

# Arts and Culture

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## Background

For generations of Canadians, arts and culture are sources of inspiration and national pride. Arts organizations push the envelope of artistic practice both in Canada and on the international stage to engage diverse audiences and open up critical conversations about a number of issues. Canadian artists and cultural workers show commitment and generosity toward their communities at the local, provincial, and national levels. This spirit is echoed throughout the performances, exhibits and events produced by creative businesses, not-for-profit organizations, charities, and ad-hoc collectives.

Sustaining a vibrant cultural sector helps to ensure that Canada remains one of the best places in the world in which to live, invest, innovate, and compete. The arts and culture sector contributed \$48 billion to Canada's gross domestic product (GDP) in 2010.<sup>1</sup> It employed roughly 650,000 workers in 2010.<sup>2</sup> For-profit creative and cultural industries, not-for-profit arts organizations, and artistic entrepreneurs comprise 3.7% of Canada's work force. This is two-and-a-half times larger than real estate (254,200 workers), almost double that of farming (339,400 workers), and only slightly smaller than that of the trades (733,500 workers).<sup>3</sup>

A growing consensus accepts arts investment as a cost-effective catalyst for high economic returns. Further investment in arts and culture will strengthen the capacity of artists and arts organizations, leading to increased presence in global markets, strong digital content, and the ability of the next generation of Canadian artists to fulfill their potential. In its 2008 report *Valuing Culture: Measuring and Understanding Canada's Creative Economy*,<sup>4</sup> the Conference Board of Canada noted that cities rich in cultural resources are hotbeds of creativity, generators of economic wealth, and magnets for talent.

Historically, the strength that the sector provides to the Canadian economy has been largely untapped by the federal government. Funding levels have remained stable from the 2014–15 federal budget to the 2015–16 one, but previous cuts, lack of new investment, and low per-capita spending has led to a tightening of expenditures in key programs across arts, heritage and culture.

Previous AFBs alongside the volunteer-run Canadian Arts Coalition have long advocated for increased support for CBC/Radio-Canada, the Canada Council for the Arts, Telefilm Canada and the National Film Board and for the restoration of international cultural promotion programs. Those measures appear likely to be implemented in the coming year. It is imperative that the sector con-

tinues to advocate for support and hold the government accountable to its commitments for the 2016–17 federal budget.

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## Current Issues

Public investment is the backbone of Canada’s cultural ecosystem. According to the Conference Board of Canada, \$1.85 is added to the overall real GDP for every dollar of real value-added GDP produced by Canada’s cultural industries, and performing arts organizations generate \$2.70 in revenues for every dollar they receive from governments.<sup>5</sup>

However, the current average total individual income of a Canadian artist is just \$32,800 — 32% less than average total individual income for the overall labour force in Canada (\$48,100). A cultural worker’s average total individual income is \$42,100 — 12% less than the overall labour force. Average incomes for minorities in the sector are even lower: visible minority artists earn an average annual income of \$23,800, immigrant artists \$25,200, and Indigenous artists \$22,700.<sup>6</sup> Investing in our emerging, mid-career, and established arts professionals is integral for sustainability in this sector.

Along with investment, inclusivity must be at the core of how the Canadian arts and culture sector operates. Canada’s cultural community is extremely diverse, including Indigenous and racialized peoples, people of all abilities, official-language minorities, and others who have been historically marginalized. In 2011, Canada was home to roughly 6.8 million foreign-born individuals — 20.6% of the total population, and almost 1% more

than the number reported in the 2006 Census. Similarly, 4.3% of the total population reported an Aboriginal identity in 2011, compared to 3.8% in the 2006 Census.<sup>7</sup>

Further, Statistics Canada reports the following:

- In 2017, racialized peoples will comprise 19%–23% of the Canadian population, and Indigenous peoples will comprise 4.1%.
- In 2021, racialized peoples will comprise 29%–32% of the Canadian population — between 11.4 and 14.4 million people. This population will also include more youth under the age of 15 (36%).
- Canada’s Indigenous population is growing more quickly than the rest of the population. This population is also much younger, with Indigenous youth to form a major part of Canada’s future workforce.
- The number of people whose first language is neither English nor French will increase to 29%–32% by 2031, up from 10% in 1981.<sup>8</sup>

Demographic shifts are reflected in audiences as well. The Cultural Human Resources Council has noted the following issues:

- Although our aging population may have both time and disposable income, responding to their evolving interests requires ongoing attention.
- The shrinking attendance of “baby boomers” and the relative lack of engagement/development of younger audiences must

be addressed, since this affects the market for live entertainment.

- Accessibility of venues for persons with disabilities must be improved.
- Other changes in audience demographics may require the development of new genres, challenging presenters to maintain core audiences while building new ones.<sup>9</sup>

Other studies focusing on the professional development needs and interests of presenters across Canada suggest that changing demographic conditions are a major environmental factor. They indicate that presenters need and want to increase their awareness of diversity, particularly in the areas of programming, community involvement, audience development, staffing, and volunteer recruitment.

Clearly, arts organizations see the importance of responding to the needs and issues of all Canadians. In addition, 92% of Canadians believe that arts experiences are a valuable way of bringing together people from different languages and cultural traditions, and 87% of Canadians believe that arts and culture help us express and define what it means to be Canadian.<sup>10</sup> Targeted investment by the federal government will enable arts organizations to respond to the opportunities and challenges presented by Canada's changing demographics and advancements in technology.

## **Sustaining artists and arts organizations**

Jobs in the not-for-profit arts sector are created and sustained by three revenue streams: earned revenues (from admissions, product sales, fees, or royalties); contributed revenues (from individuals, corporations, or foundations); and government funding. While the ratios vary between sub-sectors and regions, the impact of the federal government's cultural policy and spending priorities is significant. They help to develop new markets and venues, provide incentives for donations and sponsorships through the tax system or through matching contribution programs, and subsidize particular aspects of cultural production.

The federal government's primary vehicle for sustaining the work of artists and arts organizations is the Canada Council for the Arts. This arm's-length agency of the federal government has a 55-year track record of fostering the arts across the country. In 2013–14, the Council awarded \$153.7 million in grants and payments to artists and arts organizations in 1,947 communities across Canada through a highly competitive peer review process.<sup>11</sup>

## **Strengthening Canada's ties and cultural image across the globe**

Artists and arts organizations are effective cultural ambassadors for Canada on the world stage, embodying Canada's diversity, innovation, and accomplishment. The federal government recognizes this, and has made a commitment to celebrate Canada's divers-

ity and share our cultural stories with the world.<sup>12</sup> Cultural promotion abroad also has the potential to result in diversified revenue streams, more jobs here at home, growth, and stability. Canadian artists, arts organizations, and the trade and tourism sectors will benefit directly from these work opportunities and increased activity.

With the 150<sup>th</sup> anniversary of Canada's confederation nearing, arts and culture plays an essential role in celebrating our nation's diversity around the world. The federal government has made it a priority to review current plans for the Canada 150 program, and has promised to champion this important celebration.

But as Canada's identity changes, as our cultural demographics evolve, and as new generations redefine the way we experience the arts, it is not enough to simply commemorate our history. We must celebrate today's diverse and dynamic Canadian identity. It is therefore essential that Global Affairs Canada promote our global cultural presence through Canadian embassies, trade and business development, and the international circulation of artists and their works.

### **Providing digital access to Canadian cultural content**

Digital platforms provide the ability to reach multiple markets in the global community simultaneously. However, since the end of the Canadian Culture Online initiative a decade ago, Canada has only widened a cultural trade gap that sees far more foreign cultural content coming in than flowing out.

Foreign content can now be accessed online through internet providers as well as through new unregulated and ubiquitous service providers who are exempt from Canadian content regulations and contributions.

To create a healthy competitive environment where Canadian culture is readily accessible, private and public revenue models must be reviewed and a comprehensive Canadian cultural digital strategy developed. Such a strategy will benefit all Canadians by enabling equal access to creativity and innovation by and for Canadians and creating greater opportunities for Canadian artists, thereby building local economic development and jobs for years to come.

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### **AFB Actions**

The AFB will do the following:

- Increase Parliamentary appropriations to the Canada Council for the Arts, which stands at \$181 million, by \$90 million in 2016 and \$180 million in 2017, with a long-term goal of reaching \$360 million by 2020. *Result:* artists and arts organizations will be supported in strengthening the Canadian economy; Canadians will be provided with better access to artistic work from all regions of Canada that reflects our rich cultural landscape.
- Increase the funding to CBC/Radio-Canada by \$75 million in 2016 with a long-term goal of reaching \$150 million by 2020. *Result:* CBC/Radio-Canada's capacity as a national public broadcaster will be strengthened, thereby increas-

ing its ability to reflect Canada's regional and cultural diversity.

- Restore the PromArt and Trade Routes international cultural promotion programs, with an initial investment of \$10 million in 2016, to be renewed annually at \$25 million until 2020, and create an integrated strategy with Global Affairs Canada. *Result:* Canadian artists will be better able to create and disseminate art to others around the world, leading to international engagement with Canadian culture.
- Investigate new revenue models to support a comprehensive Canadian cultural digital strategy that would enable the creation, dissemination and engagement of Canadian cultural content online. *Result:* Canadian artistic reach to multiple markets will be enabled, while connecting Canadian identity to a diverse global community.

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## Notes

**1** "Provincial and Territorial Culture Satellite Account, 2015." Ottawa: Statistics Canada. This figure considers the production of culture goods and/or services across the economy regardless of the producing industry, including non-cultural industries.

**2** "Provincial and Territorial Culture Satellite Account, 2015." Ottawa: Statistics Canada. This figure considers the jobs related to the production of culture goods and/or services across the economy regardless of the producing industry, including non-cultural industries. The number of culture jobs (642,486) is lower than the number of jobs in culture industries (707,012). The latter covers all jobs in the culture industries required to produce both culture and non-culture output. For example, the performing arts industry may require an in-

dividual to collect admissions tickets to a live performance (job from culture activity) and a bartender in the food and beverages services (a job from a non-culture activity). In comparison, Statistics Canada's Survey of Employment, Payrolls and Hours reports that there were 669,000 jobs in the transportation industry and 345,000 jobs in forestry, mining, oil, and utilities together in 2010. The figures from the PTCSA are different from those presented in Hill Strategies' Statistical Profile of Artists and Cultural Workers in Canada, which is based on the 2011 National Household Survey (671,100 people in cultural occupations) and the Labour Force Survey.

**3** Hill, Kelly (2014). *Statistical Profile of Artists and Cultural Workers in Canada*. Hamilton: Hill Strategies Research Inc.

**4** *Valuing Culture: Measuring and Understanding Canada's Creative Economy*. Ottawa: Conference Board of Canada. (2008).

**5** *Valuing Culture: Measuring and Understanding Canada's Creative Economy*. Ottawa: Conference Board of Canada. (2008).

**6** All income information from: Hill, Kelly (2014). *Statistical Profile of Artists and Cultural Workers in Canada*. Hamilton: Hill Strategies Research Inc.

**7** "National Household Survey 2011." Ottawa: Statistics Canada.

**8** *Projections of the Diversity of the Canadian Population: 2006 to 2031*. Ottawa: Statistics Canada. See also: Harvey, Jocelyn (2003). *Creative Management in the Arts and Heritage: Sustaining and Renewing Professional Management for the 21<sup>st</sup> Century: A Proposed Action Plan for Creating Winning Conditions*. Ottawa: Canadian Conference of the Arts.

**9** *Training Gaps Analysis: Presenters*. Cultural Human Resources Council.

**10** Phoenix Strategic Perspectives Inc. (2013). *The Arts and Heritage in Canada: Access and Availability Survey 2012*. Ottawa: Canadian Heritage.

**11** Canada Council for the Arts. *Funding to Artists and Arts Organizations 2013–2014: National Overview*, p. 1.

**12** Government of Canada. "Minister of Canadian Heritage Mandate Letter." Prime Minister of Canada, Justin Trudeau. November 2015. <http://pm.gc.ca/eng/minister-canadian-heritage-mandate-letter-sthash.Neltzzzj.dpuf>