

# REPORT ON THE SOCIO-ECONOMIC STATUS OF THE ARTIST IN ONTARIO IN THE 21<sup>ST</sup> CENTURY



SUBMITTED TO THE  
MINISTER OF CULTURE  
THE HONOURABLE CAROLINE DI COCCO

FROM

THE STATUS OF THE ARTIST SUB-COMMITTEE,  
THE MINISTER'S ADVISORY COUNCIL FOR ARTS AND CULTURE

OCTOBER 2006



Ontario

Minister's Advisory Council  
for Arts and Culture

Comité consultatif ministériel  
pour les arts et la culture



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**Ontario**

Minister's Advisory Council  
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pour les arts et la culture

The Honourable Caroline Di Cocco  
Minister of Culture  
Mowat Block, 5th Floor  
900 Bay Street  
Toronto, Ontario  
M7A 1W3

October 19, 2006

Dear Minister Di Cocco,

On behalf of the Minister's Advisory Council for Arts and Culture I am pleased to submit for your consideration the Report on the Status of the Artist in the 21st Century.

As you are aware, the council's Status of the Artist Sub-Committee has been consulting with the arts and culture sector for almost two years. During this time we have been impressed by the commitment of Ontario's arts community, which has wholeheartedly participated in this important initiative.

This report provides 23 recommendations that are based on the views and perspectives of thousands of individual artists, arts organizations, unions and supporters. Their views and insights have helped inform the development of this report which seeks to improve the socio-economic conditions of Ontario's artists, today and in the future.

I would like to take this opportunity to thank the Status of the Artist Sub-Committee for their work in steering the process, and the chair, Aaron Milrad, for his leadership. I would also like to thank the members of the council for consistently bringing their perspectives and expertise to the council table.

Thank you for your support of the council on this important initiative.

Regards,

Jim Fleck  
Council Chair

cc Aaron Milrad, Chair, Status of the Artist Sub-Committee



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Dr. Jim Fleck  
Chair  
Minister's Advisory Council for Arts and Culture  
c/o 400 University Avenue, 5th floor  
Toronto, Ontario  
M7A 2R9

August 2006

Dear Dr. Fleck,

The Status of the Artist Sub-Committee is pleased to submit a final report containing 23 recommendations for the consideration of the Minister's Advisory Council for Arts and Culture.

It has been almost two years since the Status of the Artist Sub-Committee was established, and we have spent more than a year eliciting the views of the arts and culture sector through extensive consultations.

Their perspectives have been sought in four main priority areas: improving artists' ability to earn a living; recognizing and enhancing artists' labour status; promoting artists and their work, and enhancing artists' health and well-being.

During this time, we were impressed by the passion and commitment of the thousands of individual artists, and hundreds of organizations, unions and supporters, who participated so wholeheartedly in this important initiative.

The sub-committee feels strongly that this report should help individual professional artists first and foremost, and contains recommendations that are feasible and practical.

Having thoroughly analyzed and considered the views and perspectives of the arts and culture community, our report recommends the development of status of the artist legislation that formally recognizes the important contributions artists make to Ontario, as well as other key recommendations that we believe will support artists as their creations further establish Ontario as a centre of artistic and cultural excellence.

We now submit this report to the Minister's Advisory Council for Arts and Culture, and seek its approval and full support. Once this approval has been obtained, we request that this report be forwarded to the Minister of Culture for her consideration.

We also take this opportunity to express our thanks to staff at the Ministry of Culture. Their hard work, experience and diligence were indispensable in the process of compiling this report.

Signed,  
Members of the Status of the Artist Sub-Committee



Aaron Milrad  
Chair, Status of the Artist  
Sub-Committee



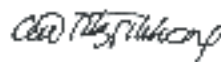
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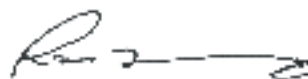
Martin Bragg



Robert Dickson



Lisa Fitzgibbons



Ron Haney



Joysanne Sidimus



## ABOUT THE STATUS OF THE ARTIST SUB-COMMITTEE

The Status of the Artist Sub-Committee was created in September 2004. The sub-committee is responsible for seeking stakeholders' views on potential proposals to address the status of the artist in Ontario, and developing a Report on the *Status of the Artist in Ontario in the 21st Century* for the consideration of the Minister of Culture.

The sub-committee is made up of three council members and four advisors from the arts and culture community representing a variety of backgrounds and expertise (see Appendix A).

## ABOUT THE COUNCIL

The Minister's Advisory Council for Arts and Culture was established as an advisory agency of the Ministry of Culture for an initial term of five years, effective June 9, 2004.

The council's mandate is to advise the Minister of Culture on policies and programs that will support strong and vibrant cultural communities through the arts, culture industries and heritage sectors, and to create an open forum for discussion with the culture community.

The council is composed of 15 members (see Appendix B) who represent the culture community; have demonstrated their strong commitment to the development of the culture; represent a range of regions of Ontario, and reflect a variety of backgrounds and interests. All members are appointed by the Lieutenant Governor in Council for staggered terms of up to three years, which are subject to renewal.

The Minister of Culture sets the council priorities and activities in consultation with the chair.



## EXECUTIVE SUMMARY

In light of the findings gathered from: extensive consultations held within the arts and culture community; consultations with other jurisdictions, as well as other provincial ministries, and the sub-committee's detailed analysis and discussions, we recommend the following:

## ARTISTS IN SOCIETY

### LEGISLATION TO IMPROVE ARTISTS' SOCIO-ECONOMIC STATUS

- That the Minister of Culture introduce legislation that formally recognizes the unique economic and social contributions of Ontario's artists. This legislation should also include:
  - A range of tax benefits which will reflect the unique nature of artistic activities and encourage new creative output in Ontario, e.g., a provincial tax credit based on a range of eligible expenses; expansion of the existing PST exemption program to ensure more artists have access to the program, and that more supplies are subject to the exemption
  - Measures to provide standard protection for children in the performing arts.

### COLLECTIVE BARGAINING

- That the Ministry of Culture establish a time-limited process where parties with a direct interest in any mandatory collective bargaining regime are invited to meet with representatives of the Ministry of Culture and the Ministry of Labour to work toward consensus.

## ARTISTS AND INCOME

### INCREASE FUNDING TO THE ONTARIO ARTS COUNCIL

- That the Ministry of Culture provide new funding for the Ontario Arts Council which will enable the council to provide sustainable funding to artists and arts organizations.

## FEDERAL TAX AND BANKRUPTCY MEASURES

- That the Minister of Culture continue to play a leadership role in the Federal/Provincial/Territorial (F/P/T) Working Group on the Socio-Economic Status of Artists to introduce various measures, including:
  - Making grants to artists exempt from income tax
  - Implementing fiscal measures, including tax exemption measures on artistic income of a certain amount
  - Creating tax credits on the purchase of art, or investments in the arts, by individuals
  - Creating tax credits for copyright income
  - Introducing measures that allow artists to spread their income over several years, e.g., an Ontario-based tax deferral system
  - More protections for artists and their work in the event that holders of their work declare bankruptcy and/or insolvency (e.g., art galleries, publishers).

## RECOGNIZING AND ENHANCING THE LABOUR STATUS OF THE ARTIST

### TRAINING AND BUSINESS ASSISTANCE FOR ARTISTS

- That the Ministry of Culture work with the Ministry of Small Business and Entrepreneurship to create a pilot project that engages Ontario's network of Small Business Enterprise Centres to provide artist-focused resources, information and advice
- That the Ministry of Culture work with the Ministry of Training Colleges and Universities (MTCU) and Ontario's culture sector to facilitate the development of apprenticeship opportunities for artists within various sectors, regardless of their employment status (i.e., self-employed or employees)
- That the Ministry of Culture work with MTCU to help ensure that key training organizations (e.g., the Cultural Careers Council of Ontario) receive training funding which may be available under the Labour Market Partnership Agreement on behalf of the arts and cultural industries in Ontario; and that the agreement include making training funds available for both self-employed artists and artists who are employees
- That the Ministry of Culture develop a province-wide strategy to provide artists with information, on an ongoing basis, about a range of programs and services specific to their needs (e.g., health and safety, sources of support, entrepreneurship, legal, marketing and financial management, etc.)
- That the Ministry of Culture encourage the creation of employer incentives such as tax credits to promote the integration of artists into the workplace, e.g., for corporate training, artist transition, etc.

## EMPLOYMENT STATUS

- That the Minister of Culture continue to play a leadership role in the Federal/ Provincial/Territorial (F/P/T) Working Group on the Socio-Economic Status of Artists to introduce various measures, including:
  - Enabling artists to make voluntary contributions from their income to be eligible for certain benefits e.g., employment insurance and maternity leave
  - Establishing the presumption that professional artists are self-employed unless the artist, the union (where it exists), and/or the engager enter into an explicit employer/employee relationship.

## SUPPORT OF ARTISTS

### MARKETING AND PROMOTION

- Work with the Entertainment and Creative Cluster to foster the development of strategic partnerships between technology and creative sectors to create innovative new ways to promote artists and their work
- Ensure representation of the province's culture sector on all major trade missions in collaboration with key Ontario ministries, or as "shadow" missions
- Develop provincial strategies to market and promote Ontario cultural products to new markets, building on the strategies and success of other jurisdictions, e.g., Nova Scotia and Manitoba music promotions, etc.
- Promote Ontario as a major exporter of intellectual property
- Reinstate the "1% for Art" policy, whereby one per cent of the budget for development of provincial buildings is designated for the commissioning of art and art installations.

## ARTISTS' HEALTH AND WELL-BEING

### SPECIALIZED HEALTH CARE FOR ARTISTS

- Provide a new, sustainable provincial funding mechanism for health programs that benefit artists, e.g., The Artists' Health Centre.

## ARTISTS AND SPACE

### LIVE/WORK SPACE

- Provide existing and new sustainable provincial funding mechanisms and delivery channels for housing programs that benefit artists, such as Toronto Artscape, and the Performing Arts Lodges.

### INFRASTRUCTURE AND PLANNING

- Expand use of the Ontario Strategic Infrastructure Financing Authority (OSIFA) so that non-profit arts and cultural organizations can gain access to financing
- Support the creation of a non-profit finance fund for the renewal, repair or building of arts and culture facilities
- Encourage the Province to resume a leadership role in supporting renovation and construction of small to mid-sized arts and cultural facilities through a capital grants program.

## RECOMMENDATIONS FOR FUTURE CONSIDERATION

- Encourage the Province to work through the Municipal Cultural Planning Partnership to:
  - Promote artists as part of local tourism initiatives
  - Create incentives for developers to create affordable living/workspaces for artists
  - Encourage municipalities to provide low-cost housing to artists
  - Incorporate artistic space in the development of new community centres for creation, rehearsal and performance
  - Encourage municipalities to develop a municipal cultural policy
- Provide incentives for landlords who are providing affordable live/work spaces for artists, e.g., tax credits
- Encourage municipalities to enact a policy to enable one per cent of the budget of any new public or commercial building to be designated for the commissioning of art and art installations.



## THE CONSULTATION PROCESS

In May 2005, the Status of the Artist Sub-Committee initiated one of the largest consultations ever undertaken in Ontario's arts and culture sector. Over a period of several months, and using a variety of consultation tools and methods, the sub-committee elicited the views and perspectives of the arts and culture community in four main priority areas:

- Improving the ability of artists to earn a living
- Recognizing and enhancing the labour status of artists
- Promoting artists and their work
- Enhancing artists' health and well-being.

Primary consultation methods included: an online survey for the arts and culture sector; roundtable discussions with key stakeholders; and an online discussion forum for individual artists. Although the Status of the Artist Sub-Committee did not make a proactive call for submissions, many key organizations and artists' associations/unions sent written submissions for the sub-committee's consideration, and/or had individual meetings with the sub-committee to express their views. All forms of stakeholder consultation were welcomed and reviewed by the sub-committee throughout this process.

### ONLINE SURVEY

With the assistance of the Ontario Arts Council, the Minister's Advisory Council for Arts and Culture invited more than 4,000 individual artists, arts organizations, artists' associations/unions and others to participate in an online survey on the status of the artist in Ontario.

The bilingual survey, which launched May 28 and closed July 8, 2005, received a total of 3,600 responses, including 3,480 in English and 120 in French.

The survey, comprised of both quantitative and qualitative questions, generated a wide range of statistics and comments. Survey respondents represented individual artists in various stages of their career, as well as organizations, arts associations and artists' associations/unions. "Others" were comprised of individuals and groups with an interest in, or affiliation with, the arts.

### PROFILE OF RESPONDENTS

Ninety-three per cent of survey respondents reported that they live or work as an artist in Ontario. Of this number:

- Eighty per cent self-identified as at least one of nine categories of artists (see Appendix C)
- Twelve per cent identified themselves as 'Other' (ranging from individuals in arts-related academia, to former artists and relatives of artists)
- Nine per cent represented organizations, artists' associations/unions.

## ROUNDTABLE DISCUSSION GROUPS

Stakeholder consultations continued in fall 2005. At this time, the Status of the Artist Sub-Committee met with 80 stakeholder organizations, artist associations and unions, at five roundtable sessions held in Toronto and Ottawa (see Appendix D).

The sub-committee also held five meetings with key stakeholder organizations to discuss their positions and views on a number of areas (see Appendix D).

While stakeholders agreed about the need to improve the socio-economic conditions of artists, there was not always consensus on how best to achieve these goals.

## ONLINE DISCUSSION FORUMS

In early winter 2005, the sub-committee launched a bilingual online discussion forum for individual artists to share their views and insights on the four priority areas, as well as on areas of specific cultural differences (e.g., language, ethnicity or regional differences).

When the forums closed on March 15, 2006, 1,875 artists had participated in at least one of the 26 forums.



## PREAMBLE TO THE REPORT

- **Forty three per cent of artists have a university degree, certificate or diploma compared to 23 per cent of workers in the overall workforce.<sup>1</sup>**
- **In five of the nine identified arts occupations, median earnings are about \$10,000; median earnings for the Canadian labour force overall are \$25,052.<sup>2</sup>**
- **As many as 50 per cent of cultural workers hold multiple jobs.<sup>3</sup>**
- **The arts and culture sector contributes over \$1,700 in economic return for every resident of Ontario.<sup>4</sup>**

Artists are at the very centre of Ontario's renown as a creative society, reflecting the best of who we are to ourselves and to the world.

In recent years, researchers have documented what we have known intuitively; that a flourishing arts scene is one important key to the success of the world's most celebrated cities and dynamic communities. Artists' cultural, economic and social contributions to Ontario's quality of life are no longer a matter of opinion, but a generally accepted fact.

Ironically, while artists as the creators of content help generate the wealth and excitement that encourages individuals to visit, live, and participate in communities across Ontario, they are among the least likely to profit from the socio-economic benefits stemming from their work. Statistics show that while artists have almost double the education levels of the overall labour force, this rarely translates into earnings.

Fortunately, governments worldwide are acknowledging artists' role as key contributors to society, and are seeking effective new ways to foster artists and encourage their creative output.

During the course of our deliberations, the Status of the Artist Sub-Committee reviewed the work of several committees which have been commissioned over the past 20 years. Like us, these committees were charged with the task of seeking effective measures that would address the most pressing issues facing artists. What we learned was that, in most cases, recommendations were rarely implemented, and conditions for artists remained unchanged.

This committee is determined that this report not be another effort that remains unimplemented.

The arts and culture community has participated widely in the current process and expects the Province to continue to move forward on concrete recommendations that relate to the socio-economic status of artists. There is real momentum in the community and an expectation that, this time, there will be positive change.

For far too long artists have subsidized Ontario culture by accepting very low incomes, often without access to the rights and benefits enjoyed by other workers.

While the sub-committee is pleased with this government's commitment to Ontario's arts and culture community, we recognize that delivery of this report is only the beginning; addressing the significant, day-to-day challenges faced by Ontario's artists will require long-term government commitment, as well as the commitment and support of the broader community.

The Province must show leadership in the broader context by creating conditions that support artists in Ontario.

We believe those conditions include:

- Formal recognition of artists' unique economic and social contributions to Ontario's society through legislation that supports their contributions and enables them to make a better living from their art.
- The establishment of an arts and culture policy framework for the Province of Ontario (a statement of purpose, values and vision from which policies should flow).
- The creation of a permanent committee to provide continuing advice to the government of Ontario on the socio-economic status of artists.
- The continuing commitment, on the part of the Minister of Culture, to work with federal, provincial and territorial counterparts to advance the status of the artist in Ontario.

We believe that socio-economic provisions should benefit artists directly. With this in mind, our report provides recommendations that can be acted upon quickly and provide maximum benefit to individual artists through the use of existing frameworks, government and community-based systems.

The Status of the Artist Sub-Committee thanks the hundreds of arts organizations and artist associations that participated in the consultation process.

The sub-committee also expresses its appreciation to the thousands of artists who have taken the time to share their views with passion, candour and wit.

This report is dedicated to them.

<sup>1</sup> *A Statistical Profile of Artists in Ontario: Based on the 2001 Census. Prepared by Hill Strategies Research Inc. for the Ontario Arts Council. March 2005.*

<sup>2</sup> *A Statistical Profile of Artists in Canada: Based on the 2001 Census. Statistical Insights on the Arts. Vol. 3, No. 1 (2004). Hill Strategies Research Inc.*

<sup>3</sup> *A Statistical Profile of Artists in Canada: Based on the 2001 Census. Statistical Insights on the Arts. Vol. 3, No. 1 (2004). Hill Strategies Research Inc.*

<sup>4</sup> *Economic and Employment Impact of the Arts and Culture Sector in Ontario. ArtFacts. Vol. 6, No. 1 (2002). Ontario Arts Council.*





## ARTISTS IN SOCIETY

### LEGISLATION TO IMPROVE ARTISTS' SOCIO-ECONOMIC STATUS

Artists make long-lasting, unique contributions to Ontario's communities, quality of life, and economy. The creation of legislation that recognizes the role of artists in society, establishes key rights, and enables artists to make a better living from their art is an important way to acknowledge these contributions.

Several countries have developed special rules, legal and financial instruments to recognize artists' contributions to society.

For example, artists in Ireland have historically not had to pay income tax on artistic income; Swiss artists may elect not to pay income tax, or they may pay the value added tax (equivalent to the GST) at a lower rate than normal. Artists in Sweden, Germany, the Netherlands, Australia, France and the United Kingdom are all able to average their income over a number of years for tax purposes, while many jurisdictions (including California and British Columbia) provide legislated protections for child performers.

It is the opinion of this committee that legislation should recognize the significant and distinct contributions artists make to our quality of life, and improve the socio-economic status of individual Ontario artists directly, first and foremost.

#### Recommendation

- That the Minister of Culture introduce legislation that formally recognizes the unique economic and social contributions of Ontario's artists. This legislation should also include:
  - A range of tax benefits which will reflect the unique nature of artistic activities and encourage new creative output in Ontario, e.g., a provincial tax credit based on a range of eligible expenses; expansion of the existing PST exemption program to ensure more artists have access to the program, and more supplies are subject to the exemption \*
  - Measures to provide standard protection for children in the performing arts.

*\*Note: Any tax provisions should recognize the definition of the artist from the Canadian Artists' Code as a basis for discussion and implementation (see Appendix E)*

## COLLECTIVE BARGAINING

In two of the three jurisdictions with status of the artist legislation in Canada (the federal government and Quebec), the legislation has focused almost exclusively on collective bargaining. However, during the consultation process we learned that stakeholders are deeply divided on the need for, and potential effects of, mandatory collective bargaining in Ontario.

The sub-committee heard strong opinions both for and against mandatory collective bargaining legislation in Ontario. Even among those who were in favour of mandatory collective bargaining, the sub-committee heard of the diverse needs and requirements of different sectors, as well as very differing opinions on the successes, failures and limitations of the federal and Quebec governments' status of the artist legislation.

The sub-committee is firmly committed to improving the socio-economic status of artists in Ontario, and encourages the government to ensure that every effort is made to further examine this issue.

### Recommendation

- That the Ministry of Culture establish a time-limited process where parties with a direct interest in any mandatory collective bargaining regime are invited to meet with representatives of the Ministry of Culture and the Ministry of Labour to work toward consensus.



## ARTISTS AND INCOME

### INCREASE FUNDING TO THE ONTARIO ARTS COUNCIL

Increasing funding to arts organizations and to individual artists is one of the most effective and efficient ways to increase the socio-economic status of artists.

Since 1963, the Ontario Arts Council (OAC) has been the Province's primary funding body for professional arts activity. It has played a vital role in promoting and assisting in the development of the arts, and artists, for the enjoyment and benefit of all Ontarians.

The OAC's greatest ongoing challenges are providing stability for Ontario's arts organizations, and providing meaningful support to individual artists. Many artists, particularly those from Francophone, Aboriginal, regionally and culturally diverse communities have expressed frustration about the difficulties they have in accessing OAC funding, because of insufficient funding relative to legitimate demands.

Current funding to the OAC is less in actual dollars than it was in 1995. The size and demographic of Ontario's population has also changed significantly since that time, and there are now many more artists, arts organizations, students and audiences than ever before. Even with the Province's \$15 million increase to the OAC budget in 2003 and 2004, which allowed the agency to begin expanding support in critical areas, Ontario still ranks seventh in provincial arts agencies' per capita arts spending, directly behind New Brunswick and Saskatchewan.

Quebec spends about three times what Ontario does; Manitoba, Nova Scotia and Alberta around twice the amount. Yet 40 per cent of the country's artists and arts organizations are based in Ontario (see Appendix F for details).

The sub-committee believes that increased funding to the Ontario Arts Council is a major key to the success of Ontario's artists, and that it will allow the council to accomplish several key objectives:

- Maximizing the potential for innovation by stimulating artists' creativity and bolstering Ontario's knowledge economy
- Promoting artists' creative output and talents through touring opportunities
- Recognizing artists' unique contributions to Ontario's enviable quality of life and collective identity, and
- Encouraging the transfer of the knowledge and skills which are the building blocks of Ontario's creative economy.

#### Recommendation

- That the Ministry of Culture provide new funding for the Ontario Arts Council which will enable the council to provide sustainable funding to artists and arts organizations.

## FEDERAL TAX AND BANKRUPTCY MEASURES

There was overwhelming agreement throughout the stakeholder consultations that Ontario artists would benefit from tax relief or tax changes for artistic income. Ninety-three per cent of survey respondents described tax relief, or tax changes, for artistic income as ‘important’ or ‘very important.’

Statistics show that 43 per cent of Ontario artists have a university degree, certificate or diploma compared to 23 per cent of the total workforce. Yet, in 2001, the average income from all sources for artists was only \$26,800, 26 per cent less than the average earnings in the overall Ontario labour force (see Appendix F for details).

While Ontario artists are highly educated and spend on average 67 per cent of their work time practicing their art, few can make a living from their artistic work alone. Sixty seven per cent of artists surveyed reported that they work at other jobs to survive economically (see Appendix G for details).

The sub-committee believes that the economic challenges reported by Ontario’s artists could be mitigated through the provision of new tax rules at both the provincial and federal levels.

For example, an Ontario-based tax deferral system could allow artists to defer artistic income or sales until the next tax year in which they make a profit, when they may be at least partially offset by the cost of supplies, etc.

These recommendations are designed to help artists keep more of the money they earn, thereby giving them a greater chance of earning a living from their art.

### Recommendation

- That the Minister of Culture continue to play a leadership role in the Federal/Provincial/Territorial (F/P/T) Working Group on the Socio-Economic Status of Artists to introduce various measures, including:
  - Making grants to artists exempt from income tax
  - Implementing fiscal measures, including tax exemption measures on artistic income of a certain amount
  - Creating tax credits on the purchase of art, or investments in the arts, by individuals
  - Creating tax credits for copyright income
  - Introducing measures that allow artists to spread their income over several years, e.g., an Ontario-based tax deferral system
  - More protections for artists and their work in the event that holders of their work declare bankruptcy and/or insolvency (e.g., art galleries, publishers).



# RECOGNIZING AND ENHANCING THE LABOUR STATUS OF THE ARTIST

## TRAINING AND BUSINESS ASSISTANCE FOR ARTISTS

Artists must spend a substantial amount of time in preparing to earn income, including rehearsal, study, research and creating works, and in keeping their skills current.

Eighty six per cent of survey respondents considered the need for professional development opportunities for artists 'important' or 'very important.' However, since most artists are self-employed, this does not allow them to qualify for most training benefits.

In addition, artists almost always have to apply key business skills if they are to promote and sell their work successfully. Many of the artists surveyed acknowledged that they could benefit from training or assistance in this area.

During the consultation process, it also became apparent that large segments of the arts and culture community seemed unaware of information and services which may be of help to them; awareness of areas such as key services or labour rights was very uneven.

### Recommendations

- That the Ministry of Culture work with the Ministry of Small Business and Entrepreneurship to create a pilot project that engages Ontario's network of Small Business Enterprise Centres to provide artist-focused resources, information and advice
- That the Ministry of Culture work with the Ministry of Training Colleges and Universities (MTCU) and Ontario's culture sector to facilitate the development of apprenticeship opportunities for artists within various sectors, regardless of their employment status (i.e., self-employed or employees)
- That the Ministry of Culture work with MTCU to help ensure that key training organizations (e.g., the Cultural Careers Council of Ontario) receive training funding, which may be available under the Labour Market Partnership Agreement, on behalf of the arts and cultural industries in Ontario; and that the agreement include making training funds available for both self-employed artists and artists who are employees
- That the Ministry of Culture develop a province-wide strategy to provide artists with information, on an ongoing basis, about a range of programs and services specific to their needs (e.g., health and safety, sources of support, entrepreneurship, legal, marketing and financial management, etc.)
- That the Ministry of Culture encourage the creation of employer incentives such as tax credits to promote the integration of artists into the workplace, e.g., for corporate training, artist transition, etc.

## EMPLOYMENT STATUS

Artists are one of the fastest growing segments of the labour force. Between 1991 and 2001, the number of artists in Ontario grew by 33 per cent, close to three times the rate of growth in the overall labour force (see Appendix F for details).

Ontario is home to 52,500 artists, nearly twice as many artists as any other province, and has the second highest percentage of its labour force in arts occupations.

While Ontario artists tend to be self-employed (44 per cent compared to only 7 per cent of the labour force), they earn on average 40 per cent less than all self-employed workers in Ontario (see Appendix F for details).

Most artists wish to maintain their self-employed status. However, this means they do not qualify for the same benefits as other workers, including minimum standards, vacations, statutory holidays, insurance and retirement plans.

In other jurisdictions, including France and Belgium, many artists are deemed to be employees for purposes of labour standards and social benefits.

### Recommendation

- That the Minister of Culture continue to play a leadership role in the Federal/Provincial/Territorial (F/P/T) Working Group on the Socio-economic Status of Artists to introduce various measures, including:
  - Enabling artists to make voluntary contributions from their income to be eligible for certain benefits e.g., employment insurance and maternity leave
  - Establishing the presumption that professional artists are self-employed unless the artist, the union (where it exists), and/or the engager enter into an explicit employer/employee relationship.



## SUPPORT OF ARTISTS

### MARKETING AND PROMOTION

Promoting culture and the rich diversity of Ontario's artistic traditions builds social cohesion, attracts tourists and helps revitalize our communities.

However, the generally low earnings in arts and culture have been attributed by some commentators to several factors, including the lack of public awareness of the value of artistic work.

Throughout the consultation process, promotion was widely recognized as the key to artistic success. Ninety-three per cent of respondents considered the promotion of artists and their work as either 'important' or 'very important.'

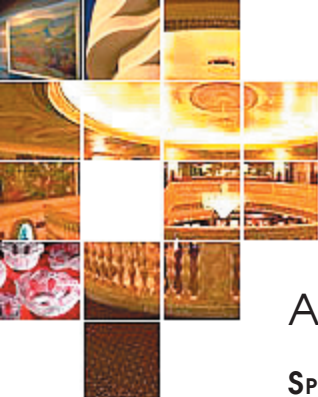
Similarly, recognition of Ontario's artists was seen as positively contributing to several aspects of artistic life. Recognition creates broad awareness of artists' unique contributions to society; it helps create greater awareness which in turn creates a market for their work; and it provides the personal encouragement that artists sometimes need to keep pursuing their work.

Being celebrated in the broader community was seen as vital to fostering artistic initiative, and a full 96 per cent of respondents cited the recognition of arts and culture in our communities as 'important' or 'very important.'

#### Recommendations

- Work with the Entertainment and Creative Cluster\* to foster the development of strategic partnerships between technology and creative sectors to create innovative new ways to promote artists and their work
- Ensure representation of the province's culture sector on all major trade missions in collaboration with key Ontario ministries, or as "shadow" missions
- Develop provincial strategies to market and promote Ontario cultural products to new markets, building on the strategies and success of other jurisdictions, e.g., Nova Scotia and Manitoba music promotions, etc.
- Promote Ontario as a major exporter of intellectual property
- Reinstatement of the "1% for Art" policy, whereby one per cent of the budget for development of provincial buildings is designated for the commissioning of art and art installations.

*\*See Appendix H for description*



## ARTISTS' HEALTH AND WELL-BEING

### SPECIALIZED HEALTH CARE FOR ARTISTS

While artists may live and work in the same space, this can create unique challenges for some, such as visual artists who work with toxic chemicals, acids or dyes.

Potters or glassblowers who use kilns and ovens may be exposed to unique health hazards, as may actors who perform stunts or appear in scenes with pyrotechnics or animals.

Alternatively, the injuries of the dancer or violinist may be related to poor technique that can only be diagnosed and treated by specialized professionals.

#### Recommendation

- Provide a new, sustainable provincial funding mechanism for health programs that benefit artists, e.g., The Artists' Health Centre\*.

*\*See Appendix H for details*



## ARTISTS AND SPACE

### LIVE/WORK SPACE

Artists and cultural producers in all sectors need appropriate physical spaces and equipment to do their work. Visual artists need space to create; musicians need rehearsal space and recording studios; performers in dance, theatre and music need appropriate practice and performance venues; film and television producers need sound stages and studios; publishers need editorial offices and warehouse space.

However, due to artists' often precarious financial status, they may find it difficult to access affordable housing or safe, appropriate workspaces in which to rehearse or practice their craft. Artists are at the mercy of real estate pressures, such as gentrification, loft conversions and rising prices. The current building boom has resulted in even more difficulties for arts and culture workers, such as visual artists who need reasonably priced studios near their principal urban markets.

An additional challenge for artists is that when they turn to less desirable neighbourhoods or unconventional spaces for more affordable rents, these areas soon become seen as trendy and desirable, causing prices to rise.

As a consequence, many of the spaces that have traditionally been accessible to artists as live/work space, such as warehouses and lofts, are now being transformed into condominiums or other developments which are priced out of artists' reach.

#### Recommendation

- Provide existing and new sustainable funding mechanisms and delivery channels for housing programs that benefit artists, such as Toronto Artscape\*, and the Performing Arts Lodges.\*

*\* See Appendix H for details*

### INFRASTRUCTURE AND PLANNING

Past studies of Ontario's cultural sector have discussed some of the challenges associated with the shortage of facilities. With the opening of Toronto's new Four Seasons Centre for the Performing Arts, and the announcement that a world-class film and television sound stage and studio is to be built in the port lands, these gaps are beginning to be addressed.

However, other gaps remain, including the lack of a critical mass of small and medium sized theatre and dance venues. Since the cultural sector is growing, there is also a constant need for new and upgraded facilities. The current building boom of large facilities in the sector highlights this reality.

Over the past decade, there has been a good deal of international attention on the positive public benefits of developing creative capacity as a means of rejuvenating rundown buildings and inner cities. Research, including a 2003 study by Ryerson University and Toronto Artscape, has shown that the presence of arts facilities has profound and positive effects on neighbourhoods.

Toronto's Distillery District is one more recent example of how the redevelopment of an old site into a cultural destination, comprising offices, workspace, galleries, performance spaces, restaurants, bars and cafés, can have a significant positive impact.

Other examples include: Arts Court in Ottawa, an old courthouse that was renovated 20 years ago to provide performance spaces, galleries and offices for the performing arts, visual arts, literary and media arts; the Workers Arts and Heritage Centre in Hamilton; the Visual Arts Centre of Clarington; and the King Street Theatre in Kitchener.

There are many ways to encourage the building and maintenance of appropriate physical spaces for Ontario's artists and the cultural sector, including:

- Direct public investment; public financing at preferential terms
- Tax credits and other supports for landlords who make their buildings available for artists and cultural purposes
- Preferential assessment and property taxation regulation
- Accelerated depreciation allowances for theatres.

#### **Recommendations**

- Expand use of the Ontario Strategic Infrastructure Financing Authority (OSIFA) so that non-profit arts and cultural organizations can gain access to financing
- Support the creation of a non-profit finance fund for the renewal, repair or building of arts and culture facilities
- Encourage the Province to resume a leadership role in supporting renovation and construction of small to mid-sized arts and cultural facilities through a capital grants program.



## RECOMMENDATIONS FOR FUTURE CONSIDERATION

The Status of the Artist Sub-Committee recognizes that there are many aspects to the socio-economic conditions of artists that need to be addressed in both the short- and long-term.

If a permanent body is created with responsibility for the socio-economic status of the artist, this sub-committee proposes that the following recommendations be put forward for their consideration and future work.

As a matter of process, the sub-committee also recommends that at least one member of the Status of the Artist Sub-Committee be appointed to any new body that is created. This will provide greater continuity as the new body works to address issues around the socio-economic status of artists in Ontario.

### Recommendations

- Encourage the Province to work through the Municipal Cultural Planning Partnership\* to:
  - Promote artists as part of local tourism initiatives
  - Create incentives for developers to create affordable living/workspaces for artists
  - Encourage municipalities to provide low-cost housing to artists
  - Incorporate artistic space in the development of new community centres for creation, rehearsal and performance
  - Encourage municipalities to develop a municipal cultural policy
- Provide incentives for landlords who are providing affordable live/work spaces for artists, e.g., tax credits
- Encourage municipalities to enact a policy to enable one per cent of the budget of any new public or commercial building to be designated for the commissioning of art and art installations.

\* See Appendix H for details



## CONCLUSION

Ontario's cultural fabric is rich and diverse. Nationally and internationally recognized as a leading cultural centre, Ontario benefits from the artists who continually inspire our culture and invigorate our economy. The future success of our creative economy is tied to the success of artists and their innovative contributions.

This report is the result of months of extensive consultation with thousands of artists and organizations, as well as many more months of analysis, thought and debate. The results are recommendations which we believe will support Ontario artists as they pursue their creative and professional goals.

The Status of the Artist Sub-Committee thanks you for your consideration of this report on the socio-economic status of the artist.

## APPENDIX A

### MEMBERS OF THE STATUS OF THE ARTIST SUB-COMMITTEE

#### **AARON MILRAD (CHAIR)**

Aaron M. Milrad is chair of The George R. Gardiner Museum of Ceramic Art, secretary of the board of Museum Trustees Association of Washington DC, former president of the Harbourfront Art Gallery, former president of the Koffler Centre of the Arts, former board member of the Danny Grossman Dance Company and the St. Lawrence Centre for the Arts.

Mr. Milrad is a lawyer for Canadian and international clients involved in the visual, performing and literary arts. He has lectured widely in all aspects of copyright, art law, publishing and media law. He is a lecturer in the Museum Studies Course at the University of Toronto and, over a number of years, has lectured at the Banff Centre Publishing Course. Mr. Milrad has published articles in various Canadian, British and American publications and has written two books on art and the law.

#### **PAT BRADLEY (EXTERNAL ADVISOR)**

Pat Bradley has been the Ontario Arts Council's theatre officer since 2001; in 2003 she was additionally appointed research manager.

She has served as executive director of the Professional Association of Canadian Theatres (PACT), the national trade and service association for anglophone professional theatre, for nine years. Previously, she was theatre and literary officer in the cultural affairs division of the (former) municipality of Metropolitan Toronto; arts officer in the Ontario Ministry of Culture; and executive director of the Periodical Writers Association of Canada.

Pat Bradley was president of the Canadian Conference of the Arts (CCA) and has served on numerous arts boards, including the 12 Alexander Street Theatre Project, and Small Theatre Administrative Facility (STAF). She teaches and leads workshops on arts-related topics such as granting, cultural policy and human resources in the arts. Publications include the first edition of *Human Resources in the Canadian Theatre* (1997), *The Status of Women in Theatre – The Ontario Experience* (OAC ArtFacts 2004), and *Ontario's Visual and Media Arts Sector* (OAC ArtFacts 2005).

#### **MARTIN BRAGG (COMMITTEE MEMBER)**

Martin Bragg has been artistic producer of The Canadian Stage Company (CanStage) since 1997 when the board of directors combined the positions of artistic director and managing director, the position Mr. Bragg had held since joining the company in 1992. He has worked in every capacity of theatre, from acting and directing to building sets and producing original Canadian productions. Mr. Bragg has produced over 80 productions at CanStage.

**ROBERT DICKSON (COMMITTEE MEMBER)**

Robert Dickson is an award-winning writer and professor of French studies and translation at Laurentian University in Sudbury. He is the winner of the 2002 Governor-General's Literary Prize for his book of poetry, *Humains paysages en temps de paix relative*.

He is also a regular performer and a past board member of Le Théâtre du Nouvel-Ontario, and has recited his poetry at festivals across Canada. In 2004, he translated Tomson Highway's *Kiss of the Fur Queen*.

**LISA FITZGIBBONS (EXTERNAL ADVISOR)**

Lisa Fitzgibbons is a visual artist, curator and filmmaker working with the Francophone artistic community in Ontario and across Canada. She has been a board member of Galerie du Nouvel-Ontario, Bureau des regroupements des artistes visuels de l'Ontario (BRAVO) and served as Artistic Vice-President of the Fédération culturelle canadienne-française (FCCF). She helped establish the Association des groupes en arts visuels francophones (AGAVF), a national arts service organisation for which she serves as co-ordinator.

In addition to coordinating many art projects, she has contributed to reports on the visual arts and media arts for the Canada Council for the Arts, the Department of Canadian Heritage and the Ontario Arts Council.

**RON HANEY (EXTERNAL ADVISOR)**

Ron Haney is the CEO and executive director of the Directors Guild of Canada-Ontario and a former senior business representative of the Canadian Actors' Equity Association (CAEA). He also sits on the Toronto Film Board.

While at CAEA, Mr. Haney was responsible for the negotiation and enforcement of all collective agreements, and was subsequently presented with the Larry McCance Award for making an outstanding contribution to the association. Ron Haney joined the Directors Guild of Canada-Ontario in May 1999 and immediately became a powerful resource for the entire guild, leading negotiations with the Canadian Film and Television Production Association and fighting for the rights of guild members.

Mr. Haney also trained as an opera singer at the Music Academy of the West in Santa Barbara before attending the University of Toronto. As a professional singer, Ron performed in operas for many of Canada's finest companies, including the National Arts Centre and the Canadian Opera Company. Arias have been heard emanating from rooms where Ron is in negotiations.

**JOYSANNE SIDIMUS (EXTERNAL ADVISOR) -- (ON MEDICAL LEAVE JUNE 2 – JULY 30, 2006)**

Born in New York, Joysanne Sidimus trained with George Balanchine and was a dancer with the New York City Ballet. She was also a Principal Dancer with the National Ballet of Canada and Pennsylvania Ballet.

After retiring from performing, she founded the Dancer Transition Resource Centre, an organization created to help dancers make career transitions, and has been its executive director since its inception. She continues to work as a Balanchine repetiteur both in Canada and internationally.

In 1989, along with Jean-Pierre Perreault, Ms. Sidimus was the dance representative on the Canadian Advisory Committee for the Status of the Artist. She recently completed *Reflections in a Dancing Eye*, a book on the role and value of the artist in contemporary Canadian society that she co-wrote with Carol Anderson. Ms. Sidimus is the recipient of many awards and honours, the most recent being the Governor General's Meritorious Service Medal (M.S.M.) for making a significant contribution to the cultural life of Canada in founding the Dancer Transition Resource Centre.

## APPENDIX B

### PROFILES OF COUNCIL MEMBERS

#### **DR. JIM FLECK**

Dr. Jim Fleck is chairman of the Council for Business and the Arts in Canada, president of the Art Gallery of Ontario Foundation, chairman of the Art Gallery of Ontario's Building Committee overseeing the Frank Gehry renovations and extension, and past chairman of the board and president of the Art Gallery of Ontario.

He was founding president of The Power Plant Contemporary Art Gallery at Harbourfront Centre, and director, treasurer and vice-president of The National Ballet of Canada. He was the 2003 winner of the Edmund C. Bovey Award for Leadership Support of the Arts, a national award to recognize individual members of the business community who have contributed leadership, time, money and expertise to benefit the arts. Dr. Fleck was appointed an Officer of the Order of Canada in 1997.

#### **MARTIN BRAGG**

Martin Bragg has been artistic producer of The Canadian Stage Company (CanStage) since 1997 when the board of directors combined the positions of artistic director and managing director, the position Mr. Bragg had held since joining the company in 1992. He has worked in every capacity of theatre, from acting and directing to building sets and producing original Canadian productions. Mr. Bragg has produced over 80 productions at CanStage.

#### **SAM COGHLAN**

Librarian Sam Coghlan is the chief executive officer of the Stratford Public Library after 16 years as the chief librarian in Oxford County Library.

He is current president of the Ontario Public Libraries Association and, in 2002 to 2003, was vice-chair, Administrators of Rural-Urban Public Libraries of Ontario. He is also a member of the Ontario Advisory Committee of the Gates Foundation.

Mr. Coghlan has taught graduate courses in law and librarianship at the School of Library and Information Science, University of Western Ontario in London, Ontario, having earned a law degree from the University of Windsor in 1976. Mr. Coghlan has served on several literary juries including those of the Ontario Arts Council and the Canada Council for the Arts.

## ROBERT DICKSON

Robert Dickson is an award-winning writer and professor of French studies and translation at Laurentian University in Sudbury. He is the winner of the 2002 Governor-General's Literary Prize for his book of poetry, *Humains paysages en temps de paix relative*.

He is also a regular performer and a past board member of Le Théâtre du Nouvel-Ontario, and has recited his poetry at festivals across Canada. In 2004, he translated Tomson Highway's *Kiss of the Fur Queen*.

## PAULETTE GAGNON

Paulette Gagnon is currently executive director of the Association des théâtres francophones du Canada. Prior to this, she was president of the Fédération culturelle canadienne-française, the national umbrella organization dedicated to the cultural development of Francophone and Acadian communities. As head of development for Ottawa's Théâtre Action, she was in charge of French theatre projects at the National Arts Centre. She has also worked as executive director of La Nouvelle Scène theatre in Ottawa.

In 1996-1997, Paulette Gagnon was responsible for the Franco-Ontarian office of the Ontario Arts Council. Before that, she held senior management positions with Théâtre du Nouvel-Ontario in Sudbury.

## ALLAN GOTLIEB

Allan Gotlieb was Canadian ambassador to the United States from 1981 to 1989, Under-Secretary of State for External Affairs (1977-81) and chairman of the Canada Council (1989-94). He is a Companion of the Order of Canada.

Mr. Gotlieb is visiting fellow at All Souls College, Oxford, and was William Lyon Mackenzie King visiting professor at Harvard University and Claude Bissel professor at the University of Toronto. He is an honorary doctor of law from the University of Toronto and various other universities. Gotlieb is currently a senior advisor at Stikeman Elliott in Toronto, and serves as chairman of Sotheby's Canada and the Donner Canadian Foundation.

## PIERS HANDLING

Piers Handling joined the Toronto International Film Festival as a programmer in 1982, becoming programming director five years later, deputy director in 1990, artistic director in 1993, and festival director and CEO in 1994. Mr. Handling has attended or worked at 23 of the past 25 festivals.

In his 22 years at the festival, Mr. Handling has organized numerous programs including major retrospectives of Canadian, Latin American, Italian, Polish, Portuguese, and Hungarian cinema, and co-founded Perspective Canada. Prior to the film festival, he worked at the Canadian Film Institute (CFI) for a decade, reaching the position of deputy director. After leaving the CFI, he taught Canadian Cinema at Carleton University in Ottawa and Queen's University in Kingston.

### DREW HAYDEN TAYLOR

Drew Hayden Taylor worked as Playwright-In-Residence for Native Earth Performing Arts in the late 1980s and served as Native Earth's artistic director from 1994 to 1997. Since then, he has won numerous awards including the Chalmers Canadian Play Award for Best Play for Young Audience for his *All Dreamers Rock/Education is our Right*, and the Canadian Authors Association Literary Award for Best Drama for *The Bootlegger Blues*. His play *Only Drunks and Children Tell the Truth* won the Dora Mavor Moore Award for Outstanding New Play in 1996.

Drew Hayden Taylor has written, directed, or worked on numerous film and video documentaries about Native issues and written scripts for many television shows including *Street Legal* and *North of Sixty*.

### TIM JONES

Tim Jones has worked as a management consultant, developer, grants officer, theatre and festival producer, capacity building specialist, activist, CEO and board president.

As executive director of Artscape since 1998, Mr. Jones has explored the relationship between creativity and place, and has been a champion of arts-driven revitalization through projects such as the Distillery Historic District, Gibraltar Point Centre for the Arts, and the Creative Places + Spaces Conference. Mr. Jones was also program officer in the theatre division of the Canada Council for the Arts and general manager of Buddies in Bad Times Theatre in Toronto.

### AVON MACFARLANE

Avon Macfarlane is in charge of major gifts at the University of Toronto's Division of University Advancement. Prior to her work at the university, she worked as a development officer and project coordinator at Toronto's Harbourfront Centre.

She has been a judge of the Prism Award, a national children's writing competition; board member, Campus Cooperative Community Daycare; chair, Programming Committee of Artsweek and volunteer coordinator of the Toronto Arts Awards.

**AARON M. MILRAD**

Aaron M. Milrad is chair of The George R. Gardiner Museum of Ceramic Art, secretary of the board of Museum Trustees Association of Washington DC, and former president of the Harbourfront Art Gallery.

Mr. Milrad is a lawyer for Canadian and international clients involved in the visual, performing and literary arts. He has lectured widely in all aspects of copyright, art law, publishing and media law. He is a lecturer in the Museum Studies Course at the University of Toronto and, over a number of years, has lectured at the Banff Centre Publishing Course. Mr. Milrad has published articles in various Canadian, British and American publications and has written two books on art and the law.

**DR. ROSS H. PAUL**

Dr. Ross H. Paul has been president and vice-chancellor of the University of Windsor since 1998, after serving nearly seven years as president of Laurentian University in Sudbury. Dr. Paul was a founding member of the Edmonton Summerfest Board, which created the Edmonton Fringe Theatre Festival.

A former president of Montreal's Island City Singers, he was co-composer of Festival Folk Mass recorded on Laurentian Records and performed throughout Quebec and Ontario. He has also been a national governor of the Shaw Theatre Festival since 2002.

**GINA M. RÉMY**

Gina M. Rémy is the director of Legal and Business Affairs for Corus Entertainment Inc. (Television Division) in Toronto.

She is currently co-chair of the board of directors, ReelWorld Film Festival; was co-organizer of the 2003 Salome Bey Tribute Committee; former member of the board of directors, Black Film and Video Network; and co-organizer of the 2003 Primary Abstractions Art Exhibition.

**DR. PETER C. SIMON**

Dr. Peter C. Simon has served as president of The Royal Conservatory of Music (RCM) since 1991. Under his guidance, the RCM has since refashioned its mission to "develop human potential through leadership in music and arts education."

He joined the Royal Conservatory of Music in 1986 as director of Academic Studies. In 1989, he was appointed president of the Manhattan School of Music in New York City, where he initiated several projects. Dr. Simon has studied at the Royal Conservatory of Music, New York's Juilliard School and in London with Louis Kentner.

## VERONICA TENNANT

As Prima Ballerina with the National Ballet of Canada for 25 years, Veronica Tennant won hearts and accolades as a dancer of extraordinary versatility and dramatic power. She has danced on stages across North America, Europe and Japan with the greatest male dancers of our time, including Rudolf Nureyev and Mikhail Baryshnikov.

Lauded as a Canadian icon and role-model, she is now an established and award-winning television director, producer and writer. She has choreographed and served as an associate director for Tarragon Theatre, Canadian Stage and The Stratford Festival. Veronica Tennant is Canada's National Ambassador for UNICEF, which accorded her the 1999 Danny Kaye Award, and was inducted into Canada's Walk of Fame in 2001. The first dancer to be appointed an Officer of the Order of Canada in 1975, she was elevated this year to Companion of The Order of Canada, the country's highest honour. Most recently, she was the 2004 recipient of the Canada Council's Walter Carsen Prize for Excellence in the Performing Arts.

## APPENDIX C

### STATISTICS CANADA'S NINE CATEGORIES OF ARTISTS

Statistics Canada uses the 1991 Standard Occupation Classification codes to define occupation categories. These nine occupations have been selected for the purpose of the council's definition of artists.

They include:

- Actor
- Artisan or Craftsperson
- Conductor, composer arranger
- Dancer
- Musician or singer
- Painter, Sculptor or other Visual Artist
- Producer, Director, Choreographer
- Writer
- Other

## APPENDIX D

### LIST OF ROUNDTABLE MEETINGS AND WRITTEN SUBMISSIONS

As part of its consultation activities, the Status of the Artist Sub-Committee:

- Reviewed all written submissions made by stakeholders
- Held five roundtable meetings
- Reviewed results of the online survey
- Reviewed all comments posted in the online discussion forum.

#### WRITTEN SUBMISSIONS

The sub-committee received written submissions from:

- Alliance of Canadian Cinema, Television and Radio Artists (ACTRA - *two submissions*)
- American Federation of Musicians of the United States/Canada (AFM - *two submissions*)
- Canadian Actors' Equity Association (CAEA - *two submissions*)
- Directors Guild of Canada, Ontario (DGC)
- Canadian Film and Television Production Association (CFTPA)
- Dancer Transition Resource Centre (DTRC)
- Cultural Careers Council of Ontario (CCCO)
- The Writers' Union of Canada (TWUC)
- Artists' Legal Advice Services (ALAS)
- Canadian Artists Representation/le Front des artistes canadiens Ontario (CARFAC)

Most of the above organizations participated in at least one of the stakeholder roundtables.

#### MEETINGS

All organizations that requested it, participated in individual meetings with the sub-committee to discuss their submissions as follows:

- July 11, 2005 – Alliance of Canadian Cinema, Television and Radio Artists (ACTRA Toronto and ACTRA National)
- September 14, 2005 – National Office of the American Federation of Musicians of the United States & Canada (AFM)
- November 2, 2005 – Canadian Film and Television Production Association (CFTPA)
- November 3, 2005 – Cultural Careers Council of Ontario (CCCO)
- November 3, 2005 – Canadian Actors' Equity Association (CAEA).

## ROUNDTABLE MEETINGS

The following organizations participated in the roundtable meetings:

### TORONTO - SEPTEMBER 20, 2005

- Alliance of Canadian Television and Radio Artists (ACTRA Toronto)
- ACTRA Toronto Performers
- American Federation of Musicians of the United States & Canada (AFM) – Brantford
- AFM – Sault Ste. Marie
- AFM – Toronto
- Artists' Network of Riverdale
- Associated Designers of Canada
- Canadian Actors' Equity Association
- Canadian Alliance of Dance Artists Ontario (CADA Ontario)
- Canadian Association of Photographers and Illustrators in Communications
- Canadian Music Centre
- Canadian Artists Representation (CARFAC) – Ontario
- Dancer Transition Resource Center (DTRC)
- Directors Guild of Canada (DGC)
- Directors Guild of Canada – Ontario
- Documentary Organisation of Canada
- Editors' Association of Canada
- Guild of Canadian Film Composers
- International Alliance of Theatrical Stage Employees, Moving Picture Technicians, Artists and Allied Crafts of the United States, its Territories and Canada (IATSE) – National and 873
- League of Canadian Poets
- Liaison of Independent Filmmakers of Toronto (LIFT)
- National Association of Broadcast Engineers & Technicians – Local 700 Communications, Energy and Paperworkers Union (NABET)
- Ontario Federation of Labour (OFL)
- Periodical Writers Association of Canada
- Playwrights Guild of Canada
- Songwriters Association of Canada
- The Writers' Union of Canada
- Union des artistes – Ontario
- Writers' Guild of Canada (WGC)

### OTTAWA - OCTOBER 7, 2005

- Alliance culturelle de l'Ontario
- Assemblée des centres culturels de l'Ontario
- Alliance nationale de l'industrie musicale
- Association des professionnels de la chanson et de la musique
- Associations des auteures et auteurs de l'Ontario français
- Canadian Arts Presenting Association / Association canadienne des organismes artistiques
- Canadian Artists Representation (CARFAC) – National Head Office
- Cultural Human Resources Council/ Conseil des ressources humaines du secteur culturel
- Éditions du Vermillon
- Fédération culturelle canadienne-française (région de l'Ontario)
- Mercury Lounge
- National Arts Centre/Centre national des arts
- Théâtre Action
- Théâtre du Nouvel-Ontario

**TORONTO - OCTOBER 12, 2005**

- Artists' Health Centre Foundation
- Association for Native Development in the Arts
- Caldwell Jeffery
- Collective of Black Artists (COBA)
- Cultural Careers Council of Ontario (CCCO)
- Gallery 44
- Ontario Crafts Council
- Performing Arts Lodges, Ontario (PAL)
- The Book and Periodical Council
- The School of Toronto Dance Theatre

**TORONTO - OCTOBER 17, 2005**

- Association of Canadian Advertisers
- Canadian Film and Television Production Agency (CFTPA)
- Canadian Independent Record Production Association (CIRPA)
- Canadian Motion Picture Distributors Association
- Castlemoon Theatre
- Danny Grossman Dance
- Institute of Communications and Advertising
- MHL Communications
- Ontario Association of Art Galleries (OAAG)
- Orchestras Canada
- Professional Association of Canadian Theatre (PACT)
- Raymond Chandler Productions
- Sernyk and Associates Inc.
- Tatar Gallery

**TORONTO - NOVEMBER 8, 2005**

- Actors Fund of Canada (AFC)
- Alliance of Canadian Cinema, Television & Radio Artists (ACTRA) – Toronto/Canada
- American Federation of Musicians of the United States & Canada (AFM) – Canada
- American Federation of Musicians – (AFM) Toronto
- Bureau du regroupement des artistes visuels de l'Ontario (Bravo)
- Canadian Artists Representation (CARFAC) – Ontario
- Canadian Actors Equity Association (CAEA)
- Canadian Recording Industry Association (CRIA)
- Canadian Society of Children's Authors, Illustrators and Performers (CANSCAIP)
- Cultural Careers Council - Ontario (CCCO)
- Dance Ontario Association (DO)
- Directors Guild of Canada (DGC)
- Muskoka Lakes Music Festival
- National Ballet School (NBS)
- New Music Concerts
- Ontario College of Art and Design (OCAD)
- Performing Arts Lodges of Canada (PAL) – Canada
- Sculptors Society of Canada (SSC)

## APPENDIX E

### DEFINITION OF A PROFESSIONAL ARTIST

The first federal Advisory Committee on the Status of the Artist considered this issue at length and arrived at a definition that has been generally accepted in the community.

The nine tests below have been adapted by the Canada Revenue Agency for purposes of its Income Tax Interpretation Bulletins covering artists. To qualify as professional, an artist must meet four of the following nine tests, of which at least one must be (a), (b) or (c):

- a) the fact that an artist has presented his/her work to the public by means of exhibition, publications, performances, readings, screenings, or by any other means appropriate to the nature of the work
- b) the fact that an artist is represented by a dealer, publisher, agent or similar appropriate representative
- c) the fact that an artist devotes a reasonable proportion of his/her professional time as an artist to promoting or marketing his/her work, including attending auditions, seeking sponsorship, agents or engagements, or similar appropriate activities
- d) the fact that an artist receives compensation from his/her work including but not limited to sales, fees, commissions, salaries, royalties, residuals, grants, awards, any of which may be reasonably included as professional or business income
- e) the fact that an artist has a record of income or loss relevant to the exploitation of his/her work and appropriate to the span of the artistic career
- f) the fact that an artist has received professional training either in an educational institution or from a practitioner or teacher recognized within the profession
- g) the fact that an artist has received public or peer recognition in the form of honours, awards, professional prizes or by publicly disseminated critical appraisal
- h) the fact that an artist has membership in a professional association appropriate to his/her artistic activity whose membership or categories is limited under standards established by the association; or is a trade union or its equivalent
- i) an artist holds copyright in her/his own work and has received royalty or residual payment based on that copyright.

## APPENDIX F

### STATISTICS HIGHLIGHTING THE STATUS OF ARTISTS IN ONTARIO

- Ontario's 52,500 artists make up 40 per cent of the 130,700 artists in Canada. This is slightly higher than the province's share of the Canadian population in 2001 (38 per cent). ***A Statistical Profile of Artists in Ontario: Based on the 2001 Census. Prepared by Hill Strategies Research Inc. for the Ontario Arts Council. March 2005.***
- Artists are much more highly educated than the overall Ontario labour force yet earn significantly less at all education levels than those in non-arts occupations. The percentage of artists with a university degree, certificate or diploma (43 per cent) is nearly double the rate in the overall Ontario labour force (23 per cent). ***A Statistical Profile of Artists in Ontario: Based on the 2001 Census. Prepared by Hill Strategies Research Inc. for the Ontario Arts Council. March 2005.***
- On average, university-educated artists earn only slightly more than overall Ontario labour force workers with a high school diploma. ***A Statistical Profile of Artists in Ontario: Based on the 2001 Census. Prepared by Hill Strategies Research Inc. for the Ontario Arts Council. March 2005.***
- At 44 per cent, the percentage of artists in Ontario who are self-employed is over six times the self-employment rate of the overall Ontario labour force (7 per cent). Some in the arts community believe that even these relatively high self-employment rates may be unduly low. ***A Statistical Profile of Artists in Ontario: Based on the 2001 Census. Prepared by Hill Strategies Research Inc. for the Ontario Arts Council. March 2005.***
- Self-employed artists have very low average earnings (\$21,600), 40 per cent less than the average earnings of all self-employed workers in Ontario. ***A Statistical Profile of Artists in Ontario: Based on the 2001 Census. Prepared by Hill Strategies Research Inc. for the Ontario Arts Council. March 2005.***
- The number of artists in Ontario increased from 39,000 in 1991 to 52,500 in 2001, an increase of 33 per cent. This figure is three times the 11 per cent growth of the overall Ontario labour force. ***A Statistical Profile of Artists in Ontario: Based on the 2001 Census. Prepared by Hill Strategies Research Inc. for the Ontario Arts Council. March 2005.***
- The average earnings of artists in Ontario are \$26,800, 24 per cent less than the average earnings of the overall Ontario labour force (\$35,200). ***A Statistical Profile of Artists in Ontario: Based on the 2001 Census. Prepared by Hill Strategies Research Inc. for the Ontario Arts Council. March 2005.***

- As many as 50 per cent of cultural workers hold multiple jobs. ***A Statistical Profile of Artists in Canada: Based on the 2001 Census.*** Statistical Insights on the Arts. Vol. 3, No. 1 (2004). Hill Strategies Research Inc.
- In five of the nine identified arts occupations, median earnings are about \$10,000; that means that a typical artisan, craftsperson, dancer, musician, singer, other performer, painter, sculptor or other visual artist earns only about \$10,000. ***A Statistical Profile of Artists in Canada: Based on the 2001 Census.*** Statistical Insights on the Arts. Vol. 3, No. 1 (2004). Hill Strategies Research Inc.
- Ontario generated more economic output and employment in its culture sector than any other province during the late 1990s. ***Economic Contribution of the Culture Sector in Canada: A Provincial Perspective.*** No. 25 (81-595-MIE2004025). The Daily. Statistics Canada. Dec 2nd 2004.
- The arts and culture sector contributes over \$1,700 in economic return for every resident of Ontario. ***Economic and Employment Impact of the Arts and Culture Sector in Ontario.*** ArtFacts. Vol. 6, No. 1 (2002). Ontario Arts Council.
- In 2001, total GDP from Ontario's culture sector exceeded \$17.9 billion, the highest growth rate among the provinces. ***A Statistical Profile of Artists in Canada: Based on the 2001 Census.*** Statistical Insights on the Arts. Vol. 3, No. 1 (2004). Hill Strategies Research Inc.

## APPENDIX G

### HIGHLIGHTS OF 2005 ONLINE SURVEY ON THE STATUS OF THE ARTIST

#### PROFILE OF RESPONDENTS

Of all those respondents who participated in the survey:

- 93% live or work as an artist in Ontario. Of this number:
  - 80% self-identified as at least one of nine categories of artists (see Appendix C)
  - 12% identified themselves as 'Other' (ranging from individuals in arts-related academia, to former artists and relatives of artists)
  - 9% represented organizations, artists' associations/unions

#### CATEGORIES OF ARTISTS

Of those respondents who self-identified themselves as artists:

- 30 % were visual artists
- 28 % were actors
- 25 % were musicians or singers
- 17 % were producers, directors, choreographers
- 8 % were artisans or craftsperson
- 7 % were conductors or arrangers
- 6 % were dancers

Note: some artists surveyed worked in more than one discipline

#### YEARS SPENT PRACTICING PROFESSIONALLY

- 4 % had been practicing for less than 1 year
- 21 % 1 – 5 years
- 32 % 6 – 15 years
- 20 % 16 – 25 years
- 3 % more than 25 years
- **Average percentage of time spent on artistic activity – 67.2%**
- **Those who worked outside of their artistic activities to survive economically – 67 %**

## APPENDIX H

### ORGANIZATIONS MENTIONED IN THIS REPORT

#### **ARTISTS' HEALTH CENTRE**

The Artists' Health Centre (AHC) is a registered charity located within the Healthy Connections Program at Toronto Western Hospital. The centre offers both complementary/alternative and conventional health care specifically for professional creative and performing artists, and to students and staff at post-secondary arts institutions. The centre's mandate includes research, education, and outreach to the arts community.

#### **ARTSCAPE**

Toronto's Artscape is a non-profit enterprise that builds creative communities, expands knowledge about the dynamics of creative places, develops creative districts and clusters, and cultivates creative cities. Artscape has been a player in a wide range of major revitalization projects including Queen Street West, Liberty Village and the Distillery Historic District. It is involved in non-profit real estate development focused on the creation of multi-tenant centres that serve artists, non-profit arts groups and local communities.

#### **CULTURAL CAREERS COUNCIL OF ONTARIO**

Cultural Careers Council Ontario (CCCO) is a sectoral council representing Ontario's cultural industry. Its role is to ensure the continued existence of properly trained professionals to maintain Ontario's leadership as the centre of Canada's cultural industry. CCCO assesses human resource needs in the cultural sector, develops and/or supports programs which meet those needs, and creates practical policies about training, retraining and other human resource issues.

#### **ENTERTAINMENT AND CREATIVE CLUSTER**

The Entertainment and Creative Cluster is a cultural/economic strategy led by the Ministry of Culture to stimulate growth and global competitiveness in Ontario's cultural industries. These industries are strong drivers towards a knowledge economy and creative society. Key cluster industries include book publishing, music and sound recording, film, television, and interactive digital media including games. The cluster extends to design industries such as fashion, architecture, as well as other creative-based industries and location-based entertainment (e.g., museums).

## **FEDERAL/PROVINCIAL/TERRITORIAL WORKING GROUP ON THE SOCIO-ECONOMIC STATUS OF ARTISTS**

The F/P/T Working Group on the Socio-Economic Status of Artists is made up of the following federal, provincial and territorial governments: Ontario (lead), British Columbia, Manitoba, New Brunswick, Newfoundland and Labrador, Northwest Territories, Nova Scotia, Québec, Saskatchewan and Canada. The working group was established in September 2005 to review issues and make recommendations to F/P/T ministers on ways to improve the lives of artists across Canada.

## **MUNICIPAL CULTURE PLANNING PARTNERSHIP**

The Municipal Cultural Planning Partnership (MCP) is an initiative of the Ministry of Culture, the Ministry of Northern Development and Mines, FedNor, the federal department of Canadian Heritage and representatives from various municipalities. It replaced the Municipal Cultural Planning Forums Project late last year. The MCP has developed a three-year strategy to build awareness of municipal cultural planning, and to create new tools, resources and research to help in the development of an enabling provincial policy framework in support of municipal cultural planning.

## **ONTARIO STRATEGIC INFRASTRUCTURE FINANCING AUTHORITY (OSIFA)**

The Ontario government created OSIFA in 2002 to provide affordable financing to help public sector partners renew critical public infrastructure. In 2005, the definition of eligible projects was broadened to include culture, tourism and recreation projects.

On March 23, 2006, the government introduced legislation, which if passed, would amalgamate OSIFA and Infrastructure Ontario, defining the mandate, powers, governance and administrative arrangements of this consolidated government agency.

## **PERFORMING ARTS LODGES (PAL)**

The Performing Arts Lodges of Canada (PAL) is a registered charity dedicated to providing affordable housing and care for senior members of Canada's entertainment industry. With PAL Toronto as the prototype, other buildings are planned for Calgary, Stratford and Vancouver. PAL also maintains a volunteer team of caregivers and has future plans to provide extended health care services.

