Canadian Heritage Patrimoine canadien

Canadian Artists and Content Creators Economic Survey Report

2022

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List of acronyms and abbreviations

AV	Audiovisual
CACCES	Canadian Artists and Content Creators Economic Survey
CERB	Canada Emergency Response Benefit
CESB	Canada Emergency Student Benefit
COVID-19	Coronavirus Disease of 2019
CRB	Canada Recovery Benefit
CRSB	Canada Recovery Sickness Benefit
EI	Employment insurance
LGBTQ2S+	Lesbian, Gay, Bisexual, Transgender, Queer or Questioning, and Two-Spirit

Key findings

This report highlights key results from the Canadian Artists and Content Creators Economic Survey (CACCES). The survey was designed to generate timely data on the challenges facing Canadian artists and content creators prior to and during the COVID-19 pandemic. CACCES, available online between May 10 and July 2, 2021, generated 4,747 valid responses.

Information was collected on the following areas: artistic field of practice, employment and income, creative work in the context of COVID-19, relationship to industry, international trade patterns, supports sought by artists, and demographic variables (for a full list of questions, see Appendix 1: Survey questions and results).

Respondents’ creative incomes are volatile and low

One quarter (25%) of respondents reported that their income from creative work could fluctuate by at least 100% from year to year (without taking the pandemic into consideration), and 60% of respondents reported that their income could fluctuate by at least 50% year to year.

Overall, 57% of survey respondents reported a total gross (pre-tax) income of under $40,000 in 2019 (this includes all income sources, including income from creative work and other sources).

Many respondents still rely on traditional income sources

Over one third (36%) of respondents reported generating income from some form of public showing or performance. This figure was higher for musical artists (56%) and performing artists like actors, dancers, and comedians (49%)—a pattern that laid the foundation for these fields to be particularly hard-hit by pandemic-related public health restrictions. The most common income sources included “analog” sources like public exhibits and physical sales. The least common sources were digital or passive forms of income generation, such as royalties and online paid downloads.

A majority of respondents are self-employed

Overall, self-employment plays a large role in how artists generate income, with a majority (64%) of survey respondents reporting some form of self-employment, whether that was in their creative field, in a related field, or in a completely different field. Most artists and content creators reported being de facto entrepreneurs and working many hours doing all the planning, marketing, networking, and administrative work that that entails. Respondents to the survey spent an average of 15.5 hours per week doing this type of non-creative work.

About 41% of respondents reported working full-time in their creative occupation. This includes people who are both employed and self-employed. This means that the majority—almost 60%—of respondents are not working full-time in their creative field. They may be working part-time in their creative field and holding down full- or part-time jobs in other fields.

The pandemic hit some fields particularly hard

Overall, 62% of respondents reported some loss of creative income during the pandemic.

This figure varied widely across artistic fields. On the upper end, 83% of musical artists and 79% of performing artists reported a loss in creative income since the outbreak of the pandemic. On the lower end, 52% of visual artists, 45% of writers, and 42% of audiovisual (AV) directors/content creators reported a loss in creative income since the outbreak of the pandemic.

Government support has been crucial during the pandemic: 56% of respondents applied for federal emergency support (including Canada Emergency Response Benefit (CERB), Canada Emergency Student Benefit (CESB), Canada Recovery Benefit (CRB), Canada Recovery Sickness Benefit (CRSB), and temporary COVID-19 relief through EI).

Introduction

Survey background

The cultural industries were one of the sectors most impacted by the public health measures put in place as a response to the spread of COVID-19 in Canada beginning in March 2020. For many workers in the creative sector, the pandemic exacerbated challenges that they were already facing because of technological change, the precarity associated with gig work and self-employment, and the rising costs of living.

Cultural policymakers need data in order to better understand and address these issues. Two gaps were identified. First, artists and content creators tend to have complex employment patterns—working several jobs, often in the gig economy—and this complexity may not get captured in large-scale data-gathering tools like the Census. Second, there was a need to generate data quickly to better understand the ongoing impacts of the COVID-19 pandemic on artists and content creators across the country.

The Canadian Artists and Content Creators Economic Survey (CACCES) was a pilot project designed to fill these gaps in a flexible, timely manner. With the assistance of organizations representing a wide range of cultural industries, Canadian Heritage designed an online survey that would be open to all creative workers, including those who might operate beyond the traditional scope of government grants and contributions programs.

Methods

CACCES was available online from May 10 to July 2, 2021, in English and French. Canadian Heritage adopted a snowball sampling method that relied on participants distributing the survey through their own professional and personal networks. The department met with Canadian arts organizations to get feedback on the survey questions, and these organizations helped disseminate the survey among their membership. The survey was also open to creative workers who were not members of an arts organization. Information sessions and a social media communications plan helped raise awareness about the survey more broadly. This approach proved successful: in the span of six weeks, the survey yielded 4,747 valid responses.

Uses and limitations of the data

Because a snowball sampling approach was used, data from CACCES cannot be used to draw inferences about the entire population of Canadian artists. However, it does provide a snapshot of the challenges facing creative sector workers in Canada during the COVID-19 pandemic.

CACCES is designed to collect economic data that complements existing data sources, in particular Statistics Canada sources like the Cultural Satellite Account. The data generated by CACCES should be interpreted in conjunction with these other sources of information.

Participation

Participation in the survey was open to all artists and content creators over the age of 16 working and living in Canada. To take the survey, participants were asked to self-identify as belonging to one of five main groups: audiovisual directors and content creators, musical artists, performing artists, visual artists, and writers. There was substantive participation from each field, with visual artists (27.4%) and writers (24.6%) making up a slightly larger proportion of respondents (Figure 1).

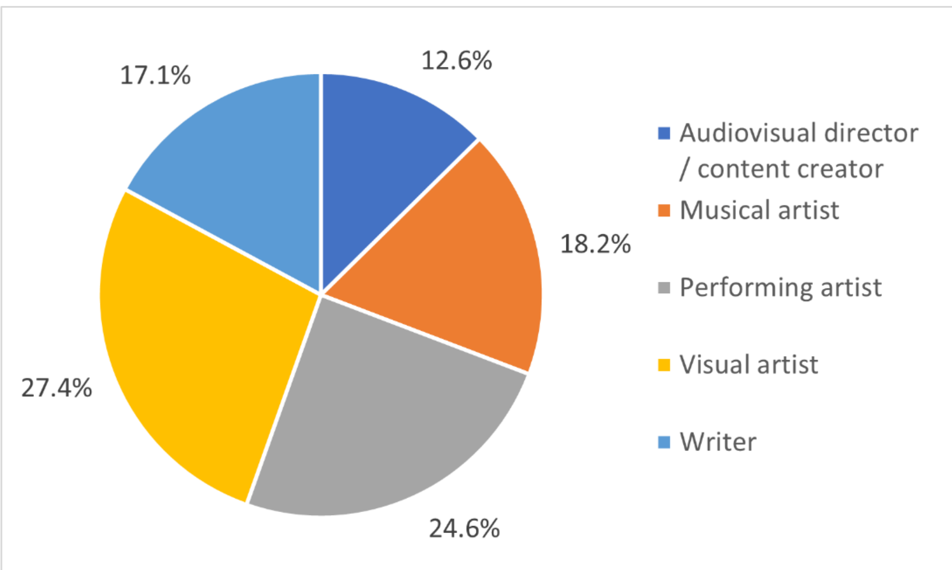

Figure 5: Participation in the survey by field

The survey was designed to collect a wide range of demographic data to better understand the specific challenges facing equity-deserving groups. There was strong participation from artists across the country, as well as from different equity-deserving groups, including Indigenous Peoples, racialized communities, LGBTQ2S+ communities, deaf communities, persons with disabilities, and official language minority communities (Table 1).

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

Table 8: Participation of equity-deserving groups in survey

Precarity and work arrangements

Income levels

The creative incomes of respondents were low and volatile. Overall, a majority (57%) of survey respondents reported a total gross (pre-tax) income of under $40,000 in 2019. The overall picture is a long-tailed distribution (Figure 2), with most respondents clustered at the lower end of the income scale and a handful of high earners at the other end of the scale. (Note: Percentages in the graph do not add to 100% because 8% of respondents replied “Prefer not to say” in response to the income question.)

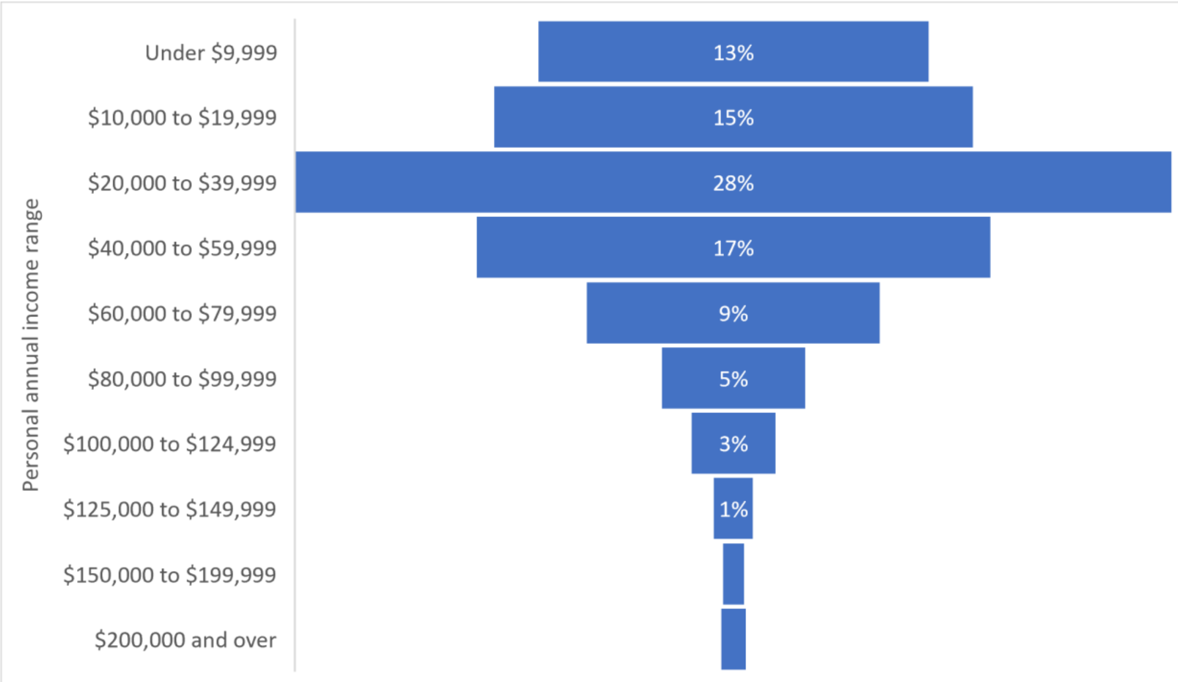

Figure 2: Gross personal annual income

While this long-tailed distribution remained consistent across all groups, it is worth highlighting that women and gender-diverse/non-binary respondents were more likely than men to report personal incomes under $40,000 per year and less likely to report higher income ($100,000 and over). Half of the respondents who identified as men reported an income under $40,000, compared with 59.3% of women and 72.4% of non-binary respondents (Figure 3). (Note: 250 respondents to the survey identified as gender diverse/non-binary.)

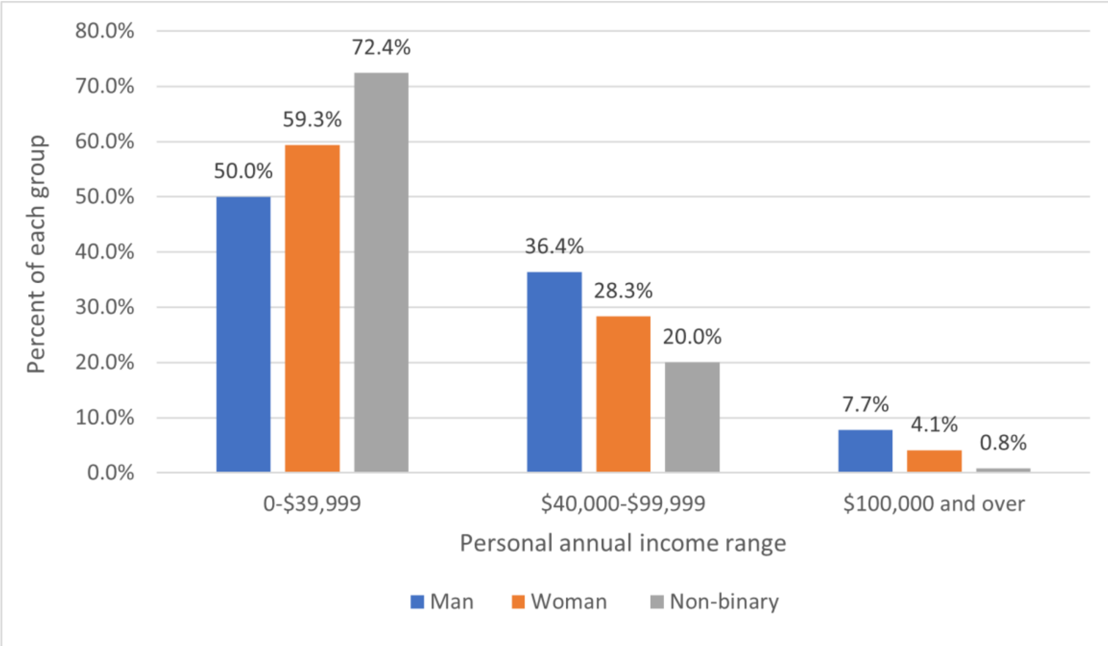

Figure 6: Gross personal annual income by gender

Income volatility

The survey points to a high degree of income volatility among respondents. One quarter (25.3%) of respondents indicated that their income from creative work typically fluctuates by at least 100% year to year without taking the pandemic into consideration (Figure 4).

Respondents from all creative fields suffer a high degree of income volatility. On the upper end, 60% of performing artists said that their creative income fluctuates by at least 50% or 100% year to year and, at the lower end, 46% of musical artists said that their creative income fluctuates by at least 50% or 100% year to year. These figures relate to income from creative work; the survey also indicates that most respondents do not rely solely on their creative income. (See section Employment patterns below.)

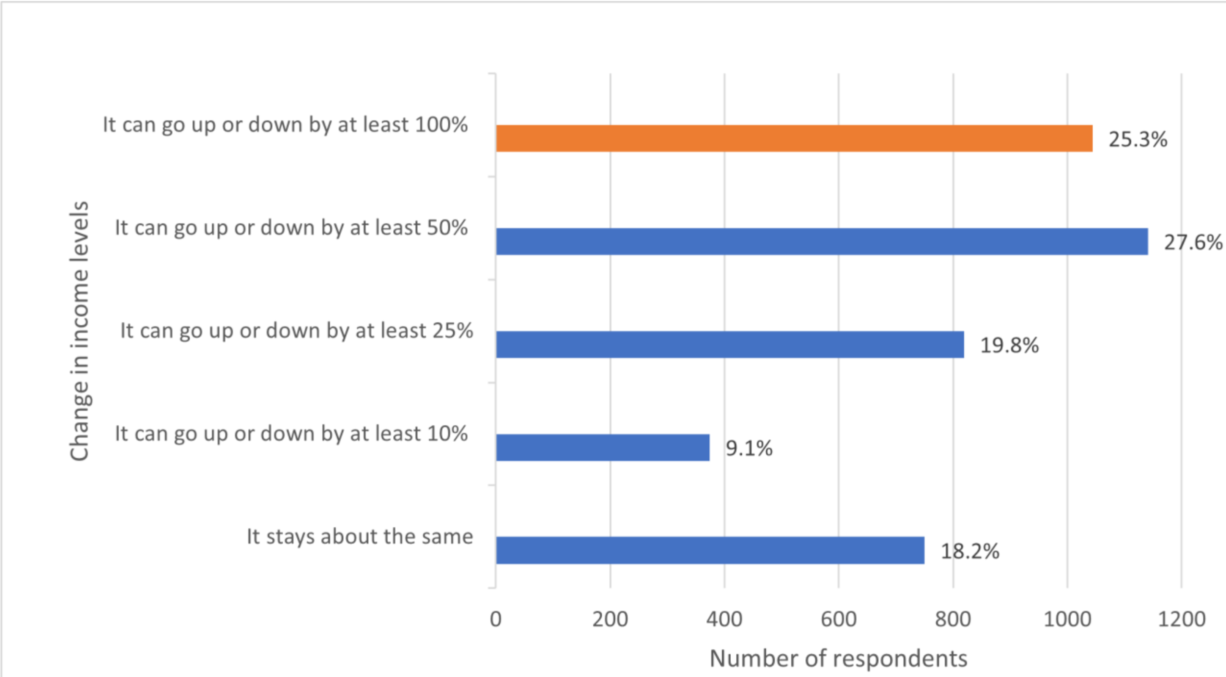

Figure 7: Change in levels of income from creative work year to year (pre-pandemic)

A mix of creative and non-creative income sources

Most respondents do not rely on their creative pursuits as a primary income source. Even prior to the onset of the COVID-19 pandemic, a majority of respondents (56.8%) were earning less than 50% of their personal income from their creative work (Figure 5). During the pandemic, in 2021, 73% of respondents were earning less than 50% of their personal income from their creative work.

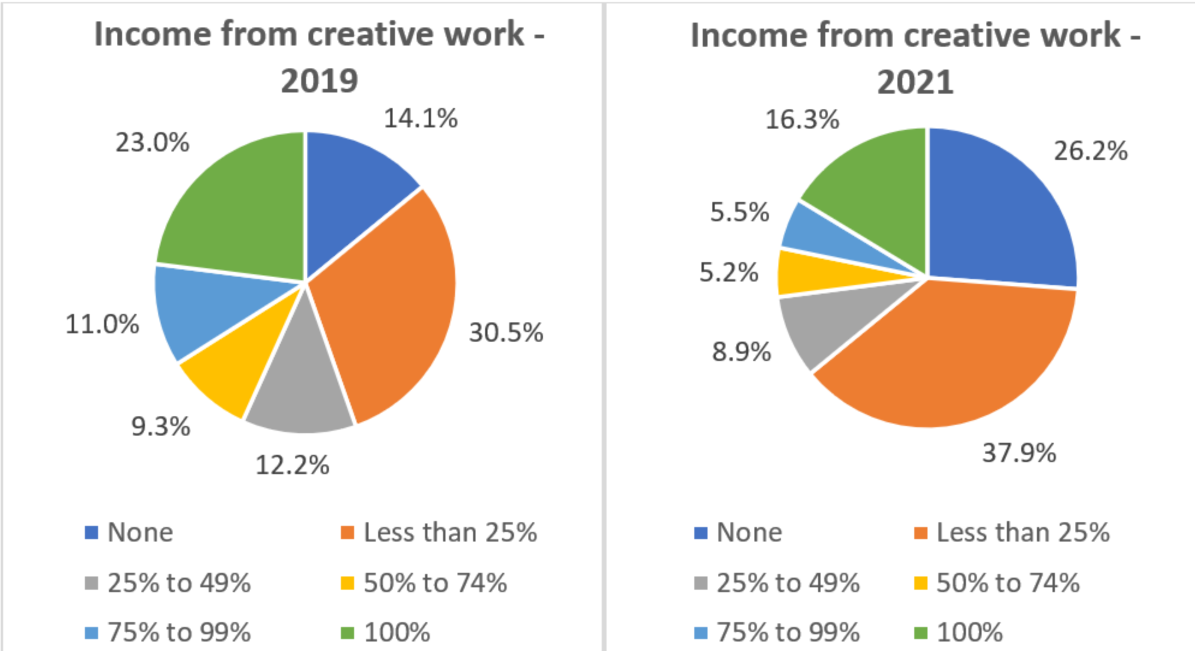

Figure 8: Proportion of income from creative work, prior to and during the COVID-19 pandemic

Income sources from creative work

Over one third (36%) of respondents reported generating income from some form of public showing or performance. This figure was higher for musical artists (56%) and performing artists (49%)—a pattern that laid the foundation for these fields to be particularly hard-hit by pandemic-related public health measures.

Source of income	**AV director/content creator**	**Musical artist**	**Performing artist**	**Visual artist**	**Writer**	**Total responses**
Public display or in-person performance of work	90	482	572	391	189	**1724**
Salaried or hourly paid job in this line of work	202	310	561	336	171	**1580**

Direct commissioning	149	185	237	601	190	**1362**
Physical sale of works	47	257	77	671	279	**1331**
Royalties and licensing	118	331	312	186	280	**1227**
Online paid download	61	239	69	104	123	**596**
None of the above	140	67	112	118	156	**593**
Sale of branded items or merchandise	43	142	53	150	29	**417**

Table 9: Sources of income by field

The most common income sources included "analog" sources like public showings and physical sales. The least common sources were digital or passive forms of income generation, such as royalties and online paid downloads.

Employment patterns

A primary aim of the survey was to capture the complexity of creative workers' employment patterns. Respondents were asked to select the options that best described their employment status on December 1, 2019 (pre-pandemic), whether full- or part-time, and whether in their creative field, a related field, or a completely different field. Respondents could select multiple options. For instance, a respondent whose primary creative practice involves landscape photography but who also runs a business as a portrait photographer could choose "self-employed part-time in my field" *and* "self-employed part-time in a related field."

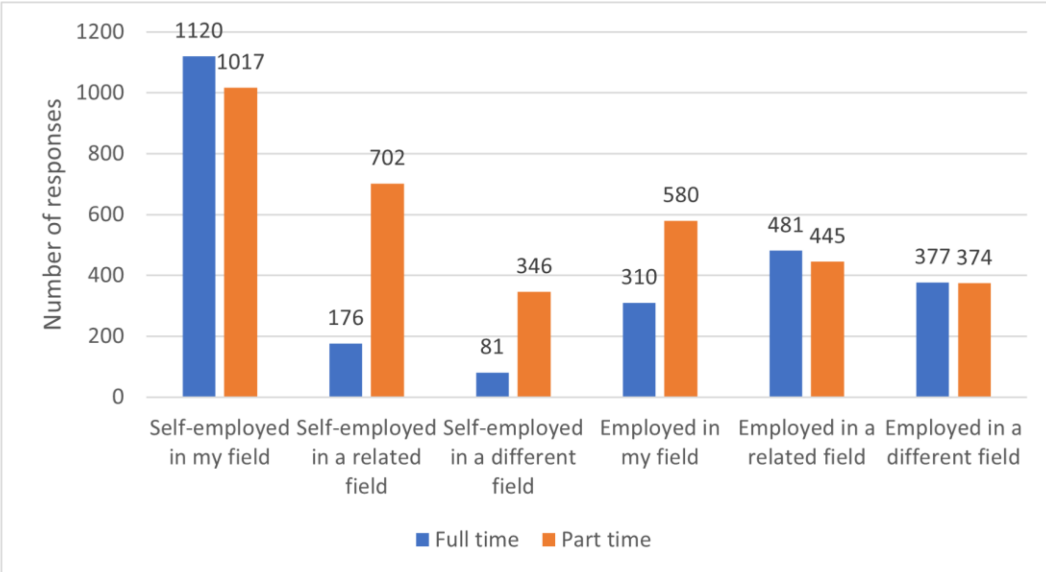

Figure 6: Employment type

About 41% of respondents to this question reported working full-time in their creative occupation (Figure 6). This includes people who are both employed and self-employed. This means that the majority—almost 60%—of respondents are not working full-time in their creative field. They may be working part-time in their creative field and holding down full- or part-time jobs in other fields.

Overall, self-employment plays a large role in how respondents generate income, with a majority (64%) of respondents reporting some form of self-employment, whether that is in their creative field, in a related field, or in a completely different field. This means that most respondents are de facto entrepreneurs and work several hours doing all the planning, marketing, networking, and administrative work that that entails. In fact, in another question, the survey found that respondents spent an average of 15.5 hours per week doing this type of non-creative or administrative work.

As one respondent explained in the survey's final, open-ended question:

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

Sources of support

Industry intermediaries

Overall, the survey indicates that respondents' use of industry intermediaries (e.g. unions, managers, online platforms, rights collectives) and direct financial support (e.g. government grants, family support, crowdfunding) does not vary significantly across disciplines. There was a more notable pattern in the behaviour of one group: low-participation creative workers, which we define here as those who earned less than 25% of their income from creative work (pre-pandemic). This group makes up the majority of those not using intermediaries or accessing financial support.

The survey asked respondents which intermediaries they use to produce or disseminate their work (Table 3). The industry intermediaries most frequently mentioned focus on the dissemination side rather than the production side of creative work. For instance, “online platforms and streaming services” and “venues” were the first and third most cited industry intermediaries, respectively.

Intermediary	**AV director/content creator**	**Musical artist**	**Performing artist**	**Visual artist**	**Writer**	**Total**
Online platforms and streaming services	197	340	245	290	159	**1231**
Festivals	130	276	399	175	139	**1119**
Venues (e.g. galleries, theatres, clubs)	60	306	340	268	73	**1047**
Professional unions, guilds, or associations	62	176	338	84	134	**794**
None: I work completely independently	97	112	108	339	121	**777**
Arts presenters	31	233	323	72	59	**718**
Independent managers, agents, or publicists	68	163	322	55	92	**700**
Audiovisual production companies or studios	163	144	142	42	64	**555**
Publishers or publishing firms (e.g.	34	43	33	93	336	**539**

books, newspapers)						
Other	47	76	102	132	108	**465**
Artist-run centres	34	48	114	226	36	**458**
Creative hubs or cooperatives	49	81	148	116	63	**457**
Professional arts training institutions	31	108	197	62	28	**426**
Rights collectives	24	125	29	18	71	**267**
Music companies or record labels	21	143	20	12	5	**201**
Music publishers	17	119	8	6	6	**156**
Art dealers	3	7	3	130	10	**153**

Table 10: Industry intermediaries by field

About 16% of respondents (777 respondents) claimed that they did not use any industry intermediaries, instead working completely independently. Of these independent respondents, a majority (60.6%) can be classified as low-participation creatives (those earning less than 25% of their income from creative work). Low-participation respondents may be in this position by choice or because they are still early in their careers; in general, it may be difficult for this group to justify the additional costs associated with industry intermediaries.

Additional financial support

When asked what areas of direct additional financial support they had accessed over the past five years, about 30% of respondents (1453 people) said they had accessed “none of the above” (Figure 7). The most prevalent single support was family income or support. But if all levels of government (federal, provincial, and municipal) are considered together, government grants rank as the most prevalent support, with about 44% of responses highlighting government grants as a source of financial support.

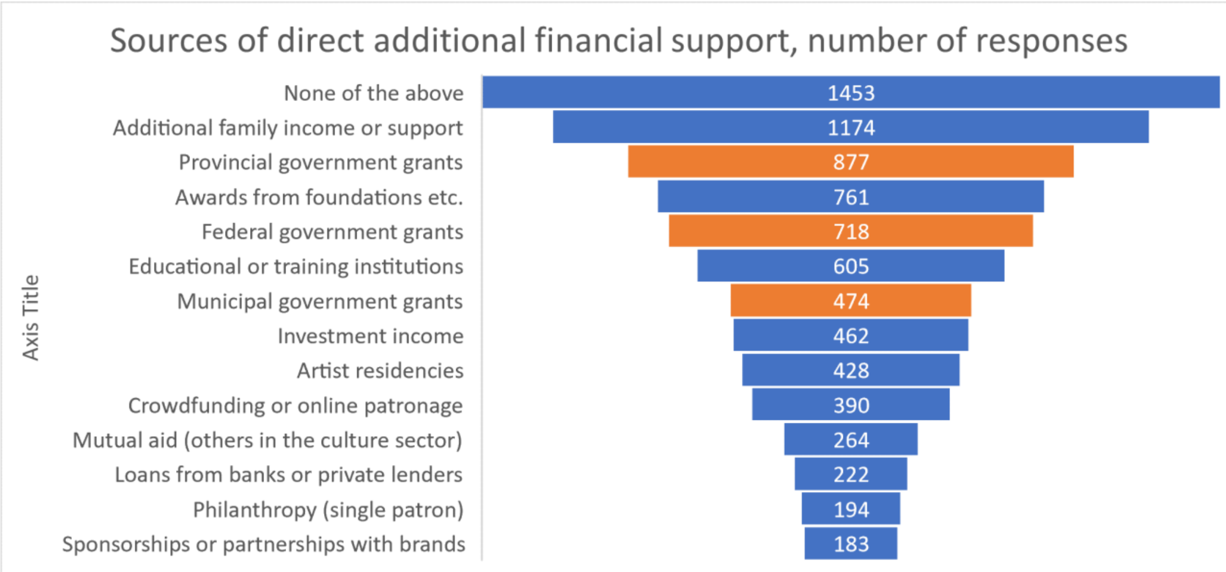

Figure 7: Direct additional financial support

Areas of support sought

Finally, respondents were asked what areas of support they had benefitted from in the past and/or would like to benefit from in the future. Largely, respondents expressed a desire for support in building industry connections. This included networking opportunities, finding projects and/or gigs, and promotion and marketing (Figure 8).

The largest gaps between past and desired support included social service supports, tools for ensuring discoverability, and resources for applying for grants, fellowships, or other career development opportunities. The survey was conducted during the summer of 2021 in the midst of the pandemic—a context that highlighted the need for social service supports. In the final open-ended question, one respondent described receiving the CERB as the only time in their career when they had experienced some degree of financial stability. Over 100 respondents specifically mentioned a desire for some form of universal basic income (UBI).

Figure 8: Areas of support, past and future

Impact of COVID-19

Impact on income and time spent on creative work, overall

Overall, the survey suggests that the COVID-19 pandemic resulted in a loss of income from creative work for about two thirds (62.2%) of respondents. A smaller number of survey respondents reported an *increase* in arts-related income since the pandemic (15.7%), and about 22.1% of respondents reported no significant change (Figure 9).

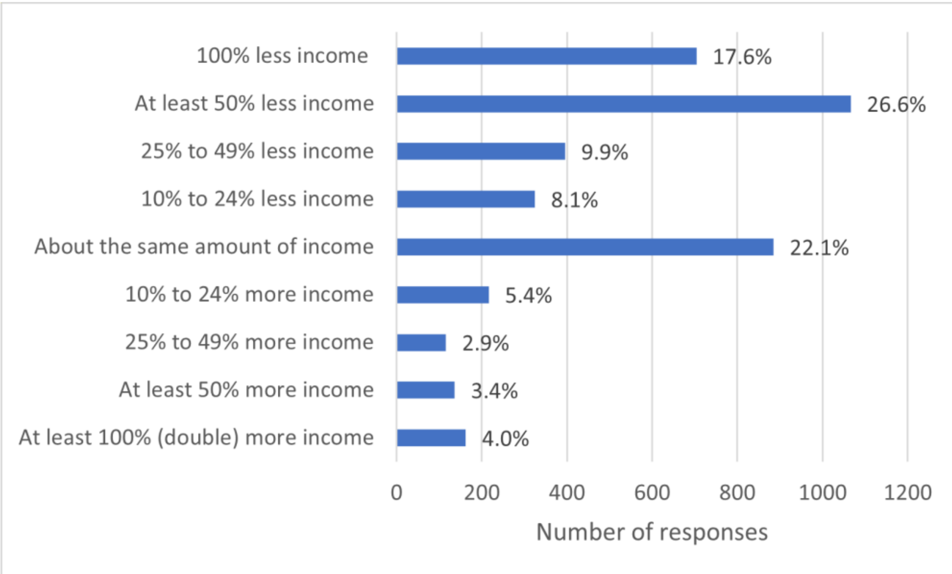

Figure 9: Impact of pandemic on creative income

The pandemic's effect on time spent on creative work is less straightforward. About 18.1% of respondents reported no change in time spent on creative work during the pandemic, but otherwise there was a roughly even split between those reporting less time (40.3%) and those reporting more time (41.6%) being spent on creative work (Figure 10).

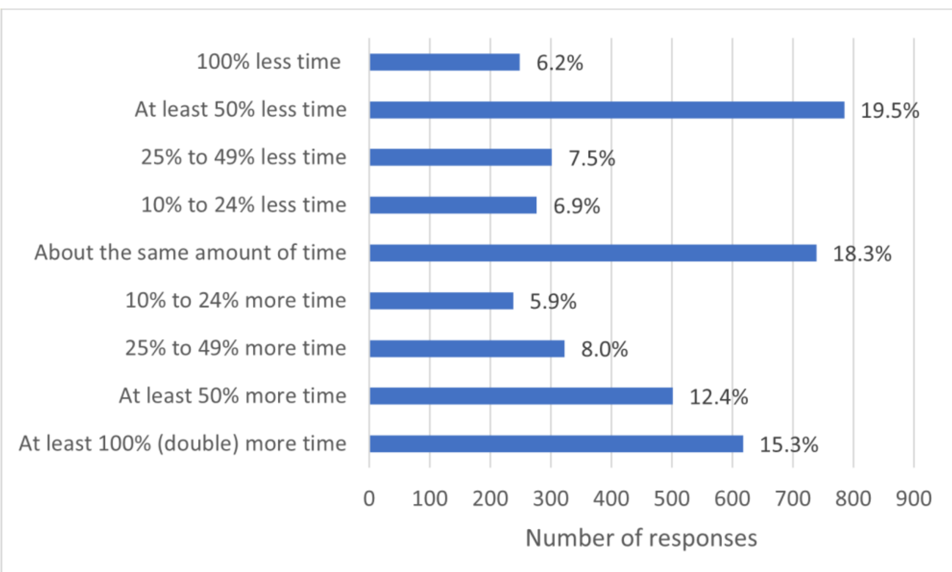

Figure 10: Impact of pandemic on time spent on creative work

Impact on income and time spent on creative work, by gender

When it comes to the impact of the pandemic on either income or time spent on creative work, differences across gender are small. Women, who tend to shoulder a disproportionate share of domestic work, were slightly less likely than men to report either a decrease in time spent on creative work or income from creative work (Table 4 and Table 5). About 67% of men reported a drop in income since the pandemic, compared with 60.7% of women and 55.3% of gender diverse / non-binary respondents. Gender diverse/ non-binary respondents appeared to fare better than either men or women under the pandemic, in terms of time spent on creative work and income generated from creative work (Table 4 and Table 5). It is difficult to draw conclusions from these results, since the survey also indicates that women and gender diverse / non-binary creative workers tend to earn lower incomes than men outside of the context of the pandemic.

Table 11: Impact of pandemic on creative income by gender

-	Gender diverse/non-binary	Men	Women
Less income since the pandemic	55.3%	67.0%	60.7%
About the same income	21.1%	20.4%	22.8%
More income since the pandemic	23.6%	12.6%	16.5%

Table 12: Impact of pandemic on creative income by gender

-	Gender diverse/non-binary	Men	Women
Less time since the pandemic	37.2%	41.5%	39.9%
About the same amount of time	13.6%	19.5%	17.7%
More time since the pandemic	49.2%	39.0%	42.3%

Table 13: Impact of pandemic on time spent on creative work by gender

Impact on income and time spent on creative work, by creative field

More significant patterns are apparent across creative fields. Overall, 62.2% of respondents reported some loss of income from creative work during the pandemic. But two fields experienced significantly higher incidence of lost creative income: musical artists (83.1% of whom reported less income) and performing artists (78.6% of whom reported less income) (Table 6). This is likely linked to the fact that artists in both these fields rely heavily on live performances as a source of income. A similar pattern is evident in the amount of time spent on creative work since the pandemic (Table 7).

-	AV director/content creator	Musical artist	Performing artist	Visual artist	Writer	Average all fields
Less income since the pandemic	41.9%	83.1%	78.6%	52.1%	44.7%	62.2%
About the same income	31.6%	10.8%	10.7%	26.5%	37.8%	22.1%
More income since the pandemic	26.5%	10.8%	10.6%	21.4%	17.5%	15.7%

Table 14: Impact of pandemic on creative income by field

-	AV director/content creator	Musical artist	Performing artist	Visual artist	Writer	Average all fields
Less time since the pandemic	19.4%	51.6%	62.8%	28.6%	25.7%	40.0%
About the same amount of time	22.0%	16.0%	10.3%	21.8%	24.7%	18.3%
More time since the pandemic	58.6%	32.4%	26.9%	49.6%	49.6%	41.7%

Table 15: Impact of pandemic on time spent on creative work by field

Post-pandemic plans

Overall, the number of respondents who planned on quitting their creative work was low, around 3.2% (Table 8). This figure likely underestimates the rate of exit from the cultural industries overall as it would not capture those who had already left their field at the time of the survey in May 2021, over one year into Canada's pandemic-related health measures. Creative workers who were contemplating leaving the industry at that time might also have been less inclined to complete the survey. Worth noting is the finding that musical artists were more likely than creative workers in other fields to be making plans for adapting their creative work in a post-pandemic context (16.2% of musicians planned on adapting, versus 11.3% of respondents across all fields).

Response	AV director/content creator	Musical artist	Performing artist	Visual artist	Writer	All fields
I plan to carry on with my creative work	65.1%	60.9%	56.1%	65.3%	72.3%	63.3%
I plan to explore new creative expressions, media or genres in my creative occupation	20.1%	15.1%	20.9%	18.3%	14.8%	18.0%
I plan to adapt my creative work to be presented differently (e.g. digital distribution)	9.2%	16.2%	11.6%	11.0%	7.8%	11.3%
I plan to explore a different creative occupation	3.1%	4.3%	6.5%	3.0%	3.2%	4.2%

I plan to quit my creative work	2.6%	3.5%	4.9%	2.4%	2.0%	3.2%

Table 16: Post-pandemic plans by field

Despite the challenges of the COVID-19 pandemic, the vast majority (96.8%) of respondents planned to carry on their creative work in some form or another. Some of this can be attributed to the fact that most respondents do not rely on their creative work as their primary income source. Recall that pre-pandemic, 56.8% of respondents generated under half of their income from their creative work. During the pandemic, this figure jumped to 73% (Figure 5). The finding that most respondents plan on continuing their creative work could be read as celebration of artistic resilience but may also point to the fact that even under a “business as usual” scenario, creative work is not a reliable primary income source for most of the artists and content creators who responded to the survey.

Conclusions and next steps

As a pilot project, CACCES can be considered a success. With 4,747 valid responses, the response rate far exceeded the initial target of 1,000 responses. The survey managed to reach respondents outside the traditional scope of grants and contributions programs, including comedians, content creators, crafters, and low-participation creatives.

In general, the survey highlights several issues that creative workers, arts organizations, and other stakeholders have been grappling with for some time:

1. Respondents’ incomes are low: 57% of respondents reported a total gross (pre-tax) income of under $40,000 in 2019, prior to the pandemic (this includes all income sources, including creative work and other sources).
2. For survey respondents, income from creative work is volatile: 60% of respondents indicated that their creative income fluctuates by 50% to 100% year to year, without taking the pandemic into consideration.
3. Many respondents had income sources aside from their creative practice: Only 41% of respondents reported working full-time in their creative occupation. This means that the majority—almost 60%—of respondents are not working full-time in their creative field. They may be working part-time in their creative field and holding down full- or part-time jobs in other fields.
4. Respondents are highly entrepreneurial. A majority (64%) of respondents reported some form of self-employment.
5. The survey indicated that economic outcomes vary widely for respondents working in different artistic fields. While most respondents (62%) reported some loss of creative income during the pandemic, this figure was much higher for musical artists (83%) and performing artists (79%).

These findings can be used to improve programs aimed at supporting the well-being and economic viability of Canada’s artists and content creators. Survey data is currently being used within Canadian Heritage to inform policy and program development. High-level results have been presented to external stakeholders to fill their own knowledge gaps, and this report broadens that data-sharing.

Appendix 1: Survey questions and results

To continue, please confirm: Are you 16 years of age or older? Yes / No

Question 1. From the list below, please indicate your primary field of work as an artist or content creator.

- Audiovisual director / content creator
- Musical artist
  - I am a:
    - Musician (vocalist / instrumentalist)
    - Songwriter
    - Other
- Performing artist
- Visual artist
- Writer
- None of the above, please specify:

Question 1. From the list below, please indicate your primary field of work as an artist or content creator – Aggregate data table

Field	Total	Percent
Audiovisual director / content creator	599	12.6%
Musical artist	863	18.2%
Performing artist	1169	24.6%
Visual artist	1303	27.4%
Writer	813	17.1%
Grand Total	**4747**	**-**

Sub-question 1. Type of musical artist – Aggregate data table

Type of musical artist	Total
Musician (vocalist / instrumentalist)	774
Songwriter	336
Other	176

Question 2. Do you self-identify as belonging to any of the following groups?
Please select all that apply:

- Women
- Gender diverse communities
- LGBTQ2S+ communities
- Indigenous Peoples

- To which Indigenous Peoples community do you belong?
  - First Nations
  - Métis
  - Inuit
- Racialized communities (e.g., South Asian, Chinese, Black)
  - To which racialized community or communities (other than Indigenous) do you belong? Please select all that apply:
    - South Asian
    - Chinese
    - Black
    - Filipino
    - Latin American
    - Arab
    - Southeast Asian
    - West Asian
    - Korean
    - Japanese
    - Other, please specify:
- Ethno-cultural communities (e.g., Scottish, Jamaican, Moroccan)
- Immigrants and refugees
- Religious minorities
- Persons with disabilities
- Deaf communities
- Official language minority communities (i.e. Anglophones in Quebec and Francophones outside of Quebec)
- Youth
- Seniors
- Those with low income
- Rural communities
- Remote and Northern communities
- None of the above
- Prefer not to say

Question 2. Do you self-identify as belonging to any of the following groups? – Aggregate data table

Group	**Total**	**Percentage of all respondents**
Women	2629	55.4%
Gender diverse communities	337	7.1%
LGBTQ2S+ communities	1010	21.3%
Indigenous Peoples	151	3.2%
Racialized communities	608	12.8%
Ethno-cultural communities	372	7.8%

Immigrants and refugees	393	8.3%
Religious minorities	177	3.7%
Deaf communities and persons with disabilities	577	12.2%
Official language minority communities	378	8.0%
Youth	269	5.7%
Seniors	555	11.7%
Those with low income	1342	28.3%
Rural communities	425	9.0%
Remote and Northern communities	108	2.3%
None of the above	593	12.5%
Prefer not to say	0	0.0%

Sub-Question 2. Based on how you have self-identified in all of the above, is your identity a central aspect of your artistic or creative work?

- Yes
    - Please select all that apply:
        - Yes, as an artist of traditional Indigenous art forms
        - Yes, as a creator of Deaf and disability arts
        - Yes, as an artist practicing within a distinct cultural tradition (e.g. from my ethno-cultural community)
        - Yes, I conceive my work for a specific audience of people like myself or my community
        - Yes, I strive to represent my community in my creative work to a general audience
        - Yes (other)
- No

There is no data table for this question.

Question 3. Pre-pandemic, in 2019 what proportion of your personal income came from activities related to your creative work? (Sales, performance, wages, commissions, royalties, etc.)

- None
- Less than 25%
- 25% to 49%
- 50% to 74%
- 75% to 99%
- 100%

Question 3. Pre-pandemic, in 2019 what proportion of your personal income came from activities related to your creative work? (Sales, performance, wages, commissions, royalties, etc.) – Aggregate data table

-	Audiovisual director / content creator	Musical artist	Performing artist	Visual artist	Writer	Total all fields	Percentage
None	185	57	71	204	151	**668**	14.1%
Less than 25%	119	245	241	494	348	**1447**	30.5%
25% to 49%	41	135	186	143	73	**578**	12.2%
50% to 74%	33	90	161	93	62	**439**	9.3%
75% to 99%	52	108	210	94	56	**520**	11.0%
100%	169	228	300	273	121	**1091**	23.0%
Total respondents (to the question)	**599**	**863**	**1169**	**1301**	**811**	**4743**	-

Question 4. In what media, genre or space do you work?

Please select all that apply:

- Audiovisual director / content creator
    - Film
    - Television
    - Video games
    - Online or digital media productions
    - Other (please specify):
- Musical artist
    - Blues, soul, folk and roots
    - Children's music
    - Classical
    - Country
    - Electronic and dance
    - Hip-hop, R&B, rap and reggae
    - Jazz
    - Opera
    - Pop
    - Rock, metal, indie and alternative rock
    - Traditional Indigenous music
    - World music and world beat
    - Other, please specify:
- Performing artist
    - Actor

            - In what media, genre or space do you work as an actor? Please select all that apply:
                - Commercials
                - Film
                - Musical productions
                - Other online or digital media productions
                - Television
                - Theatre
                - Video games
                - Voice artist
                - Work for young audiences
                - Other, please specify:
        - Artistic director
        - Choreographer
        - Circus artist
        - Comedian
        - Dancer
        - Host or “animateur”
        - Mime
        - Puppeteer
        - Spoken word artist
        - Storyteller
        - Other, please specify:
- Visual artist
    - Crafts
    - Concept art
    - Design
        - What type of designer are you? Please select all that apply:
            - Architecture and urban
            - Artistic product
            - Exhibition
            - Fashion
            - Graphic
            - Interior
            - Jewellery
            - Public art
            - Other, please specify:
    - Drawing and illustration – digital
    - Drawing and illustration – print
    - Installation art (indoor)
    - Mural, public and street art (outdoor)
    - Painting
    - Photography – digital

- Photography – print
- Printmaking
- Sculpture
- Video game graphics
- Other, please specify:

- Writer
  - Book author (published by a publishing firm)
    - In what media, genre or space do you work as a book author? Please select all that apply:
      - Fiction – print
      - Fiction – e-books
      - Non-fiction – print
      - Non-fiction – e-books
      - Poetry books/collections – print
      - Poetry books/collections – e-books
      - Theatrical plays – print
      - Theatrical plays – e-books
  - Book author (self-published)
    - In what media, genre or space do you work as a book author? Please select all that apply:
      - Fiction – print
      - Fiction – e-books
      - Non-fiction – print
      - Non-fiction – e-books
      - Poetry books/collections – print
      - Poetry books/collections – e-books
      - Theatrical plays – print
      - Theatrical plays – e-books
  - Book author (not published)
    - In what media, genre or space do you work as a book author? Please select all that apply:
      - Fiction – print
      - Fiction – e-books
      - Non-fiction – print
      - Non-fiction – e-books
      - Poetry books/collections – print
      - Poetry books/collections – e-books
      - Theatrical plays – print
      - Theatrical plays – e-books
  - Screenwriter
    - In what media or genre do you work as a screenwriter? Please select all that apply:
      - Film

        - Television
        - Video game
        - Other online or digital media
        - Other, please specify:
  - Other material
    - In what media, genre or space do you work as a writer of other material? Please select all that apply:
        - Blog posts
        - Essays
        - Magazine articles – print
        - Magazine articles – online
        - Newspaper articles
        - Newspaper columns
        - Poetry
        - Short stories
        - Technical writing
        - Theatrical plays
        - Other online or digital media
        - Other, please specify:

Question 4. In what media, genre or space do you work? – Aggregate data tables

Audiovisual directors – Aggregate data table

Audiovisual directors	**Total**
Film	233
Television	175
Video games	57
Online or digital media productions	366
Other	111

Musical artists – Aggregate data table

Musical artists	**Total**
Blues, soul, folk and roots	278
Children's music	83
Classical	389
Country	99
Electronic and dance	83
Hip-Hop, R&B, rap and reggae	65
Jazz	218
Opera	150
Pop	239

Rock, metal, indie and alternative rock	229
World music and world beat	123
Other	180

Performing artists – Aggregate data table

Performing artists	**Total**
Actor	752
Artistic director	229
Choreographer	186
Circus artist	83
Comedian	171
Dancer	247
Host or “animateur”	107
Mime	11
Puppeteer	65
Spoken word artist	57
Storyteller	184
Other	399

Actors – Aggregate data table

Actors	**Total**
Commercials	349
Film	463
Musical productions	265
Other online or digital media productions	283
Television	444
Theatre	632
Video games	98
Voice artist	334
Work for young audiences	174
Other	49

Visual artists – Aggregate data table

Visual artists	**Total**
Crafts	292
Concept art	277
Design	348

Drawing and illustration – digital	444
Drawing and illustration – print	395
Installation art (indoor)	179
Mural, public and street art (outdoor)	109
Painting	561
Photography – digital	237
Photography – print	127
Printmaking	123
Sculpture	251
Video game graphics	69
Other	290

Type of design work – Aggregate data table

Type of design work	**Total**
Architecture and urban	23
Artistic product	136
Exhibition	46
Fashion	37
Graphic	225
Interior	25
Jewellery	28
Public art	41
Other	57

Authors – Aggregate data table

Authors	**Total**
Book author – Published by a publishing firm	330
Book author – Self-published	182
Book author – Not published	136
Screenwriter	183
Other material	310

Book authors – Aggregate data table

Book authors	**Total**
Fiction – print	369
Fiction – e-books	238
Non-fiction – print	205
Non-fiction – e-books	115

Poetry books/collections – print	128
Poetry books/collections – e-books	63
Theatrical plays – print	48
Theatrical plays – e-books	21

Screenwriters – Aggregate data table

Screenwriters	**Total**
Film	113
Television	136
Video game	7
Other online or digital media	52
Other	18

Writers of other material – Aggregate data table

Writers of other material	**Total**
Blog posts	127
Essays	100
Magazine articles – print	99
Magazine articles – online	117
Newspaper articles	62
Newspaper columns	29
Poetry	94
Short stories	115
Technical writing	51
Theatrical plays	80
Other online or digital media	108
Other	65

Question 5. Pre-pandemic in 2019 (between January and December), were you working as a {Response to Question 1}?

- Yes
- No

Question 5. Pre-pandemic in 2019 (between January and December), were you working as a {Response to Question 1}? – Aggregate data table

-	Audiovisual director / content creator	Musical artist	Performing artist	Visual artist	Writer	Total

Yes	373	749	995	993	604	**3714**
No	180	71	115	233	151	**750**
Blank	46	43	59	77	58	**283**

Question 6. How many hours per week did you spend on average on your creative work as a {Response to Question 1}? (Note: This excludes time spent on promoting or marketing)

- Hours per week:
- I do not know

Question 6. How many hours per week did you spend on average on your creative work as a {Response to Question 1}? (Note: This excludes time spent on promoting or marketing) – Aggregate data table

Number of respondents	**Audiovisual director / content creator**	**Musical artist**	**Performing artist**	**Visual artist**	**Writer**	**Total**
Blank	226	115	176	311	211	1039
I do not know	73	149	321	209	162	914
Able to list hours per week	300	599	672	783	440	2794
Total	**599**	**863**	**1169**	**1303**	**813**	**4747**
Average hours per week (creative)	**30.55**	**25.25**	**26.72**	**26.82**	**23.31**	**26.31**

Question 7. How many hours per week did you spend on average on your non-creative work as a {Response to Question 1}? (Note: This includes time spent on promoting or marketing)

- Hours per week:
- I do not know

Question 7. How many hours per week did you spend on average on your non-creative work as a {Response to Question 1}? (Note: This includes time spent on promoting or marketing) – Aggregate data table

Number of respondents	**Audiovisual director / content creator**	**Musical artist**	**Performing artist**	**Visual artist**	**Writer**	**Total**
Blank	227	115	177	313	211	1043

I do not know	109	222	368	339	213	1251
Able to list hours per week	263	526	624	651	389	2453
Total	**599**	**863**	**1169**	**1303**	**813**	**4747**
Average hours per week (non-creative)	**17.51**	**14.88**	**17.68**	**14.48**	**13.00**	**15.47**

Question 8. How long have you generated income from your work as a {Response to Question 1}

- I have never generated income from this work
- About 1 year
- Less than 5 years
- 5 to 9 years
- 10 to 19 years
- 20 to 29 years
- 30 years or more

Question 8. How long have you generated income from your work as a {Response to Question 1} – Aggregate data table

-	Audiovisual director / content creator	Musical artist	Performing artist	Visual artist	Writer	Total	Percentage
I have never generated income from this work	143	48	58	146	126	521	11.7%
About 1 year	79	29	44	115	65	332	7.4%
Less than 5 years	98	118	174	303	133	826	18.5%
5 to 9 years	61	113	197	221	129	721	16.2%
10 to 19 years	79	183	273	194	138	867	19.4%
20 to 29 years	58	127	168	101	81	535	12.0%

30 years or more	34	201	194	148	85	662	14.8%
Total respondents (to the question)	**552**	**819**	**1108**	**1228**	**757**	**4464**	**-**

Question 9. In the 2016 Canadian Census, what did you identify as your occupation?

- Author/writer
- Producer, director, choreographer, or related occupations
- Musician/singer
- Conductor, composer, or arranger
- Painter, sculptor or other visual artist
- Artisan/craftsperson
- Photographer
- Graphic designer/illustrator
- Patternmaker
- Theatre, fashion, exhibit or other creative designer
- Industrial designer
- Interior designer
- Dancer
- Actor/comedian
- Teaching/education in a related field
- Other work in a related field
- Other or work in an unrelated field
- Not applicable
- I don't know

Question 9. In the 2016 Canadian Census, what did you identify as your occupation? – Aggregate data table

-	Audiovisual director / content creator	Musical artist	Performing artist	Visual artist	Writer	Total
Actor/comedian	10	0	347	1	11	369
Artisan/craftsperson	2	0	2	55	0	59
Author/writer	6	4	10	4	239	263
Conductor, composer, or arranger	3	43	2	0	0	48

Dancer	2	0	64	1	0	67
Graphic designer/ illustrator	12	1	3	123	1	140
I don’t know	83	107	213	179	117	699
Industrial designer	0	0	1	1	0	2
Interior designer	2	0	1	3	0	6
Musician/singer	0	366	38	1	1	406
Not applicable	92	87	128	208	78	593
Other or work in an unrelated field	108	108	97	227	174	714
Other work in a related field	49	38	57	75	64	283
Painter, sculptor or other visual artist	6	0	0	225	2	233
Photographer	7	0	0	34	0	41
Producer, director, choreographer, or related occupations	132	9	90	4	14	249
Teaching/education in a related field	15	40	29	54	42	180
Theatre, fashion, exhibit or other creative designer	8	1	13	11	1	34
Blank / no response	62	59	74	97	69	361
Total	**599**	**863**	**1169**	**1303**	**813**	**4747**

Question 10. What was your employment status on December 31, 2019?

Please select all that apply:

- Employed

- Self-employed
- Student
- Stay-at-home parent or caregiver
- Retired
- Unemployed
- Prefer not to say

Question 10. What was your employment status on December 31, 2019? – Aggregate data table

Employment status	Audiovisual director / content creator	Musical artist	Performing artist	Visual artist	Writer	Total
Prefer not to say	6	7	7	23	14	**57**
Stay-at-home parent or caregiver	16	19	27	36	20	**118**
Unemployed	45	18	42	87	50	**242**
Retired	6	44	23	106	89	**268**
Student	70	62	80	127	42	**381**
Employed	249	340	431	499	289	**1808**
Self-employed	219	541	750	550	379	**2439**

Question 11. Please select the option(s) that best describe your employment status on December 31, 2019.

- Employed as a {Response to Question 1}: Full time / Part time / No
- Employed in a related field: Full time / Part time / No
- Employed in a different field: Full time / Part time / No
- Self-employed as a {Response to Question 1}: Full time / Part time / No
- Self-employed in a related field: Full time / Part time / No
- Self-employed in a different field: Full time / Part time / No

Question 11. Please select the option(s) that best describe your employment status on December 31, 2019. – Aggregate data table

Employment status	Audiovisual director / content creator	Musical artist	Performing artist	Visual artist	Writer	Total
Employed as a {Response to Question 1}						**890**
Full time	74	47	75	87	27	310
Part time	53	153	177	121	76	580
Employed in a related field						**926**

Full time	68	100	104	126	83	481
Part time	30	96	164	95	60	445
Employed in a different field						**751**
Full time	50	63	61	118	85	377
Part time	28	72	110	111	53	374
Self-employed as a {Response to Question 1}						**2137**
Full time	123	238	344	268	147	1120
Part time	70	244	315	217	171	1017
Self-employed in a related field						**878**
Full time	26	36	47	37	30	176
Part time	66	163	257	108	108	702
Self-employed in a different field						**427**
Full time	9	18	17	20	17	81
Part time	23	66	128	72	57	346

Question 12. Please select the option that best describes how much your income levels from your work as a {Response to Question 1} typically change, year to year (without taking the pandemic into consideration):

- It can go up or down by at least 100% (double)
- It can go up or down by at least 50% (half)
- It can go up or down by at least 25% (quarter)
- It can go up or down by at least 10% (tenth)
- It stays about the same

Question 12. Please select the option that best describes how much your income levels from your work as a {Response to Question 1} typically change, year to year (without taking the pandemic into consideration) – Aggregate data table

Income change	**Audiovisual director / content creator**	**Musical artist**	**Performing artist**	**Visual artist**	**Writer**	**Total**	**Percentage**
It can go up or down by at least 100% (double)	99	150	274	287	234	1044	25.3%
It can go up or down by at least 50% (half)	129	203	356	286	167	1141	27.6%
It can go up or down by at least 25% (quarter)	74	206	230	208	101	819	19.8%

It can go up or down by at least 10% (tenth)	40	103	78	113	40	374	9.1%
It stays about the same	138	105	107	232	168	750	18.2%
Total respondents (to the question)	**480**	**767**	**1045**	**1126**	**710**	**4128**	**-**

Question 13. What was your total gross (pre-tax) personal annual income in 2019?

- Under $9,999
- $10,000 to $19,999
- $20,000 to $39,999
- $40,000 to $59,999
- $60,000 to $79,999
- $80,000 to $99,999
- $100,000 to $124,999
- $125,000 to $149,999
- $150,000 to $199,999
- $200,000 and over
- Prefer not to say

Question 13. What was your total gross (pre-tax) personal annual income in 2019? – Aggregate data table

Income range	Audiovisual director / content creator	Musical artist	Performing artist	Visual artist	Writer	Total	Percentage
Under $9,999	62	57	93	196	114	522	12.6%
$10,000 to $19,999	72	123	178	189	78	640	15.4%
$20,000 to $39,999	98	220	353	306	194	1171	28.3%
$40,000 to $59,999	72	134	182	186	112	686	16.6%
$60,000 to $79,999	63	69	100	75	85	392	9.5%
$80,000 to $99,999	33	50	35	36	38	192	4.6%
$100,000 to $124,999	18	27	25	30	13	113	2.7%

$125,000 to $149,000	10	9	10	6	18	53	1.3%
$150,000 to $199,999	8	9	3	6	3	29	0.7%
$200,000 and over	6	7	10	3	7	33	0.8%
Prefer not to say	44	62	57	98	53	314	7.6%
Total respondents (to the question)	**486**	**767**	**1046**	**1131**	**715**	**4145**	-

Question 14. In the past 5 years, were any of the following sources of income for your work as a {Response to Question 1}?

Please select all that apply:

- Salaried or hourly paid job in this line of work
- Royalties and licensing for use of your work by others (including online streaming)
- Online paid download of your work
- Physical sale of works
- Sale of promotional/branded items or merchandise (online, in stores, or on site)
- Public display, exhibition, or in-person performance of work
- Direct commissioning of work
- None of the above

Question 14. In the past 5 years, were any of the following sources of income for your work as a {Response to Question 1}? – Aggregate data table

Source of income	Audiovisual director / content creator	Musical artist	Performing artist	Visual artist	Writer	Total
Salaried or hourly paid job in this line of work	202	310	561	336	171	**1580**
Royalties and licensing for use of your work by others	118	331	312	186	280	**1227**
Online paid download of your work	61	239	69	104	123	**596**
Physical sale of works	47	257	77	671	279	**1331**
Sale of promotional/branded items or merchandise	43	142	53	150	29	**417**

Public display, exhibition, or in-person performance of work	90	482	572	391	189	**1724**
Direct commissioning of work	149	185	237	601	190	**1362**
None of the above	140	67	112	118	156	**593**

Question 15. In the past 5 years, where have you sold your works, promotional/branded merchandise, or exhibits and performances?

Please select all that apply:

- North America
- Latin America
- Europe
- Africa
- Middle East
- Asia-Pacific
- I only sell within Canada

Question 15. In the past 5 years, where have you sold your works, promotional/branded merchandise, or exhibits and performances? – Aggregate data table

Location	**Audiovisual director / content creator**	**Musical artist**	**Performing artist**	**Visual artist**	**Writer**	**Total**
North America	102	380	325	488	273	**1568**
Latin America	23	52	31	29	29	**164**
Europe	58	206	122	175	147	**708**
Africa	3	14	10	6	12	**45**
Middle East	9	22	20	14	15	**80**
Asia-Pacific	29	66	49	53	53	**250**
I only sell within Canada	29	155	255	264	69	**772**

Question 16. In the past 5 years, which of the following sources provided direct additional financial support for your work as a {Response to Question 1}?

Please select all that apply:

- Federal government grants
- Provincial government grants
- Municipal government grants
- Educational or training institutions (e.g. college or university)

- Artist residencies
- Awards, grants, or fellowships from associations, foundations, or industry organizations
- Sponsorships or partnerships with brands (including on social media)
- Crowdfunding or online patronage
- Philanthropy (single patron)
- Mutual aid (others in the arts and culture sector)
- Additional family income or support (e.g. household income from spouse, parents, etc.)
- Investment income (e.g. includes inheritance, investments, real estate, etc.)
- Loans from banks or private lenders
- None of the above

Question 16. In the past 5 years, which of the following sources provided direct additional financial support for your work as a {Response to Question 1}? – Aggregate data table

Source of additional financial support	**Audiovisual director / content creator**	**Musical artist**	**Performing artist**	**Visual artist**	**Writer**	**Total**
Federal government grants	106	164	228	104	116	**718**
Provincial government grants	104	189	279	179	126	**877**
Municipal government grants	37	111	197	77	52	**474**
Educational or training institutions	50	140	194	128	93	**605**
Artist residencies	21	69	154	105	79	**428**
Awards, grants, or fellowships from foundations etc.	82	151	237	138	153	**761**
Sponsorships or partnerships with brands	53	27	66	23	14	**183**
Crowdfunding or online patronage	45	70	142	87	46	**390**
Philanthropy (single patron)	22	63	56	37	16	**194**
Mutual aid (others in the arts and culture sector)	28	56	112	44	24	**264**
Additional family income or support	104	207	312	342	209	**1174**
Investment income	38	81	129	111	103	**462**
Loans from banks or private lenders	35	47	58	42	40	**222**
None of the above	206	241	312	447	247	**1453**

Question 17. What federal sources of support did you receive in the past 5 years?

Please select all that apply:

- Canada Council for the Arts
- National Film Board of Canada
- Telefilm Canada
- Canada Media Fund
- Canada Music Fund (FACTOR)
- Canada Music Fund (Musicaction)
- Creative Export Canada
- Other, please specify:
- None of the above

Question 17. What federal sources of support did you receive in the past 5 years? – Aggregate data table

Federal source	Audiovisual director / content creator	Musical artist	Performing artist	Visual artist	Writer	Total
Canada Council for the Arts	49	118	196	89	85	**537**
National Film Board of Canada	20	2	4	0	2	**28**
Telefilm Canada	32	1	5	1	15	**54**
Canada Media Fund	41	4	1	3	18	**67**
Canada Music Fund (FACTOR)	5	64	2	0	0	**71**
Canada Music Fund (Musicaction)	0	6	1	0	0	**7**
Creative Export Canada	4	2	1	0	1	**8**
Other, please specify:	20	25	31	14	16	**106**
None of the above	8	10	11	5	6	**40**

Question 18. Since the outbreak of COVID-19 in Canada (March 2020), how much time have you spent on your creative work compared to what was typical in 2019?

- At least 100% (double) more time
- At least 50% more time
- 25% to 49% more time
- 10% to 24% more time
- About the same amount of time

- 10% to 24% less time
- 25% to 49% less time
- At least 50% less time
- 100% less time (stopped all creative work since March 2020)

Question 18. Since the outbreak of COVID-19 in Canada (March 2020), how much time have you spent on your creative work compared to what was typical in 2019? – Aggregate data table

-	Audiovisual director / content creator	Musical artist	Performing artist	Visual artist	Writer	Total all fields	Percentage
At least 100% (double) more time	135	86	65	201	131	**618**	15.3%
At least 50% more time	60	70	109	161	102	**502**	12.4%
25% to 49% more time	48	48	63	102	62	**323**	8.0%
10% to 24% more time	26	39	37	85	51	**238**	5.9%
About the same amount of time	101	120	105	241	172	**739**	18.3%
10% to 24% less time	19	50	85	71	52	**277**	6.9%
25% to 49% less time	28	84	97	62	31	**302**	7.5%
At least 50% less time	29	205	344	135	72	**785**	19.5%
100% less time (stopped all creative work since March 2020)	13	48	115	49	24	**249**	6.2%
Total respondents (to the question)	**459**	**750**	**1020**	**1107**	**697**	**4033**	-

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

- At least 100% (double) more income
- At least 50% more income
- 25% to 49% more income
- 10% to 24% more income

- About the same amount of income
- 10% to 24% less income
- 25% to 49% less income
- At least 50% less income
- 100% less income (lost all income from creative work since March 2020)

Question 19. Since the outbreak of COVID-19 in Canada (March 2020), how has your income from creative work differed, if at all, compared to what you experienced over the same period in 2019? – Aggregate data table

-	Audiovisual director / content creator	Musical artist	Performing artist	Visual artist	Writer	Total all fields	Percentage
At least 100% (double) more income	47	11	23	53	28	**162**	4.0%
At least 50% more income	21	10	28	48	29	**136**	3.4%
25% to 49% more income	23	8	23	40	21	**115**	2.9%
10% to 24% more income	30	16	34	93	43	**216**	5.4%
About the same amount of income	144	81	109	290	261	**885**	22.1%
10% to 24% less income	35	72	63	95	59	**324**	8.1%
25% to 49% less income	36	94	101	106	58	**395**	9.9%
At least 50% less income	64	281	376	213	132	**1066**	26.6%
100% less income (lost all income from creative work since March 2020)	56	174	258	156	60	**704**	17.6%
Total respondents (to the question)	**456**	**747**	**1015**	**1094**	**691**	**4003**	**-**

Question 20. Since the outbreak of COVID-19 in Canada (March 2020), have you applied for any of the following emergency support?

Please select all that apply:

- Federal government support: Canada Emergency Response Benefit (CERB) or Canada Emergency Student Benefit (CESB)
- Federal government support: Employment Insurance (temporary COVID-19 relief)
- Federal government support: Canada Recovery Benefit (CRB), Canada Recovery Sickness Benefit (CRSB), Canada Recovery Caregiving Benefit (CRCB), others
- Provincial government support
- Municipal government support
- Other (e.g. support from industry, professional or arts organizations)
- None of the above

Question 20. Since the outbreak of COVID-19 in Canada (March 2020), have you applied for any of the following emergency support? – Aggregate data table

-	**Audiovisual director / content creator**	**Musical artist**	**Performing artist**	**Visual artist**	**Writer**	**Total all fields**
Federal government support: Canada Emergency Response Benefit (CERB) or Canada Emergency Student Benefit (CESB)	235	418	708	465	245	**2071**
Federal government support: Employment Insurance (temporary COVID-19 relief)	45	56	132	97	42	**372**
Federal government support: Canada Recovery Benefit (CRB), Canada Recovery Sickness Benefit (CRSB), Canada Recovery Caregiving Benefit (CRCB), others	83	180	304	145	66	**778**
Provincial government support	48	77	119	96	31	**371**
Municipal government support	10	19	28	10	2	**69**
Other (e.g. support from industry, professional or arts organizations)	31	86	82	34	37	**270**
None of the above	176	268	231	513	395	**1583**

Question 21. Which of the following statements best describes how the challenges brought on by the COVID-19 pandemic have affected your plans regarding your own creative work in the long-term (after the pandemic)?

- I plan to carry on with my creative work
- I plan to explore new creative expressions, media or genres in my creative occupation

- I plan to adapt my creative work to be presented differently (e.g. digital distribution)
- I plan to explore a different creative occupation
    - What are the reasons for your plan to quit your creative work? (Select all that apply)
        - Financial concerns about sustaining creative career
        - Immediate financial needs
        - Time constraints
        - Creative constraints
        - Lack of access to creative materials (e.g. equipment, space, tools)
        - Lack of access to market (e.g. audience, buyers)
        - Other (personal)
- I plan to quit my creative work

Question 21. Which of the following statements best describes how the challenges brought on by the COVID-19 pandemic have affected your plans regarding your own creative work in the long-term (after the pandemic)? – Aggregate data table

-	Audiovisual director / content creator	Musical artist	Performing artist	Visual artist	Writer	Total all fields	Percentage
I plan to carry on with my creative work	298	455	571	722	503	2549	63.3%
I plan to explore new expressions, media or genres in my creative occupation	92	113	213	202	103	723	18.0%
I plan to adapt my creative work to be presented differently (e.g. digital distribution)	42	121	118	121	54	456	11.3%
I plan to explore a different creative occupation	14	32	66	33	22	167	4.2%
I plan to quit my creative work	12	26	50	27	14	129	3.2%
Total respondents (to the question)	**458**	**747**	**1018**	**1105**	**696**	**4024**	**-**

Sub-Question 21. What are the reasons for your plan to quit your creative work? – Aggregate data table

Financial concerns about sustaining creative career	96
Immediate financial needs	77
Time constraints	36
Creative constraints	35
Lack of access to creative materials (e.g. equipment, space, tools)	48
Lack of access to market (e.g. audience, buyers)	69
Other (personal)	39

Question 22. Now, during the pandemic, approximately what proportion of your personal income currently comes from activities related to your creative work? (Sales, performance, wages, commissions, royalties, etc.)

- None
- Less than 25%
- 25% to 49%
- 50% to 74%
- 75% to 99%
- 100%

Question 22. Now, during the pandemic, approximately what proportion of your personal income currently comes from activities related to your creative work? (Sales, performance, wages, commissions, royalties, etc.) – Aggregate data table

-	Audiovisual director / content creator	Musical artist	Performing artist	Visual artist	Writer	Total all fields	Percentage
None	129	197	246	292	190	**1054**	26.2%
Less than 25%	109	312	404	388	312	**1525**	37.9%
25% to 49%	42	63	116	90	46	**357**	8.9%
50% to 74%	25	33	66	50	37	**211**	5.2%
75% to 99%	32	41	56	53	38	**220**	5.5%
100%	120	103	128	231	75	**657**	16.3%
Total respondents (to the question)	**457**	**749**	**1016**	**1104**	**698**	**4024**	**-**

Question 23. What types of industry intermediaries do you currently work with to produce or disseminate your work?

Please select all that apply:

- Art dealers
- Artist run centers
- Arts presenters
- Audiovisual production companies or studios
- Creative hubs or cooperatives
- Festivals
- Independent managers, agents, or publicists
- Music companies or record labels
- Music publishers
- Online platforms and streaming services (e.g. open and closed catalogue websites)
- Professional arts training institutions
- Professional unions, guilds, or associations
- Publishers or publishing firms
- Rights collectives
- Venues (e.g. galleries, museums, theatres, concert halls, clubs)
- Other, please specify:
- None: I work completely independently
    - Why not work with other industry professionals or organizations in your field, such as audiovisual production companies or studios / music companies or record labels / publishers or publishing firms? Please select all that apply:
        - I used to, but I don't anymore
        - I can't cover the costs
        - I would like to work with industry, but not at this career stage
        - I want to be in full control of my creative work
        - I want to develop the necessary skills on my own
        - I tried to, but did not meet the requirements
        - I don't need to
        - I am ineligible (e.g., membership in one group excludes involvement in another)
        - I have experienced instances of discrimination or harassment
        - I am deterred by systemic barriers based on gender, sexual orientation, race, ethnic origin, age, or disability
        - I wasn't aware of them
        - I don't know how to connect with these industry professionals
        - Other, please specify:
        - Does not apply (I'm a screenwriter)

Question 23. What types of industry intermediaries do you currently work with to produce or disseminate your work? – Aggregate data table

Intermediary	Audiovisual director / content creator	Musical artist	Performing artist	Visual artist	Writer	Total

Art dealers	3	7	3	130	10	153
Artist run centers	34	48	114	226	36	458
Arts presenters	31	233	323	72	59	718
Audiovisual production companies or studios	163	144	142	42	64	555
Creative hubs or cooperatives	49	81	148	116	63	457
Festivals	130	276	399	175	139	1119
Independent managers, agents, or publicists	68	163	322	55	92	700
Music companies or record labels	21	143	20	12	5	201
Music publishers	17	119	8	6	6	156
Online platforms and streaming services (e.g. open and closed catalogue websites)	197	340	245	290	159	1231
Professional arts training institutions	31	108	197	62	28	426
Professional unions, guilds, or associations	62	176	338	84	134	794
Publishers or publishing firms	34	43	33	93	336	539
Rights collectives	24	125	29	18	71	267
Venues (e.g. galleries, museums, theatres, concert halls, clubs)	60	306	340	268	73	1047
Other, please specify:	47	76	102	132	108	465
None: I work completely independently	97	112	108	339	121	777

Sub-Question 23. Why not work with other industry professionals or organizations in your field? – Aggregate data table

Reason	**Audiovisual director / content creator**	**Musical artist**	**Writer**	**Total**
I used to, but I don’t anymore	17	63	36	116
I can’t cover the costs	73	163	55	291
I would like to work with industry, but not at this career stage	43	93	76	212
I want to be in full control of my creative work	85	144	64	293
I want to develop the necessary skills on my own	32	60	24	116

I tried to, but did not meet the requirements	31	72	62	165
I don't need to	52	112	19	183
I am ineligible (e.g., membership in one group excludes involvement in another)	11	15	15	41
I have experienced instances of discrimination or harassment	25	37	24	86
I am deterred by systemic barriers based on gender, sexual orientation, race, ethnic origin, age, or disability	42	78	40	160
I wasn't aware of them	36	25	25	86
I don't know how to connect with these industry professionals	85	179	114	378
Other, please specify:	41	125	64	230

Question 24. Besides the option(s) you selected previously (if any), why not work with other industry professionals or organizations in your field?

Please select all that apply:

- I used to, but I don't anymore
- I can't cover the costs
- I would like to work with industry, but not at this career stage
- I want to be in full control of my creative work
- I want to develop the necessary skills on my own
- I tried to, but did not meet the requirements
- I don't need to
- I am ineligible (e.g., membership in one group excludes involvement in another)
- I have experienced instances of discrimination or harassment
- I am deterred by systemic barriers based on gender, sexual orientation, race, ethnic origin, age, or disability
- I don't know how to connect with these industry professionals
- Other, please specify:

There is no data table for this question.

Question 25. Please indicate in the checklist below the areas of support from industry professionals or organizations where you have benefitted in the past and/or would like to benefit in the future.

Please select all that apply:

- Networking opportunities: personal introductions
- Networking opportunities: collective initiatives, events, conferences, etc.
- Finding projects and/or gigs

- Promotion and marketing
- Applications for grants, fellowships, or other career development opportunities
- Logistics and organization
- Facilitating payment or collection of royalties from use of works
- Knowledge/expertise in my creative field
- Training and skills development
- Market knowledge and data analytics
- Adapting my creative work to context of COVID-19
- Tools for ensuring discoverability and exposure of my content online
- Knowledge sharing and advocacy for the sector
- Social service supports for artists and content creators (e.g. health, legal, taxes, caregiving arrangements, etc.)
- Other

Question 25. Please indicate in the checklist below the areas of support from industry professionals or organizations where you have benefitted in the past and/or would like to benefit in the future – Aggregate data table

Area of support	Past	Future
Networking opportunities: personal introductions	2594	2760
Networking opportunities: collective initiatives, events, conferences, etc.	2251	2523
Finding projects and/or gigs	2167	2669
Promotion and marketing	1645	2535
Applications for grants, fellowships, or other career development opportunities	1379	2514
Logistics and organization	814	1582
Facilitating payment or collection of royalties from use of works	938	1887
Knowledge/expertise in my creative field	2072	2421
Training and skills development	2046	2294
Market knowledge and data analytics	712	1661
Adapting my creative work to context of COVID-19	787	1554
Tools for ensuring discoverability and exposure of my content online	981	2293
Knowledge sharing and advocacy for the sector	1161	2046
Social service supports for artists and content creators (e.g. health, legal, taxes, caregiving arrangements, etc.)	671	2152

Question 26. Principal place of residence:

- Postal code:
- Prefer not to answer

There is no data table for this question.

Question 27. Province / Territory:

- Alberta
- British Columbia
- Manitoba
- New Brunswick
- Newfoundland and Labrador
- Northwest Territories
- Nova Scotia
- Nunavut
- Ontario
- Prince Edward Island
- Quebec
- Saskatchewan
- Yukon
- I don't live in Canada (principal residence abroad):

Question 27. Province / Territory – Aggregate data table

Province	Audiovisual director / content creator	Musical artist	Performing artist	Visual artist	Writer	Total	Percentage
Alberta	43	50	95	118	51	**357**	9.5%
British Columbia	80	106	169	173	109	**637**	16.9%
Manitoba	21	26	35	34	26	**142**	3.8%
New Brunswick	10	8	11	48	20	**97**	2.6%
Newfoundland	0	0	0	0	0	**0**	0.0%
Northwest Territories	1	1	0	2	1	**5**	0.1%
Nova Scotia	13	27	23	51	33	**147**	3.9%
Nunavut	0	0	0	0	0	**0**	0.0%
Ontario	192	394	501	438	262	**1787**	47.5%
Prince Edward Island	3	2	3	16	6	**30**	0.8%
Quebec	46	87	105	104	133	**475**	12.6%
Saskatchewan	6	7	13	34	8	**68**	1.8%
Yukon	2	2	1	8	6	**19**	0.5%
Total	**417**	**710**	**956**	**1026**	**655**	**3764**	**-**

Question 28. Age:

- Under 18 years old

- 18-24 years old
- 25-34 years old
- 35-44 years old
- 45-54 years old
- 55-64 years old
- 65 years old and over

Question 28. Age – Aggregate data table

Age range	Audiovisual director / content creator	Musical artist	Performing artist	Visual artist	Writer	Total	Percentage
Under 18 years old	5	3	3	7	1	**19**	0.5%
18 to 24 years old	69	39	74	89	28	**299**	7.8%
25 to 34 years old	117	181	290	283	99	**970**	25.2%
35 to 44 years old	104	172	238	211	152	**877**	22.8%
45 to 54 years old	63	124	154	164	124	**629**	16.4%
55 to 64 years old	48	131	140	163	140	**622**	16.2%
65 years old and over	21	76	71	136	123	**427**	11.1%
Total	**427**	**726**	**970**	**1053**	**667**	**3843**	**-**

Question 29. Gender:

- Woman
- Man
- Gender diverse / non-binary

Question 29. Gender – Aggregate data table

Gender	Audiovisual director / content creator	Musical artist	Performing artist	Visual artist	Writer	Total	Percentage
Woman	191	298	555	719	433	**2196**	57.1%
Man	203	404	358	236	197	**1398**	36.4%

Gender diverse / non-binary	32	23	59	98	38	**250**	6.5%
Total	**426**	**725**	**972**	**1053**	**668**	**3844**	**-**

Question 30. Marital status:

- Never married
- Married or living common law
- Separated, divorced, or widowed

Question 30. Marital status – Aggregate data table

Status	Audiovisual director / content creator	Musical artist	Performing artist	Visual artist	Writer	Total	Percentage
Never married	181	230	379	402	186	**1378**	36.0%
Married or living common law	205	427	493	519	387	**2031**	53.0%
Separated, divorced, or widowed	37	66	100	128	91	**422**	11.0%
Total	**423**	**723**	**972**	**1049**	**664**	**3831**	**-**

Question 31. Dependents:

- I have a child/children under the age of 18 years old
- I am responsible for the financial care of one or more adult relative(s)
- I do not have dependents

Question 31. Dependents – Aggregate data table

Status	Audiovisual director / content creator	Musical artist	Performing artist	Visual artist	Writer	Total	Percentage
I have a child/children under the age of 18 years old	108	127	172	172	134	**713**	18.7%

I am responsible for the financial care of one or more adult relative(s)	36	52	60	88	69	**305**	8.0%
I do not have dependents	281	542	723	788	467	**2801**	73.3%
Total	**425**	**721**	**955**	**1048**	**670**	**3819**	**-**

Question 32. Language spoken most often at home:

- English
- French
- Indigenous language (option to specify):
- Other (option to specify):

Question 32. Language spoken most often at home – Aggregate data table

Language	**Audiovisual director / content creator**	**Musical artist**	**Performing artist**	**Visual artist**	**Write r**	**Tota l**	**Percentag e**
English	390	659	877	954	562	**3442**	81.4%
French	53	81	132	127	119	**512**	12.1%
Indigenou s language	4	1	4	4	5	**18**	0.4%
Other	41	43	61	69	45	**259**	6.1%
Total	**488**	**784**	**1074**	**1154**	**731**	**4231**	**-**

Question 33. Highest level of education attained (completed):

- Did not complete high school
- High school degree or equivalent
- Some postsecondary education
- Postsecondary (CEGEP, college or other non-university) certificate or diploma
- Postsecondary (university) certificate, diploma, or degree
- Graduate degree (Master's / PhD)

Question 33. Highest level of education attained (completed) – Aggregate data table

Education level	**Audiovisua l director /**	**Musica l artist**	**Performin g artist**	**Visua l artist**	**Write r**	**Tota l**	**Percentage**

	content creator						
Did not complete high school	11	10	9	16	4	**50**	1.3%
High school degree or equivalent	30	45	35	51	11	**172**	4.5%
Some postsecondary education	53	93	106	122	47	**421**	11.0%
Postsecondary (CEGEP, college or other non-university) certificate or diploma	87	75	211	225	86	**684**	17.8%
Postsecondary (university) certificate, diploma, or degree	183	266	446	466	267	**1628**	42.4%
Graduate degree (Master's / PhD)	62	237	164	174	250	**887**	23.1%
Total	**426**	**726**	**971**	**1054**	**665**	**3842**	**-**

Question 34. Is part of your education directly related to your work as a {Response to Question 1}?

- Yes
- No

Question 34. Is part of your education directly related to your work as a {Response to Question 1}? – Aggregate data table

Response	Audiovisual director / content creator	Musical artist	Performing artist	Visual artist	Writer	Total	Percentage
Yes	261	521	789	760	442	2773	72.3%
No	162	206	181	292	223	1064	27.7%
Total	**423**	**727**	**970**	**1052**	**665**	**3837**	**-**

Question 35. Do you live in...

- A major city or metropolitan area with a population of 100,000 people or more

- A city with a population between 10,000 and 99,999 people
- A town with a population between 1,000 and 9,999 people
- A rural area with a population less than 1,000 people

Question 35. Do you live in – Aggregate data table

Settlement type	Audiovisual director / content creator	Musical artist	Performing artist	Visual artist	Writer	Total	Percentage
A rural area with a population less than 1,000 people	20	36	29	111	41	**237**	6.2%
A town with a population between 1,000 and 9,999 people	31	47	43	116	59	**296**	7.7%
A city with a population between 10,000 and 99,999 people	67	70	110	184	94	**525**	13.7%
A major city or metropolitan area with a population of 100,000 people or more	308	573	787	641	471	**2780**	72.4%
Total	**426**	**726**	**969**	**1052**	**665**	**3838**	**-**

Question 36. Do you live on a First Nations reserve?

- Yes
- No

There is no data table for this question.

Question 37. What wasn't asked in this survey that you feel is important for us to know about the circumstances of your economic viability as a Canadian artist or content creator? Please feel free to elaborate on themes from the survey. When providing comment, we request that you do not include identifying personal information about yourself or others.

There is no data table for this question.

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