Australia; about 10% growth in number of artists between 2010 and 2017 surveys; 45-hour average work week; principal artistic occupation takes up about half of time (generates 39% of income); non-arts work = 19% of time and 1/3 of income

Throsby, David and Anita Zednik (2011). "Multiple job-holding and artistic careers: some empirical evidence." *Cultural Trends*, 20(1), pp. 9–24

- **Novel elements:** Use of arts organization lists. Interesting focus “on a somewhat overlooked component of the career portfolios of practising professional artists, namely their non-arts work”.
- **Research goals:** To determine “the influence of economic and other circumstances in propelling artists towards non-arts work”, including motives, characteristics of artists, common industries for non-arts work, application of creative skills.
 - Policy implications: “Programmes of support for individual artists, whether provided through public-sector agencies, private foundations, philanthropic organizations or whatever, will be most effective when they address the fundamental difficulties that beset professional artists in the pursuit of their professional practice.”
 - Arts education policy: “If students aspiring to become professional practitioners in any art form are likely, whether by choice or necessity, to be adopting a portfolio approach to their career, they will require specific training in career management as an essential part of their curriculum.”
- **Population under study:** All “serious, practising professional artists” in Australia.
 - Seriousness: “self-assessed commitment to artistic work as a major aspect of the artist’s working life, even if creative work is not the main source of income”.
 - Practising: “artists currently working or seeking to work in their chosen occupation”.
 - Professional: “a degree of training, experience or talent and a manner of working that qualify artists to have their work judged against the highest professional standards of the relevant occupation”.
 - 8 groups of artists: writers; visual artists; craft practitioners; actors and directors; dancers and choreographers; musicians and singers; composers; community culture development workers / community artists.

- Excluded: Indigenous artists living and working in remote communities, filmmakers, and designers
- **Data sources:** Custom telephone survey of artists in Australia in 2009
- **Methods:** List of 32,272 artists collected from 77 arts organizations. A sample was drawn to represent each of the principal artistic occupations. Artists were contacted (at random) to complete a detailed telephone survey, with targets for each artform.
 - Time allocation to work outside the arts for a given artist is “determined by three groups of influences: economic factors (expected income from creative, arts-related and non-arts work); work-related factors (degree of establishment as an artist, the artist’s employment arrangement for creative practice, the artist’s unemployment experience); and socio-demographic factors (gender, age, education and training, location, household circumstances and importance of spouse’s or partner’s income for supporting the artist’s creative work).”
- **Limitations:** Exclusions noted above. Many organizations did not share their membership lists (over 200 were approached).
- **Respondents / response rate / margin of error (MoE):** 1,031 respondents. Response rate not specified (20% of usable sample; 3% of original population list). MoE not specified.
- **Variables analyzed:** Proportion of working time spent on non-arts work, creative income, arts-related income, non-arts income, establishment level, employment status, experienced unemployment in last 5 years, gender, age, education level (summary), formal training in principal artistic occupation, location (summary), application of creative skills outside of the arts, household circumstances (summary), importance of spouse’s or partner’s income in supporting artist’s creative practice.
- **Reporting and dissemination (known to research team):** Journal article; other reports from this survey were distributed by the Australia Council for the Arts (although they may no longer be available on the Council’s website)
- **Web link:** Abstract only:
<https://www.tandfonline.com/doi/abs/10.1080/09548963.2011.540809>
- **Selected findings:** 45% of artists engage in some non-arts work. Two thirds of them would like to spend more time on the arts.
 - Dancers and community artists are the groups with the smallest numbers taking non-arts work, while writers and actors have the highest proportions.
 - The revenue-earning potential of non-arts work appears to be particularly high for writers, and to a somewhat lesser extent for visual artists.
 - The factors preventing artists from reducing their non-arts commitment and devoting more time to creative work are overwhelmingly related to the economic circumstances in which artistic occupations are pursued.
 - The principal constraints affecting artists are the lack of available work (performing artists), inadequate financial return even when work is available or sales of output can be made (visual artists, craft practitioners and

community cultural development workers) and, to a lesser extent, insufficient markets (writers, visual artists, craft practitioners, composers).

- Concentrations of writers, composers, visual artists and craftspeople use their creative skills in work that is considered cultural in the concentric circles model, while actors are more likely to use their acting skills in non-cultural industries, and dancers and musicians are the least likely to be able to work outside of the arts.
 - The most significant area in which artists across the board apply their creative skills outside the arts is in government, social and personal services.
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- *Other reports found from this Australian series:*
 - Throsby, David and Anita Zednik (2010). *Do you really expect to get paid? An economic study of professional artists in Australia*. Strawberry Hill, Australia: Council for the Arts
 - Throsby, David and V. Hollister (2003). *Don't give up your day job: An economic study of professional artists in Australia*. Strawberry Hill, Australia: Australia Council for the Arts
 - Throsby, David and B. Thompson (1994). *But what do you do for a living? A new economic study of Australian artists*. Strawberry Hill, Australia: Australia Council for the Arts
 - Throsby, David and D. Mills (1989). *When are you going to get a real job? An economic study of Australian artists*. Strawberry Hill, Australia: Australia Council for the Arts

Irish report using compiled lists of artists

Hibernian Consulting and Insight Statistical Consulting (2010). *The Living and Working Conditions of Artists in the Republic of Ireland and Northern Ireland*. Dublin, Ireland: The Arts Council / An Chomhairle Ealaíon and Arts Council of Northern Ireland

- **Novel elements:** Used lists from membership associations and unions, local (county) councils, and funding agencies to estimate the total number of artists of each type (and statistics on their working lives). However, sample was not random.
- **Research goals:** To provide arts councils “with an up-to-date and robust evidence base to effectively support artists living and working across the island of Ireland”.
- **Population under study:** All types of professional artists in Ireland and Northern Ireland. “Professional” defined as “people who are active in pursuing a career as artists and who view arts work as their main profession or career, even if not their main source of income and regardless of their current employment status”.
 - Eligibility criteria: 1) individuals active in pursuing a career as an artist – i.e. who make or attempt to make a living from arts work and who are the principal personnel in the creative process resulting in a work of art; 2) individuals who have worked in their principal artform(s) at some point in the past three years; 3) individuals who view arts work as their main profession or career (even if not their main source of income, and regardless of their current employment status); 4) individuals working or pursuing work in artform areas supported by the two arts councils, whether or not their specific work has been grant-aided; 5) individuals normally resident in Ireland or Northern Ireland.
 - Exclusions: full-time students, artists whose primary occupation is teacher or lecturer, technical and managerial practitioners or administrative personnel in arts organizations, industrial, graphic or fashion designers.
 - Disciplines covered by the arts councils: Architecture; Circus, street art and spectacle; Crafts; Dance; Film; Literature; Music (including opera); Theatre/Drama; Visual Arts
- **Data sources:** Custom paper survey (with online option) in 2009
- **Methods:** Contact information on artists was collected from 32 membership associations and unions, 13 local (county) councils, and 2 funding agencies to create a “database of 4,915 artists from Republic of Ireland and 1,628 artists from Northern Ireland” (6,543 artists total). Artists were sent the survey and a cover letter from the appropriate arts council, with a stamped return envelope and weblink for online completion.
- **Limitations:** Non-randomized sample (self-selected). Did not receive artist information from all organizations approached (reasons: no contact info available, privacy concerns, lack of time/resources/staff).

- **Respondents / response rate / margin of error (MoE):** 1,128 artists (865 in Ireland + 263 in Northern Ireland). Response rate: 18% in Ireland and 16% in Northern Ireland. MoE: not applicable (not a random sample). (Report notes that, if it were a randomized sample, the MoE would be +/-3% in Ireland and +/-6% in Northern Ireland.)
- **Variables analyzed:** Demographics; location; education and training; work patterns and unemployment; incomes and standard of living; tax, insurance and regulatory context; artists' views on their careers.
- **Reporting and dissemination (known to research team):** Major reports (one for Ireland and another for Northern Ireland) distributed by Arts Council Ireland and Arts Council of Northern Ireland
- **Web link:** http://www.artscouncil.ie/Publications/All/The-living-and-working-conditions-of-artists-in-the-Republic-of-Ireland-and-Northern-Ireland_3051384443/
- **Selected findings:** 6,543 artists total (4,915 in Ireland + 1,628 in Northern Ireland). More than three-fold increase in the number of professional artists in Ireland since a similar 1979 arts council study. Republic of Ireland: Income from work as an artist for women (€9,789 average) is one-half of men (€20,501) / Total personal incomes of artists 31% lower than average for other workers / 82% of artists would choose to work as artists if they were starting over again.

Method 2: Respondent-driven sampling

Miranda, Michael (2012). *Waging Culture: A Report on the Socio-Economic Status of Canadian Visual Artists*. Toronto, Ontario: Art Gallery of York University

- Note: Some elements of this annotation are drawn from the 2007 report on the same topic by the same author (using very similar methods). The 2007 report provides much greater detail on the research methods than the 2012 web articles. In fact, the 2007 report's *Chapter 1: Methodology* is a useful summary of the possibilities and challenges of different research methods.
- **Novel elements:** Respondent-driven sampling is a novel method for research into artists (having been applied to jazz musicians in the USA but never to artists in Canada, outside of the 2007 iteration of this research project). However, the most recent survey iteration (2012) had a fairly small sample size for the respondent-driven sampling technique (391 respondents), with some known biases (i.e., “higher than expected responses from artists 25 to 34 based in Toronto and lower than expected francophone artists within Quebec”).
- **Research goals:** “To establish a clear picture of the socio-economic status of visual artists in Canada”. Policy goal: provide useful information in framing policy discussions on topics of concern to the visual art producer.
- **Population under study:** Visual artists in Canada. “Professional” based on Canada Council definition. 2007 report: “all practicing professional visual artists resident in Canada”, excluding fine craft practitioners (but including those who do both visual arts and crafts).
- **Data sources:** Custom online survey of visual artists in Canada
- **Methods:** Respondent-driven sampling (RDS), which “combines ‘snowball sampling’ with a mathematical model that weights the sample to compensate for the fact that the sample was collected in a non-random way”. RDS was developed by Cornell sociologist Douglas Heckathorn to investigate the situation of “hidden” populations, such as intravenous drug users. The key technique involves having respondents refer others in the same situation (e.g., visual artists, jazz musicians, intravenous drug users) to the survey. <http://www.respondentdrivensampling.org/>.
- **Limitations:** The RDS methods are novel but do not allow for randomization. In addition, this project intentionally deviated from some aspects of typical RDS methods. Examples: No rewards were offered for survey completion; No direct invitations were made from respondents to referrals (the referrals were mediated by the researchers).
- **Respondents / response rate / margin of error (MoE):** 391 visual artists in 2012; response rate of 28%; estimated MoE +/- 7 percentage points, 19 times out of 20 (researcher's estimate, but the application of MoE to RDS is not common).
 - In 2007: two-stage survey process. Demographic survey had over 1,200 respondents and estimated MoE +/- 3.96 percentage points, 19 times out of

20. Financial survey had 560 respondents and estimated MoE +/- 5.83 percentage points, 19 times out of 20.

- **Variables analyzed:** Hours worked (by type of arts-related and non-arts work), income, income sources (arts and non-arts, with breakdowns within each), years of experience as a visual artist, gallery representation, gender, age, metropolitan area residence, visible minority, education, language, home ownership, immigration status. In 2007 only: census counting as artist, family structure, media of artwork, supplementary health benefits, retirement funds.
- **Reporting and dissemination (known):** Series of web articles from Art Gallery at York University (2012); full report from Art Gallery at York University (2007)
- **Web link:** <http://theagyuisoutthere.org/everywhere/?tag=waging-culture>. 2007 report: http://theagyuisoutthere.org/wagingculture/images/AGYU_WagingCulture.pdf
- **Selected findings:** Prorated wages from art practice = \$1.85 per hour; for every \$1 / hour earned by a male visual artist, a female artist earns 40¢ (was 73¢ in 2007; difference may be due, in part, to lower sample size in 2012); “Caucasian artists still earn, overall, more than either Aboriginal or visible minority artists in most categories”; 2007 study estimated that there were between 22,500 and 27,800 visual artists in Canada (30% to 60% higher than the 2006 census: 17,100 painters, sculptors and other visual artists).

Three American reports that pioneered the use of respondent-driven sampling to survey artists

- Jeffri, Joan (2003). *Changing the Beat: A Study of the Worklife of Jazz Musicians*, Washington DC, USA: Research Center for Arts and Culture and National Endowment for the Arts
- Jeffri, Joan (2007). *Above Ground: Special Focus New York City Aging Artists, Information on Artists III*, New York, USA: Research Center for Arts and Culture and Teachers College Columbia University
- Jeffri, Joan (2011). *Still Kicking: Aging Performing Artists in NYC and LA Metro Areas, Information on Artists IV*. New York, USA: Research Center for Arts and Culture and Teachers College Columbia University
- **Novel elements:** Pioneered respondent-driven sampling for research into artists. Ability to generate estimates of the total number of artists. Research interviews in multiple languages. Large consortiums came together to fund the reports. Research method was replicated in visual artist surveys in Canada.
- **Research goals:** To create accurate socio-economic and professional profiles of artists (jazz musicians, elder visual artists, and elder performers) in select cities.
 - Jazz musicians: To understand the environment for jazz in four cities “by documenting both the jazz artists and their resources and support systems”
 - “To develop a detailed needs assessment from jazz artists themselves by collecting data documenting their professional lives and most pressing needs”
 - Aging artists: to understand “the unique and urgent needs of artists as they grow old”
- **Population under study:** Jazz musicians in Detroit, New Orleans, New York, and San Francisco; visual artists 62 or older in New York City; performers 62 or older in New York City and Los Angeles (professional actors, dancers, choreographers, musicians and singers)
 - “Professional” artists: respondents who selected at least 2 of the following 8 options: 1) “I consider myself a performing artist.”; 2) “I have earned more than 50% of my income in the last year as a performing artist or in performing arts related activities.”; 3) “I have been engaged (rehearsal, teaching/mentoring, performing, creative process) in my performing art more than 50% of the time during the last year.”; 4) “I have performed as an artist at least 5 times in the last year.”; 5) “I have performed as an artist for pay at least 5 times during the last year.”; 6) “I have been trained/educated as a performing artist.”; 7) “I have produced a documented body of work that is considered (self or externally) performing art (documented output = performances, compositions, collaborations, arrangements, recordings).”; 8) “I make a living as a performing artist.”
- **Data sources:** Custom in-person survey of artists in select cities

- **Methods:** In-person survey with each artist.
 - Respondent-driven sampling (RDS): Initial “seeds” of 6-10 artists known to the research team. Each artist referred up to 4 others to participate in the study. Artists paid \$25 for the interview and \$15 for each completed referral (i.e., maximum \$85). After four “waves” of referrals (i.e., the first set of referrals plus three more), RDS typically achieves “equilibrium”, where additional waves would not produce more accurate estimates.
 - Aging visual artists study (NYC) attempted to increase responses from certain communities of interest by giving additional recruitment coupons to respondents who have already recruited artists within the group of interest.
 - Adaptive sampling approach: “the plan changes as information accumulates during the sampling process. These approaches are more computationally demanding than traditional methods, but they are also generally more efficient, especially for sampling clustered populations.”
 - Weighting: “the statistical theory upon which RDS is based is to provide the means for generating weights” to account for: 1) the non-random recruitment of initial seeds; 2) the fact that respondents recruit people they know (shaped by their social networks), not randomly; 3) the fact that “respondents who are well-connected tend to be over-sampled”; 4) the fact that “the sample reflects disproportionately the recruitment patterns of the most effective recruiters”.
- **Limitations:** Varied response numbers by study. Some were too low to provide accurate estimates (Detroit jazz musicians, LA aging performers).
 - Large survey team required for in-person surveys
 - Effort: “The project was management-heavy, partly because this was a first-time methodology for aging artists, but also because it required separate checking accounts and tracking for coupons, constant scheduling and re-scheduling of interviews in several languages, and substantial outreach.”
 - Time: “It took a total of 16 months to recruit a sample of 215 aging visual artists, far longer than most RDS studies. These issues illustrate the importance of community acceptance and respondent motivation for a peer-recruitment-based method to be effective.”
 - “For RDS to work effectively, the population under study must be linked by a contact pattern, so members of the community under study must know one another. Aging artists fulfill this requirement both because art markets are driven by inter-artist contacts and artists generally require the empathy of other creative persons/artists for emotional support and strong friendship bonds.”
- **Respondents / response rate / margin of error (MoE):**
 - 733 jazz musicians: 300 in San Francisco, 264 in New York, 110 in New Orleans and 59 in Detroit
 - 213 NYC aging visual artists (initial target was 300)
 - 270 aging performers in NYC and LA (219 in NYC and 51 in Los Angeles).

Researcher cautioned LA results: “Because of the small number of interviews in the LA metro area, these findings should be viewed with caution.”

- Response rate and MoE not generally not produced in RDS studies.
- **Variables analyzed:** Jazz musician survey had 116 questions (demographics, income, major income source; education and training; multiple job-holding; performance activities and frequency; benefits; union membership).
- **Reporting and dissemination (known to research team):** Reports from Research Center for Arts and Culture (all) and NEA (jazz musicians).
- **Web link:** <http://joanjeffri.com/publications/>
- **Selected findings:** Estimates of the number of jazz musicians: New Orleans (1,723), New York (33,003), and San Francisco (18,733). (Detroit estimate was not reliable due to low response rate.)
 - Estimate of 7,855 professional performing artists 62 or older in NYC.
 - Jazz musician detailed findings:
 - “51.5 percent of the respondents earned their major income as musicians in the last 12 months”; 91% of respondents “earned \$40,000 or less as a musician in 2001. No one earned over \$100,000.”
 - “63 percent have more than one job, 24 percent of those as music teachers.”
 - “79.5 percent play 10 different musical jobs per month and 41.2 percent play with more than four different groups”
 - “43 percent have retirement plans”
 - “73.1 percent are satisfied or very satisfied with their music at this point, but only 52.5 percent feel their career aspirations have been realized.”
 - 70% of respondents do not belong to the American Federation of Musicians

Method 3: Big data

Sleeman, Cath (2018, March 8). #PressForProgress: Evidencing gender inequality in the arts. Retrieved from www.nesta.org.uk/blog/pressforprogress-evidencing-gender-inequality-arts

Sleeman, Cath (2017, September 20). Women in film: what does the data say? Retrieved from www.nesta.org.uk/blog/women-film-what-does-data-say

- **Novel elements:** Use of “big data” to examine numbers and prominence of women.
- **Research goals:** To provide insights into the situation of women in the arts in the UK. To highlight how alternative datasets (big data) can be useful in research into artists.
 - March 2018 post: Using film credits to infer gender; Inferring gender by matching names across databases (e.g., gender mix of composers at the Proms); Measuring differences in prominence (e.g., time on screen and time spent speaking in movies; prominence of male and female characters in novels)
 - September 2017 post: gender imbalance in UK film casts and crews.
- **Population under study:** UK artists, often within a specific genre
- **Data sources:** Varied: usually existing literary works, films, and databases. (Blog also mentions but does not analyze festival lineups.)
- **Methods:** Counting number of women and men in databases, literary works, or film credits; Facial recognition technology (showing prominence of portrayal of women and men on screen)
- **Limitations:** Approaches are not yet commonplace; tend to be one-off studies; gathering the necessary information takes time and expertise; databases are often incomplete; cannot always accurately infer gender from names or faces; gender often seen as binary in existing studies.
- **Respondents / response rate / margin of error (MoE):** Typically a count of all people in a database (i.e., “census”); therefore no response rate or margin of error applies. However, databases may not be complete (see limitations).
- **Variables analyzed:** Number of women and men; screen time; speaking time
- **Reporting and dissemination (known to research team):** Blog posts from NESTA; some media coverage; complex data visualizations
- **Web link:** <https://www.nesta.org.uk/blog/pressforprogress-evidencing-gender-inequality-arts> (March 2018) and <https://www.nesta.org.uk/blog/women-film-what-does-data-say> (September 2017). Both accessed March 28, 2018.
- **Selected findings:**
 - “The percentage of women in on-screen roles still sits at around 30%.”
 - “There has been no meaningful improvement in the on-screen gender mix since the end of World War II.”

- Over their careers, “men appeared in more films on average than women, and had a longer gap between their first and last films (a basic measure of career length). On a positive note, these gaps appear to be narrowing over time.”
- “Women made up just 9 of the 120 composers who works appeared in the Prom’s 2017 season.” “Women often featured more frequently in the Proms during the early 20th century than they have in recent years.”
- Using facial recognition technology to examine the 100 highest grossing live-action films in the US in 2014, 2015 and 2016, researchers found that “men were seen and heard almost twice as often as women, with women occupying just 36% of screen time and 35% of speaking time.”
- Researchers analyzed the texts of more than 100,000 novels published over a 200-year period. “In books written by men, women occupied on average just a quarter to one third of the character-space. In books by women, the division was much closer to being equal. The authors describe the gender gap as being ‘depressingly stable’ over the 200-year period.”
- Researchers examined 1,966 scripts for films released between 1929 and 2015. “Women had a high likelihood (relative to men) to be asked to ‘snuggle’, ‘giggle’, ‘squeal’ and ‘sob’. Conversely men were more likely to ‘strap’, ‘gallop’, ‘shoot’, ‘howl’ and ‘kill’.”
- An analysis of UK films showed that, “over the last 100 years, the five unnamed roles most likely to be played by women, rather than men, were prostitute, housekeeper, nurse, secretary and receptionist.”
- “Unnamed characters who work in high-skilled occupations (e.g. doctor) are much more likely to be portrayed by men than women.” For example, since 2005, “only 16% of unnamed doctors in UK films have been played by women, despite women now comprising 52% of doctors” in the UK.
- “In crews, the gender mix has improved, but in some departments women still make up less than 10 per cent of senior roles.”
- “Films that have one woman in a senior writing or directing role contain relatively more women in their casts.”

4: Other novel reports

Australia Council for the Arts (2013). *The longitudinal study of early career artists*. Strawberry Hill, Australia: Australia Council for the Arts (based on research conducted by Urbis)

- There are three fact sheets in the series, with the following subtitles: *The career development of early career artists*; *Creative practice: time spent and money earned*; *The careers of ArtStart grant recipients*
- **Novel elements:** Interesting comparison of sample and pseudo-control group, as well as a custom survey with novel variables. However, many details about methods are unclear from the brief description in the fact sheets.
 - Wording appears to indicate that grant non-recipients were drawn from unsuccessful applicants only, not the wider population of artists: “We surveyed early career artists that had applied for a grant in 2008–10, and followed them for a further two years (2011 and 2012) The research explores changes over time and the differences between applicants who received a grant and those who didn’t. Artists need to meet set criteria to be successful for a grant. Successful applicants may differ from unsuccessful applicants in important ways. Hence any differences over time will reflect both the impact of the grant and any pre-existing differences.”
- **Research goals:** To “better understand the impact of receiving an Australia Council grant, while controlling for the influence of broader social and economic changes”.
- **Population under study:** Early career artists in all disciplines: generally those within the first five years of their professional practice.
- **Data sources:** Custom survey and individual interviews
- **Methods:** No full published methodology (only three brief fact sheets and brief web information). In 2010, they surveyed early career artists that had applied for a grant in 2008-2010, and followed them for a further two years (2011 and 2012). The research design compared those who had received Australia Council grants and those who had not, in an effort to better understand the impact of Australia Council grants. The research included applicants to a number of grants specific to early career artists – including ArtStart, JUMP, Splendid, ARI grants, and Creative Residencies and Commissions. ArtStart grant recipients were of particular focus as they were the only group with enough respondents to analyse in a statistically reliable way.
- **Limitations:** Does not appear to be a randomized sample.
- **Respondents / response rate / margin of error (MoE):** 310 respondents (187 grant recipients, 115 non-recipients, which do not add up to stated 310 respondents); Response rate and MoE not stated and are likely not applicable (probably not a random sample).
- **Variables analyzed:** Confidence in career; artistic fulfilment; career achievements; career planning; networking activities; time spent on creative practice; creative income.

- **Reporting and dissemination (known to research team):** 3 fact sheets and dedicated web page distributed by Australia Council
- **Web link:** <http://www.australiacouncil.gov.au/research/longitudinal-study-of-early-career-artists/>
- **Selected findings:** Interesting peek into career development for early career artists. Data confirm the common belief that “the proportion of time spent on creative practice does not appear to result in an equivalent amount of income”.

Brubaker, Christine (2017). A Practitioner’s Attempt to Quantify the Acting Experience. *Canadian Theatre Review*, 172 pp. 58-62

- **Novel elements:** Arts-based method: A small first attempt at quantification of the experience of acting using a sliding scale of qualitative experiences, which the artist/researcher calls a “Visual Analogue Scale”. Quasi-experimental techniques to simulate different acting contexts.
- **Research goals:** To “untangle this highly subjective experience [of acting] in a way that could be measured and analyzed. I wanted data to quantify the subjective”
- **Population under study:** Professional actors in Canada
- **Data sources:** Custom survey of 18 actors
- **Methods:** Survey using Visual Analogue Scale method to quantify the experience of acting, including “actors’ experiences of pleasure, satisfaction, and connectedness as they performed in front of both theatre and camera audiences.”
 - 18 actors hired for 2 days. 12 women + 6 men, ages 26 to 57.
 - Each actor performed about 5 minutes of material (which they selected and had performed in the past).
 - Material included dance, direct address monologues, songs, and dramatic scenes: three scenes, two dance pieces, one song, one magic performance, and nine monologues.
 - Quasi-experimental techniques: Actors performed in front of four different audience contexts: Full house audience, Camera and crew, Solo camera, Solo audience member.
- **Limitations:** Very small sample size. Artist/researcher indicated that “overall, my methodology was weak. Not being a scientist, statistician, nor an experienced researcher, my experiment was inherently flawed. A muddy line of questioning, too many hard-to-define variables, as well as different types of performance materials all became factors that frustrated the reading of the data. Further, the mountain of information I collected was almost insurmountable.”
- **Respondents / response rate / margin of error (MoE):** Small test with 18 participants. No response rate or MoE.
- **Variables analyzed:** 80 question survey – using vocabulary from the acting world such as truthfulness, engagement, self-consciousness, nervousness, and relaxation –

synthesized into 4 key variables:

- “Connectedness: The state where an actor feels most focused, engaged, truthful, and confident in his/her character.
 - Difference: The change in tone of performance and overall meaning of the story as experienced by the actor from one audience context to the next. For example, the story an actor tells can feel light, easy to tell, even playful for the actor in one context and the same material can feel dark, inappropriate, uncomfortable in another.
 - Awareness of Audience: The degree of consciousness the actor has of the audience during his/her performance. An extension of this, though not an opposite, is a state of self-consciousness.
 - Satisfaction: The level of satisfaction the actor experiences in performing. Satisfaction is defined as a composite of pleasure, joy, and ease of storytelling.”
- **Reporting and dissemination (known to research team):** Published in academic journal *Canadian Theatre Review*
 - **Web link:** <https://muse.jhu.edu/article/676982>
 - **Selected findings:**
 - Artist/researcher indicated that, “with more rigorous design and resources, the Visual Analogue Scale does have potential as a measuring device of subjective experience in our art form, yielding observations that can inform actor training and practices.”
 - Interesting correlations, e.g., “positive correlation between Connectedness and Satisfaction—stronger than any other of the key variable combinations.”

Lena, Jennifer C. and Danielle J. Lindemann (2014). "Who is an artist? New data for an old question." *Poetics*, 43, pp. 70-85

- **Novel elements:** Detailed examination of artistic identity. The researchers rendered artistic identity a dependent variable (not an independent one) and used a factorial logistic model in their analysis.
- **Research goals:** “to trace meaningful differences in the ways varying groups of artistic workers define their labor and to illuminate some of the consequences of these distinctions for scholars, policy makers, and artists themselves.”
 - Policy implications: “In exploring artistic selfhood as the object of study, [...] we begin to see meaningful differences in the interpretation of this social category – differences that have repercussions for future work on the arts.”
- **Population under study:** Arts program alumni of 154 educational institutions in the US; in particular, “a sample of these arts alumni whose responses to two occupational items were seemingly incongruous”.

- The researchers explained that “[t]he initial catalyst for this project was our observation that non-trivial numbers of individuals indicated that they simultaneously *had never been* and *had been* professional artists”.
- The researchers later quantified this: “74 respondents indicated that they had been professional artists but had never worked within the arts, and 3816 respondents indicated that they had worked within the arts but had never been professional artists.”
- Definition of artists: Their results problematize five traditional approaches to defining the term (“the human capital approach, the Census definition (and related approaches which focus on the amount of time spent in artistic jobs), the creative industries approach, the creative environment approach, and the subjectivist approach”).
- Each of the five approaches “reflects the objectives of a research paradigm whose focal purpose is not defining the boundaries of “Who is an artist?” but rather to employ “artists” as the unit of analysis in a study with other objectives”, and that the purpose of this particular study is to “shift our focus to the challenges involved in measuring this group, and in so doing, we hope to contribute to all of these schools in inquiry.”
- **Data sources:** Online surveys conducted in 2010 (Strategic National Arts Alumni Project, n=13,581)
- **Methods:** The data analysis included an assessment of “the qualitative data from a number of free-response items on the survey. Three individuals manually coded all of these responses. For each variable, these individuals coded the same 15 randomly selected items, any variations in coding were discussed, and this process was repeated with new items. In the case of all variables, by the third round, intercoder reliability was at 100%.”
- **Limitations:** Non-random sample. Study of arts program graduates, not artists. A separate study indicated that 56% of SNAAP respondents are artists.
- **Respondents / response rate / margin of error (MoE):** 13,581 respondents.
- **Variables analyzed:** “Ever worked as an artist” crossed with “arts-related occupations ever worked”; number of respondents ever working as teachers; number of respondents ever working within each arts-related occupation (“job category”); number of respondents currently working within each arts-related occupation; Likelihood of appearing in dissonance groups among those currently working in “artist” jobs (n=5,454);
- **Reporting and dissemination (known to research team):** Journal article
- **Web link:** Abstract only:
<https://www.sciencedirect.com/science/article/pii/S0304422X14000023>
- **Selected findings:** Definition and understanding of “artist”; artistic identities.
 - There is something that arts graduates get in their lives, through their connections with other artistic individuals, that contributes to the salience of

their “artist” identities (the importance of one’s embeddedness within an artistic network to artistic self-identification).

- Respondents without artists in their close family, who went through liberal arts programs, or who work outside the arts, even though they earned an advanced degree, are more likely to belong to the dissonance group. These graduates may think that “artist” is a label that is contingent on a specific set of educational credentials, occupational achievements, and family attributes.
- Arts graduates who work on the border of the field (in arts-related work) may experience role conflict that is significant enough that they refuse or cease to define themselves as artists. Work responsibilities that require non-arts work (Becker, 1984), and identity performances that conflict with the Romantic notion of the artist (Bourdieu, 1984), may cause strain and the solution may be to divest one’s self of the status expectations of a professional artist.

Alper, Neil O. and Gregory H. Wassall (2006). Artists’ Careers and Their Labor Markets. In *Handbook of the Economics of Art and Culture*, 1, pp. 813–864

- **Novel elements:** Analysis of longitudinal data on artists, as well as the grouping of census data on artists into longitudinal, “quasi-panel” data. Provides useful table summarizing “landmarks in empirical research into artist labor markets” up to 2003.
- **Research goals:** “To examine almost twenty years in the artists’ lives and provides some insights into their careers.”
 - “To examine the employment and earnings of artists while comparing them to all the other professional and technical workers”.
- **Population under study:** All artists in the USA. Longitudinal survey: four groupings of artist occupations: 1) performers; 2) architects and designers; 3) visual artists; 4) ‘other’ artists.
 - Census: 11 occupational categories: 1) actors, 2) announcers, 3) architects, 4) artists and related workers, 5) authors, 6) dancers and choreographers, 7) designers, 8) entertainers and performers, sports and related workers, 9) musicians, singers and related workers, 10) photographers; 11) producers and directors.
- **Data sources:** National Longitudinal Survey of Youth 1979; American censuses 1940 through 2000 (decennial)
- **Methods:** Analysis of national survey and census data; literature review of research into artists’ labour markets.
- **Limitations:** Used large, national datasets, not custom-designed surveys; cross-sectional data grouped to mimic longitudinal research; Longitudinal survey sample size was not sufficient to examine different types of artists, only artists as a group; changing definitions of “artists” using standard occupational codes (and changes in the occupational codes themselves); occupational groupings based on primary

occupation only.

- **Respondents / response rate / margin of error (MoE):** Longitudinal survey: 12,686 individuals were part of the survey at some point during its 20+ year existence. Census: Long-form questionnaire datasets that represent either 1 percent or 5 percent of the US population.
- **Variables analyzed:** Longitudinal survey: stock and flow of people into and through arts occupations; who they are at the start of their artistic careers; transitions that occur during artistic careers with respect to artistic and non-artistic jobs; who permanently leaves the arts; what people who leave do afterwards
 - Census: Number of artists, labour force characteristics, earnings, determinants of earnings
- **Reporting and dissemination (known to research team):** Book chapter (review article)
- **Web link:** Abstract:
<https://www.sciencedirect.com/science/article/pii/S1574067606010234>
- **Selected findings:** “many people participate in the artistic labor market, but ... few succeed to the point that enables them to develop a career in the arts. In part due to their relatively high educational levels, artists are found to be able to transition from forays into arts occupations to jobs in professional and managerial occupations, not into service occupations as artist ‘mythology’ might suggest. We find that when the artists are young and struggling to make it they do work in various service occupations that tend to provide greater work schedule flexibility.”
 - “Many people explore the arts as an occupation but very few remain as artists for significant periods of time Throughout the period, 766 of the 12,686 people indicated that they had worked as artists at some point in time. This is more than five times the number of people who were artists in any given year.”
 - “The average time spent working as an artist was only 2.2 of the [16] survey years.”
 - “Artists are found to work fewer hours, suffer higher unemployment and earn less than members of the reference group.”
 - There is “an earnings penalty facing artists, compared to other workers of comparable education and skills”.
 - There are “unusual earnings patterns in the artistic labor market, such as greater earnings uncertainty and variability, relative to other occupations”.
 - “The growth in the artist labor force during the period 1940–2000 has been dramatic. In 1940, there were 386,000 artists in the US labor force, or 0.7 percent of all its members. By 2000, the number of artists had increased fivefold to 1,931,000, or 1.4 percent of the labor force.”

Section 2: Reports with an Indigenous or equity-related focus (with insights into the measurement of the situation of artists)

Indigenous focus

Trépanier, France and Chris Creighton-Kelly (2012). *Understanding Aboriginal Arts in Canada Today: A Knowledge and Literature Review*. Ottawa, Canada: Canada Council for the Arts

- **Novel elements:** Indigenous research methodology; Discusses the challenges of juxtaposing a Eurocentric view on the creation of knowledge with Aboriginal worldviews/ways of knowing/oral culture. The authors do not feel a need to resolve this tension: “It is a contradiction with no immediate solution.”
- **Research goals:**
 - “We hope that by revising and reshaping the model of a conventional literature review, it can be made more useful for a variety of audiences.”
 - “We are emphatically not insisting on our understanding of Aboriginal arts as being the only correct one. We intentionally acknowledge that this work is ongoing, incomplete and evolving every day.”
- **Population under study:** Aboriginal artists and researchers (Aboriginal and non-Aboriginal) who study Aboriginal artists.
- **Data sources:** knowledge and literature review (both oral and written); interviews with Aboriginal artists; National archives
 - The authors call the report a literature review “with reservations” because:
 - “1. we generally agree with Marie Battiste that there is a limit to understanding oral knowledge using written communication
 - 2. the conventional style of literature reviews tends to limit the voices of those being quoted and co-opt their expertise on a topic to the author(ity) of the writer of the document
 - 3. generally, literature reviews privilege academics as sources of truthful information and downplay elders, artists and popular commentators.”
- **Methods:** Uses “an Indigenous research methodology”, integrating the teachings of elders, artists and other commentators
 - “Indigenous methodologies tend to approach cultural protocols, values and behaviours as an integral part of methodology ... as ‘factors’ to be built into research explicitly, to be thought about reflexively, to be declared openly as part of the research design, to be discussed as part of the final results of a study and to be disseminated back to the people in culturally appropriate

- ways and in a language that can be understood. (Linda Tuhiwai Smith, 2001)”
- Considers 8 perspectives: Aboriginal worldview; Aboriginal knowledge; Aboriginal arts in communities; Aboriginal artists and their art; Canada's colonial history; Recent history of Aboriginal arts; Western arts lens; Future of Aboriginal arts
 - Methods influenced by Linda Tuhiwai Smith’s work *Decolonizing Methodologies: Research and Indigenous Peoples*, which “suggests new methodologies based on four directions - healing, decolonization, transformation and mobilization.”
 - Many strategies used to better reflect Indigenous worldviews: long, descriptive quotes; prioritizing Indigenous people’s views; quoting “elders, artists, curators, arts administrators and writers as well as academics and historians”; giving significant space to oral quotes; writing style “which can be used both by scholars and by persons without academic training”.
 - Proposes “a more fruitful methodology to understanding Aboriginal arts”: “‘walking around the tree’, looking at it from different perspectives and histories. Each perspective yields rich, sometimes nuanced meanings. Putting them together gives a more complete, holistic understanding.”
- **Limitations:** Qualitative only.
 - **Respondents / response rate / margin of error (MoE):** n/a
 - **Variables analyzed:** Available research on Aboriginal arts; gaps in the knowledge/research on Aboriginal arts; assumptions made about Aboriginal arts; Aboriginal worldview as it relates to the European/Western notion of “Art”; Aboriginal knowledges; passing arts knowledge through oral traditions; the complexities of approaching Aboriginal knowledge/arts through a traditional literature review
 - **Reporting and dissemination (known to research team):** Report and brief web summary from Canada Council for the Arts
 - **Web link:** <http://canadacouncil.ca/research/research-library/2012/05/understanding-aboriginal-arts-in-canada-today>
 - **Selected findings:**
 - Challenges of conducting a literature review of oral cultures: “A literature review, as conventionally constructed, cannot deeply discover, let alone completely explain, the knowledge inherent in an oral culture.”
 - “Aboriginal peoples have used art making as a strategy for survival. This continues to the present day. Carla Taunton (2007) states: It is important to recognize that in Aboriginal communities the story has long been a vehicle for resistance, employed as a strategy for cultural survival. This suggests that storytelling is a method of intervention (p. 56).”
 - The complexities of understandings of the Trickster figure (by academics, artists, Aboriginal and non) provide an interesting example of how many variables need to be in play to produce culturally-respectful work.

Sinclair, Bruce and Deborah Pelletier (2012). *We Have to Hear their Voices: A Research Project on Aboriginal Languages and Art Practices*. Ottawa, Ontario: Canada Council for the Arts

- **Novel elements:** Recognition that the worldviews may differ and may even be opposed, as well as how they can be reconciled; recognition of the relationships between language and art (approaches to this can be “as rich and diverse as the number of Aboriginal languages in Canada”)
 - Using the voices of the Elders to guide/infuse the research with a better understanding of Aboriginal worldviews.
 - Placing the study of Aboriginal languages and art practices “within the context of the Aboriginal communities where, for the most part, Aboriginal languages are acquired and transmitted”.
- **Research goals:** “To advance knowledge and understanding of the connection between Aboriginal languages and art practices.”
 - To help ensure that “Aboriginal languages should take their rightful and respectful place in this beautiful country”
 - To introduce “the Canada Council to a plethora of concepts within Aboriginal worldviews that may be foreign to non-Aboriginal language speakers. It attempts to articulate the concepts of nations, whose traditional culture, heritage, and beliefs within a life-system are embedded in languages and expressed in a diverseness of art practices.”
- **Population under study:** Indigenous artists and arts organizations in Canada
- **Data sources:** Canada Council application files of artists and arts organizations; interviews and talking circles.
- **Methods:** Survey in October 2009 with Indigenous artists and arts organizations who had applied to the Canada Council; interviews and talking circles between September 2009 and January 2010; supplemented with summary of “census data and associated documentation on Aboriginal languages and usage” as well as information on government policies and initiatives. An Aboriginal Language Research Project team was assembled to conduct the research.
 - Unique approach: Recognition “that the study of Aboriginal languages and art practices must be placed within the context of the Aboriginal communities where, for the most part, Aboriginal languages are acquired and transmitted. The Canada Council therefore acknowledges the presence and significance of Aboriginal worldviews and the relationships between language and art, and how these may differ from Government of Canada views and approaches to such a complex topic, which is as rich and diverse as the number of Aboriginal languages in Canada.
- **Limitations:** Not a random sample. Survey was largely qualitative, e.g., “interviewees or survey participants were asked to describe their ability to speak or understand an

Aboriginal language”. “Open-ended questions for determining language competencies” led to “some difficulty in compiling the data”.

- **Respondents / response rate / margin of error (MoE):** 313 respondents; response rate of 31%; MoE n/a (not a random sample)
- **Variables analyzed:** language ability; intersection of Aboriginal languages with arts practices; barriers to accessing funds and programming from the Canada Council; language barriers; importance of relationships
- **Reporting and dissemination (known to research team):** Report and brief web summary from the Canada Council for the Arts
- **Web link:** <http://canadacouncil.ca/research/research-library/2012/05/we-have-to-hear-their-voices>
- **Selected findings:**
 - Many fluent speakers of Aboriginal languages “pointed out the fact that there is no specific word for art, but there are literally hundreds of ‘verbs’ that describe an artistic activity”. For example, descriptive verbs in Cree, Mohawk, or Haida “have incredible ranges, and are all related to different aspects of traditional life and culture: from singing to the child in the mother's womb, to dancing, to welcoming the sun or the rain or the thunder beings”.
 - “Official language status is very recent in the history of Canada and was brought into effect in Canada without any meaningful participation from the very people who lived here on this land for thousands of years.”
 - “There are approximately 221 Aboriginal languages in North America”. Among Aboriginal artists, 93% have “some understanding of an Aboriginal language”, but only 28% can speak an Aboriginal language.
 - Language and art practices are interconnected, interrelated, and interwoven: “The themes that emerged depicted relationships, all of which connect to identity and worldview; to lands and territories and the elements within; and to the language, culture, and heritage of the people.”
 - The connection between Aboriginal languages and art practices “enables the transmission of cultural knowledge and history of peoples, rooted in person, community, land, and resources within a greater universe.” “Language forms an identity that is inextricably linked to the cultural life of the people - in the songs, dances, and spiritual ceremonies.”
 - “The main barrier identified in accessing Canada Council programs is language. For example, Inuktitut has many dialects, which complicates communication.”
 - Suggested future directions include increased training and education opportunities, further research into the connections between language and art; need for increased collaboration of various language speakers; a conference or symposium.

Big River Analytics (2017). *Impact of the Inuit Arts Economy*. Toronto, Ontario: Indigenous and Northern Affairs Canada

- **Novel elements:** Research into a little-studied population of artists; Indication of importance of art-making in Inuit life.
- **Research goals:** To understand the number of Inuit artists and the overall impacts of the Inuit arts economy
- **Population under study:** Inuit artists in Canada
- **Data sources:** Custom survey; Statistics Canada's 2012 *Aboriginal Peoples Survey*
- **Methods:** Estimates of GDP impact “measures the final value of the goods and services produced in the Inuit arts and crafts economy, from hunters on the land catching animals for inputs into the production of arts and crafts to artists producing and selling their wares and finally to artists and producers of inputs purchasing goods and services in their community with their earnings”. Three components of GDP: direct (“largely payments to artists net of expenditures); indirect (“the demand created by artists for inputs into their production); and induced (“the spillover impact when industry participants spend the money they have earned in the local economy”).
 - “To estimate the average income earned from art by Inuit artists, we estimate a distribution of annual income earned by Inuit artists from their arts activities. This distribution also allows us to estimate the number and proportion of artists earning incomes in various ranges.”
 - No further details on methods in Executive Summary.
- **Limitations:** “The estimated income distribution is highly skewed, with the estimated median annual income from art activity at \$2,089, while the mean art income is \$7,810.”
- **Respondents / response rate / margin of error (MoE):** No published methods section in Executive Summary
- **Variables analyzed:** average total income; hourly wage equivalency; art creation for sale and/or own use; gender; 3 discipline groupings (visual arts and crafts; performing arts; film, media, writing and publishing); economic impacts (Gross Domestic Product, or GDP)
- **Reporting and dissemination (known to research team):** Executive Summary on government website
- **Web link:** <https://www.aadnc-aandc.gc.ca/eng/1499360279403/1499360407727>
- **Selected findings:**
 - In 2016, “the Inuit arts economy contributed \$87.2 million” to GDP and “sustained over 2,700 full time equivalent jobs”.
 - “The production of Inuit arts and crafts is remarkably widespread with an estimated 13,650 Inuit artists producing visual arts and crafts in Canada. The total Inuit population aged 15 years and older in Canada, based on the 2012 Aboriginal Peoples Survey, is 52,980. This implies that 26 percent of the Inuit population aged 15 years and older is engaged in the production of visual arts

and crafts. This level of participation, including the artistic contributions of 9,420 individuals whose artistic objectives do not include earning money, is indicative of the continued importance of art in Inuit culture today.”

- The large differences in male and female art incomes can be explained by examining the types of art that each gender engages in (male artists produced more carvings; women artists produced more clothing and sewn goods).

Nordicity (2014). *Needs Assessment: Arts Administration Skills and Resources in Nunavut's Arts and Culture Sector*. Ottawa, Ontario: Canada Council for the Arts

- **Novel elements:** Report has been translated into Inuktitut and in Inuinnaqtun.
- **Research goals:** To highlight the “complex business and arts administration needs in the Nunavut arts community, ranging from individual financial literacy to organizational planning and management”.
 - “To gain a clearer understanding of the community’s capacity issues and how funders could, in collaboration with many others, work to address them.”
- **Population under study:** Artists and arts administrators in Nunavut.
- **Data sources:** “a literature review, phone interviews, online surveys (in English, Inuktitut and Inuinnaqtun), artist roundtables and the development of an inventory of training providers.”
- **Methods:** Two surveys; phone and in-person interviews; roundtable of mid-career and established artists in Iqaluit
- **Limitations:** Not a random sample
- **Respondents / response rate / margin of error (MoE):** 70 (needs assessment survey); 130 (survey related to *A Strategy for Growth in Nunavut's Arts and Culture Sector: Sanaugait Review*); 85 artists and sector stakeholders were directly consulted in-person or over the phone; No published response rate or MoE.
- **Variables analyzed:** needs identified by arts administrators; arts administration capacity; artists’ business activities and comfort level with sales and marketing, financial management, and legal-type transactions; sales; availability of training; importance of family support.
- **Reporting and dissemination (known to research team):** Brief web summary and report published by the Canada Council for the Arts
- **Web link:** <http://canadacouncil.ca/research/research-library/2014/06/needs-assessment-arts-administration-skills-and-resources-in-nunavuts-arts-and-culture-sector>
- **Selected findings:**
 - “In Nunavut’s complex funding system and language and literacy environment, challenges in grant writing appear to be more pronounced than elsewhere in Canada.”
 - “Another complicating factor for accessing grants is the perception that the majority of the programs are written with ‘a southern economy in mind’ and

do not reflect the realities facing artists and organizations in Nunavut (i.e., elevated travel costs). The consensus from artists and arts organizations was that grant applications were seen as too complex and lacking in flexibility.”

- “Few national arts industry associations have taken steps to provide for the unique needs of Nunavut artists”, with the exception of CARFAC and Inuit Art Foundation.
- “The culture of informal mentorship is strong, and efforts to formalize mentorship programs are increasing. Mentorship and community-based initiatives are also consistent with the way Inuit men and women conduct business activities according to Inuit Qaujimajatuqangit (IQ) principles. In particular, the principle of Pilimmaksarniq/Pijariuqsarniq implies the development of skills through observation, mentoring, practice and effort.”

Goulet, Danis and Kerry Swanson (2013). *Indigenous Feature Film Production in Canada: A National and International Perspective*. Toronto, Ontario: Ontario Media Development Corporation

- **Novel elements:** Noting the inappropriateness of standard box office measures for Aboriginal films: “Aboriginal filmmakers often self-distribute their films to Aboriginal communities, and these audiences are not included in box office numbers. Therefore, the current criteria to measure a film’s box office is a barrier for Aboriginal filmmakers.”
- **Research goals:** To document “the rise of Indigenous cinema worldwide and [examine] Canada’s public funding landscape including funding allocations to Aboriginal feature film production from Canada’s public funders of film over a five-year period from 2007 to 2012”.
 - To examine “the barriers to feature film production for Aboriginal content creators in Canada” and to suggest “areas of opportunity that can be targeted in order to boost production in this sector”.
 - Policy goal: to present opportunities to increase Aboriginal film production in Canada (e.g., setting targets to increase Aboriginal representation within funding agencies, broadcasting networks, distributors and training institutions).
- **Population under study:** Aboriginal filmmakers in Canada.
- **Data sources:** Funding agencies’ data; census data; interviews; focus group; secondary research
- **Methods:** focus group with targeted group of Canadian Aboriginal writers, directors and producers; interviews with key Canadian industry stakeholders and international funders, trainers and filmmakers; environmental scan of global indigenous film production, including data collection and analysis of existing statistics in Canada, Australia and New Zealand; internal data provided by Telefilm Canada, Canada

Council for the Arts, Canada Media Fund, Toronto International Film Festival, Screen Australia and the New Zealand Film Commission; statistics from the Ontario Media Development Corporation and the National Film Board of Canada from online public reports.

- Comparisons with Australia and New Zealand (“two pillars of global Indigenous film”)
- **Limitations:** Lack of consistent definition of an “Aboriginal film” across agencies and organizations; report “considers an Aboriginal film to be that written, directed and/or produced by a person who self-identifies as being Aboriginal”; difficulty in collecting consistent statistics across agencies for Aboriginal-made productions.
- **Respondents / response rate / margin of error (MoE):** n/a
- **Variables analyzed:** barriers to Aboriginal feature film production in Canada; percentage of OMDC and Telefilm funding that goes to Aboriginal vs. non-Aboriginal feature films.
- **Reporting and dissemination (known to research team):** Report on Ontario Media Development Corporation website, brief web summary on imagineNATIVE website
- **Weblink:**
<http://www.omdc.on.ca/Assets/Research/Research+Reports/Indigenous+Feature+Film/Indigenous+Feature+Film+Production+in+Canada.pdf>
- **Selected findings:**
 - Canada is considered to be one of the “leading pillars” of Indigenous cinema (with Australia, New Zealand and the US).
 - “In Canada, the success and growing recognition that Aboriginal filmmakers have garnered for their work has not yet translated into the sustained production of feature films. There are still very few Aboriginal dramatic feature films being produced.”
 - “Little financing in Canada is flowing to Aboriginal feature film production. From 2008-2012, Telefilm Canada funded the production of 310 feature films in Canada, with five of the feature films being made by Aboriginal filmmakers, an average of one Aboriginal feature film per year. From 2008- 2012, the Ontario Media Development Corporation, a provincial agency, supported the production of a total of 115 theatrical feature films and, of this total only one was an Aboriginal feature film.”
 - “Public funders in Australia and New Zealand have made strategic and long-term investments in Indigenous film that have led to increased international recognition, critical and box office success for Indigenous film.”
 - Four main barriers: Systemic barriers and cultural misconceptions; lack of access to industry partners and networks; lack of access to financing; lack of access to distribution
 - “Given the history of misrepresentation of Aboriginal people on screen and mis-use of Aboriginal stories, many filmmakers feel strongly about their rights to own their own stories, and are therefore reluctant to sign away the rights

to their stories. In many cases, funding bodies, training institutions and industry standard production agreements require it. In some cases, Aboriginal filmmakers expressed that their reluctance to give their stories away could be misunderstood, therefore hampering the potential working relationships before they even begin.”

- Suggestion: “Consider revising systems/definitions to better track and measure the sector”.

Rendon, Marcie and Ann Markusen (2009). *Native Artists: Livelihoods, Resources, Space, Gifts*. Minneapolis, USA: University of Minnesota

- **Novel elements:** Methods: Relatively large number of qualitative interviews (74).
 - Review of “the history of Native art-making and its relationship to trading posts and the tourist trade in the 19th and 20th centuries, comparing the experience of Woodland artists in the Upper Midwest with that of other regions”.
 - Questions: Explicitly asking about the impact of racism and colonialism on artistic output and careers
- **Research goals:** To examine “the issues surrounding Native American artists in Minnesota and the discrepancy in economic return for that community's artistic product when compared to the Hopi, Navajo, and Pueblo communities from the American southwest”.
 - “To understand how artists’ training, employment and self-employment, access to space and resources, location, and commitment to community, culture, and environment shape their abilities to pursue their artwork seriously, earn a living from it, and have an impact”.
 - “To explore why Woodland Indians of the American Upper Midwest and Northeast have not had access to the institutions that prepare and provide markets for Native artists in other regions”
- **Population under study:** Ojibwe artists in Minnesota.
- **Data sources:** Interviews with over 50 artists and ‘gatekeepers’; secondary research
- **Methods:** Interviews with 50 Ojibwe artists regarding “how they had come to be artists; what forms of training, encouragement, and mentoring they had received; what barriers they had encountered; whether they were able to make a living from their work and how; the extent to which their work reflects Native community needs and cultural practices; and what changes they could imagine that would substantially help their ability to continue and flourish as an artist”.
 - Review of “the history of Native art-making and its relationship to trading posts and the tourist trade in the 19th and 20th centuries, comparing the experience of Woodland artists in the Upper Midwest with that of other regions, especially the American Southwest.”

- Interviews balanced “by age, art form (music, writing, visual arts, performance), career stage, market orientation, gender, and place of residence” (i.e., each major Ojibwe reservation in Minnesota; nearby towns and cities, including Minneapolis-St. Paul).
- 24 “discussions with gatekeepers—people in a position to provide Native artists with access to resources and space both within and beyond the Native community. We talked with Native art gallery, casino, gift shop, theatre and building managers, some Native, some not, and with leaders of Regional Arts Councils, arts programs at regional family foundations, non-profit arts organizations, museum curators, educators, and commercial gallery and cultural space managers.”
- **Limitations:** Qualitative, time-intensive process (“we grappled with how inclusive of Native artists’ experience we should be”). Limits in number of interviews and places to visit (over multiple days). Concentrated on Ojibwe artists (“whose grounding in what Euro-American scholars call the ‘Woodland Indian’ environment and tradition distinguish them from Plains Indian artists, the second largest group in the state”).
- **Respondents / response rate / margin of error (MoE):** Interviews with 50 artists and 24 artistic gatekeepers; no published response rate or MoE.
- **Variables analyzed:** Challenges faced by Ojibwe artists in Minnesota; comparative data on Indigenous artists in the Southwest; mentorship, community, passing down of artists’ education through generations; effects on artistic careers of racism, poverty and health challenges; artists’ training; locations of sale and/or exhibition of artwork; challenges in disseminating work; self-employment.
- **Reporting and dissemination (known to research team):** Brief summary and report published on the website of Grantmakers in the Arts, also available on the University of Minnesota website.
- **Web link:** <http://www.giarts.org/article/native-artists-livelihoods-resources-space-gifts>
- **Selected findings:** Belief that findings and recommendations “are relevant for indigenous artists everywhere”
 - Many “marvelous as well as horrific experiences. So many resourceful ways they have figured out how to make a living from their work. So much blending of artistic creativity with community service. Such honoring of tradition while innovating for the contemporary world. Remarkable environmental knowledge and sensibilities. So many stunning encounters with racism, subtle and blatant. Such poverty and health challenges. Much geographic and institutional isolation.”
 - Ojibwe artists are more likely than other artists to be self-employed
 - “Many are self-educated or apprenticed to elders”.
 - Desire for “more opportunities to network with other artists and learn from each other”.
 - “A strong community orientation colors the work of many Ojibwe artists. Many do not see themselves as just individuals pursuing a career, but anchor

their artwork in community cultural practice, whether urban or rural. Native values such as gift giving, cooperating and “not standing out,” clash with Western norms of artistic aspiration and self-promotion. Artists’ work is often embedded in rituals and sacred practices. Use of certain symbols and materials and the sharing of sacred cultural content beyond one’s own community or within it by gender or age, is sometimes prohibited.”

- Some artists bridge traditional with contemporary artistic forms and messages.
- Lack of knowledge of funding resources, structures, or application procedures. Sometimes lack of digital technology and expertise.
- “Native-only or Native-focused programs, convenings, mentorships, curricula, and venues are often a crucial stage for an Ojibwe artist’s development of skills, networks, and determination to pursue artwork as a livelihood.”
- “In Native culture, ‘art’ is integral to Native life, not a separate vocation/occupation. There is no word for art in the Ojibwe language or in many tribal languages.” Art-making may be considered a person’s “gift and [they] are expected to share it, not be exalted for it”.
- Creations “often express Native spirituality, preserve cultural practices, gather materials from nature, and heal families and individuals from the pain and scars of long time, enduring oppression”.
- “Policy and support systems require careful crafting” with the different circumstances of Indigenous artists in mind.
- Art as healing: “Compared to artists in general, Ojibwe artists testify to the profound healing power of their artwork.”
- “The task of interpreting Native culture, history and contemporary life to a larger world is an extra burden for Ojibwe artists. Because racism is so robust and unfronted, some Native artists feel that their work must in part address the larger community” by challenging stereotypes, educating others “about the rich spiritual and environmental life of contemporary Indians”, and advocating “for political causes like Indian sovereignty and treaty rights, land restitution, the rewriting of textbooks, and compensation for the rooting of Indian poverty in racism and dispossession”.

Gender focus (female / male)

Fratlicelli, Rina (2015). *Women in View On Screen Report*. Toronto, Ontario: Women In View

- **Research goals:** To provide “a significant snapshot of the presence of women in several key creative positions in Canadian film and television in three specific categories of production: feature-length films, live action series television, and this year for the first time, though in a limited way, web series”.
- **Population under study:** Women working as directors, screenwriters, cinematographers, and actors (in top 4 leading roles) in film and television in Canada.
- **Data sources:** Telefilm Canada, Canada Media Fund, and Ontario Media Development Corporation.
- **Methods:** Compiled funded projects from the three sources. Research team used “multiple sources to identify individual directors, writers and cinematographers for each project. These sources include IMDB, production websites; corporate websites; media databases, onscreen film credits etc.” Also, contacted “agents, guilds, unions and production companies to confirm and cross-check”.
- **Limitations:** No further data available beyond count of women in select positions; only covers projects funded by the three sources; no statistics on “racialized minorities and First Nations” due to limited means of identifying such individuals.
- **Respondents / response rate / margin of error (MoE):** n/a. Not a survey. Census of funded projects.
- **Variables analyzed:** gender; profession; region (west, Ontario, Quebec, Atlantic); genre (live action, documentaries, animation); level of agency investment
- **Reporting and dissemination (known to research team):** Report published on dedicated webpage and on OMDC website. Infographics integrated into report.
- **Web link:** www.womeninview.ca
- **Selected findings:** “To a great extent, who tells the story is the story.”
 - “women continue to be vastly under-represented as directors, screenwriters and cinematographers in Canadian feature film and television”.
 - Female proportions in film: 17% of directors, 22% of writers, 12% of cinematographers; 17% across the three occupations. Highest representation of women is in lower budget categories.
 - Female proportions in TV: 17% of directors; 38% of writers; 0% of cinematographers. In 59% of funded TV series, there were no female directors in any episode.
 - Female proportions in web series: 14% of directors; 27% of writers; 2% of cinematographers. In 50% of funded web series, there were no women in any of the three key positions.
 - Female proportions in 76 live-action feature-length films:

- web series: 14% of directors; 27% of writers; 2% of cinematographers. In 50% of funded web series, there were no women in any of the three key positions.
- Female actors: 55% of the top four roles in films directed by women (41% in films directed by men). 58% of the top four roles in films written by women (40% in films written by men).

Nordicity (2015). *Women in Music: A Profile of Women Working in the Ontario's Music Industry*. Toronto, Ontario: WomeninMusic.ca and Ontario Media Development Corporation

- Report covers seven types of positions in the music industry, of which “artist” is one. Only a few statistics in this report relate directly to artists. The report is focussed on overall statistics for all seven positions in the music industry.
- **Research goals:** To provide “current and credible information about the profile of women working in the Ontario music industry”
- **Population under study:** Women working in Ontario’s music industry, including employees of music industry companies (60% of survey respondents), company owners (21%) and freelancers / short-term contract employees (19%).
- **Data sources:** Custom online survey of people working in Ontario’s music industry; Custom online survey of music companies (very few responses; results not presented in the report). Timing of surveys not stated in report (likely early 2015).
- **Methods:** Online survey; “secondary scan of employment of [30] music companies operating in Ontario”; other secondary research.
- **Limitations:** Not a random sample; Report claims that “On the basis of the large sample size and lack of obvious selection bias, the survey sample can reasonably be considered a randomized sample of the women working in the music industry.”
- **Respondents / response rate / margin of error (MoE):** 455 responses. Response rate not provided. MoE: not applicable (not a random sample).
- **Variables analyzed:** gender; age; ethnicity; work location; education; with/without children; type of worker; multiple job-holding; music industry occupation; years of experience; seniority; average hours worked per week and year; average salary; relationship of education to current employment; job satisfaction (scale of 1-10); self-perception of career progression (“where they should be” for stage of career); factors in career progression.
- **Reporting and dissemination (known to research team):** Report published on Women in Music and OMDC websites
- **Web link:**
<http://www.omdc.on.ca/Assets/Research/Research+Reports/Women+Working+in+ON+Music+Industry/A+Profile+of+Women+Working+in+ON+Music+Industry.pdf>
- **Selected findings:**

- Female music company employees (average of \$50,500) earned 10% less than the average for all music company employees (\$56,000) and 24% less than all workers in the sound recording industry (\$60,100).
- Among the positions covered in the survey results, artists had the lowest earnings (\$24,100).
- Negative factors in women’s career progression: “1) Compensation practices; 2) Gender balance in senior management; and 3) Overall gender balance in the workplace”.
- Positive factors in women’s career progression: “1) Access to networking opportunities; 2) Overall workplace culture; and 3) Access to mentors”.
- Women working in Ontario’s music industry tend to be:
 - “Somewhat younger than women in Ontario’s population as a whole” (Music: 41% under 30 years old vs. 20% of all Ontarians).
 - “Relatively homogeneous” (Music: 89% described themselves as white vs. 63% of all Ontario women who identify as Caucasian).
 - “Clustered in the Greater Toronto Area (86%)”.
 - Well-educated (Music: “41% had completed an undergraduate degree and an additional 13% had completed both undergraduate and graduate studies”).
- Music company employment scan found that: 1) “Of 104 named executive positions, just 24 or 23% were held by women”; and 2) “48% of companies surveyed had no women represented in their executive tier”.

MacArthur, Michelle (2016). Where Are All the Women? Equity, Post-Feminism and Canadian Theatre. *Canadian Theatre Review*, 165, pp. 8-13

- **Novel elements:** Using feminist theorist Angela McRobbie’s concept of post-feminism as a lens to interpret the data. “Intersectional approach to research by assessing the representation of other minoritized groups [in addition to women], including people of colour, Aboriginals, LGBTQ people, people with disabilities, and elder adults.”
- **Research goals:** To “respond to the enduring and urgent question of women’s disappearance from Canadian stages”.
 - “Why has there been so little change in equity in Canadian theatre despite attention from scholars, artists, and activists over the last several decades? What are the main barriers preventing women from advancing in the industry, and what kinds of strategies can be used to overcome these obstacles? Finally, what can we do now, in 2016, to ensure that this latest equity initiative will maintain momentum and make a difference?”
- **Population under study:** Women in Canadian theatre
- **Data sources:** Gathered equity data through secondary research materials; Literature review of international sources and other industries “plagued by inequity, including

engineering and law, to create comparisons and expand my list of best practices.”

- **Methods:** Data collection from October 2014 to April 2015 from “theatre companies, arts organizations, public research bodies, and scholarly publications”.
- **Limitations:** Secondary research only; Limited data on the representation of other minoritized groups
- **Respondents / response rate / margin of error (MoE):** n/a
- **Variables analyzed:** gender breakdown; theatre roles including playwright, performing, directing, design; theatre students; income in theatre; participation in theatre for young audiences; size of theatre company
- **Reporting and dissemination (known to research team):** published in the journal *Canadian Theatre Review*, research findings distributed on Equity in Theatre website
- **Web link:** <https://ctr.utpjournals.press/doi/abs/10.3138/ctr.165.002>
- **Selected findings:** “the rough 70/30 division of men and women in the artistic triumvirate—artistic director, director, and playwright—has generally remained unchanged for the past thirty years.”
 - Importance of research: “in addition to establishing a comprehensive picture of the current state of (in)equity in the Canadian theatre industry, [research] can provide valuable analyses of past initiatives in order to develop recommendations and best practices for subsequent action. Research can also provide undeniable counterevidence in response to the many skeptics who suggest that women are sufficiently represented in professional theatre.”
 - Intersectionality: “the dearth of research perpetuates the problem: while it is clear that minoritized groups are under-represented in Canadian theatre across the board, more data are needed to quantify this claim and develop strategies to achieve proportional representation.”
 - Educational programs vs. professional theatres: “women disappear the National Theatre School’s 58% majority drops dramatically to 35% or much lower” in theatrical roles.
 - Women in the audience vs. playwrights: “An estimated 59% of Canadian theatre audiences were made up of women in the 2004/05 season” ... Yet the stories they see onstage are overwhelmingly not their own: of the total 668 productions staged in Canada during the 2014/15 theatre season, only 23% were written by women.”
 - Women are more equitably represented in theatre for young audiences
 - Challenges in advancing to larger, higher-profile, and better-paying theatres: “research on the gendering of the labour market ... has suggested that women’s difficulty in advancing in their careers (and achieving income-related parity) is caused primarily by discrimination rather than by barriers traditionally believed to hold women back, such as lack of access to affordable child care, elder-care duties, and/or inflexible work schedules that fail to accommodate the domestic responsibilities with which women are often

- burdened.”
- Discrimination: An American researcher “sent identical scripts to literary managers and artistic directors across the country, but she labelled half as woman-authored (“Mary Walker”) and the other half as man-authored (“Michael Walker”). She found that “Mary’s” scripts received significantly worse ratings in terms of quality, economic prospects, and audience response than “Michael’s” from both men and women artistic directors, showing that gender-based bias influences men *and* women.”
 - Challenge of the “current post-feminist climate”: “it is difficult to mobilize the theatre community and engage the public when pervasive attitudes suggest that feminism has done its work and is no longer necessary.”

MacArthur, Michelle (2015). *Achieving Equity in Canadian Theatre: A Report with Best Practice Recommendations*. Toronto, Ontario: Equity in Theatre

- **Research goals:** To provide a “picture of (in)equity in Canadian theatre”, including international comparisons and a “series of recommendations to increase the representation of women and other minoritized groups”. To “support the move from awareness to action to rectify imbalances in the Canadian theatre industry”.
- **Population under study:** Women in Canadian theatre
- **Data sources:** Secondary data collected from theatre organizations; interviews with theatre professionals; international data from equity studies; academic and newspaper articles.
- **Methods:** Data collection from October 2014 to April 2015 from Canadian Actors’ Equity Association, Hill Strategies Research, Playwrights Guild of Canada, Professional Association of Canadian Theatres, arts councils and theatre organizations in each province and territory. “Supplementary primary research materials including interviews with theatre professionals, and secondary research materials such as newspaper articles, scholarly articles, and editorials also provided information about the status of women in Canadian theatre. International figures were drawn from equity studies conducted abroad, as well as from secondary research materials.”
- **Limitations:** Limited data on many minority groups; “the research team did not administer a comprehensive survey as the 2006 study did”
- **Respondents / response rate / margin of error (MoE):** n/a
- **Variables analyzed:** Count of women by occupation (playwright, artistic director and director); salaries; count of women of colour; enrolment in theatre schools
- **Reporting and dissemination (known to research team):** Report published on the Equity in Theatre website and cited in many other reports; symposium; also “live events, including play readings and community actions”
- **Web link:**
https://equityintheatre.com/sites/default/files/FINAL%20EIT%20Report_4%2022%2015.p

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- **Selected findings:**

- “Although women form the majority of theatre school graduates, support workers, and audience members, when it comes to key creative roles in Canadian theatre, their numbers diminish substantially, dropping below 35%.”
- “rates of representation are regressing rather than improving over time”
- Roughly a 70/30 division of men and women among artistic directors, directors, and playwrights: unchanged for the past 30 years and consistent with data from Australia, the UK, and the US.
- “There is a link between women artistic directors and women directors, and women playwrights and roles for women actors, meaning that increasing women’s representation in one area will have a positive effect on the others.”

Cooley, Allison, Amy Luo and Caoimhe Morgan-Fier (2015). Canada's Galleries Fall Short: The Not So Great White North. Retrieved from <https://canadianart.ca/features/canadas-galleries-fall-short-the-not-so-great-white-north/>

- **Research goals:** “to look into the demographics of solo exhibitions at Canadian public institutions”
- **Population under study:** Canadian visual artists
- **Data sources:** “information on institutional solo exhibitions” (“we feel that these shows function as a critical measure of artistic success, a marker of establishment and a necessary step in an established artist’s career.”)
- **Methods:** Count of gender and minority status of artists with a solo exhibition
- **Limitations:** “Entirely traditional model”: “assumes a cisgender binary—this is limiting, but also reflective of the limited representation in our galleries: no trans*-identified artists appear in our survey because no trans*-identified artists had solo exhibitions in any of these Canadian institutions since 2013.”
- **Respondents / response rate / margin of error (MoE):** n/a
- **Variables analyzed:** artists’ gender and ethnicity
- **Reporting and dissemination (known to research team):** Published in *Canadian Art* magazine
- **Web link:** <https://canadianart.ca/features/canadas-galleries-fall-short-the-not-so-great-white-north/>
- **Selected findings:** Overall gallery findings for solo shows: 56% white male artists; 8% non-white male artists; 33% white female artists; 3% non-white female artists.
 - “According to the 2012 Waging Culture report, women constitute 63% of living artists, yet they only account for 36% of solo exhibitions at these Canadian institutions since 2013.”

- “Across Canada, 11% of solo exhibitions since 2013 featured non-white artists. This is on par with the figures presented in the 2012 Waging Culture report: around 11.2% of living artists in Canada identify as Indigenous or as a member of a visible minority.”
- “More than one institution failed to present a solo exhibition by a living non-white artist since 2013: the Art Gallery of Nova Scotia, the Rooms and the National Gallery of Canada. As we were sorting through exhibition histories to collate these statistics, it became apparent that Indigenous artists and artists of colour are much more frequently included in group exhibitions, which are, in turn, often focused on the contemporary art production of these demographic groups, an approach that could risk siloing these artists.”

Coles, Amanda (2016). *What’s Wrong with This Picture?: Directors and Gender Inequality in the Canadian Screen-based Production Industry*. Toronto, Ontario: Canadian Unions for Equality on Screen

- **Research goals:** To begin “to address questions of ‘why’”, i.e., “to explain the root causes of the systemic discrimination and exclusion women face from key creative and leadership roles in the Canadian screen-based storytelling landscape”
- **Population under study:** Directors in screen-based industries in Canada
- **Data sources:** Qualitative interviews with 18 Canadian directors (5 emerging directors, 4 mid-career directors, and 9 established directors). Secondary statistical research.
- **Methods:** Qualitative interviews, a review of existing statistical data
- **Limitations:** Qualitative only, small sample size
- **Respondents / response rate / margin of error (MoE):** 18 interviews
- **Variables analyzed:** Barriers to women directors; advantages experienced by male directors; importance of factors such as inconsistent employment and income insecurity; gendered impacts of networking; differences in professional recognition between women and men directors; risk-averse economic model of the industry; career paths to the director’s chair.
 - 5 themes: “1) ‘Casting’ directors – stereotypes and women’s leadership; 2) Pipelines to the director’s chair – Trickle of women, flood of men; 3) Risky business and safe bets – gender and financing; 4) The Ishtar effect – attaining and retaining career momentum; 5) Caring and careers – negotiating work and life.”
- **Reporting and dissemination (known to research team):** Report available on Women in Film website and RMIT University website. Short web summary on the ACTRA website.
- **Web link:** https://www.rmit.edu.au/content/dam/rmit/documents/college-of-business/Coles_WWWTP_Report.pdf
- **Selected findings:**

- “Female directors reported that, compared to their male colleagues, professional recognition for their work was both harder to attain and harder to retain. Success as a director is not primarily based on an objective evaluation of the quality of a director’s work. Similarly, we must also reject the notion that male directors succeed because their work is better than that of their female colleagues. Female directors consistently report that they have to work harder and perform at a significantly, and consistently, higher standard than their male colleagues.”
- “Key to understanding the issue of gender inequality is an analysis not just of discrimination against women, but of systemic advantage for men.”
- “A substantial body of research clearly shows that white male privilege is a systemic feature of exclusionary networks in the film and television industry. Those are the same networks upon which freelance film and television professionals rely in negotiating their careers.”
- “The absence of a stable workplace; inconsistent employment and income insecurity for the workforce, intensely competitive labour markets, and highly mobile, transient employers pose serious challenges for developing a gender equity strategy on an industrial scale.”
- “the content supported by significant public investment does not currently serve the public interest in terms of a diversity of stories from a range of voices. The impact of federal and provincial public investment and funding outcomes in the screen-based industries supports systemic gender inequality in key creative positions.”
- “There is no economic justification or empirical evidence to support gender discrimination as a useful risk-management tool in film and television production. The under-representation of female directors in the film and television production industry is simply a product of widespread bias against female directors.”

Duopoly (2017). *Women & Leadership: A Study of Gender Parity and Diversity in Canada’s Screen Industries*. Ottawa, Canada: Canadian Media Producers Association

- **Research goals:** To examine “gender imbalance and lack of diversity in the film, television and digital content industries”.
- **Population under study:** Canadian directors, cinematographers and writers in these industries.
- **Data sources:** Custom survey and interviews in 2016.
- **Methods:** Online survey of directors, cinematographers and writers in film, television and digital media between August 30 and September 30; interviews “with heads of agencies and funding bodies from around the world”; 30 interviews “with senior

women stakeholders in Canada”.

- **Limitations:** Likely not a random sample (but not stated in the report).
- **Respondents / response rate / margin of error (MoE):** 561 respondents. Response rate not provided. MoE: not applicable (likely not a random sample).
- **Variables analyzed:** gender; Indigenous; disability; visible minority; cultural minority; primary area of work; primary occupation; primary industry sector; career stage; gender-related obstacles; factors in overcoming obstacles; diversity or gender policies and programs; definition of a “women-led” project; experience and perceptions regarding gender imbalance; international comparisons of gender imbalances in screen-based industries.
- **Reporting and dissemination (known to research team):** Report published on CMPA website. Infographics integrated into report.
- **Web link:** <https://cmpa.ca/wp-content/uploads/2017/09/CMPA-Women-and-Leadership-2017-01-30.pdf>

Zemans, Joyce and Amy C. Wallace (2013). *Where Are the Women? Updating the Account!*. RACAR: Revue d'art canadienne, Vol. 38 No 1

- **Research goals:** To better understand the current situation of women in the visual arts in Canada.
- **Population under study:** Female visual artists.
- **Data sources:** Art prizes, Canada Council programs, National Gallery’s exhibition and acquisitions record, situation of female faculty members in select university studio arts departments.
- **Methods:** Compiled statistics on funding, awards, acquisitions and exhibitions. Also qualitative enquiry.
- **Limitations:** Limited data available beyond count of women.
- **Respondents / response rate / margin of error (MoE):** n/a. Not a survey. Select statistics regarding awards, funded projects, acquisitions and exhibitions.
- **Variables analyzed:** gender; value of acquisitions
- **Reporting and dissemination (known to research team):** Academic paper in Revue d'art canadienne.
- **Web link:** <https://www.jstor.org/stable/42630878>

Three reports using the Panic! survey in the United Kingdom

Create London (2015). *The Panic Survey into arts diversity: Working life across the core sectors of the cultural and creative industries in the UK*. London, England: Create London

- **Research goals:** To uncover the social background of those working in the arts, from how their education was funded to where they can afford to live.
- **Population under study:** Those working in the creative and cultural sector in the UK.
- **Data sources:** Survey of creative and cultural workers in the UK.
- **Methods:** Custom online survey in September and October 2015; No full published methodology (only brief web information)
- **Limitations:** Does not appear to be a randomized sample (survey was “circulated widely”). “Museums, galleries and libraries; performance and music; and visual arts were the best represented categories” of the creative and cultural sector. Not focused on artists per se.
- **Respondents / response rate / margin of error (MoE):** 2,539 respondents. Response rate and MoE not stated (not applicable if not a randomized sample).
- **Variables analyzed:** Perception of achievement via hard work, what you know, who you know, effects of ethnicity; Understanding of barriers facing minority artists; Prevalence of working for free and unpaid internships; Contracts; Earnings.
- **Reporting and dissemination (known to research team):** Blog, podcasts, debates (no full report as of yet)
- **Web link:** <http://www.createlondon.org/panic/survey/>
- **Selected findings:**
 - Those that earn over £50,000 p/a are most likely to believe that they got there through hard work, talent and ambition. Those earning under £5,000 p/a are most likely to believe that it’s not about what you know but who you know.
 - The majority of white people in the arts don’t acknowledge the barriers facing BAME (Black, Asian, Minority ethnic - British term for people of colour) people trying to find a foothold in the sector.
 - Women are more likely than men to have worked in the arts sector for free and once paid are generally paid less than their male counterparts.
 - 88% of our respondents working in the cultural industries have worked for free at some point in their careers.
 - 38% of our respondents working in the cultural industries do not have a contract.
 - 30% of BAME people think ethnicity is very important to getting ahead, whilst only 10% of white people believe ethnicity is very important to their chances of

- getting ahead.
- 32% of women are likely to have done unpaid internships as opposed to 23% of men.
- On average men working in the cultural industries earn 32% more than women working in the sector.
- **Insights:** Large sample size with a distinct focus on diversity and equity. Dissemination strategy: disseminating and debating the findings via podcast, debates and film screenings

Brook, Orian, Dave O'Brien and Mark Taylor (2018). *Panic! Social Class, Taste and Inequalities in the Creative Industries*. London, England: Create London & Arts and Humanities Research Council

- **Novel elements:** Illustrating inequality in the creative sector by looking at the mismatch between statistics and perceptions about the cultural workforce.
- **Research goals:** To examine inequalities in the cultural and creative industries
 - To better understand the scale of social inequalities and how these inequalities operate
 - To adopt an inter-sectional approach to workforce inequalities, examining where the cultural and creative sector intersects with other characteristics (e.g., gender and ethnicity).
- **Population under study:** Artists and cultural industries workers in the UK
- **Data sources:** Panic! Survey; Office of National Statistics Longitudinal Study and Labour Force Survey; British Social Attitudes survey
- **Methods:** Custom survey of workers in the cultural industries (including: advertising and marketing; architecture; crafts; design: product, graphic, and fashion; film, tv, video, radio, and photography; it, software, and computer services; publishing; museums, galleries, and libraries; music, performing, and visual arts)
 - Analysis of social networks or the 'social capital' of Panic! respondents
 - Analysis of inequalities and exclusions in the workforce from broader Office of National Statistics data
 - 237 interviews conducted following the Panic! Survey help illustrate how meritocratic beliefs are talked about and experienced
- **Limitations:** Does not appear to be a randomized sample.
 - Specific results using specific datasets: "As a result, it is not a comprehensive picture of every axis of social inequality. Much more research is needed on, for example, the impact of disability on the creative workforce and on arts audiences."
- **Respondents / response rate / margin of error (MoE):** 2,487 respondents (2015 Panic! survey), 237 qualitative interviews; no published response rate or MoE
- **Variables analyzed:** Perceptions of work in the cultural industries; education; parents'

education, social background, family income, class differences; hard work and talent (“meritocracy” factors); access to networks, class, gender and wealth (“social reproduction” factors); social networks; experiences of working for free and prevalence of internships; social class intersections with attitudes, tastes and values.

- Special focus on workers from working classes and Black and Minority Ethnic communities.
- **Reporting and dissemination (known to research team):** Academic articles, web articles, Panic! Website, public discussions and film screenings
- **Web link:** <http://createlondon.org/wp-content/uploads/2018/04/Panic-Social-Class-Taste-and-Inequalities-in-the-Creative-Industries1.pdf>
- **Selected findings:** “Cultural and creative workers have narrow social networks, suggesting a type of social closure within the sector.”
 - “a key characteristic of the British cultural and creative workforce is the absence of those from working class social origins. At the same time, there are significant under-representations of women and those from minority ethnic communities in specific cultural occupations such as Film, TV, video, radio and photography; and Music, performing, and visual art.”
 - “those respondents who are the best paid are most likely to think the sector rewards talent and hard work, and are least likely to see exclusions of class, ethnicity and gender in the workforce.”
 - “workforce inequalities are reinforced by the prevalence of unpaid labour. Panic! respondents overwhelmingly said they had worked for free.”
 - “Young people from upper-middle class origins were disproportionately represented in creative jobs Young people from working class origins were by contrast, underrepresented The situation did not change between 1981 and 2011.”

O'Brien, Dave and Mark Taylor (2016). *Do the arts promote diversity – or are they a bastion of privilege?* Retrieved from <https://www.thestage.co.uk/opinion/2016/dave-obrien-and-mark-taylor-do-the-arts-promote-diversity-or-are-they-a-bastion-of-privilege/>

- **Research goals:** To examine “how arts audiences are socially patterned”, “who works in the arts”, and “the social attitudes and the social networks of people who work in the arts”.
- **Population under study:** Diverse artists in the UK.
- **Data sources:** The 2015 Panic! Survey of creative and cultural workers in the UK; secondary sources and reports.
- **Methods:** Custom online survey in September and October 2015; No full published methodology (only brief web information)
- **Limitations:** Does not appear to be a randomized sample (survey was “circulated

widely”). “Museums, galleries and libraries; performance and music; and visual arts were the best represented categories” of the creative and cultural sector. Not focused on artists per se.

- **Respondents / response rate / margin of error (MoE):** 2,539 respondents. Response rate and MoE not stated (not applicable if not a randomized sample).
- **Variables analyzed:** arts attendance and participation; location of residence; social class
- **Reporting and dissemination (known to research team):** Reporting on the results of the Panic! Survey for The Stage magazine.
- **Web link:** <https://www.thestage.co.uk/opinion/2016/dave-obrien-and-mark-taylor-do-the-arts-promote-diversity-or-are-they-a-bastion-of-privilege/>
- **Selected findings:** The connection of the arts to social mobility and workforce diversity “is seriously undermined by almost all the available social scientific evidence. In fact, recent social science research on the arts suggests the arts contribute more to maintaining social divisions in the UK than to breaking them down.”
 - Social class findings: “28% of households where someone has a managerial or professional job visited an art exhibit, compared with just 8% of households where someone has a semi-routine or routine job. The numbers are similar for plays and drama (33% and 12%), and less popular activities, such as opera (7% and 1%) are even more strikingly skewed towards more affluent audiences. These differences are consistent whichever measure of affluence or social position is used. There are, therefore, clear social divisions in cultural consumption.”
 - Social exclusions in cultural and creative occupations: “those from elite social origins represent more than a quarter (26%) of the cultural and creative workforce, despite being only about 14% of the population as a whole. Conversely, those from social origins usually seen as working class make up around 18% of the creative workforce, despite being almost 35% of the population.”

Le, Huong, Uma Jogulu and Ruth Rentschler (2014). Understanding Australian ethnic minority artists' careers. *Australian Journal of Career Development*, 23(2), pp. 57-68

- **Novel elements:** “the first known study to apply Bourdieu’s notion of capital to explain the subjective experiences of EMAs [ethnic minority artists] at the community level... EMAs can use strategies to manage career, enhancing economic and social capitals.”
- **Research goals:** “To explain and illustrate career experiences of EMA (ethnic minority artists) in order to understand the factors that contribute to the inequalities that prevail within career paths”
- **Population under study:** Ethnic minority artists in Australia.
 - Definition of artist: “any person, professional or non-professional, ‘who creates or gives expression to, or recreates a work of art; who considers his [sic] artistic creation to be an essential part of his life’ (Throsby & Hollister, 2003, p. 13).”
- **Data sources:** Focus groups; interviews with arts organizations and arts managers; literature review of academic and grey sources.
- **Methods:** Seven focus groups of EMAs (62 participants); interviews with 11 EMAs; interviews with 32 arts managers in professional arts organisations and migrant community officers/coordinators in metropolitan and regional Western Australia
 - Bourdieusian theory: investigating “three forms of capital known as ‘social’, ‘cultural’ and ‘economic’ and [arguing] that the imbalance in the capitals influences career outcomes of artists.”
- **Limitations:** Challenges in recruiting artists to participate; under-representation of regional artists
- **Respondents / response rate / margin of error (MoE):** n/a
- **Variables analyzed:** Barriers; social, cultural and economic capital
- **Reporting and dissemination (known to research team):** Published in the journal *Australian Journal of Career Development*
- **Web link:** <http://journals.sagepub.com/doi/abs/10.1177/1038416214521400>
- **Selected findings:** “43% of artists reported very low income (under AUD\$30,000 annually) while only 10% of the artists earned more than AUD\$50,000 per year.”
 - “ethnic minority artists possess more cultural capital than economic and social capitals, thus limiting their career to attain hierarchy and power in creative institutions. Ethnic minority artists can use strategies to manage career, boosting economic, social capitals and to a lesser extent cultural capital.”
 - “Eighty percent of the EMAs raised the need for external networks to develop their social capital outside their ethnic minority community more than within it.”
 - Barriers: “lack of opportunities and resources for EMAs’ employment and capital building”

- “The combined frustration of ambition, social isolation, English language needs and poverty weighed them down, suggesting the need to develop further ability to accumulate and generate forms of capital—economic, social and to a lesser extent cultural.”

Centre for Innovation in Culture and the Arts in Canada (2011). *Equity within the Arts Ecology: Traditions and Trends*. Ottawa, Ontario: Canadian Public Arts Funders

- **Research goals:** 1) To understand how the principle of equity is defined and evaluated within the arts (in Canada and internationally), and how this relates to artists, arts organizations, arts funders and the public; 2) To discover what equity-related approaches and initiatives are currently being developed or implemented by public arts funders (in Canada and internationally); 3) To understand the opportunities, challenges and barriers related to implementing equity approaches within the arts; 4) To uncover the broad trends and issues affecting the development and implementation of equity approaches and initiatives within the arts.
- **Population under study:** Artists; artists from equity-seeking groups.
- **Data sources:** Secondary information (existing databases, archives, and surveys)
- **Methods:** Literature review and environmental scan
- **Limitations:** Secondary research only
- **Respondents / response rate / margin of error (MoE):** n/a
- **Variables analyzed:** n/a
- **Reporting and dissemination (known to research team):** Published on the website of Canadian Public Arts Funders (commissioned as a discussion paper for a CPAF Executive Directors’ meeting in 2011)
- **Web link:** http://www.cpafo-opsac.org/en/themes/documents/CPAFEquityWithintheArtsEcology-FINAL-EN_000.pdf
- **Selected findings:**
 - Cultural diversity remains very much at the forefront of institutional, artistic and cultural agendas in Canada, and yet there remains in certain areas some lag behind international understandings and articulations of sustainable diversity initiatives.
 - For CPAF to maintain both rigorous attention to consistent equity action and an understanding of regional/ provincial/ territorial needs and differences, there needs to be consistency in knowledgeable monitoring of and research into national and international trends, and vice-versa. The ongoing work on diversity and equity, with strong technical expertise, can best be accomplished through continued connectivity between the member councils and regular reportage and review.

- **Insights:** The report discusses the ongoing need to revisit standard definitions of “artists” to better reflect different cultures.
 - Terminology: “sustainable practices” used instead of “best practices” (“We use the adjective 'sustainable; rather than 'best' - the latter which may be value-laden and not always accurate – to indicate practices that are tenable and might be developed through continued research and community engagement.”)

Marsh, Charity (2012). Hip Hop as Methodology: Ways of Knowing. *Canadian Journal of Communication*, Vol. 37, pp. 193-203

- Note: brief qualitative summary only

- **Novel elements:** Seeing beyond the lens of “intervention” into the realm of relationships and community. Intervention = reactions to perceived problems (e.g., failing grades, absenteeism, lack of engagement with curriculum, keeping youth out of trouble, rehabilitating “bad” kids, et cetera). Relationships and community: “The Hip Hop Project has provided the students with a framework within which to build relationships with each other, to develop community, and to represent and expand this community together. No longer seeing themselves as only one among many in a crowd, students in the Hip Hop Project are developing alternative identities, rooted in a culture they are making themselves.”
- **Research goals:** To understand the role that hip hop plays in narrating settler/colonialism on the prairies or in the north. To understand what happens to stories when they are (re)told through a contemporary oral practice and mediated by the discourses associated with hip-hop culture on a global scale. To examine how hip hop challenges contemporary Canada to think about “Aboriginal” politics and colonialism in the present and the future, not just the past. To understand how Indigenous hip hop complicates the spirit of a liberal pluralist society such as Canada.
- **Population under study:** Indigenous youth
- **Data sources:** Qualitative only
- **Methods:** Overview of a number of community hip hop arts-based projects in Saskatchewan
- **Limitations:** Qualitative only
- **Respondents / response rate / margin of error (MoE):** n/a
- **Variables analyzed:** n/a
- **Reporting and dissemination (known to research team):** Academic paper in Canadian Journal of Communication
- **Web link:** <http://www.cjc-online.ca/index.php/journal/article/view/2534/2783>
- **Selected findings:** “I have come to understand and theorize hip hop as a methodology, or as a conceptual model for researching and articulating ways of knowing”
 - “Transitioning away from the conventional approach to theorizing

community-based arts projects as a discourse of intervention (e.g., by targeting ‘at risk’ youth), I argue the Hip Hop Projects facilitate a recognizable sense of place, connections to a global world, meaningful arts practices, and a powerful form of expression, which makes sense for young Indigenous people attempting to create a space for themselves, both within and outside a colonial/ settler framework.”

Lee, Yaniya (2016). How Canada Forgot Its Black Artists. Retrieved from <http://www.thefader.com/2016/08/31/black-artists-in-canada>

- *Note: brief web article only*

- **Research goals:** To summarize the situation of black artists in Canada
- **Population under study:** Black Canadian artists
- **Data sources / methods / limitations:** Qualitative summary only
- **Respondents / response rate / margin of error (MoE):** n/a
- **Variables analyzed:** Information about the representation of black artists in Canadian art institutions
- **Reporting and dissemination (known to research team):** Published on The Fader website (“The FADER is the definitive voice of emerging music and the lifestyle that surrounds it.”)
- **Web link:** <http://www.thefader.com/2016/08/31/black-artists-in-canada>
- **Selected findings:**
 - “In recent years, several major art institutions in Toronto have demonstrated a clear shift in their mandate to be more inclusive of racialized artists. Timed to Black History Month 2015, the AGO opened a major Jean-Michel Basquiat retrospective, and the Power Plant Contemporary Art Gallery hosted a show premised on the influential work of Jamaican cultural theorist Stuart Hall. But these arts spaces have still prompted criticism for showing black art works from *outside* of Canada.”
 - Showcasing black artists from outside of Canada as a way of distancing from racial issues in Canada: “[for] anything having to do with blackness, and particularly the negative aspects of black life and the dehumanization of black folks, we tend to import black artists and discourses from elsewhere. And so then we end up with a kind of innocence in Canada. We continue to replicate this notion of our benevolent space.” (Independent curator and Ontario College of Art and Design professor Andrea Fatona)
 - No formal archive of black Canadian art currently exists: “#BlackLivesCDNSyllabus does point to the fact that no formal archive on black Canadian art exists, despite the many artists that have, and continue to make work here.”

- “Black artistic achievement has consistently been edited into the margins, leaving the Canadian cultural imaginary overwhelmingly white.”

EW Group (2017). *Making a Shift Report: Understanding Trends, Barriers and Opportunities*. London, England: Arts Council England

- **Novel elements:** Strong examples of ways to improve data collection and monitoring to accommodate people with disabilities: “Be clear about why they are asking and what they will do with the information: Given the fear of discrimination, individuals need both to be reassured about confidentiality and persuaded that monitoring will make a positive difference.” “Review the questions you ask: A number of respondents were offended by the wording of questions which asked them to put themselves in a category in relation to their self-definition, especially if that involved giving information about impairments or health conditions.”
- **Research goals:** To improve “understanding of disabled people’s experiences of the arts and culture workforce and [to identify] actions to reduce barriers”.
- **Population under study:** People with disabilities in the arts and culture workforce in England
- **Data sources:** literature review, custom survey, individual interviews, and “an open space methodology focus group”
- **Methods:** Custom online survey with qualitative and quantitative elements, 27 one-on-one interviews, and “an open space methodology focus group”
- **Limitations:** Data capture challenges: “issues with both the effectiveness of some organisations’ disability monitoring processes and the confidence of (potential) employees in declaring themselves to be disabled.”
 - Individuals’ declaration of disability: “when asked by an employer or prospective employer about disability or whether they consider themselves disabled for monitoring purposes”, 63% always declare it, 30% only sometimes declare it, 7% never declare it. Most common reason give: “fear or experience of discrimination – of judgments being made and, in the case of recruitment processes, being automatically rejected as a result.”
 - “data collection around disability status is difficult and was changed in 2016”
- **Respondents / response rate / margin of error (MoE):** 188 responses to the survey, 27 one-on-one interviews
- **Variables analyzed:** entry to the arts and cultural workforce of people with disabilities; working conditions; progression into senior positions and leadership; income levels; issues for artists and freelance workers; monitoring and data capture; barriers and attitudes towards people with disabilities
- **Reporting and dissemination (known to research team):** Report and brief web summary on Arts Council England website
- **Web link:** <https://www.artscouncil.org.uk/publication/making-a-shift>
- **Selected findings:** “The research confirmed issues with both the effectiveness of some

organisations' disability monitoring processes and the confidence of (potential) employees in declaring themselves to be disabled". There is a need to be clear about why questions are asked and what will be done with the information; review questions to be asked; ask similar questions of grant applicants and organization employees.

- "The term 'deaf and disabled' covers a wide range of identities, conditions and impairments, some lifelong, some temporary, some beginning later in life ... There are differences in experience and some clear inequalities between disabled people."
- "Disabled people are significantly under-represented in the Arts Council-funded workforce. Just 4 per cent of staff in National Portfolio Organisations and Major Partner Museums self-defined as disabled (ACE 2016), although there is a high volume of 'unknown' and 'prefer not to say' responses."
- Differing representation of people with disabilities by artform: music and visual arts organizations have very low proportions of employees with a disability; theatre, combined arts, and non-artform specific organizations have much higher proportions.
- Challenging "working practices and environments, recruitment practices, pay and conditions and career progression for disabled people working in arts and culture", leading to limited "ability to work creatively, earn a livelihood in the arts, and progress".
- "Representation of disabled people in the Arts Council funded workforce is lower than that within the general working age population and those in employment, as well as lower than within the broader creative industries."
- "Most of our relatively small sample of survey respondents found the cultural sector poor or inadequate in all areas – working practices (62 per cent), physical working environments (61.7 per cent), recruitment practices (59.6 per cent), career progression (61.3 per cent), pay and conditions (52.1 per cent), training and development (55.8 per cent)."
- Complications in earning arts-related income and retaining disability benefits.
- Barriers to entry into careers include attitudes about disabled people, accessibility barriers, inaccessible training provisions, recruitment practices and a lack of role models.
- Barriers related to networking and "fitting in": sometimes feeling uncomfortable with networking or physical or linguistic barriers to networking
- Visibility: "Some people prefer to remain private about being disabled. Some wish to be seen first as artists or creative workers, rather than being defined by an impairment or how society disables them, and many do not make work relating primarily to their disabled identity. It is vital to recognise that while working to raise visibility overall, individuals' visibility must remain a choice."

Tangled Art + Disability (2014). *Report on Deaf and Disability Art in Ontario*. Toronto, Ontario: Tangled Art + Disability

- **Novel elements:** Considering disability as more than an individual experience but as a social identity and culture (and recommending that disability arts should be considered in a separate funding stream)
 - Offering a comprehensive list of suggestions to improve accessibility in the arts in Ontario for all Ontarians.
- **Research goals:** To outline key challenges, successes, barriers and opportunities encountered by Deaf and disability artists.
 - Policy goals: “Disability and Deaf artists must be supported, and such support needs to consider and push back against the substantial physical, attitudinal, and financial barriers that these artists face.”
- **Population under study:** Deaf and disability artists in Ontario
- **Data sources:** Meeting of stakeholders with the themes of disability aesthetics, curatorial practices, as well as accessibility and the arts.
- **Methods:** Consultation with artists / stakeholders / artist organizations
- **Limitations:** Qualitative only
- **Respondents / response rate / margin of error (MoE):** n/a
- **Variables analyzed:** Curatorial practices; accessibility; attitudinal barriers, accessibility barriers, financial barriers.
- **Reporting and dissemination (known to research team):** Report published on the website of the Neighbourhood Arts Network
- **Web link:** <http://www.neighbourhoodartsnetwork.org/getattachment/476503ba-c2c1-4ae7-934d-7003b3084271/Disability-Arts-Report.pdf.aspx>
- **Selected findings:**
 - “The power of disability arts is twofold: disability produced by disabled and D/deaf people about the experience of disability and deafness creates new and multiplicitous representations of disability and deafness which challenge stereotypic understandings and, at the same time, the making of art by disabled and D/deaf people disrupts the cultural myth that we are passive. Disability and Deaf arts and culture demonstrates that our communities are creative and powerful agents of social change.”
 - Moving beyond a model of 'participating' in the arts and culture to creating it, shaping it, changing it. Quote from disability rights activist Catherine Frazee: “Disabled people don't seek merely to participate in Canadian culture - we want to create it, shape it, stretch it beyond its tidy edges.”
 - Challenge for those who receive ODSP (Ontario disability support payment): inability to make too much money from their art or risk interrupting their support. “Few artists receiving ODSP can risk taking short-term employment that would disqualify them from the program that is critical to their survival.”
 - “A budget line for accessibility needs to be including in all arts grants

applications (creation, production, and professional development) and ‘accessibility’ needs to be understood as self-defined and recognized as anything an individual articulates as something that they need. Furthermore, accessibility needs to be understood as a responsibility of the arts community, for the benefit of society as a whole; not simply a responsibility of artists with disabilities for their sole benefit.”

Decottignies, Michelle (2016). Disability Arts and Equity in Canada. *Canadian Theatre Review*, 165, pp. 43-47

- **Research goals:** To better understand the ecosystem in which disability-identified artists operate.
- **Population under study:** Disability-identified artists
- **Data sources:** First national survey of Canada's disability arts domain
- **Methods:** Qualitative review (article mentions ongoing research re: demographics and economy of the disability arts movement)
- **Limitations:** Early research stage; secondary information
- **Respondents / response rate / margin of error (MoE):** n/a
- **Variables analyzed:** gender makeup of the disability arts community; occupations (e.g., executive directors, producers, directors etc.); biases and barriers in arts community
- **Reporting and dissemination (known to research team):** Published in *Canadian Theatre Review*
- **Web link:** <https://muse.jhu.edu/article/609616/pdf>
- **Selected findings:**
 - “only 43 per cent of disability arts domain companies are disability-led.”
 - 82% “of companies in the disability arts domain are female-led (Decottignies), compared to the roughly 30 per cent of women who have gained access to power in the theatre community as artistic directors, directors, and/ or playwrights (MacArthur).”
 - “even though very high degrees of both equity and diversity exist in disability-identified artwork, disability equity has decreased in the disability arts domain. What was established twenty years ago as a site of cultural autonomy, artistic self-determination, and collective representation for disability-identified artists is now a site of artistic inclusion wherein disabled people are dependent on the non-disabled for access to the arts.”
 - “The most significant inequities for disabled artists stem from biased attitudes, not limited opportunities to access the arts. That barrier is, in fact, not unique to disabled artists but something experienced by all equity-seeking communities in the arts sector, including women—whose representation in positions of authority seems to have stagnated at 30 per cent.”
 - “Disability inequity arises from biased notions of disability as a form of

tragedy and abnormality, and of disabled people as incapable and dependent. These notions are so deeply entrenched in mass and popular culture that they have come to dominate the collective Canadian psyche.”

- Canada’s disability arts domain is described as: vibrant; expansive; multidisciplinary (theatre, dance, visual art, and new media being most prominent); 29 professional arts organizations; approximately 250 professional, independent, disabled artists
- “Although the tracking of targeted disability arts disbursements has not yet been undertaken, our best estimate is that producers and patrons in the disability arts domain are contributing well over \$25,000,000 to the professional arts industries each season.”
- “disability is experienced by every population”
- “The politics of inclusion are sometimes simply not enough. Many forms of political art do not merely seek to include the historically excluded; they specifically seek to affirm the identities and countercultural knowledge of oppressed peoples. “
- “Disability-identified art inverts the notion of disability as tragedy and abnormality by affirming disability culture.”
- “disability-identified artists do not want to be included in traditional forms of art that idealize ‘normal’ bodies as the sole source of aesthetic appreciation.”

Boeltzig, Heike, Jennifer Sullivan Sulewski and Rooshey Hasnain (2009). Career development among young disabled artists. *Disability & Society*, 24(6), pp. 753–769

- **Novel elements:** Arts-based elements: Study examined application materials, including visual art. Use of an applicant pool.
- **Research goals:** To examine the experiences of 47 young disabled artists and the interaction between disability, impairment and the arts in their educational and career pathways.
 - Policy goals: To support inclusive arts education and programming for all, and supporting career development for young artists with disabilities.
- **Population under study:** Artists who were finalists in the VSA arts/Volkswagen of America Inc. Program (an arts-based program intended to showcase the talents and accomplishments of young disabled artists aged 16–25 in the U.S.)
- **Data sources:** Bureau of Labor Statistics, National Longitudinal Transition Study, literature review of secondary sources; data from program applications
- **Methods:** 3 components: “a source material (application information) review, a survey of finalists and in-depth case studies of five finalists”. Source materials include application forms, essays, artist statements, digital images of the winning artworks and other relevant information. Use of a qualitative software analysis tool (Atlas.ti).

- **Limitations:** Small sample size; no baseline comparisons (i.e., non-applicants)
- **Respondents / response rate / margin of error (MoE):** 47 respondents (review of all applications)
- **Variables analyzed:** career barriers for young disabled artists (lack of access, lack of network, architectural barriers, misperceptions about disabled artists, limited access to training)
- **Reporting and dissemination (known to research team):** published in the journal *Disability & Society*
- **Web link:** <https://uic.pure.elsevier.com/en/publications/career-development-among-young-disabled-artists>
- **Selected findings:**
 - Despite many struggles, “many young artists still find ways to overcome these barriers and focus on the positive aspects of art making opportunities”.
 - “Several finalists with specific learning disabilities or mental health conditions felt that although these impairments were barriers in other areas (such as academia), they actually enhanced their artistic ability.”
 - “making art and being an artist often provided an escape from disability related stigma and its effects on the young people’s self-confidence.”

Nordicity (2016). *ScreenAccessON: The Employment of People with Disabilities in Ontario's Screen-based Industries*. Toronto, Ontario: Ontario Media Development Corporation

- **Research goals:** 1. Compile a current portrait of employment of persons with disabilities in the Ontario film and television production, broadcast and digital media industries; 2. Identify challenges and opportunities with regard to employment - from the perspective of people with disabilities; and, 3. Help frame a discussion around inclusive hiring and inform both employers and individuals in the screen-based industries.
 - Policy goals: to encourage employment in the entertainment industry of persons with disabilities while engaging decision makers in the sector to use their media to accelerate public awareness and acceptance of persons with disabilities generally and in the development, production and distribution of their product specifically.
- **Population under study:** People with disabilities working in screen-based industries (i.e., film and television production) in Ontario.
- **Data sources:** literature scan, custom accessible online survey, stakeholder roundtable and key stakeholder interviews
- **Methods:** Custom accessible online survey was aimed at people with disabilities working in the screen-based industries.
- **Limitations:** “Survey participation was very low”.

- “The limited sample size of between 42 and 60 respondents means that the survey results alone cannot be extrapolated as representative of all people with disabilities working in the screen-based industries. As a result, throughout the report, survey results are augmented and reinforced (or contrasted) with analysis from the roundtable and interviews. In some respects, the survey pool would need to be far, far larger in order to adequately reflect all types of disabilities.”
- “In some instances, findings and observations have been kept necessarily broad because the landscape for people with disabilities in the screen-based industries is complex. Within the ‘community’ of people with disabilities, needs and challenges can exist in direct opposition to one another. However, alongside that complexity, we found many instances of shared needs and priorities.”
- “Gathering and interpreting data with regard to people with disabilities in the screen-based industries is complex. The issues facing people with disabilities are multi-faceted, from the decision to self-identify to having to ask for accommodations in a sometimes hostile work environment.”
- **Respondents / response rate / margin of error (MoE):** Between 42 and 60 respondents; no published response rate or MoE.
- **Variables analyzed:** discrimination in the workplace; short-term employment; contracts; earnings; barriers in finding work; barriers in physical work environments; attitudinal barriers to accessibility in the industry
- **Reporting and dissemination (known to research team):** Report and brief web summary from Ontario Media Development Corporation
- **Web link:**
<http://www.omdc.on.ca/Assets/Research/Research+Reports/Lights+Camera+Access+Report.pdf>
- **Selected findings:**
 - 43% of survey respondents reported that they require an assistive device to work in the screen-based industries. (Overall, more than 80% of persons with disabilities use at least one assistive device.)
 - 62% of survey respondents reported having experienced discrimination in the workplace.
 - Unstable, short-term employment for people with disabilities: 74% of survey respondents employed in temporary freelance or contract work.
 - Lower income for persons with disabilities in the screen-based industries: average annual income of \$37,100 in 2015, compared with \$39,300 for all Ontarians with a disability and \$44,100 for all residents of the province.
- **Insights:** Accessible design of the survey. Attempting to understand situation of people with disabilities via a custom survey. Capturing self-identification of disability in a sensitive manner.

Jacobson, Rose and Geoff McMurchy (2011). *Focus on Disability and Deaf Arts in Canada*. Ottawa, Ontario: Canada Council for the Arts

- **Research goals:** To identify gaps in statistics and other details about Disability and Deaf Arts in Canada.
 - Policy goals: Creating a template for more accessibility through arts funders, agencies, and service organizations. “How will public and private funders, policy makers and others begin to track and confirm the presence and impact of this sector and the pioneers who contribute daily to Canada’s cultural communities and industries? How can these same agencies accommodate, nurture and sustain the artists and practices that constitute disability arts?”
- **Population under study:** Disability/ Deaf artists in Canada
- **Data sources:** n/a (qualitative)
- **Methods:** Qualitative overview of organizations and arts groups in Australia, UK, US, Europe and Canada founded by/for/serving artists with disabilities.
- **Limitations:** Qualitative only
- **Respondents / response rate / margin of error (MoE):** n/a
- **Variables analyzed:** What countries are doing with regards to inclusion and eliminating barriers for artists with disabilities.
- **Reporting and dissemination (known to research team):** Report and brief web summary from Canada Council for the Arts
- **Web link:** <http://canadacouncil.ca/research/research-library/2011/09/focus-on-disability-and-deaf-arts-in-canada>

The Art of Deaf, Disability and Mad Arts. CAPACOA (conference session), 2015

- Note: brief overview of qualitative article only
- **Research goals:** To contribute to “discussion about the artistic and aesthetic value of [the deaf, disability, and mad arts’] contributions to the professional arts industries”
- **Population under study:** Disability/Deaf/Mad Artists
- **Data sources:** n/a
- **Methods:** Qualitative only
- **Limitations:** Qualitative only
- **Respondents / response rate / margin of error (MoE):** n/a
- **Variables analyzed:** Movements and definitions included under the larger “disability arts” umbrella
- **Reporting and dissemination (known to research team):** CAPACOA conference presentation and blog
- **Web link:** http://capacoa.ca/documents/toolkit/DisArts_presentation1_2015.pdf

- **Selected findings:** Summary from presentation by Michelle Dicottignes: “The term “disability” – has become overly associated with models of disability that position the experience of living with impairment(s) as a form of tragic affliction and/or abnormality. Deaf, Mad & Disability Arts disrupt that misrepresentation.”
 - “Impairment is celebrated as a source of difference, and therefore diversity, rather than shame or deficiency.”

Chandler, Eliza (2017). Reflections on Crippling the Arts in Canada. *Art Journal*, 76 (3-4), pp. 56-59

- Note: brief overview of qualitative article only

- **Research goals:** Policy goals: “Working to bring about systemic change towards a more inclusive arts culture.” Creating more awareness of the disability politics behind disability arts for funders and other artists.
- **Population under study:** Disability artists.
- **Data sources:** Qualitative only.
- **Methods:** Qualitative overview of a 3-day symposium in 2016 (themes: history of disability arts in Canada, the relationship among arts, accessibility, and aesthetics, and the role of disability arts in the pursuit of disability justice); examples of accessible practices to accommodate disability, Deaf and Mad artists.
- **Limitations:** Qualitative only
- **Respondents / response rate / margin of error (MoE):** n/a
- **Variables analyzed:** n/a
- **Reporting and dissemination (known to research team):** Academic journal *Art Journal* as well as a brief (preceding) article in *Canadian Art*
- **Web link:** <https://www.tandfonline.com/doi/abs/10.1080/00043249.2017.1418484>
- **Selected findings:**
 - “By and large, however, the inequities that our community faces are shaped by assumptions that disabled artists are unskilled, unprofessional, and lack artistic and political insight, beliefs that harken back to an era of ‘outsider art’.”

Newcomers (immigrants and refugees)

Tremblay, Diane-Gabrielle and Ana Dalia Huesca Dehesa (2016). Being a Creative and an Immigrant in Montreal: What Support for the Development of a Creative Career? *Journal of Workplace Rights*, July-September

- **Research goals:** To examine “the situation of artists and creators of immigrant origin or different ethnic groups to determine whether they have the same access to work and employment rights.” To “identify the problems and risks associated to an artistic or cultural career for an immigrant, and to try to determine what solutions or recommendations could possibly be put forward, on the basis of the experience of the immigrant artists who we interviewed.”
- **Population under study:** Artists and cultural workers from an immigrant background (self-definition)
- **Data sources:** Secondary academic sources, census data, Hill Strategies reports, qualitative interviews.
- **Methods:** Literature review; qualitative interviews with 21 immigrant artists
- **Limitations:** small sample size; interviewees were mostly Latin American (not fully reflective of the Montreal immigrant population)
- **Respondents / response rate / margin of error (MoE):** n/a
- **Variables analyzed:** barriers and challenges encountered; financial risk; ability to network; difficulty in accessing networks and funding opportunities
- **Reporting and dissemination (known to research team):** Published in academic *Journal of Workplace Rights*
- **Web link:**
https://www.researchgate.net/publication/308274836_Being_a_Creative_and_an_Immigrant_in_Montreal_What_Support_for_the_Development_of_a_Creative_Career
- **Selected findings:** “immigrant artists consider their main difficulties to be the lack of social networks, access to various forms of support to compensate for financial risks and difficulties in finding a job.”
 - “line between amateur and professional is sometimes fuzzy, all the more so since artistic work is not always seen as ‘real’ work ... A ‘repertoire of shared myths’ is often the source of artistic identity and its projection onto others.”
 - Uses the model of “boundaryless careers”, which “insists on the fragmentation of careers, the frequent interruption by unemployment spells, an important mobility in the labor market, but a mobility which is more often than not assumed, but not chosen.”
 - “importance of not only financial risks and difficulties in accessing contracts or regular positions but also the difficulty in getting access to networks and support from associations or government programs, which they often did not know very well. Indeed, it seems that immigrant creators do not have access

to the networks which would ensure them the same rights and access as other groups, and make it easier for them to engage in creative or cultural careers.”

- Most important sources of support: “access to networking opportunities beyond the immigrant network, information on government programs, access to mentoring, and formal and informal training, including language and business practice in the local environment.”

Berhane, Aaron (2012). Writers in Exile: What Shuts Them Up. Retrieved from <https://reviewcanada.ca/magazine/2012/01/writers-in-exile-what-shuts-them-up/>

Note: brief qualitative summary only

- **Research goals:** To better understand writers who arrived in Canada as refugees
- **Population under study:** Eritrean writers in exile in Canada
- **Reporting and dissemination (known to research team):** Published in the *Literary Review of Canada*
- **Web link:** <https://reviewcanada.ca/magazine/2012/01/writers-in-exile-what-shuts-them-up/>
- **Selected findings:** “Most writers in exile are refugees who had been subjected to jail and torture because of what they wrote.”
 - “There are approximately 50 Eritrean journalists who live in exile. Half a dozen live in Canada, most in constant fear, and some of those who continue to write do so under pseudonyms.”
 - “Émigré writers who fled dictatorial regimes are subjected to harassment whenever they pick up their pen to expose the ugliness of the regimes from which they fled. So menacing is the intimidation that it often deters them from practising their craft openly. They feel neither safe nor secure despite the thousands of kilometres between them and their homelands.”
 - “The trauma of being uprooted from their homelands, from the audiences they once knew and from the language they mastered is not only overwhelming; it is multiplied exponentially when the writer lives in fear for his or her life. Such trauma cannot heal easily or quickly; full recovery, if at all possible, takes considerable time. To integrate and establish themselves as writers in the host country is yet one more stage in the long journey.”
 - Connectors: “There are a handful of literary and human rights organizations that help us pursue our professions by finding placements in educational institutions or connect us with volunteer mentors” like PEN Canada and Canadian Journalists for Free Expression.
 - “there are about 300 community newspapers in Canada that, like *Meftih*, serve as bridges connecting the respective ethnic communities with

mainstream Canadian society. Some of these newspapers are run by writers in exile.”

Drake, Sunny (2016). Transitioning the Theatre Industry. *Canadian Theatre Review*, 165

- **Research goals:** To “examine the current state of trans theatre in Canada, outline key barriers to its flourishing, and provide suggestions for and discuss the benefits of creating a trans-positive theatre industry.”
 - To examine why there is “a dearth of trans content and a lack of trans artists working professionally in Canadian theatre”, especially “with the astounding creativity of trans individuals and communities”.
- **Population under study:** Trans theatre artists in Canada
- **Data sources:** Qualitative interviews
- **Methods:** Interviews with several trans theatre artists.
- **Limitations:** Qualitative only; lack of existing research into trans issues in theatre.
- **Respondents / response rate / margin of error (MoE):** n/a
- **Variables analyzed:** barriers to trans theatre artists
- **Reporting and dissemination (known to research team):** Published in the journal *Canadian Theatre Review*
- **Web link:** <https://muse.jhu.edu/article/609618>
- **Selected findings:** “we are seeing a shift in trans representation in Canada and internationally ... However, I notice that many of these stories are still being told *about* us by non-trans creators, rather than *by* us, which results in narrow trans representations.”
 - Some aspects of trans theatre is reflective of theatre in general, with “white men dominating the theatre industry”. “In addition to the thin slice of trans content represented, there is also a narrow array of trans identities that get to shine in the spotlight. I have noticed that works by white trans men tend to be more widely toured than the works of our more marginalized sisters—trans women of colour.”
 - Writer and performer Kai Cheng Thom: “I found that once I am actually on stage or published, my artistic output is received with relative open-mindedness and support; however, getting onto a stage or into a publication in the first place is another matter entirely.” Also, “one never knows when one is being judged solely on the basis of gender or the quality of one’s work. In this way, trans people are effectively shut out of theatre as an aesthetic practice, relegated to the realm of ‘political’ or comic theatre.”
 - “Another key barrier is presenters pigeonholing work by trans artists as suitable only for fringe or LGBTQ audiences. I believe Canadian presenters, like many international presenters, are more conservative and risk-averse than their audiences ... In my experience, a wide variety of audiences will engage

with trans-themed work given the opportunity.”

Cross-cutting equity issues

Arts Council England (2016). *Equality, Diversity and the Creative Case: A Data Report 2015-16*. London, England: Arts Council England

- **Novel elements:** Annual summary of diversity in English arts organizations.
 - Extensive consultation with the sector about what “diverse-led” organization means, how people self-identify, etc.
 - Audience finder tool as required – Arts Council receives aggregated data about diversity of audiences.
 - Requirement of “funded organisations to have equality plans to address diversity in the workforce, leadership and audiences.”
- **Research goals:** To examine “the state of diversity across the arts and culture sector in England for 2015-16”, incorporating “protected characteristics, including disability, ethnicity, gender and sexuality” as well as people from lower socio-economic groups. To analyze the “workforce, programming, participation and audiences and access to funding” as well as the diversity of the Arts Council’s workforce.
- **Population under study:** Diverse artists in England
- **Data sources:** Arts Council England data on workforce, funding applications, audience surveys; Annual Population Survey in the UK.
- **Methods:** Workforce data submitted by National Portfolio Organisations and Major Partner Museums. Full details about methods / number of respondents not provided in the report.
 - Audiences: aggregated data from Audience Finder (“a tool to support cultural organisations to understand their current audiences and to identify potential new audiences”). “From 1 April 2016, National Portfolio Organisations were asked to upload data on a sample of their adult audiences to Audience Finder”
 - Leadership: first data collection regarding diversity of leadership. “A diverse leadership will be crucial in driving change at the top to break down barriers to inclusion. With a more diverse and representative leadership, the sector will be more relevant, more creative, and more resilient.”
- **Limitations:** Challenges in capturing and reporting on diversity data: “There is still a high volume of ‘unknown information’ and ‘prefer not to say’ responses being received, making it difficult to provide a complete picture of the diversity of the workforce and boards across the National Portfolio.”
 - Disability: different “definitions of disability, the reluctance of participants to provide personal data, and the impact of changes to individual financial circumstances”
- **Respondents / response rate / margin of error (MoE):** Not published. Chart on page 21

appears to show that there are 660 National Portfolio Organisations.

- **Variables analyzed:** Arts Council England survey data; comparison to Annual Population Survey; diversity; gender; sexual orientation, race; disability; audience diversity.
- **Reporting and dissemination (known to research team):** Report and brief web summary provided by Arts Council England
- **Web link:** <http://www.artscouncil.org.uk/publication/equality-diversity-and-creative-case-2015-16>
- **Selected findings:** “This report emphasises the value of data in showing our areas of progress on diversity and those areas where we need to do more work. This data shapes our future actions and investment and is crucial to us in making the case for public funding.”
 - “arts engagement across lower socio-economic groups is still substantially less than for those in the highest socio-economic groups.”
 - National Portfolio Organisations data from 2015/16:
 - 55% of the workforce is female
 - 17% is Black and minority ethnic
 - 4% self-defined as disabled
 - 29% is between 20 and 34 years of age (the most represented age group)
 - Major Partner Museums data:
 - 62% female
 - 7% Black and minority ethnic
 - 4% self-defined as disabled
 - 17% are between 20 and 34 years of age (the most represented age group)
 - Leading by example (measuring and reporting their own diversity): Arts Council England “have seen an increase in the percentage of disabled employees from 3 per cent last year, to 4 per cent in 2015/16, but we have seen a decrease in the percentage of Black and minority ethnic staff which is now 11 per cent compared to 12 per cent in the previous year. Women comprise 65 per cent of our workforce, the same as last year.”

Sullivan, Arin (2018). Identity and the Cultural Workforce: Lessons Learned in Seven Years and Three Cities. *Grantmakers in the Arts Reader*, 29 (1)

- **Novel elements:** Strong consideration of the sensitive collection of demographic information. Identification of key challenges in collecting demographic data.
 - Both data “collection by the employer and using census categories created challenges. Many respondents expressed concerns about releasing personal demographic information directly to their own employers. They also told us that the language of US Census categories does not go far enough to capture the actual range of residents’ identities. Lastly, they expressed trepidation about how demographic data might be used in funding decisions.”
 - Collaborative approach to designing surveys and using inclusive terms: “Determined to develop best practices and inclusive yet census-relevant terms, we formed a committee with representatives from public and private funders, national service organizations, state and local arts councils, and cultural advocacy organizations.”
 - “We see the arts and culture sector poised at a crucial moment, where greater recognition of the systemic issues in our field and the growing momentum toward action can be paired with technology that allows for confidential and accurate data collection. A data infrastructure that supports ongoing data collection and measurement of progress toward established goals is a tool for system change and accountability.”
- **Research goals:** To take issues about equity and diversity in the arts from the discussion phase into action: “The next steps will require grappling with what it means to fundamentally alter behaviors and policies in grantmaking to make way for greater equity and inclusion. Gathering, analyzing, and sharing data are important and concrete steps to inform the process of change.”
- **Population under study:** Arts organizations in three US cities (LA, Houston, Minneapolis)
- **Data sources:** Survey instrument from DataArts
- **Methods:** “The workforce demographic survey instrument DataArts uses today is private, confidential, and streamlined for completion in just a few minutes. We collect information on five demographic characteristics: race/ethnicity, age, gender, LBGTQ status, and disability status.”
 - “Since 2004, thousands of cultural nonprofits have submitted their financial and programmatic data through our flagship service the Cultural Data Profile.”
 - “Collecting demographic information from our cultural workforce is a sensitive undertaking, touching on our most deep-seated concerns about privacy, fairness, and identity. And yet without baseline information on who we are as a sector, we cannot see where we are or imagine what we might become.”

- **Limitations:** Discusses survey instrument and processes, not actual survey results.
 - Challenges include buy-in from groups who don't necessarily want their diversity data known. "As the sector faces new demand for diversity metrics, some arts organizations fear that their staff demographics could be held against them in funding decisions, that data collection will not prove informative, or that such efforts may not be a realistic catalyst for change."
- **Respondents / response rate / margin of error (MoE):** n/a
- **Variables analyzed:** Uptake of DataArts survey methods among arts institutions in three US cities.
- **Reporting and dissemination (known to research team):** Published on the Grantmakers in the Arts website
- **Web link:** <https://www.giarts.org/identity-and-cultural-workforce>
- **Selected findings:** "A new level of understanding of the ways in which racial and social inequities are the result of complex systemic issues has given rise to a realization that the path to truly effective solutions will require deep, and deeply challenging, institutional change."
 - LA survey findings: "The study found that as many as 60 percent of arts and culture workers identify as 'white non-Hispanic', a much higher representation than that of the local population, which reports as just 27 percent white."
 - A challenge: "As the sector faces new demand for diversity metrics, some arts organizations fear that their staff demographics could be held against them in funding decisions, that data collection will not prove informative, or that such efforts may not be a realistic catalyst for change."
 - Survey approach: Partners "should plan a longitudinal approach, returning to the survey as often as every two to three years, to strengthen that baseline knowledge and measure efforts to become more inclusive."

Section 3: Other reports on artists in Canada (generally 2010 and newer)

Ekos Research Associates (2014). *Findings from Yes I Dance: A Survey of who Dances in Canada*. Toronto, Ontario: Canada Council for the Arts

- **Novel elements:** Very large sample size (but not random) of both amateurs and professionals. Innovative distribution via “dance wheel” which provides “over 100 dance forms, videos, statistics and stories on why people dance”.
- **Research goals:** To develop “a better understanding of who dances in Canada, where they dance, and why”.
- **Population under study:** Canadians 16 or older who “dance, or teach or choreograph dance in some type of organized or on-going way”
- **Data sources:** Custom survey
- **Methods:** Online survey in 2013-14 (roughly 10 week period, November to February)
 - “multi-platform approach to promote the survey, including email notices and regular reminders to a number of organizations connected with dance; updates and reminders about the survey on social media and the Canada Council and OAC websites, as well as adding an announcement in e-bulletins; a video posted to YouTube and shared across social media; Facebook ad buys; and promotion of the survey through the survey partners’ own personal and professional contacts encouraging people to ‘pass it on’.”
- **Limitations:** Non-random sample; “not intended to necessarily create a representative picture of dance activities”; “some organizations and individuals with connections to specific genres or regions promoted the survey with more vigor than others”; open web link led to “the possibility that some respondents may have completed the survey more than once”
- **Respondents / response rate / margin of error (MoE):** 2,176 dance professionals (also 5,948 non-professional “leisure dance participants”)
- **Variables analyzed:** types of dance; hours per week in dance; how/where they participate in dance; reasons for dance involvement; dance and non-dance income; years of training; roles in dance; hours worked (paid vs. unpaid); provincial variations
- **Reporting and dissemination (known to research team):** Report and brief web summary from Canada Council for the Arts; regional reports; companion site (www.dancewheel.ca) shows “over 100 dance forms, videos, statistics and stories on why people dance”.
- **Web link:** <http://canadacouncil.ca/research/research-library/2014/07/findings-from-yes-i-dance-a-survey-of-who-dances-in-canada>
- **Selected findings:** Among dance professionals:
 - 47% indicated that teaching was the role in dance with which they identify the most, followed by performing (32%), and choreographing (16%).

- Most dance for artistic expression (78%), enjoyment (76%), employment (61%), and performing (57%).
- Average of 9.5 years of training prior to starting their dance career for those who had trained at a dance school or program.
- Average length of career to date = 12 years (i.e., have earned some dance-related income).
- Average income = \$32,000; 54% from dance-related activities and 46% from activities outside of dance.
- Average work week = 48.5 total hours, of which 40.6 hours are paid time. All 7.9 hours of unpaid time fall within dance activities, rather than non-dance roles. Unpaid time represents 29% of all of the time spent on dance activities by dance professionals.

Hill, Kelly (2009). *A Statistical Profile of Artists in Canada Based on the 2006 Census*. Hamilton, Canada: Hill Strategies Research Inc.

- This Hill Strategies report using the 2006 long-form census is included, rather than more recent reports using the 2011 National Household Survey, because the 2006 results are more equivalent to future census results (with the return of the mandatory long-form census). Separate provincial and local reports were also produced by Hill Strategies using 2006 census data but have not been included here.
- **Novel elements:** Index system to determine long-term trends (changes in the number of artists and cultural workers), working around three occupational classification changes since 1971. A conscious focus on aboriginal, immigrant and visible minority artists and artists with disabilities in the report.
- **Research goals:** To profile the situations of artists in Canada, their incomes and demographics
- **Population under study:** All artists in Canada
 - 9 occupational groupings: actors and comedians; artisans and craftspersons; authors and writers; conductors, composers and arrangers; dancers; musicians and singers; other performers; painters, sculptors and other visual artists; and producers, directors, choreographers and related occupations.
- **Data sources:** custom data request from the 2006 mandatory long-form census
- **Methods:** Statistical analysis based on custom data request
- **Limitations:** Many limitations of census data: limited data on earnings and incomes; individuals are classified in the occupation in which they worked the most hours during the census reference week (excluding artists who worked more hours at another occupation that week); exclusion of artists who teach in post-secondary, secondary or elementary schools; no distinct category for filmmakers; other limitations as outlined in the report.
- **Respondents / response rate / margin of error (MoE):** Questionnaire of 20% of the population receiving the long-form census

- **Variables analyzed:** number of artists; artists' earnings; Aboriginal, immigrant and visible minority artists; artists with disabilities; other demographic characteristics (including age, sex, education level and others employment characteristics such as self-employment rates and hours worked); changes over time.
- **Reporting and dissemination (known to research team):** Report distributed by the Canada Council for the Arts, the Department of Canadian Heritage, the Ontario Arts Council, and Hill Strategies Research Inc.; secondary reporting and redistribution
- **Web link:** <http://www.hillstrategies.com/content/statistical-profile-artists-canada>
- **Selected findings:**
 - One in every 30 people in Canada has a cultural occupation.
 - Artists from visible minority groups more than doubled in number (123% growth, slightly higher than the 109% growth of visible minority groups in the overall labour force)
 - The average earnings of Aboriginal artists are 30% lower than the average for all artists.
 - Artists 45 or older more than doubled in number (121% growth, compared with 87% growth of this age group in the overall labour force)
 - The gap between artists' average earnings and overall labour force earnings is 37%.
 - A typical artist in Canada [the median] earns less than half the typical earnings of all Canadian workers.
 - There was an 11% decrease in the average earnings of artists between 1990 and 2005 (after adjusting for inflation).
 - All demographic groups saw substantial decreases in average earnings between 2000 and 2005.
 - In six arts occupations, median earnings are less than or about equal to \$10,000. This means that a *typical* actor, artisan, dancer, musician or singer, other performer or visual artist earns only about \$10,000 or less.
 - All nine arts occupations saw substantial decreases in average earnings between 2000 and 2005, which contributed to a decrease for all nine occupations over the longer timeframe (1990 to 2005).
 - While there are more female (53%) than male artists, female artists earn \$19,200 on average, 28% less than the average earnings of male artists (\$26,700).
 - The number of artists in Canada grew much more quickly than the overall labour force between 1971 and 2006. There were three-and-a-half times as many artists in 2006 as in 1971.

Hill Strategies Research Inc. (2017). *Arts Impact Measurement Project*. Wood Buffalo, Canada: Arts Council Wood Buffalo

- **Novel elements:** Self-identification as “professional” artists; comparison with criteria from proposed Canadian Artists’ Code (1988)
- **Research goals:** To profile the local arts community.
- **Population under study:** Artists and arts organizations and businesses (of all disciplines) in Wood Buffalo, Alberta, Canada.
- **Data sources:** Custom survey
- **Methods:** survey of artists and arts organizations or businesses in Wood Buffalo conducted in March 2016
- **Limitations:** Not a random sample.
- **Respondents / response rate / margin of error (MoE):** 130 artists; 48 arts organizations or businesses
- **Variables analyzed:** self-identification as professional; gender; age; education; training; experience; employment status; hours worked; incomes; satisfaction with arts activities, life as a whole, and finances.
- **Reporting and dissemination (known to research team):** Report distributed by the Arts Council Wood Buffalo and Hill Strategies Research Inc.
- **Web link:** <http://www.artscouncilwb.ca/resources/aim/>
- **Selected findings:** 44% of responding artists consider themselves to be “professional”, that is, at various stages of building a career in the arts.
 - “In addition to the self-identification question, the survey included a series of questions that could be used to assess professionalism based on the proposed Canadian Artists’ Code (developed in 1988), which provides a complex definition of professional artists... . Using the Canadian Artists’ Code criteria, a higher percentage of artists (49%) could be considered professional than using self-identification (44%). This might be a sign of modesty on the part of some Wood Buffalo artists, or it might be a reflection of the number of artists active in arts education, who may or may not consider themselves to be professional artists.”
 - Over one-half of the professional artists surveyed work 40 hours / week or more on their art, despite the need for many artists to balance other work.
 - Self-employment is the norm among professional artists.
 - Professional artists are generally satisfied with their arts activity and their life, but not their finances.
 - Many professional artists have important financial challenges stemming from low household incomes.
 - Two-thirds of Wood Buffalo artists are women.
 - Artists are drawn from all age groups.
 - Wood Buffalo artists are highly educated and have significant training and experience in the arts.

Hill Strategies Research Inc. (2016). *Professional dance performers in Canada in 2016: Activities, incomes, health, and career development*. Toronto, Canada: Dancer Transition Resource Centre

- **Novel elements:** Analysis of keyword / phrase prompts. Analysis of career development and transitions.
- **Research goals:** To examine professional dance performers’ “dance work, their demographic and family situation, their working lives and incomes, their health and well-being, as well as their career development and transitions”
- **Population under study:** Professional dance performers in Canada.
- **Data sources:** Custom survey
- **Methods:** Online survey of 532 Canadian dance performers
- **Limitations:** not a random sample
- **Respondents / response rate / margin of error (MoE):** 532 respondents; no response rate or MoE (Report notes that National Household Survey estimated 8,100 dancers. Had a random sample been conducted, the maximum margin of error would be plus or minus 4.1 percentage points, 19 times out of 20.
- **Variables analyzed:** demographics; locations of residence and performances; working lives and incomes; health and well-being; career development and transitions (including second and parallel careers); satisfaction levels; comparisons with 2003/04 survey
- **Reporting and dissemination (known to research team):** Report distributed by the Dancer Transition Resource Centre and Hill Strategies Research Inc.
- **Web link:** <http://www.hillstrategies.com/content/survey-professional-dance-performers-canada-2016-0>
- **Selected findings:** On average, dancers spent the largest portion of their time on creation, rehearsal, and professional performance but received the largest portion of their earnings from non-dance work.
 - Two-thirds of dancers have had a performance gap of at least six months during their career, including 31% of dancers who have had more than one such period.
 - Gross earnings from dance performance activities were about \$7,000 (median), and only 2% of dancers earned more than \$50,000 from dance performance activities in 2015.
 - 43% of dancers do not have \$5,000 in savings (in an RRSP, TFSA, etc.).
 - One in four dancers have not taken any steps toward planning a second career.
 - Dancers today expect to keep dancing longer than in previous decades, with 48% of survey respondents expecting to continue dancing beyond the age of 50.

Hill Strategies Research Inc. (2010). *Creative Adaptation: Hybrid Careers of Prince Edward Island Artists*. Charlottetown, Canada: CulturePEI

- **Research goals:** To study the different types of engagement that people have in the cultural sector, opportunities and “best practices”, challenges and pitfalls, and policy issues related to hybrid careers.
Policy goals: To generate ideas for steps that could be taken by human resource organizations and government policy makers to assist artists in this area of their careers.
- **Population under study:** Artists and “workers in other cultural occupations” in PEI
- **Data sources:** 2 focus group sessions and 29 interviews
- **Methods:** Two focus groups held in December 2009 and was augmented by several other interviews in January and February 2010. Studies already produced by the CHRSC and other organizations helped provide the underlying understanding and context for this work.
- **Limitations:** Qualitative study: interviews and focus group only
- **Respondents / response rate / margin of error (MoE):** n/a
- **Variables analyzed:** multiple job holding; occupations; gender; age; effects of a second occupation on the primary one; reasons for multiple job holding; relationships between creative practice and second-career sector; training
- **Reporting and dissemination (known to research team):** Report distributed by CulturePEI and Hill Strategies Research Inc.
- **Web link:** <http://www.creativepei.ca/research/>
- **Selected findings:**
 - The “seasonal ebb and flow of arts practice and secondary employment ... reflects the historic pattern of work in the Island’s fishing, forestry and farming economy”; some artists are focus their arts practices “in the summer months in tourism-related arts activities, the Charlottetown Festival being one of the larger employers”, whereas other artists “are most productive in the winter months because their summer season is occupied by resource-based jobs, by construction or building occupations, or in tourism service jobs”, or “who work as retailers in their own shops during the tourist season” and thus are not involved in production during those months.
 - “Over an artist’s lifetime, the pattern of secondary employment often evolves. The type of work that artists find upon leaving school is generally different from the work that a mid-career artist would seek.” Thus, the “pattern of multiple job-holding may change over time”: “younger artists are more likely to take jobs that require little commitment so that they can leave without consequences”; [a]rtists who are in mid-career often search out employment that complements their practice; and “[s]ome artists only

engage fully with their practice after retirement from the mainstream workforce.”

Hill, Kelly (2015). *Educating Artists: An analysis of the educational backgrounds of working artists and the labour market activities of arts program graduates in Canada*. Hamilton, Canada: Hill Strategies Research Inc.

- **Research goals:** To examine the post-secondary educational qualifications of artists in Canada and to provide information about the occupations and workforce characteristics of graduates of post-secondary arts programs.
- **Population under study:** Artists in Canada (all disciplines); 9 occupation codes (as per other Hill Strategies reports)
- **Data sources:** 2011 National Household Survey and 2013 National Graduates Survey
- **Methods:** Statistical analysis of large national datasets from Statistics Canada
- **Limitations:** Data source limitations: National Graduates Survey does not cover individuals who took occupation-specific training in private settings or as a part of apprenticeship programs; writing- and literature-related academic programs are aggregated into a broad “humanities” category. National Household Survey: individuals are classified in the occupation in which they worked the most hours during a specific reference week
- **Respondents / response rate / margin of error (MoE):** n/a (secondary research)
- **Variables analyzed:** types of post-secondary education programs of working artists in Canada; levels of educational attainment of working artists; geographic divisions (of artist and program by province); demographic information (gender, age, immigration status; Indigenous identity); labour force participation (amount and type); factors in choice of post-secondary programs; activities during the twelve months prior to starting post-secondary programs; funding sources; debt loads; relationship of current employment to post-secondary studies
- **Reporting and dissemination (known to research team):** Report distributed by Hill Strategies Research Inc. and report funders
- **Web link:** <http://www.hillstrategies.com/content/educating-artists>
- **Selected findings:**
 - A minority of artists have completed the post-secondary program that is most directly related to their arts occupation: “28% of the 134,500 Canadian artists 25 or older graduated from a post-secondary visual or performing arts program”, and “11% of the 326,300 visual and performing arts graduates who were in the labour force in May of 2011 worked as artists.”
 - “While the data in this report are not definitive, recent arts and communications graduates may be underemployed compared with other recent post-secondary graduates. In particular, arts and communications graduates are much less likely than all graduates to hold a job that is closely

related to their studies (36% vs. 58%). Similarly, only 46% of arts and communications graduates indicated that the job they held at the time of the survey was the job that they had hoped to have after graduating, compared with 62% of all graduates.”

- Despite significant “labour market challenges, 72% of recent arts and communications graduates would choose the same program of studies again. This is only slightly less than the percentage of all graduates (76%).”
- One-quarter of visual and performing arts graduates are immigrants (26%), a percentage that is essentially equal to all graduates (27%).

Stone-Olafson (2014). *2014 Arts Professionals Survey*. Calgary, Canada: Calgary Arts Development

- **Novel elements:** Some novel questions
- **Research goals:** To “better understand the arts ecosystem and all of its complexities”
- **Population under study:** “Arts professionals”, including artists, arts administrators, and arts educators in Calgary.
- **Data sources:** Custom survey
- **Methods:** Online survey of artists, arts administrators, and arts educators conducted in September 2014; Survey “made available to qualified respondents via social media and the respective networks of various provincial arts service organizations”
- **Limitations:** Not a random sample. Survey responses were “skewed towards visual arts”. No breakdown between four main survey groups: professional artists, “avocational or amateur” artists, arts administrators, and arts educators.
- **Respondents / response rate / margin of error (MoE):** 229 respondents. No published response rate. Report claims “a statistical reliability of plus or minus 5.9%, 19 times out of 20” (but was not a random sample).
- **Variables analyzed:** hours worked; artistic discipline(s); multiple-job holding; incomes; income sources; demographics; education and training; self-reported quality of life; spaces to work; perceptions of being an arts professional in Calgary; perceptions of public awareness and acknowledgment; personal savings; housing
- **Reporting and dissemination (known to research team):** Report distributed by Calgary Arts Development
- **Web link:** <https://calgaryartsdevelopment.com/publications/arts-professionals-survey/>
- **Selected findings:** “The largest percentage of respondents reports [were] able to commit less than 10 hours a week to their art practice”.
 - 3% of respondents indicated that “100% of their individual income comes from making art”.
 - “the majority of artists derive most of their [household income] from non art-making activities”

- “More than half of the artists responding to the survey described themselves as self-taught ... Almost a third of all artists responding claim to have acquired much of their training through a mentoring or apprenticeship process.”
- “50% of respondents are collaborating with other artists over the Internet”
- “a slight improvement in earnings over the course of an art career”
- “89% of artists believe that the development of more arts spaces is important and two thirds of respondents would prefer to have a better workspace.”
- “Over 60% of survey respondents either believe or strongly believe that Calgary is a good place to be an artist”.

Circum Network Inc. (2013). *Screen Composer Baseline Study*. Toronto, Canada: Screen Composers Guild of Canada

- **Research goals:** To “document the professional environment of screen composers in Canada and to provide a baseline against which subsequent studies may be measured”.
- **Population under study:** Composers working in the screen-based industries.
- **Data sources:** Custom survey in 2014; analysis of existing documentation and published statistics.
- **Methods:** Online survey of active screen composers (self-identified as such in the survey; initial list based on database). Survey in the field for about 4 weeks (April 7 to May 5).
- **Limitations:** Not a random survey.
- **Respondents / response rate / margin of error (MoE):** 90 eligible respondents out of an estimated eligible population of 262, 34% response rate. MoE: not applicable (not a random sample).
- **Variables analyzed:** screen composing activity, association membership, business structure, screen composing earnings and expenses, breakdown of earnings by type of work / composition / employment as well as by national source; expectations for future screen composing earnings, contract types, barriers to growth in screen composing, trends in fees and hours worked.
- **Reporting and dissemination (known to research team):** Report available from OMDC website.
- **Web link:**
<http://www.omdc.on.ca/Assets/Research/Research+Reports/Screen+Composers+Guild+of+Canada/Screen+Composers+Guild+of+Canada+Study.pdf>

Malatest (2015). *The Equity Census: Staging the Future*. Toronto, Canada: Canadian Actors' Equity Association

- **Research goals:** To “better understand the demographic composition of [Canadian Actors' Equity Association's] membership and to identify potential barriers to employment experienced by members in Equity's jurisdiction”.
- **Population under study:** “Professional artists working in live performance”, including “performers (i.e., actors, singers and dancers), directors, choreographers, fight directors and stage managers engaged in theatre, opera and dance in English Canada”.
- **Data sources:** Custom survey in 2015.
- **Methods:** Online survey (93% of completions; remainder by telephone or paper) of performers who are Equity members. Survey in the field for about 1 month (April 24 to May 25).
- **Limitations:** Not a random survey.
- **Respondents / response rate / margin of error (MoE):** 3,156 respondents out of a membership of 5,645, response rate of 55.9%. MoE: not applicable (not a random sample).
- **Variables analyzed:** area of live performance, primary discipline, length of membership, ability status, age, sexual identity, gender, ethnocultural and/or racial identity, workplace experiences, perception of representation in live performance, annual income, income from Equity engagements.
- **Reporting and dissemination (known to research team):** Report available from Equity website. Some media coverage.
- **Web link:**
<http://www.caea.com/Equityweb/NewsAndEvents/News/2017/EquityCensusRPT.pdf>

The Writers' Union of Canada (2015). *Devaluing creators, endangering creativity. Doing more and making less: writers' incomes today*. Toronto, Canada: The Writers' Union of Canada

- **Research goals:** To understand the earnings from writing of Canadian writers.
- **Population under study:** Writers in Canada.
- **Data sources:** Custom survey in 2015.
- **Methods:** Survey of writers (methods not specified in brief summary report).
- **Limitations:** Not a random survey.
- **Respondents / response rate / margin of error (MoE):** 947 respondents. Response rate not specified. MoE: not applicable (not a random sample).
- **Variables analyzed:** earnings from writing; sources of writing income; gender; age; education

- **Reporting and dissemination (known to research team):** Brief summary available from The Writers' Union of Canada website.
- **Web link:** https://www.writersunion.ca/sites/all/files/DevaluingCreatorsEndangeringCreativity_o.pdf#overlay-context=news/canadian-writers-working-harder-while-earning-less

Fortier, Francis (2014). *Le travail des artistes au Québec est-il payé à sa juste valeur?* (2014). Montréal, Canada: Institut de recherche et d'informations socio-économiques (IRIS)

- **Research goals:** To provide a portrait of the working situation in Quebec's audiovisual sector.
- **Population under study:** Professional artists working in the audiovisual sector in Quebec.
- **Data sources:** Custom survey in 2014.
- **Methods:** Online survey of members of six associations (SARTEC, UDA, GMMQ, ARRQ, SPACQ et AQTIS), including producers, writers, musicians, actors, technicians, and others.
- **Limitations:** Not a random survey.
- **Respondents / response rate / margin of error (MoE):** "Just over 400" respondents. Response rate not specified. MoE: not applicable (not a random sample). Report notes that a random sample of the same size would have a margin of error of 5 percentage points, 19 times out of 20.
- **Variables analyzed:** Number of projects (over 2 years); length of projects; earnings; experiences of unpaid work; teaching; work outside of culture; hours worked; personal investments in audio-visual projects
- **Reporting and dissemination (known to research team):** Report available from IRIS website.
- **Web link:** <https://iris-recherche.qc.ca/publications/culture>

Canadian Conference of the Arts (2007). *The Status of Status: Update on initiatives to improve the socio-economic status of Canadian artists.* Ottawa, Canada: Canadian Conference of the Arts

- *Note: brief qualitative summary only*
- **Research goals:** To summarize positions and initiatives to improve the socio-economic status of Canadian artists.
- **Population under study:** Self-employed artists and professional artist associations certified under the federal Status of the Artist Act.
- **Data sources:** legislation, reports, review reports, and a cultural plan

- **Methods:** Reviews of secondary sources, possibly informed by interviews (methodology not explicitly articulated).
- **Limitations:** Sources were rarely cited; challenging to summarize complex and nuanced positions
- **Respondents / response rate / margin of error (MoE):** n/a
- **Variables analyzed:** n/a
- **Reporting and dissemination (known to research team):** Published on the Canadian Conference of the Arts website; sent to Canadian Conference of the Arts members.
- **Web link:** <http://ccarts.ca/policy-resources/policy-research/status-of-the-artist/>
- **Selected findings:** Findings relate to positions regarding the status of artists, not research findings about the situation of artists.

Canadian Conference of the Arts (2010). Status of the Artist in Canada: An Update on the 30th Anniversary of the UNESCO Recommendation Concerning the Status of the Artist. Ottawa, Canada: Canadian Conference of the Arts

- *Note: brief qualitative summary only*

- **Research goals:** To summarize Status of the Artist initiatives
- **Population under study:** Self-employed artists and professional artist associations.
- **Data sources:** Cited sources include UNESCO “Status of the Artist” Recommendation, Hill Strategies research based on census data, government and industry reports, and legislation.
- **Methods:** Reviews of secondary sources (methodology not explicitly articulated).
- **Limitations:** Summary only, with some advocacy-related positions.
- **Respondents / response rate / margin of error (MoE):** n/a
- **Variables analyzed:** n/a
- **Reporting and dissemination (known to research team):** Published on the Canadian Conference of the Arts website; sent to Canadian Conference of the Arts members.
- **Web link:** <http://ccarts.ca/wp-content/uploads/2010/10/StatusoftheArtistReport1126101-Copy.pdf>
- **Selected findings:**
 - “In Canada there have been many advisory committees and numerous studies that have examined how to improve the circumstance of professional artists, and all have recommended concrete actions on a range of issues. There are five laws on Status of the Artist which contain (sometimes strong) statements about the importance of artists to our society and the need to improve the social and economic situation of professional artists through legislation and policies. But, outside of Québec, few concrete measures have been adopted federally or provincially, and none of these has made a significant difference to the lives of those who are striving to earn a living as an artist.”

Section 4: Other international reports on artists (generally 2010 and newer)

Rabkin, Nick, Michael Reynolds, Eric Hedberg and Justin Shelby (2011). *Teaching Artists and the Future of Education: A Report on the Teaching Artist Research Project*. Chicago, USA: NORC at the University of Chicago

- **Research goals:** “To learn more about teaching artists and how to support their best work”. Policy goal: Knowing more about teaching artists may help develop arts education as a strategy to improve schools and student learning (given that teaching artists “have proven to be essential human and intellectual resources for what is most promising in arts education”).
- **Population under study:** Teaching artists, defined as “an artist for whom teaching is a part of professional practice”.
- **Data sources:** Focus groups, custom surveys and interviews
- **Methods:** Focus groups (to identify areas of interest); survey of non-randomized sample of teaching artists; survey of non-randomized sample of employers (“managers”); both surveys conducted largely online with telephone supplements; key informant interviews
- **Limitations:** Not randomized samples; potential sample biases (e.g., employer lists did not include for-profit groups; relatively large number of responses from visual artists; no former teaching artists were surveyed); timing of survey just after 2008 economic collapse (affecting teaching artists as well); interview subjects were recommended as “excellent practitioners, thoughtful leaders, and innovators” (not representative of all teaching artists)
- **Respondents / response rate / margin of error (MoE):** artist survey: 2,871 respondents; manager survey: 687 respondents; 211 key informant interviews. Artist response rate of 46%. MoE: not applicable (not a random sample).
- **Variables analyzed:** Demographics, income, teaching certification, work experience, art forms, student ages, employer situations, benefits, conditions in the field (work, pay, opportunities, support, benefits, respect)
- **Reporting and dissemination (known to research team):**
- **Web link:** <http://www.norc.org/Research/Projects/Pages/Teaching-Artists-Research-Project-TARP.aspx>
- **Selected findings:** Average annual income from teaching = \$18,000 (most teach part-time: average \$9,800); average hourly pay = \$40; average of 2.7 employers in the previous year; 62% of respondents are not paid for preparation and planning; 77% also work as a professional artist; 90% believe that work as teaching artist has a positive effect on their art making
- **Novel elements:** Interesting target group (teaching artists); large sample size; multiple perspectives (artists and employers)

Skaggs, Rachel (2017). *SNAAP 2017 Annual Report*. Strategic National Arts Alumni Project Bloomington, Indiana: Indiana University Center for Postsecondary Research

- **Research goals:** To better understand the involvement of arts program alumni in their communities. (Other SNAAP reports have examined other aspects of the working lives of arts program alumni.)
- **Population under study:** Arts program alumni of participating educational institutions, mostly in the US (84 post-secondary + 6 arts high schools; includes 5 institutions in Canada). “Arts” includes “a broad range of creative activity, including performance, design, architecture, creative writing, music composition, choreography, film, illustration, and fine art”.
- **Data sources:** Online surveys conducted yearly (2017 annual report covers 2015 and 2016 surveys)
- **Methods:** Institutions opt-in and contribute financially; Rotating schedule of participation for each institution; Core survey + occasional topical modules; Survey completion time typically between 20 and 30 minutes.
- **Limitations:** Non-random sample. Study of arts program graduates, not artists: only 56% of respondents are artists. The SNAAP reports do not estimate what proportion of all artists in the US are arts graduates, but a different study (*Artists Report Back*, which used a different dataset) found that only 16% of all working artists are arts program graduates. A similar Canadian study (*Educating Artists*) found that 28% of artists graduated from a post-secondary visual or performing arts program and another 4% graduated from a post-secondary language / literature / letters program.
- **Respondents / response rate / margin of error (MoE):** Over 65,000. Response rate of 18%. MoE: not applicable (not a random sample).
- **Variables analyzed:** Current occupations; locations; satisfaction with educational experience; degree(s) earned; area of major; skills acquired; debt; earnings.
- **Reporting and dissemination (known to research team):** Multiple reports prepared and distributed by SNAAP (housed at Indiana University). Interactive web findings at <http://snaap.indiana.edu/snaapshot/>. Institution-specific data, reports and infographics also prepared.
- **Web link:** <http://snaap.indiana.edu/>
- **Selected findings:** Among arts program graduates, 56% are artists; 28% teach art; 19% are arts administrators. Other SNAAP reports: There are 3 million arts graduates in the US; 88% are satisfied with their current work; 78% have been self-employed at some point in their career; 16% have started their own business (vs. 4% of the US population)
- **Novel elements:** A very large sample size looking at a specific portion of the arts (i.e., arts program alumni).

Future of Music Coalition (2014). *Artist Revenue Streams: A multi-method, cross-genre examination of how US based musicians and composers are earning a living*. Washington DC, USA: Future of Music Coalition

- **Research goals:** To examine how US-based musicians' revenue streams are changing, and why.
- **Population under study:** Musicians and composers in the USA
- **Data sources:** Custom online survey, in-person interviews, and case studies of six musicians' financial records
- **Methods:** Online survey conducted in September-October 2011. No requirement that musicians be “professional”, but the survey did ask many questions about music-related work and incomes.
- **Limitations:** Non-randomized sample (self-selected). No typical report released. Information can be difficult to find in online-only resources.
- **Respondents / response rate / margin of error (MoE):** 5,371 survey respondents, interviews with more than 80 musicians. No estimate of overall population of musicians and composers is available, so an estimate of the response rate is not possible. MoE: not applicable (not a random sample).
- **Variables analyzed:** Demographics, locations, education, music degrees, genres, music income, personal income, hours worked, years of experience
- **Reporting and dissemination (known to research team):** Future of Music Coalition website, including online data portal/dashboards (not currently working)
- **Web link:** <http://money.futureofmusic.org>
- **Selected findings:** 40% of survey respondents spent 36 hours a week or more doing music (including teaching). 42% derive all of their personal income from music. Over ½ of respondents earn income from at least three different roles in the music industry. Musicians and composers have 45 different potential revenue streams. Average estimated music income was \$34,455 (average personal gross income was \$55,561). Over half reported having 25 years or more of experience as a musician/ composer/ performer.
- **Novel elements:** Very large sample size (but not random). Very detailed questionnaire and variables analyzed.

Abreu, Maria, Alessandra Faggian, Roberta Comunian and Philip McCann (2012). 'Life is short, art is long': the persistent wage gap between Bohemian and non-Bohemian graduates. *The Annals of Regional Science*, 49, pp. 305–321

- **Research goals:** To understand the economic development role played by 'Bohemian' occupations and the 'creative class'. To "investigate the ability of creative individuals to internalize the rents accruing from creative occupations in comparison with other types of activities".
- **Population under study:** Graduates who are working in artistic occupations in the UK
 - "Bohemian graduates": graduates of degree programs in creative arts, performing arts, design, mass communications, multimedia, software design and engineering, music recording and technology, architecture and landscape design
 - Creative occupations "based on UK's Department for Culture, Media and Sport (DCMS) definition of 'creative industries', which includes the following sectors: Advertising, Architecture, Art and antiques markets, Computer and video games, Crafts, Design, Designer fashion, Film and video, Music, Performing arts, Publishing, Software, Television and radio."
- **Data sources:** Longitudinal dataset of UK university graduates collected by Higher Education Statistical Agency (HESA)
- **Methods:** Longer-term perspective: observing salaries 6 months and 3 1/2 years after graduation in the career development path of Bohemian graduates.
 - 2-part methodology: "First, we used descriptive statistics to compare the labor market outcomes of Bohemian vs. non-Bohemians, in both the short (6 months after graduation) and the medium (3 1/2 years after graduation) term. Second, we applied a Mincer regression framework using the sample of graduates who completed their first undergraduate degree in 2002/2003 to identify the main factors responsible for (log) wage gap between non-Bohemians and Bohemians."
- **Respondents / response rate / margin of error (MoE):** "In the 2002/2003 survey, 307,652 valid responses were returned by UK-domiciled graduates, achieving response rates of 78.9 and 71.1% for full-time and part-time UK graduates, respectively"
 - 3-year follow-up survey: "The LDLHE survey was sent to a 20% sample of the original cohort and achieved 24,823 valid responses, corresponding to a 40% response rate (or 8% of the original cohort).
- **Variables analyzed:** Salary at 6 months and 3.5 years after graduation
- **Reporting and dissemination (known to research team):** Academic journal article
- **Web link:** <https://link.springer.com/article/10.1007/s00168-010-0422-4>
- **Selected findings:** "creative careers follow a less conventional pattern which requires a longer investment in time to be successful. Creative graduates have sometimes to

‘invent’ their own career, build a ‘portfolio’ and establish their name before a monetary reward follows.”

- “there is a persistent gap between Bohemian and non-Bohemians in terms of both the wages earned and employment status.”
- “One of the most striking features of the creative sector is the mismatch between occupations and qualifications ... only about one-third (33.71%) of Bohemian graduates find a job in creative industries 6 months after graduation, while the large majority have to settle for a job elsewhere. The situation improves slightly 3 years later, but not as much as one might expect (38.67%).”
- “the salary gap between non-Bohemian and Bohemian graduates is not just a short-term phenomenon. Three and half years after graduation, non-Bohemian graduates’ average salaries are still markedly higher than Bohemian graduates’ irrespective of the sector entered, with the gap being over 25% in noncreative occupations and around 18% in creative occupations”
- “the gap between [Bohemian and non-Bohemian graduates] is still very significant for all types of graduates.”

Cupido, Conroy (2016). Learning from Experience: Exploring the Wellbeing of Professional Opera Singers. *Muziki*, 13(2), pp. 80–107

- **Novel elements:** Looking at multiple facets of wellbeing for a specific artist occupation.
- **Research goals:** To explore the “physical, emotional, financial and social wellbeing” of professional opera singers
- “In this pilot study, 46 professional opera singers were surveyed
- Aspiring opera singers are often told how difficult their lives will be, and the author wanted to collect data to confirm or disprove this assumption. “The purpose of this research is to explore and understand the experiences shared by professional singers regarding their wellbeing. Based on the results aspiring singers would then be able to consider the challenges and lived experiences of these singers, obtain advice through the qualitative research and make informed decisions in pursuing this career. Since this is a pilot study, further quantitative and qualitative research can still be done, exploring in greater detail the various themes or phenomena stemming from this research.”
- **Population under study:** “In this pilot study, 46 professional opera singers were surveyed, exploring their physical, emotional, financial and social wellbeing. While most of the participants in this study were American, the other participants included South Africans, Canadians and Germans. Of the 46 participants, 24 were female and 22 male.”
- **Data sources:** Survey with qualitative and quantitative elements
- **Methods:** Quantitative questions: “(1) What percentage of singers shared the lived

experiences pertaining to their financial, social, physical and emotional wellbeing? (2) Were there any correlations between gender and the experiences shared by these singers?"

- Qualitative component: “the singers were asked to offer some advice to aspiring singers. Data regarding their lived experiences were explored on the basis of the information.”
- Attempt to “capture and explore the meanings that participants assign to their experiences Participants are recruited because of their expertise in the phenomenon being explored”. This usually involves self-selected participants.
- **Limitations:** Small sample size; “mixture of predominantly self-selected participants as well as random participants who complied with the criteria”.
- **Respondents / response rate / margin of error (MoE):** 46 responded, 80 were invited to participate.
- **Variables analyzed:** Financial, health, emotional, and social wellbeing; experience of discrimination; debt; teaching experiences.
- **Reporting and dissemination (known to research team):** Academic journal article
- **Web link:** <https://www.tandfonline.com/doi/abs/10.1080/18125980.2016.1182392>
- **Selected findings:** “69.6% of participants did not obtain their primary income from singing. Of those participants, 76% taught voice lessons and 58.7% indicated that they started to do so in order to supplement their income; 8.7 % of participants indicated that teaching was their primary focus; 19.6% indicated that performance was their primary focus; however, the majority (45.6%) indicated that their career path focused equally on teaching and performance.”
 - 65% of the respondents considered themselves either “financially comfortable (55%) or “financially well-off” (10%)
 - 58.7% indicated that they “have ever experienced discrimination in the singing workplace based on a physical attribute i.e. weight, height or race”.
 - “many sacrifices and compromises are involved in pursuing [a career as an opera singer]. Aspiring singers must understand that while this is a viable career path, the chances of only pursuing a singing career as their sole form of income are minimal. Most singers surveyed did not only perform, but also taught to supplement their income. For the majority of participants, teaching was equally as important as performing and was also a passion or career focus.”

Jeong, Jaeyeob and Myeonggil Choi (2017). The Expected Job Satisfaction Affecting Entrepreneurial Intention as Career Choice in the Cultural and Artistic Industry. *Sustainability*, 9(10), pp. 1-16

- **Research goals:** To study “the factors that influence career choices” and job satisfaction of future artists, including work conditions and employability
 - To investigate “the factors that influence an individual to choose self-employment when choosing between employment and self-employment”.
 - To “demonstrate the effects of expected job satisfaction on entrepreneurial intention in the Korean cultural arts industry”.
- **Population under study:** Arts students in South Korea
- **Data sources:** Survey
- **Methods:** Online and paper survey of fourth-year college students and graduate students with cultural and artistic majors in Seoul and Gyeonggi provinces
- **Respondents / response rate / margin of error (MoE):** 339 respondents, response rate of 79.5%. No published MoE.
- **Variables analyzed:** self-employment, expected job satisfaction, work conditions, employability
- **Reporting and dissemination (known to research team):** Academic journal article
- **Web link:** <https://ideas.repec.org/a/gam/jsusta/v9y2017i10p1689-d112786.html>
- **Selected findings:** “Artists prefer self-employment because they wish to work independently, and lack opportunities in the labor market. However, studies that examine artists as entrepreneurs are scarce. Moreover, few studies examine entrepreneurship as an alternative to employment, although entrepreneurship is considered an alternative solution for the lack of job opportunities.”