

# Affordability and working conditions of cultural workers in Canada in 2024

Based on a survey of 468 non-artist cultural workers in early 2024

Report prepared for the Cultural Human Resources Council  
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June 18, 2024



**Loving the leap?**

A survey of affordability and working conditions for artists and other cultural workers in 2024



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## Executive summary

Human resources are a very important issue in many sectors of Canadian society, and culture is no different. The current environment provides many significant opportunities and challenges for people who work in the arts, culture, and heritage. However, relatively little is known about the state of cultural human resources in Canada, beyond macro-level statistics from the census and other sources, or anecdotal information about specific people or organizations in the sector.

Sensing a need for more information, the Cultural Human Resources Council (CHRC) commissioned Hill Strategies Research to conduct a survey of affordability and working conditions in the careers of artists and other cultural workers. The survey received 1,170 responses between February 14 and March 6, 2024, including 468 from non-artist cultural workers. This summary focuses on the key findings from cultural workers, while a separate report examines the responses from artists.

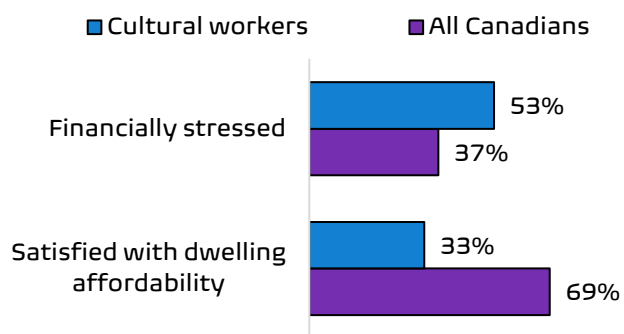
More than eight in ten of the non-artist cultural workers who responded to the survey have an employment position (83%), including 58% who have a permanent position and 15% who have a contract position. Most of the cultural workers who have an employment position work for a not-for-profit organization, whether a registered charity (52%) or not (27%).

### Severe affordability challenges

One key finding of the survey is that many cultural workers are facing severe affordability challenges. Indeed, most are financially stressed and dissatisfied with the affordability of their homes. For both indicators, the situation of cultural workers is much worse than other Canadians, as shown in the accompanying graph.

When asked about their incomes from arts and culture sources, most cultural workers (55%) indicated that they earned less than \$60,000 in 2023. At the high end of earnings, 11% of respondents earned at least \$100,000. Details are provided in the accompanying graph.

#### Key financial challenges for cultural workers and all Canadians



Sources: Surveys by National Payroll Institute (2023), Statistics Canada (2021); and Hill Strategies Research (2024).

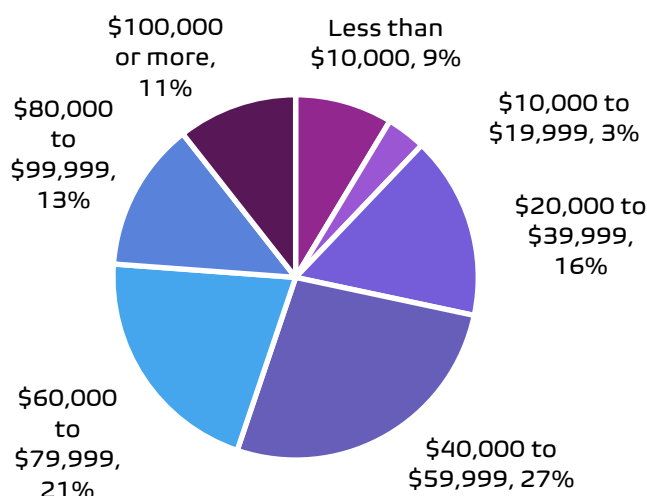
Two-thirds of cultural workers (64%) believe their rate of pay in their principal occupation in the arts and culture to be low. One-third (32%) believe their rate of pay

to be adequate, and only 4% say that it is generous. Over two-thirds of responding cultural workers (69%) indicated that their arts and culture income typically represents all their personal income.

Given their financial challenges, 81% of Canada’s cultural workers took some type of action in 2023 to try to make ends meet, including cutting back on expenses, drawing down savings or investments, receiving financial help from another member of the household, having another source of income, and taking on additional debt.

The full report provides a demographic analysis of key financial indicators. The analysis indicates that financial challenges are particularly acute for cultural workers who are D/deaf and/or disabled, IBPOC, LGBTQ2SIA+, gender diverse, women, or young.

**Cultural workers' income from the arts and culture in 2023**



### Meaningful work with many challenges

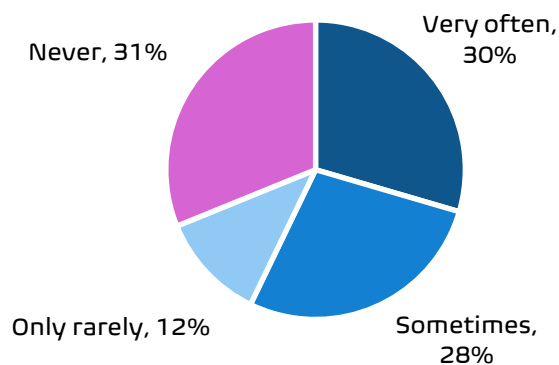
The vast majority of employed cultural workers believe that the work that they do in their organization is meaningful (87% of respondents agreed with this statement). However, exactly one-half of employed cultural workers indicated that they feel burned out in their organization.

Unpaid work is a very common practice in the arts, culture, and heritage. Most cultural workers with an employment position (69%) reported doing extra unpaid work, including 30% who do extra work “very often”, as shown in the accompanying graph.

Regarding their mental health, 44% of cultural workers are satisfied, and 33% are dissatisfied.

When cultural workers were asked to select from a list of challenges faced in

**Percentage of employed cultural workers doing extra unpaid work**



their careers, two choices were most common: a lack of understanding of the type of work that they do and the work of “gatekeepers” in the sector.

Most responding cultural workers (63%) said that they have experienced systemic barriers during their careers. Ageism and sexism are most common (each selected by one-third of cultural workers). Other workers have faced systemic barriers related to class, race, language, mental ability or disability, sexual orientation, and physical ability or disability.

### **Positive experiences, but uncertainty about doing it all over again**

Early career experiences are important for many cultural workers. Among ten potentially helpful career experiences, about two-thirds of cultural workers selected a specific gig or job early in their careers (63%), and about one-half also selected support from other cultural workers (52%).

The risk of attrition in the cultural sector is high: one-third of responding cultural workers very seriously considered leaving the sector in 2023 (33%), and some respondents actually did leave (3%).

When asked whether they would choose roughly the same path if they had the chance to start their careers over again, many cultural workers are undecided, with the largest contingent (35%) responding “Not sure. Maybe.” Only 13% would definitely choose the same path, and another 28% would probably do so. Many cultural workers would probably not (19%) or definitely not (5%) choose the same path again.

Despite all these challenges, most cultural workers (70%) expressed satisfaction with their principal occupation in the arts and culture, including 31% who said that they are “very satisfied”.

## Introduction

Human resources are recognized as a very important issue in many sectors of Canadian society. For example, much attention has recently been paid to [the shortage of skilled tradespeople](#) and conditions for health care workers. A [recent Government of Canada release](#) notes that “nurses are currently facing increased workloads, high rates of burnout, stress, anxiety and depression, and, in some cases, abuse.”

Culture is incredibly important to Canadian society, given the substantial personal, health, economic, and social returns from cultural participation and production. Many of the issues faced by nurses and tradespeople are faced by those who work in the arts, culture, and heritage. However, relatively little is known about the state of human resources for artists and other cultural workers in Canada, beyond macro-level statistics that can be gleaned from the census and other sources, or anecdotal information about specific people working in the sector.

This is a critical time in the cultural sector. Many arts, culture, and heritage organizations are facing significant challenges in balancing their books and regaining audiences. What about the individuals who work in the sector?

Recognizing these information gaps, the [Cultural Human Resources Council](#) (CHRC) commissioned [Hill Strategies Research](#) to conduct a survey of affordability and working conditions in the careers of artists and other cultural workers.

The survey was open for three weeks, from February 14 to March 6, 2024, receiving 1,170 responses that were complete enough to retain for analysis, including 883 in English (75% of the total) and 287 in French (25%). The median time to complete the survey was 14 minutes and 49 seconds.

This report focuses on cultural workers who were not predominantly artists in 2023. A “significant professional focus in 2023” is how this study differentiates “artists” and “other cultural workers”. Non-artist cultural workers represent 39% of the

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Culture is immensely important in Canadian society. However, relatively little is known about the conditions of cultural workers. This report tries to change that, by analyzing the responses of 468 non-artist cultural workers who completed a recent survey.

Given limited time and financial resources, the report focuses on the nationwide picture, with an overview of select financial indicators by region and for equity-deserving groups. Drill-downs may be possible if funding is available.

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survey respondents (n=468); artists represent 60% (n=688); and 1% chose not to answer that question (n=14).

In this report, the terms “respondents” and “cultural workers” refer to non-artist cultural workers.

The survey, which was intended to complement existing quantitative and qualitative sources, included questions that (for the most part) have never been asked in this country.

The survey had mandatory sections related to **demographic information**, respondents’ **work in the arts and culture**, **affordability**, **self-employed workers**, and **employed workers**, plus optional sections related to **secondary employment** and **key opportunities and barriers in people’s careers**. Of the 1,170 respondents, 317 people who have second jobs completed the optional section on secondary employment, and 859 completed the optional section on key opportunities and barriers.

For most questions, respondents could choose not to respond. The percentages in this report represent the number of cultural workers responding to each question (which is usually less than 468).

Because the survey sample was not random, no margin of error can be estimated.

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Hill Strategies and the Cultural Human Resources Council sincerely thank the cultural workers who took the time to share many details about their situations in this ground-breaking survey.

We also thank our partners in the arts, culture, and heritage community who helped spread the word about the survey.

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## Who responded?

The survey received responses from all 10 provinces and one territory (Yukon). Non-artist cultural workers represent less than one-half of the respondents in each province but account for three of the five Yukon respondents.

Province / territory	Total responses	Responses from cultural workers
Newfoundland and Labrador	14	5
Prince Edward Island	14	3
Nova Scotia	31	6
New Brunswick	52	17
Quebec	313	146
Ontario	263	123
Manitoba	12	6
Saskatchewan	120	44
Alberta	98	43
British Columbia	217	60
Yukon	5	3
Northwest Territories and Nunavut	0	0
Not stated	31	12
<b>Total</b>	<b>1,170</b>	<b>468</b>

### Weighting of the survey responses

The survey responses were found to have a significant under-representation of racialized respondents, a significant over-representation of women respondents, and a significant under-representation of men respondents. In addition, there were very different response rates between the provinces.

Because of this, the responses in the dataset have been weighted to better represent the proportion of all artists in Canada, based on the 2021 census. The weights were based on artists because they are the majority of respondents to this survey. Most aspects of the weighting would have varied only slightly if the weights had been based on non-artist cultural workers.

Weighting helps to ensure accurate representation for racialized respondents, different genders, and people from different regions of the country. Weights were applied for each province, except in the Atlantic and Prairie provinces, where weights were applied regionally.

The results presented in subsequent sections of this report are based on weighted data. More information about the demographics of responding cultural workers is available at the end of this report.



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This report highlights the situation of non-artist cultural workers in Canada in early 2024. The findings exclude people who were predominantly artists in 2023, as they are covered in a separate report. Given the differences in incomes and working conditions – such as a much higher self-employment rate among artists – we decided to produce two distinct reports.

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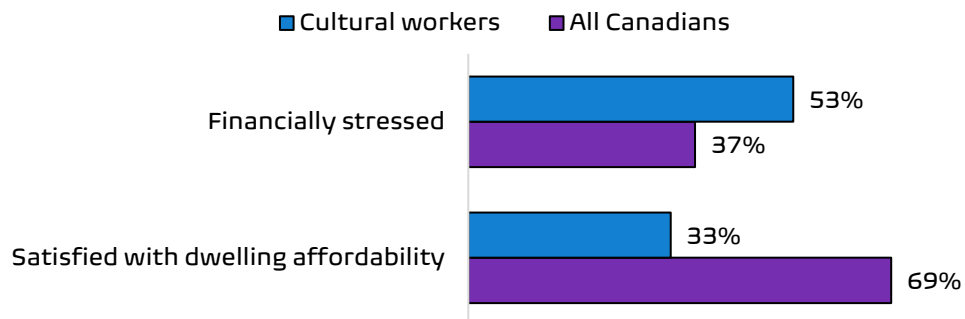
## Affordability and working conditions for cultural workers

### Strong signs of an affordability crisis among cultural workers

Many cultural workers are facing severe affordability challenges:

- One-half of responding cultural workers (53%) said that they are financially stressed. This percentage is much higher than a [benchmark statistic for all Canadians](#) (37%).
- Less than half as many cultural workers as [other Canadians](#) are satisfied with the affordability of their dwelling (33% vs. 69%).

#### Key financial challenges for cultural workers and all Canadians



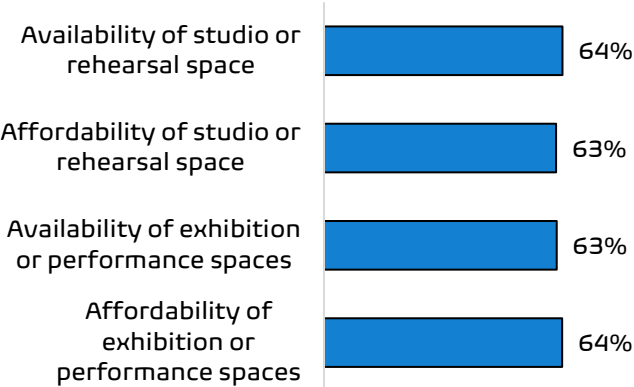
Sources: Surveys by National Payroll Institute (2023), Statistics Canada (2021); and Hill Strategies Research (2024).

Given these challenges, 81% of Canada’s cultural workers took some type of action in 2023 to try to make ends meet. Most commonly, they cut back on expenses (58%), drew down savings or investments (37%), received financial help from within the household (29%), had another source of income (29%), and took on additional debt (28%). The table below provides additional details.

Action to try to make ends meet	Cultural workers	Canadian benchmark
Cut back on expenses to make ends meet	58%	67% ( <a href="#">Angus Reid Inst.</a> )
Withdrew money from personal savings or investments	37%	40% ( <a href="#">Angus Reid Inst.</a> )
Received financial help from another member of the household	29%	No benchmark
Had another source of income to make ends meet	29%	No benchmark
Took on debt to make ends meet	28%	21% <a href="#">of the lowest income Canadians</a>
Received financial help from other family or friends	24%	26% <a href="#">of the lowest income Canadians</a>
Sold non-financial assets to make ends meet	5%	11% ( <a href="#">Angus Reid Inst.</a> )
Skipped or delayed mortgage or rent payments	3%	12% <a href="#">of the lowest income Canadians</a>
Received help from a charity	2%	16% <a href="#">of the lowest income Canadians</a>
None of the above	19%	No benchmark

The survey found that dissatisfaction abounds among cultural workers regarding “the affordability and availability of artistic space, outside of your home, that you need to do your work”. For each of four options, over 60% of cultural workers responded either “dissatisfied” or “very dissatisfied”, with remarkable consistency.

**Dissatisfaction with artistic spaces**



81% of responding cultural workers said that they did **something** in 2023 to try to relieve their financial stress and make ends meet, which provides strong evidence of their very challenging financial situations.

Regarding their homes, 40% of responding cultural workers said that they mostly or always work from home. However, only one-third of cultural workers (33%) are satisfied with the affordability of their dwelling.

Dwelling costs are an important component of financial stress but are not the only factor. One-third of cultural workers (34%) who are satisfied with the affordability of their home are (nonetheless) financially stressed.

Aside from financial concerns, most cultural workers are reasonably satisfied with their work-at-home space(s): two-thirds indicated that they are satisfied with the size (66%) and quality (65%) of their work-at-home space(s).

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40% of cultural professionals work from home, double the proportion of all Canadian workers. Yet only one-third of cultural workers are satisfied with the affordability of their dwelling.

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## Most cultural workers have an employment position

More than eight in ten of the non-artist cultural workers who responded to the survey have an employment position (83%), including 58% who have a permanent position and 15% who have a contract position. In other words, about one in every five cultural workers with an employment position who responded to the survey have a contract rather than a permanent position.

Another 13% of responding cultural workers are self-employed, and the survey reached a few cultural workers who are unemployed (2.1%), retired (1.1%), or an intern (0.4%).

Four in every ten respondents (39%) have multiple jobs, including 25% who work in multiple positions within the arts and culture and 14% who work both in and outside the cultural sector. Of those respondents with a second job, learning new skills is an important benefit (selected by 85% of cultural workers with multiple positions). Close to the same number (79%) indicated that they enjoy their second position.

Most of the cultural workers who have an employment position work for a not-for-profit organization, whether a registered charity (52%) or not (27%). A further 13% work for a government organization, 4% work for a private company, and another 4% work for an organization that is part of a larger organization, such as a university, college, or other parent institution.

Many cultural workers who responded to the survey have senior positions in their organizations: 41% are at the director / executive level; 19% are at the managerial level (with staff responsibilities); 32% are an experienced staff member (but without staff responsibilities); and only 7% are entry level staff members.

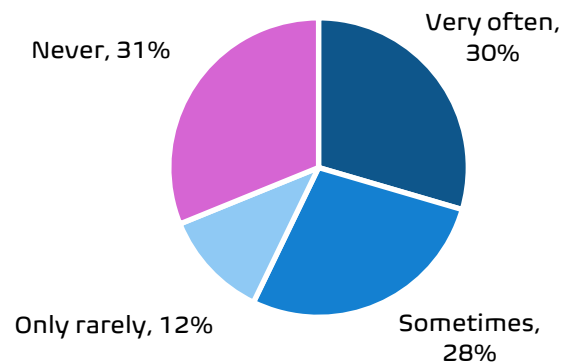
About three-quarters are paid an annual salary (73%), while the other one-quarter (27%) receive an hourly wage.

For many cultural workers (43%), their pre-professional training is partially related to their work. Another 38% indicated that their training is directly related to their work. Almost one in every five cultural workers (18%) said that their pre-professional training is not related to their work.

## Unpaid work is common

The survey results show that unpaid work is a very common practice in the arts, culture, and heritage. Most employed cultural workers (69%) reported doing extra unpaid work, including 30% who do extra work “very often”, as shown in the accompanying graph.

Percentage of employed cultural workers doing extra unpaid work



## The work is meaningful, but burnout is very common

The vast majority of cultural workers with an employment position believe that the work that they do in their organization is meaningful (87% of respondents agreed with this statement). Large majorities of cultural workers also believe that their direct supervisor supports them (81%) and that diversity and difference are celebrated in their organization (79%).

Many cultural workers agreed with other positive statements about their organizational culture:

- You believe that you can learn and grow in this organization (75%)
- People in the organization are held accountable for discrimination or harassment (69%)
- You would recommend this workplace to friends and family (68%)

Two negative statements about organizational culture were included in the list. One-half of employed cultural workers (exactly 50%) agreed that they feel burned out in

their organization. A significant minority (28%) agreed that the culture of their workplace has negatively affected their mental and/or physical health.

Comparative statistics for these workplace statements are available from an [American survey of art museum workers](#) (albeit not a perfect comparison for Canadian workers throughout the arts, culture, and heritage). About half of the indicators have similar responses from the two groups, while the other half received more positive responses in the Canadian survey:

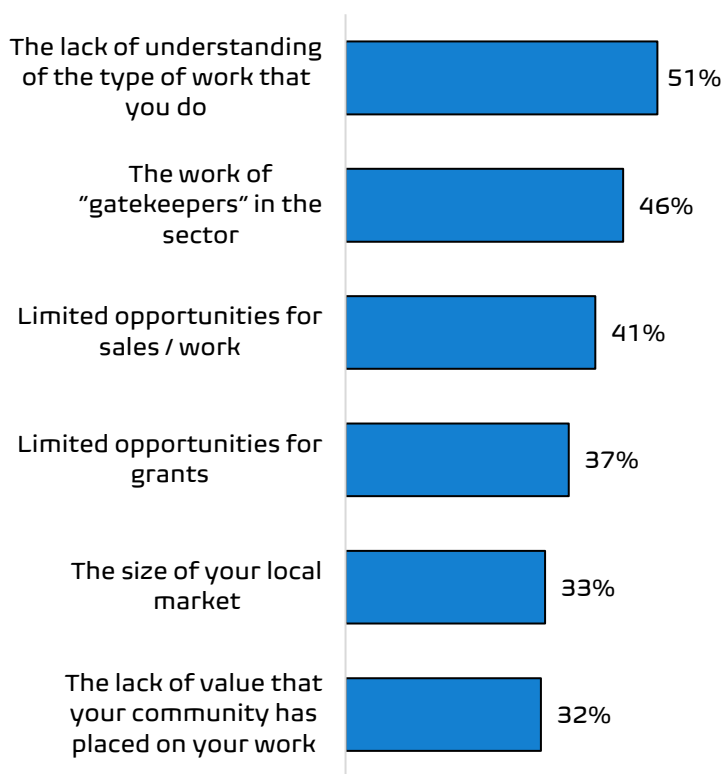
- Meaningful work: 87% of Canadian cultural workers and 82% of US art museum workers
- Feeling burned out: 50% of Canadian cultural workers and 52% of US art museum workers
- Supportive supervisors: 81% of Canadian cultural workers and 76% of US art museum workers
- Can learn and grow: 75% of Canadian cultural workers and 71% of US art museum workers
- Diversity and difference are celebrated: 79% of Canadian cultural workers and 60% of US art museum workers
- Accountability for discrimination or harassment: 69% of Canadian cultural workers and 40% of US art museum workers
- Would recommend the workplace to friends and family: 68% of Canadian cultural workers and 53% of US art museum workers
- Negative effects on health: 28% of Canadian cultural workers and 40% of US art museum workers

### Lack of understanding of cultural work, gatekeeping, and other challenges

Cultural workers were asked to select from a list of challenges that they may have faced in their careers, and the accompanying graph depicts the most common challenges.

Two items, lack of understanding of their work and gatekeeping, were selected by around one-half of cultural workers.

#### Key challenges for cultural workers



Sales/work and grants, which were top of the list for artists, were also important for cultural workers but rank slightly lower.

A follow-up question asked cultural workers to select the **first challenge that they would change** if they had a magic wand. For this question, opportunities for sales / work topped the list (selected by 22% of cultural workers), followed by four items that were each selected by 15% of respondents:

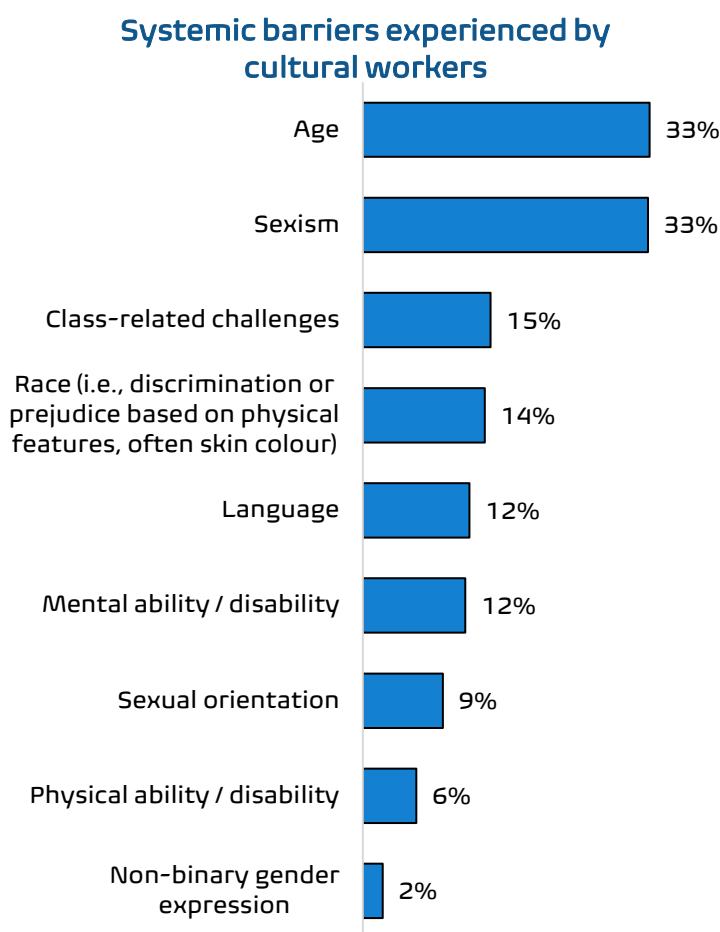
- The lack of value that your community has placed on your work
- The work of “gatekeepers” in the sector
- The lack of understanding of the type of work that you do
- Limited opportunities for grants

## Many cultural works face systemic barriers

About two-thirds of responding cultural workers (63%) said that they have experienced systemic barriers during their careers. Ageism and sexism are most common (each selected by one-third of cultural workers). All systemic barriers included in the survey question are shown in the accompanying graph.

### Early career experiences have been helpful for many cultural workers

Among ten potentially helpful career experiences, two-thirds of cultural workers selected a specific gig or job early in their careers (63%), and about one-half selected support from other cultural workers (52%). Close to the same number chose mentorship / working with Elders (47%) and support from their families (46%).



## Benefits and opportunities

This section examines survey findings related to two meanings of the word “benefit”: benefits and opportunities that are offered by employers as part of employment situations; and how cultural workers perceive the advantages (and disadvantages) of having an employment position, compared with the self-employed.

Regarding benefits and opportunities offered to staff members, a large majority of cultural workers receive “soft” benefits such as flexible or remote work locations (77%), professional development opportunities (65%), and flexible work hours (63%).

As shown in the accompanying graph, the most common employment benefits are dental care, prescription drug plans, extended health coverage, and vision care. Childcare assistance is the least common employment benefit.

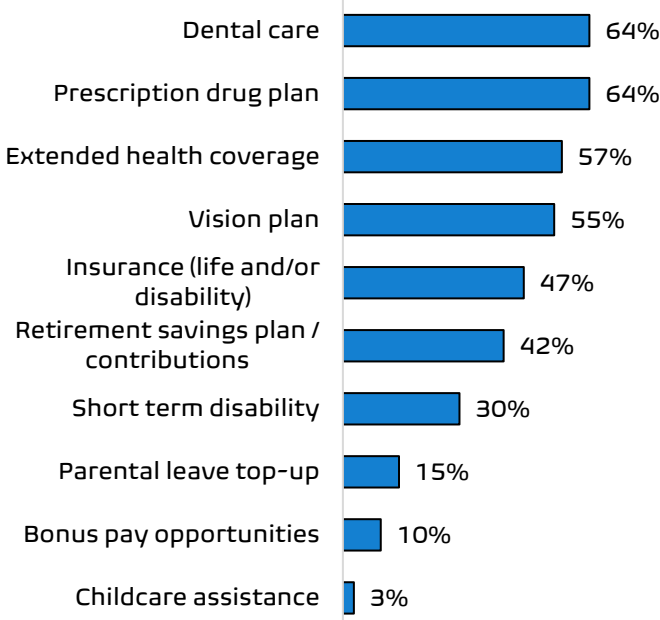
One in every 20 cultural workers (5%) reported receiving no benefits or opportunities at all.

Employed cultural workers were asked whether they perceive certain aspects of their working lives to be better for employed workers in their organization or for the self-employed. Some items were almost unanimously perceived by employed cultural workers to be better in employment positions:

- Stability of earnings
- Stability of work
- Availability of benefits (e.g., dental, prescription, vision, other health, retirement, etc.)

Work-life balance, earnings potential, and stress levels were also perceived to be better in employment positions (but less unanimously than the above items).

**Percentage of employed cultural workers receiving certain types of employment benefits**



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Relative to self-employed people, employed cultural workers believe that they have better stability of earnings and of work, as well as better availability of benefits.

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Two items were perceived to be just a little better in employment positions: sense of purpose and dignity in your work; and motivation to get your work done.

Two aspects were perceived to be similar for employed workers and the self-employed: flexible work locations; and challenge / creativity / success / satisfaction.

The three remaining items were perceived to be somewhat better for the self-employed:

- Control / responsibility / decision-making
- Flexible hours
- Independence / freedom

## **Varied professional development needs**

Given their situations, cultural workers expressed a range of professional development needs. The most common are:

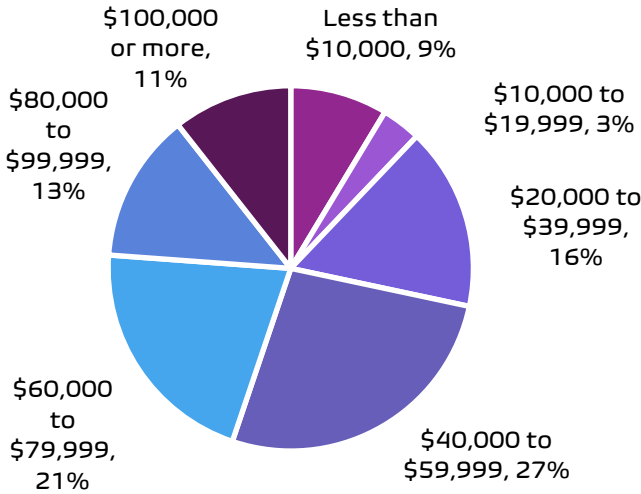
- Financial advice or expertise: 42%
- Learning to use / keeping up with specialized software/technology in their field of practice: 32%
- Learning to use / keeping up with specialized software for their business needs: 32%
- Finding or strengthening a community of peers: 31%
- Legal advice or expertise: 30%



### Incomes are typically under \$60,000

Most cultural workers (55%) earned less than \$60,000 from all their arts and culture sources in 2023. At the high end of earnings, 11% of respondents earned at least \$100,000. (The question was: "Please provide your best estimate of your gross income from all your arts and culture sources in 2023, after deducting work-related expenses but before subtracting taxes or other government deductions.")

Cultural workers' income from the arts and culture in 2023

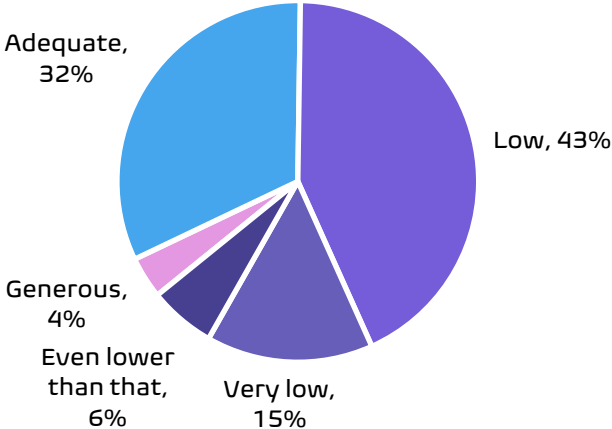


Over two-thirds of responding cultural workers (69%) indicated that their arts and culture income typically represents all their personal income.

It is not surprising, then, that the statistics regarding total personal incomes are quite similar to those for arts and culture incomes. Exactly one-half of cultural workers (50%) earned less than \$60,000 from all income sources in 2023, while 12% earned at least \$100,000. The median from this survey (\$60,000) is higher than the median from the 2021 census (\$46,400), according to [an analysis by Hill Strategies Research](#). The difference may be due, in part, to the senior positions of many cultural workers who responded to the survey.

Cultural workers' perceptions of their rate of pay in their principal occupation

Two-thirds of cultural workers (64%) believe their rate of pay in their principal occupation in the arts and culture to be low. One-third (32%) believe their rate of pay to be adequate, and only 4% say that it is generous.



## Most cultural workers are satisfied with their work, but quite a few are dissatisfied with their mental health

Most cultural workers are satisfied with their principal occupation in the arts and culture: 70% expressed satisfaction, including 31% who said “very satisfied”.

About one-half of cultural workers (46%) are satisfied with their overall well-being, compared with 32% who are dissatisfied. (The remainder chose “neither satisfied nor dissatisfied”).

Regarding their mental health, 44% of cultural workers are satisfied, and 33% are dissatisfied. The dissatisfaction level is much higher than the [proportion of all Canadians](#) who say just that their mental health is poor or fair (19%).

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One-third of cultural workers are dissatisfied with their mental health. This percentage is much higher than the 19% of all Canadians who believe that their mental health is poor or fair.

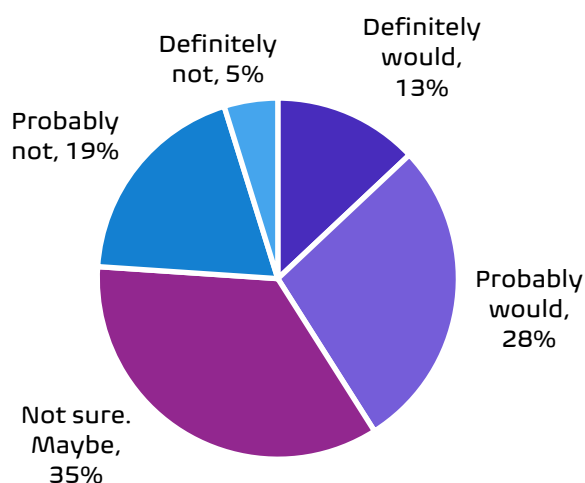
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The risk of attrition in the cultural sector is high: one-third of responding cultural workers very seriously considered leaving the sector in 2023 (33%), and some respondents actually did leave (3%).

At the end of the survey, cultural workers were asked: “If you had the chance to start your career over again, would you choose roughly the same path in the arts and culture?”

Many cultural workers are undecided about doing it all over again. The largest contingent (35%) said “Not sure. Maybe.” Only 13% would definitely choose the same path, and another 28% would probably do so. Many cultural workers would probably not (19%) or definitely not (5%) choose the same path again.

**Career re-do: Would cultural workers choose the same path?**



## Equity among cultural workers?

This section highlights differences in key financial indicators for cultural workers from equity-deserving groups and those in different regions of the country. Because of the relatively low number of respondents in certain groups, we have had to combine responses into larger categories. This less-than-ideal compromise has been made for:

- Indigenous Peoples, whose responses are combined with racialized cultural workers into an IBPOC cultural workers category (53 respondents).
- Gender diverse respondents (n=26), which is a combined grouping for the smaller number of respondents who indicated that they are: non-binary / gender-fluid / gender non-conforming; transgender; agender; and/or two-spirit. Given the low number of respondents, even within the larger grouping, these statistics should be viewed with caution.
- Respondents who are D/deaf or hard of hearing, whose responses are combined with disabled people into a larger category for people who are D/deaf and/or disabled (71 respondents).
- Individual provinces: responses are examined by region for the Atlantic and Prairie provinces (31 and 93 respondents, respectively). The 3 responses from Yukon cultural workers have been combined with responses from British Columbians (63 respondents in total). Given the low number of Atlantic respondents, those statistics should be viewed with caution.

### IBPOC cultural workers

The financial statistics in the survey indicate that Indigenous and racialized cultural workers tend to have lower incomes than white cultural workers: 57% of IBPOC cultural workers have total personal incomes below \$60,000, compared with 50% of white cultural workers.

As a result, Indigenous and racialized cultural workers are slightly more likely to be financially stressed (56% of IBPOC cultural workers vs. 51% of white cultural workers). IBPOC cultural workers are slightly less likely to be satisfied with the affordability of their dwelling (31% of IBPOC cultural workers vs. 34% of white cultural workers).

### Cultural workers who are D/deaf and/or disabled

Financial challenges are particularly acute for cultural workers who are D/deaf and/or disabled. These cultural workers are much more likely than cultural workers who are neither D/deaf nor disabled to have total personal incomes below \$60,000 (70% of cultural workers who are D/deaf and/or disabled vs. 48% of cultural workers who are neither D/deaf nor disabled).

Consequently, cultural workers who are D/deaf and/or disabled are much more likely to be financially stressed (77% of cultural workers who are D/deaf and/or disabled vs. 46% of cultural workers who are neither D/deaf nor disabled). In addition, a slightly lower proportion of cultural workers who are D/deaf and/or disabled are satisfied with the affordability of their dwelling (31% of cultural workers who are D/deaf and/or disabled vs. 34% of cultural workers who are neither D/deaf nor disabled).

## Gender

Even by the moderate scale of financial success for cultural workers, gender diverse cultural workers are much less likely than women cultural workers to be financially successful, who in turn are much less likely than men cultural workers to be financially successful: 76% of gender diverse cultural workers have total incomes below \$60,000, compared with 58% of women cultural workers and 40% of men cultural workers.

These statistics carry over into the findings regarding financial stress: 70% of gender diverse cultural workers are financially stressed, compared with 56% of women cultural workers and 47% of men cultural workers. Very few gender diverse cultural workers (just 13%) are satisfied with the affordability of their dwelling, compared with 27% of women cultural workers and 45% of men cultural workers.

## Age

The survey results indicate that cultural workers under 30 years of age face the toughest financial situations: almost all cultural workers under 30 years of age (96%) have total incomes below \$60,000, compared with 49% of cultural workers between 30 and 39 years of age, 41% of those between 40 and 49; 45% of those between 50 and 59, and 41% of those 60 or older. The average is 50% for all cultural workers.

In general, financial stress among cultural workers decreases with age: 83% of cultural workers under 30 years of age are financially stressed, as are 57% of cultural workers in their 30s, 42% of cultural workers in their 40s, 48% of cultural workers in their 50s, and 40% of cultural workers who are 60 or older. The average for all cultural workers is 53%.

Related to the fact that financial stress tends to decrease with age is the finding that dwelling affordability *increases* with age: 23% of cultural workers under 30 years of age believe that their dwelling is affordable, as do 25% of cultural workers in their 30s, 26% of cultural workers in their 40s, 48% of cultural workers in their 50s, and 53% of cultural workers who are 60 years of age or more. The average for all cultural workers is 33%.

## LGBTQ2SIA+ cultural workers

LGBTQ2SIA+ cultural workers are much less likely than non-LGBTQ2SIA+ cultural workers to be financially successful:

- 63% of LGBTQ2SIA+ cultural workers have total personal incomes below \$60,000, compared with 48% of non-LGBTQ2SIA+ cultural workers.
- 68% of LGBTQ2SIA+ cultural workers are financially stressed, compared with 47% of non-LGBTQ2SIA+ cultural workers.

A low proportion of both groups is satisfied with their housing affordability (33% of LGBTQ2SIA+ and 34% of non-LGBTQ2SIA+ cultural workers).

## Official language minority cultural workers

The earnings statistics are more troubling for minority-language cultural workers (i.e., Anglophone cultural workers in Quebec and Francophone cultural workers outside of Quebec) than for majority-language cultural workers: 63% of minority-language cultural workers have total personal incomes below \$60,000, compared with 50% of majority-language cultural workers.

However, the findings regarding financial stress and housing affordability are slightly more positive among official language minority cultural workers: 45% of minority-language cultural workers are financially stressed, compared with 52% of majority-language cultural workers. In addition, 36% of minority-language cultural workers are satisfied with the affordability of their dwelling, compared with 33% of majority-language cultural workers.

## Region

On a regional basis, cultural workers in the Atlantic provinces are most likely to have total incomes below \$60,000 (58%), followed by B.C. cultural workers (54%), Quebec cultural workers (52%), Ontario cultural workers (51%), and Prairie cultural workers (47%). Exactly one-half of all cultural workers have total incomes below \$60,000.

Despite having lower incomes, cultural workers in the Atlantic provinces are least likely to be financially stressed (34%), compared with 48% of Quebec cultural workers, 51% of Prairie cultural workers, 54% of Ontario cultural workers, and 62% of B.C. cultural workers. The Canada-wide average is 53%.

Dwelling affordability is uncommon among cultural workers in all regions except the Prairies: 57% of Prairie cultural workers are satisfied with the affordability of their dwelling, compared with 36% of Atlantic cultural workers, 32% of Quebec cultural workers, 31% of Ontario cultural workers, and 23% of B.C. cultural workers. The nationwide average is 33%.

## Demographics of responding cultural workers

*\* Please note that these statistics should not be taken as representative of all cultural workers in Canada, just those responding to the survey.*

The survey received responses from cultural workers in all age ranges:

- 18 to 29: 14% of responding cultural workers
- 30 to 39: 28%
- 40 to 49: 26%
- 50 to 59: 20%
- 60 to 69: 10%
- 70 or older: 3%

The range of experience of responding cultural workers echoes the broad coverage by age. Some respondents have been in the sector for 1 year (the minimum that could be entered), while one responding cultural worker has 57 years of experience. The typical length of work in the sector is 15 years, and 25 years was the most common entry.

The responses were weighted to census data to ensure appropriate representation from both women (who still represented 59% of responding cultural workers after weighting) and men (38%).

Weighting was not applied to gender diverse respondents. The survey found that 5% of cultural workers are gender diverse, which is a summary description of four options presented in the survey: the 21 responding cultural workers who are non-binary / gender-fluid / gender non-conforming; the 3 agender cultural workers who responded; the 3 transgender cultural workers who responded; and the 2 two-spirit cultural workers who responded.

Many cultural workers selected multiple gender identities, and in various combinations.

The survey was also weighted to ensure appropriate representation from Indigenous Peoples (who still accounted for just 1% of responding cultural workers, after weighting) and racialized respondents (22%). Weighting was not applied to other options in the survey, because no overarching statistics exist for them:

- LGBTQ2SIA+: 23% of responding cultural workers
- Having a disability: 16%
- Deaf or hard of hearing: 1%

The proportion of responding cultural workers from official language minority communities was 7%, somewhat lower than the proportion in census data on Canadian cultural workers (11%). Because the corresponding proportion among

artists (10%) is very similar to census data (11%), weighting was not applied to this characteristic.

50% of responding cultural workers (after the weights were applied) selected none of the above descriptions (i.e., Indigenous, racialized, LGBTQ2SIA+, having a disability, deaf or hard of hearing, or official language minority).

The survey received responses from people working in a number of different areas of the cultural sector. Not surprisingly, most respondents work in cultural administration or management.

Areas of the arts & culture	Cultural workers
Administration or management in the arts and culture	58%
Planning and/or research in the arts and culture	23%
Education in the arts and culture	16%
Associations or unions in the arts and culture	11%
Technical work / cultural production	5%
Pre-professional training in the arts and culture	4%

Responding cultural workers are also active in a wide range of disciplines within the arts, culture, and heritage.

Disciplines	Cultural workers
Museums / archives / other heritage activities	26%
Visual arts (other than crafts or photography)	21%
Theatre	19%
Music (including sound recording)	13%
Writing / publishing	11%
Dance	9%
Crafts	7%
Audiovisual / film arts	5%
Photography	3%
Design	3%
Libraries	2%
Circus	2%
Opera	1%
Architecture	1%