

Waging Culture

A report on the socio-economic status of Canadian visual artists

4,000	20,000	10,000	-	-	10,000	
-	-	(12,056)	-	17,000	4,944	(7,000)
-	71,859	81,158	-	7,620	88,778	98,000
8,000	51,000	10,700	-	-	20,700	22,000
-	-	4,225	-	-	14,225	28,000
-	52,700	81,700	-	-	81,700	80,000
2,000	(500)	(8,000)	4,500	-	(3,500)	(11,000)
8,000	82,000	77,000	-	-	77,000	72,000
-	51,000	43,200	-	-	43,200	35,000
1,500	3,500	(750)	-	18,000	17,250	13,000
-	30,000	27,500	-	-	27,500	25,000
-	2,301	19,004	9,094	1,516	29,614	46,000
-	-	8,213	35,662	240	44,115	52,000
-	-	(500)	35,000	-	34,500	34,000
-	-	13,750	-	-	13,750	27,000
3,000	11,150	(11,650)	6,000	2,000	(3,650)	(26,000)
-	17,000	29,000	-	-	29,000	41,000
-	-	(4,500)	-	-	(4,500)	(9,000)
-	40,000	25,000	-	-	25,000	10,000
-	-	18,400	13,700	-	32,100	50,000
-	1,200	2,900	-	-	2,900	4,000
1,300	43,700	41,800	-	-	41,800	39,000
4,743	111,767	83,127	-	226	83,352	54,000
-	24,200	9,974	-	-	9,974	(4,000)
-	14,737	12,495	-	174	12,669	10,000
500	7,500	8,200	700	-	8,900	9,000
-	-	500	-	24,000	24,500	25,000
3,000	23,000	16,000	7,000	-	23,000	16,000
-	-	24,020	-	22,000	46,020	70,000
-	77,897	72,041	-	-	72,041	66,000
-	-	(3,629)	-	-	(3,629)	(7,000)
3,000	22,000	22,000	-	-	22,000	22,000
5,000	30,000	25,000	5,000	-	30,000	25,000
-	-	(11,171)	-	36,595	25,424	14,000
-	19,379	20,216	-	-	20,216	21,000
-	11,000	13,000	2,000	Michael Maranda		17,000
-	-	(37,650)	The Art Gallery of York University		(20,000)	
1,000	5,500	28,750	-	-	28,750	52,000
-	20,446	21,242	-	-	21,242	22,000

Waging Culture:

A report on the socio-economic status of Canadian visual artists

Michael Maranda

The Art Gallery of York University

agYU

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Introduction

0.1 Rationale and reliability

If the arts were not, as economists are wont to say, an irrational pursuit, they would hardly be thriving these days. And yet, thriving they are. Embattled, impoverished, and improbable, but thriving nonetheless. In addition, over the last year a renewed public discussion on arts funding has been taking place, a discussion of adequacies, of priorities, and of policies. All this discussion over policy, however, has been taking place in a vacuum. Not since Statistics Canada's 1993 *Canadian Cultural Labour Force Survey* has there been reliable national data on the socio-economic situation of the primary producers of the visual arts scene, the artists themselves.

Seeing this lack, the Art Gallery of York University decided it was time to do something. The results of this decision are contained within this report, the findings of a two-part survey which we developed and implemented from July to December 2008, collecting information on the 2007 calendar year. Over 3,706 unique invitations to participate in the first half of the survey, which collected demographic information on Canadian visual artists. Our gross response rate to this first invitation was 37%. The net response rate, or those that successfully completed the survey and were not disqualified, was 33%. The gross response rate for the second half of the survey was 63%. After eliminating those respondents who did not complete the second half, we were left with a net response rate of 46%.

From this, we are able to state that our demographic results are accurate, 19 times out of 20, within 3.96 percentage points and our financial data are accurate, 19 times out of 20, within 5.83 percentage points.¹

0.2 Key finding

In 2007, the typical (median) artist in Canada made \$20,000 from all sources (practice income, secondary employment, and all non-work sources). This compares to the national median of \$26,850 for the same year (a figure that does not include non-work income).²

This isn't the full story. Even though there is a common perception that Canadian visual artists are supported primarily by government funding, the majority of gross studio income was from sales, not grants or artist fees. After taking practice expenses into account, the typical artist lost \$556 from their studio practice, despite dedicating over 50% of their time to their art. Only 43.6% of artists made any net profit from their practice.

Thus, we can categorically state that the primary funder of artistic practices in Canada is artists themselves. Not only is there a real cash investment in their practice that will not see a real economic return, there is also a significant investment of unpaid labour which takes precedence over alternate, potentially lucrative, income sources.

0.3 A note on defining the artist

Any statistical analysis has to define its target population. Our population frame is all practicing professional visual artists resident in Canada. We have not included in our population frame fine craft practitioners. The financial situation of craft practitioners is significantly different from visual artists, and thus to include them in the study could have affected the descriptive clarity of our findings. Admittedly, the line dividing fine craft practitioners and visual artists can be unclear, and many people would fit into both categories. Where a respondent indicated that their practice was craft-based in some manner, we would attempt to assess their practice through web-based research. Those who appeared to be exclusively craft-based were omitted from our results, while those who appeared to practice in both spheres were included. Those for whom we could not find any examples were also excluded.

In order to define whether an artist was a professional practitioner, we used the Canada Council for the Arts' definition, as follows:

The Canada Council defines a professional artist as someone who has specialized training in the field (not necessarily in academic institutions), who is recognized as such by her or his peers (artists working in the same artistic tradition), and who has a history of public presentation or publication.

In particular, we focussed on the last two of these factors. It is interesting, though pursuant to our findings not surprising, that making a living from, much less earning money from, a practice is not part of the definition of an artist. Indeed, even Revenue Canada recognises the economic situation of artists. According to Revenue Canada's *Income Tax Interpretation Bulletin IT-504R2*, "[i]n the case of an artist or writer, it is possible that a taxpayer may not realize a profit during his or her lifetime but still have a reasonable expectation of profit."

Notes:

1. See page 6 for a full discussion of the accuracy of this study.
2. These figures are different from the findings of Hill Strategies Research. Briefly stated, the reason for this is differing population frames. HSR's studies are based on Canadian Census data, and thus the target population is defined as individuals enumerating as artists in the Canadian Census. The difference between our findings is not an indicator of faulty data or analysis on either side, merely that our population frames are different. The reasons for this are outlined in the chapter on methodology.

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Chapter One: Methodology

1.01 Existing Studies and Research Problems

To date, Hill Strategies Research has performed the best statistical analysis of artists in Canada. They have extensively analyzed Census data over the past few years, work that we value and appreciate greatly.¹

The strength of their data source is its comprehensiveness. All residents in Canada, in theory, are counted. The limitations of Census data, however, are both internal and external. By allowing only one occupation, many artists are not listed in the data as artists. Instead, they are enumerated as waiters, curators, or dentists. This is particularly limiting for a field where many people hold multiple jobs. Further, there is some evidence (primarily anecdotal) that many artists just aren't counted in the Census – Census takers can (and do) overlook commercially- and industrially-zoned buildings, which may contain high concentrations of artists' live-work loft/studios. Additionally, artists are highly mobile, and thus more likely to be absent during the Census than the average resident. More limiting, Census data does not break down sources of income: thus, income figures for artists include total net income from all sources, including non-art related employment, etc. There is no possibility to ascertain gross income, much less correlate expenses to income.

To get more extensive data, rather, requires undertaking a study of visual artists directly with a survey designed specifically for this sector. By sampling the arts community directly, a much more comprehensive picture can be drawn. This is not the first survey to do so. Most notably, David Throsby's series of studies on Australian artists (the most recent being the 2003 *Don't Give up your Day Job*) is an indispensable model for any study of artists, and the strategies that he developed and employed have been invaluable in the design of our study. Similar studies have been undertaken in New Zealand, such as the 2003 *Portrait of the Artist* (Creative New Zealand). Additional international studies which we consulted include Joan Jeffri's study of Jazz musicians in the USA, *Changing the Beat: A Study of the Worklife of Jazz Musicians*, in particular for the usage of Respondent Driven Sampling (see below for more on the significance of RDS methodology for our study). In Canada, particularly notable studies include the 1993 Cultural Labour Force survey undertaken by Statistics Canada, Judy Gouin's 1981 survey, *The Cost of Earning as a Visual Artist*, sponsored by Canadian Artists' Representation Ontario, and Le Regroupement des Artistes en Arts Visuel du Québec's 2000 study, *Les Conditions de pratique des artistes en arts visuels* by Guy Bellavance, Léon Bernier, and Benoît Laplante. Unfortunately, these studies are either out of date, and thus of little current use, or are geographically limited.

In order to take all artists into account, direct sampling of the sector isn't feasible. To sample artists who have applied for a Canada Council grant in the past three years, for instance, would skew results towards artists at later stages in their career who do work that is compatible with the mandate of the Canada Council. Other potentially

available lists, such as membership lists of professional associations or galleries, magazine subscription lists, etc, would introduce similar sorts of bias into any study. It is true that many studies, such as Throsby's, have taken a wide range of such lists and compiled them into a master list from which a representative sample is drawn. Severe restrictions on data sharing introduced with various privacy legislation have made this sampling technique less comprehensive, however, as many of the potential lists cannot be shared, even for purposes of studies such as ours. It appears that the only way to conduct a study such as ours is to assume that our target population is hidden. That is, we know they exist but we don't know who they are.

The ideal method for such a study would be to randomly call telephone numbers in Canada and determine, through a series of qualifying questions, whether the respondent is a professional visual artist. Upon confirmation, the survey could then be administered. Seems fairly straightforward, until one considers the numbers.

First, one has to determine the number of responses that one needs to make a statistically significant study, and this means attempting to estimate a population frame, or the number of artists resident in Canada. Taking Throsby's *Don't Give Up Your Dayjob* as a guide, we can estimate that the Census undercounts artists by about half. With Hill Strategy Research's numbers, which indicates that there were 15,250 Census visual artists in 2001, we estimate that our target population is in the vicinity of 32,000.² The population of Canada, on the other hand, is in the vicinity of 32.5 million people in 15.2 million households. With response rates to telephone surveys hovering around thirty percent, to reach just one artist would require 1,650 phone calls. In order for the study to be meaningful, one also needs a sample size large enough to reach a confidence interval of +/- 5% at a confidence level of 95%. With our estimated population frame, the sample size would need to be at least 380. Thus, the "ideal" method would require, at a minimum, over 627,000 phone calls. Not so ideal.

The only way to effectively capture hidden populations in actual practice is to utilize either location-based random sampling of some sort or through some form of a referral process, most commonly a variant of snowball sampling.

Location-based sampling consists of identifying places where the target population commonly gathers, and sampling people at these places. This procedure would not be particularly effective in our situation, what with our target population being national. It would require hiring and training numerous geographically dispersed surveyors and samples would be skewed towards those individuals who are more social and frequent the chosen sampling sites.

Snowball sampling consists of starting with a very small sample who, in turn, refer additional recruits to the survey – using, in other words, the mechanism of the chain letter. Snowball sampling historically has been considered suspect, at best. Those who are captured in snowball sampling tend to be highly connected and the results are often considered biased towards the demographic profile of the initial recruits, or "seeds," from which the referral chains originate. Nevertheless, social network theories (especially those related to Stanley Milgram's small world experiment³) suggest that referral chains of the sort used by snowball sampling could, in theory, reach any member of an entire population in a relatively small number of steps, or "waves." The problem here, of course, is that as a hidden population there is no way to ensure statistical relevancy of any sample drawn from that population, as the demographics of the population are not independently ascertained. Using Census profiles as a benchmark with which to compare the results of a simple snowball sample, for example, would only reinforce the legitimacy of the census-based studies, and not add anything significant to the mix.

Fortunately, the intravenous drug-using population has come to the rescue.

In 1997, Douglas Heckathorn of Cornell University began developing research strategies that could transcend issues of significance in studying hidden (but networked) populations. His main interest was studying the prevalence of HIV in intravenous drug-users. The difficulties in studying such a truly hidden, and often stigmatized, population are remarkably similar to the difficulties in studying visual artists and, indeed, the techniques Heckathorn developed are of great interest to cultural economists.

Through some very tightly controlled studies on what actually happens in referral chain sampling, Heckathorn was able to effectively demonstrate that, as Milgram originally proposed, with a remarkably small number of waves, the demographics of the selected sample achieves equilibrium. That is, the ratio of any sort of variable within the sample (gender, ethnicity, et cetera) would stabilize so that further waves of recruitment would reflect the same ratio. This was a vital first step in establishing the statistical significance of what is now referred to as Respondent Driven Sampling (RDS).

That RDS could achieve a statistically relevant sample of a population does not, however, answer the more pressing question: what population does this sample represent? Due to the tendency of referrals to occur mainly (but not exclusively) within homogenous groups, the equilibrium of the sample does not necessarily mean that the inferred population frame is necessarily the intended group. Thus, the desired population frame might be, as in our case, visual artists, but the sample might represent a sub-population of visual artists skewed by the original choice of seeds as well as by the proclivity of certain seeds to produce highly responsive respondent chains.

How this chain of referrals becomes skewed is an interesting question (and, by inference, that the chain-referral system can seemingly self-select subpopulations), but, alas, without a proper population profile with which to compare the results of a study to, one cannot infer how the sample differs from the larger population.⁴ The important lesson of how the referral chain, in essence, produces its own population frame is that while everyone in the intended population potentially can be chosen by the study, some are more likely to be chosen than others (e.g., highly networked individuals; individuals that are demographically similar to highly productive referral chains; et cetera). If a profile of those individuals who are more likely to be chosen by the recruitment process can be developed, then those respondents who fit the that profile can be weighted less in the analysis of the results while those that don't fit the profile can be weighted more, and thus the influence of the factors that led to the sample being weighted towards that profile can be reduced significantly. At that point, the population frame is shifted towards the intended population and away from the self-selected one.

Again, however, the issue comes up that in actual studies of hidden populations the profile of the larger population is not necessarily known (or, if known, known with much reservation). One cannot determine from the demographic profile of the respondents whether an apparent over-sampling of a particular variable is a result of the RDS chain over-sampling for that variable, or whether that variable is indeed over-represented in the target population. In other words, one can know that one's sample is biased, but one doesn't know how.

Recall that this bias is introduced via two distinct mechanisms: highly networked individuals will always be more likely to be referred; individuals within a population sub-demographic being selected for through the process of referral will also be more likely to be referred.

The second mechanism is dealt with, somewhat, through the extension of the referral chain as far as possible, preferably beyond six waves. The residual bias is dealt with through a very complex analysis of the homogeneity of the referral chains. For that reason, a record of the chain of referrals must be kept so that sub-samples of the resulting data can be broken out and weighted differently in the analysis. The first mechanism is dealt with through a recording of self-reported network sizes of respondents (e.g., how many other artists in Canada do you know). Those respondents with a particularly large or particularly small network are inversely weighted in the analysis of the data. Heckathorn has been able to conclusively demonstrate that, through these two weightings, RDS-based surveys can, and are, statistically relevant and thus one can draw significant, non-biased conclusions from data so collected.

1.02 Application of RDS sampling to the Waging Culture survey

An RDS study begins with a very small initial group of seeds, each of whom completes the survey. Each individual respondent is given a number of recruitment coupons upon completion of the survey. These coupons are to be given to members of the respondent's social network who are also willing to take the survey, but haven't yet. If compensated, the initial respondent is paid only after they have successfully recruited additional participants—thus efficiently driving the sampling process forwards.⁵ As with location-based sampling, however, utilizing this system for a geographically dispersed population (such as visual artists in Canada) is particularly challenging. Some recent research by Heckathorn has looked into the potential for implementing RDS online, and the perspective offered in that study has suggested some variations on the method that we have implemented in our study.⁶

Heckathorn used a web-implemented survey where the recruitment coupons are automatically generated as emails to be forwarded to email addresses chosen by the respondents. This cuts down dramatically the lag time between completion of the survey and the passing on of and utilization of the coupons. As a study aimed at testing the possibilities of implementing RDS on the web, his study was done on undergraduate students at Cornell University. Unlike intravenous drug-users, the network size of undergraduate students varies widely, and the definition of what constitutes members of one's network is not consistent. For this reason, Heckathorn asked students for the size of their "Instant Messaging buddy list" as a surrogate method for estimating network size, which worked well for his purposes.

We surmised that artists likewise have very large social networks and we believe that asking them to estimate their network size would not result in usable data for the purposes of weighting results. Informal polling of my own network suggested that different individuals interpret the question radically differently, while many could not estimate the size of their network. Alas, there is no equivalent mechanism to online messaging lists for measuring an artist's network independently.

To counter this shortcoming, we did not ask our respondents to directly recruit their referrals on our behalf. Rather, we asked that they send us ten referrals (with a certain percentage being outside of their immediate geographic region). From these ten referrals, we invited those who had not yet been asked to participate in the survey. As a result, in the process of constructing our sample, we also constructed an indicator of the likelihood of any particular respondent being referred to us. In other words, the more times an individual is referred, the larger is their inferred network size, and thus our weighting of responses is tied not to a self-reported social network but rather to a direct indicator of the number of times an individual is referred to us.

It should be noted that Heckathorn suggests that respondents only refer three additional participants to encourage dispersion of results along the waves. We chose to ask for ten for two reasons. The first is that, had our

respondents been managing the referrals themselves, any duplicate or resistant recruits would be weeded out by the referee. By asking for the referrals directly, we needed to ensure that we would get enough unique referrals to be able to continue to propagate the survey. Secondly, we would build a more comprehensive referral database and, thus, be able to more accurately project the inferred network size of our respondents.

There are four aspects to the design of our survey which we feel necessary to note:

First, we were dependent upon our respondents having access to and comfort with the internet. By implication, members of the target population who do not have access to reliable internet infrastructure have been undersampled – we believe that this sub-group consists primarily of remote and northern artists. A separate study focused exclusively on these sectors of the population would be both useful and insightful. Where this current study would aid, however, is in determining benchmarks with which to analyse any other study of subgroupings of visual artists in Canada.

Second, our methodology brought us into direct contact with potential respondents in the recruitment phase, considered a potential source of bias in response rates by survey methodologists. In the case of intravenous drug-users this would seriously challenge the validity of the study. One of the advantages of using RDS in stigmatized populations is that the recruitment is done from within the community, thus encouraging participation rates. As we are art-world insiders ourselves, however, we do not see this being a significant challenge to the reliability of our results.

Third, we did not use any sort of incentive to encourage participation in the survey. (Un)fortunately, over the course of the summer of 2008, numerous attacks on public funding of the arts in Canada appears to have acted as an inducement to participants to respond.

Fourth, we have deviated from the established standards of RDS sampling and surveying as described by Heckathorn. The main innovation we introduced was adjustments to the recruitment process and the calculation of inferred network sizes, as described above. These innovations were not undertaken lightly. We are confident that our methodology is solid and hope that, perchance, these innovations might be looked at by methodologists as potential variations on RDS sampling techniques.

1.03 Implementation and reliability of the survey

The Waging Culture survey utilized Survey Monkey, an online survey delivery website. Invitations were sent via the Survey Monkey server, and all responses were identified by a four letter code to allow responses to be analysed confidentially. Follow-up emails were periodically sent to recruits, encouraging completion of partially finished surveys as well as encouraging non-responsive contacts to participate.

The survey itself was broken into two distinct phases.⁷ The first half of the survey primarily collected demographic information and also acted as the recruitment instrument. It began with 50 seeds representative of various career stages and geographic locations, and was sent out early July 2008. As part of the first survey, each respondent was asked to refer 10 additional recruits who would subsequently be invited to participate. The first half of the survey continued over the summer, with the final invitations being sent the last week of August. In the recruitment process, we received 7,162 referrals of 4,352 unique individuals. As not all referrals included valid email addresses, 3,706 unique invitations were sent out with 1,229 respondents successfully completed the survey, a response rate of at least 33%.⁸ An additional 124 individuals completed the first half partially and were not included in the second half of the survey, while 127 individuals opted out of the survey. Taking partial responses

into account, we achieved a 37% response rate. The second half of the survey covered financial questions and was sent to individuals who completed the first half, with the initial invitation being sent September 24th. Responses were collected until the middle of December. In total, 769 responded (63% response rate), with 565 completing the second half completely (a 46% response rate).⁹

As the survey was delivered in two halves, we have different sample sizes depending on which aspect of the data-set we are analyzing. In general, demographic questions have a sample of approximately 1,200 and financial questions have a sample of approximately 560. The only anomaly results from a poorly translated question concerning program completion in postsecondary education, which was reformulated for the second part of the survey.

Using the number of responses we received, we can calculate the basic confidence level and confidence intervals of our study. The confidence level, expressed as a percentage, is expressed either as a ratio or a percentage (e.g., 95%, or 19 times out of twenty) and is usually pre-determined by the researcher. The confidence interval, on the other hand, is expressed as a plus or minus percentage (e.g. ± 3.91) and is calculated with population size, sample size, and confidence level.

With the responses received, and assuming that our population frame is 32,000, our demographic questions have a confidence level of 95% with a confidence interval of ± 2.77 . Our financial questions, on the other hand, have a confidence level of 95% with a confidence interval of ± 4.10 . Thus, for example, when we report that 24% of visual artists in Canada are between 45 and 54 years of age, we are actually reporting a range of between $24 \pm 2.77\%$, or from 21.23% to 26.77%. On the other hand, when we report that the average visual artist in Canada earns \$1,483 (net) from their practice, the range would be from \$1,422 to \$1,544.

To be fair, Respondent Driven Sampling as a sampling technique cannot be compared with standard random sampling techniques (it is considered reasonable, but not as precise as traditional sampling techniques). Heckathorn suggests that one should aim for double the projected sample size when using RDS, and in light of this, we would also be comfortable for our confidence intervals to be calculated with half of our sample sizes. Thus, alternately, demographic questions can be considered to have a confidence interval of ± 3.96 and financial questions, ± 5.83 .

Whichever confidence interval is being used, however, results are also mitigated by the ratio of any particular statistic reported. The higher the ratio between two categories, the higher the accuracy achieved. The two sets we calculated above are based on any variable being split equally across the sample, the worst case scenario with regards to the confidence interval.

1.04 Weighting of results

As noted already, the key to an RDS survey is in the weighting of the raw data to counter the various biases introduced by the referral process. Each weighting series uses one demographic marker and the network size of the respondent. Our inferred network sizes of respondents ranged from 1 to 13 but, as an indirect parameter, we leveled the influence of network size by increasing each inferred network size by 10, so the range of the inferred network size was increased to 11 to 23. The additional relevant demographic markers were coded into numerical form, and the resulting data was processed by a software package developed by Heckathorn, Erik Volz, Cyprian Wejnert, and Ismail Degani, the Respondent Driven Sampling Analysis Tool (v 5.6.0).¹⁰ This produced a series of weightings to be used in the analysis of the data tied to various key demographic traits. For example, when looking at the influence of postsecondary education on various data categories, we used the weighting inferred

by the results of years of postsecondary education as well as the inferred network size. Where we did not have a direct weighting to apply, such as number of dependents, but had a related series, such as family structure, we substituted the related weighting. Where there was no related weighting that made sense to use, we used region as the default weighting, assuming that this is the demographic marker that had the most influence on the referral chains.

As this weighting does not produce round numbers, the sample sizes in our analyses are likewise not round numbers. We indicate weighted sample sizes by the letter [w] and unweighted, in the few cases where unweighted data is reported, by the letter [r].

The weighting series that we produced are:

- First language
- Visible minority status
- Age
- Years as artist
- Family structure
- Benchmarks achieved
- Home ownership
- Citizenship status
- Census enumeration
- Years of postsecondary education
- Region of primary residence
- Sex

Details on these categories are found in the relevant parts of Chapter 2.

Notes:

1. <<http://www.hillstrategies.com>>
2. See Chapter 2.1 for an elaboration on the question of the number of artists in Canada. When this study originated, Statistics Canada's 2006 labour force stats had not yet been released, which is why our initial assumptions were based on 2001 figures.
3. Milgram's small world experiment has been popularized as the six degrees of separation theory.
4. Heckathorn's experimental studies were conducted within populations where independent verification of the distribution of key variables was possible.
5. Much attention in the design of survey-based research is given to the compensation for respondents as compensation is considered necessary to encourage responses from more than the eager first-responders.
6. For complete resources on Respondent Driven Sampling, including "Web-based Network Sampling: efficiency and efficacy of respondent-driven sampling for online research," see <<http://www.respondentdrivensampling.org>>
7. Appendix A contains a copy of the two surveys along with sample invitation letters.
8. The effective response rate would be higher, as many of the invitations would not have reached their destination due to spam filters and retired or abandoned email addresses.
9. As with the first half, the effective response rate was more than likely higher.
10. Available on the RDS website.

Chapter Two: Who are we?

The next two chapters look at the demographic information gathered in our study. The first chapter compares Canadian visual artists to the entire Canadian population. The full statistics are drawn from two sources. Where possible, we have consulted Statistics Canada data for the 2007 calendar year (via CANSIM data tables accessed through CHASS). Alternately, we have used the 2006 Canadian Census, which encompasses the 2006 calendar year. Also note that we have restricted all national data to persons 15 of years and older. This chapter also points to some of the significant variations in the Waging Culture data, while the following consists of a compendium of charts of demographic data collected in the survey. References in this chapter to charts in the following are found in square brackets.

2.01 How many are we?

As already mentioned, one of the main flaws of using Census data to interrogate the status of artists is that the Census limits one's reported occupation to one category only. If you are both an artist and a dentist, for instance, you are considered only a dentist. That there are no clear estimates on the number of visual artists in Canada is a serious short-coming of any policy developed to address the sector. For this reason, the very first question in our survey was whether the respondent was enumerated as an artist in the last Census or not. Table 2.1a shows the number of artists who participated in the survey (raw and weighted) broken down by region and responses to the first question, weighted by region.

Table 2.01a: Census Enumeration					as artist	as other	didn't partici- pate	don't remem- ber
Region	Total Respondents							
	% [r]	% [w]	n [r]	n [w]	n [w]	n [w]	n [w]	n [w]
Atlantic	5.8%	4.9%	73.0	60.8	33.0	5.2	11.1	11.5
<i>Montreal</i>	16.0%	16.9%	200.0	207.8	82.7	19.5	27.9	77.7
<i>rest of PQ</i>	4.7%	6.4%	59.0	78.6	35.8	9.5	11.9	21.4
PQ total	20.7%	23.3%	259.0	286.4	118.5	29.0	39.8	99.1
<i>Toronto</i>	23.3%	17.5%	291.0	215.2	100.4	21.5	41.4	52.0
<i>rest of ON</i>	13.9%	11.8%	174.0	144.7	81.5	13.5	19.8	29.9
ON total	37.2%	29.3%	465.0	359.9	181.8	35.0	61.2	81.9
MB Et SK	6.7%	6.6%	84.0	80.9	48.3	11.8	8.0	12.8
Alberta	9.9%	11.6%	124.0	143.0	53.3	30.0	11.4	48.3
<i>Vancouver</i>	12.4%	13.4%	155.0	164.9	76.1	14.2	27.8	46.8
<i>rest of BC</i>	6.2%	9.5%	77.0	117.2	68.9	8.0	12.2	28.1
BC total	18.6%	22.9%	232.0	282.1	145.0	22.2	40.0	75.0
North	1.0%	1.4%	13.0	17.4	9.4	0.0	0.0	8.0
Total	100.0%	100.0%	1,250.0	1,230.4	589.2	133.2	171.4	336.6
% of Total			100.0%	100.0%	47.9%	10.8%	13.9%	27.4%

Note: n = sample size; [r] indicates raw counts/percentages; [w] indicates weighted counts/percentages. Counts for the North, which includes all three territories, should not be considered significant due to the low number of responses.

There are a couple initial things to note. The first is the relatively high

number of respondents who did not participate in the Census (13.9%). By comparison, the gross national non-participation rate ('undercoverage') in the 2006 Canadian Census was just above 4%, as reported by Dean Beeby in the *Globe and Mail* (23 November 2008). We can suggest three possible contributing reasons for the higher than normal percentage of undercoverage of artists:

1. Non-enumeration of studio/loft buildings.
2. An advocacy call to *not* participate in the Census due to the involvement of weapons manufacturer Lockheed Martin in the development of software used by Statistics Canada, a call widely circulated in the art community.
3. Respondents not remembering participating, even though they did.

Complicating this, there was also a widely circulated call for artists to enumerate themselves as artists, and not as dentists, et cetera, which may also have affected responses (namely, increasing the number of artists enumerating *as* artists). This could partially explain the increase in reported artists between the 2001 and 2006 Censuses, although there certainly is a historical trend of artists as percentage of the labour force increasing dramatically since at least 1990.

Borrowing a population-estimating tool from ecology (the Lincoln Index, a.k.a. capture/recapture), we have estimated, with a certain amount of latitude, the total number of visual artists in Canada. The Lincoln Index is calculated in a two-stage process. First, a sampling of a population of unknown size is made. Each individual in that sample is counted, marked, and returned to the population-at-large. Then, a second sample is taken. The size of the first sample population is divided by the percentage of the second sample who were also part of the first, resulting in a total population estimate. In our case, the initial sample is those artists who were enumerated in the Census as artists. The second sample is our survey, and the percentage of individuals who were marked in the first sample are those who report having been enumerated as artists.

The relatively high percentage of respondents who report having not participated in the Census or don't remember participating puts our particular projection into some doubt. Had this survey been conducted closer to the actual Census, we would have been able to calculate our population with much higher accuracy. For this reasons, we are calculating a range as opposed to a single number.

The lowest estimate is the most conservative, considering the last two answers as being unreliable, and considers our second sample to include only those who definitely remembered participating in the Census. The higher estimate includes those respondents

Region	Total Respondents		Capture [Census]		Recapture; % [w]		Population Estimates	
	% [r]	% [w]	n [r]	% [r]	low	high	low	high
Atlantic	5.8%	4.9%	960	5.2%	86.3%	66.9%	1,112	1,434
Montreal	16.0%	16.9%	2,065	11.3%	80.9%	63.5%	2,553	3,250
rest of PQ	4.7%	6.4%	1,615	8.8%	79.1%	62.6%	2,042	2,580
PQ total	20.7%	23.3%	3,680	20.1%	80.3%	63.3%	4,580	5,818
Toronto	23.3%	17.5%	3,310	18.1%	82.4%	61.5%	4,019	5,383
rest of ON	13.9%	11.8%	3,635	19.8%	85.8%	71.0%	4,238	5,122
ON total	37.2%	29.3%	6,945	37.9%	83.9%	65.4%	8,283	10,619
MB & SK	6.7%	6.6%	880	4.8%	80.4%	71.0%	1,095	1,240
Alberta	9.9%	11.6%	1,695	9.3%	64.0%	56.3%	2,650	3,012
Vancouver	12.4%	13.4%	2,120	11.6%	84.3%	64.5%	2,516	3,289
rest of BC	6.2%	9.5%	1,905	10.4%	89.7%	77.3%	2,125	2,463
BC total	18.6%	22.9%	4,025	22.0%	86.7%	70.0%	4,640	5,750
North	1.0%	1.4%	130	0.7%	100.0%	100.0%	130	130
Total	100.0%	100.0%	18,315	100.0%	81.6%	65.9%	22,455	27,782

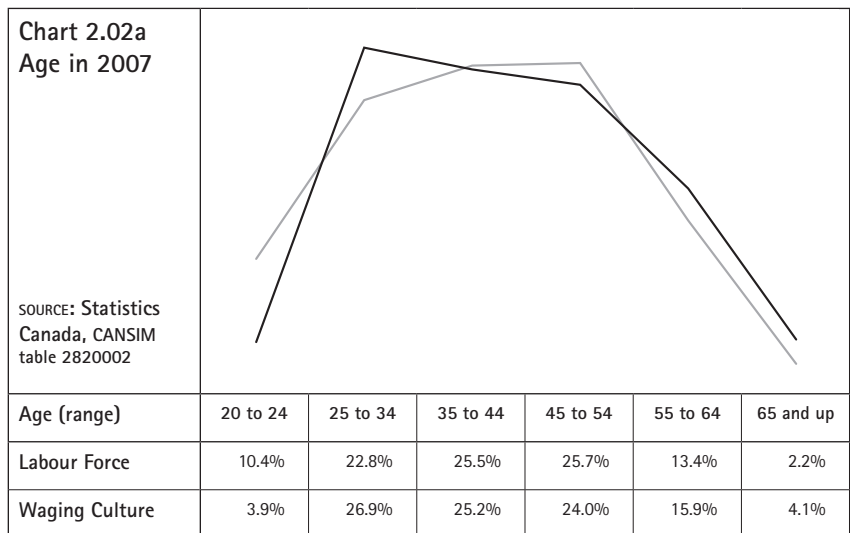
who claim not to have participated in the Census as part of the second sample. The actual number of artists in Canada, and a breakdown by region (aside from the North, where the sample is too small to make any firm projections), are likely within these ranges.

While our results indicate that 50% of our sample were enumerated as artists as predicted, taking out those who did not remember how they were enumerated (if at all) this increases to closer to 65%. As can be seen in the chapter to follow, studies based primarily on Census data tends to skew results towards more successful and more established artists [see 3.11a; 3.11c; 3.06l; and 3.07l].

2.02 What do we look like?

Age

Visual artists in Canada are, on average, about 43 and became professional when they were 29 [3.01a]. Chart 2.2a compares age breakdowns to the general Canadian labour force. Of particular note is that, while the general labour force peaks in the 45–54 range, visual artists peak in the 25–34 range. It could be that there is a dramatic increase in the number of people becoming artists, it is more likely that a high number of artists drop out of the field in their late thirties or early forties. Also of note is the higher number of artists practicing after age 65, which could be related to either financial need or vocational commitment.

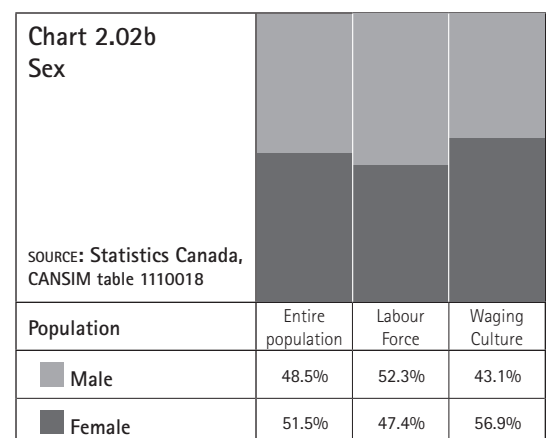


Turning to our internal data, we can see that 80% of artists became professional by the time they were 35 [3.05a]. Some still became professional after this cutoff, but a much lower percentage (and, apparently, not enough to replace those who drop out in these ranges). Also of interest is a remarkable consistency of the age at which an artist became professional when broken down by age [3.06a].

Sex

There is a significantly higher percentage of female artists than male, especially when compared to the Census and, even more dramatically, the National Labour Force. Female artists have an average of 6.2 years of postsecondary education, male artists have 5.8 [3.12b], although a higher relative proportion of male artists have 12 or more years [3.03h]. Despite having less overall education, male artists tend to achieve higher benchmarks, averaging 10.4/20 versus 9.5/20 for females [3.12c; 3.07h].

Interestingly, those becoming artists after 35 are primarily



female [3.05h]. The breakdown of years as artist [3.06h] sees a spike in males at both the 8–14 range and the 25 plus range. The spike in the 25 plus range is probably related to most male artists having become artists before turning 35. The spike in the 8–14 range is more complicated to explain. These would be artists who were presumably in university or college in the early 1990s, the last major recession. It could be that males, who have more opportunity for higher-paying employment, were more likely to go to art school in the early 1990s as overall job opportunities were lower, and thus there was less of an economic risk posed by going into an economically unrewarding career track. (The recession of 1982 would also match the tail end of the 25+ range). As support for this supposition, Elizabeth Church has reported in the *Globe and Mail* (20 January 2009) that 2009 applications to postgraduate fine and applied arts programs have increased 4.1% over the previous year, while other disciplines (aside from nursing, at 9.2%) have seen much more modest growth. In contrast, applications to postgraduate business administration programs have declined by 5.2%.

Also interesting to note is that slightly more male artists are in relationships [3.12d] and have more dependents [3.12f], while female artists are more likely to own their own primary residence [3.12e]. These correlations are amplified by the increase in number of dependents [3.07f] and homeownership [3.09f] in relation to higher benchmarks which, as already noted, is skewed towards male artists. As such, it would seem that the number of dependents and home ownership is quite highly correlated to the sex of the artist.

Visible Minority status

Chart 2.2c shows that visible minorities and Aboriginals make up a lower percentage of professional artists than in the population at large. The low percentage of Aboriginals in our sample, and in the population at large, means that we cannot make firm projections on this category. This is a population group that requires a specific focussed study to be able to make any firm projections.

There are less visible minority artists in the highest range of benchmarks [3.07k; 3.15c]. This could be partially related to the lower age, and fewer years of professional practice of this group [3.04k, 3.15a]. Years of postsecondary education, on the other hand, is higher for visible minorities [3.03k; 3.15b].

Chart 2.02c Visible Minority status			
SOURCE: Statistics Canada, 2006 Census, tables no. 97-560-XCB2006025 and 97-559-XCB2006008			
Population	2006 Census	Labour Force	Waging Culture
Aboriginal	3.2%	3.0%	2.5%
Caucasian	81.5%	81.6%	87.0%
Visible Minority	15.3%	15.4%	10.5%

Consistent with expectations, visible minorities are all correlated with first languages other than English or French [3.15i; 3.13k; 3.15j; 3.14k] as well as residence in metro areas [3.02k]. Caucasians have higher likelihood of owning their own residence [3.15e], although this is also related to the higher percentage of Caucasians living outside of metro regions. Caucasians have about average numbers of dependents, 0.477, while visible minorities have fewer, 0.361, and Aboriginals the highest, 0.610 [3.15f].

2.03 Where do we come from?

First Language

Recalling that visible minorities are underrepresented in the professional visual artist population, we should not be surprised that likewise a first language other than English or French (allophones) is likewise underrepresented. Less understandable is the lower percentage of respondents reporting French as their first language. This can be partially understood, however, in looking at the very low percentage of French being the first language of immigrants [3.14i] and the higher percentage of francophone artists being Canadian born [3.13j].

Francophones, not surprisingly, are primarily located in Quebec [3.01i]. They also have an average of 6.9 postsecondary years versus 5.9 for anglophones [3.13b], which is related to this geographic distribution as residents of Quebec attend CEGEP for two years before university, while undergraduate degrees are 1 year shorter. Not explained by this is the higher average benchmarks for francophone artists [3.13c; 3.07j] and the higher percentage of francophones being enumerated as artists in the Census [3.11i; 3.14l].

Finally, the distribution of sex in francophone artists is particularly interesting, with an even 50% split. Allophones, on the other hand, have a particularly high representation of female artists, at 62.8% [3.13h].

Immigration

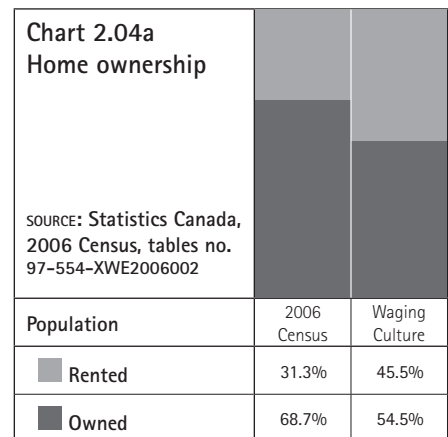
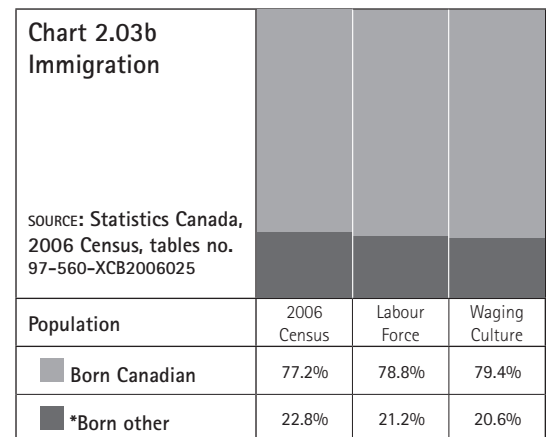
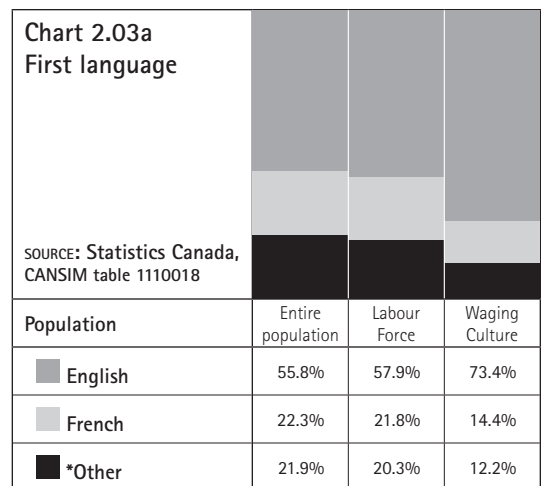
Comparisons of citizenship status in the general population to visual artists is less dramatic than the visible minority breakdown, though there is still a slight difference. Immigrant artists have a much higher percentage of both allophones [3.13j] and visible minorities [3.14k; 3.15j] as well as a slightly higher percentage of residence in metro regions [3.14g; 3.02j].

Naturalised Canadians, on the other hand, have a much higher percentage of home ownership, 65% versus approximately 53% for either born Canadians or temporary residents [3.14e]. Similarly, average benchmarks are lower for artists born as Canadians [3.14c]. Naturalised Canadians are, on average, slightly older (47) than artists born as Canadians (~42). The alignment of these three variables could suggest that a large percentage of immigrant artists have come to Canada in professional capacities (e.g. professors).

2.04 With whom (and where) do we live (and work)?

Home ownership

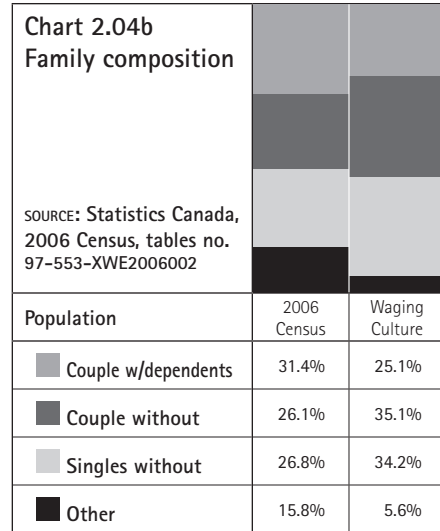
While 68.7% of the general population owns their own home, only 54.5% of practicing artists do. The general trend within artists is fairly intuitive, in that ownership increases by age [3.04e], years as artist [3.05e], and total benchmarks [3.06e]. As already noted, female artists are more likely to own their own homes [3.12e]. Francophone artists [3.13e] also have higher home ownership, but this is not explained by housing prices in Montreal being significantly cheaper, as Montreal, Toronto, and Vancouver artists are less likely to be homeowners [3.01e; 3.02e]. Other correlations of note are the presence of dependents and being in a relationship increasing the likeliness of home ownership, perhaps representative of differing priorities and increased resources respectively [3.08e; 3.09f]. Not surprisingly, home ownership is also strongly correlated to the presence of a studio at home [3.10e].



Family Composition

Dispelling myths of the free-living artist, compared to the population at large, artists are more likely to be in a relationship. They are, however, less likely to have dependents. Single artists are more likely to be resident in metro regions [3.08g] and, as just noted, much less likely to own their own home [3.08e]. Also previously noted, but still of interest, female artists are more likely to be single [3.12d]. Francophone artists are more likely to be in a relationship [3.13d]. Finally, artists in relationships are more likely to have been enumerated as artists [3.11d], which might be related to the accessibility of second incomes in a household, allowing more time to be spent on an art practice.

(Please note that in the determination of family composition, couples include common-law relationships. ‘Other’ constitutes all other living arrangements including single parent households and self-identified ‘other’ responses. In the Waging Culture survey, the dependents category is not restricted to children as opposed to the Census, which is.)

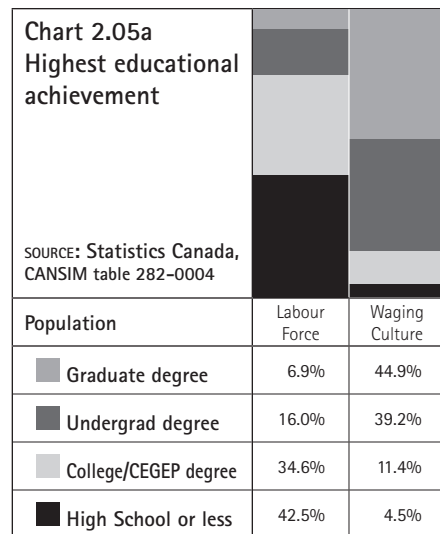


2.05 What do we know?

Highest Educational achievement

It is important to state that the comparison of highest educational attainment of visual artists and the population at large was based on the second half of the survey, which was of a much smaller sample than the rest of the demographic statistics. The number of years of postsecondary education, the parameter included in the graphs of chapter 3, are taken from the first half of the survey, however, and are thus of the larger sample size.

Highest educational achievement is, by far, the largest indication of the difference between the visual artist and the national labour force. Approximately 84% of artists have at least an undergraduate degree, and 45% have a graduate degree as compared to 23% and 7% of the labour force at large. While the vast majority of graduate degrees obtained are Masters (only 4.6% were PhDs), an additional 5% are currently enrolled in PhD programs.



As one looks at comparisons within artist subgroupings, you should keep in mind that residents of Quebec have, on average, one year more of postsecondary education due to the existence of CEGEP programs, which effectively add to postsecondary education above non-Quebec-based individuals. For this reason, many of the differences that can be noted in the charts, such as by region or first language, are only apparent ones.

Immigrants with legal status in Canada tend to have more postsecondary years [3.14b]. Likewise, members of visible minority groups have slightly more years of study [3.15b]. With increases in postsecondary education, both home ownership [3.03e] and residence in metro regions increase [3.03g]. Females tend to have higher years of postsecondary education [3.03h].

Artists who have more than eight years of postsecondary education are, on average, older and started as professional artists at a later age [3.03a]. In this particular subgrouping, there is a positive correlation of postsecondary years and benchmarks [3.03c]. On the other hand, when sorted by average benchmarks [3.07b], the results are quite consistent. Thus, if there is a causal relationship between postsecondary education and success as an artist, it is apparently not very strong.

2.06 What have we done?

In the interest of having a more relevant measure of an artist's career stage, we chose not to utilise the standard emerging, mid-career, and established artist categories. Instead, we devised a group of twenty-two distinct benchmarks to which respondents indicated when they first accomplished each. Taking the responses to the questions, we calculated the percentage of artists who achieved each benchmark and the average year in their career that the benchmark was met. Ranking these two, we then applied differing values for each benchmark (ranging from .5 to 1.5). The maximum value for achieving all the benchmarks was 20. In no way do we consider these benchmarks to measure the quality of the work of an artist. Rather, they are a measure of success with regards to recognition within the art community.

Chart 2.06a Benchmarks	value	% done	av. year
1. Present work publicly in a group exhibition at or sponsored by a smaller gallery, institution, or festival (public or commercial)	.5	95.5%	-1.7
2. Present work publicly in a group exhibition at or sponsored by a major gallery, institution, or festival (public or commercial)	.5	88.1%	1.6
3. Present work publicly in a solo exhibition at or sponsored by a smaller gallery, institution, or festival (public or commercial)	.5	84.5%	2.2
4. Present work publicly in a solo exhibition at or sponsored by a major gallery, institution, or festival (public or commercial)	1	59.1%	6.3
5. Present work in an international gallery or festival (public or commercial)	1	62.0%	6.5
6. Present work at an international Biennial (e.g. Sao Paulo, Venice)	1.5	10.4%	10.4
7. Obtain commercial gallery representation	1	45.8%	6
8. Obtain commercial non-Canadian gallery representation	1.5	14.2%	9.5
9. Sell your work to a client outside of your friends, teachers, or family circle	0.5	81.0%	1.1
10. Donate own work that qualified as a cultural properties donation for Revenue Canada	1.5	37.6%	9.7
11. Receive a commission from or make a sale to a major gallery or institution	1	42.0%	7.4
12. Apply for a grant from a public agency or private foundation for the production or dissemination of your work (not including funding for educational training)	.5	75.6%	2.4
13. Receive a grant from a public agency or private foundation for the production or dissemination of your work (not including funding for educational training)	.5	65.2%	3.7
14. Be nominated for a prize or award in which you did not nominate yourself	1	44.8%	5.8
15. Be a juror for a grants organization or for a public gallery	1	51.0%	7.7
16. Be a visiting artist at a postsecondary institution where you were paid a fee	1	49.6%	6.5
17. Give an artist talk at a public gallery	1	65.3%	6.4
18. Have original work published in any journal or magazine (not including images that accompany a review or advertisement)	.5	66.8%	4.3
19. Have critical attention paid to your work in a major newspaper or art magazine in the form of a review (not including paid advertising, exhibition announcements, or promotional material published by a gallery with which you are affiliated)	.5	71.7%	4.3
20. Have critical attention paid to your work in a major newspaper, art magazine, or journal in the form of a feature article (not including paid advertising, exhibition announcements, or promotional material published by a gallery with which you are affiliated)	1	55.0%	6.6
21. Have critical attention paid to your work in a published exhibition catalogue (not including newsletters or promotional materials)	1	59.4%	6.7
22. Have critical attention paid to your work in a published book that was not an exhibition catalogue	1.5	30.7%	10.5

2.07 What do we do

Finally, we did indeed ask artists to indicate the two media they work in most often. The primary finding from this question is that artistic practices today are so diversified that the question is almost meaningless.

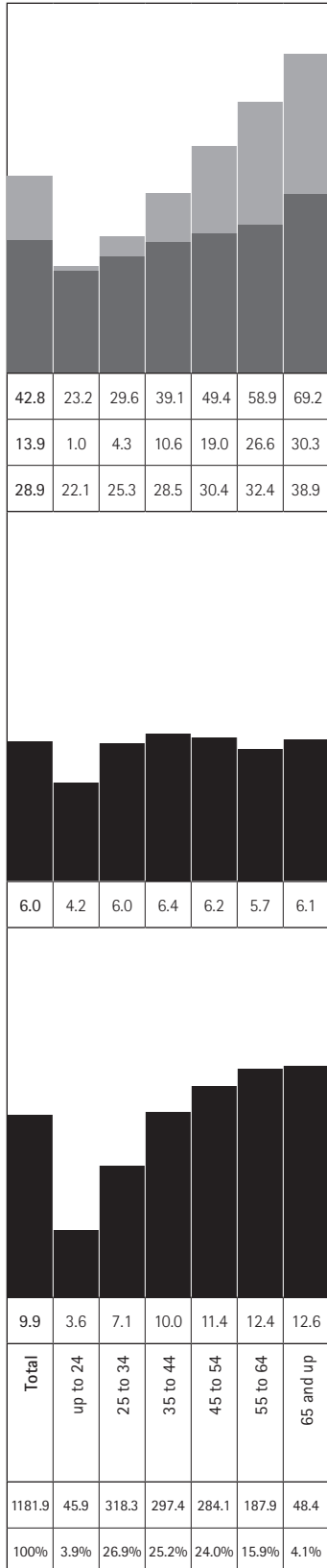
Chapter Three: Who are we, graphically?

For this chapter, we have compiled a series of charts that compare the demographic data collected in the Waging Culture survey. Each row of charts (e.g. Row C, benchmarks) is visually depicted in the individual columns of the bar charts, as broken down by the categories which make up the column (e.g. Column 1, region). The categorical breakdowns of each row can be found at the bottom of each column. For each possible combination of demographic markers, there are two depictions of the data, alternating which marker is functioning as primary.

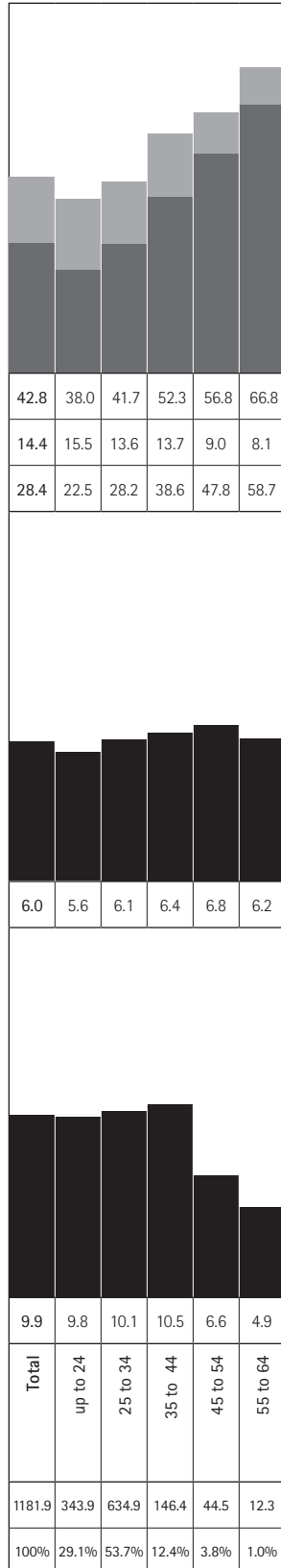
Pages 18–21	Row A: Age became professional artist, years as artist, and total age Row B: Years of postsecondary education Row C: Total benchmarks
Pages 22–25	Row D: Family structure Row E: Ownership of primary residence Row F: Dependents
Pages 26–29	Row G: Residence metro region (Montreal, Toronto, Vancouver) Row H: Sex Row I: First language learnt
Pages 30–33	Row J: Born as Canadian citizen (immigration) Row K: Visible minority status Row L: Census enumeration
Pages 18, 22, 26, 30	Column 1: Geographic region Column 2: Residence metro region (Montreal, Toronto, Vancouver) Column 3: Years of postsecondary education
Pages 19, 23, 27, 31	Column 4: Age Column 5: Age became professional artist Column 6: Years as professional artist Column 7: Total benchmarks
Pages 20, 24, 28, 32	Column 8: Family structure Column 9: Ownership of primary residence Column 10: Studio location Column 11: Census enumeration
Pages 21, 25, 29, 33	Column 12: Sex Column 13: First language learnt Column 14: Citizenship status Column 15: Visible minority status Column 16: Referrals (e.g., number of times person referred to survey)

	Column 1 Region											Column 2 Metro			Column 3 Years postsecondary					
Row A: Age became professional artist, years as artist, and total age (average)																				
+ Age	42.8	46.3	44.6	41.6	46.9	40.9	41.3	40.2	48.6	41.3	43.4	42.8	44.5	41.2	42.7	52.2	42.4	41.5	47.0	46.7
Years as artist	13.9	16.8	15.2	13.4	16.3	13.4	12.5	11.5	17.5	12.4	12.0	13.9	14.7	13.2	13.9	22.1	14.4	12.9	15.5	15.5
Age became artist	28.9	29.5	29.4	28.3	30.6	27.5	28.8	28.7	31.1	28.9	31.3	28.9	29.8	28.1	28.9	30.2	28.0	28.6	31.5	31.2
Row B: Years Postsecondary Education (average)																				
Years	6.1	6.3	7.2	7.0	5.6	5.6	5.8	6.1	5.8	6.0	4.5	6.1	6.0	6.1	6.1	0.0	3.5	6.4	10.1	15.8
Row C: Total Benchmarks (average)																				
Total Benchmarks	9.9	11.3	10.2	10.2	9.9	9.8	10.2	8.9	10.2	9.3	11.2	9.9	10.0	9.8	9.9	11.7	9.4	9.9	10.4	9.0
Breakdown	Total	Atlantic	Quebec	Montreal	Ontario	Toronto	Man and Sask	Alberta	BC	Vancouver	North	Total	Non-metro residence	Metro residence	Total	none	1 to 4	5 to 8	9 to 12	more than 12
n [w]	1258.0	68.9	55.0	199.3	150.1	276.4	82.3	188.9	76.4	148.3	12.3	1197.8	621.8	575.9	1166.7	23.4	323.6	656.8	141.5	21.4
%	100%	5.5%	4.4%	15.8%	11.9%	22.0%	6.5%	15.0%	6.1%	11.8%	1.0%	100%	51.9%	48.1%	100%	2.0%	27.7%	56.3%	12.1%	1.8%

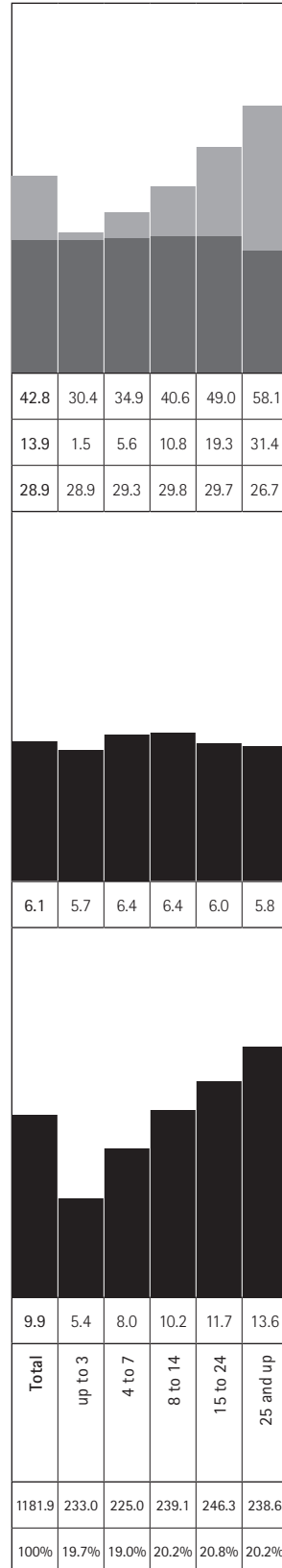
Column 4
Age



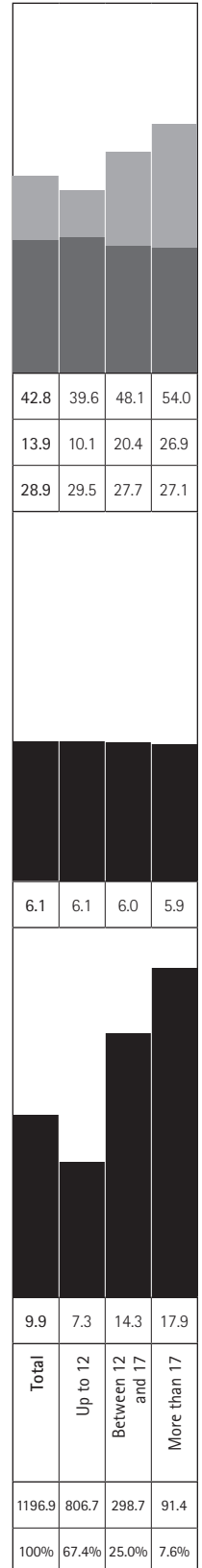
Column 5
Age became artist



Column 6
Years as artist

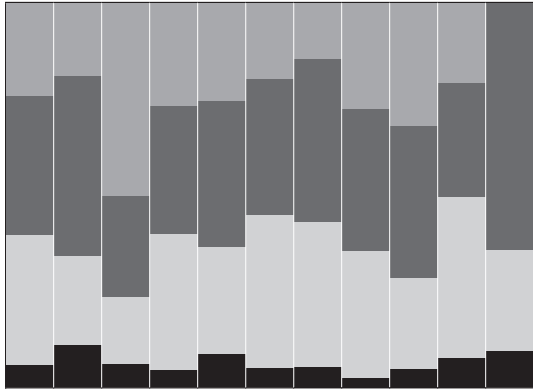

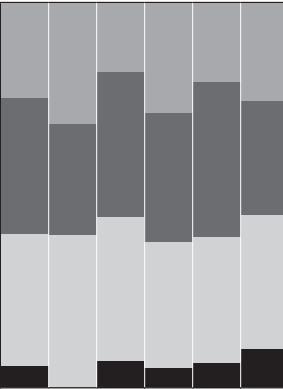
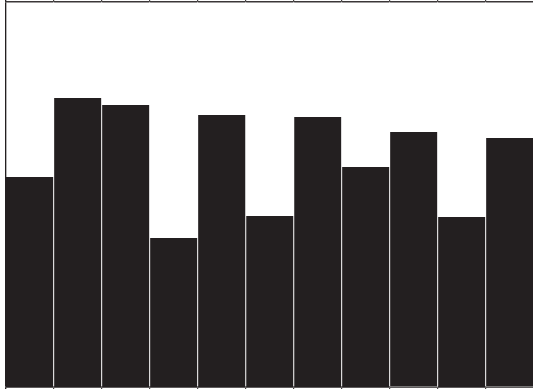
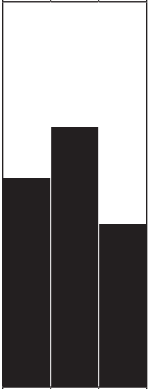
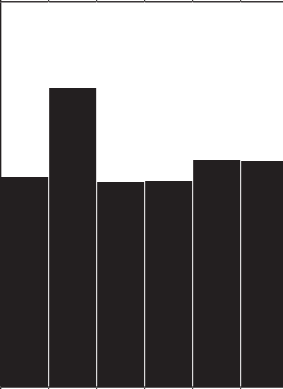
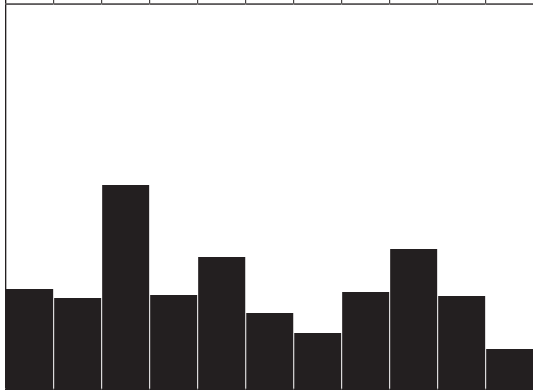
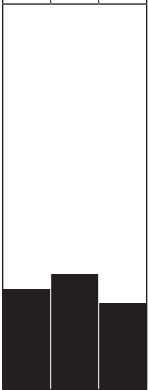



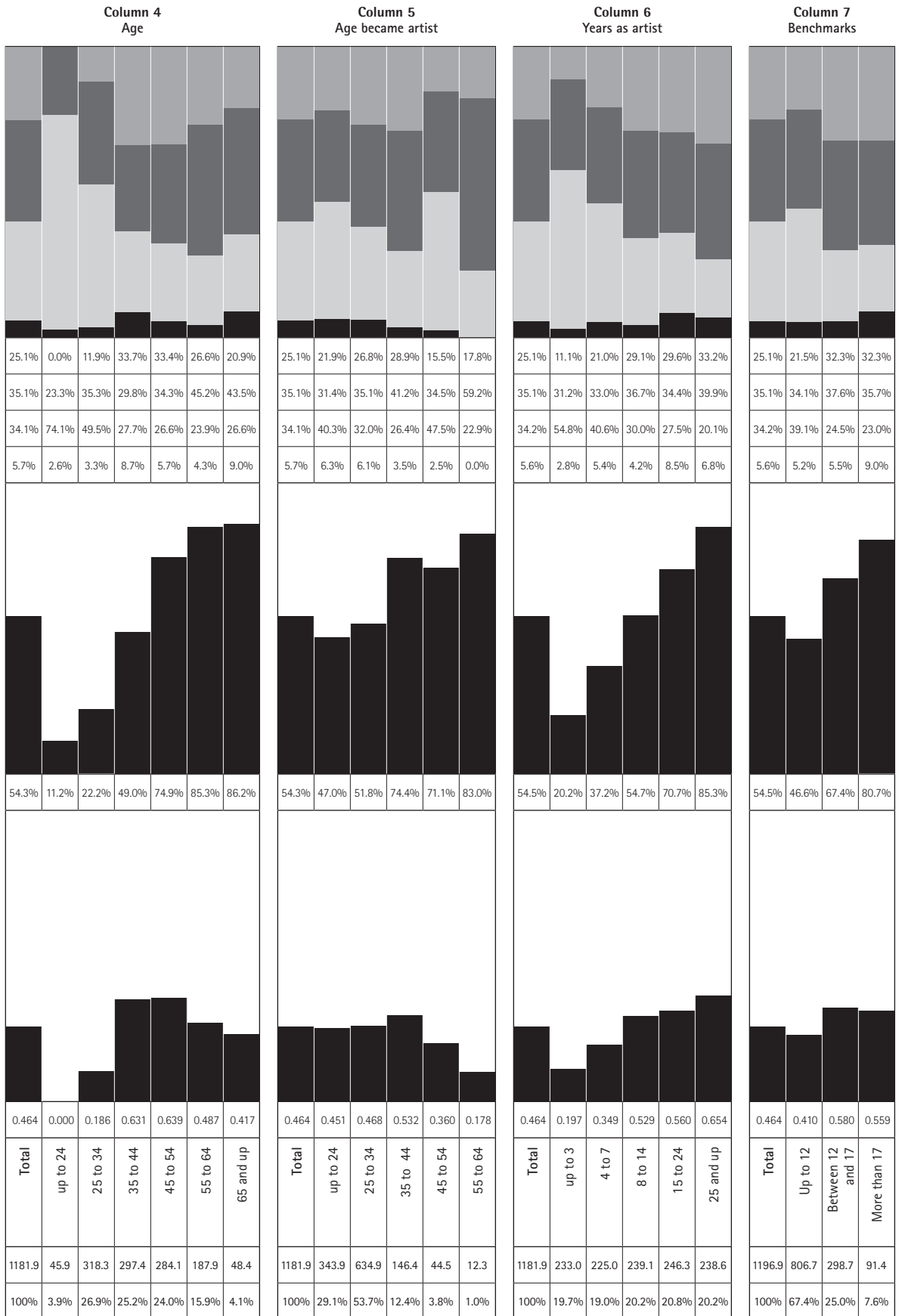
Column 7
Benchmarks



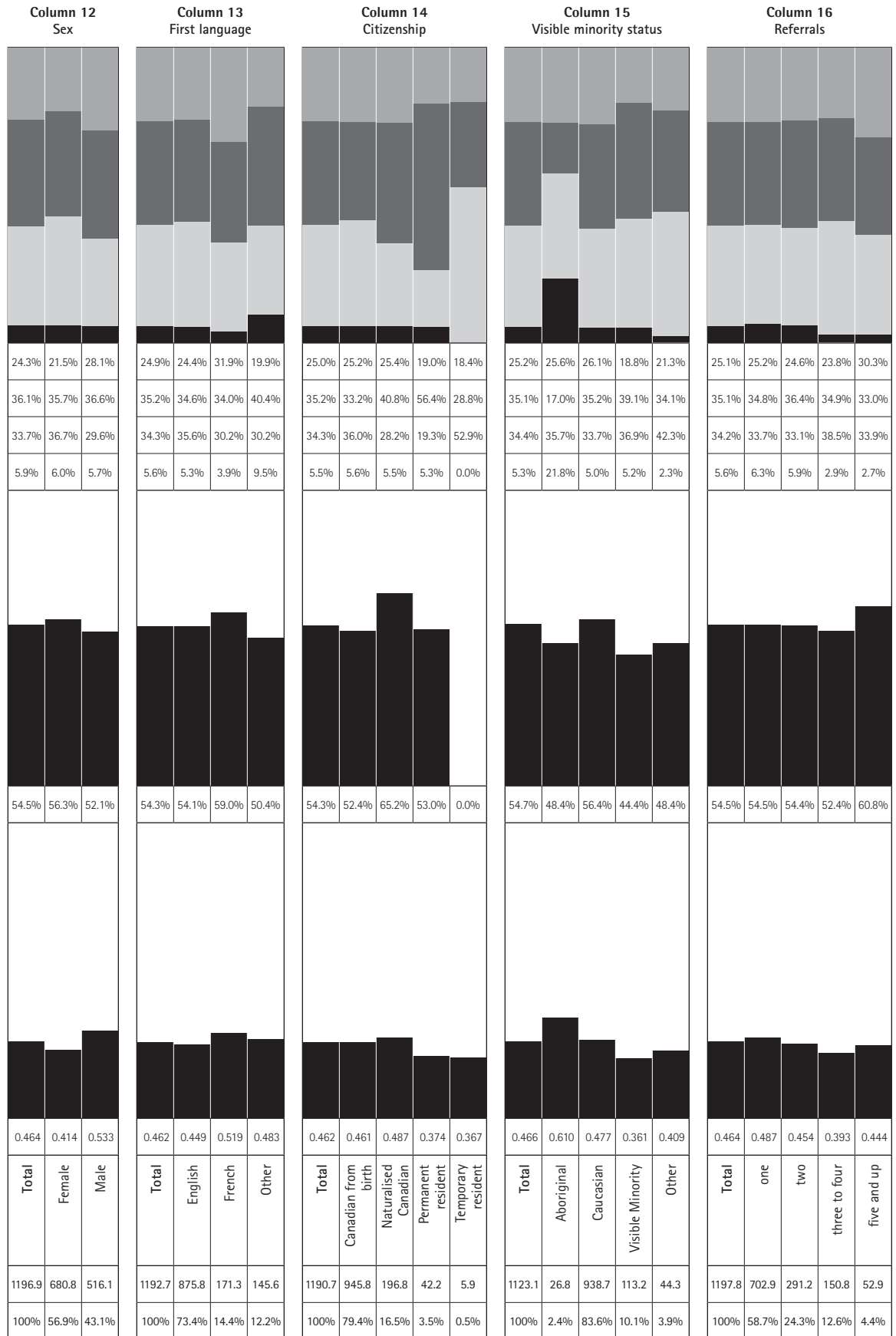
	Column 8 Family structure	Column 9 Home ownership	Column 10 Studio location	Column 11 Census enumeration
Row A Age became professional artist, years as artist, and total age (average)				
+ Age	42.7 45.5 44.1 38.9 44.1	42.8 48.7 42.4 35.9	42.8 44.1 48.1 40.6 36.5	42.8 46.8 38.4 35.4 41.7
Years as artist	13.8 16.7 14.4 10.6 16.5	13.9 18.6 14.2 8.5	13.9 15.0 18.8 11.9 9.1	13.9 17.2 9.8 8.5 12.8
Age became artist	28.9 28.9 29.6 28.3 27.6	28.9 30.2 28.2 27.4	28.9 29.1 29.3 28.7 27.4	28.9 29.6 28.7 26.9 28.8
Row B Years Postsecondary Education (average)				
Years	6.0 6.3 6.0 5.9 6.3	6.0 6.1 5.2 6.0	6.1 5.9 6.6 6.3 6.0	6.1 6.1 6.3 5.8 6.1
Row C Total Benchmarks (average)				
Total Benchmarks	9.8 10.9 10.3 8.5 10.5	9.9 11.3 8.9 8.3	9.9 10.0 13.3 9.8 7.6	9.9 11.3 7.1 8.6 9.3
Breakdown	Total Couple w/ dependents Couple w/out dependents Single Other	Total owned co-op rented	Total At primary residence Offsite (owned) Offsite (rented) None	Total As artist As other Didn't participate Don't remember
n [w]	1111.8 278.9 390.5 380.1 62.3	1188.0 622.1 25.2 540.7	1186.9 757.6 39.6 307.0 82.7	1196.9 566.1 128.3 175.8 326.6
%	100% 25.1% 35.1% 34.2% 5.6%	100% 52.4% 2.1% 45.5%	100% 63.8% 3.3% 25.9% 7.0%	100% 47.3% 10.7% 14.7% 27.3%

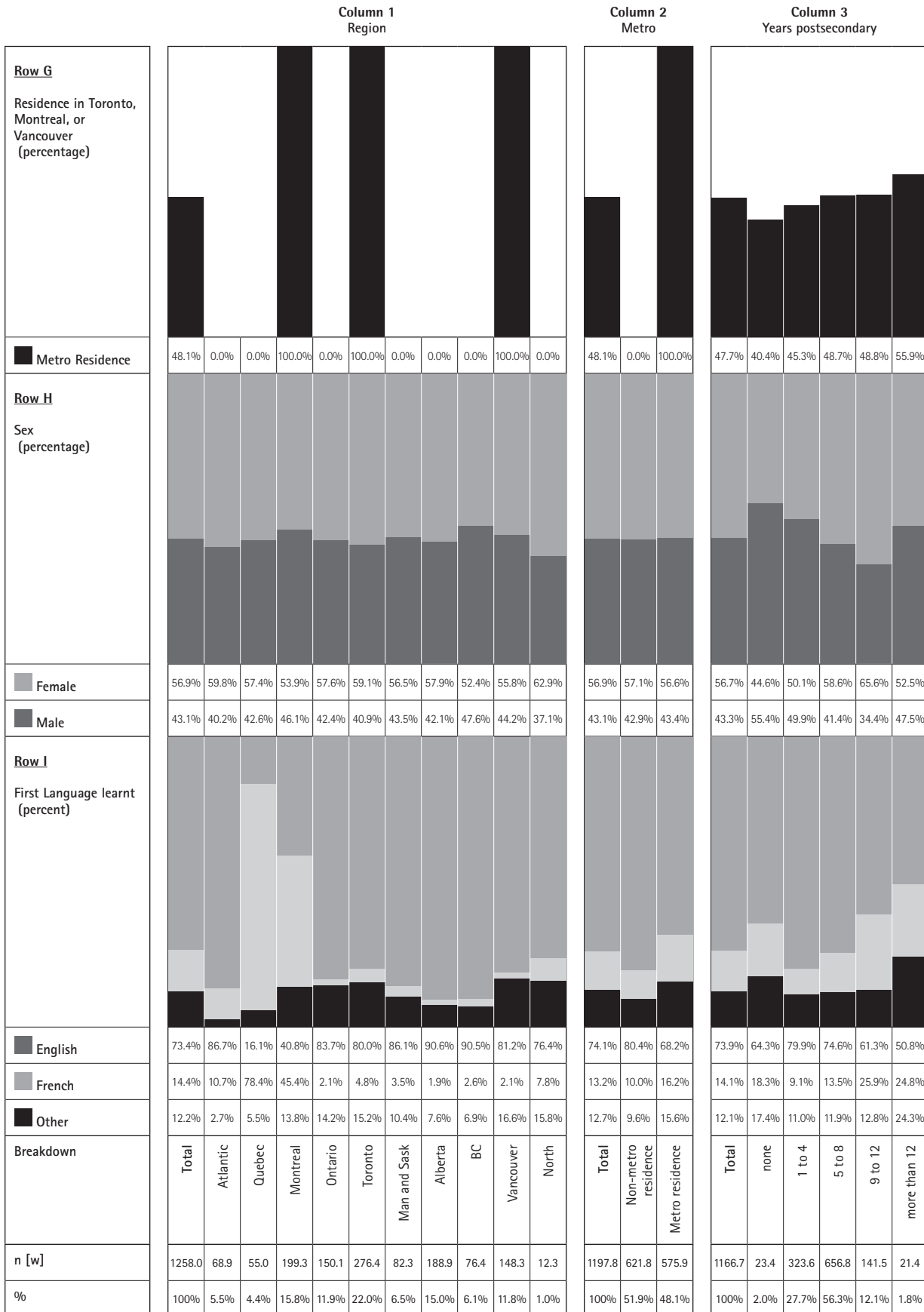
	Column 12 Sex	Column 13 First language	Column 14 Citizenship	Column 15 Visible minority status	Column 16 Referrals
	42.8 43.0 42.6	42.8 42.5 43.1 43.7	42.8 41.9 47.0 42.8 39.4	42.6 41.5 43.1 39.1 41.0	42.8 43.0 42.6 41.8 43.6
	13.9 13.2 14.8	13.9 13.6 14.7 14.7	13.9 13.1 17.9 13.7 12.1	13.8 9.9 14.1 11.6 15.3	13.9 13.7 14.2 14.1 13.9
	28.9 29.8 27.7	28.9 28.9 28.5 29.0	28.8 28.8 29.1 29.1 27.3	28.8 31.6 29.1 27.5 25.7	28.9 29.3 28.4 27.7 29.7
	6.1 6.2 5.8	6.1 5.9 6.9 6.3	6.1 6.0 6.2 6.7 5.0	6.0 5.2 6.0 6.2 5.9	6.1 5.9 6.2 6.2 6.4
	9.9 9.5 10.4	9.9 9.6 10.7 10.4	9.9 9.7 10.8 10.9 9.2	9.9 9.9 9.9 9.6 10.6	9.9 9.1 10.4 11.9 12.0
	Total Female Male	Total English French Other	Total Canadian from birth Naturalised Canadian Permanent resident Temporary resident	Total Aboriginal Caucasian Visible Minority Other	Total one two three to four five and up
	1196.9 680.8 516.1	1192.7 875.8 171.3 145.6	1190.7 945.8 196.8 42.2 5.9	1123.1 26.8 938.7 113.2 44.3	1197.8 702.9 291.2 150.8 52.9
	100% 56.9% 43.1%	100% 73.4% 14.4% 12.2%	100% 79.4% 16.5% 3.5% 0.5%	100% 2.4% 83.6% 10.1% 3.9%	100% 58.7% 24.3% 12.6% 4.4%

	Column 1 Region											Column 2 Metro			Column 3 Years postsecondary					
Row D Family Structure (percentage)																				
■ couple with dep.	24.3%	19.1%	50.3%	26.9%	25.4%	19.8%	14.7%	27.7%	32.1%	20.9%	0.0%	25.1%	27.2%	23.2%	24.8%	31.4%	18.0%	28.7%	20.7%	25.6%
■ couple w/out	36.0%	46.8%	26.1%	33.3%	37.9%	35.4%	42.3%	36.8%	39.5%	29.7%	64.3%	35.1%	38.0%	32.5%	35.3%	28.7%	37.7%	33.6%	40.2%	29.7%
■ single	33.7%	23.0%	17.7%	35.3%	28.0%	39.7%	37.6%	33.2%	23.7%	41.9%	26.3%	34.2%	28.7%	39.2%	34.2%	39.9%	37.6%	32.7%	32.8%	34.7%
■ other	5.9%	11.2%	5.9%	4.5%	8.7%	5.1%	5.4%	2.3%	4.6%	7.5%	9.4%	5.6%	6.1%	5.2%	5.7%	0.0%	6.8%	5.0%	6.3%	10.1%
Row E Ownership of Primary Residence (percentage)																				
■ Ownership	54.5%	75.2%	73.4%	38.7%	70.8%	44.3%	70.1%	57.1%	66.1%	44.0%	64.6%	54.5%	67.8%	42.5%	54.5%	77.6%	53.1%	53.4%	59.0%	58.7%
Row F Dependents (average)																				
■ Dependents	0.464	0.423	0.952	0.436	0.617	0.356	0.258	0.453	0.654	0.433	0.184	0.464	0.535	0.400	0.461	0.418	0.353	0.535	0.360	0.461
Breakdown	Total	Atlantic	Quebec	Montreal	Ontario	Toronto	Man and Sask	Alberta	BC	Vancouver	North	Total	Non-metro residence	Metro residence	Total	none	1 to 4	5 to 8	9 to 12	more than 12
n [w]	1258.0	68.9	55.0	199.3	150.1	276.4	82.3	188.9	76.4	148.3	12.3	1197.8	621.8	575.9	1166.7	23.4	323.6	656.8	141.5	21.4
%	100%	5.5%	4.4%	15.8%	11.9%	22.0%	6.5%	15.0%	6.1%	11.8%	1.0%	100%	51.9%	48.1%	100%	2.0%	27.7%	56.3%	12.1%	1.8%

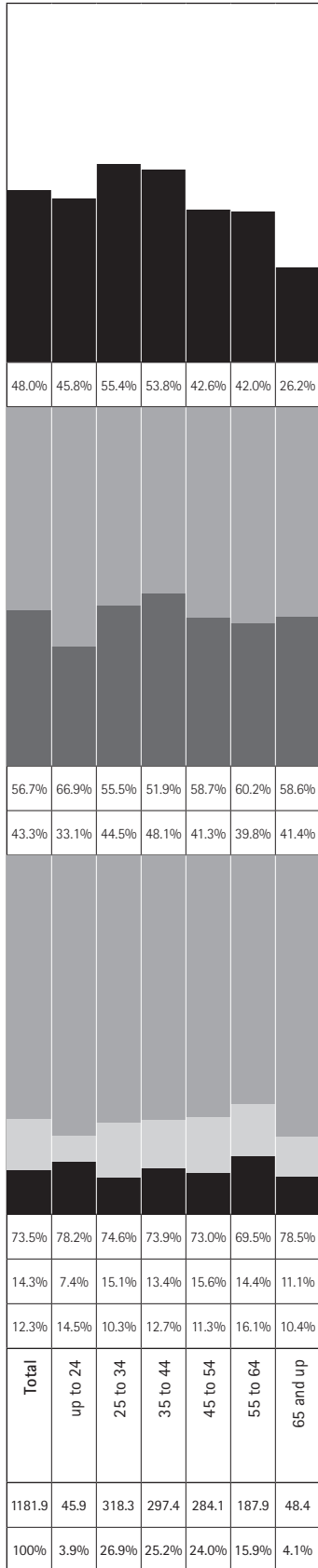


	Column 8 Family structure	Column 9 Home ownership	Column 10 Studio location	Column 11 Census enumeration
Row D Family Structure (percentage)				
■ couple with dep.	25.1% 100.0% 0.0% 0.0% 0.0%	25.3% 36.8% 14.1% 11.7%	25.1% 23.8% 33.9% 29.2% 17.4%	25.1% 28.9% 22.4% 11.6% 26.9%
■ couple w/out	35.1% 0.0% 100.0% 0.0% 0.0%	35.1% 40.6% 25.6% 28.9%	35.1% 37.1% 51.5% 30.9% 23.6%	35.1% 37.9% 28.5% 33.2% 34.1%
■ single	34.2% 0.0% 0.0% 100.0% 0.0%	34.0% 17.7% 48.3% 53.2%	34.3% 32.8% 14.7% 35.8% 52.3%	34.2% 27.9% 43.9% 49.8% 32.6%
■ other	5.6% 0.0% 0.0% 0.0% 100.0%	5.6% 4.9% 12.1% 6.2%	5.5% 6.3% 0.0% 4.1% 6.7%	5.6% 5.2% 5.2% 5.4% 6.5%
Row E Ownership of Primary Residence (percentage)				
■ Ownership	55.1% 79.0% 62.9% 30.3% 50.7%	54.5% 100.0% 100.0% 0.0%	54.5% 60.1% 79.3% 46.4% 21.8%	54.5% 66.4% 42.9% 25.6% 53.7%
Row F Dependents (average)				
■ Dependents	0.464 1.625 0.000 0.000 1.008	0.467 0.672 0.402 0.221	0.465 0.465 0.552 0.504 0.268	0.464 0.545 0.439 0.234 0.461
Breakdown	Total Couple w/ dependents Couple w/out dependents Single Other	Total owned co-op rented	Total At primary residence Offsite (owned) Offsite (rented) None	Total As artist As other Didn't participate Don't remember
n [w]	1111.8 278.9 390.5 380.1 62.3	1188.0 622.1 25.2 540.7	1186.9 757.6 39.6 307.0 82.7	1196.9 566.1 128.3 175.8 326.6
%	100% 25.1% 35.1% 34.2% 5.6%	100% 52.4% 2.1% 45.5%	100% 63.8% 3.3% 25.9% 7.0%	100% 47.3% 10.7% 14.7% 27.3%

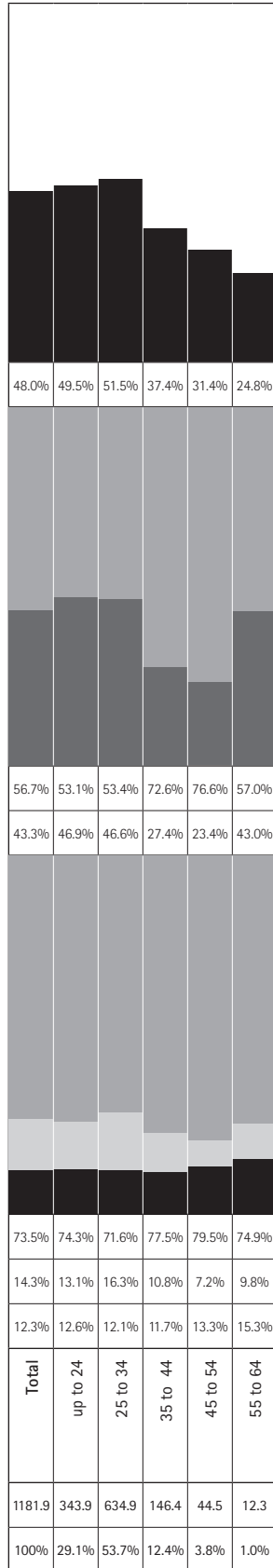




Column 4
Age



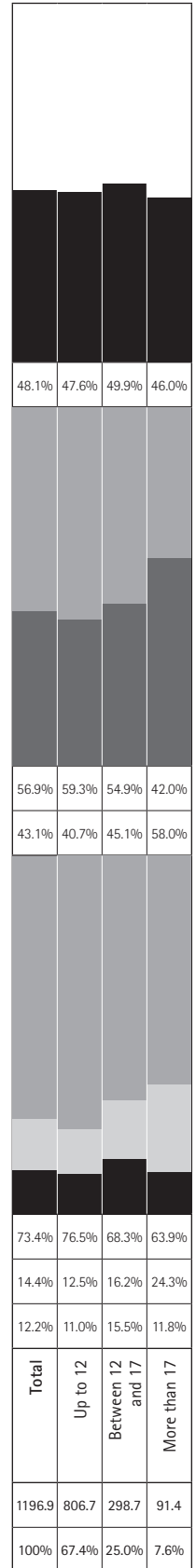
Column 5
Age became artist



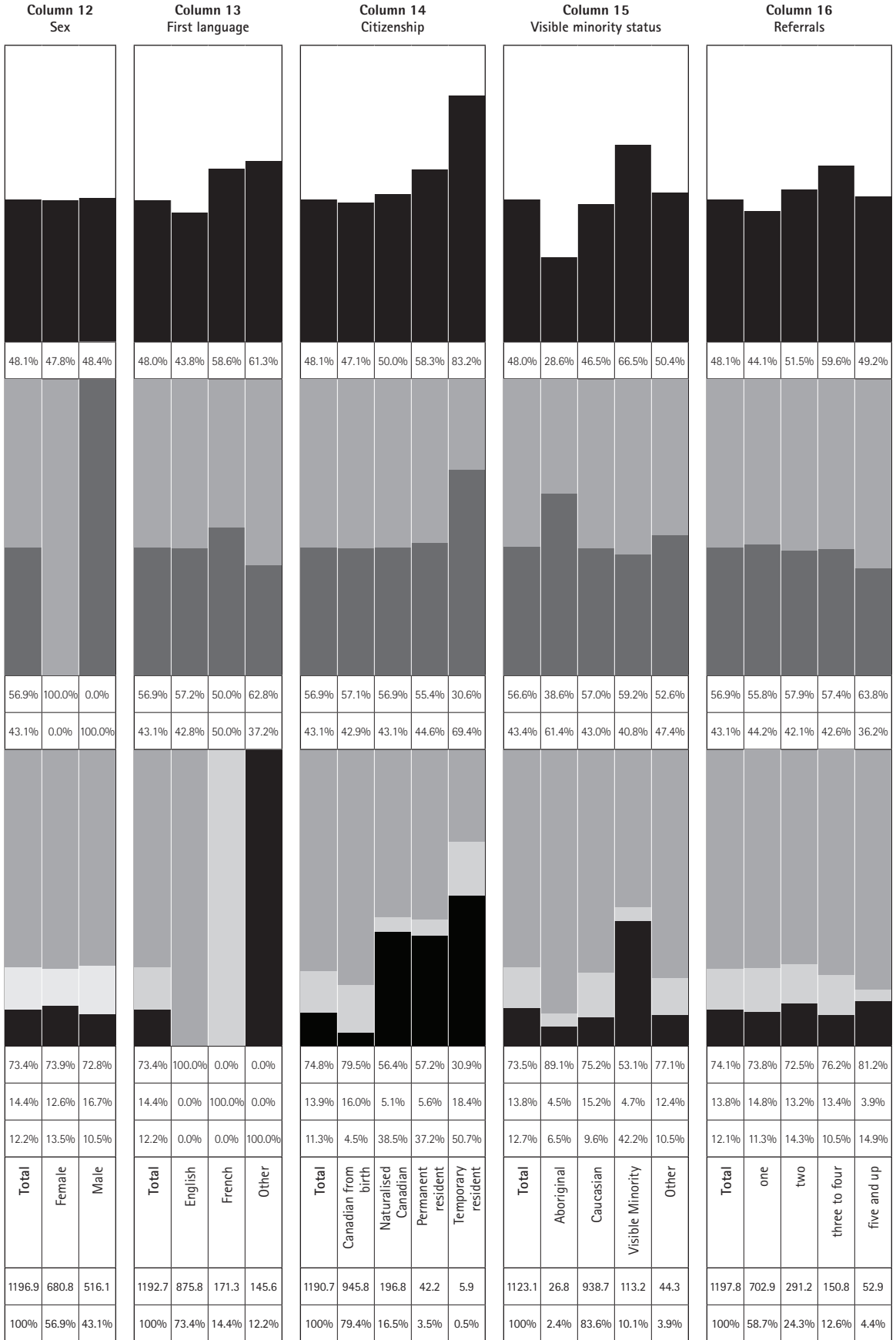
Column 6
Years as artist

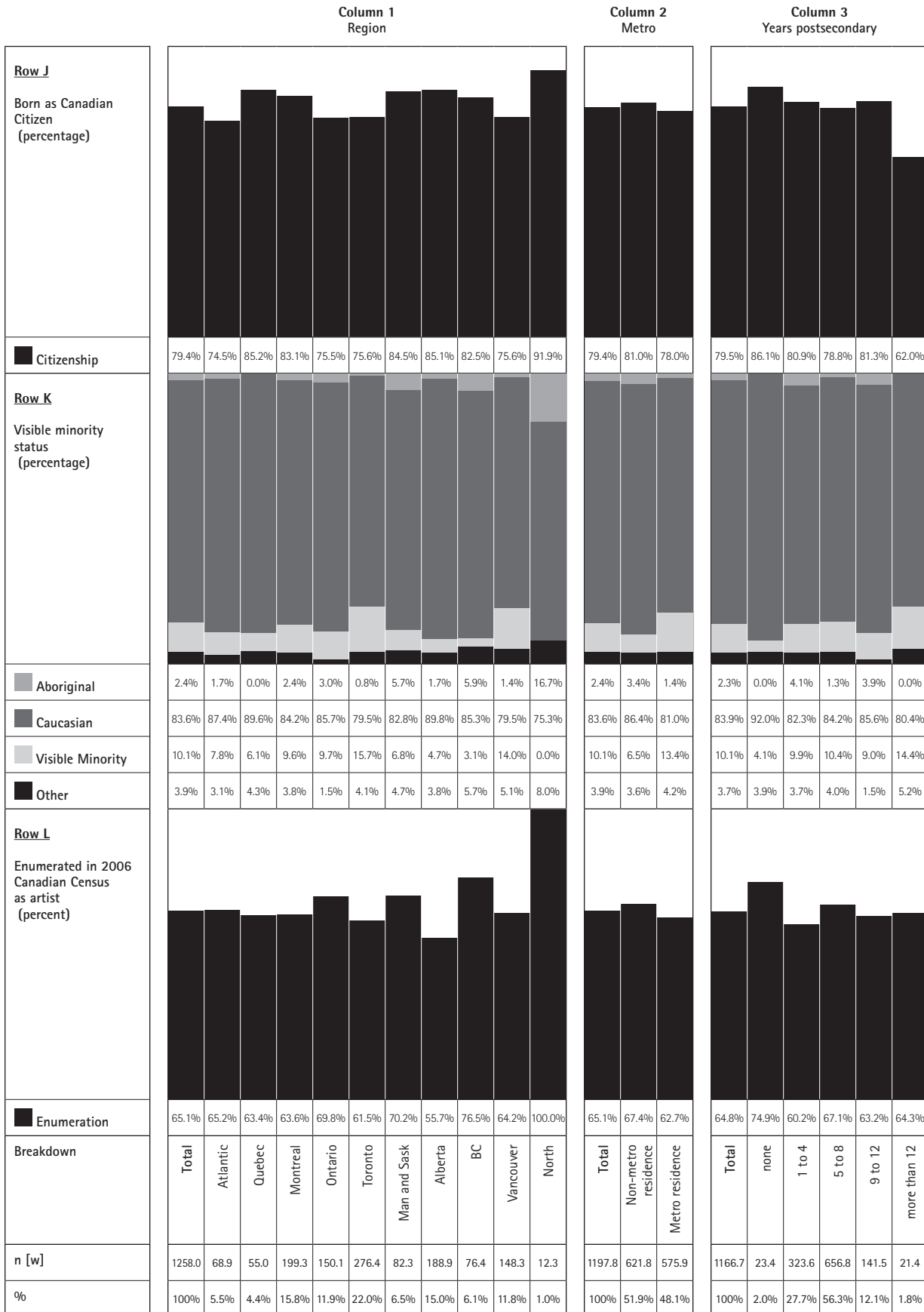


Column 7
Benchmarks

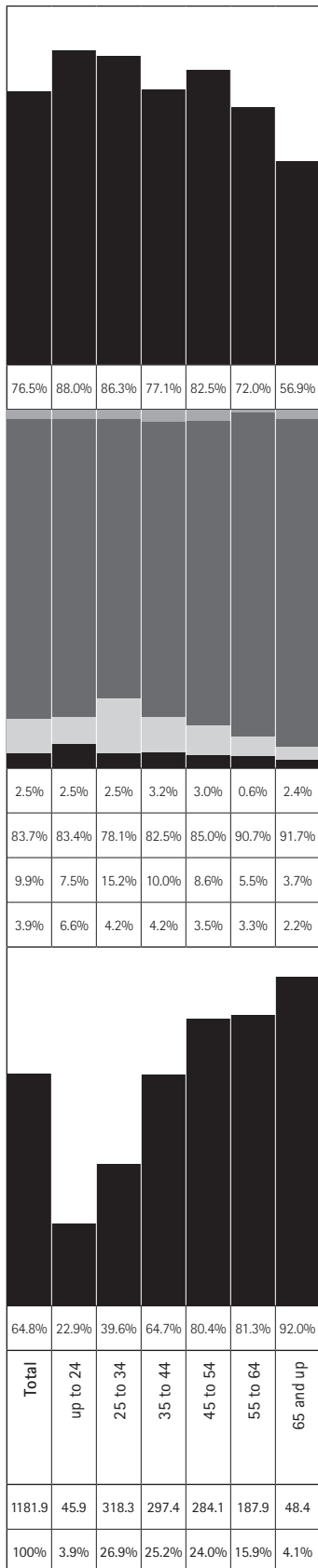


	Column 8 Family structure	Column 9 Home ownership	Column 10 Studio location	Column 11 Census enumeration
Row G Residence in Toronto, Montreal, or Vancouver (percentage)				
■ Metro Residence	48.1% 43.5% 44.3% 56.2% 46.0%	48.1% 36.0% 61.1% 62.3%	48.0% 45.2% 43.9% 55.3% 48.8%	48.1% 44.5% 40.2% 57.1% 52.7%
Row H Sex (percentage)				
■ Female	57.1% 50.7% 56.5% 62.2% 58.4%	56.8% 58.5% 62.7% 54.5%	56.8% 58.6% 38.0% 55.7% 53.4%	56.9% 57.5% 51.9% 55.9% 58.3%
■ Male	42.9% 49.3% 43.5% 37.8% 41.6%	43.2% 41.5% 37.3% 45.5%	43.2% 41.4% 62.0% 44.3% 46.6%	43.1% 42.5% 48.1% 44.1% 41.7%
Row I First Language learnt (percent)				
■ English	74.1% 72.5% 73.0% 77.2% 70.7%	73.4% 73.2% 71.3% 73.8%	74.9% 74.7% 53.8% 78.0% 76.6%	74.9% 74.3% 75.5% 77.2% 74.3%
■ French	14.4% 18.4% 14.0% 12.7% 9.9%	14.4% 15.3% 21.4% 12.9%	13.8% 13.0% 44.1% 11.7% 12.4%	13.8% 13.3% 14.1% 8.0% 17.8%
■ Other	11.5% 9.1% 13.1% 10.1% 19.3%	12.2% 11.5% 7.3% 13.3%	11.3% 12.3% 2.2% 10.4% 11.0%	11.3% 12.3% 10.5% 14.8% 7.9%
Breakdown	Total Couple w/ dependents Couple w/out dependents Single Other	Total owned co-op rented	Total At primary residence Offsite (owned) Offsite (rented) None	Total As artist As other Didn't participate Don't remember
n [w]	1111.8 278.9 390.5 380.1 62.3	1188.0 622.1 25.2 540.7	1186.9 757.6 39.6 307.0 82.7	1196.9 566.1 128.3 175.8 326.6
%	100% 25.1% 35.1% 34.2% 5.6%	100% 52.4% 2.1% 45.5%	100% 63.8% 3.3% 25.9% 7.0%	100% 47.3% 10.7% 14.7% 27.3%

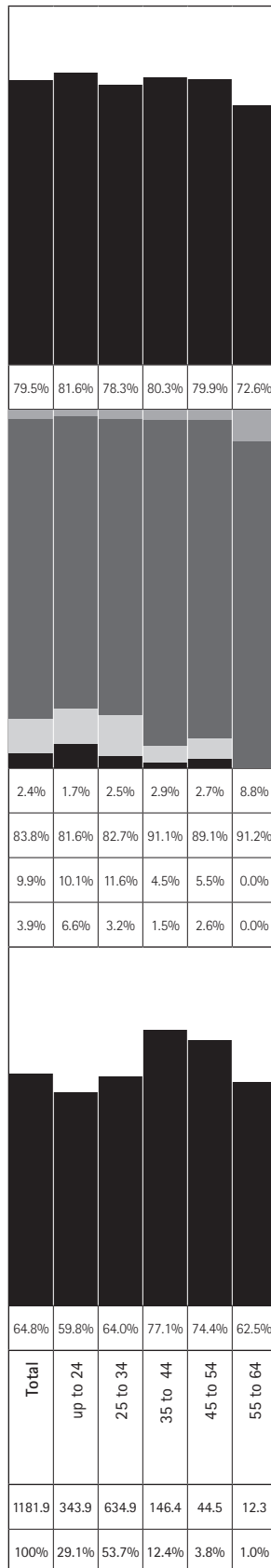




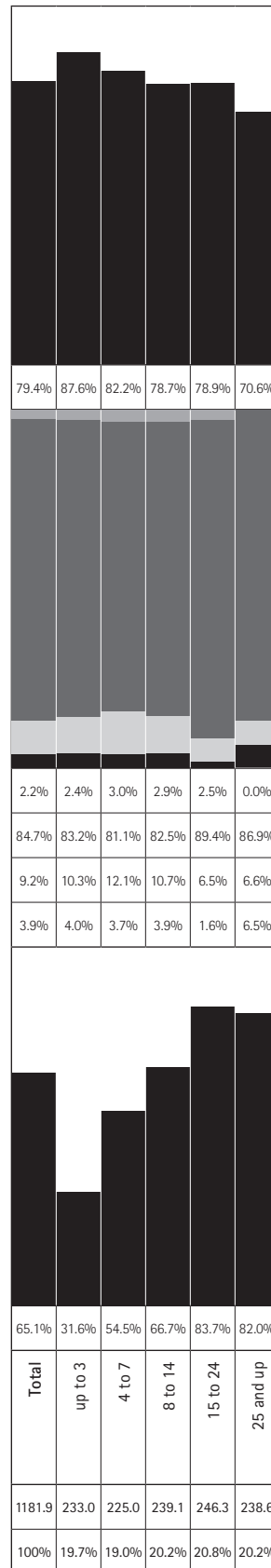
Column 4
Age



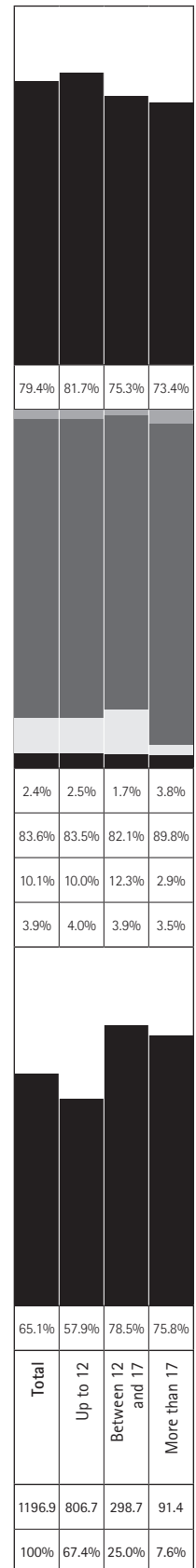
Column 5
Age became artist



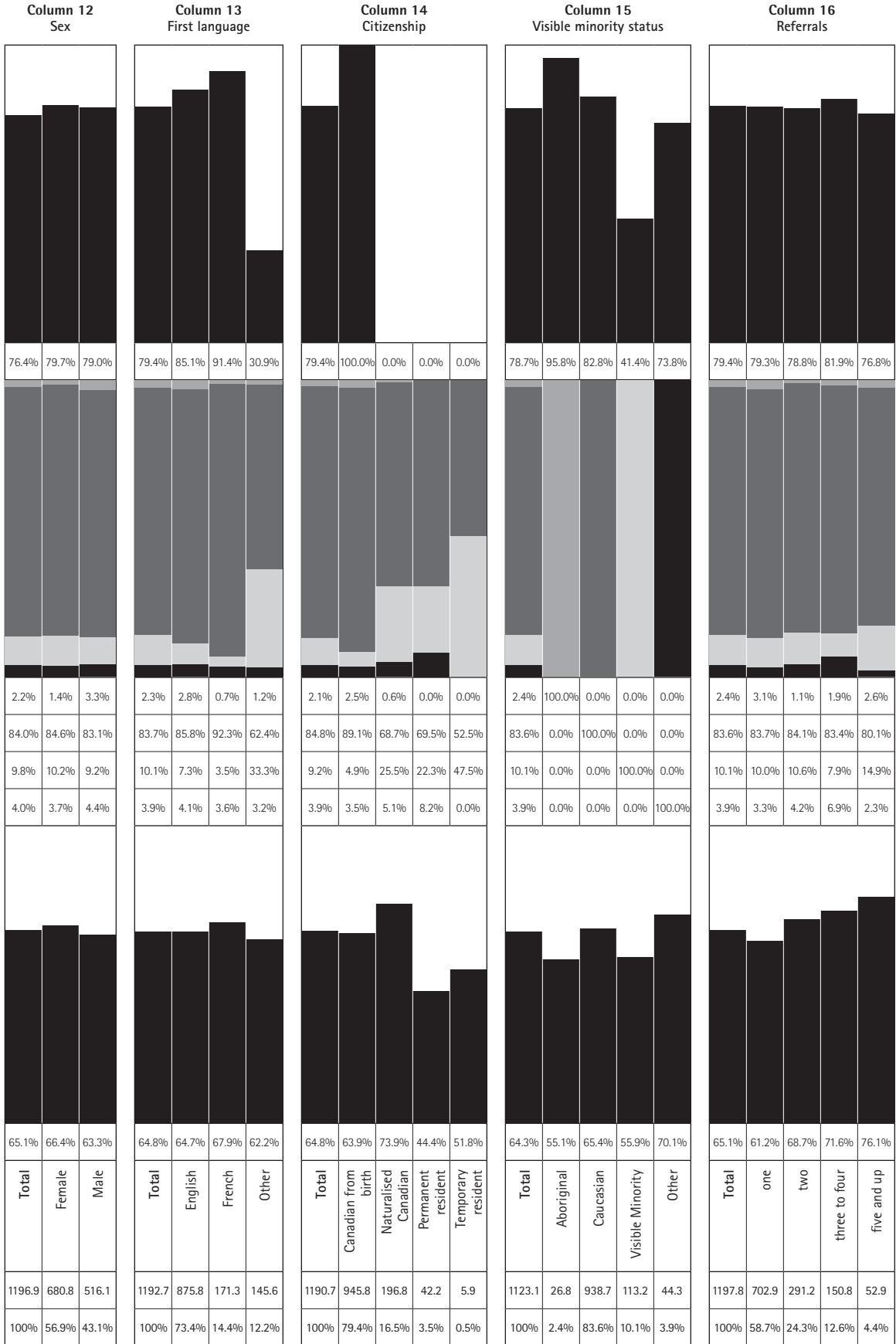
Column 6
Years as artist



Column 7
Benchmarks



	Column 8 Family structure	Column 9 Home ownership	Column 10 Studio location	Column 11 Census enumeration
Row J Born as Canadian Citizen (percentage)				
■ Citizenship	80.2% 80.9% 75.7% 84.2% 80.9%	79.5% 76.1% 95.8% 82.8%	79.4% 78.4% 79.3% 82.5% 77.3%	79.4% 76.6% 86.8% 74.7% 84.0%
Row K Visible minority status (percentage)				
■ Aboriginal	2.2% 2.3% 1.1% 2.3% 9.2%	2.4% 2.0% 4.6% 2.7%	2.2% 1.8% 0.0% 2.8% 4.3%	2.4% 2.1% 1.8% 3.8% 2.4%
■ Caucasian	84.3% 87.4% 84.5% 82.7% 79.7%	83.6% 86.8% 69.3% 80.3%	84.7% 86.3% 80.6% 83.1% 77.5%	83.6% 84.5% 80.0% 81.0% 84.9%
■ Visible Minority	9.6% 7.1% 10.6% 10.2% 9.4%	10.1% 7.7% 21.7% 12.5%	9.2% 8.4% 13.5% 9.1% 15.3%	10.1% 9.3% 12.8% 13.4% 8.5%
■ Other	3.8% 3.2% 3.7% 4.7% 1.7%	3.9% 3.4% 4.4% 4.4%	3.9% 3.4% 5.9% 5.1% 2.8%	3.9% 4.2% 5.3% 1.7% 4.2%
Row L Enumerated in 2006 Canadian Census as artist (percent)				
■ Enumeration	64.2% 76.4% 68.5% 51.4% 63.7%	65.0% 79.0% 69.8% 47.9%	65.1% 65.5% 82.9% 70.1% 32.8%	65.1% 100.0% 0.0% 0.0% n/a
Breakdown	Total Couple w/ dependents Couple w/out dependents Single Other	Total owned co-op rented	Total At primary residence Offsite (owned) Offsite (rented) None	Total As artist As other Didn't participate Don't remember
n [w]	1111.8 278.9 390.5 380.1 62.3	1188.0 622.1 25.2 540.7	1186.9 757.6 39.6 307.0 82.7	1196.9 566.1 128.3 175.8 326.6
%	100% 25.1% 35.1% 34.2% 5.6%	100% 52.4% 2.1% 45.5%	100% 63.8% 3.3% 25.9% 7.0%	100% 47.3% 10.7% 14.7% 27.3%



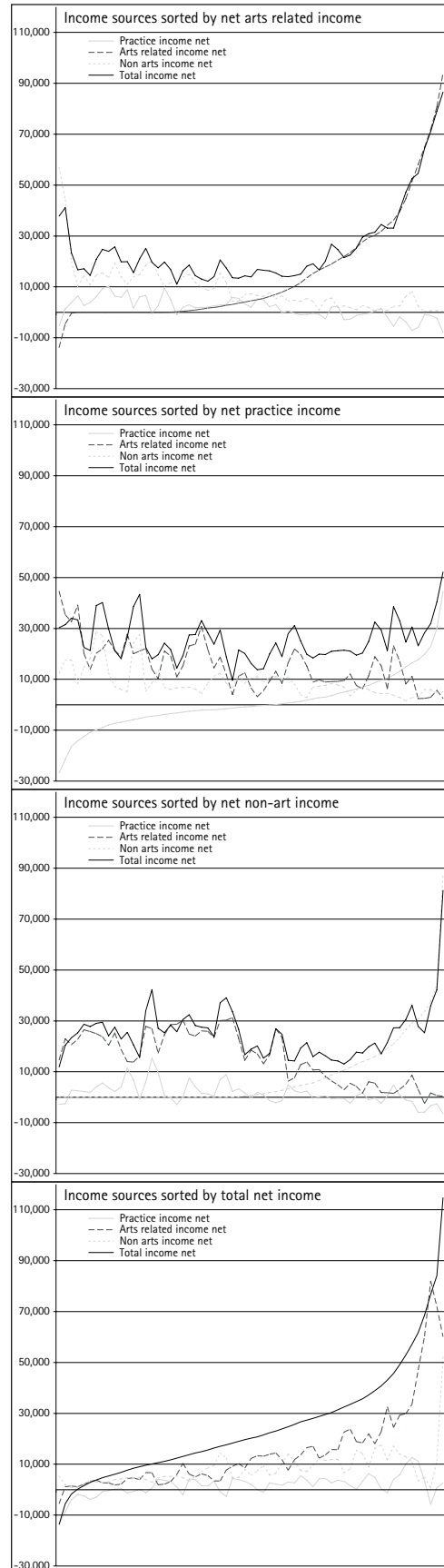
Chapter Four: And how are we doing?

For this chapter, we have compiled a series of charts and graphs that look at the financial status of professional visual artists in Canada for the calendar year 2007. The information is primarily in tables which break out various types of income, subdivided by key demographic markers. We are also providing some brief commentary on the figures. The primary information, however, is contained in the tables.

Page 36	4.01 Total sample
Page 38	4.02 Gallery representation
Page 39	4.03 Actual time allocations
Page 40	4.04 Public grants in 2007
Page 42	4.05 Age became professional artist
Page 43	4.06 Years as professional artist
Page 44/5	4.07 Age
Page 46/7	4.08 Geographic region
Page 48	4.09 Residence in metro region
Page 50	4.10 Sex
Page 51	4.11 Visible minority status
Page 52	4.12 First language learnt
Page 53	4.13 Born as Canadian citizen (immigration)
Page 54	4.14 Ownership of primary residence
Page 55	4.15 Family structure
Page 56	4.16 Highest postsecondary degree
Page 57	4.17 Total benchmarks
Page 58	4.18 Media
Page 59	4.19 "Spousal" support
Page 60	4.20 Desired time allocations
Page 60	4.21 Benefits

4.01a Total Sample:	
N [w]	557
Practice income gross:	
Maximum	288,453
Third Quartile	17,299
Median	6,000
First Quartile	1,695
Minimum	0
Percent above zero	94.9%
Average	13,376
Standard Dev.	21,383.24
Av. gross practice subtotals:	
Sales	7,268
Artist Fees	1,592
Public Grants	4,193
Private Grants	323
Percent av. gross practice:	
Sales	54.3%
Artist Fees	11.9%
Public Grants	31.3%
Private Grants	2.4%
Average hours per week on:	
Studio practice	26
Art volunteering	3.2
Art-related work	14.5
Other work	7.6
Total weekly hours	51.3
Percentage hours/week on:	
Studio practice	50.7%
Art volunteering	6.2%
Art-related work	28.3%
Other work	14.8%
Practice expenses gross:	
Maximum	230,000
Third Quartile	15,000
Median	8,000
First Quartile	3,398
Minimum	0
Average	11,944
Standard Dev.	16,148.25
Gallery rep.	40.4%

4.01b Total Sample:	
N [w]	557
Practice income net:	
Maximum	60,000
Third Quartile	5,267
Median	(556)
First Quartile	(4,302)
Minimum	(37,650)
Percent above zero	43.6%
Average	1,432
Av. hourly wage	1.06
Standard Dev.	11,688.38
Arts-related income net:	
Maximum	117,000
Third Quartile	22,671
Median	4,216
First Quartile	0
Minimum	(55,380)
Percent above zero	71.0%
Average	15,026
Av. hourly wage	19.93
Standard Dev.	22,898.65
Other income net:	
Maximum	296,000
Third Quartile	12,000
Median	1,000
First Quartile	0
Minimum	0
Percent above zero	56.2%
Average	8,860
Av. hourly wage	11.75
Standard Dev.	19,951.22
Total income net:	
Maximum	288,300
Third Quartile	33,120
Median	20,000
First Quartile	10,051
Minimum	(59,360)
Percent above zero	94.9%
Average	25,318
Av. hourly wage	10.12
Standard Dev.	25,167.05



We are providing quartiles, averages, percent above zero, and hourly wages for various income sources in our tables. Quartiles, the most useful information in that they tell the full range of incomes, are derived by sorting the values in order, and key points in the range reported. Maximum is the top of the range; the third quartile is the value that 75% of total values fall below; the median is the half-way mark; the first quartile is the value that 25% of values fall below; the minimum is the bottom of the range. The reason we are focusing on medians is that the average, while seemingly more significant, can be misleading. Collations of incomes are often skewed to the right, that is, a few individuals make significantly more than everyone else. In these situations, an average overstates the amount of money any individual earns. This is particularly true in our case, where a few individual cases are very much higher than most of the other values. In our descriptions, when we describe a “typical” artist we are referring to the median, and when we describe an “average” artist, we are referring to the average.

While reading these charts, it is useful to compare the average to the median as well as the minimum to maximum values. The larger the difference between these two pairs generally indicates a greater disparity of income within that sub-grouping. Also keep in mind that medians do not function in the same manner as averages. Adding all the medians of individual income sources do not equal the total income medium. Thus, when providing alternate views of the data, we use the average. In cases where the difference between average and median is extremely large, these alternate views (e.g., breakdown of studio income to the sales, fees, and grants subcategories and the average hourly wage) should be read with a grain of salt. Finally, it is always important not to impute causation from correlations without adequate evidence. This study is essentially primary research. As such, even where correlations are quite strong within various breakdowns, we are imputing causation only in the most tentative of manners.

4.01 Total sample (p.36)

According to our data, the average artist made \$25,318 from all sources, while the typical artist made \$20,000. In other words, Canadian visual artists make significantly less than the national average (\$36,301) and the national median (\$26,850). It is fairly clear that artists do not generate net income from their studio practice, despite dedicating over 50% of their time to their practice. While the average artist made \$1,432 from their practice in 2007, the typical (median) artist lost \$556. Indeed, only 43.6% of artists made any net profit from their practice. (The discrepancy between median and average suggests that a small number of artists make significantly more than the typical artist.)

Interestingly enough, even though there is a common perception that Canadian visual artists are supported primarily by government funding, the majority of gross studio income is from sales, not grants or artist fees. Indeed, artist fees are a particularly small percentage of income. It is likely that a large percentage of sales are to institutions, which could indirectly be sourced from government funding, but we do not have the data necessary to breakdown the source of sales income. We can categorically state that the primary funder of artistic practices in Canada is the artists themselves, through the commitment of uncompensated studio labour and ancillary income. The primary source of this ancillary income for visual artists is art-related work.

Looking to the graphs to the right of the tables, we can see a few relationships between various sorts of income. Each graph is sorted by sub-categories of income. There appears to be a negative correlation of net studio income and art-related income, as well as a negative correlation between art-related income and non-art-related income. There is a strong positive relationship between total income and art-related income (not surprising, in that art-related income is the largest percentage of artists’ income). The correlation between non-art-related income and total income is likewise positive, but less strong. Not surprisingly, there is no correlation between net studio income and total income.

4.02a Gallery representation:	Yes	No
N [w]	221	326
Practice income gross:		
Maximum	288,453	64,200
Third Quartile	28,133	10,995
Median	10,000	4,000
First Quartile	4,467	1,000
Minimum	0	0
Percent above zero	98.3%	92.7%
Average	21,122	8,116
Standard Dev.	29,353.38	10,784.33
Average gross practice income subtotals:		
Sales	15,221	1,922
Artist Fees	1,507	1,617
Public Grants	4,162	4,200
Private Grants	232	378
Percent average gross practice income:		
Sales	72.1%	23.7%
Artist Fees	7.1%	19.9%
Public Grants	19.7%	51.7%
Private Grants	1.1%	4.7%
Average hours per week on:		
Studio practice	29.9	23.3
Art volunteering	3	3.4
Art-related work	11.9	16.2
Other work	5.5	8.8
Total weekly hours	50.3	51.7
Percentage hours per week on:		
Studio practice	59.4%	45.1%
Art volunteering	6.0%	6.6%
Art-related work	23.7%	31.3%
Other work	10.9%	17.0%
Practice expenses gross:		
Maximum	230,000	50,000
Third Quartile	20,000	11,000
Median	10,304	6,000
First Quartile	4,500	2,927
Minimum	0	0
Average	16,925	8,577
Standard Dev.	22,383.75	8,324.14
Gallery rep.	100.0%	0.0%

4.02b Gallery representation:	Yes	No
N [w]	221	326
Practice income net:		
Maximum	60,000	35,000
Third Quartile	10,436	2,500
Median	1,275	(1,247)
First Quartile	(4,000)	(4,513)
Minimum	(37,650)	(23,500)
Percent above zero	54.1%	36.9%
Average	4,197	(461)
Av. hourly wage	2.70	(0.38)
Standard Dev.	15,422.62	7,735.01
Arts-related income net:		
Maximum	111,767	117,000
Third Quartile	24,000	22,321
Median	2,990	5,000
First Quartile	0	0
Minimum	(55,380)	(11,264)
Percent above zero	66.0%	73.8%
Average	14,729	15,131
Av. hourly wage	23.80	17.96
Standard Dev.	23,777.22	22,233.33
Other income net:		
Maximum	296,000	100,000
Third Quartile	9,627	12,365
Median	0	2,041
First Quartile	0	0
Minimum	0	0
Percent above zero	47.3%	62.1%
Average	9,389	8,444
Av. hourly wage	32.83	18.45
Standard Dev.	27,219.33	12,922.05
Total income net:		
Maximum	288,300	110,750
Third Quartile	37,550	30,703
Median	21,695	18,368
First Quartile	11,001	9,002
Minimum	(59,360)	(12,765)
Percent above zero	94.5%	95.0%
Average	28,315	23,115
Av. hourly wage	11.51	9.20
Standard Dev.	30,382.91	20,574.60

4.02 Gallery Representation (p.38)

When artists are broken down between those with gallery representation and those without, the biggest difference is in gross sales income. Artist fees and grants are fairly consistent. Net studio income is not as divergent, however, as gross expenses are also significantly different. Also of note is the number of hours dedicated to studio practice, being significantly higher for artists with representation. While non-represented artists have higher median art-related and non-art-related incomes, the number of hours they dedicated to this employment is also higher. Thus, the average hourly wage for represented artists is much higher in both categories. As a result, even though represented artists earn less from non-studio sources, their average hourly wage for total income is higher. It is interesting to note that the difference of median total income between represented and non-represented artists is almost the same as the difference between their median net practice incomes.

4.03 Actual time allocation (p.39)

Subdividing our sample into artists who spend most of their time in their studio, in art-related work, and in non-art-related work reveals that devoting more time to the studio brings a significant total income penalty. While artists who spend more time in the studio have a much higher gross studio income, they also have significantly higher expenses. More than 50% of these artists make a net profit from their studio practice, while earning significantly less from other sources. Thus, their median total income is almost half of those whose main time commitment is art-related

4.03a Majority of hours on:	Studio work	Art-related work	Other work
N [w]	288	195	66
Practice income gross:			
Maximum	288,453	139,874	30,500
Third Quartile	22,517	10,629	9,836
Median	8,740	4,104	3,218
First Quartile	3,561	1,000	1,000
Minimum	0	0	0
Percent above zero	96.5%	94.5%	91.5%
Average	17,718	9,761	6,263
Standard Dev.	25,927.38	15,249.77	7,195.07
Average gross practice income subtotals:			
Sales	10,380	4,397	3,050
Artist Fees	1,982	1,205	946
Public Grants	4,984	3,903	1,943
Private Grants	373	256	324
Percent average gross practice income:			
Sales	58.6%	45.0%	48.7%
Artist Fees	11.2%	12.3%	15.1%
Public Grants	28.1%	40.0%	31.0%
Private Grants	2.1%	2.6%	5.2%
Average hours per week on:			
Studio practice	36.2	15	14.6
Art volunteering	2.7	4.2	2.5
Art-related work	5.8	31	3.2
Other work	4.9	3.1	31.6
Total weekly hours	49.6	53.3	51.9
Percentage hours per week on:			
Studio practice	73.0%	28.1%	28.1%
Art volunteering	5.4%	7.9%	4.8%
Art-related work	11.7%	58.2%	6.2%
Other work	9.9%	5.8%	60.9%
Practice expenses gross:			
Maximum	230,000	89,568	55,380
Third Quartile	16,384	12,965	8,435
Median	9,977	7,000	3,000
First Quartile	4,167	4,000	1,736
Minimum	0	0	200
Average	13,828	11,080	6,877
Standard Dev.	19,175.71	12,579.51	9,242.38
Gallery rep.	49.5%	31.8%	29.6%

4.03b Majority of hours on:	Studio work	Art-related work	Other work
N [w]	288	195	66
Practice income net:			
Maximum	60,000	50,821	20,500
Third Quartile	10,000	1,591	2,676
Median	332	(2,000)	(322)
First Quartile	(3,483)	(5,000)	(3,056)
Minimum	(37,650)	(28,640)	(35,380)
Percent above zero	50.8%	33.6%	41.5%
Average	3,890	(1,319)	(614)
Av. hourly wage	2.07	(1.69)	(0.81)
Standard Dev.	13,553.57	8,794.29	7,880.62
Arts-related income net:			
Maximum	97,600	117,000	58,000
Third Quartile	6,998	43,951	5,000
Median	839	25,619	489
First Quartile	0	8,916	0
Minimum	(40,000)	(3,000)	(55,380)
Percent above zero	58.3%	95.2%	57.4%
Average	6,562	31,298	4,486
Av. hourly wage	21.76	19.42	26.96
Standard Dev.	13,679.56	26,729.22	12,548.69
Other income net:			
Maximum	296,000	87,500	100,000
Third Quartile	11,168	4,000	28,678
Median	1,294	0	15,000
First Quartile	0	0	8,872
Minimum	0	0	0
Percent above zero	56.8%	41.4%	93.8%
Average	9,335	4,395	19,325
Av. hourly wage	36.64	27.26	11.76
Standard Dev.	24,385.50	10,232.93	16,445.40
Total income net:			
Maximum	288,300	122,650	91,500
Third Quartile	27,000	46,573	29,486
Median	15,000	28,994	21,793
First Quartile	7,460	16,090	14,127
Minimum	(12,765)	(3,650)	(59,360)
Percent above zero	92.2%	98.4%	95.9%
Average	19,786	34,374	23,196
Av. hourly wage	8.11	13.46	9.03
Standard Dev.	25,217.58	24,852.04	18,729.20

4.04a Public grants in 2007:	None	to \$5,000	> \$5,000
N [w]	309	124	125
Practice income gross:			
Maximum	139,874	288,453	110,200
Third Quartile	8,194	8,442	36,554
Median	3,498	5,399	21,353
First Quartile	640	3,000	13,204
Minimum	0	400	6,000
Percent above zero	90.8%	100.0%	100.0%
Average	8,609	10,547	27,928
Standard Dev.	16,265.75	27,437.29	18,880.66
Average gross practice income subtotals:			
Sales	7,296	6,002	8,452
Artist Fees	1,060	2,056	2,444
Public Grants	0	2,168	16,534
Private Grants	253	321	498
Percent of average gross practice income from:			
Sales	84.7%	56.9%	30.3%
Artist Fees	12.3%	19.5%	8.8%
Public Grants	0.0%	20.6%	59.2%
Private Grants	2.9%	3.0%	1.8%
Average hours per week on:			
Studio practice	24.3	25.4	30.3
Art volunteering	3	4.2	2.8
Art-related work	14.2	15.1	14.5
Other work	8.2	9.3	4.5
Total weekly hours	49.7	54	52.1
Percentage hours per week on:			
Studio practice	48.9%	47.0%	58.2%
Art volunteering	6.0%	7.8%	5.4%
Art-related work	28.6%	28.0%	27.8%
Other work	16.5%	17.2%	8.6%
Practice expenses gross:			
Maximum	103,076	230,000	89,568
Third Quartile	11,964	10,133	25,000
Median	6,000	6,000	15,000
First Quartile	2,884	3,771	9,261
Minimum	0	400	800
Average	9,414	9,976	20,128
Standard Dev.	12,150.80	21,089.91	16,279.10
Gallery rep.	43.4%	32.7%	40.8%

4.04b Public grants in 2007:	None	to \$5,000	> \$5,000
N [w]	309	124	125
Practice income net:			
Maximum	59,200	58,453	60,000
Third Quartile	2,000	2,500	15,000
Median	(2,000)	(500)	5,964
First Quartile	(5,640)	(3,100)	7
Minimum	(37,650)	(24,675)	(23,500)
Percent above zero	29.3%	46.7%	75.6%
Average	(805)	571	7,801
Av. hourly wage	(0.64)	0.43	4.95
Standard Dev.	10,784.44	10,690.57	12,305.31
Arts-related income net:			
Maximum	117,000	97,600	91,000
Third Quartile	23,492	21,805	21,316
Median	4,024	5,000	3,920
First Quartile	0	267	0
Minimum	(55,380)	(3,000)	(6,000)
Percent above zero	68.0%	78.9%	70.4%
Average	15,270	15,072	14,379
Av. hourly wage	20.68	19.20	19.07
Standard Dev.	24,179.03	21,374.71	21,227.19
Other income net:			
Maximum	296,000	100,000	52,093
Third Quartile	14,023	13,361	3,959
Median	2,000	2,700	0
First Quartile	0	0	0
Minimum	0	0	0
Percent above zero	59.6%	62.6%	41.6%
Average	10,787	8,717	4,248
Av. hourly wage	25.30	18.03	18.15
Standard Dev.	24,590.06	14,106.52	9,559.97
Total income net:			
Maximum	288,300	94,890	96,498
Third Quartile	34,239	30,084	33,035
Median	19,100	19,854	22,112
First Quartile	9,221	10,461	11,228
Minimum	(59,360)	(7,000)	(6,500)
Percent above zero	92.8%	98.2%	96.9%
Average	25,252	24,359	26,428
Av. hourly wage	10.40	9.41	10.31
Standard Dev.	28,718.37	19,801.60	20,719.41

work, and 25% less than those whose primary time commitment is to non-art-related work. Ironically, the higher the percentage of time committed to either art-related or non-art-related income does not equal higher hourly wages in either of those sectors. Overall, the highest average hourly wage is for those artists who devote most of their time to art-related work.

4.04 Grants (p.40)

We subdivided our sample into artists who did not receive public grants in 2007, those who received up to \$5,000 in grants, and those who received \$5,000 or more. Not surprisingly, those who received grants increased their gross studio income proportionately. At the same time, receiving a grant is positively correlated to artist fees. The relationship between grants and sales is less direct. As grants increase, so too does time spent in the studio. Small grants do not equate to an increase in expenses, however, so we can assume that such grants tend to be used to substitute studio time for employment time. Larger grants, on the other hand, translate to significant increases in both studio time and expenses. Small grants do not affect net studio income significantly, but large grants do. (Anecdotally, large grants are not always spent in one fiscal year, so we assume that a proportion of net studio income for large grant holders would be expensed in the following year.) The increase in net studio income, however, is not all tied to increased grant income, as both sales and fees are likewise increased. Art-related income is consistent across grant holders, but non-art-related income is not. Those with grants, large and small, have a much lower average non-art-related income (although median income for small grant holders is higher than non-grant holders). The real story comes in with total income, which returns to a fairly consistent level considering the divergences in the subcategories of incomes. This suggests that the main effect of grants is not to increase living standards of recipients, but rather to buy time and resources for studio practices.

4.05 Age became professional artist (p.42)

The earlier an artist becomes professional, the higher their average gross studio income. The median, on the other hand, steadily increases up to age 44. Sales are highest for those artists who start in the 35-44 range, while fees and grants peak for those who started before they were 25. Hours spent on various activities show no significant divergences aside from art-related employment, which is mostly reserved for artists who began their professional career earliest. Net studio income is fairly consistent, aside from those who began their career above 45. Incidentally, these artists also expend the least in studio expenses. As with hours spent on art-related work, art-related income is primarily earned by those artists who began their career before 35 while artists who started their career after 35 have higher sources of non-art-related income. While average hourly wages for total income is quite consistent, artists who started in the 25-34 range have the highest net total income.

4.06 Years as professional artist (p.43)

As with age, below, there is a steady increase in sales and gallery representation the longer an artist is practicing. Expenses also steadily increase. Grants peak at the 8-14 year range, although they pick up again in the 25+ range (perhaps related to larger grant amounts). Average art-related income and hourly wages steadily increase, although the median amounts peak in the 4-7 range. Non-art-related income is heavily weighted to artists who have been practicing up to 4 years and those who have practiced at least 25 years. Hourly wages for total income plateaus after 8 years, and median total incomes slowly increase after 4 years.

4.07 Age (pp.44-5)

Using the same breakdown of ages from our section on demographics, we can see a distinct pattern. While sales, studio time, and gallery representation steadily increase with age, both grants and artist fees tend to peak in the 35-45 age range. Practice expenses also increase steadily. Net studio income also peaks in the

4.05a Age became artist:	Up to 25	25 to 34	35 to 44	45 to 64
N [w]	157	300	70	24
Practice income gross:				
Maximum	288,453	139,874	119,182	90,000
Third Quartile	16,682	17,989	18,280	6,844
Median	5,685	6,100	7,002	3,880
First Quartile	1,493	2,000	2,094	534
Minimum	0	0	0	0
Percent above zero	96.8%	94.0%	91.2%	95.5%
Average	14,633	13,185	12,974	8,800
Standard Dev.	28,310.19	18,113.65	17,468.70	18,697.08
Average gross practice income subtotals:				
Sales	7,519	6,785	8,977	5,814
Artist Fees	1,780	1,598	1,263	682
Public Grants	5,149	4,292	2,638	2,214
Private Grants	185	509	96	89
Percent average gross practice income:				
Sales	51.4%	51.5%	69.2%	66.1%
Artist Fees	12.2%	12.1%	9.7%	7.8%
Public Grants	35.2%	32.6%	20.3%	25.2%
Private Grants	1.3%	3.9%	0.7%	1.0%
Average hours per week on:				
Studio practice	26.8	25.4	27	26.9
Art volunteering	3	2.9	3.7	5.2
Art-related work	15.2	15	12	8.1
Other work	8.4	7.4	6	9.3
Total weekly hours	53.4	50.7	48.7	49.5
Percentage hours per week on:				
Studio practice	50.2%	50.1%	55.4%	54.3%
Art volunteering	5.6%	5.7%	7.6%	10.5%
Art-related work	28.5%	29.6%	24.6%	16.4%
Other work	15.7%	14.6%	12.3%	18.8%
Practice expenses gross:				
Maximum	230,000	89,053	103,076	89,568
Third Quartile	17,657	15,000	12,703	10,523
Median	8,000	8,000	8,176	4,599
First Quartile	3,000	3,844	2,919	2,500
Minimum	0	0	550	0
Average	14,349	11,047	10,628	11,512
Standard Dev.	22,686.30	11,793.19	13,565.18	19,206.21
Gallery rep.	40.2%	39.6%	49.4%	34.7%

4.05b Age became artist:	Up to 25	25 to 34	35 to 44	45 to 64
N [w]	157	300	70	24
Practice income net:				
Maximum	58,453	60,000	32,557	15,000
Third Quartile	3,096	6,891	6,633	1,517
Median	(829)	(500)	(109)	(1,664)
First Quartile	(4,265)	(4,489)	(3,699)	(4,596)
Minimum	(28,640)	(35,380)	(16,500)	(37,650)
Percent above zero	36.4%	46.2%	49.7%	39.0%
Average	284	2,138	2,346	(2,712)
Av. hourly wage	0.20	1.62	1.67	(1.94)
Standard Dev.	11,082.03	12,564.70	9,481.94	9,678.29
Arts-related income net:				
Maximum	111,767	111,258	117,000	86,000
Third Quartile	21,658	26,426	17,078	3,217
Median	5,000	5,565	2,001	0
First Quartile	119	0	0	0
Minimum	(6,000)	(55,380)	(2,000)	(410)
Percent above zero	76.4%	72.5%	64.3%	43.1%
Average	15,121	16,407	12,001	6,878
Av. hourly wage	19.13	21.03	19.23	16.33
Standard Dev.	22,657.62	23,576.80	20,484.95	18,807.03
Other income net:				
Maximum	87,500	209,774	296,000	66,189
Third Quartile	13,300	10,000	9,000	21,662
Median	2,000	144	619	12,718
First Quartile	0	0	0	283
Minimum	0	0	0	0
Percent above zero	61.3%	50.5%	54.2%	78.2%
Average	8,260	8,130	10,025	18,364
Av. hourly wage	18.91	21.13	32.13	37.97
Standard Dev.	12,251.89	17,848.75	35,386.69	20,180.64
Total income net:				
Maximum	122,650	200,027	288,300	83,550
Third Quartile	29,225	35,258	27,962	26,376
Median	19,528	22,900	15,288	15,792
First Quartile	9,294	11,248	8,527	8,510
Minimum	(10,600)	(59,360)	(6,742)	243
Percent above zero	93.9%	95.6%	94.1%	100.0%
Average	23,665	26,676	24,372	22,530
Av. hourly wage	9.03	10.73	10.42	9.78
Standard Dev.	21,554.03	23,483.93	37,535.17	19,857.77

4.06a Years as pro. artist:	Up to 4	4 to 7	8 to 14	15 to 24	25 and up
N [w]	96	108	115	122	110
Practice income gross:					
Maximum	139,874	42,000	94,682	119,182	288,453
Third Quartile	7,632	14,264	21,470	20,407	20,000
Median	3,240	6,003	8,060	7,515	6,000
First Quartile	800	1,350	2,591	2,335	2,000
Minimum	0	0	0	0	0
Percent above zero	94.3%	95.3%	96.3%	93.4%	93.3%
Average	8,478	9,366	16,286	14,980	16,844
Standard Dev.	16,993.48	9,708.35	19,970.72	20,359.04	31,192.50
Average gross practice income subtotals:					
Sales	5,263	3,370	8,017	8,543	10,494
Artist Fees	793	1,523	1,546	2,336	1,465
Public Grants	2,108	4,095	6,442	3,679	4,556
Private Grants	314	379	280	421	329
Percent average gross practice income:					
Sales	62.1%	36.0%	49.2%	57.0%	62.3%
Artist Fees	9.4%	16.3%	9.5%	15.6%	8.7%
Public Grants	24.9%	43.7%	39.6%	24.6%	27.0%
Private Grants	3.7%	4.0%	1.7%	2.8%	2.0%
Average hours per week on:					
Studio practice	26.2	24	23.9	27.6	28.1
Art volunteering	2.8	2.9	2.5	3.9	3.7
Art-related work	14.3	17	14.3	13.7	13
Other work	12.9	8.6	7.5	5.2	5.1
Total weekly hours	56.2	52.5	48.2	50.4	49.9
Percentage hours per week on:					
Studio practice	46.6%	45.7%	49.6%	54.8%	56.3%
Art volunteering	5.0%	5.5%	5.2%	7.7%	7.4%
Art-related work	25.4%	32.4%	29.7%	27.2%	26.1%
Other work	23.0%	16.4%	15.6%	10.3%	10.2%
Practice expenses gross:					
Maximum	89,053	31,497	89,568	103,076	230,000
Third Quartile	9,000	10,201	17,289	17,521	20,000
Median	5,000	6,000	9,018	9,662	10,000
First Quartile	2,000	3,000	4,259	3,525	5,000
Minimum	300	0	200	0	0
Average	7,677	8,013	12,731	13,082	17,534
Standard Dev.	10,984.25	6,484.20	13,019.27	14,716.84	25,467.55
Gallery rep.	25.9%	35.6%	41.6%	44.6%	53.8%

4.06b Years as pro. artist:	Up to 4	4 to 7	8 to 14	15 to 24	25 and up
N [w]	96	108	115	122	110
Practice income net:					
Maximum	50,821	30,000	60,000	40,000	58,453
Third Quartile	2,724	6,326	7,205	6,960	2,845
Median	(758)	(89)	(200)	(275)	(1,776)
First Quartile	(3,100)	(4,255)	(3,832)	(5,160)	(7,000)
Minimum	(17,500)	(20,000)	(37,650)	(22,800)	(35,380)
Percent above zero	39.2%	46.4%	47.2%	46.9%	36.9%
Average	801	1,353	3,555	1,898	(690)
Av. hourly wage	0.59	1.08	2.86	1.32	(0.47)
Standard Dev.	9,157.03	8,792.36	14,353.92	11,158.19	13,041.98
Arts-related income net:					
Maximum	45,000	91,000	117,000	111,258	111,767
Third Quartile	9,899	25,669	22,714	30,000	29,271
Median	3,189	7,000	4,975	6,011	2,418
First Quartile	0	430	0	0	0
Minimum	(1,500)	(1,000)	(6,000)	(3,000)	(55,380)
Percent above zero	73.5%	78.0%	69.9%	71.5%	64.1%
Average	7,229	15,782	14,639	18,179	18,257
Av. hourly wage	9.72	17.85	19.69	25.52	27.01
Standard Dev.	9,705.69	19,510.03	20,840.92	24,317.56	30,450.44
Other income net:					
Maximum	49,210	50,000	296,000	209,774	100,000
Third Quartile	15,000	12,000	9,006	6,910	18,846
Median	4,789	262	154	0	2,020
First Quartile	0	0	0	0	0
Minimum	0	0	0	0	0
Percent above zero	67.4%	52.5%	50.7%	46.3%	62.0%
Average	9,237	6,446	9,330	8,707	10,517
Av. hourly wage	13.77	14.41	23.92	32.20	39.66
Standard Dev.	11,241.93	9,653.76	29,354.24	23,493.47	15,915.75
Total income net:					
Maximum	51,300	86,000	288,300	200,027	94,890
Third Quartile	22,635	30,174	34,037	39,899	36,099
Median	15,000	20,919	21,044	22,122	23,000
First Quartile	8,446	11,411	11,009	10,641	9,995
Minimum	(3,100)	(12,765)	(10,600)	(7,000)	(59,360)
Percent above zero	98.8%	98.1%	93.8%	91.5%	94.2%
Average	17,267	23,582	27,523	28,784	28,084
Av. hourly wage	6.22	9.14	11.58	11.90	11.69
Standard Dev.	11,563.40	17,207.16	31,705.33	28,712.80	25,763.53

4.07a Age:	Up to 25	25 to 34	35 to 44	45 to 54	55 to 64	65 and up
N [w]	18	141	143	144	83	23
Practice income gross:						
Maximum	21,000	139,874	94,682	119,182	288,453	83,500
Third Quartile	3,206	16,257	21,143	16,227	17,066	33,950
Median	1,108	5,188	7,135	6,618	5,806	8,553
First Quartile	600	1,399	2,012	2,509	1,591	2,526
Minimum	40	0	0	0	0	0
Percent above zero	100.0%	93.9%	96.3%	95.7%	90.1%	90.6%
Average	2,900	11,183	14,697	12,946	16,284	19,334
Standard Dev.	4,811.05	16,873.91	18,265.70	18,530.31	34,726.61	21,308.03
Average gross practice income subtotals:						
Sales	1,738	5,129	6,429	7,435	11,379	13,271
Artist Fees	626	1,378	2,022	1,679	1,222	1,223
Public Grants	456	4,238	5,899	3,537	3,255	4,840
Private Grants	80	438	347	295	429	0
Percent average gross practice income:						
Sales	59.9%	45.9%	43.7%	57.4%	69.9%	68.6%
Artist Fees	21.6%	12.3%	13.8%	13.0%	7.5%	6.3%
Public Grants	15.7%	37.9%	40.1%	27.3%	20.0%	25.0%
Private Grants	2.8%	3.9%	2.4%	2.3%	2.6%	0.0%
Average hours per week on:						
Studio practice	22.8	25.1	25	26.4	27	36.4
Art volunteering	3.2	2.5	2.4	3.8	4	4.2
Art-related work	18.1	14.8	15.6	15.4	11.5	5.2
Other work	12.7	11.1	7.6	5.8	4.8	2.9
Total weekly hours	56.8	53.5	50.6	51.4	47.3	48.7
Percentage hours per week on:						
Studio practice	40.1%	46.9%	49.4%	51.4%	57.1%	74.7%
Art volunteering	5.6%	4.7%	4.7%	7.4%	8.5%	8.6%
Art-related work	31.9%	27.7%	30.8%	30.0%	24.3%	10.7%
Other work	22.4%	20.7%	15.0%	11.3%	10.1%	6.0%
Practice expenses gross:						
Maximum	20,000	89,053	41,981	103,076	230,000	45,000
Third Quartile	4,478	11,361	15,000	15,000	20,384	20,263
Median	2,000	6,500	8,015	8,585	9,320	10,295
First Quartile	1,000	3,000	3,380	3,733	4,152	2,733
Minimum	400	0	200	0	0	0
Average	3,796	9,781	10,686	12,285	18,117	15,267
Standard Dev.	4,679.36	11,563.20	9,473.57	14,578.18	29,253.05	13,983.80
Gallery rep.	10.7%	28.9%	42.4%	44.1%	52.1%	65.1%

4.07b Age:	Up to 25	25 to 34	35 to 44	45 to 54	55 to 64	65 and up
N [w]	18	141	143	144	83	23
Practice income net:						
Maximum	2,500	50,821	60,000	34,000	58,453	48,500
Third Quartile	(47)	5,791	7,881	5,268	2,908	10,240
Median	(670)	(750)	604	(1,098)	(2,000)	723
First Quartile	(1,764)	(4,279)	(3,000)	(5,791)	(7,044)	(3,486)
Minimum	(6,400)	(23,500)	(22,800)	(20,700)	(35,380)	(37,650)
Percent above zero	22.9%	42.1%	52.1%	42.4%	35.1%	52.9%
Average	(895)	1,402	4,011	661	(1,833)	4,067
Av. hourly wage	(0.75)	1.07	3.09	0.48	(1.31)	2.15
Standard Dev.	1,835.78	10,153.98	13,369.26	9,431.26	12,382.05	18,537.78
Arts-related income net:						
Maximum	29,800	91,000	117,000	92,000	111,767	40,000
Third Quartile	6,597	19,359	25,531	34,088	20,398	864
Median	3,310	4,000	6,747	7,476	979	0
First Quartile	331	0	982	0	0	0
Minimum	(100)	(6,000)	(500)	(2,020)	(55,380)	(40,000)
Percent above zero	82.8%	72.4%	80.7%	73.1%	56.8%	37.3%
Average	6,481	11,234	16,570	20,285	15,784	620
Av. hourly wage	6.89	14.60	20.43	25.33	26.39	2.29
Standard Dev.	8,348.42	14,991.62	21,161.06	25,559.73	30,686.40	12,465.06
Other income net:						
Maximum	37,000	49,210	42,814	296,000	66,189	100,000
Third Quartile	8,361	14,000	7,000	7,449	18,237	32,430
Median	4,271	2,847	0	49	2,648	14,948
First Quartile	348	0	0	0	0	776
Minimum	0	0	0	0	0	0
Percent above zero	77.1%	59.7%	47.2%	50.3%	58.1%	81.6%
Average	7,598	8,205	5,811	9,928	9,893	22,332
Av. hourly wage	11.51	14.22	14.70	32.92	39.64	148.09
Standard Dev.	9,583.19	10,907.67	10,176.42	31,920.65	14,228.35	24,013.04
Total income net:						
Maximum	36,100	78,000	110,750	288,300	109,240	84,650
Third Quartile	17,625	28,631	33,944	36,998	30,725	39,601
Median	8,815	18,565	23,108	22,998	16,460	19,778
First Quartile	5,074	10,652	11,427	11,279	6,236	10,616
Minimum	3,400	(10,600)	(12,765)	(7,000)	(59,360)	1,800
Percent above zero	100.0%	96.9%	94.9%	95.8%	88.7%	100.0%
Average	13,184	20,841	26,391	30,874	23,845	27,019
Av. hourly wage	4.73	7.86	10.53	12.47	10.59	11.68
Standard Dev.	9,364.38	14,645.77	20,640.27	34,410.31	26,965.63	20,444.99

4.08a Region:	Atlantic	Quebec	Ontario	MB & SK	Alberta	BC	North
N [w]	37	119	153	38	72	130	9
Practice income gross:							
Maximum	288,453	110,200	94,682	41,300	60,000	139,874	30,000
Third Quartile	17,942	24,717	17,286	14,942	8,038	17,011	13,735
Median	6,123	8,330	6,000	6,200	5,100	5,000	8,029
First Quartile	1,373	2,976	1,319	3,252	1,399	1,500	770
Minimum	0	0	0	0	0	0	300
Percent above zero	92.8%	96.2%	93.6%	97.3%	94.9%	94.7%	100.0%
Average	17,394	16,955	12,144	11,797	8,146	13,922	11,098
Standard Dev.	42,737.63	20,072.62	16,561.88	11,993.73	11,910.62	23,664.51	9,675.74
Average gross practice income subtotals:							
Sales	11,766	7,874	6,893	2,270	4,212	8,909	8,982
Artist Fees	1,122	1,988	1,142	2,927	1,198	1,743	1,251
Public Grants	4,210	6,758	3,635	6,477	2,678	2,914	649
Private Grants	296	334	474	124	58	356	216
Percent average gross practice income:							
Sales	67.6%	46.4%	56.8%	19.2%	51.7%	64.0%	80.9%
Artist Fees	6.5%	11.7%	9.4%	24.8%	14.7%	12.5%	11.3%
Public Grants	24.2%	39.9%	29.9%	54.9%	32.9%	20.9%	5.8%
Private Grants	1.7%	2.0%	3.9%	1.1%	0.7%	2.6%	1.9%
Average hours per week on:							
Studio practice	24	29.2	25.3	23.9	23.2	27.3	22.3
Art volunteering	3.7	2.3	3.6	3	2.7	3.6	3.1
Art-related work	17.1	12.1	14.5	13.9	17.6	14.1	16.2
Other work	4.7	5.4	9	8.6	6.8	8.8	3.3
Total weekly hours	49.5	49	52.4	49.4	50.3	53.8	44.9
Percentage hours per week on:							
Studio practice	48.5%	59.6%	48.3%	48.4%	46.1%	50.7%	49.7%
Art volunteering	7.5%	4.7%	6.9%	6.1%	5.4%	6.7%	6.9%
Art-related work	34.5%	24.7%	27.7%	28.1%	35.0%	26.2%	36.1%
Other work	9.5%	11.0%	17.2%	17.4%	13.5%	16.4%	7.3%
Practice expenses gross:							
Maximum	230,000	80,000	75,000	36,000	40,000	103,076	18,092
Third Quartile	15,198	18,000	15,000	14,920	10,000	15,000	11,908
Median	6,562	9,498	8,000	8,450	6,000	8,000	9,443
First Quartile	2,916	3,500	3,000	2,974	5,000	3,511	5,555
Minimum	0	0	0	400	0	850	1,600
Average	15,222	13,830	11,428	11,328	8,222	12,252	10,165
Standard Dev.	33,941.24	15,032.67	12,491.95	10,093.72	7,898.90	16,954.01	4,992.90
Gallery rep.	48.6%	37.2%	45.8%	26.0%	36.0%	40.4%	54.1%

4.08b Region:	Atlantic	Quebec	Ontario	MB & SK	Alberta	BC	North
N [w]	37	119	153	38	72	130	9
Practice income net:							
Maximum	58,453	60,000	52,701	22,000	40,000	59,200	18,000
Third Quartile	6,888	8,437	5,260	2,500	997	4,260	4,811
Median	(556)	1,383	(757)	(1,682)	(2,000)	(500)	(2,884)
First Quartile	(3,386)	(3,868)	(4,988)	(3,041)	(4,000)	(4,500)	(8,163)
Minimum	(20,000)	(24,675)	(37,650)	(15,033)	(16,000)	(22,800)	(10,300)
Percent above zero	42.3%	54.3%	42.0%	38.0%	40.0%	39.3%	45.9%
Average	2,172	3,125	716	469	(76)	1,670	933
Av. hourly wage	1.74	2.06	0.54	0.38	(0.06)	1.18	0.80
Standard Dev.	12,615.81	12,762.06	11,758.68	7,187.85	8,484.34	12,877.36	9,231.62
Arts-related income net:							
Maximum	86,900	97,600	117,000	90,000	85,353	92,000	51,000
Third Quartile	28,369	19,000	25,657	24,970	32,262	18,000	9,971
Median	3,773	3,000	5,000	5,045	7,785	2,737	4,093
First Quartile	62	0	0	856	980	0	562
Minimum	(40,000)	(11,264)	(55,380)	(6,000)	0	(2,000)	0
Percent above zero	75.2%	67.2%	70.4%	76.9%	77.6%	67.4%	87.6%
Average	14,809	11,926	16,743	17,729	20,217	12,421	12,318
Av. hourly wage	16.65	18.95	22.21	24.53	22.09	16.94	14.62
Standard Dev.	23,014.75	18,694.02	25,065.43	24,920.31	25,510.27	19,473.56	16,663.92
Other income net:							
Maximum	100,000	209,774	296,000	43,905	46,000	100,000	20,000
Third Quartile	10,002	6,718	12,717	8,070	10,000	15,280	12,329
Median	309	70	1,000	268	293	4,000	1,665
First Quartile	0	0	0	0	0	0	235
Minimum	0	0	0	0	0	0	0
Percent above zero	51.9%	50.4%	55.6%	56.0%	53.1%	63.3%	84.3%
Average	8,450	7,035	10,112	7,236	7,247	10,675	6,845
Av. hourly wage	34.57	25.05	21.61	16.18	20.49	23.33	39.89
Standard Dev.	17,059.86	21,280.98	24,898.62	11,873.51	11,121.05	16,004.00	7,346.61
Total income net:							
Maximum	81,604	200,027	288,300	83,000	94,890	91,500	43,200
Third Quartile	36,135	29,416	32,957	29,483	35,962	32,152	25,708
Median	19,493	15,089	22,957	20,741	21,646	19,993	17,699
First Quartile	11,369	8,503	10,629	8,334	10,012	9,935	10,001
Minimum	(6,097)	(8,406)	(59,360)	243	(4,000)	(10,600)	(4,895)
Percent above zero	95.4%	94.8%	95.5%	100.0%	96.5%	92.5%	87.6%
Average	25,431	22,086	27,570	25,434	27,388	24,766	20,096
Av. hourly wage	10.68	9.09	10.86	10.54	11.06	9.49	9.25
Standard Dev.	18,924.94	24,097.42	30,183.38	22,448.24	21,849.89	21,102.07	13,963.38

4.09a Metro residence:	Montreal	Toronto	Vancouver	Non-metro
N [w]	95	97	76	290
Practice income gross:				
Maximum	86,500	94,682	139,874	288,453
Third Quartile	20,866	15,767	20,170	14,351
Median	8,384	5,182	6,165	5,976
First Quartile	2,923	1,000	1,541	1,540
Minimum	0	0	0	0
Percent above zero	95.3%	91.9%	93.1%	96.2%
Average	14,986	11,200	18,100	12,340
Standard Dev.	16,983.26	16,251.30	27,464.36	22,878.88
Average gross practice income subtotals:				
Sales	6,194	5,513	11,834	7,012
Artist Fees	1,657	1,234	2,234	1,522
Public Grants	6,717	4,007	3,596	3,584
Private Grants	418	447	436	222
Percent average gross practice income:				
Sales	41.3%	49.2%	65.4%	56.8%
Artist Fees	11.1%	11.0%	12.3%	12.3%
Public Grants	44.8%	35.8%	19.9%	29.0%
Private Grants	2.8%	4.0%	2.4%	1.8%
Average hours per week on:				
Studio practice	29	25.1	29.3	24.5
Art volunteering	2.3	3.8	3.1	3.3
Art-related work	12.2	14.4	13.6	15.5
Other work	5.9	10	8	6.8
Total weekly hours	49.4	53.3	54	50.1
Percentage hours per week on:				
Studio practice	58.7%	47.1%	54.3%	48.9%
Art volunteering	4.7%	7.1%	5.7%	6.6%
Art-related work	24.7%	27.0%	25.2%	30.9%
Other work	11.9%	18.8%	14.8%	13.6%
Practice expenses gross:				
Maximum	70,000	70,000	103,076	230,000
Third Quartile	15,992	15,000	17,493	13,135
Median	9,597	7,000	9,198	7,000
First Quartile	3,640	3,000	4,605	3,485
Minimum	200	0	850	0
Average	12,417	11,071	14,884	11,311
Standard Dev.	12,569.21	11,805.74	19,811.22	17,845.23
Gallery rep.	36.7%	44.9%	39.7%	40.4%

4.09b Metro residence:	Montreal	Toronto	Vancouver	Non-metro
N [w]	95	97	76	290
Practice income net:				
Maximum	60,000	52,701	59,200	58,453
Third Quartile	8,218	4,373	4,500	4,880
Median	694	(993)	(500)	(776)
First Quartile	(4,201)	(5,538)	(4,428)	(3,877)
Minimum	(24,675)	(35,380)	(15,000)	(37,650)
Percent above zero	52.4%	38.7%	42.8%	42.5%
Average	2,569	129	3,216	1,029
Av. hourly wage	1.70	0.10	2.11	0.81
Standard Dev.	12,917.33	11,714.25	14,321.78	10,279.42
Arts-related income net:				
Maximum	97,600	117,000	77,897	111,258
Third Quartile	15,734	25,708	22,181	23,499
Median	2,722	6,535	4,453	4,665
First Quartile	0	0	0	0
Minimum	(11,264)	(55,380)	0	(40,000)
Percent above zero	66.1%	71.9%	68.7%	72.9%
Average	11,092	16,755	13,182	16,220
Av. hourly wage	17.48	22.38	18.64	20.12
Standard Dev.	18,556.27	24,692.98	17,592.43	24,318.60
Other income net:				
Maximum	50,000	296,000	100,000	209,774
Third Quartile	6,986	14,709	14,096	11,479
Median	42	1,661	652	1,500
First Quartile	0	0	0	0
Minimum	0	0	0	0
Percent above zero	50.3%	59.5%	53.6%	57.7%
Average	5,086	11,076	10,215	8,999
Av. hourly wage	16.58	21.30	24.56	25.45
Standard Dev.	8,948.86	28,051.69	16,783.31	18,366.19
Total income net:				
Maximum	80,000	288,300	91,500	200,027
Third Quartile	24,921	32,578	35,015	34,105
Median	13,402	22,935	22,000	21,009
First Quartile	7,502	11,857	14,616	9,702
Minimum	(8,406)	(59,360)	(1,780)	(10,600)
Percent above zero	93.5%	94.8%	95.6%	95.3%
Average	18,748	27,959	26,612	26,247
Av. hourly wage	7.65	10.86	10.05	10.79
Standard Dev.	17,349.89	31,954.58	19,990.26	24,452.58

35-44 age range, although there is a secondary bump in the 65 and up range. Art-related income, on the other hand, peak in the 45-54 range, while hourly wages reach their highest in the 55-64 range. Non-art-related income is clearly weighted towards the 65 and up range, although this would likely be related to pension, old age security, and other non-work sources. On total income, the median again peaks in the 35-44 age range, and the average hourly wage peaks in the 45-54 range. Average hourly wage for artists under 25 is dismally low.

4.08 Geographic breakdowns (pp.46-7)

A breakdown into geographic regions suggests that there are vast differences dependent upon provincial residency, some of it quite surprising. It is quite clear from the figures which provinces offer individual artist grants and which do not. While it is true that artists in Quebec tend to earn more grants and artist fees, this does not translate into a higher overall income as this is matched by much lower non-studio-based incomes. Artists in Manitoba and Saskatchewan also earn more in grants and fees, but much less in sales. The difference between median and average earnings in the Atlantic provinces, Manitoba and Saskatchewan, and BC is quite high, suggesting more stratified populations. Albertan artists by far earn the least from their practice. They make up for this, however, in other income (particularly in art-related income). British Columbian artists, on the other hand, earn most of their income from non-art-related sources.

4.09 Residence in metro region (p.48)

As most artists reside in one of the three major cities, more telling is the breakdown based on metro residence. The disparity in gross studio income and gross studio expenses is most marked in Vancouver, least so in Montreal. Vancouver also has the highest studio income generated from sales; Montreal from grants. Net studio income is by far highest in Vancouver, especially when number of studio hours is taken into account. Toronto, on the other hand, offers the least compensation for studio practice, offset by the highest median art-related income and a slightly higher non-art-related income. In total income, Montreal is very much lower than the other three categories, averaging a mere \$7.65 an hour. Average hourly wages for Vancouver, Toronto, and non-metro areas are in the vicinity of \$10.50.

4.10 Sex (p.50)

Breakdown of our population on sex provides interesting, if puzzling, results. Nationally, the wage gap between men and women is about 36%. The visual arts generally have a slightly smaller wage gap in most income categories. The major difference is in sales, where it is a whopping 48%. Mitigating this figure, though not by much, is the percentage of artists represented by galleries, 37% for women and 47% for men. That there is a much higher percentage of women artists, however, means that the ratio of women to men in galleries is really 54% to 46%. Artist fees have a 28% wage gap, while for grants it is 22%. Women spend less time in the studio, but about the same amount of time in other employment (not accounted for is non-paid domestic work). Women artists have a median \$500 loss on net studio income, while men lose \$1000, which suggests that women artists are, on the whole, losing less per year on their practice. The average, however, is 37% higher for men. Taking into account studio hours, the actual wage gap is about 27%, although taking this at face value would be misleading as time in the studio may be less available to women. This reversal between average and median net studio income also suggests that very successful artists are disproportionately male. Art-related income has a wage gap of about 24%. Most interesting, median non-art-related income for women is much higher than for men, but the actual wage gap (after hours are taken into account) is a negligible 2%. The wage gap for total income is a mere 10%, much better than the national average. Due to differing hours, however, men earn 26% more overall, with a median of \$24,000 vs. \$17,678 for women.

4.10a Sex:	Female	Male
N [w]	335	224
Practice income gross:		
Maximum	139,874	288,453
Third Quartile	13,706	25,699
Median	5,360	7,970
First Quartile	1,452	2,548
Minimum	0	0
Percent above zero	95.0%	93.9%
Average	10,752	17,479
Standard Dev.	15,762.04	27,321.40
Average gross practice income subtotals:		
Sales	5,300	10,234
Artist Fees	1,354	1,890
Public Grants	3,817	4,923
Private Grants	281	432
Percent average gross practice income:		
Sales	49.3%	58.6%
Artist Fees	12.6%	10.8%
Public Grants	35.5%	28.2%
Private Grants	2.6%	2.5%
Average hours per week on:		
Studio practice	24.3	28.5
Art volunteering	3.2	3.2
Art-related work	14.1	15.1
Other work	8	6.9
Total weekly hours	49.6	53.7
Percentage hours per week on:		
Studio practice	49.0%	53.1%
Art volunteering	6.5%	6.0%
Art-related work	28.4%	28.1%
Other work	16.1%	12.8%
Practice expenses gross:		
Maximum	89,053	230,000
Third Quartile	12,000	20,000
Median	6,000	10,000
First Quartile	3,000	5,000
Minimum	0	0
Average	9,628	15,671
Standard Dev.	11,002.85	21,249.52
Gallery rep.	37.0%	46.9%

4.10b Sex:	Female	Male
N [w]	335	224
Practice income net:		
Maximum	52,701	60,000
Third Quartile	4,851	6,796
Median	(500)	(1,000)
First Quartile	(3,629)	(5,848)
Minimum	(37,650)	(35,380)
Percent above zero	43.8%	42.7%
Average	1,124	1,808
Av. hourly wage	0.89	1.22
Standard Dev.	9,605.43	14,271.89
Arts-related income net:		
Maximum	111,767	117,000
Third Quartile	21,000	30,000
Median	4,000	5,784
First Quartile	0	0
Minimum	(11,264)	(55,380)
Percent above zero	72.5%	69.0%
Average	13,124	18,428
Av. hourly wage	17.90	23.47
Standard Dev.	19,569.38	26,868.02
Other income net:		
Maximum	296,000	100,000
Third Quartile	12,718	10,000
Median	1,367	11
First Quartile	0	0
Minimum	0	0
Percent above zero	59.4%	50.0%
Average	9,319	8,235
Av. hourly wage	22.40	22.95
Standard Dev.	22,534.53	15,172.99
Total income net:		
Maximum	288,300	110,750
Third Quartile	30,000	39,754
Median	17,678	24,000
First Quartile	9,850	11,031
Minimum	(7,000)	(59,360)
Percent above zero	96.2%	93.4%
Average	23,567	28,471
Av. hourly wage	9.77	10.84
Standard Dev.	25,401.20	24,479.67

4.11 Visible minority status (p.51)

As with demographic breakdowns, the Aboriginal sample in this breakdown is low, and thus likely inaccurate. For that reason, we are not commenting on this subgrouping. The “other” category functions less as a coherent group than as a collection of various different statuses, so we will also not dwell on the results obtained therein. Comparing, then, Caucasian and visible minorities, we can see that Caucasians have a much higher income from sales, while visible minorities have somewhat higher grants. With 42% of Caucasians having gallery representation versus 30% for visible minorities, this difference in sales is somewhat (though not completely) explained. Gallery representation may also explain higher median studio expenses for Caucasians. Net studio income is the reverse situation, with both the median and average lower for Caucasian artists. Median art-related income is so close as to be identical, although the average and the average hourly wage is certainly higher for Caucasian artists. Median non-art-related income is much higher for visible minorities, but average amounts and average hourly wage are, like art-related income, much higher for Caucasians. With these figures, it is not surprising that median total income is fairly consistent, with the average being slightly higher for Caucasians and the hourly wage being 16% higher for Caucasians. Noting that the third quartile for Caucasian artists is much higher than for visible minority artists, we can surmise that the income disparity in Caucasian artists is more drastically skewed to the right, suggesting that the potential for total earning is much higher for Caucasian artists.

4.11 a Visible minority status:	Aboriginal	Caucasian	Visible minority	Other
N [w]	10	452	43	22
Practice income gross:				
Maximum	33,000	139,874	48,000	288,453
Third Quartile	15,386	18,000	14,015	13,430
Median	5,050	6,323	5,264	5,552
First Quartile	1,527	1,837	979	1,375
Minimum	0	0	0	0
Percent above zero	88.7%	95.2%	92.3%	95.2%
Average	11,446	13,619	10,071	22,598
Standard Dev.	11,833.66	19,035.21	12,162.33	58,183.03
Average gross practice income subtotals:				
Sales	1,720	7,635	3,007	15,891
Artist Fees	2,678	1,482	1,265	2,227
Public Grants	6,368	4,214	5,020	4,228
Private Grants	679	288	778	253
Percent average gross practice income:				
Sales	15.0%	56.1%	29.9%	70.3%
Artist Fees	23.4%	10.9%	12.6%	9.9%
Public Grants	55.6%	30.9%	49.8%	18.7%
Private Grants	5.9%	2.1%	7.7%	1.1%
Average hours per week on:				
Studio practice	22.8	26.2	25	28.3
Art volunteering	3.6	3	2.6	5.4
Art-related work	11.4	14.3	15.2	18.3
Other work	16.4	6.8	11	9.5
Total weekly hours	54.2	50.3	53.8	61.5
Percentage hours per week on:				
Studio practice	42.1%	52.1%	46.5%	46.0%
Art volunteering	6.6%	6.0%	4.8%	8.8%
Art-related work	21.0%	28.4%	28.3%	29.8%
Other work	30.3%	13.5%	20.4%	15.4%
Practice expenses gross:				
Maximum	40,000	103,076	50,000	230,000
Third Quartile	11,182	15,000	13,062	14,778
Median	7,297	8,000	4,972	6,836
First Quartile	948	3,875	1,532	2,381
Minimum	200	0	300	500
Average	12,099	12,120	8,130	19,168
Standard Dev.	12,561.88	14,056.88	9,134.74	45,551.06
Gallery rep.	15.7%	42.4%	29.6%	36.7%

4.11 b Visible minority status:	Aboriginal	Caucasian	Visible minority	Other
N [w]	10	452	43	22
Practice income net:				
Maximum	22,000	60,000	26,200	58,453
Third Quartile	444	5,472	5,074	3,078
Median	(335)	(700)	(167)	(368)
First Quartile	(4,707)	(4,500)	(2,127)	(4,280)
Minimum	(23,500)	(37,650)	(13,300)	(10,350)
Percent above zero	37.8%	43.8%	47.2%	45.9%
Average	(653)	1,499	1,941	3,430
Av. hourly wage	(0.55)	1.10	1.49	2.33
Standard Dev.	11,224.74	11,949.95	7,430.00	15,413.07
Arts-related income net:				
Maximum	70,000	117,000	71,859	92,000
Third Quartile	12,870	23,000	20,869	20,335
Median	1,829	4,000	3,940	5,310
First Quartile	0	0	0	1,170
Minimum	0	(55,380)	0	0
Percent above zero	68.8%	70.6%	68.4%	83.2%
Average	11,469	15,034	13,787	17,613
Av. hourly wage	19.35	20.22	17.44	18.51
Standard Dev.	21,113.89	22,968.39	19,371.14	26,538.62
Other income net:				
Maximum	36,000	296,000	40,000	28,500
Third Quartile	13,892	11,493	12,329	8,558
Median	2,283	823	1,489	643
First Quartile	0	0	0	0
Minimum	0	0	0	0
Percent above zero	65.2%	55.2%	56.6%	59.6%
Average	10,576	9,147	7,702	6,664
Av. hourly wage	12.40	25.87	13.47	13.49
Standard Dev.	12,723.46	21,465.66	10,917.23	8,970.24
Total income net:				
Maximum	83,000	288,300	88,778	85,600
Third Quartile	30,309	33,998	27,976	32,965
Median	18,634	20,216	19,816	19,313
First Quartile	5,526	10,272	11,000	8,207
Minimum	(6,500)	(59,360)	(1,100)	0
Percent above zero	88.7%	94.9%	98.0%	95.2%
Average	21,392	25,679	23,430	27,707
Av. hourly wage	8.13	10.44	8.80	9.50
Standard Dev.	23,301.21	25,843.39	18,836.91	24,725.80

4.12a First language:	English	French	Other
N [w]	413	78	66
Practice income gross:			
Maximum	288,453	110,200	83,500
Third Quartile	16,500	21,132	19,547
Median	6,094	5,761	5,098
First Quartile	1,599	2,012	1,159
Minimum	0	0	0
Percent above zero	94.8%	95.7%	92.0%
Average	12,890	16,963	12,660
Standard Dev.	21,801.35	22,559.01	16,717.12
Average gross practice income subtotals:			
Sales	7,146	8,159	6,692
Artist Fees	1,472	2,196	1,471
Public Grants	3,998	6,241	3,750
Private Grants	274	366	748
Percent average gross practice income:			
Sales	55.4%	48.1%	52.9%
Artist Fees	11.4%	12.9%	11.6%
Public Grants	31.0%	36.8%	29.6%
Private Grants	2.1%	2.2%	5.9%
Average hours per week on:			
Studio practice	25.3	29.4	26.5
Art volunteering	3.2	2.5	3.6
Art-related work	14.8	13.8	13.1
Other work	8.1	4	7.7
Total weekly hours	51.4	49.7	50.9
Percentage hours per week on:			
Studio practice	49.2%	59.2%	52.1%
Art volunteering	6.2%	5.0%	7.1%
Art-related work	28.8%	27.8%	25.7%
Other work	15.8%	8.0%	15.1%
Practice expenses gross:			
Maximum	230,000	80,000	75,000
Third Quartile	15,000	16,582	14,209
Median	7,868	9,501	7,356
First Quartile	3,200	4,002	2,964
Minimum	0	0	800
Average	11,845	14,799	9,897
Standard Dev.	16,639.79	17,104.38	10,734.00
Gallery rep.	41.3%	40.6%	38.1%

4.12b First language:	English	French	Other
N [w]	413	78	66
Practice income net:			
Maximum	59,200	60,000	48,500
Third Quartile	4,930	9,095	6,432
Median	(708)	(676)	(636)
First Quartile	(4,304)	(5,823)	(2,565)
Minimum	(37,650)	(24,675)	(16,500)
Percent above zero	42.5%	46.2%	45.7%
Average	1,045	2,164	2,764
Av. hourly wage	0.79	1.42	2.01
Standard Dev.	11,484.04	13,420.47	10,861.26
Arts-related income net:			
Maximum	117,000	97,600	90,000
Third Quartile	25,000	22,760	20,000
Median	4,574	5,505	4,000
First Quartile	0	0	0
Minimum	(55,380)	(11,264)	(3,000)
Percent above zero	71.8%	72.3%	65.9%
Average	15,439	14,693	14,732
Av. hourly wage	20.06	20.48	21.63
Standard Dev.	23,307.63	20,702.24	22,847.75
Other income net:			
Maximum	296,000	209,774	40,000
Third Quartile	12,000	10,164	12,875
Median	1,000	0	743
First Quartile	0	0	0
Minimum	0	0	0
Percent above zero	57.7%	44.3%	54.5%
Average	9,059	8,892	7,347
Av. hourly wage	21.51	42.75	18.35
Standard Dev.	19,813.28	26,024.30	10,282.13
Total income net:			
Maximum	288,300	200,027	88,778
Third Quartile	33,082	33,608	30,978
Median	20,340	19,377	17,414
First Quartile	10,500	9,077	9,311
Minimum	(59,360)	(8,406)	(6,097)
Percent above zero	94.7%	97.1%	95.4%
Average	25,543	25,748	24,842
Av. hourly wage	10.19	10.49	10.10
Standard Dev.	25,052.73	27,420.24	23,205.94

4.12 First language learnt (p.52)

Overall, the gross income figures and breakdown of hours spent on studio practice is more favourable to francophone artists, followed by allophones, with anglophone artists trailing not far behind. Allophones, however, earn slightly less in grants than anglophones. Gallery representation favours anglophones followed closely by francophones. Median net practice income is fairly consistent, with averages much higher for both francophones and allophones versus anglophones. Anglophone artists make up for this shortfall in both art-related and non-art-related income, with exactly the opposite situation. The end result is that median total income is highest for anglophones, and lowest for allophones. Averages are much closer together indicating much higher economic disparity in allophone artists.

4.13 Born as Can. citizen (p.53)

Surprisingly, all aspects of practice income are fairly equal across Canadian-born artists and immigrants. Indeed, sales are slightly higher for immigrants. Art-related income is slightly higher for Canadian-born artists, while non-art-related income is higher for immigrants. The end result is that median total income is almost identical, while average income is slightly higher for immigrants. With the maximum value for Canadian-born artists being so high, which would push the average upwards, an even higher disparity between these two groups may be masked.

4.13a Immigration:	Canadian born	Immigrant
N [w]	437	120
Practice income gross:		
Maximum	139,874	288,453
Third Quartile	17,358	17,056
Median	6,018	5,953
First Quartile	1,700	1,459
Minimum	0	0
Percent above zero	94.8%	93.9%
Average	13,217	14,104
Standard Dev.	18,515.84	29,653.31
Average gross practice income subtotals:		
Sales	6,892	8,445
Artist Fees	1,566	1,581
Public Grants	4,413	3,749
Private Grants	345	329
Percent average gross practice income:		
Sales	52.1%	59.9%
Artist Fees	11.8%	11.2%
Public Grants	33.4%	26.6%
Private Grants	2.6%	2.3%
Average hours per week on:		
Studio practice	25.8	26.8
Art volunteering	3.1	3.5
Art-related work	14.7	13.5
Other work	7.7	6.7
Total weekly hours	51.3	50.5
Percentage hours per week on:		
Studio practice	50.3%	53.1%
Art volunteering	6.0%	6.9%
Art-related work	28.7%	26.7%
Other work	15.0%	13.3%
Practice expenses gross:		
Maximum	103,076	230,000
Third Quartile	15,000	15,000
Median	8,000	8,000
First Quartile	3,261	3,000
Minimum	0	200
Average	11,841	12,631
Standard Dev.	13,782.89	22,852.19
Gallery rep.	40.4%	42.3%

4.13b Immigration:	Canadian born	Immigrant
N [w]	437	120
Practice income net:		
Maximum	60,000	59,200
Third Quartile	5,271	5,041
Median	(509)	(747)
First Quartile	(4,400)	(3,804)
Minimum	(35,380)	(37,650)
Percent above zero	44.0%	41.1%
Average	1,376	1,473
Av. hourly wage	1.03	1.06
Standard Dev.	11,237.78	13,269.29
Arts-related income net:		
Maximum	117,000	111,767
Third Quartile	24,171	21,575
Median	5,000	3,984
First Quartile	0	0
Minimum	(55,380)	(40,000)
Percent above zero	72.9%	65.1%
Average	15,386	14,787
Av. hourly wage	20.13	21.06
Standard Dev.	22,691.87	23,768.59
Other income net:		
Maximum	296,000	100,000
Third Quartile	10,595	17,185
Median	699	1,600
First Quartile	0	0
Minimum	0	0
Percent above zero	54.6%	59.0%
Average	8,259	10,922
Av. hourly wage	20.63	31.35
Standard Dev.	20,424.41	17,748.78
Total income net:		
Maximum	288,300	91,500
Third Quartile	32,717	36,964
Median	20,000	20,572
First Quartile	10,315	10,216
Minimum	(59,360)	(6,097)
Percent above zero	94.5%	97.5%
Average	25,020	27,181
Av. hourly wage	9.98	11.12
Standard Dev.	25,797.05	22,633.67

4.14a Home ownership:	Owned	Rented
N [w]	312	237
Practice income gross:		
Maximum	288,453	139,874
Third Quartile	20,000	14,895
Median	7,000	5,000
First Quartile	2,050	1,297
Minimum	0	0
Percent above zero	95.8%	94.2%
Average	14,654	11,790
Standard Dev.	23,439.62	18,480.27
Average gross practice income subtotals:		
Sales	8,266	6,134
Artist Fees	1,896	1,196
Public Grants	4,111	4,207
Private Grants	380	253
Percent average gross practice income:		
Sales	56.4%	52.0%
Artist Fees	12.9%	10.1%
Public Grants	28.1%	35.7%
Private Grants	2.6%	2.1%
Average hours per week on:		
Studio practice	25.7	26.5
Art volunteering	3.3	2.9
Art-related work	14	14.8
Other work	6	9.5
Total weekly hours	49	53.7
Percentage hours per week on:		
Studio practice	52.4%	49.3%
Art volunteering	6.7%	5.4%
Art-related work	28.6%	27.6%
Other work	12.2%	17.7%
Practice expenses gross:		
Maximum	230,000	89,053
Third Quartile	15,861	12,000
Median	8,756	6,000
First Quartile	4,033	3,000
Minimum	0	0
Average	13,212	10,202
Standard Dev.	18,541.94	12,307.12
Gallery rep.	46.1%	33.8%

4.14b Home ownership:	Owned	Rented
N [w]	312	237
Practice income net:		
Maximum	59,200	60,000
Third Quartile	5,827	4,860
Median	(700)	(327)
First Quartile	(4,435)	(4,000)
Minimum	(37,650)	(23,779)
Percent above zero	43.3%	44.7%
Average	1,442	1,588
Av. hourly wage	1.08	1.15
Standard Dev.	11,915.25	11,496.73
Arts-related income net:		
Maximum	117,000	98,300
Third Quartile	30,000	17,598
Median	5,000	4,000
First Quartile	0	0
Minimum	(55,380)	(6,000)
Percent above zero	68.4%	74.5%
Average	18,456	10,329
Av. hourly wage	25.35	13.42
Standard Dev.	27,060.23	14,319.34
Other income net:		
Maximum	296,000	45,000
Third Quartile	11,664	11,534
Median	506	1,500
First Quartile	0	0
Minimum	0	0
Percent above zero	54.9%	56.8%
Average	10,044	7,269
Av. hourly wage	32.19	14.71
Standard Dev.	25,066.20	10,572.07
Total income net:		
Maximum	288,300	74,521
Third Quartile	40,000	27,646
Median	23,949	17,185
First Quartile	10,722	9,170
Minimum	(59,360)	(12,765)
Percent above zero	94.2%	95.7%
Average	29,942	19,186
Av. hourly wage	12.60	7.26
Standard Dev.	30,398.14	13,699.44

4.14 Ownership of residence (p.54)

The key comparison we are interested in home ownership is where artists who do own their residence get the resources to do so. It is fairly quickly obvious that it is not from practice-based income. Instead, average art-related income seems to be the highest difference with non-home owners. Median total income is also much higher, and the difference in average total income is even more dramatic. Nonetheless, the figures given were likely, even in 2007, not that compelling to either bankers or mortgage brokers, and thus we can only assume that home ownership requires either dual incomes (preferably of a much higher or stable sort) or significant help from third parties.

4.15 Family structure (p.55)

For some reason, being single is negatively correlated to sales, and not having dependents is negatively correlated to grants. Artists in a relationship and with dependents have a significantly higher median net practice income, and an even higher average net practice income. This advantage carries forward to art-related income, but not to non-art-related income, where the distribution is reversed. This reversal is not enough to change the distribution of total net income, however, with artists in relationships with dependents having a significantly higher median, average, and average hourly wage. This would certainly be a situation where one has to be careful in not attributing false causation (a relationship and dependents are good for an art career). Rather, it suggests that dependents are a luxury, in a sense, and only artists who can afford to have dependents are those who are more financially successful in the first place.

4.15a Family structure:	Couple w/ dependent	Couple without	Single	Other
N [w]	128	175	182	33
Practice income gross:				
Maximum	80,000	288,453	94,682	110,200
Third Quartile	21,510	15,000	13,975	19,999
Median	8,724	5,553	5,272	4,892
First Quartile	3,504	1,200	1,500	1,254
Minimum	0	0	0	0
Percent above zero	99.1%	91.1%	94.3%	96.9%
Average	15,524	13,944	10,630	17,664
Standard Dev.	16,844.56	27,984.26	15,639.62	24,376.72
Average gross practice income subtotals:				
Sales	8,200	8,630	4,929	10,390
Artist Fees	1,760	1,276	1,604	1,937
Public Grants	5,257	3,617	3,797	5,194
Private Grants	307	421	299	142
Percent average gross practice income:				
Sales	52.8%	61.9%	46.4%	58.8%
Artist Fees	11.3%	9.2%	15.1%	11.0%
Public Grants	33.9%	25.9%	35.7%	29.4%
Private Grants	2.0%	3.0%	2.8%	0.8%
Average hours per week on:				
Studio practice	24.7	26.3	25.4	27
Art volunteering	3.2	2.7	3.4	3
Art-related work	14.7	13.3	16.2	11.2
Other work	5.6	6.4	8.9	11
Total weekly hours	48.2	48.7	53.9	52.2
Percentage hours per week on:				
Studio practice	51.2%	54.0%	47.1%	51.7%
Art volunteering	6.6%	5.5%	6.3%	5.7%
Art-related work	30.5%	27.3%	30.1%	21.5%
Other work	11.6%	13.1%	16.5%	21.1%
Practice expenses gross:				
Maximum	75,000	230,000	70,000	80,000
Third Quartile	15,000	15,503	13,000	20,935
Median	9,035	8,017	7,000	7,734
First Quartile	4,008	3,869	3,000	2,213
Minimum	0	0	0	400
Average	12,196	13,576	9,679	16,122
Standard Dev.	12,184.16	21,706.73	10,158.83	20,212.32
Gallery rep.	48.8%	43.2%	31.3%	45.8%

4.15a Family structure:	Couple w/ dependent	Couple without	Single	Other
N [w]	128	175	182	33
Practice income net:				
Maximum	56,000	58,453	59,200	37,000
Third Quartile	8,190	3,598	4,277	7,590
Median	700	(1,000)	(1,141)	(892)
First Quartile	(2,514)	(4,913)	(4,302)	(6,940)
Minimum	(28,640)	(37,650)	(23,500)	(24,188)
Percent above zero	52.8%	39.3%	39.6%	46.3%
Average	3,328	368	951	1,542
Av. hourly wage	2.59	0.27	0.72	1.10
Standard Dev.	12,542.76	11,413.55	10,590.66	14,363.40
Arts-related income net:				
Maximum	111,767	117,000	111,258	65,000
Third Quartile	35,275	24,000	22,620	11,041
Median	5,116	4,098	4,031	2,995
First Quartile	0	0	0	0
Minimum	(2,020)	(55,380)	(3,000)	(40,000)
Percent above zero	73.5%	70.2%	73.2%	62.0%
Average	20,943	15,213	13,752	8,129
Av. hourly wage	27.40	22.00	16.32	13.96
Standard Dev.	29,007.80	23,487.43	18,519.91	17,554.82
Other income net:				
Maximum	100,000	209,774	296,000	100,000
Third Quartile	6,717	11,379	13,107	14,894
Median	208	711	1,000	3,868
First Quartile	0	0	0	0
Minimum	0	0	0	0
Percent above zero	51.5%	53.3%	58.0%	63.6%
Average	7,947	8,590	9,586	11,295
Av. hourly wage	27.29	25.81	20.71	19.75
Standard Dev.	15,754.82	19,154.52	24,442.36	18,855.96
Total income net:				
Maximum	122,650	200,027	288,300	42,206
Third Quartile	44,298	33,991	30,607	30,296
Median	25,167	18,129	19,664	21,592
First Quartile	11,000	8,494	11,006	7,889
Minimum	(4,000)	(59,360)	(12,765)	(3,650)
Percent above zero	95.9%	93.1%	96.7%	96.9%
Average	32,219	24,171	24,290	20,966
Av. hourly wage	13.77	10.10	9.25	8.19
Standard Dev.	26,085.82	25,799.52	26,185.97	12,684.72

4.16a Highest degree:	None	College	BA/BFA	Masters	PhD
N [w]	24	62	212	232	11
Practice income gross:					
Maximum	288,453	94,682	119,182	139,874	41,000
Third Quartile	19,065	26,375	13,162	19,039	15,009
Median	6,257	5,257	5,867	6,471	6,736
First Quartile	1,505	1,180	1,500	2,222	1,031
Minimum	0	0	0	0	0
Percent above zero	95.6%	96.6%	95.7%	94.1%	90.1%
Average	27,012	18,462	10,849	13,286	11,564
Standard Dev.	56,853.02	25,037.14	15,036.66	17,969.03	12,220.26
Average gross practice income subtotals:					
Sales	19,583	12,342	6,044	6,099	3,075
Artist Fees	2,253	1,836	1,612	1,408	1,207
Public Grants	5,083	4,051	3,067	5,174	6,575
Private Grants	93	234	126	605	707
Percent average gross practice income:					
Sales	72.5%	66.9%	55.7%	45.9%	26.6%
Artist Fees	8.3%	9.9%	14.9%	10.6%	10.4%
Public Grants	18.8%	21.9%	28.3%	38.9%	56.9%
Private Grants	0.3%	1.3%	1.2%	4.6%	6.1%
Average hours per week on:					
Studio practice	34.1	30.9	25.6	24.5	21.5
Art volunteering	4.5	3.2	3.4	3	3.3
Art-related work	6.8	8.7	11.9	19	10.5
Other work	9.4	9.8	8.3	6.2	8
Total weekly hours	54.8	52.6	49.2	52.7	43.3
Percentage hours per week on:					
Studio practice	62.2%	58.7%	52.0%	46.5%	49.7%
Art volunteering	8.2%	6.1%	6.9%	5.7%	7.6%
Art-related work	12.4%	16.5%	24.2%	36.1%	24.2%
Other work	17.2%	18.6%	16.9%	11.8%	18.5%
Practice expenses gross:					
Maximum	230,000	89,568	103,076	89,053	21,000
Third Quartile	20,393	20,000	12,000	15,136	15,849
Median	5,796	9,429	6,000	9,079	10,000
First Quartile	3,074	3,000	2,478	4,137	7,966
Minimum	200	0	0	0	1,000
Average	20,415	16,537	9,041	12,609	12,301
Standard Dev.	44,015.91	20,263.09	10,782.08	13,134.38	5,827.38
Gallery rep.	34.4%	50.6%	42.2%	38.1%	31.1%

4.16b Highest degree:	None	College	BA/BFA	Masters	PhD
N [w]	24	62	212	232	11
Practice income net:					
Maximum	58,453	59,200	40,000	60,000	35,000
Third Quartile	10,718	3,921	5,815	5,057	6,451
Median	(93)	(1,921)	(287)	(1,000)	(8,251)
First Quartile	(3,032)	(4,405)	(2,640)	(5,485)	(14,078)
Minimum	(22,800)	(35,380)	(24,675)	(37,650)	(18,888)
Percent above zero	48.2%	38.9%	44.5%	42.8%	43.0%
Average	6,597	1,925	1,809	677	(737)
Av. hourly wage	3.72	1.20	1.36	0.53	(0.66)
Standard Dev.	17,612.37	14,902.27	9,324.95	11,560.96	14,680.98
Arts-related income net:					
Maximum	80,000	65,000	97,600	117,000	69,400
Third Quartile	2,500	15,263	15,000	33,272	9,585
Median	232	413	3,000	11,123	1,477
First Quartile	0	0	0	196	0
Minimum	(960)	(55,380)	(2,000)	(40,000)	0
Percent above zero	54.3%	55.2%	72.3%	76.2%	62.9%
Average	5,515	8,223	10,338	22,084	14,135
Av. hourly wage	15.60	18.18	16.71	22.35	25.89
Standard Dev.	16,677.54	16,716.62	16,751.36	27,256.80	22,687.96
Other income net:					
Maximum	23,545	61,683	209,774	296,000	100,000
Third Quartile	9,000	16,779	14,695	7,240	42,039
Median	3,320	2,084	3,000	0	163
First Quartile	0	0	0	0	0
Minimum	0	0	0	0	0
Percent above zero	55.5%	64.3%	62.7%	48.3%	53.5%
Average	5,335	9,319	9,967	7,389	25,139
Av. hourly wage	10.91	18.29	23.09	22.92	60.43
Standard Dev.	6,261.01	12,548.05	18,272.12	22,563.65	31,631.42
Total income net:					
Maximum	88,000	59,200	200,027	288,300	91,500
Third Quartile	21,575	30,328	29,288	37,512	42,830
Median	10,112	17,774	19,045	22,000	35,995
First Quartile	3,243	9,009	9,515	11,962	16,000
Minimum	(5,550)	(59,360)	(12,765)	(10,600)	5,500
Percent above zero	87.8%	91.5%	95.2%	96.6%	100.0%
Average	17,447	19,467	22,114	30,150	38,537
Av. hourly wage	6.67	7.58	9.29	11.67	18.53
Standard Dev.	21,830.84	18,446.88	20,566.98	29,313.21	27,106.53

4.17a Benchmarks:	Up to 12	12 to 17	> 17
N [w]	362	153	44
Practice income gross:			
Maximum	119,182	139,874	288,453
Third Quartile	10,183	25,049	39,430
Median	4,000	11,131	23,094
First Quartile	1,000	4,950	6,849
Minimum	0	0	100
Percent above zero	93.0%	96.7%	100.0%
Average	8,975	17,932	33,273
Standard Dev.	14,276.29	20,143.79	44,415.19
Average gross practice income subtotals:			
Sales	4,604	9,464	20,855
Artist Fees	1,112	2,180	3,048
Public Grants	2,905	5,937	9,183
Private Grants	354	351	187
Percent average gross practice income:			
Sales	51.3%	52.8%	62.7%
Artist Fees	12.4%	12.2%	9.2%
Public Grants	32.4%	33.1%	27.6%
Private Grants	3.9%	2.0%	0.6%
Average hours per week on:			
Studio practice	24.4	27.4	33.1
Art volunteering	3	3.5	3.5
Art-related work	13.4	16.8	13.8
Other work	9.2	5.4	2.4
Total weekly hours	50	53.1	52.8
Percentage hours per week on:			
Studio practice	48.8%	51.6%	62.7%
Art volunteering	6.0%	6.6%	6.6%
Art-related work	26.8%	31.6%	26.1%
Other work	18.4%	10.2%	4.5%
Practice expenses gross:			
Maximum	103,076	89,568	230,000
Third Quartile	10,032	20,000	32,035
Median	5,000	12,000	20,270
First Quartile	2,500	6,000	11,721
Minimum	0	500	0
Average	8,206	15,936	28,938
Standard Dev.	9,744.76	15,023.34	34,899.39
Gallery rep.	31.9%	53.4%	68.8%

4.17b Benchmarks:	Up to 12	12 to 17	> 17
N [w]	362	153	44
Practice income net:			
Maximum	59,200	52,701	60,000
Third Quartile	3,028	7,000	13,898
Median	(894)	(500)	1,474
First Quartile	(4,000)	(5,272)	(7,000)
Minimum	(37,650)	(35,380)	(28,640)
Percent above zero	39.4%	48.1%	58.9%
Average	769	1,995	4,336
Av. hourly wage	0.61	1.40	2.52
Standard Dev.	9,603.84	12,772.92	19,232.32
Arts-related income net:			
Maximum	117,000	111,258	111,767
Third Quartile	20,000	30,000	30,808
Median	3,974	6,008	10,027
First Quartile	0	0	0
Minimum	(2,700)	(55,380)	(40,000)
Percent above zero	71.9%	71.8%	61.5%
Average	12,794	19,254	20,388
Av. hourly wage	18.36	22.04	28.41
Standard Dev.	19,187.61	26,711.82	30,206.82
Other income net:			
Maximum	296,000	100,000	100,000
Third Quartile	12,719	10,357	1,046
Median	2,198	181	0
First Quartile	0	0	0
Minimum	0	0	0
Percent above zero	59.4%	52.1%	38.4%
Average	9,497	8,174	6,550
Av. hourly wage	19.85	29.11	52.48
Standard Dev.	22,097.80	15,190.70	16,908.81
Total income net:			
Maximum	288,300	122,650	83,352
Third Quartile	30,000	40,035	40,000
Median	19,000	21,984	27,423
First Quartile	9,577	11,094	13,747
Minimum	(12,765)	(59,360)	(7,000)
Percent above zero	95.2%	94.8%	96.0%
Average	23,060	29,424	31,273
Av. hourly wage	9.44	11.41	12.20
Standard Dev.	24,542.86	26,780.51	20,758.53

4.18a Media:	Studio-based	New media, film, & video	Perf. & public intervention	Community Arts
N [w]	495	169	91	21
Practice income gross:				
Maximum	288,453	90,000	94,682	47,000
Third Quartile	16,956	19,484	15,922	8,870
Median	6,001	6,580	4,984	3,500
First Quartile	1,502	1,997	1,727	1,521
Minimum	0	0	0	200
Percent above zero	94.6%	94.5%	93.8%	100.0%
Average	13,470	13,043	9,877	8,357
Standard Dev.	22,058.83	16,274.99	13,720.53	10,700.63
Average gross practice income subtotals:				
Sales	8,006	3,590	1,722	3,741
Artist Fees	1,415	2,389	2,535	1,777
Public Grants	3,771	6,526	5,168	2,578
Private Grants	277	538	452	260
Percent average gross practice income:				
Sales	59.4%	27.5%	17.4%	44.8%
Artist Fees	10.5%	18.3%	25.7%	21.3%
Public Grants	28.0%	50.0%	52.3%	30.8%
Private Grants	2.1%	4.1%	4.6%	3.1%
Average hours per week on:				
Studio practice	26.2	24.3	22.9	20.9
Art volunteering	3.1	3.7	3.9	4.8
Art-related work	14	16.9	16.7	18.3
Other work	7.6	7.3	9.4	10.7
Total weekly hours	50.9	52.2	52.9	54.7
Percentage hours per week on:				
Studio practice	51.5%	46.6%	43.3%	38.2%
Art volunteering	6.1%	7.1%	7.4%	8.8%
Art-related work	27.5%	32.4%	31.6%	33.5%
Other work	14.9%	14.0%	17.8%	19.6%
Practice expenses gross:				
Maximum	230,000	89,568	41,981	30,000
Third Quartile	15,000	18,000	12,216	10,000
Median	8,000	8,314	7,000	5,000
First Quartile	3,407	3,500	3,440	2,000
Minimum	0	0	200	400
Average	12,046	12,664	9,844	8,328
Standard Dev.	16,694.55	13,641.36	9,221.09	7,635.46
Gallery rep.	44.4%	25.3%	12.6%	31.1%

4.18a Media:	Studio-based	New media, film, & video	Perf. & public intervention	Community Arts
N [w]	495	169	91	21
Practice income net:				
Maximum	60,000	40,000	52,701	18,200
Third Quartile	5,239	3,779	2,009	1,888
Median	(733)	(500)	(710)	(893)
First Quartile	(4,400)	(4,001)	(3,679)	(4,036)
Minimum	(37,650)	(24,675)	(28,640)	(16,500)
Percent above zero	42.6%	44.3%	39.5%	38.8%
Average	1,423	379	33	29
Av. hourly wage	1.04	0.30	0.03	0.03
Standard Dev.	11,883.48	9,543.02	9,884.77	7,908.16
Arts-related income net:				
Maximum	117,000	111,258	111,767	59,000
Third Quartile	21,898	29,927	19,644	13,705
Median	3,831	8,177	6,539	3,938
First Quartile	0	150	1,500	84
Minimum	(55,380)	(6,000)	(2,000)	(2,000)
Percent above zero	69.0%	76.9%	85.5%	80.9%
Average	14,632	19,710	16,306	11,088
Av. hourly wage	20.10	22.43	18.78	11.65
Standard Dev.	23,125.99	24,437.48	24,746.00	15,326.12
Other income net:				
Maximum	296,000	100,000	43,905	49,210
Third Quartile	12,000	10,214	13,622	12,207
Median	1,000	296	2,685	8,123
First Quartile	0	0	0	2,347
Minimum	0	0	0	0
Percent above zero	56.2%	52.6%	64.1%	82.9%
Average	9,067	6,917	8,372	11,553
Av. hourly wage	22.94	18.22	17.13	20.76
Standard Dev.	20,710.50	12,406.07	10,799.26	12,822.90
Total income net:				
Maximum	288,300	109,240	88,000	60,000
Third Quartile	32,800	35,500	29,790	29,255
Median	19,521	22,000	20,330	20,129
First Quartile	9,626	11,036	10,254	10,695
Minimum	(59,360)	(7,000)	(3,650)	3,650
Percent above zero	94.3%	95.7%	97.0%	100.0%
Average	25,123	27,006	24,712	22,670
Av. hourly wage	10.11	10.71	9.70	8.74
Standard Dev.	25,915.65	21,703.07	22,070.52	13,104.76

4.16 Highest postsecondary degree (p.56)

Higher education has significant correlations to income, not always in an intuitive way. The higher level of education, the lower percentage of an artist's practice income comes from sales, while increasing percentage from grants and, somewhat less dramatically, from artist fees (although artists who have not completed a postsecondary degree earn a higher net amount from fees). Net practice income tends to decrease with higher education status. Artists who have Masters degrees earn significantly more from art-related income, and artists who have lower than a Masters rely more strongly on non-art-related income. Artists with PhDs, while having a lower median income from non-art-related income, have a very high average, suggesting that a few PhD artists have significantly higher non-art-related income. Total net income median, average, and average hourly wage are all positively correlated to educational attainment.

4.17 Total benchmarks (p.57)

Not surprisingly, the higher the number of benchmarks achieved translates to much higher gross practice income, somewhat higher net practice income, as well as higher hours spent on studio practice and greater gallery representation. Similarly, the higher the benchmarks, the higher art-related income, while non-art-related income is the reverse, e.g., fewer benchmarks translates to higher non-art-related income. Total net income returns to the positive benchmark/income correlation.

4.18 Media (p.58)

Although we did not have enough clarity of data to come up with meaningful breakdowns of media with regards to demographics, we thought it useful to summarise, if only in the most generic of ways, the financial data for the following categories. We assigned all artists who indicated that they were involved in sculpture, painting, drawing, print media, installation, and fibres to the studio-based category, all new media and film/video practitioners to a second category, performance and public interventions to a third, and community artists to a fourth. If an artist indicated they were involved in two or more of the categories, they were included in each. Studio-based artists earned a majority of their gross practice income from sales; new media and performance from grants; and community artists from a mix of sales and grants. Net practice income was fairly consistent across all four categories, aside from new media artists who lost a little bit less. The average amount for studio-based artists being so much higher than the median suggests a few studio-based artists are much more financially successful. New media and performance artists clearly make a much higher median income from art-related employment, while community artists make a significantly higher median income from non-art-related sources. In the end, median net total income is also fairly consistent, but average hourly wages show a significant difference between the various media, with new media artists earning the highest average hourly wage and community artists the lowest.

4.19 'Spousal' support

The third last category we are reporting on is not tied directly to specific incomes, but rather the self-reported amount of support that an artist receives from their 'spouse.' In particular, we asked how much financial support they received from their spouse in relation to three broad categories: basic living expenses; luxuries; and practice expenses. The percentages given here omits those artists who indicated that they are single. As expected, basic living expenses are considered necessary in almost half of our respondents, almost 65% considered their spouse's support as either useful or necessary. Luxuries, while lower, is still over 50% for both useful and necessary categories. Direct support for practice, on the other hand, is only around 30% for the useful or necessary levels of support.

Spousal support for:	n/a	negligible	useful	necessary
basic living expenses	28.6%	6.2%	21.4%	43.8%
luxuries	30.9%	14.3%	22.9%	31.8%
practice expenses	41.9%	26.5%	16.3%	15.3%

4.20 Desired time allocation

Separate from actual time commitments (section 4.03) is desired time allocations, the key category being studio time. Only .2% felt they spent too much time in the studio (57 hours), 25.5% were satisfied with the amount of studio time (39 hours), leaving 74.3% wanting more studio time (21.5 hours). On the other hand, respondents were much less satisfied with art-related employment hours, and almost 50% of respondents desired less non-art-related employment.

Desired time allocation	Percentage			Average weekly hours per activity		
	Less	Same	More	Less	Same	More
Studio practice	0.2%	25.5%	74.3%	57.0	39.0	21.5
Art-related volunteer work	10.5%	61.1%	28.4%	8.5	3.5	2.0
Art-related employment	30.4%	39.6%	30.0%	26.5	12.0	7.5
Non-art-related employment	49.1%	46.6%	4.3%	16.0	2.5	4.5

4.21 Benefits

To end on a dire note, the final category we are reporting is the (non)existence of supplementary health benefits and retirement funds for Canadian visual artists. Respondents could choose more than one response to these two questions, as we assumed that such coverage would not come from any one source. Supplementary health benefits are sadly lacking in visual artists, with over 50% either non-existent or self-financed. This is only rivaled by the absence of retirement funds. Over a third of visual artists have none whatsoever. Adding together those respondents who reported either none or were solely self-financed results in a total of 60%.

Benefits from:	None	Self-financed	Art-related	Non-art-related	Spouse	Family trust
Supplementary health coverage	30.9%	22.0%	21.0%	9.5%	21.9%	0.9%
Retirement funds	35.8%	35.0%	20.1%	8.9%	12.2%	2.7%

Appendix: The survey instrument

Page ii	Waging Culture survey, part one
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Page ix	Sample letters
Page xiii	Acknowledgements and further access to the data

WAGING CULTURE // LE PRIX DE LA CULTURE 1

Great. We really appreciate your willingness to take part in this survey.
Parfait. Nous apprécions ardemment votre volonté de participer à cette enquête.

This survey will take, at most, approximately 15 minutes of your time. It would be useful to have a current copy of your curriculum vitae on hand for this survey. If you need more information on any of the questions, or on the methodology we are using, please refer to www.theAGYUisOutThere.org/wagingculture.

Ce sondage devrait prendre 15 minutes maximum à compléter. Ce serait utile d'avoir une copie de votre curriculum vitae pour répondre aux questions. Si vous avez besoin de plus d'information sur ces questions, ou sur la méthodologie qu'on utilise, s'il vous plait réfère à www.theAGYUisOutThere.org/wagingculture.

In the 2006 Canadian Census, did you identify yourself as an artist? Dans le recensement canadien de 2006, est-ce que vous vous êtes identifié en tant qu'artiste?	
Yes // Oui	
No, I identified as something else // Non, je m'identifié autrement	
No, I didn't participate // Non, je n'ai pas participé	
I don't remember // Je ne me rappelle pas	

In this section, we would like to get some basic demographic information about you. This information will be used to fine-tune the composite results we receive. While you are not required to answer any of these questions, the more information that we collect, the more useful the results of this survey will be.

Dans cette section, nous voudrions obtenir des informations démographiques de base sur vous. Cette information sera utilisée pour affiner les résultats. Bien que vous ne soyez pas obligé de répondre, plus nous rassemblerons d'information, plus les résultats seront utiles.

Your year of birth is // Votre année de naissance est:	
--	--

Your (biological) sex is // Votre sexe (biologique) est:		
Female // femme	Male // homme	Other // autre
If other, please clarify // Si autre, précisez SVP		

You are // Vous êtes:			
Single // célibataire	Common-law // conjoint de fait	Married // marié(e)	Divorced/Separated // divorcé(e)/séparé(e)
If other, please clarify // Si autre, précisez SVP			

How many dependents do you have // Vous avez combien de personnes à charge?	
---	--

The first language that you acquired is // La première langue apprise est:		
English	Français	Other // autre
If other, please clarify // Si autre, précisez SVP		

Your Canadian Citizenship status is // Votre citoyenneté est:	
Canadian citizen by birth // Citoyen canadien de naissance	
Canadian citizen by naturalisation // Citoyen canadien naturalisé	
Permanent resident // Résidant permanent	
Temporary resident // Résidant temporaire	
If other, please clarify // Si autre, précisez SVP:	

You identify as // Vous vous identifiez comme:	
Aboriginal (Status and Non-Status, Metis and Inuit people) // Autochtone (Statut et Non-Statut, de Metis et d'Inuit)	
Visible minority (persons, other than Aboriginal peoples, who are non-Caucasian) // Minorités visibles (personnes, autre que les peuples indigènes qui sont non-blancs)	
Caucasian // De race blanche	
It's more complicated than any of the above (please clarify) // C'est plus complexe que ce qui précède (précisez)	

Appendix: Survey instrument

Your primary Canadian residence is // Votre résidence principale au Canada est:		
rented // louer	owned // propriétaire	a co-op // co-op

First half of the Postal Code for residence is // Votre code postal commence par:	
---	--

Your primary Canadian residence is // Votre résidence principale au Canada est:			
at primary residence à votre résidence	elsewhere (owned) ailleurs (propriétaire)	elsewhere (rented) ailleurs (louer)	don't have one Pas de studio

Select the primary medium in which you work. If the medium doesn't fit into any of the existing descriptions, please describe it in the 'Other' field. Choisissez le média primaire dans lequel vous travaillez. Si le medium ne s'insère pas dans l'un des descriptions existantes, décrivez le dans le catégorie désignée 'autre'.	
Community Artist // Artist communautaire	Film/Video // Film/Vidéo
Installation/Sculpture // Installation/Sculpture	New Media // Nouveaux médias
Painting/drawing // peinture/dessin	Photography/Print // Photographie/estampe
Performance/public intervention // Performance/intervention publique	Other (please specify) // autre (précisez)

Select a secondary medium in which you work, if applicable. Choisissez un média secondaire dans lequel vous travaillez, si c'est approprié.	
Community Artist // Artist communautaire	Film/Video // Film/Vidéo
Installation/Sculpture // Installation/Sculpture	New Media // Nouveaux médias
Painting/drawing // peinture/dessin	Photography/Print // Photographie/estampe
Performance/public intervention // Performance/intervention publique	Other (please specify) // autre (précisez)

What levels of education have you accomplished in the following categories. (Include all educational experience, not just those programs specific to your primary practice.) Quel est votre niveau d'éducation dans les catégories suivantes? (Spécifiez l'ensemble de votre expérience éducative et pas seulement les programmes spécifiques à votre pratique primaire.)				
	Did not attend n'était pas inscrit	Attending now inscrit présentement	Attended in past déjà été inscrit	Degrees granted
primary/secondary school // école primaire/secondaire				
CEGEP, Community College or equiv. // CEGEP/collège				
Art College (non-degree granting) // université d'art (pas degré accordant)				
Bachelor degree // baccalauréat				
Masters degree // maîtrise				
PhD // Doctorat				

How many full-time equivalent years of post-secondary education have you completed? Combien d'années équivalentes d'éducation post-secondaire avez-vous terminées?	
---	--

Please comment on any other training you have received, formal or informal, that is not captured in the above chart. SVP ajoutez tout autre formation que vous avez reçu, formel ou informel, qui ne se trouve pas ci-dessus.

In 2005, 2006, and 2007 combined, how many grants have you applied for from the following list: Pour l'ensemble de 2005, 2006, et 2007, combien de demandes de bourse avez-vous faites parmi la liste suivante:		
	Applied for / demandes:	Received / acceptations:
Canada Council for the Arts // Le Conseil des arts du Canada		
Provincial Arts Council // Le Conseil des arts provincial		
City Arts Council // Le Conseil des arts municipaux		
Other Canadian funding agency // Un autre organisme subventionnaire canadien		
International Foundation or agency // Un organisme subventionnaire international		

With the following set of questions, we would like to get some idea of what sort of benchmarks you have reached in your career as a professional artist. This information will be used to compare various career stages of artists, and the impact that achievements have on the financial status of artists.

In order to determine the relationship between these benchmarks and an artist's career, we need to know when you became a professional artist. While it might be difficult to pin-point exactly when you became a professional artist, we're asking you to do so.

A reminder: We are using the Canada Council definition of professional artist, which is as follows:

"The Canada Council defines a professional artist as someone who has specialized training in the field (not necessarily in academic institutions), who is recognized as such by her or his peers (artists working in the same artistic tradition), and who has a history of public presentation or publication."

Les questions suivantes cherchent à savoir quels sont les repères que vous avez atteints pendant votre carrière en tant qu'artiste professionnel. Cette information sera utilisée afin pour comparer les étapes de carrières des artistes, et l'impact que les réussites ont sur le statut financier des artistes.

Afin de déterminer le rapport entre ces repères, nous devons savoir à quel moment vous êtes devenu artiste professionnel. Il est peut-être difficile pour vous de préciser exactement quand vous êtes devenu artiste professionnel mais nous vous demandons quand même de le faire.

Rappel : Nous utilisons la définition de l'artiste professionnel fournit par le Conseil des Arts du Canada.

"Le Conseil du Canada définit un artiste professionnel comme quelqu'un qui a une formation spécialisée dans le domaine (pas nécessairement dans des établissements universitaires), qui est identifié en tant que tel par lui-même ou ses pairs (artistes travaillant au sein d'une même tradition artistique), et qui a un historique de présentation ou de publication."

In what year did you become a professional visual artist? Quelle année êtes-vous devenu artiste visuel professionnel?	
--	--

In the following list, when we refer to galleries or institutions, we are referring to institutions or organisations whose primary purpose is the presentation of art. As well, do not include exhibitions for which you paid the gallery or organiser a fee or rent of any sort.

Dans cette liste, lorsque nous parlons de galeries ou d'établissements, nous nous référons aux établissements ou aux organismes dont le but premier est la présentation de l'art. SVP ne pas inclure les expositions pour lesquelles vous avez payé des honoraires ou un loyer.

In which year did you first: [estimate if necessary] // En quelle année avez-vous d'abord: [au besoin, répondez approximativement]	
Exhibitions	year
Present work publicly in a group exhibition at or sponsored by a smaller gallery, institution, or festival (public or commercial) Exposé publiquement dans une exposition collective ou commandité par une plus petit galerie, institution, ou festival (public ou commercial)	
Present work publicly in a group exhibition at or sponsored by a major gallery, institution, or festival (public or commercial) Exposé publiquement dans une exposition collective ou commandité par une galerie majeure, une institution majeure, ou un festival majeure (public ou commercial)	
Present work publicly in a solo exhibition at or sponsored by a smaller gallery, institution, or festival (public or commercial) Exposé publiquement dans une exposition individuelle ou commandité par une plus petit galerie, institution, ou festival (public ou commercial)	
Present work publicly in a solo exhibition at or sponsored by a major gallery, institution, or festival (public or commercial) Exposé publiquement dans une exposition individuelle ou commandité par une galerie majeure, une institution majeure, ou un festival majeure (public ou commerciale)	
Present work in an international gallery or festival (public or commercial) Exposé dans une galerie ou un festival international (public ou commercial)	
Present work at an international Biennial (e.g. Sao Paulo, Venice) Exposé dans le cadre d'un biennale internationale (telles Sao Paulo ou Venise)	
Representation	year
Obtain commercial gallery representation Obtenu la représentation commerciale de galerie	
Obtain commercial non-Canadian gallery representation Obtenu la représentation non-Canadienne commerciale de galerie	
Sell your work to a client outside of your friends, teachers, or family circle Vendu votre travail à un client en dehors de vos amis, professeurs, ou cercle de famille	
Donate own work that qualified as a cultural properties donation for Revenue Canada Offert votre propre travail qui a qualifié comme donation culturelle de bien pour Revenu Canada	
Receive a commission from or make a sale to a major gallery or institution Reçu une commission ou fait une vente à une galerie ou à une institution publique	

Funding and juries	year
Apply for a grant from a public agency or private foundation for the production or dissemination of your work (not including funding for educational training) Fait une demande de bourse à une agence publique ou fondation privée pour la production ou la diffusion de votre travail (pas les bourses d'études ou de perfectionnement)	
Receive a grant from a public agency or private foundation for the production or dissemination of your work (not including funding for educational training) Reçu une bourse d'une agence publique ou d'une fondation privée pour la production ou la diffusion de votre travail (pas les bourses d'études ou de perfectionnement)	
Be nominated for a prize or award in which you did not nominate yourself Été proposé pour un prix ou une récompense par autrui	
Be a juror for a grants organization or for a public gallery Été membre d'un jury pour un organisme subventionnaire ou une galerie publique	
Critical reception	year
Be a visiting artist at a post-secondary institution where you were paid a fee Été un artiste invité à un établissement post-secondaire où vous avez reçu des honoraires	
Give an artist talk at a public gallery Donné une conférence dans une galerie publique	
Have original work published in any journal or magazine (not including images that accompany a review or advertisement) Eu une oeuvres originale éditée dans un journal ou une revue magasin (ne pas inclure les images qui accompagnent une publicité)	
Have critical attention paid to your work in a major newspaper or art magazine in the form of a review (not including paid advertising, exhibition announcements, or promotional material published by a gallery with which you are affiliated) Eu une critique de votre travail dans un important journal ou revue d'art (ne pas inclure la publicité payée, les annonces d'exposition, ou le matériel promotionnel édité par une galerie avec laquelle vous êtes associée.)	
Have critical attention paid to your work in a major newspaper, art magazine, or journal in the form of a feature article (not including paid advertising, exhibition announcements, or promotional material published by a gallery with which you are affiliated) Eu une réception critique de votre travail dans un journal, une revue d'art sous la forme d'un article (ne pas inclure la publicité payée, les annonces d'exposition, ou le matériel promotionnel édité par une galerie avec laquelle vous êtes associée)	
Have critical attention paid to your work in a published exhibition catalogue (not including newsletters or promotional materials) Eu une réception critique de votre travail dans un catalogue ou un livre d'exposition (ne pas inclure les bulletins ou matériaux de promotion)	
Have critical attention paid to your work in a published book that was not an exhibition catalogue Eu une réception critique de votre travail dans un livre publié et qui n'était pas un catalogue d'exposition	

The previous list of benchmarks is not, of course, comprehensive. If there is other career benchmarks that you have achieved which you feel are particularly pertinent, add them below: // La liste précédente n'était bien sûr pas exhaustive. S'il y a d'autres repères de carrière qui vous semblent pertinents, ajoutez-les ci-dessous SVP:		
1.	2.	3.

This is the final page of part 1 of our survey. As mentioned in our emails, we will be requesting that you complete part 2 of the survey some time in the near future.

There is one more very important step ...

In order to continue the survey, we are asking you to provide us with referrals to 10 of your colleagues who are part of our target audience: professional visual artists at all career levels currently resident in Canada. We ask that at least a third of your referrals not be resident in the same geographic region as yourself. As when we contacted you, we will let the potential respondent know who referred them to us. A promise to you: We will not use the contact information that you provide for any purpose other than the implementation of this survey. We will not add any of this contact information to any other database or email list that we have.

Voici la dernière page la première partie de notre enquête. Tel qu'indiqué dans notre courriel, nous vous demanderons, dans un proche avenir, de compléter la deuxième partie de l'enquête. Mais il reste une étape supplémentaire fort importante...

Afin de poursuivre l'enquête, nous vous demandons de nous fournir des références à 10 de vos collègues qui répondent au profil cible: des artistes visuels professionnels à tout les niveaux de carrière résidant actuellement au Canada. Nous ajoutons aussi qu'il faudrait qu'au moins un tiers de vos références ne soit pas de la même région géographique que vous. Merci!
Comme nous l'avons fait pour vous, nous indiquerons au répondant potentiel que c'est grâce à vous qu'il a été contacté. Une promesse: vos coordonnées, ainsi que ceux de vos répondants, ne seront en aucun cas utilisés autrement que pour les fins de cette enquête. Aucune base de donnée extérieure n'aura vos informations.

1.	Name // nom	City/town // ville	Email address // courriel
2.	Name // nom	City/town // ville	Email address // courriel
3.	et cetera...		

<p>Well, the hard part is done! If you have anything to add – comments, criticisms, ideas, rants, revelations – just add them here: La partie le plus difficile est finie! Si vous aviez n'importe quoi a ajouté – des commentaires, critiques, idées, ou rélations – justes indiquer-les ici:</p>

WAGING CULTURE PART 2 // LE PRIX DE LA CULTURE 2

As promised, this is part two of the survey, which deals with your income and expenses for the 2007 fiscal year.

Tel que promis, voici la deuxième partie de l'enquête qui porte sur vos revenu et dépenses lors de l'année fiscale 2007.

<p>Due to a data loss in the first round of the survey, we need to ask you once more about your educational background. Please indicate the number of degrees you have completed (or, for non-degree granting programs, programs completed) in the following educational categories. En raison d'une perte de données lors de la première enquête, nous devons vous posez à nouveau des questions portant sur votre niveau d'éducation. Veuillez indiquer le nombre de diplômes terminés (ou de cursus) dans les catégories suivantes.</p>	
Community college/CEGEP // CEGEP/collège	
Bachelor degree // baccalaureat	
Masters degree // maîtrise	
PhD // doctorat	

For subsequent questions, the following clarifies the various categories.

- Your artistic practice includes all aspects of your studio practice, including research, production, circulation, and promotion
- Art-related volunteer work includes activities such as volunteering for a gallery
- Art-related employment includes working for a gallery in any capacity, teaching, graphic design, professional photographer, studio technician, et cetera. Include paid work only.
- Non-art-related employment includes all paid work not related to the arts.

Pour les questions suivantes, veuillez respecter les précisions ci-dessous.

- Votre pratique artistique comprend l'ensemble des facettes de votre pratique (y compris la recherche, la production, la diffusion, et la promotion)
- La bénévolat dans le domaine artistique comprend des activités telles qu'offrir ses services à une galerie.
- Un emploi relatif à l'art comprend travailler dans une galerie, enseigner, concepteur graphique, photographe commercial, technicien de studio, etc. SVP, inclure les heures rémunérées seulement.
- Un emploi hors du champ artistique

<p>Please estimate the average number of hours that you spent, per week, on the following activities in 2007. Veuillez évaluer approximativement le nombre moyen d'heures que vous avez passées, par semaine, sur les activités suivantes en 2007.</p>	
On your artistic practice // Sur votre pratique artistique	
On art-related volunteer work // Sur le bénévolat dans le domaine artistique	
On art-related employment // Sur un emploi dans le domaine artistique	
On all non-art-related employment // Sur un emploi hors du champ artistique	

<p>Would you prefer to have spent more or less time on the following: Si vous pouviez choisir, vous préféreriez avoir passé plus ou moins de temps sur :</p>	less moins	same même	more plus
On your artistic practice // Sur votre pratique artistique			
On art-related volunteer work // Sur le bénévolat dans le domaine artistique			
On art-related employment // Sur un emploi dans le domaine artistique			
On all non-art-related employment // Sur un emploi hors du champ artistique			

<p>If your preferred time allocation is not the same as actual, please comment on the circumstances that affected this. Si vous n'êtes pas satisfait par le temps alloué à ces activités, veuillez SVP expliquer les circonstances qui dictent cette situation.</p>

If applicable, please indicate what types of work constitute your art-related and non-art-related employment. Si c'est pertinent, indiquez SVP la nature votre emploi relatif à l'art et hors du champ artistique.	
art-related // relatif à l'art	
non-art-related // hors du champ artistique	

Do you currently have gallery representation // Êtes-vous présentement représenté par une galerie ?	
---	--

This question is directed to artists who are currently in a 'serious' relationship with another person (a 'spouse'). Cette question s'adresse aux artistes qui sont présentement dans une relation 'sérieuse' avec une autre personne (conjoint).				
What is the importance of your spouse's economic contribution to the following expenses: Quelle est l'importance de la contribution économique de votre conjoint(e) aux dépenses suivantes :	n/a	negligible négligeable	useful utile	necessary nécessaire
'basic' living expenses (food, housing) // dépenses de "base" (nourriture, logement)				
'enhanced' living expenses (entertainment, luxuries) // dépenses non-essentielles (divertissement, luxe, etc.)				
your art practice // votre pratique artistique				
If desired, please elaborate // Précisez, SVP:				

If you have the following, what are the sources of the funding: Si c'est pertinent, indiquez svp les sources de financement :	self-financed financé par vous	arts-related employment emploi relatif à l'art	non-arts-related employment l'emploi hors du champ artistique	your spouse votre conjoint(e)	family trust fidéicommiss familial	none aucun
	health benefits // des prestations d'assurance-maladie?					
	pension, RRSP, or other retirement fund // pension, REER, ou autre fonds de retraite?					
Do/will these benefits meet your needs // Est-ce que ces avantages suffisent à vos besoins?						

This page is the core of the survey. In this section, we are asking you to report on your income and expenses over the 2007 calendar year. Most of this information can be found on your 2007 tax return, particularly if you file a business or professional tax return.

Cette page constitue le noyau de l'enquête. Ici, nous vous demandons de rendre compte de vos revenus et dépenses en 2007. Ces informations se trouvent sur votre déclaration d'impôt de 2007, surtout si vous produisez un rapport d'affaires ou professionnel.

It is important to underscore that in no way will the information that you provide here be traced back to you. Our primary purpose in undertaking this survey is to provide a useful and accurate portrait of the economic conditions of the visual arts community. Our hope is that this information will prove useful in framing policy discussions on topics of concern to the visual art producer. Additionally, you may feel that 2007 was an unusual year for you for some reason ... you sold a lot of work, or you received two large grants, or you didn't make any money at all ... and this may lead you to want to adjust your expenses and income reflect a more 'normal' year for you. However, doing so will affect the results of this survey significantly, making it less accurate as a gauge of the visual art community as a whole. Trust that the law of averages apply – if you had a particularly good year, someone else probably had a particularly bad year.

Encore une fois, nous tenons à souligner que cette information demeure anonyme. Notre objectif est de dresser un portrait utile et précis des conditions économiques de la communauté artistique. Nous espérons que cette information s'avèrera pertinente pour l'élaboration des politiques en matière culturelle.

Vous jugez peut-être que 2007 a été une année exceptionnelle pour votre carrière artistique: vous avez possiblement vendu plus de tableaux que d'habitude ou obtenu une subvention particulièrement importante. Ceci pourrait vous conduire à diminuer (ou augmenter) vos revenus de 2007. En agissant ainsi, vous risquez de déformer les résultats de l'enquête. Vous pouvez vous fier à la loi des moyennes: votre bonne année sera compensée par l'année plutôt médiocre d'autrui.

For these reasons, we encourage you to be as forthright and accurate as you can be. If you do not have exact numbers, please estimate to the best of your ability.

Pour ces raisons, nous vous encourageons à être aussi précis que possible. Si vous n'avez pas les chiffres exacts, évaluez au meilleur de vos capacités.

Income derived directly from your artistic practice // Le revenu provenant directement de votre pratique artistique :	
Sales (not including commissions paid to agents or dealers) Ventes (ne comprenant pas les commissions payées aux agents ou aux revendeurs)	
Artist fees (including exhibition, speaking, reproduction, and writing fees) Honoraires d'artiste (y compris les honoraires versés pour les expos, les conférences, les reproductions, et les écrits)	
Grants, prizes, fellowships, and per diems from public institutions Bourses, prix et per diem en provenance d'organismes publics	
Grants, prizes, fellowships, per diems and patronage from private sources Bourse, prix et per diem et mécénat d'organismes privés	

Income derived from arts-related activities // Le revenu en provenance des activités artistiques :	
Contracts, casual, and temporary employment (total amount for all sources) Contrats occasionnels et emploi provisoire (montant total pour l'ensemble des sources)	
Permanent employment amounts (full or part time) Montants en provenance d'un emploi permanent (temps plein ou temps-partiel)	

Other income // Autres revenus :	
Net income from non-arts-related employment or contracts. Le revenu net en provenance des emplois ou des contrats non-relatifs à l'art.	
Net income from investments, trusts, support payments, or other non-work sources. Le revenu net en provenance des investissements, fidéicommis, paiements de soutien, ou autres sources que le travail.	

Expenses // Dépenses :	
Expenses for your artistic practice (including business use of home expenses, research, et cetera) Les dépenses totales reliées à votre pratique artistique (y compris les dépenses d'affaires reliées à votre domicile, etc.)	
Expenses for art-related employment Dépenses liées au revenu artistique	

Misc. // Divers :	
Total federal income tax that you paid in 2007 (Line 420 on your tax return. Do not include provincial income tax amounts). Total d'impôt fédéral payé en 2007 (Ligne 420 sur votre déclaration d'impôt. Ne pas inclure les montants d'impôt payés au provincial).	
Please enter your total household income (before tax) for 2007. Le revenu total de votre ménage (avant impôt) en 2007.	
Grants, prizes, fellowships, and per diems from public institutions in 2006 Bourses, prix et per diem en provenance d'organismes publics en 2006	

<p>If you could now comment on what you see as significant factors affecting the socio-economic situation of visual artists in Canada. How satisfied are you with the current situation, and what areas in particular could be improved? Veuillez maintenant préciser les facteurs qui, d'après vous, ont une incidence sur la situation des artistes visuels au Canada. Dans quelle mesure êtes-vous satisfait de votre situation actuelle, et quels domaines doivent être améliorés ?</p>

<p>If we were to redo this survey, are there any areas we did not touch on or questions that we did not ask that you feel would make a better survey and/or garner a clearer picture of the current visual arts field? Si nous devions refaire cette enquête, quel sujet ou quelle question devrait être ajoutés afin de mieux comprendre l'état actuel de la pratique ?</p>

Sample invitation letter to first half of survey:

Subject: Do you know who our artist's are? // Savez-vous comment se passe les artistes?

Waging Culture
(Français à suivre)

Dear [Name],

I know you know who you are, and I also know you know many practicing artists. But I'm pretty sure you don't know who all of them are. I'm going to find out, and I would like your help.

Over the past year, as part of my job at the Art Gallery of York University, I have been developing a two-part national survey of Canadian visual artists, a survey that will capture a wide range of information on the social, economic, and demographic aspects of being an artist in Canada. The data collected will be analysed extensively, and the results will be disseminated widely to funding agencies, government organizations, advocacy groups, policy makers, galleries and, of course, artists.

[Referrer] recently completed the first half of the survey, and they referred me to you as a potential participant. I strongly encourage you to do so, as it is vital that we get as many participants as possible.

This email is an invitation to participate in the first half of the survey, which covers primarily demographic information. The survey will take about 15 minutes to complete. In this first stage, I will also be asking you to refer me to ten of your colleagues in the visual arts, of which three will be asked to participate (for the reason why we need ten referrals, as well as other information on the survey, please see the Waging culture website at <http://www.theAGYUisOutThere.org/wagingculture>).

When we have reached our target number for the survey, we will then send all participants (including yourself) the second half of the survey, which primarily covers financial questions, such as income sources, expenses related to your artistic practice, and so on.

I want to stress that your responses are entirely confidential. We will never link individual responses to individual participants. When the data collection is complete, we will delete all references to email addresses and names of all participants and referrals.

I strongly encourage you to participate. The more the responses we get, the better the final picture will be. The hope is that, with better information will come better policy decisions by various agencies and governments.

To participate in the survey, please follow this link: [SurveyLink]

With best wishes,

Michael Maranda
Assistant Curator
Art Gallery of York University
WagingCulture@theAGYUisOutThere.org

Chèr(e) [Nom],

Je sais que vous savez qui vous êtes; et, encore, je sais que vous savez plusieurs d'artistes pratiquants. Mais je suis presque sûre que vous ne savez pas qui les sont tous.

Alors, je vais les discerner, et j'en ai besoin de votre aide.

Pendant la dernière année, en tant d'élément de mon travail à l'Art Gallery of York University, j'ai été en train de développer un sondage en deux parties des artistes visuels canadiennes. C'est un sondage qui va cumuler plusieurs types d'information sur les aspects sociaux, économiques et démographiques d'être une artiste. Les résultats collectés vont être extensivement analysés et distribués aux agences de fond, organisations gouvernementales, groupes d'avocat, politiciennes, galeries et, bien sûr, aux artistes.

[Referrer] a récemment fini la première partie de l'enquête, et il m'a référé à vous comme participant potentiel. Je vous encourage fortement à participer parce qu'il est vital qu'on reçoit le plus de participants possible.

Ce message est une invitation à participer dans la première partie de l'enquête qui couvre seulement de l'information démographique. Le sondage devrait seulement vous prendre 15 minutes à compléter. Dans la première phase du sondage, je vous demanderais de référer à 10 de vos collègues dans la discipline de l'art visuel, pour qu'on invite 3 de participer (pour voir pourquoi on a besoin de 10 personnes avec d'autre information sur l'enquête, s'il vous plaît voir le site Web Le Prix de la Culture ici : <http://www.theAGYUisOutThere.org/wagingculture>).

Quand nous avons atteint notre nombre de participants idéals pour l'enquête, nous enverrions tous les participants (ce qui inclut vous-même) la deuxième partie du sondage, qui pose des questions de finances comme les sources de revenus et des dépenses liées à votre pratique artistique et cetera.

Je veux exiger que vos réponses sont entièrement confidentielles. On ne va jamais lier des réponses individuelles à des individus. Quand la collection des données est finie, on va effacer toute référence aux noms ou courriels électroniques des participants.

J'encourage vigoureusement de participer. Le plus de réponses qu'on reçoit, la meilleure les résultats vont être. L'espoir est qu'avec de l'information plus précise, les décisions de politiques prise par le gouvernement et d'autres agences vont être plus appropriés.

À participer dans l'enquête, s'il vous plaît suivez ce lien: [SurveyLink]

Merci,

Michael Maranda
Assistant Curator
Art Gallery of York University
wagingculture@theAGYUisOutThere.org

Sample reminder letter to first half of survey:

Subject: Reminder/rappel from the AGYU

Hi, again,

A short while ago I sent an invitation to participate in a survey of Canadian visual artists. We've already received many responses, but we need more. In particular, we need your response. The more comprehensive our responses, the better we will be able to understand the situation of contemporary artists in Canada.

For this reason, I am asking you to please participate as soon as possible. It doesn't take long, and there are no skill-testing questions.

The link to the survey is here: [SurveyLink] And, if you really don't want to participate, please opt-out of the survey so we don't continue to bother you. For that, follow the link here: [RemoveLink]

Thank you in advance,

Michael Maranda

Bonjour!

Il n'y a pas long temps que j'ai envoyé une invitation pour participer dans un sondage au sujet d'artistes visuelles canadiennes. Nous avons déjà reçu plusieurs réponses, mais on a besoin de plus. Particulièrement, on a besoin de votre réponse. Le plus de réponses qu'on reçoit, le plus compréhensif les résultats vont être. On peut mieux comprendre la situation d'artistes contemporanéité au Canada.

C'est pour cette raison ci-contre que je vous demande de participer le plus rapidement possible. L'enquête ne prend que 15 minutes et il n'y a pas de questions de compétence difficile.

Le lien pour le sondage est ici: [SurveyLink] Et si vous ne voudrez pas participer, s'il vous plait, quitte le sondage pur qu'on vous enlève de notre liste. Suivez ce lien ici : [RemoveLink]

Merci en avance,

Michael Maranda

Sample invitation letter to second half of survey:

Cher [prénom],

Tel que promis, nous allons de l'avant avec la deuxième phase du sondage.

J'avais cru que j'aurai quelques résultats de la première phase à partager avec vous conjointement à cette deuxième invitation, mais l'obtention de ces résultats s'est avérée hors de mon contrôle. Je veux être en mesure de produire des résultats qui auront de l'impact en vue d'émettre un communiqué de presse pendant la présente période électorale. Pour cette raison, nous sommes quelque peu pressés de recevoir vos réponses!

À titre d'information, vous trouverez ci-joint une copie du sondage. Le sondage devra cependant être complété en ligne à l'adresse suivante : [adresse du site web ici]

Je vous remercie sincèrement de votre participation soutenue à ce projet.

Cordialement,

Michael Maranda
Galerie d'art de l'Université York

Veillez noter: Contrairement à la première moitié du sondage, vous devez compléter la présente portion en ligne. Nous estimons que le temps maximum requis pour compléter le sondage est de 15 minutes. Il vous sera utile d'avoir une copie de votre retour d'impôt à portée de la main. En raison de la nature des questions posées, le sondage est maintenant effectué par l'entremise d'un serveur doté du même niveau de sécurité utilisé par les institutions financières pour les transactions en ligne.

Dear [FirstName],

Well, as promised, we are moving on to the second phase of the survey.

I had thought that I would have some results from the first phase to report on along with this second invitation, but my hand has been forced. I want to be able to come up with some really poignant numbers to send out in a press release while the current election is still ongoing. Thus, there is a bit of a rush to get your responses!

I have attached a copy of the survey to this email for your information. The survey should be completed online at the following address: [website address here]

Thanks muchly, and I appreciate your ongoing participation.

With best wishes,

Michael Maranda
Art Gallery of York University

Please note: unlike the first half, you must complete this survey in one session. It should take less than 15 minutes to complete. It will help to have a copy of your 2007 income tax return on hand. With the nature of the questions being asked, the survey is now being conducted through a secured server with the same level of security used by financial institutions for online transactions.

Appendix: Survey instrument

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Sample reminder letter to second half of survey:

Dear [FirstName],

With the results of the election as they are, we expect that the attention being paid to funding of the arts will continue, and we want to ensure that these debates occur with accurate background context.

This is where you come in. We are still collecting for the second half of our Waging Culture survey. We've had great response so far, but we need more responses to ensure the accuracy of our analysis. Your responses count, and your situation has to be reflected in the final report.

Thus, please do consider completing the second half as soon as possible.

Your link to respond is: [SurveyLink]

FAQ:

Q: But I haven't done my 2007 taxes yet!

A: Well, if you can estimate within reason, there's nothing stopping you. You should have at least some idea of what you made in 2007, and what you spent on art production. (Please note that your non-art income is as important for the analysis as arts income – especially if that non-art income comes in the form of patronage or inheritances). It might take you a little longer, but this might just help you to fill out those taxes, no?

Q: But I don't want to tell a stranger my financial information!

A: I understand this, I really do. In response, however, that in a certain sense you aren't telling me the information. It goes into the spreadsheet without a link between you and your responses. I know only if you have responded, not what you have reported.

In addition, individual responses will never be reported in any form -- only aggregate figures. Neither will individuals who participated be named, so no one will ever know who participated in the survey. Ever.

Q: But I'm a special case who isn't reflective of the average artist because ...

A: True, we're all individuals, and we all are different from everyone else. But this analysis is based on a broad picture of the arts community as a whole. While we will speak of the 'average' artist in our analyses, this average artist doesn't exist – it's only an abstraction of our collective situation. In other words, you are a little part of that average artist.

In advance, thank you,

Michael Maranda

Cher/Chère [FirstName],

Puisque nous connaissons maintenant les résultats des élections, nous prévoyons que l'attention portée au financement des arts continuera, et nous voulons nous assurer que ces débats soient informés par une compréhension juste de la présente conjoncture.

Voici où vous avez un rôle à jouer. Nous sommes encore en train de recueillir des sondages pour la deuxième moitié de notre étude, Le Prix de la Culture. Nous jouissons d'un très bon niveau de participation, mais il nous faut encore plus de réponses pour pouvoir nous assurer de l'exactitude de notre analyse. Votre participation compte, et il est très important que votre situation soit reflétée dans notre rapport final.

Veillez donc s'il vous plaît compléter la deuxième partie du sondage dès que possible.

Voici le lien pour compléter le sondage : [SurveyLink]

Foire aux questions:

Q : Je n'ai pas encore complété ma déclaration d'impôts pour l'année 2007!

R : Si vous êtes en mesure d'estimer les montants relatifs à cette déclaration d'impôts, vous pouvez compléter le sondage. Vous devez être en mesure d'indiquer approximativement votre revenu pour l'année 2007 ainsi que ce que vous avez dépensé en production artistique. (Veillez prendre note que votre revenu qui n'est pas issu de l'art est aussi important pour notre analyse que votre revenu issu de l'art – et ce, surtout si votre revenu non artistique est issu de parrainages ou d'héritages). Ça vous prendra peut être un peu plus de temps à remplir, mais ça pourrait aussi vous aider à compléter votre déclaration d'impôts!

Q : Je ne veux pas partager mon état financier avec un étranger!

R : Je comprends votre inquiétude. Je tiens à vous assurer que l'information que vous nous communiquez par l'entremise du sondage est directement mise dans un tableau et n'expose aucun lien entre vous et vos réponses. Je saurai seulement si vous avez répondu au sondage, mais pas ce que vous avez répondu.

De plus, les réponses individuelles ne seront jamais communiquées à quiconque sous quelque forme, seulement les résultats agrégés seront communiqués. Les individus qui ont participé ne seront pas nommés, donc personne ne saura JAMAIS qui a participé à ce sondage.

Q : Mon cas est unique et ne reflète pas l'artiste moyen(ne) parce que...

R : Il est vrai que nous sommes tous des individus et que nous sommes tous différents. Cependant, cette étude est basée sur le portrait général de la communauté artistique dans son intégrité. Bien que nous allons parler de l'« artiste moyen(ne) » dans nos analyses, cet(te) « artiste moyen(ne) » n'existe pas – il ou elle est simplement une abstraction de notre situation collective. En d'autres termes, vous représentez un petit morceau de cet(te) « artiste moyen(ne) ».

Je vous remercie d'avance de votre collaboration,

Michael Maranda

Acknowledgements:

The Waging Culture survey was undertaken with limited resources. As the Art Gallery of York University is an art gallery, not a research centre, the infrastructure for conducting such primary research (including professional researchers, staff for implementing the survey, et cetera) does not exist. Neither do we have the financial resources to outsource the survey. Nonetheless, the Gallery considers projects such as this as part of the expanded mandate of what a public art gallery can, and should, do. It could not have happened without the full support and enthusiasm of the entire AGYU team, Philip Monk, Emelie Chhangur, Allyson Adley, Karen Pellegrino, and Suzanne Carte-Blanchenet.

We need to acknowledge the incredibly supportive and helpful international researchers who recognized the importance of what we were undertaking achieve, and have been vital in aiding the development of the framework for this survey. Invaluable advice on the structure of the survey instrument and sampling model has been offered by:

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- Marla Waltman Daschko, former Chief, Culture Statistics Program, Statistics Canada
- Joan Jeffri, director of the Research Center for Arts and Culture at Columbia University
- David Throsby, past-president of the Association for Cultural Economics International, past member of the Experts Committee for drafting the UN Convention on Cultural Diversity (UNESCO), and professor of economics at Australia's University of Macquarie.

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A note on the dataset:

Our analysis of the data is not comprehensive. In the interest of further realising the full potential of the information collected for policy initiatives, we are willing to share the data for further study. Please contact the author with details on proposed usage for details on access and usage.

