Sondage économique auprès des artistes et des créatrices/créateurs de contenu canadiens

Canadian Artists and Content Creators Economic Survey

Road map

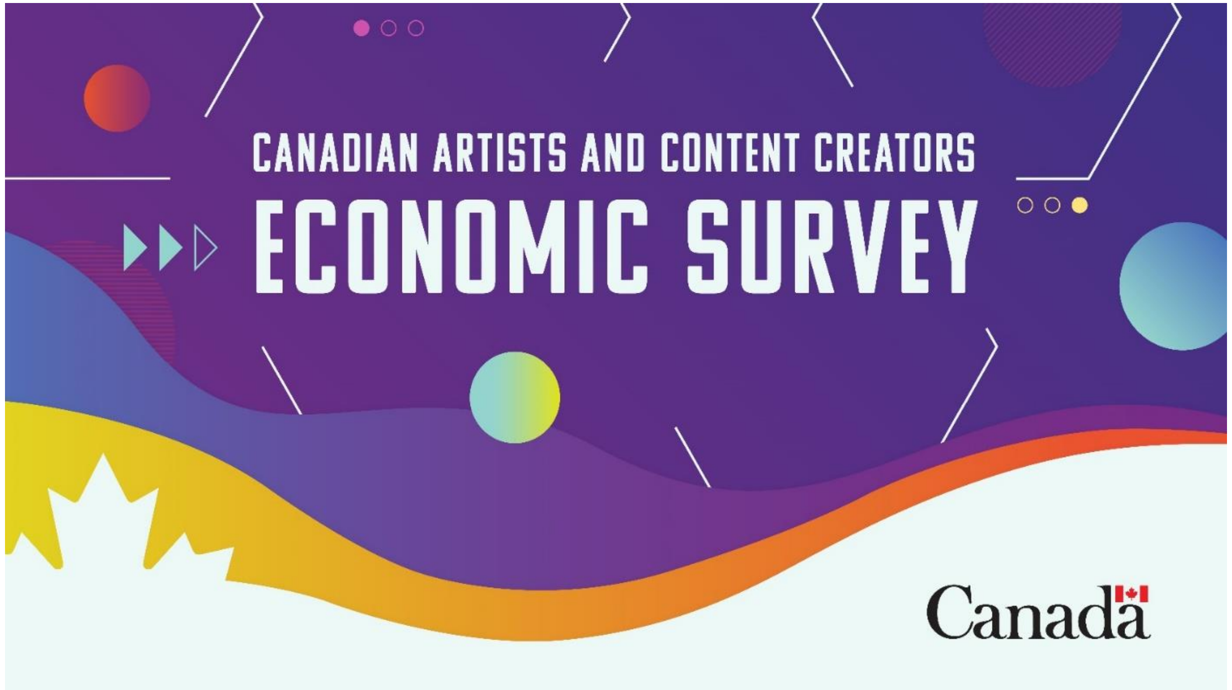
1. Pilot project overview
2. Who participated in the survey?
3. How are artists earning income?
4. How has the pandemic affected Canadian artists?
5. What kind of support are artists looking for?
6. Questions/ discussion

Project Objectives

- Generate strong, timely, and broad baseline data on the economic circumstances of artists and content creators across the arts and cultural industries in Canada.
- Fill data gaps left by official statistics, provide evidence-based advice and share knowledge.
- Respond to the new urgency to understand realities on the ground (COVID-19 pandemic impacts and looking to recovery) by helping to create an updated portrait of the artistic and creative community in Canada.
- Inform future and existing PCH policies and programs, ensuring the Department continues to be responsive to the cultural sector's reality.

Project Methods

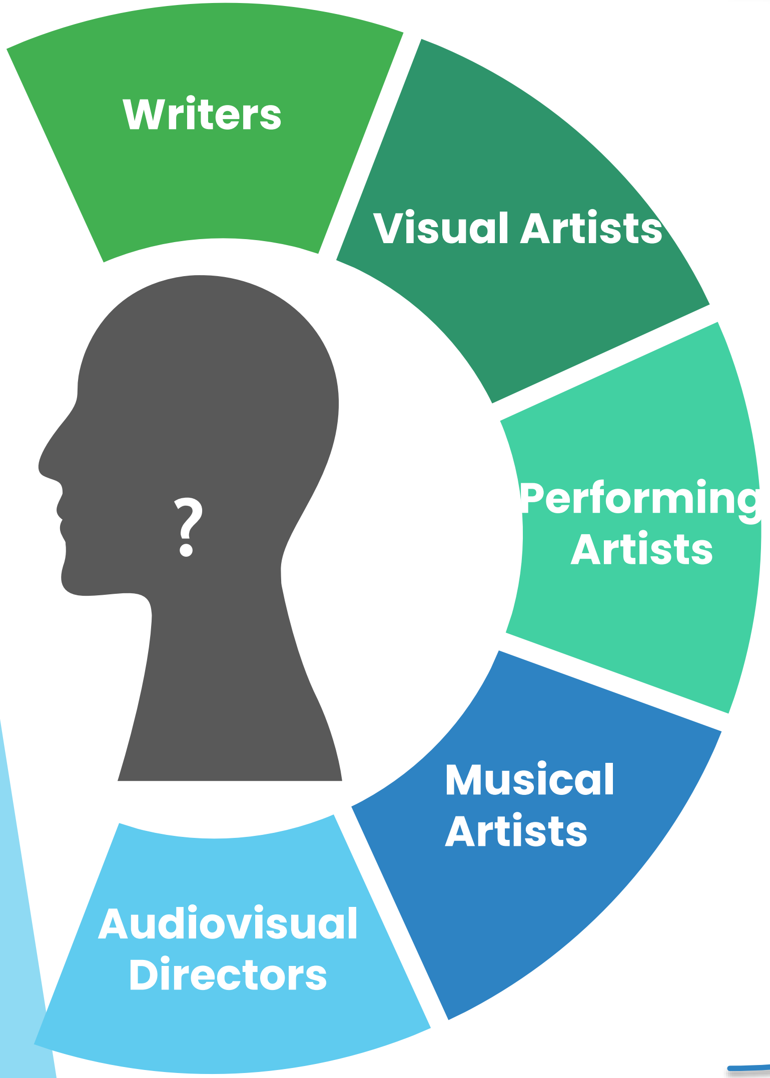
- A flexible, online “snowball sampling” method that allowed participants to share the survey within their networks
- This sampling approach means that the data should not be used to draw conclusions about the entire population of Canadian artists and content creators
- The survey provides a snapshot of certain issues and trends in Canada’s creative industries, and is best used in conjunction with other data sources



May 10 - July 2 / 10 mai au 2 juillet

www.canada.ca/en/canadian-heritage/campaigns/canadian-artists-content-creators.html
www.canada.ca/fr/patrimoine-canadien/campagnes/artistes-createurs-contenu-canadiens.html

Survey Scope: nationwide baseline data



fiction and non-fiction book authors, playwrights, poets, screenwriters, etc.

craft artisans, designers, illustrators, installation artists, concept artists, photographers, painters, printmakers, etc.

actors, choreographers, circus artists, comedians, dancers, mimes, puppeteers, spoken word artists, storytellers, etc.

composers, musicians, singers, songwriters, etc.

directors in film, television, video games, or other digital media productions, including on social media, etc.

National participation in online survey

5 topics | 15 minutes

1. **Your story as an artist or content creator**
2. **Employment and income**
3. **Creative work in context of COVID-19**
4. **Relationship to industry**
5. **Demographic information**

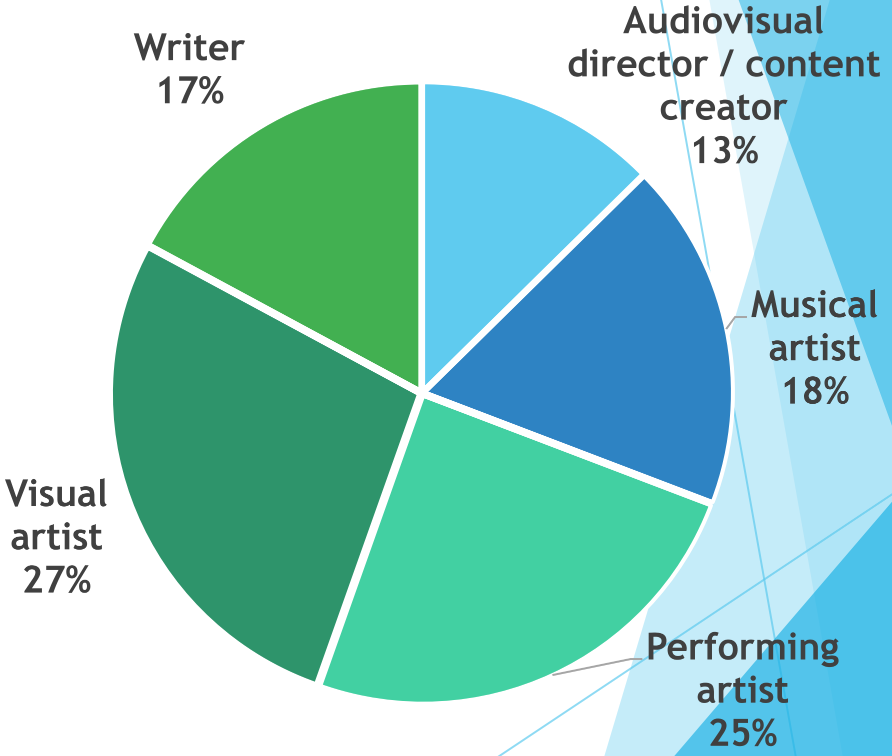
***3813 respondents provided province of residence information**

A broad spectrum of participants (n = 4,747)

Representation of equity-deserving groups

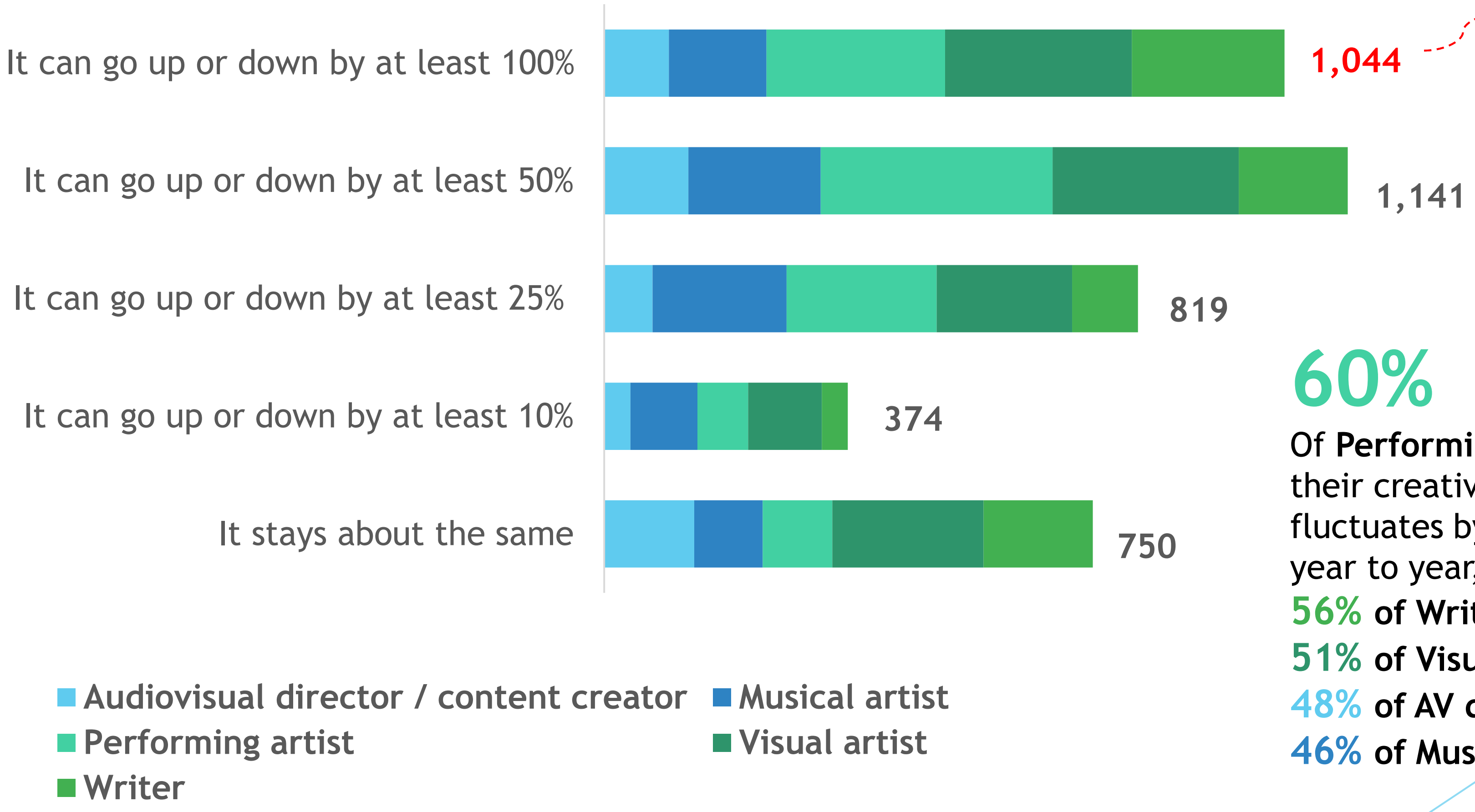
Women	55.4%
Those with low income	28.3%
LGBTQ2S+ communities	21.3%
Racialized communities	12.8%
Deaf communities and persons with disabilities	12.2%
Seniors	11.7%
Rural communities	9.0%
Immigrants and refugees	8.3%
Official language minority communities	8.0%
Ethno-cultural communities	7.8%
Gender diverse communities	7.1%
Youth	5.7%
Religious minorities	3.7%
Indigenous Peoples	3.2%
Remote and Northern communities	2.3%

Participation by field



Creative incomes are volatile

Please select how much your income levels from your creative work typically change, year to year (without taking the pandemic into consideration*).**

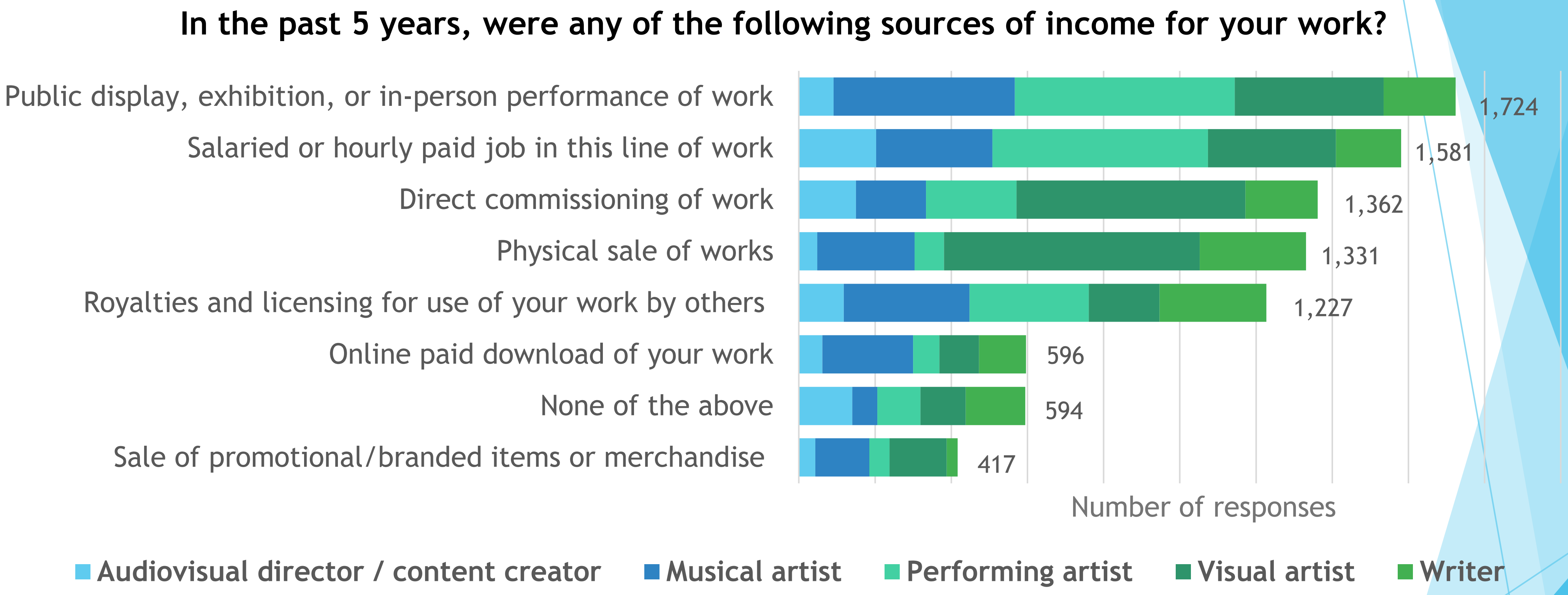


25%
Of respondents said their creative income fluctuates by at least 100% year to year.

60%
Of **Performing artists** said their creative income fluctuates by 50% or 100% year to year, along with:

56% of Writers
51% of Visual artists
48% of AV directors
46% of Musical artists

Shows, salaries, and direct sales are main income sources

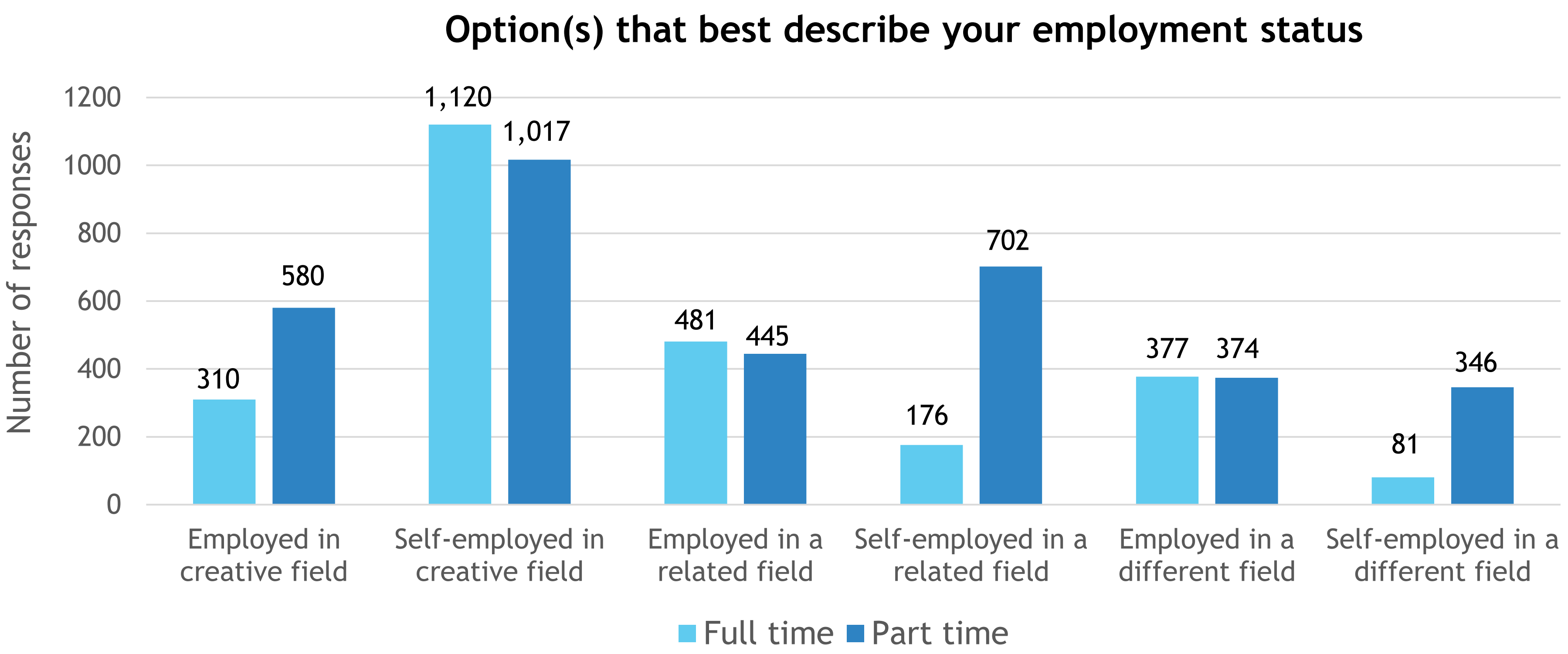


36 %

Over a third of respondents generate income through some form of public showing or performance.

This proportion is 56 % for musical artists and 49 % for performing artists.

A wide range of employment patterns



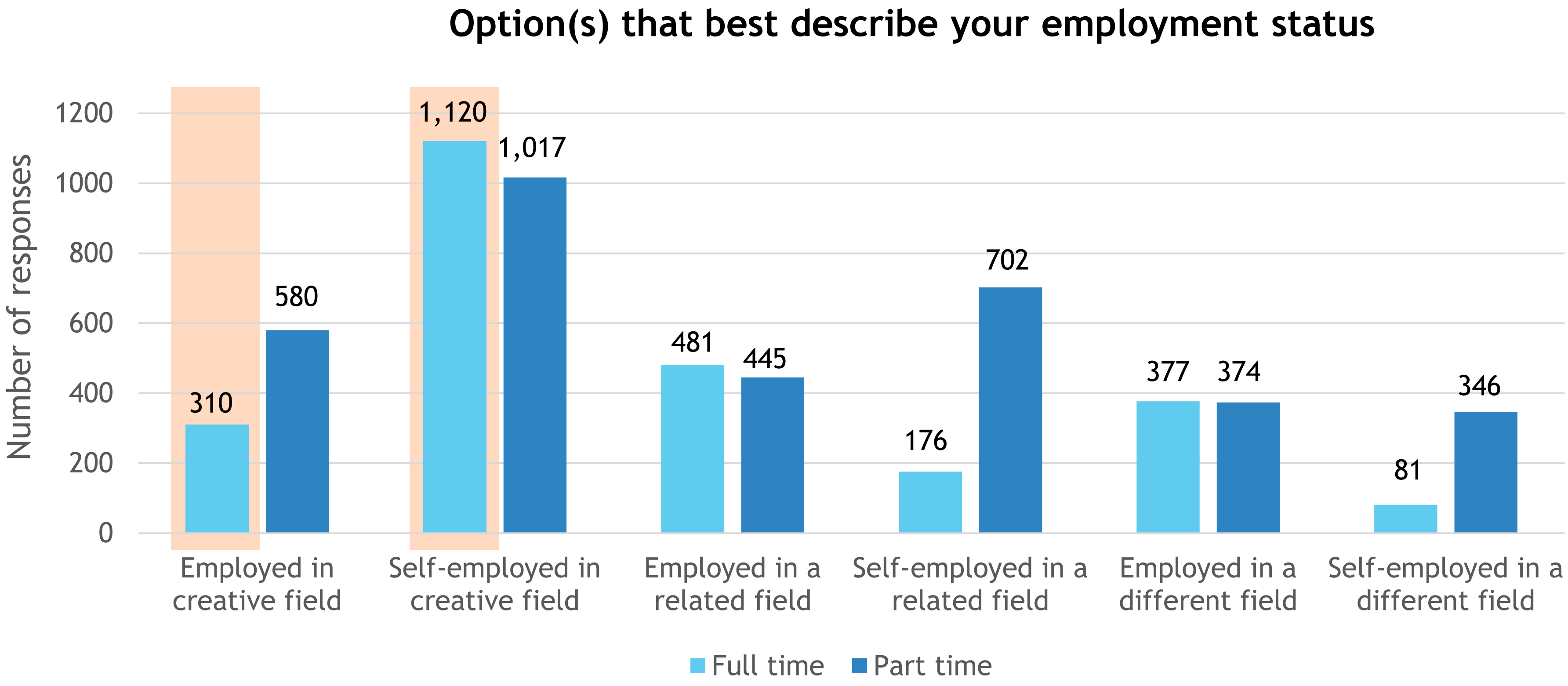
41 %

Of respondents reported working full-time in their creative profession.

64 %

Of respondents reported some form of self-employment.

Most do not work full-time in their creative profession



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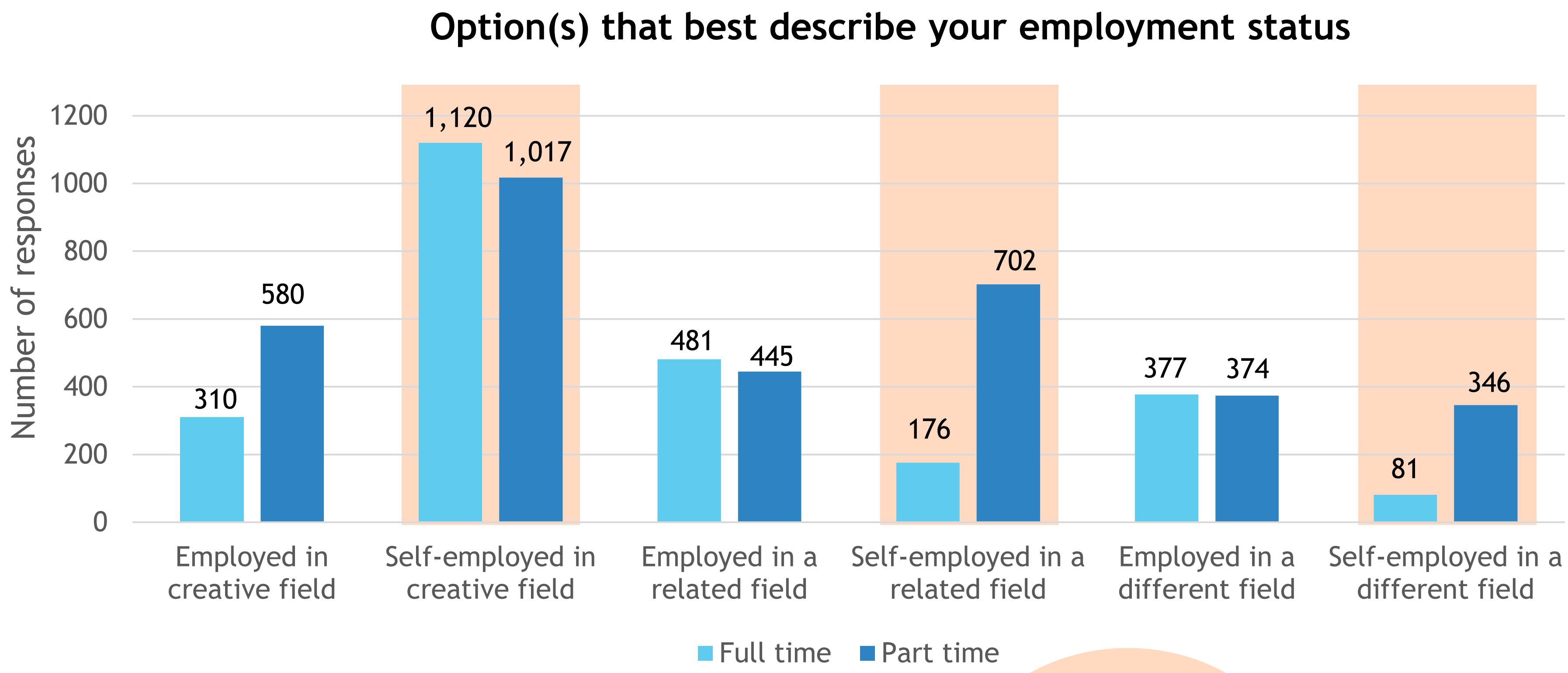
Creative workers are entrepreneurial



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"We often work more than one running gig at a time, **stringing a mix of administrative and artistic work together**. Since most groups use contract work, **most of us are self-employed** and don't have the security that other employment can sometimes offer. We often need to be part accountant, performer, administrator, and sales-person all at once, often without access to health benefits. The **Covid-19 pandemic** highlighted how self-employed people are **left out of the social safety net in many ways**. It can be hard to predict what yearly income may be and it always changes."

- Musical artist, woman, 25-34 years old

Average 15.5 hours non-creative work per week

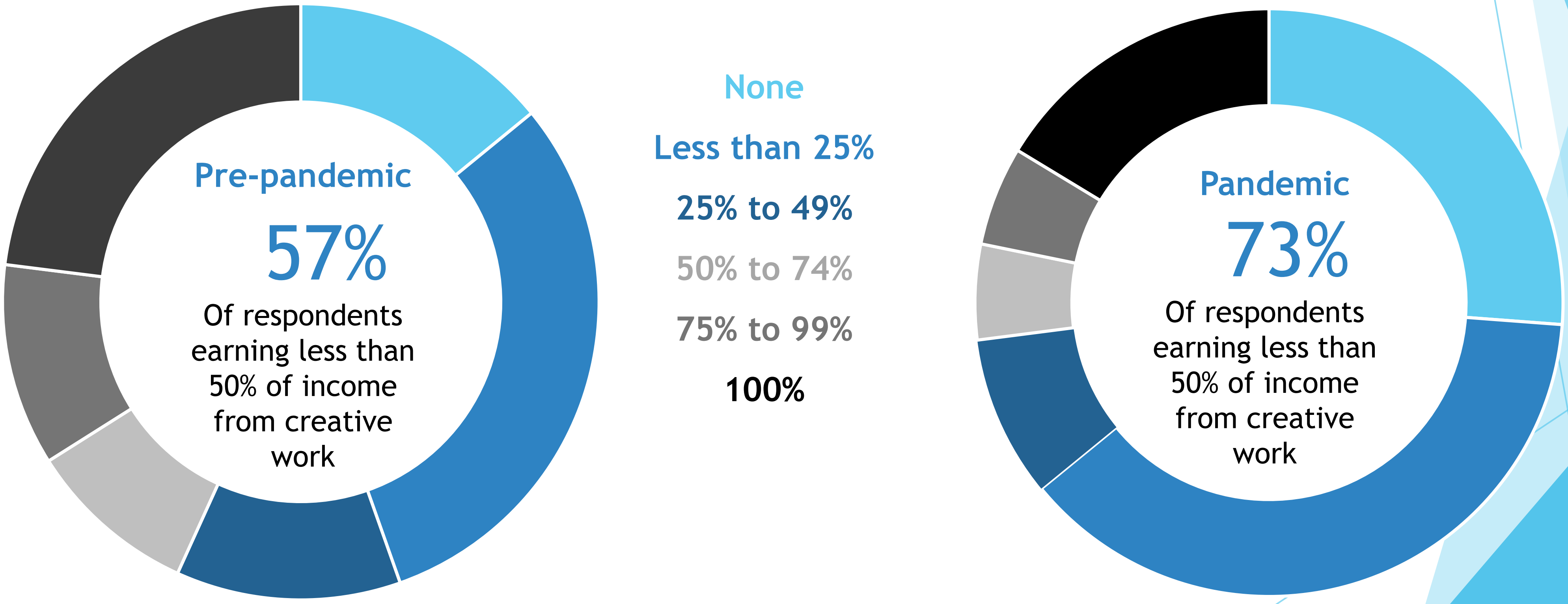
64% of work type was self-employed

Social service supports as largest gap

Creative work is often a secondary income source

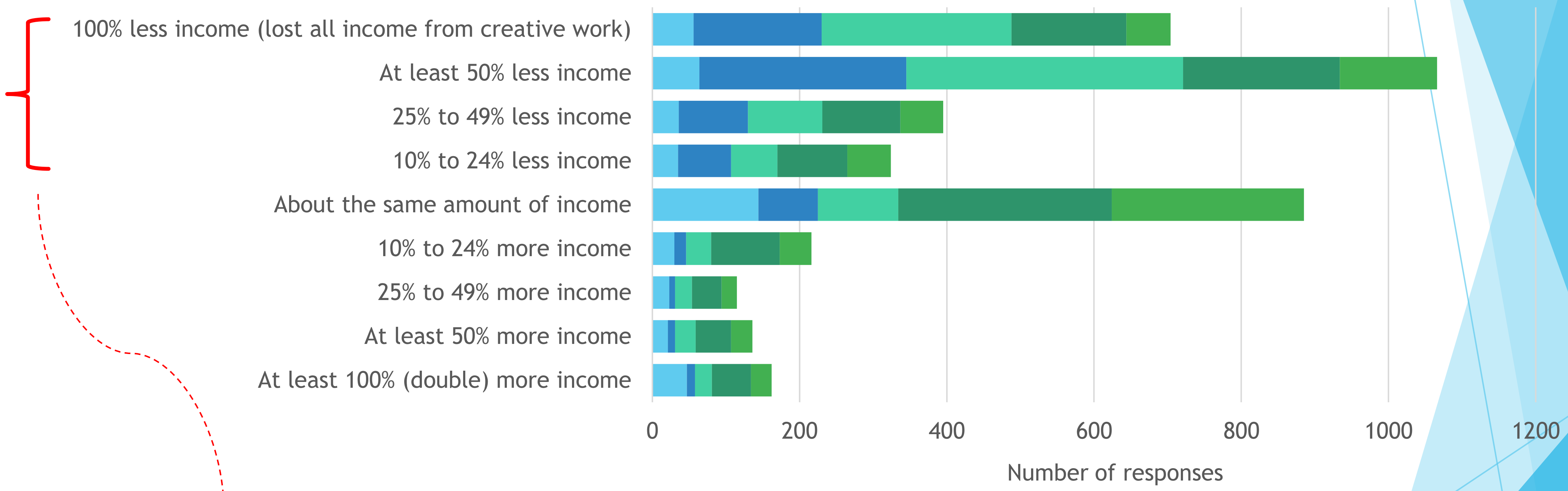
<u>Pre-pandemic,</u> what proportion of your personal income came from your creative work?

<u>During the pandemic,</u> what proportion of your personal income came from your creative work?



Pandemic impact varies across artistic fields

Since the outbreak of COVID-19 in Canada (March 2020), how has you income from creative work differed compared to what you experienced over the same period in 2019?



62 % of respondents experienced some loss of creative income

42 % of AV directors/ content creators

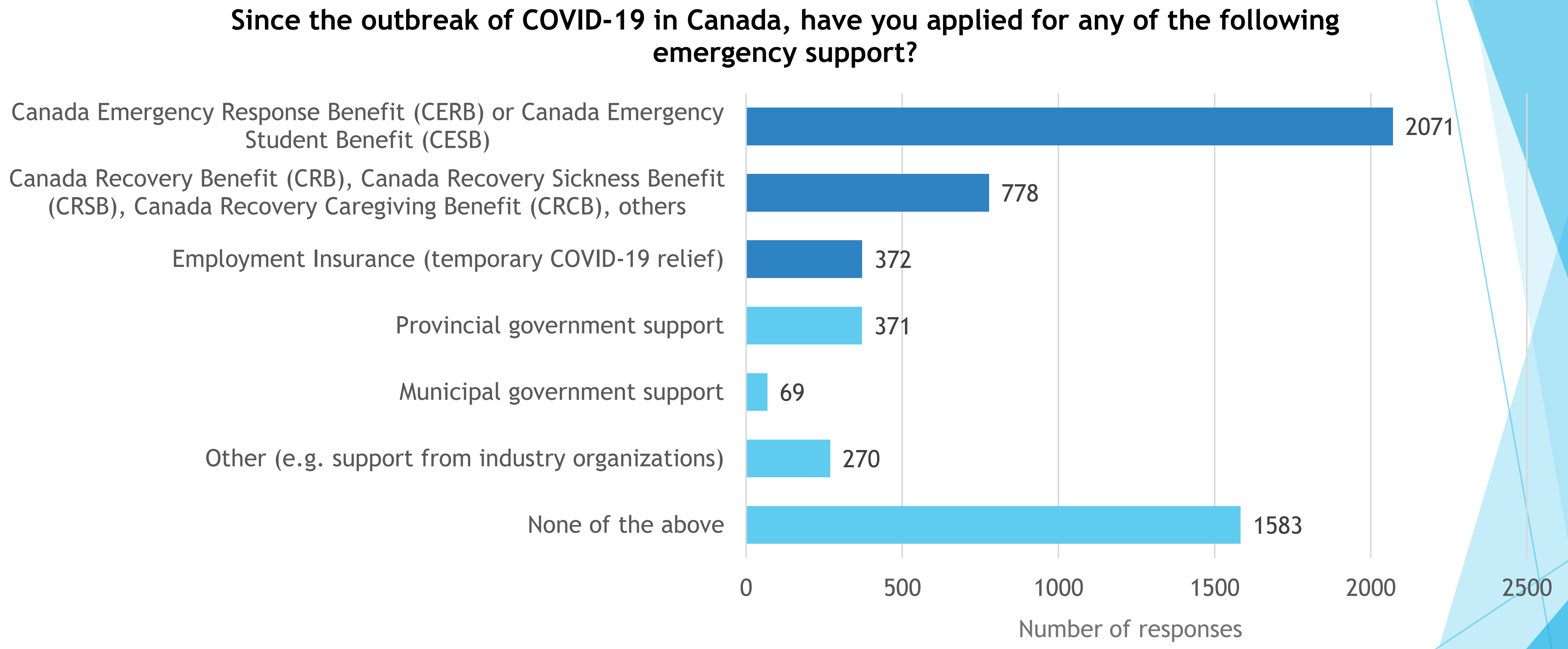
83 % of Musical artists

79 % of Performing artists

52 % of Visual artists

45 % of Writers

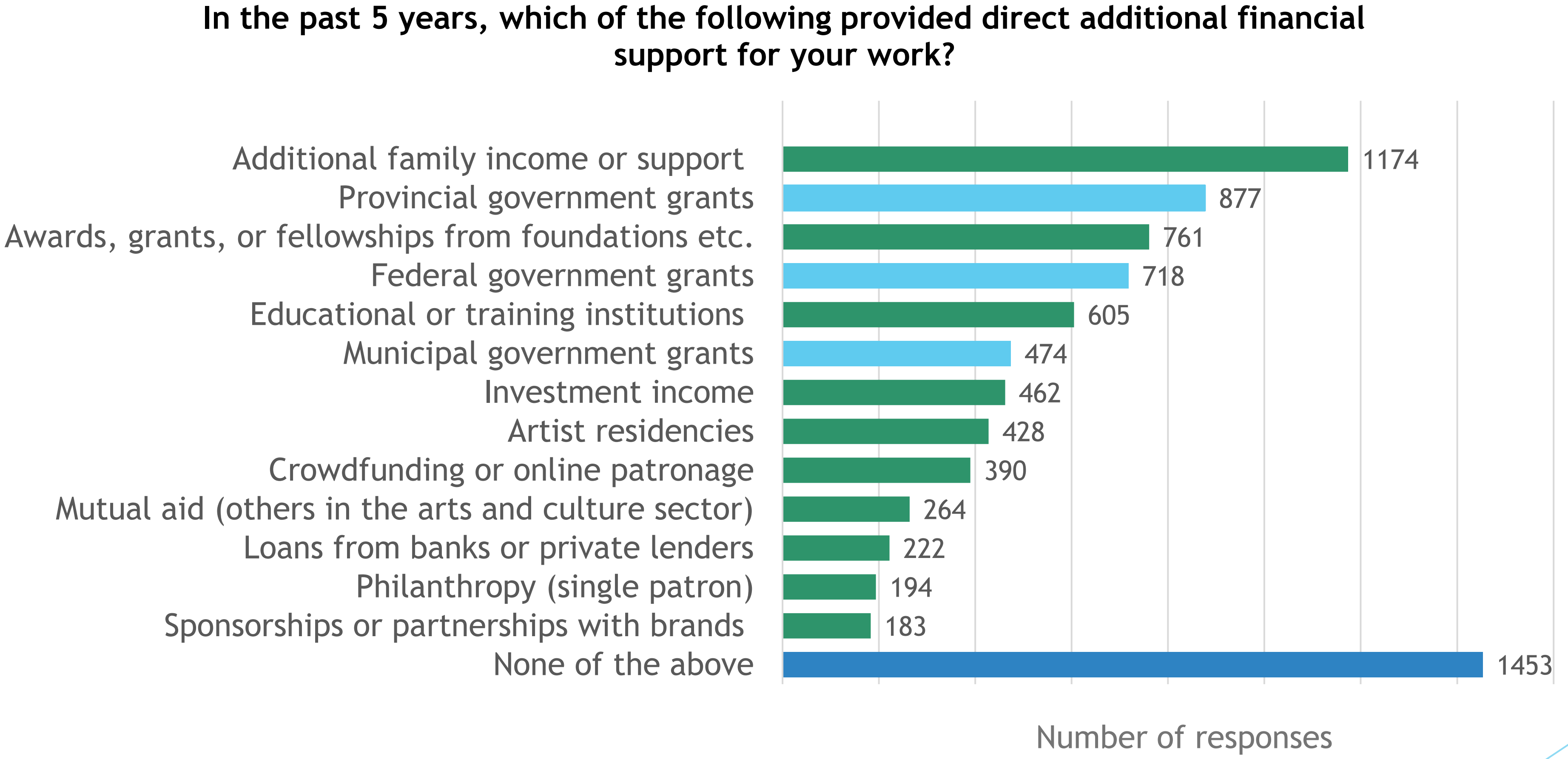
Federal emergency support has been crucial



60% of respondents applied for some form of emergency support

56% of respondents applied for federal emergency support

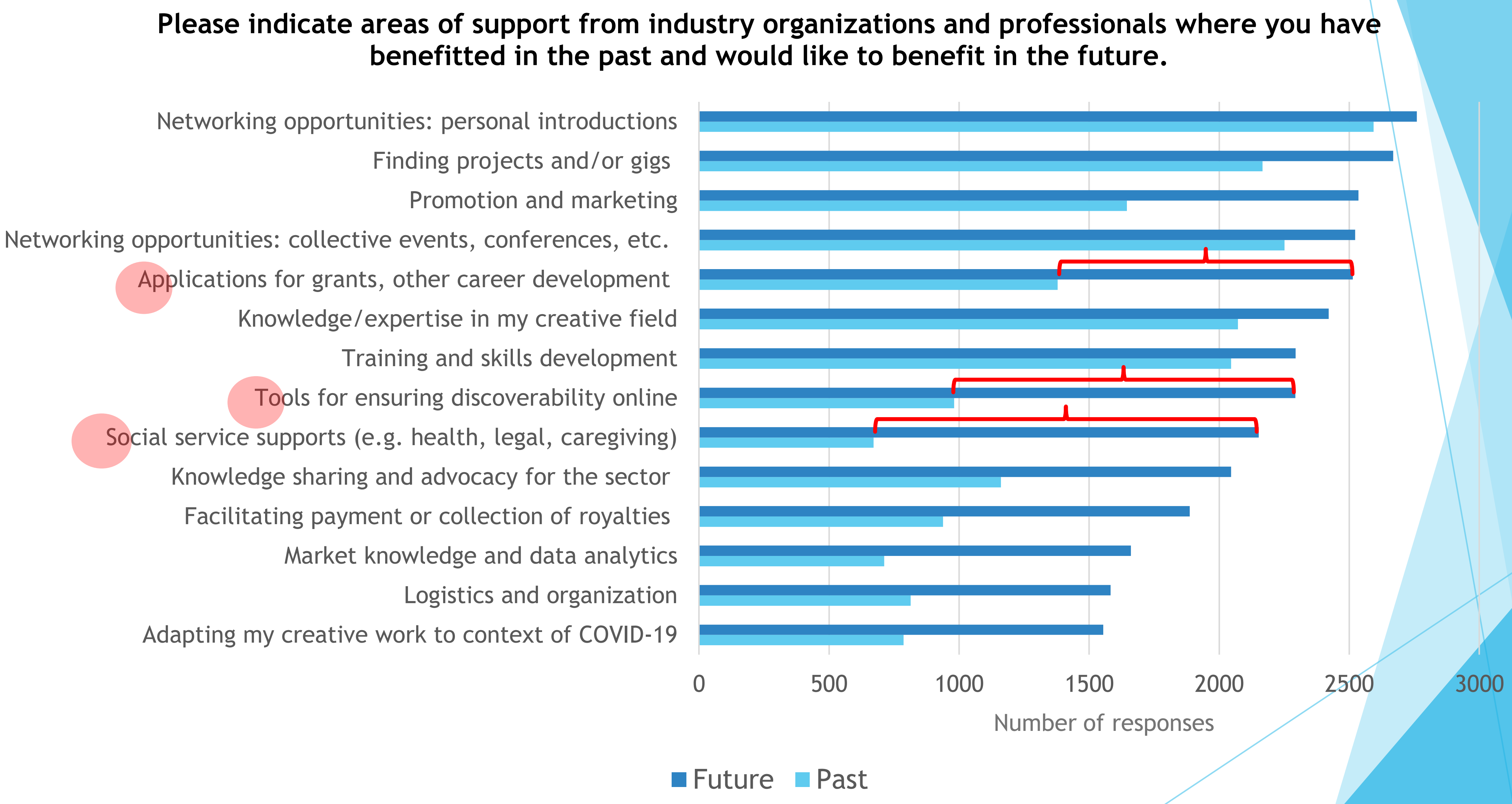
Ongoing government support at all levels is important



50% of respondents have received government grants during the past 5 years

35% of respondents have received no additional support for their work during the past 5 years

Seeking support from industry organizations



Other issues raised by respondents

Respondents indicated that the pandemic strained their finances and mental health, though many described the problem of earning a stable living in the creative sector as an ongoing problem. This was sometimes linked to another common concern– the perceived undervaluing of the arts in Canada.

The experience of receiving CERB or CRB appears to have increased support for some form of universal income. Over 100 respondents mentioned UBI (Universal Basic Income) in their qualitative responses.

Other widespread concerns included: dealing with the administrative burden of being an artist-entrepreneur; accessing grants; and the rising cost of housing, studio space, and independent galleries/venues in urban areas.

L’équipe du sondage | Survey Team

Direction générale de la Radiodiffusion, du droit d'auteur et du marché créatif | Broadcasting, Copyright and Creative Marketplace Branch

Direction générale des industries culturelles | Cultural Industries Branch