

# Senior Artists in Canada

Prepared for the  
Senior Artists' Research Project



By Kelly Hill



with contributions from  
Joysanne Sidimus and Celine Marks

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November 2010

The Senior Artists' Research Project was conceived by a Steering Committee comprised of Joysanne Sidimus, Carol Anderson and representatives from...

Actors' Fund of Canada  
Alliance of Canadian Cinema, Television and Radio Artists  
(ACTRA)  
American Federation of Musicians Canada (AFM Canada)  
Canadian Actors' Equity Association  
Canadian Artists' Representation (CARFAC)  
Canadian Music Centre  
Dancer Transition Resource Centre  
Directors Guild of Canada  
Cultural Careers Council Ontario  
PAL Canada Foundation  
Union des artistes  
Writers Guild of Canada  
Writers' Union of Canada

... as a necessary step in designing practical solutions to the long-neglected issue of the plight of senior artists in our society.

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Louise Pitre  
Fiona Reid  
Albert Schultz

## **Part A: Introduction and Context**

*Prepared by Joysanne Sidimus and Celine Marks*

The Senior Artists' Research Project was conceived by the Steering Committee as a necessary step in designing practical solutions to the long-neglected issue of the plight of senior artists in our society.

To achieve this, Kelly Hill of Hill Strategies Research Inc. was asked by the Committee to do a comprehensive, statistically analyzable study both in Europe and across Canada while Joysanne Sidimus, the Project Director and Celine Marks, the Administrator of the project, were asked to investigate what currently exists for senior artists in the five areas of primary concern: Career, Finances, Health, Housing and Isolation.

The report consists of three sections. Part A provides historical context while outlining the project's mandate and mission. Part B provides a detailed examination of the situation and needs of Canadian senior artists, based on surveys and discussion group sessions. Part C provides the results of a preliminary investigation into what already exists for senior artists in Canada, in order to prevent duplication of services.



## Research Methodology

The information in this part of the report was collected in 4 different ways:

1. Personal interviews
2. E-mail consultation
3. Telephone interviews
4. Web-based research

We began with a broad-based vision of the research to include services for all seniors across Canada. We found, after a few interviews with healthcare providers for seniors that most of that information was readily available, especially on the federal website, <http://www.seniors.gc.ca> and while generally useful, we found it was not artist-specific and from this conclusion, decided to concentrate only on artist-specific resources.

The following is a list of the people interviewed for the report:

Carol Banez - RN, BScN, MA Nursing, Senior Wellness Centre, Toronto Western Hospital August 12<sup>th</sup>, 2009

John Banks – President, PAL Stratford, April 29<sup>th</sup>, 2009

Rosanne Figueira – Health Services Coordinator, Supporting Cast, PAL Toronto April 7<sup>th</sup>, 2009

Patty Gail – Chair, Supporting Cast, PAL Toronto April 7<sup>th</sup>, 2009

Jane Heyman – President, PAL Vancouver, April 30<sup>th</sup>, 2009

Linda Huffman - President, PAL Edmonton, April 23<sup>rd</sup>, 2009

Tim Jones – Executive Director, Artscape, March 23<sup>rd</sup>, 2009

Janet Murchison, Occupational Therapist, Baycrest, August 14<sup>th</sup>, 2009

Jocelyn Reneuve – Coordinator, PAL Toronto, April 7<sup>th</sup>, 2009

Donna Rubin – Chief Executive Officer, Ontario Association of Non-Profit Homes and Services for Seniors (OAHNSS), May 14<sup>th</sup>, 2009

Bianca Stern, Director of Culture and Heritage, Baycrest

In addition to consultations with members of the Steering Committee, the following were consulted on an ongoing basis:

Christine Ardagh - Executive Director, Artists' Health Centre Foundation

Katherine Carney – Clinic Coordinator, Artists' Health Centre

Iona Frost - Education and Outreach Coordinator, Artists' Health Centre

Kelly Rintoul: Interim Manager of Tenant Services, Toronto Artscape

## Project History

The Steering Committee of the Senior Artists' Research Project (SARP) came together with strikingly similar motivations to help senior artists in spite of the differences in their disciplines and membership. The seriousness of the issue was acknowledged by all but the impetus to form the collaborative derived from a number of efforts by the individual organizations to address the issue, while realizing that their efforts were not sufficient for this ever-increasing problem.

In the four years (2004-2008) directly preceding the start of the project, a series of meetings were held in an effort to determine what needed to be done. These meetings commenced when Bill Freeman, then Chair of the Writers' Union of Canada and Deborah Windsor, Executive Director were investigating possible support from the Department of Canadian Heritage for senior writers. The officials there, knowing of a previous, extensive dancer research project conducted by the Dancer Transition Resource Centre (DTRC), suggested she meet with Joysanne Sidimus, then Executive Director of that organization. As a result of this meeting, the two decided to form a collaborative effort and invited Amanda Hancox (then Administrator, now Executive Director) of the DTRC, David Hope (Executive Director of the Actors' Fund of Canada), and Elisabeth Bihl (Executive Director of the Canadian Music Centre) to join them. This group met frequently during those four years and were in agreement from the very beginning that the needs were complex, demanding professional research if the problems were to be properly understood and appropriate solutions found.

The group soon realized there were too many unknowns. How many senior artists over 65 were there in Canada? How many were in trouble either financially or otherwise? Where were they located? These and other questions had only been answered anecdotally and had never been comprehensively investigated for all creative and performing artists.

From the previous research done by the DTRC and other organizations involved, the group was able to identify five areas of concern to be researched:

- 1) Career
- 2) Finance
- 3) Health
- 4) Housing
- 5) Isolation

It was deemed important to look at currently existing European models as well as to meet in person with Canadian senior artists across the country. Once this was determined, the group approached Kelly Hill of Hill Strategies Research Inc. to do this part of the research. He was able to refine and expand the group's original thinking to include an online survey.

By the beginning of 2006, the group felt ready to approach government (specifically the Canadian Arts and Heritage Sustainability Program of the Department of Canadian Heritage) for the research project funding. Elisabeth Bihl kindly offered the services of the Canadian Music Centre to be the lead organization in officially making that application and receiving the funds if the grant was obtained. The application was submitted, but was unsuccessful as one of the goals of the research was to determine possible levels of pensions to be given to artists. It was later discovered that this goal was not acceptable to government and precipitated the rejection of the application.

Undaunted, the group continued meeting and held a focus group of senior artists to further clarify the needs. At this point, it was discovered that Canadian Artists' Representation/ Front des artistes canadiens (CARFAC), being unaware of the group, was on the brink of doing a research project on senior visual artists. CARFAC's Executive Director, April Britski was contacted and agreed to join. Realizing it was timely to expand the scope of the project, Robert Johnston, then Executive Director of Cultural Careers Council Ontario, Christopher Marston, President of PAL Canada Foundation, Bobby Herriot of the American Federation of Musicians Canada, Marit Stiles, Director of Research and Stephen Waddell, Executive Director of Alliance of Canadian Cinema, Television and Radio Artists (ACTRA), Arden Ryshpan, Executive Director of Canadian Actors' Equity Association (CAEA) and Carol Anderson, a Dance Artist/Writer/Educator with a unique interest in this concern, were invited to join. Later, Raymond Legault, President and Parise Mongrain of the Union des artistes, Brian Anthony, Executive Director and Lesley Lucas, National Director of Membership Services of the Directors Guild of Canada and Maureen Parker, Executive Director and Tannis Stewart, Executive Assistant of the Writers Guild of Canada joined and the Steering Committee assumed its current composition.

At the end of 2008, the group decided to implement a three-year research project, spanning 2009-2011. Joysanne Sidimus agreed to serve as the Project Director and Celine Marks, a recent York University graduate, was hired as Administrator. Amanda Hancox, Executive Director of the Dancer Transition Resource Centre generously offered to accept SARP as one of their projects, acting as the lead organization for grant requests and issuing charitable receipts for any donations made to the DTRC specifically for SARP. This made it possible for the group to obtain private funding, and SARP was officially launched.

The initial funding pledges, over the three years, came from Lynda Hamilton (\$60,000), Jim and Sandra Pitblado (\$20,000), Janis Neilson (\$12,000) as well as several private donors. As well, every organizational member of the Steering Committee made a pledge to financially support the project. This enabled the research project to start on January 1, 2009 though Sidimus was hired from June, 2008 to try to obtain the necessary funding.

The Ontario Trillium Foundation has awarded the project an \$87,000 grant over three years, The McLean Foundation has given \$5,000, Actra Fraternal Benefit Society has given \$20,000 and the Research Division of the Canada Council for the Arts awarded \$20,000 for Mr. Hill's travel expenses. In June of 2009, a fund-raiser was held at the home of Jonas and Lynda Prince,

raising an additional \$17,000. Although fund-raising is on-going, these contributions have made it possible to fulfill the Steering Committee’s mandate of conducting the necessary research.

For the purposes of this report, organizational members of the Steering Committee were asked to send their organizations involvement or thoughts on the issue. The following are their responses in their own words.

**The Actors’ Fund of Canada, David Hope:**

“While the Actors' Fund does not have programs specifically directed to senior artists, it has contributed to their welfare by providing emergency financial aid to thousands of senior artists since it was founded more than fifty years ago. The Fund has participated actively in the development of SARP through its Executive Director, David Hope.”

**Alliance of Canadian Cinema Television and Radio Artists (ACTRA), Marit Stiles:**

“From its inception 67 years ago, the goal of ACTRA has been to improve the lot of its members (now numbering 21,000) working in film, television, radio and now 'new media'.

Senior artists made their voices heard early on, urging the provision of insurance and retirement benefits (through the Actra Fraternal Benefit Society) that are tailored to the unique needs of performers. Through the years, ACTRA has held numerous consultations with senior members, locally and nationally, resulting in the development of services to meet their needs. In addition to health and retirement issues, ACTRA's senior members have identified housing, loss of work opportunities, and isolation as issues of great concern.

ACTRA's local branches have taken on a variety of initiatives to meet these needs, co-operating on the establishment of PAL in cities across the country in an effort to provide housing to senior performers, providing member workshops on career transitioning and financial planning, and by encouraging the work of “Supporting Cast” volunteer networks to assist senior performers. Nationally, senior members are documenting their contribution to the arts through our digital archive project, recording their career stories for future generations.

When approached by the Senior Artists’ Research Project to join the Steering Committee, ACTRA saw a unique opportunity to understand even more deeply the needs of our members, and to work with other unions and organizations to come up with viable and creative solutions to their problems.”

**American Federation of Musicians Canada (AFM Canada), Bobby Herriot:**

“My name is Bobby Herriot, and I was asked by Vice President from Canada, Bill Skolnik to represent the AFM on the steering committee for SARP.

When we studied the aims and goals of this venture we decided that this was a very much-needed initiative, which could only help our senior members. Too many musicians (through no fault of their own) have no support system in place when they either retire or can no longer work. We have this in common with all the other organizations representing artists in the

entertainment business. Unfortunately, this doesn't happen overnight, and involves a great deal of research and hard work to evaluate the needs of the people we represent. If we are to try and help our senior members, we need facts, so that they can be presented to the proper authorities for consideration. This is an ongoing project, and one that we feel is a necessary function of the AFM on behalf of our members. No musician or other artists should be without support in their later years, and it is the goal of SARP to try and fill this need. We are pleased to be part of this venture.”

**Canadian Actors’ Equity Association (CAEA), Arden R. Ryshpan:**

“Canadian Actors’ Equity Association participates within its means in other organizations that provide support to our members in need but until the Senior Artists’ Research Project, none of them were targeted directly at senior artists and their specific concerns. Many of our members started their careers at a time when retirement instruments like RRSPs were not available or when engagers were not required to make contributions on their behalf. The result is that the generation that built our community is now in its twilight years and, in too many cases, in need of help in a variety of ways. SARP brings together representatives from across the artistic spectrum so that we can create a fulsome picture of what currently exists and what has to be done to ensure that our industry’s pioneers face their senior years with dignity and that we put in place those programs needed so that the next generation doesn’t experience the same problems.”

Most recently, “the Equity-League Pension Trust Fund, in a gesture of good will, has allowed Canadian artists who worked on Equity contracts between 1960-1975 to participate in the Equity-League Pension Trust Fund, provided however that they meet certain minimum requirements. Actors’ Equity Association (U.S.) had jurisdiction in Canada during the relevant period which was prior to the formation of Canadian Actors’ Equity Association. Members joining in that period are still considered members of our U.S. counterpart and therefore potentially eligible for the pension.”

**Canadian Artists’ Representation/ Front des artistes canadiens (CARFAC), April Britski:**

“In 2007, CARFAC and The Royal Canadian Academy of Arts (RCA) held a conference in Winnipeg that looked at the situation of senior, mid-career and emerging artists, and the issues faced at different stages of one's career. In particular, many of our members are senior artists so following our event, we agreed to strike a joint committee to develop appropriate programs and services targeted to their needs. We agreed that the implementation of a Resale Right was necessary, and pensions were desirable. We decided to survey our members, and at that point, we discovered SARP. In 2008, April Britski, Executive Director of CARFAC, joined the SARP Steering Committee, in order to work more closely with other arts organizations in meeting the needs of senior artists.”

**Canadian Music Centre/ Centre de musique canadienne (CMC), Elisabeth Bihl:**

“As Canada’s early pioneer composers reached their senior years, the financial plight of an increasing number of these older, established composers emerged as an issue which had to be

addressed. With incomes below the poverty line brought on by diminishing opportunity for commissioned work, CMC became painfully aware of a lack of resources and support systems for these important contributors to Canada's cultural heritage. For these reasons, Elisabeth Bihl, Executive Director, was involved in the SARP initiative from the very beginning."

**Cultural Careers Council Ontario (CCCO), Robert Johnston:**

"CCCO's primary work is in the areas of career development and transition. Since senior artists can play a special role as mentors, mentorship has always been a concern for the organization but, regrettably, there has not been much success in getting support to subsidize both mentors and protégées. Years ago, Jocelyn Harvey (now Arts Consultant, Senior Advisor to the Director, Canada Council of the Arts) tried to get support for mentorship for the Canadian Conference of the Arts and was unsuccessful at all levels of government. CCCO also helps senior artists in providing business and other skills training."

**Dancer Transition Resource Centre/ Centre de ressources et de transition pour danseurs (DTRC), Joysanne Sidimus:**

"When the Dancer Transition Resource Centre was founded in 1985, both Board President, Karen Kain and Founder, Joysanne Sidimus were very concerned about the "long-retired" - those dancers who had retired long before the DTRC was established and were therefore ineligible for the resources available to the currently performing dancers. Although this remained a concern, the overwhelming needs of the present generation precluded any programs or services from being developed for these senior dancers.

The situation became more urgent as the realization emerged that many of them were in serious financial difficulty and were turning to the DTRC for any possible help. Private funding had to be obtained on a one-time, emergency basis for several of these artists (some of whom were the founders of companies and recipients of the Order of Canada and other honours.)

Because of this, in early 2001 the Board decided to initiate a cross-country research project. The Canada Council awarded the DTRC funding for this investigation, which started in September of 2001. By September 2002, over 400 dance professionals across the country had been surveyed by mail and in-person focus groups. From this, a comprehensive report, accompanied by recommendations for solutions, was presented in a day-long retreat in Ottawa. This meeting was attended by fourteen prominent senior dance artists from across the country as well as representatives from the Canada Council, including then Board Chair, Dr. Shirley Thompson, Human Resources Development Canada, Department of Canadian Heritage, Cultural Human Resources Council and the Canadian Conference of the Arts.

Sadly, in spite of all this work, no tangible results other than the documented research were achieved."

**Directors Guild of Canada, Lesley Lucas:**

"As older Directors Guild of Canada members approach retirement age, they face a number of challenges. The Senior Artists' Research Project is researching related areas such as finances,

living accommodations, and health and welfare concerns of senior artists. We felt that, in order to be responsive to our members' needs, we had to become involved and support this very worthwhile initiative. As soon as we were approached to join the steering committee we immediately got on board and are proud supporters of this important research project. We want our members to continue to have access to information, resources and benefits as they age and transition into retirement and this project is working to bring about these goals.”

**PAL Canada Foundation, Christopher Marston:**

“PAL Canada Foundation considers itself fortunate to be able to participate in the Senior Artists’ Research Project as a member of its Steering Committee.

While the particular issues and challenges facing creative and performing artists as they age are, in many ways, the same as those faced by the general population, in just as many ways, they are not, and the difficult situations they must deal with are unique. This is something that all of us involved in the arts know from practical experience. But we need to be able to demonstrate the reality of this through the application of hard facts and figures as the result of rigorous research.

There is a significant amount of information scattered around among a number of arts organizations, but it is piecemeal and tends also to be anecdotal. Statistics are available, but are often unreliable and frequently lack the sophisticated interpretation they need to provide a balanced picture.

We at PAL Canada Foundation regard the work the Senior Artists’ Research Project is doing now as absolutely vital to our mission. It will not only bring much of the available information under one unified umbrella, but will expand it by the collection and analysis of its own original research, including vital comparison with the experience of countries functioning in a similar cultural matrix. This will provide all of us with much of the basic information we need to do our jobs.”

**Union des artistes (UDA), Parise Mongrain:**

“Several years ago, the UDA created the Caisse de sécurité des artistes (CSA) security fund, which provides UDA members with a collective insurance system and a retirement plan. Producers who hire artists under a UDA contract agree to contribute to these programs. The insurance system is developed to guarantee members a minimum level of coverage, even after age 65. The insurance category is established based on the average income earned under UDA contract over the last five years, which prevents a sudden change of category if ever one’s income decreases significantly during one or more years.

The retirement plan for individual artists is comprised of contributions from the producer and the artist. The percentage paid is negotiated within the framework of collective agreements and is increased on a regular basis. The withdrawal of any amount accumulated in the retirement plan is subject to regulations intended to discourage the artists from spending it before retirement age.

The UDA also created the Fondation des artistes (similar to the Actors' Fund of Canada), which includes the Fonds d'entraide mutual aid fund. A large part of the money in this fund goes to senior artists in need.

The UDA organizes a yearly gathering for its senior members called the Retrouvailles des membres doyens. To become a senior member, the artist must be 65 or over and must have been an active UDA member for 40 years. Annual membership fees are waived for senior members.

The above is a summary of what the UDA does for older artists, but compared to their needs, it is still too little. Pooling energies and resources may allow us to go further towards supporting older artists who have contributed so much to society."

**Writers Guild of Canada (WGC), Maureen Parker:**

"Screenwriters face unique challenges in their senior years. The Writers Guild of Canada members are fortunate as they bargain collectively and their agreement requires both writers and engagers to contribute to retirement savings plans. However, even with these negotiated retirement benefits, our members are often required to dip into their retirement funds prematurely due to the lack of work opportunities for older artists. We want to enjoy the talents of our older artists, but we need to ensure that they have a secure future, even as they age. For this reason, the Writers Guild of Canada has joined SARP in the hope of creating programs and services and bringing these serious issues to the attention of legislatures."

**Writers' Union of Canada, Deborah Windsor:**

"In 2004, Bill Freeman, then Chair of the Writers' Union of Canada and Deborah Windsor, Executive Director met with senior staff at the Department of Canadian Heritage to discuss possible solutions to the challenges that many senior writers were facing in their later years. The Writers' Union was deeply concerned that as a nation, we honour our senior writers, but pay little attention to their welfare in their older years. During this meeting, it became apparent that these challenges were not unique to writers, but were faced by artists in all disciplines. A subsequent meeting with Deborah Windsor, Executive Director of the Writers' Union and Joysanne Sidimus cemented the decision to create a committee of artists from all disciplines, in an effort to come together and discuss the critical issue of the problems facing senior artists in Canada."



## Case Statement

### **A Case for Support from the Senior Artists' Research Project Steering Committee, representing:**

- Actors' Fund of Canada
- ACTRA
- American Federation of Musicians
- Canadian Actors' Equity Association
- Canadian Artists' Representation (CARFAC)
- Canadian Music Centre
- Dancer Transition Resource Centre
- Directors Guild of Canada
- Cultural Careers Council Ontario
- PAL Canada Foundation
- Union des artistes
- Writers Guild of Canada
- Writers' Union of Canada

What makes us come together as Canadians? It is our common values and experiences, pride in our most excellent citizens in all walks of life. And what is Canadian culture if not the shared expression of our most celebrated writers, composers and performers? Those of us working in diverse sectors of the arts community are gratified when we see one of our own finally celebrated as an artist before our fellow countrymen. We are proud to see generations of Canadians on the world stage, whether in an anthology, a festival or a television program. Yet there is something not quite right with the picture, some detail is nagging at our minds...

We know from Statistics Canada that many thousands of workers comprise the arts and culture sectors. Some work in large collaborative organizations, others in solitary contemplation. We know how much (or how little) they contribute to the Gross Domestic Product and where they live, at least while they are counted among the work force. But the economic life cycle of the artist is unique, and distinct from the rest of the labour force. Often self-employed, artists usually earn relatively low wages in short spurts, work most regularly in their younger years, are often required to travel to perform or install their work, and are not always paid for their training and preparation time.

What happens to these individuals when they become seniors? There a lucky few that can continue to practice their craft as long as they wish, but many cultural workers cannot continue in their métier forever. Their creative drive, and physical and mental energies may decline; they may fall ill, or fall out of fashion in our youth-obsessed society. Or there is simply no work in this vulnerable sector of our cyclical economy.

Anecdotally, those of us in arts service organizations regularly hear sad tales within our individual disciplines about senior artists who once made an important contribution to

Canadian society but are now struggling to survive in their waning years - the former prima ballerina who could not pay her rent, the onetime television actor who became an administrative assistant and was then fired, the designer who could not afford needed medical care. But we need more than dispiriting stories, we need hard facts before we can understand and improve this situation.

### **The SARP Initiative**

Through the Senior Artists' Research Project (SARP) we have studied this question in a scientific manner and in an international context, and are developing solid statistically analyzable data about the real situation of our elder artists. Sometimes these artists will have been celebrated as Canadian icons earlier in their lives, and honoured with Orders of Canada, Governor-General's Awards, Gemini Awards, Giller Prizes or just our affection. However, we are equally interested in senior artists who were self-employed all their lives and received little public recognition. These are the "faces in the chorus", the artists who persevered despite financial obstacles and the critics, the creators who were compelled to work by their very nature. We want to find out about people who survived as artists through economic recessions, who took dead-end part-time jobs to finance their artistic work, or who perhaps were moderately successful back in their day. How well did they adapt in their later years, do they have savings, or are they living in isolation? How many have pensions and health benefits? Why or why not?

Through the three-year Senior Artists Research Project, we are:

1. Studying and documenting the actual conditions of senior Canadian artists;
2. Compiling an inventory of resources appropriate to them;
3. Hoping to convene an international conference on the condition of older artists in a global context;
4. Investigating the feasibility of establishing a Senior Artists' Resource Centre, based on best practices world-wide, to offer needed programs and services, without duplicating existing resources; and
5. Discovering and hoping to implement other solutions for governments and our own organizations.

Our goal is to improve the lives of some of our once-valued, but today neglected citizens, and to help working artists find financial security, affordable health care, better access to affordable housing, opportunities to continue creating, and meaningful social inclusion late in their careers and afterwards. In our rapidly transforming economy, permanent full time employment is increasingly changing to more flexible and mobile working conditions that afford workers less old-age security than before. As the boomers become zoomers, the number of seniors in our society will soon swell to its highest point in history. The senior artist may in fact serve as a model for other sectors of the labour force that will face similar circumstances and obstacles in the future.

By giving older artists the respect and security that they have so clearly earned, and that we accord to most of our other workers at the end of their productive years, we will also move one step closer to becoming a truly just Canadian society.

## Project Summary

### PURPOSE

To conduct in-depth research and implement solutions to difficulties faced by Canada's senior artists (65+), many of them the founders and creators of the cultural fabric of our country.

### MISSION

To design and implement a three-year national and international research project which would investigate the following areas of concern; Career, Finances, Health, Housing, and Isolation. We are documenting:

- **The depth and complexity of the issue.**
- **What the specific needs of senior artists** in each artistic discipline are – what the similarities and differences are among disciplines
- **Where the greatest populations** of senior artists reside
- **How many senior artists** are in need of help
- **Whether existing international programs** have components appropriate to the Canadian context
- **What the best solutions are**, and best-case scenarios to implement them
- **How we plan to fund the design** of programs and services

### METHODOLOGY

A Steering Committee was formed. Kelly Hill of Hill Strategies Research, a respected arts consultant, was hired to go to Europe and across Canada and write reports on his findings while Joysanne Sidimus, Project Director and Celine Marks, Project Administrator, research what already exists in Canada and can be relevant for artists. They too, are writing reports on their findings. Once this has been done, the committee will analyze the findings and make recommendations for possible programs and services. Focus groups will be held in the community as part of this phase of the research. An international conference will, hopefully, be held in the 3<sup>rd</sup> year, in order to bring together (for the first time) experts in the field.

### GOALS

The primary goal is to do something concrete for Canada's senior artists through a well-researched plan. We hope to:

- **change and improve the lives of senior artists.**
- **debunk the myth of irresponsibility** being the cause of difficulties faced by senior artists.
- **have an impact on future generations of artists** who are either just entering professional careers, or are now in mid-career, by instilling awareness of potential pitfalls before they reach their senior years.
- **design the resulting programs and services so that they could serve as a model** for other segments of Canada's increasingly diverse society.

- **encourage greater respect and understanding** of the contribution made by Canada's senior artists by publicizing not only their needs but their value as mentors, examples of creative, visionary thinking, and as resilient, courageous figures important in the fabric of our society.

## Part B: Situation and Needs of Canadian Senior Artists

*Prepared by Kelly Hill, Hill Strategies Research*

### Introduction

This section of the report summarizes the responses, stories and other information shared by Canadian senior artists in a survey and discussion groups in late 2009. Prepared by Hill Strategies Research, the report outlines senior artists' situations, needs and interests in areas such as artistic activity, health care, housing, retirement, financial issues, community connections and social networks.

Nearly 1,900 senior artists from across the country completed the survey, and 160 participated in one of the 17 town hall sessions. In addition, nine interviews were conducted to supplement the information from the survey and discussion group sessions.

Hill Strategies Research thanks all the artists who participated in this process, part of the first-ever wide-scale assessment of the situation and needs of Canadian senior artists. Artists were unfailingly generous with their thoughts and time, despite the fact that no stipend was available for their input.

This project was initiated and commissioned by the Senior Artists' Research Project (SARP), a consortium of Canadian arts organizations representing actors, choreographers, composers, dancers, directors, musicians, visual artists and writers.

The goal of the project was to help the organizations find ways to do more to support Canada's senior artists (that is, those who are 65 and over). In order to do this, the organizations wanted to better understand artists' needs and interests in areas such as:

- Housing;
- Health;
- Career needs (artistic skills, business skills, legal services, archiving of works);
- Social needs / isolation; and
- Financial (retirement, pensions, financial planning, estate planning, insurance, etc.)

These five categories of key services for senior artists helped frame the survey and other discussions.

The SARP Steering Committee indicated that they will use the information from the survey, discussion group sessions and other discussions while working to improve current services or establish new services for artists in Canada. The breadth and depth of input from Canadian senior artists should help the organizations design services that best meet artists' needs and interests.

This portion of the report contains the following sections:

- [Research components;](#)
- [Survey responses;](#)
- [Professional artists;](#)
- [Data reliability;](#)
- [Census comparisons and weighting considerations;](#)
- [Demographic profile of professional senior artists;](#)
- [Living situation;](#)
- [Artistic disciplines;](#)
- [Experience and education;](#)
- [Employment status;](#)
- [“Retirement”;](#)
- [Artists who are no longer working on their art;](#)
- [Artists who continue to work on their art;](#)
- [Artistic goals and professional development needs;](#)
- [Income sources;](#)
- [Arts income;](#)
- [Overall individual income;](#)
- [Household income;](#)
- [Income differences by sex, age, language, discipline and geography;](#)
- [Financial difficulties;](#)
- [At-risk elder artists;](#)
- [Retirement savings and pensions;](#)
- [Other savings;](#)
- [Senior artists’ needs for assistance or information;](#)
- [Communications and isolation;](#)
- [Discrimination as an artist;](#)
- [Volunteer and advocacy activities;](#)
- [Career patterns;](#)
- [Career and life satisfaction;](#)
- [The arts and Canadian society;](#) and
- [Discipline-specific comments about artistic careers or incomes.](#)

## Research components

This Canadian research is the second and final phase of the research into the situation and needs of Canadian senior artists. The first phase consisted of research into international programs, services and associations to learn more about how they support senior artists.

Two reports were prepared for the SARP Steering Committee based on the findings of the international research. The first report, based on web research, was a brief summary of programs, services and associations that support older artists in 14 countries. The second report integrated the initial web findings with the key findings from 33 in-person interviews that Kelly Hill conducted in March and April with artist association representatives, artist unions, researchers, program managers and older artists in 8 international locations: New York, Zurich, Bonn, Paris, Brussels, Copenhagen, Dublin and London.

The Canadian research, conducted in late 2009, included three key components: (1) a survey of artists; (2) a series of 17 discussion groups across the country; and (3) other interviews.

Notices about the project, including information about the survey and discussion group sessions, were distributed via as many methods as possible. The key distribution method was via the organizations on the Steering Committee, who distributed a notice about the research to their members 55 and over. The notice was sent via email if the organizations had an email address for their members. A letter explaining the research process (or full print version of the survey) was sent to those members for whom the organizations did not have an email address. Approximately 14,000 notices (or full surveys) were distributed in this manner, including almost 10,000 notices by email and 4,000 in print form.

Hill Strategies Research posted information about the project on its website and distributed information about the project to its mailing list of nearly 2,000 arts and media contacts. Only a few of these contacts would be senior artists themselves. However, the notice about the project was widely redistributed among various networks, which was the main objective of the initial notices.

Similarly, many of the organizations represented on the Steering Committee posted information about the project on their websites and distributed information to their members or organizations in their field. For example, the Dancer Transition Resource Centre sent the project information by email to all of their 650 members (the vast majority of whom are under 55 years of age), as well as to 85 dance community links and 36 dance companies and dance service organizations, with a request for them to post the information on their websites or in their newsletters and to forward the information to any of their contacts in the appropriate age range.



The survey, conducted in English and French, was available online at [www.SeniorArtists.ca](http://www.SeniorArtists.ca) and [www.ArtistesAges.ca](http://www.ArtistesAges.ca). A print version of the survey was also available. The survey was available from September 16 to November 30, 2009.

The notices about the project included references to the discussion group sessions, which were called “town hall discussions”. The discussions were open forums in which any artist who self-identified as an artist could participate. The notices about the discussion groups set a priority age range (60 years of age or over). A page was created on the Hill Strategies website ([www.hillstrategies.com/resources\\_details.php?resUID=1000320](http://www.hillstrategies.com/resources_details.php?resUID=1000320)) to give specific information about the 17 town hall sessions, which were held in 14 cities across the country.

In addition to the above-noted methods of distribution, some of the Steering Committee members identified key contacts in their areas. These people were contacted directly and invited to participate in the project, either via the discussion group sessions or via individual interviews. However, most of the participants in the focus group sessions were not individually invited.

In chronological order, the discussion group sessions were held in:

1. Halifax: Art Gallery of Nova Scotia, Wednesday, September 16, 2009
2. Charlottetown: Confederation Centre, Friday, September 18
3. Calgary: The Kahanoff Centre, Monday, September 28
4. Edmonton: Catalyst Theatre, Tuesday, September 29
5. Saskatoon: Mendel Art Gallery, Thursday, October 1
6. Regina: MacKenzie Art Gallery, Friday, October 2
7. Vancouver: Scotiabank Dance Centre, Monday, October 5
8. Vancouver: PAL Vancouver, Tuesday, October 6
9. Victoria: Art Gallery of Greater Victoria, Thursday, October 8
10. Winnipeg: Winnipeg's Contemporary Dancers, Wednesday, October 21
11. Thunder Bay: Thunder Bay Art Gallery, Friday, October 23
12. Montreal (French): Conseil québécois du théâtre, Tuesday, November 3
13. Montreal (English): ACTRA Montreal, Wednesday, November 4
14. Ottawa: Council for the Arts in Ottawa, Thursday, November 5
15. Toronto: PAL Toronto, Monday, November 9
16. Toronto: Museum of Contemporary Canadian Art, Monday, November 16
17. Hamilton: Arts Hamilton, Thursday, November 19

One-hundred-and-sixty artists participated in one of the discussion groups. The topics included:

- Artistic activity;
- Financial and social supports;
- Other supports / needs;
- Situation as an artist in Canada; and
- Other suggestions for the consortium.

Participants' names and discussion group questions are provided in an appendix to this report.

The nine other discussions (with 10 individuals) covered the same general topics, and were conducted in:

1. Halifax: Richard Hadley, Branch Representative, ACTRA Maritimes, September 16
2. Charlottetown: Julia Pike, (then) Executive Director, PEI Cultural Human Resources Sector Council, September 28
3. Saskatoon: Carol Greyeyes, (then) Indigenous Arts Advisor, Saskatchewan Arts Board, October 1
4. Calgary (via telephone): Davida Monk, dance artist, October 1
5. Vancouver: Jennifer Mascall, dance artist, October 5
6. Vancouver: Judith Marcuse, dance artist, October 5
7. Vancouver: Gary Glacken and Jane Heyman, PAL Vancouver, October 6
8. Toronto: Vera Frenkel, visual artist, November 16
9. Ottawa (via telephone): Louise Profeit-Leblanc, Aboriginal Arts Coordinator, Canada Council for the Arts, November 19

In addition, a special focus group was conducted by DTRC-Quebec with senior Montreal dance artists. While Kelly Hill was not in attendance at that meeting, the notes from the meeting were provided to him.

In this report, comments from senior artists (whether in the survey or in the discussion groups) and other interviewees are integrated with the survey findings in order to provide a comprehensive analysis by topic. Although care has been taken to accurately reflect the views of the discussion group and interview participants, the report is a synthesis based on Kelly Hill's notes and understanding of the input provided. Kelly is therefore responsible for any errors or omissions in the report.

During the discussion group sessions, many artists commented on the language of "senior" artists, especially in comparison with other options such as "aging" or "elder". Many participants talked about the respect implied by a word like "elder". In this report, the terms "senior" and "elder" artists will be used interchangeably to describe someone who is an artist (or has been for a significant portion of their career) and who has reached the age of 55, which was the lower limit of the age range for the survey. The Steering Committee had decided early on to include this age range as they represent the future clientele of any program which will be created. These "terminology" issues are a key question facing the Senior Artists' Research Project.

## Survey responses

Hill Strategies Research is very pleased both with the number of responses and the breadth of the survey respondents. A total of 1,860 survey responses were received, including 1,295 online submissions (70%) and 565 paper surveys (30%). Given an estimate of 14,000 initial contacts, this would represent a response rate of 13%.

That being said, as with any non-compulsory survey, those in the most difficult circumstances (and therefore the strongest need) are least likely to respond. In the most extreme case, for example, an artist who is homeless would not likely complete a survey about their housing needs. Given this situation, it is likely that those who did respond to the survey are at least somewhat better off than those in the most difficult circumstances.

During the discussion group sessions, a number of artists indicated that they knew of other artists who were actually in deeper need of the potential services than they were themselves. Many participants discussed, without naming names, the situation of some of their colleagues. In this situation, Kelly Hill encouraged the participants to ask their colleagues to fill out the survey, and they were given a paper version of the survey with a stamped, pre-addressed envelope.

The Steering Committee's knowledge of some well-known and seemingly "successful" Canadian artists who have fallen into difficult circumstances later in their lives was a major catalyst for the Senior Artists' Research Project.

The survey was quite long (over 100 questions) and covered a range of topics, including respondents' artistic activities, career, income, community connections, retirement savings, health care coverage, needs, personal situation, and many others. In addition to multiple choice questions, respondents were provided with a number of opportunities to provide open-ended comments.

The 1,860 responses include respondents who answered at least the initial questions and some information about their sources of income and/or income levels (page 12 of 42 on the print version of the survey). They did not have to complete the entire survey to be counted as "a response".

For those who did complete the entire survey, the median time spent on the online survey was 32 minutes. There was a large variation: some people spent a lot of time on their responses, while others moved through the survey fairly briskly.

The print surveys were entered into the survey database by Alexandra MacLean, who was hired by Hill Strategies Research for this task. The print and online surveys were then amalgamated into a single SPSS database by Kelly Hill. To the best of his ability, Kelly attempted to eliminate

duplicate responses from any one individual before proceeding with the analysis. Alexandra MacLean provided research assistance through the completion of this report.

Respondents were instructed that “This survey is intended for artists aged 55 or over, not other cultural workers or the general population. If you consider yourself an artist and are 55 or over, please continue.” Despite these instructions, nine responses were received from individuals under 55 years of age. These responses were not examined in depth, since the core focus is on artists 55 years or older.

## Professional artists

A question in the survey was designed to examine whether artists meet the criteria of “professional” as defined by the Canadian Artists’ Code. Respondents were asked: “Which of the following statements do you feel apply to you? (Please select all that apply.)”

- a) I consider myself a professional artist.
- b) I present my work to the public by means of exhibitions, publications, performances, readings, screenings or other means.
- c) I have received professional training (either in an educational institution or from a recognized practitioner or teacher).
- d) I have received compensation for my arts-related work (such as sales, fees, commissions, salaries, royalties, residuals, grants or awards).
- e) I have a record of income or loss related to my work over my artistic career.
- f) I have received public or peer recognition (such as honours, awards, professional prizes or critical appraisal).
- g) I am a member of a professional artists’ association or union.
- h) I am represented by a dealer, publisher, agent, or similar representative.
- i) I devote some of my time as an artist to promote or market my work (such as auditions, seeking sponsorship, agents or engagements, or similar activities)
- j) None of the above

The Canadian Artists’ Code defines professional artist as “a combination of four of the [above] criteria, one of which must be [(d), (e), or (f)]”. The four criteria do not include: a) self-definition as a professional artist; or j) None of the above.

The 1,851 respondents aged 55 or over include:

- 1,512 respondents who meet the criteria of “professional” as defined by the Canadian Artists’ Code (82% of the total);
- 296 respondents who do not meet the criteria of “professional” as defined by the Canadian Artists’ Code (16%); and
- 43 respondents who did not answer the question about their professional status (2%).

The definition of “professional” is a key question facing the Senior Artists’ Research Project, if this definition is going to be used as a basis for service delivery. Of the 296 respondents who do not meet the criteria of “professional” as defined by the Canadian Artists’ Code, 163 (or 55%) indicated that they consider themselves a professional artist.

Because the primary interest of the Steering Committee is in the situation and needs of “professional” Canadian artists (as defined by the Canadian Artists’ Code), this report focuses on the responses of the 1,512 professional artists.

Of the 1,512 professional artists, 71% completed the online survey (1,073), while the other 29% completed the print version (439).

In addition to raising awareness about the situation of senior artists (and the existence of the Senior Artists' Research Project), a key objective of the Steering Committee is to start to create a network of elder artists. To this end, it is very encouraging that 1,029 senior artists submitted their contact information in order to be kept informed about the activities of the Senior Artists' Research Project.

In order to communicate with elder artists most effectively, the survey asked them what sources of information are important to them:

- Artist associations or unions (80% indicated that this is an important source of information);
- Professional colleagues (74%);
- Email (67%);
- Internet (e.g., websites, Facebook, myspace, Twitter) (57%);
- Newspapers (50%);
- Newsletters, flyers or brochures (40%);
- Friends or family (37%);
- Radio (36%); and
- Television (32%).

"Fellow students / school", "text messages" and "podcasts" were each chosen by only 6% of artists or less.

## Data reliability

The 1,512 professional artists who responded to the survey represent 4% of the 2006 census estimate of all artists 55 or older (i.e., 35,900 artists with or without earnings during the census year). The large number of respondents means that the data can be considered reliable within 2.5 percentage points, 19 times out of 20.

This is a very high standard of reliability. In fact, a survey of 400 senior artists would have achieved the minimum desired reliability (5.0 percentage points, 19 times out of 20). With nearly four times this number of respondents, the SARP survey data is very robust.

Because the census counts of artists include only those who worked more hours at their art than at any other occupation in May 2006, census data is known to undercount the number of artists in Canada. *Waging Culture*, a 2009 report from the Art Gallery of York University, estimated that there are about 10% to 35% more visual artists in Canada than the census estimate of artists (with or without earnings). Given this situation, Hill Strategies Research produced a second reliability estimate using a higher estimate of the overall population of artists. If there were 35% more artists than census estimates (i.e., 48,425 artists), then the data could still be considered reliable within 2.5 percentage points, 19 times out of 20.

Throughout this report, 40,000 artists will be used as the rough estimate of the total number of artists in Canada who are 55 years of age or older. This figure is in between the census count (35,900) and the 35% larger figure (48,425).

Further breakdowns of the data have a higher margin of error than the overall sample. Simple breakdowns, such as the comparisons of male and female artists (or those under 65 and those 65 and older), have a fairly low margin of error (typically plus or minus 4 percentage points, 19 times out of 20). More detailed breakdowns, such as those by artists' primary disciplines, have somewhat higher margins of error (typically plus or minus 6 to 7 percentage points, 19 times out of 20). In order to improve data reliability, theatre and dance artists are grouped into a single category in these detailed breakdowns.

The senior artists' survey probably represents the largest survey of Canadian artists since the 1993 Cultural Labour Force Survey. That survey focussed on the demographic characteristics, labour market status and income of Canadian artists and cultural workers.

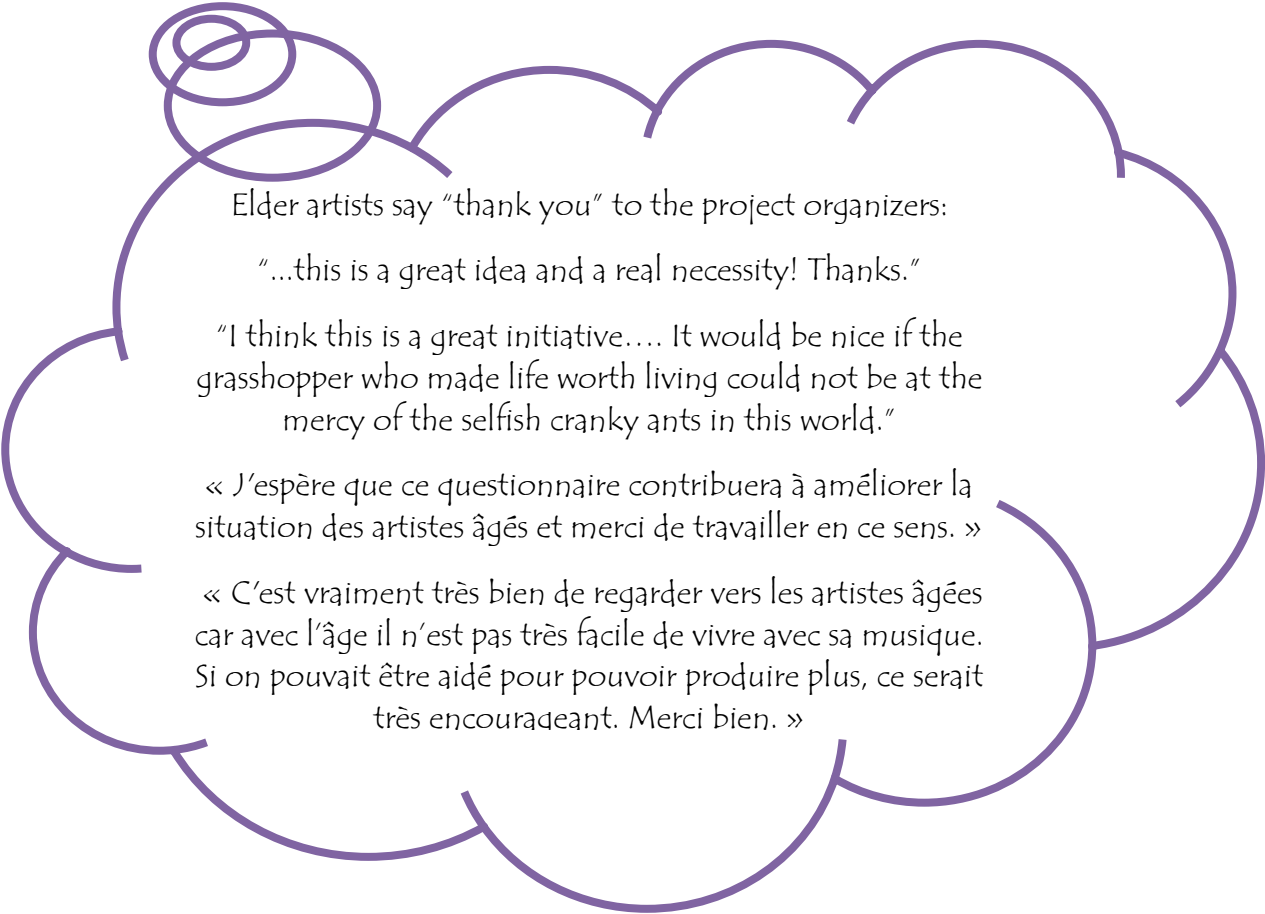
The 2009 study of Canadian visual artists (*Waging Culture: A report on the socio-economic status of Canadian visual artists*) received approximately 1,200 responses from visual artists, resulting in a margin of error of 4.0 percentage points, 19 times out of 20.<sup>1</sup>

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<sup>1</sup> More information about *Waging Culture*, written by Michael Maranda for The Art Gallery of York University, is available at <http://www.theagvuisoutthere.org/wagingculture/>. The margin of error quoted is for the demographic portion of the survey.

Surveys of the overall Canadian population typically involve somewhat larger numbers of respondents. For example, a national political poll conducted by EKOS Research for the CBC in January 2010 surveyed a total of 2,892 Canadians aged 18 and over in order to achieve a margin of error of +/-1.8 percentage points, 19 times out of 20 (for the total sample, not detailed breakdowns).<sup>2</sup>

The large number of responses speaks to the importance of the issues addressed by the survey. A large number of artists were interested enough in the situation of older artists to complete a long survey and provide additional comments. Interestingly, the most common written-in response at the end of the survey was a “thank you” to the project organizers. In addition, many participants in the discussion group sessions also wished to thank the project organizers for undertaking this important multidisciplinary project. A sample of some specific comments is provided below.



Elder artists say “thank you” to the project organizers:

“...this is a great idea and a real necessity! Thanks.”

“I think this is a great initiative.... It would be nice if the grasshopper who made life worth living could not be at the mercy of the selfish cranky ants in this world.”

« J’espère que ce questionnaire contribuera à améliorer la situation des artistes âgés et merci de travailler en ce sens. »

« C’est vraiment très bien de regarder vers les artistes âgées car avec l’âge il n’est pas très facile de vivre avec sa musique. Si on pouvait être aidé pour pouvoir produire plus, ce serait très encourageant. Merci bien. »

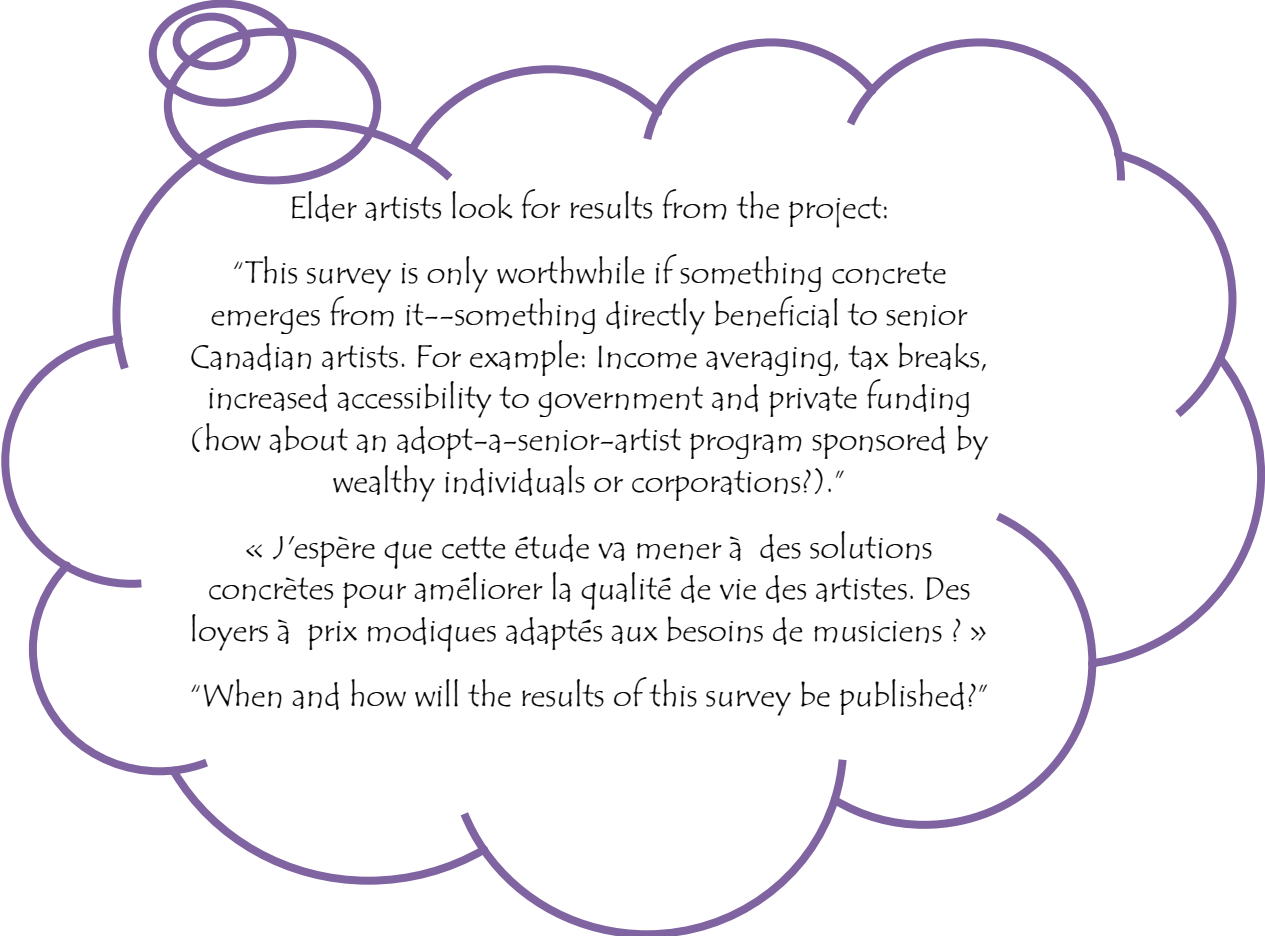
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<sup>2</sup> Source: “Liberals/Conservatives in Virtual Tie”, January 21, 2010, document viewed January 21 at [www.ekospolitics.ca](http://www.ekospolitics.ca).



While a large number of the elder artists were very thankful for the initiative and quite a few others indicated that the survey was well designed, a smaller number indicated that they did not think that the survey was worthwhile or well designed.

A number of elder artists indicated that the proof will be in the results of the project and in the communications from the Senior Artists' Research Project.



Elder artists look for results from the project:

"This survey is only worthwhile if something concrete emerges from it--something directly beneficial to senior Canadian artists. For example: Income averaging, tax breaks, increased accessibility to government and private funding (how about an adopt-a-senior-artist program sponsored by wealthy individuals or corporations?)."

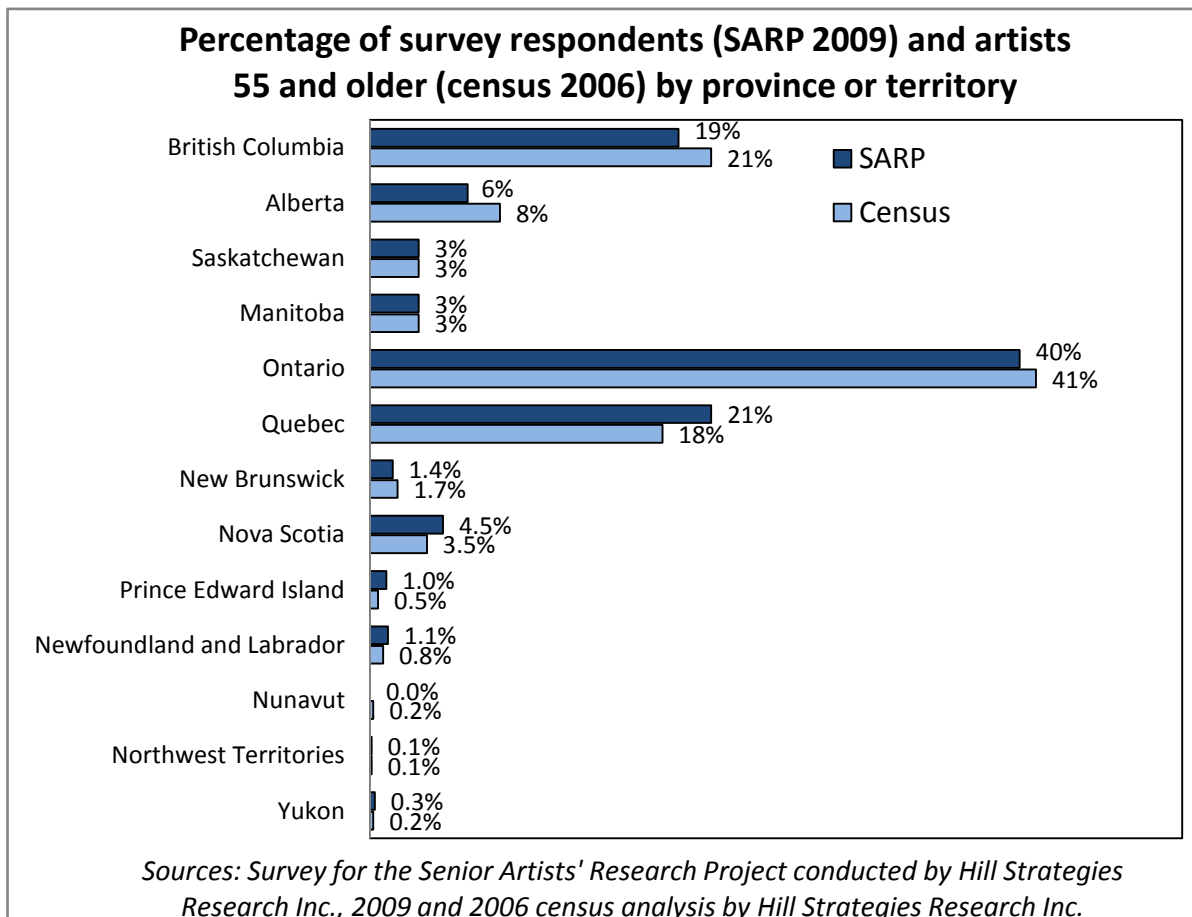
« J'espère que cette étude va mener à des solutions concrètes pour améliorer la qualité de vie des artistes. Des loyers à prix modiques adaptés aux besoins de musiciens ? »

"When and how will the results of this survey be published?"

## Census comparisons and weighting considerations

The 1,512 professional artists who responded to the survey are fairly close to many indicators in the overall artist population (based on census data for those 55 or older), including provincial breakdown, sex, language, and Aboriginal population. The following data compares the SARP survey responses (1,512 professional artists) with 2006 census data (35,900 artists 55 or older, unless stated otherwise).<sup>3</sup>

Responses were received from all 10 provinces as well as two territories. The provincial and territorial representation, by place of residence, is shown in the following chart.



<sup>3</sup> The 2006 census data is for all those who indicated that they worked more hours in one of nine arts occupations during the census week (May 7 to 13, 2006) than any other occupation. This data includes those with or without earnings from their work in 2005. All census data was queried by Hill Strategies Research for this project.

A large number of women and men completed the survey. The statistics by sex are:

- Women: SARP 48%, census 51%
- Men: SARP 52%, census 49%

The statistics by language are:

- French language: SARP 16%, census 17% (The census data by language is for artists of all age groups, as 2006 census data on artists 55 or older was not readily available.)
- English language: SARP 84%, census 76%

The representation of Aboriginal and visible minority artists is:

- Aboriginal identity: SARP 1.5%, census 2.0%
- Visible minority: SARP 5%, census 11% (The census data for visible minority artists is for all age groups, as 2006 census data on visible minority artists 55 or older was not readily available. It is likely that the visible minority population's share of artists 55 or older is less than 11%, because, in 2001, the visible minority population represented a smaller population of Canadians 65 and older (7.2%) than other age groups.<sup>4</sup>)

It was an objective of the survey of senior artists to reach as many artists 65 or older as possible. The survey did indeed capture many more artists 65 or older (relative to those between 55 and 64) than Census data:

- Age 65 or older as a percentage of all artists 55 or older: survey 54%, census 30%

Given the proximity of many of the SARP survey's key indicators to the census data, and given some uncertainty about the coverage of older artists by the census, Hill Strategies Research decided not to weight the dataset by demographic or other indicators.

The percentages in this report are generally based on the unweighted, non-null responses to each question from the 1,512 professional artists. Because some respondents skipped some questions, the total number of respondents to individual questions is usually somewhat lower than 1,512 (typically between 1,300 and 1,500 for questions aimed at all respondents).

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<sup>4</sup> Source: *A Portrait of Seniors in Canada, 2006*, Statistics Canada, February 2007, <http://www.statcan.gc.ca/daily-quotidien/070227/dq070227b-eng.htm>, viewed February 2, 2010.

## Demographic profile of professional senior artists

The professional senior artists are fairly evenly split between the sexes: women account for 48% of the survey respondents (644 respondents), while men account for the other 52% (704 respondents).

Almost one-half of the survey respondents are under 65 (46%), while the other half (54%) are 65 years old or more. More specifically, the age breakdown of the professional senior artists is:

- 55 to 59 years old (20%, 275 respondents)
- 60 to 64 years old (26%, 346 respondents)
- 65 to 69 years old (23%, 307 respondents)
- 70 to 79 years old (24%, 321 respondents)
- 80 years old or more (7%, 96 respondents)

An analysis of the language in which the survey was taken shows that 84% of the 1,512 respondents answered in English, while the other 16% completed the French-language survey.

In terms of languages used at work and/or at home, English is used by 88% of the senior artists, while French is used by 24%. Other languages are used by 6% of the senior artists, with the most common ones being Spanish, Italian and German. A few of the senior artists noted Dutch, Hungarian, Urdu and Chinese.

Respondents could select more than one language, and 16% of respondents did so. Most of the bilingual respondents speak English and French, although a few indicated that they are bilingual with a different second language (in addition to English or French).

Nearly one half of the senior artists are married (47%). The second most common marital status is divorced (18%), followed by living common-law (13%) and single, never married (11%). In addition, 7% of the senior artists are widowed, while 4% are separated.

Reaching a broad range of senior artists is an objective of the SARP Steering Committee. As such, the senior artists were asked “Are you an Aboriginal person (i.e., North American Indian, Métis or Inuit)?” Two percent of respondents are Aboriginal.

In addition, the senior artists were asked whether they consider themselves a member of a visible minority group, according to the federal Employment Equity Act definition: *The Employment Equity Act defines visible minorities as 'persons, other than Aboriginal peoples, who are non-Caucasian in race or non-white in colour.'* The visible minority population includes groups such as Chinese, South Asian, Black, Filipino, Latin American, Southeast Asian, Arab, West Asian, Korean, Japanese, as well as other or multiple visible minorities.

Based on this definition, 5% of respondents consider themselves to be a member of a visible minority group.

Almost all of the senior artists (99%) are Canadian citizens or landed immigrants. The other 1% are not Canadian citizens or landed immigrants.

The majority of senior artists were born in Canada (70%), while the other 30% were born outside of the country.

Almost all of the respondents (99%) reside in Canada. The other countries mentioned by the 1% (15 respondents) who reside elsewhere are the United States (10 respondents), France (2 respondents), Denmark (1 respondent), New Zealand (1 respondent), and the United Kingdom (1 respondent).

Responses were received from all 10 provinces as well as two territories. The provincial and territorial representation is:

- British Columbia: 19% (241 respondents);
- Alberta: 6% (76 respondents);
- Saskatchewan: 3% (40 respondents);
- Manitoba: 3% (32 respondents);
- Ontario: 40% (518 respondents);
- Quebec: 21% (272 respondents);
- New Brunswick: 1.4% (18 respondents);
- Nova Scotia: 4.5% (59 respondents);
- Prince Edward Island: 1.0% (13 respondents);
- Newfoundland and Labrador: 1.1% (13 respondents);
- Nunavut: 0.0% (0 respondents);
- Northwest Territories: 0.1% (1 respondent); and
- Yukon: 0.3% (4 respondents).

Senior artists were also asked in which city or town they reside. A total of 303 different communities were named, indicating that senior artists do reside in many, many different locations.

Sixteen communities were named by at least 10 respondents:

- Toronto (265 respondents, 21% of all respondents);
- Montreal (128 respondents, 10%);
- Vancouver (84 respondents, 7%);
- Victoria (40 respondents, 3%);
- Edmonton (37 respondents, 3%);
- Ottawa (34 respondents, 3%);

- Winnipeg (27 respondents, 2%);
- Calgary (26 respondents, 2%);
- Halifax (24 respondents, 2%);
- Saskatoon (20 respondents, 2%);
- North Vancouver (17 respondents, 1%);
- Stratford (14 respondents, 1%);
- Mississauga (12 respondents, 1%);
- Longueuil (11 respondents, 1%);
- Quebec City (11 respondents, 1%); and
- Thunder Bay (10 respondents, 1%)

Respondents were also asked about their postal code, in order to provide the researchers with a more detailed idea of the geographic concentration or spread of senior artists. Respondents reside in 550 different Forward Sortation Areas (that is, the first 3 digits of the postal codes).

Ten different Forward Sortation Areas were named by at least 10 respondents, including five areas in central and eastern Toronto, Stratford, a rural area in Southwestern Ontario surrounding Kitchener-Waterloo and Guelph, rural areas northwest of Vancouver and on central Vancouver Island, as well as a western section of Vancouver that includes the PAL Vancouver residence.

A large majority of senior artists reside in urban areas (88%). The other 12% reside in rural areas, as defined by postal codes. A “0” in the second digit of the postal code denotes a rural area. Any other number denotes an urban area.

In 200 of the 303 communities (and in 310 of the 550 Forward Sortation Areas), there was only one senior artist who responded to the survey (representing about one-quarter of all respondents). If this is an indication of the relatively low number of artists in their areas, these artists may not have as many opportunities for networking and contact as those artists who reside in communities with a larger number of senior artists.

The following map highlights the many different postal regions in which survey respondents reside.



## Living situation

Senior artists were asked about their current living situation. For this question, respondents were instructed that they could select more than one response. However, an online survey problem prevented early respondents from doing so. This problem was corrected later in the survey period. Given this problem, some responses were not chosen by all respondents who might have done so had they been allowed to select multiple responses.

More than one-half of the elder artists live with their spouse or partner (59%). However, many senior artists live alone (32%). The percentage of senior artists living alone is slightly higher than the 27% of all Canadians who live alone, according to the 2006 census.<sup>5</sup>

Smaller number of senior artists selected the other options:

- I live with one or more children. (8%)
- I live with one or more friends. (2%)
- I live with other relatives. (1%,)
- I live in artists' housing. (1%)
- I live in a nursing home, elder care facility, or similar institution. (0.2%)

A few artists specified other living situations, such as living in a co-op, with a roommate or in their studio. Several respondents mentioned living with one or more tenants in their home, and one respondent mentioned living with a live-in caregiver.

As is the case for most Canadians in their age group, a substantial majority of senior artists own their primary residence (75%).<sup>6</sup> The other 25% rent their primary residence.

A number of senior artists own their own homes without a mortgage payment. However, the percentage of senior artists in this situation (23%) is much lower than the percentage for all Canadian households with a primary home maintainer between 55 and 64 years of age (44%).

Another 52% of senior artists own their own homes with a mortgage payment, compared with 34% of all Canadians between 55 and 64 years of age.

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<sup>5</sup> 2006 Census: *Changing patterns in Canadian homeownership and shelter costs*, *The Daily*, Statistics Canada, Wednesday, June 4, 2008.

<sup>6</sup> According to the 2006 census, 78% of Canadians between 55 and 64 years of age owned their homes. The source of the ownership, renter and payment information for all Canadians cited in this section is *Changing Patterns in Canadian Homeownership and Shelter Costs, 2006 Census*, Statistics Canada, Catalogue no. 97-554, June 2008.



The 25% of senior artists who are renters is slightly higher than the 22% of all Canadians between 55 and 64 years of age who are renters. For the senior artists who are renters, the average monthly rent is \$919.

For the home owners with a mortgage payment, the average monthly payment is \$1,015. (For all home owners, including those who own their homes outright, the average mortgage payment is \$582.)

For all renters and owners with a non-zero rent or mortgage payment, the average monthly rent or mortgage payment is \$971.

For all elder artists, including those who own their homes outright, the average monthly rent or mortgage payment is \$685.

Among owners, the median home value is approximately \$350,000. More specifically, the range of approximate market values of respondents' primary residences is:

- Less than \$100,000 (3%);
- \$100,000 to \$199,999 (15%);
- \$200,000 to \$299,999 (20%);
- \$300,000 to \$399,999 (19%);
- \$400,000 to \$499,999 (13%);
- \$500,000 or more (25%); and
- Don't know (5%).

A large majority of senior artists (or other household members) own a car (83%). This is very similar to the percentage of all Canadian households who own (or lease) a vehicle (82%).<sup>7</sup>

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<sup>7</sup> Source: *Table 6: Household equipment at the time of interview, Canada, provinces and territories, Spending Patterns in Canada, 2008*, Statistics Canada, 2009, <http://www.statcan.gc.ca/pub/62-202-x/2007000/t007-eng.htm>, viewed February 2, 2010.

## **Artistic disciplines**

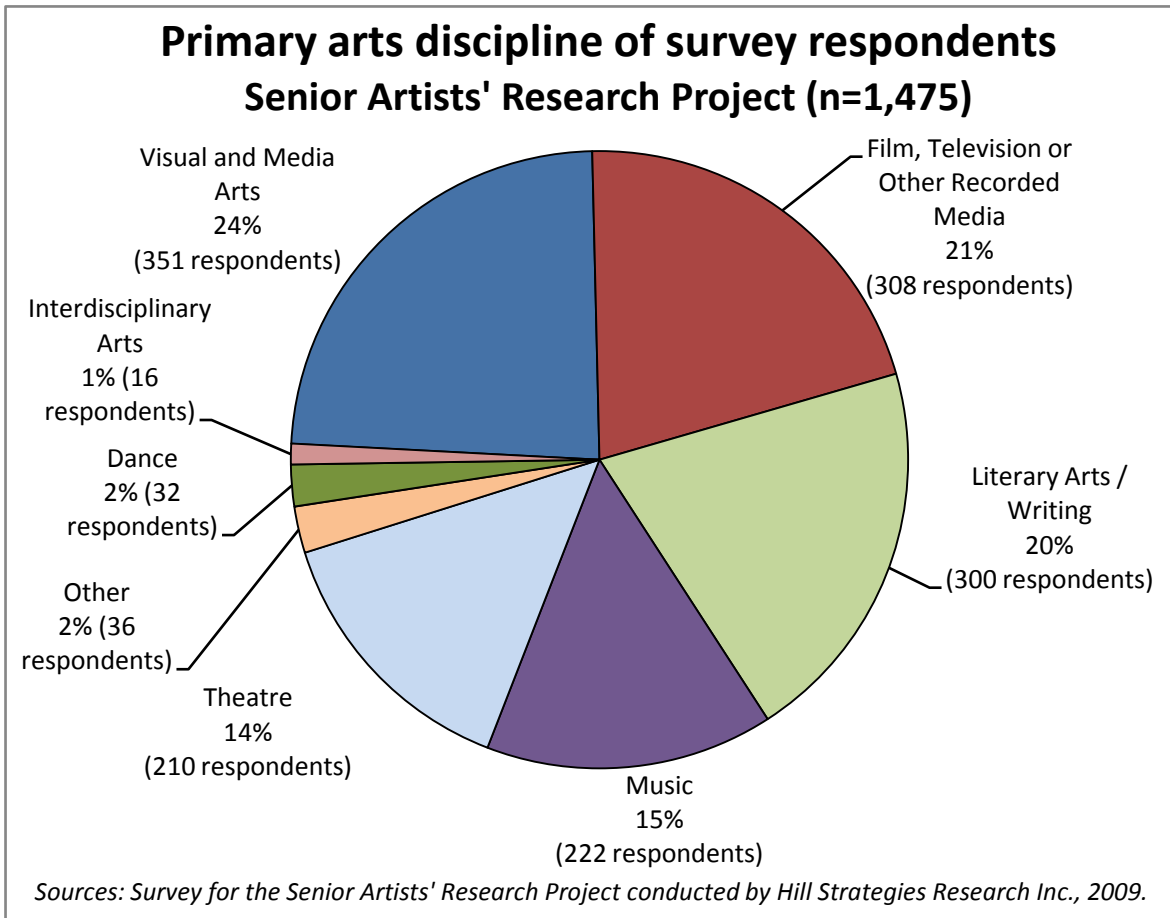
When asked which artistic discipline(s) they work in, the most common response was “film, television or other recorded media”, which was selected by 41% of all survey respondents (610 artists).

Three disciplines received a very similar number of responses: theatre (selected by 33%, or 501 respondents); visual and media arts (selected by 32%, or 481 artists); and literary arts / writing (also 32%, 479 respondents).

Music was selected by 22% of respondents (331 artists). The three other choices were each selected by 5% of respondents: dance (70 artists); interdisciplinary arts (70 respondents); and “other” (78 respondents). The most common written-in responses are storytelling, teaching and various types of crafts. Other disciplines include mime, puppetry and performance poetry.

Almost one-half of professional senior artists (48%) are active in more than one artistic discipline. This includes the 19% of senior artists who are active in three or more disciplines.

The senior artists were asked: “In which one artistic discipline would you say that you spend the most time?” The artists who responded to the survey represent a substantial cross-section of disciplines, as shown in the following chart.



## Experience and education

Most senior artists have many years of experience. In fact, three-quarters of respondents have worked as an artist for 30 years or more. This includes the 29% of respondents who have 30 to 39 years of experience, the 27% who have 40 to 49 years of experience, and 19% who have 50 or more years of experience.

A few senior artists are fairly new to the arts: 3% of respondents have worked as an artist for less than 10 years.

Elder artists, like other artists, are highly educated. When asked about their highest level of education (whether arts-related or not), 57% indicated that they have an undergraduate degree, a masters degree or a doctorate. This includes the 30% of respondents with an undergraduate degree, the 22% with a master's degree, and the 6% with a doctorate.

The level of education of senior artists is much higher than other workers 55 or older. In fact, only 20% of all Canadian workers 55 or older have completed a university degree, compared with 57% of senior artists.<sup>8</sup>

A further 18% of senior artists have some college or university education (i.e., in progress or not completed). The remaining respondents have a range of highest educational achievement:

- Mentor or private teacher(s): 5%;
- Conservatory or professional school: 7%;
- College diploma or certificate: 8%; and
- Other certificate program: 5%.

Mentorships and private teaching are extremely important in the arts community. The elder artists were asked about all of the arts-related education or training that they have completed. The most common response was “mentor or private teacher(s)”, which was selected by 54% of the senior artists. The second-most common selection was conservatory or professional school (31% of respondents), followed by undergraduate degree in the arts (28%).

Given the importance of mentorships in the arts community, it is not surprising that most senior artists responded very positively when asked during the discussion groups about their desire to mentor others.

A number of professional artists are self-taught, as 7% indicated that they have completed no arts-related education. In addition, another 1% of the senior artists specified in the “other” response option that they are self-taught.

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<sup>8</sup> The 2006 census data for all workers 55 or older was queried by Hill Strategies Research for this project.

In descending order of frequency, the remaining arts-related education options selected by respondents are:

- Some college or university education in the arts (i.e., in progress or not completed): 22%;
- College diploma or certificate in the arts: 18%; and
- Other certificate program in the arts: 11%.

In addition, 10% of respondents selected “other”. Some of the arts-related education activities that were written-in by respondents include apprenticeships (and other forms of on-the-job training), private lessons and workshops.

## Employment status

Respondents were asked about their employment status in their principal arts activity. (“In your principal arts activity or arts occupation (i.e., the activity on which you spend the most time), are you currently...”). An overwhelming majority of the senior artists are self-employed:

- 81% of senior artists are self-employed.
- Only 6% of artists are employed by someone else.
- Only 5% of respondents are “no longer working on their art”.
- Another 4% of respondents are currently unemployed.
- The remaining 4% of senior artists selected “other”. Some of the most common written-in “other” situations are teaching, volunteering, being retired, and caregiving for their spouse or another family member.

The proportions are fairly similar when those who are 65 or older are examined as a separate group:

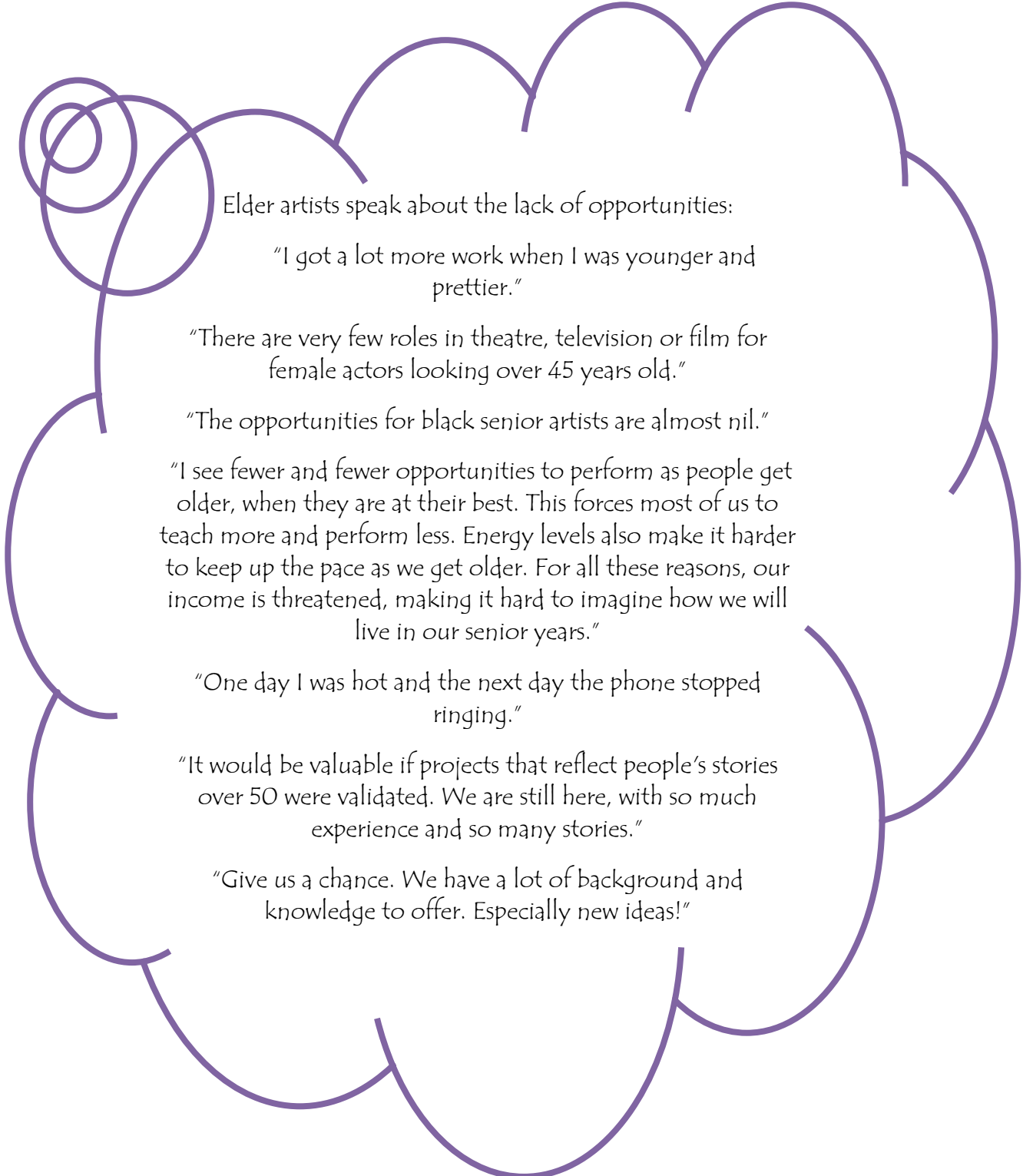
- 80% of artists 65 or older are self-employed, compared with 83% of artists who are between 55 and 64 years of age.
- 8% of respondents 65 or older are “no longer working on their art”, compared with only 2% of artists who are between 55 and 64 years of age.
- 5% of artists 65 or older are employed by someone else, compared with 8% of artists who are between 55 and 64 years of age.
- Another 4% of respondents 65 or older are currently unemployed, compared with 5% of artists who are between 55 and 64 years of age.
- The remaining 4% of artists 65 or older selected “other”, compared with 2% of artists who are between 55 and 64 years of age.

During the discussion group sessions and in the survey comments, many elder artists discussed the difficulties of finding work in their fields at their age. In fact, this was the most common comment to the open-ended question “Do you have any comments or suggestions regarding improving current services or establishing new services for older artists in Canada?” A small sample of these comments is provided on the following pages.

Elder artists speak about the lack of opportunities:

« À mesure que l'on vieillit, le travail se fait de plus en plus rare. J'en attribue la cause principalement au fait que les décideurs sont recrutés parmi les jeunes qui ont tendance à privilégier les artistes de leur génération. On est davantage porté vers la jeunesse et la nouveauté, ce qui n'est pas mauvais en soi, mais contribue à la mise au rancart d'artistes qui ont encore des choses à dire. »

« Peu de travail, de rôles pour les femmes de mon âge, peu d'auditions, peu de visibilité. Les rôles confiés toujours aux mêmes personnes. Beaucoup de tristesse de déception face à tout ça. La sensation que ce monde artistique m'est de moins en moins accessible. Pourtant j'aime mon métier. J'aime la possibilité de créer, de m'exprimer à travers les rôles qui pourraient m'être confiés. Cette sensation de tomber dans l'oubli est triste. J'ai tellement envie de travailler, de jouer, de m'amuser. Envie de travailler comme comédienne, actrice, comme avant. Je vis d'espoir, c'est ça qui me tient... »



Elder artists speak about the lack of opportunities:

"I got a lot more work when I was younger and prettier."

"There are very few roles in theatre, television or film for female actors looking over 45 years old."

"The opportunities for black senior artists are almost nil."

"I see fewer and fewer opportunities to perform as people get older, when they are at their best. This forces most of us to teach more and perform less. Energy levels also make it harder to keep up the pace as we get older. For all these reasons, our income is threatened, making it hard to imagine how we will live in our senior years."

"One day I was hot and the next day the phone stopped ringing."

"It would be valuable if projects that reflect people's stories over 50 were validated. We are still here, with so much experience and so many stories."

"Give us a chance. We have a lot of background and knowledge to offer. Especially new ideas!"

## “Retirement”

Unlike most other professions, the overwhelming majority of artists do not retire. Only 5% of respondents indicated that they are “no longer working on their art”. Projected over an estimated population of 40,000 artists 55 or older, this means that only about 2,000 would no longer be working on their art.

The same percentage of men and women (5%) are no longer working on their art.

The percentage of artists who are no longer working on their art increases somewhat with age: 8% of artists over 65 and 12% of artists over 70 are no longer working on their art.

There are moderate differences in the percentage of senior artists in different disciplines who are no longer working on their art. Visual and media artists, as well as writers, are the least likely to stop working on their art: only 1% of artists working in these areas have done so. In comparison:

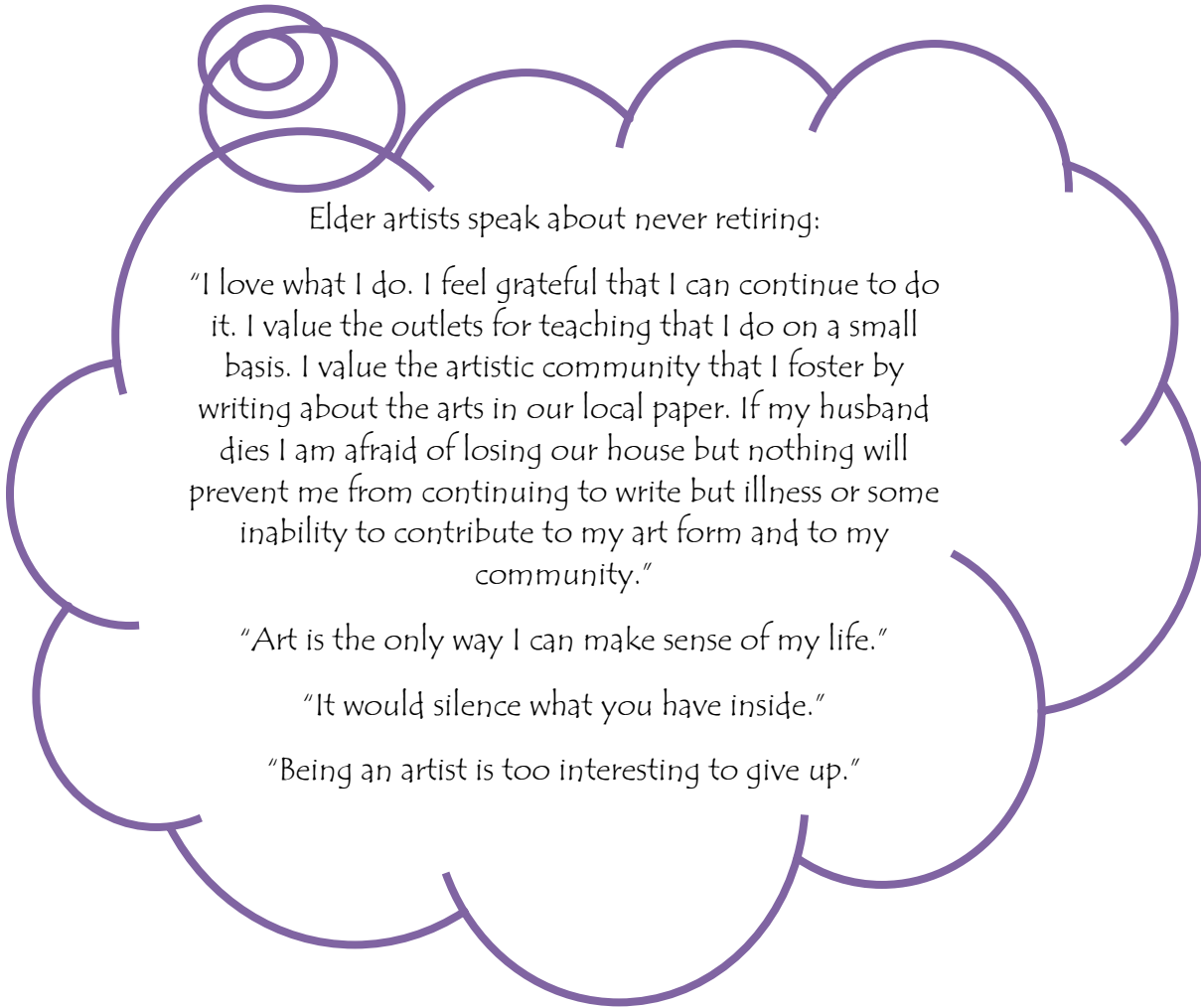
- 12% of artists working in theatre or dance are no longer working on their art;
- 8% of artists working in film, television or other recorded media are no longer working on their art;
- 6% of artists in a written-in “other” discipline are no longer working on their art; and
- 4% of composers, musicians and singers are no longer working on their art.

During the discussion groups, a few artists indicated that they would like to have the (financial) choice of whether or not to stop working on their art. However, this is not feasible for most artists, given their earnings history and, consequently, their relatively low savings.

A number of artists indicated that their ideal situation might be to have the choice of which projects to work on as they get older. This could be considered similar to “semi-retirement” in other fields.

Many analysts believe that, in the general economy, there will be more self-employed workers and fewer people retiring at or around age 65. The relative lack of “retirement” and the high self-employment rate are two reasons why the current situation of artists might provide interesting insights into the future situation of other workers.





Elder artists speak about never retiring:

"I love what I do. I feel grateful that I can continue to do it. I value the outlets for teaching that I do on a small basis. I value the artistic community that I foster by writing about the arts in our local paper. If my husband dies I am afraid of losing our house but nothing will prevent me from continuing to write but illness or some inability to contribute to my art form and to my community."

"Art is the only way I can make sense of my life."

"It would silence what you have inside."

"Being an artist is too interesting to give up."

## Artists who are no longer working on their art

*Note: Because of the relatively small number of respondents (77) who are no longer working on their art, their responses should not be considered a representative sample of all artists who have stopped working on their art. As such, the statistics in this section should be used with great caution. In particular, the statistics in this section should not be distributed beyond the members of the SARP Steering Committee.*

Of the relatively small number of respondents who have stopped working on their art, the largest number (33%) stopped between 70 and 79 years of age. Another 20% stopped between 65 and 69 years of age. The three age ranges under 65 were chosen by similar numbers of former artists: 12% stopped before 55 years of age; 13% stopped between 55 and 59 years of age; and 11% stopped between 60 and 64 years of age.

Because this question can only be answered by those “looking back” on their artistic career, it is not surprising to note that only 7 respondents (9%) stopped working on their art at 80 year of age or later.

When asked “How easy or difficult for you was the transition to or process of stopping working on your art?”, a majority of respondents indicated that the process was difficult: 57% selected either “somewhat difficult” or “very difficult”. In contrast, only 24% of former artists indicated that the process was either “somewhat easy” or “very easy”. The other 19% of former artists indicated that, for them, the transition was “OK / Neutral”.

Elder artists speak about no longer working on their art:

“Leaving the business felt as though part of me had died. My first Equity production was 1950. My last was 2005 – that’s 55 years!”

“I had an exceptionally varied career, worked continually and transitioned from one area to another. It was time to stop.”

“Lowering of self-esteem, lack of confidence, being out of the loop, getting out of shape.”

“I am able to mentor younger and emerging artists which is very satisfying. I also serve on boards and committees of national significance which is somewhat satisfying.”

The former artists were asked: “Which of the following were important factors in your decision to stop working on your art?” Lack of opportunities to work on their art was the most common factor that made senior artists stop (selected by 53% of respondents).

Because only a small number of respondents (overall) had stopped working on their art, care should be taken in order not to read too much into the results. However, it is interesting to note that a much higher percentage of former artists than active artists chose “lack of opportunities”.

Among artists who had stopped working on their art, two other common factors in stopping were a need to find other sources of income (29%) and illness or injury (also 29%).

Other factors were:

- Feeling that you have accomplished what you set out to do (16%); and
- Don’t think that you can continue to contribute to the arts (5%).

A few respondents (3%) selected “none of the above”. Sixteen percent identified other factors that made them stop, including getting laid off, losing their agent, caregiving for their spouse or another family member, and various specific health problems.

Regarding what they miss most about their artistic activities, the responses of former artists are quite similar to the selections of active artists. Among the four available choices, “artistic expression” is most dearly missed: 61% of the former artists indicated that they miss their artistic expression very much, and another 25% indicated somewhat.

“Social networks / camaraderie / connections with other artists” are also strongly missed: 44% of the former artists indicated that they miss these connections very much, while another 39% indicated somewhat.

Similar to the situation that active artists project for themselves, “income” and “social status / esteem” are less-missed aspects of former artists’ careers. For income, about one-third of respondents (35%) miss it very much, and 28% somewhat miss the income. Another 17% do not miss their income much (17%), and an equal percentage do not miss it at all. The final 3% of respondents indicated that they don’t know (or that this item was not applicable).

For “social status / esteem”, 22% of former artists miss it very much, while 25% somewhat miss their social status or esteem. The same percentage of former artists do not miss it very much, while 27% do not miss their social status or esteem at all. The final 2% of respondents indicated that they don’t know (or that this item was not applicable).

## Artists who continue to work on their art

A large majority of artists who are still active in their art never expect to stop working on their art: 76% of senior artists selected “never” among several age ranges. Another 12% of senior artists expect to stop working on their art after reaching 80 years of age. Only 12% of senior artists expect to stop working on their art before 80 years of age.

Despite the fact that most artists do not expect to “retire” from their art, they were asked: “Regardless of age, which of the following might be important factors in your decision to stop working on your art?” Illness or injury is the most common factor that senior artists think might make them stop working on their art (selected by 70% of respondents).

Other potential factors include:

- Lack of opportunities to work on your art (35%);
- A need to find other sources of income (26%);
- Feeling that you have accomplished what you set out to do (11%); and
- Don’t think that you can continue to contribute to the arts (6%).

Interestingly, 11% of respondents selected “none of the above”. Another 4% identified other factors that might make them stop, including caregiving for their spouse or another family member, discouragement, lacking energy to continue working on their art, and having enough retirement funds to stop working.

A follow-up question asked respondents: “If you were to stop working on your art, how much, if at all, do you think that you would miss the following aspects of your arts activities?” Among the four available choices, “artistic expression” would be most dearly missed: 87% of the senior artists indicated that they would miss their artistic expression “very much”, and another 10% indicated “somewhat”.

Elder artists speak about artistic expression:

“The financial and material cost of devoting myself to visual art is considerable, but the psychological cost of turning away from art is dearer still.”

« L’art est la survie intellectuel de l’âme et de l’esprit. Il est ma raison de vivre. Il a une telle force que l’on ne peut vivre sans lui. »

“Social networks / camaraderie / connections with other artists” would also be strongly missed: 51% of the senior artists indicated that they would miss these connections very much, while another 34% indicated somewhat.

“Income” and “social status / esteem” would be less-missed aspects of their artistic careers. For income, about one-third of respondents (34%) would miss it very much, and another third (32%) would somewhat miss the income. One-quarter of the senior artists would not miss their income much (24%), and 6% would not miss it at all. The final 3% of respondents indicated that they don’t know (or that this item was not applicable).

For “social status / esteem”, about one-quarter of respondents (26%) would miss it very much, while 37% would somewhat miss their social status or esteem. One-fifth of the senior artists would not miss their status much (21%), and 12% would not miss it at all. The final 4% of respondents indicated that they don’t know (or that this item was not applicable).

## Artistic goals and professional development needs

A major focus of the survey and discussion groups concerned the artistic activities of elder artists who are still active in their art form. Survey respondents were asked what goals are very important to them in the next five years as an artist. Five goals were selected by at least one-half of the senior artists:

- Achieve higher level of artistic expression or achievement (65%);
- Participate in important exhibitions, performances or other artistic activities (60%);
- Increase activity / number of works (57%);
- Increase artistic skills or competence (56%); and
- Spend more time on your art (51%).

Other very important goals include receive recognition via an award or a grant (selected by 43% of respondents) and receive critical reviews (40%).

While 2% of respondents indicated “none of the above”, 8% specified another very important goal. The most common written-in responses are earning a higher income, archiving their work and receiving greater recognition. Some artists indicated very specific career goals, such as getting a manuscript published, creating a production company or acquiring agency representation.

Compared with artists between 55 and 64 years of age, fewer artists 65 or older indicated that they have very important goals in the next five years as an artist. However, those that did indicate which artistic goals they have chose the same goals as other artists responding to the survey. Four goals were selected by at least one-half of the artists 65 or older:

- Achieve higher level of artistic expression or achievement (57% of artists 65 or older, compared with 74% of respondents between 55 and 64 years of age);
- Participate in important exhibitions, performances or other artistic activities (57% of artists 65 or older, compared with 64% of artists between 55 and 64);
- Increase activity / number of works (53% of artists 65 or older, compared with 63% of respondents between 55 and 64 years of age); and
- Increase artistic skills or competence (51% of artists 65 or older, compared with 63% of artists between 55 and 64 years of age).

Other very important goals include spending more time on their art (selected by 46% of artists 65 or older, compared with 58% of artists between 55 and 64), receiving critical reviews (37% of artists 65 or older, compared with 43% of artists between 55 and 64), and receiving recognition via an award or a grant (37% of artists 65 or older, compared with 49% of artists between 55 and 64).

The concept of professional development for those who are 65 or older might seem absurd for workers in other areas. Not so for artists. From residencies for visual artists and writers to coaching of actors, many participants in the discussion group sessions spoke of their need for continued learning activities. The lesson was clear: “You’re always re-inventing yourself, not retiring.” On the other hand, a few artists questioned why they would want to pursue additional training when there is a lack of work opportunities.

In order to best support artists’ ongoing activities, the Senior Artists’ Research Project wanted to know about respondents’ current professional development needs. Survey respondents were asked: “At this point in your artistic career, what professional development needs do you have?” Like other artists, the senior artists expressed a strong need for marketing advice or expertise. Over one-half of respondents (53%) identified this as a professional development need.

Three other professional development needs were selected by between 30% and 40% of respondents:

- Finding or strengthening a community of artists (39%);
- Help with applying for grants or other funding (35%); and
- Financial advice or expertise (31%).

The final three professional development needs were selected by about 20% of respondents or less:

- Arts instruction or training (21%);
- Legal advice or expertise (18%); and
- Help with working with the community (15%).

In general, artists 65 or older expressed similar needs to those of artists between 55 and 64 years of age. One-half of respondents 65 or older (49%) identified marketing advice or expertise as a professional development need, compared with 58% of respondents between 55 and 64 years of age.

In descending order of selection by artists 65 or older, the other professional development needs are:

- Finding or strengthening a community of artists (38% of artists 65 or older, compared with 41% of respondents between 55 and 64 years of age);
- Help with applying for grants or other funding (33% of artists 65 or older, compared with 39% of respondents between 55 and 64 years of age);
- Financial advice or expertise (25% of artists 65 or older, compared with 39% of respondents between 55 and 64 years of age);

- Arts instruction or training (19% of artists 65 or older, compared with 26% of respondents between 55 and 64 years of age);
- Help with working with the community (15% of artists 65 or older, compared with 16% of respondents between 55 and 64 years of age); and
- Legal advice or expertise (15% of artists 65 or older, compared with 21% of respondents between 55 and 64 years of age).

Many artists struggle to find full-time or full-year work in their area of expertise, and many have other income-generating occupations that take up part of their time. Given this situation, it is not surprising that most artists (59%) spend less than 30 hours per week on their “art and on art-related activities (including promoting your work, practicing, professional development, rehearsing, teaching, working with an arts association or union, looking for work, etc.)”. The other 41% of the senior artists spend 30 hours per week or more on their art. The full distribution of responses is as follows:

- 1-9 hours per week: 18%;
- 10-19 hours per week: 19%;
- 20-29 hours per week: 21%;
- 30-39 hours per week: 16%;
- 40-44 hours per week: 11%; and
- 45 or more hours per week: 14%.



## Income sources

The senior artists were asked about their income sources, their income level from their art, their overall individual income and their household's gross income in the past year.

As many senior artists indicated in their comments, the income levels of artists can fluctuate widely from year to year. However, given the large number of respondents to the survey, this "snapshot" of incomes in the past year should be representative of the broad range of situations in which senior artists find themselves.

Elder artists speak about fluctuating incomes:

"It varies so much! Quite impossible to make plans for the 'old' days."

"My income varies from year to year. The last two years have been low, but it has never been above \$50,000 in a year."

"Income varies greatly depending on economic situation, success or failure of grant applications, etc. However, costs (drugs, eye care, spectacles, goods and services overall, property taxes, assistance to other family members) remain the same or increase."

Before asking about their incomes, the survey indicated to senior artists that ...

*We appreciate the personal nature of the following questions, and realize that it may be difficult for you to be precise. However, we would like to stress the importance of your answers to our efforts to improve current services or establish new services for Canadian senior artists.*

*As with all parts of this survey, your answers to these questions will remain confidential, so please answer as fully and as accurately as you can.*

When asked about their income sources, 2% of the senior artists indicated that they had no income in the past year.

Almost all senior artists (92%) have more than one income source. In some cases, this is a combination of income as an artist and retirement savings. In many cases, the combinations include other occupations. Almost one-half of senior artists (46%) have four or more income sources.

Overall, “artist” was the most common choice among the 16 income sources listed, with 73% of respondents selecting this option. However, this also implies that over one-quarter of the senior artists (27%) did not earn income as an artist in the past year. Projected over the estimated population of 40,000 artists 55 or older, this would mean that over 10,000 senior artists have no earnings from their artistic activities. (This includes the 5% of respondents who are no longer working on their art.)

The senior artists were also asked about their main source of income. Only 24% of senior artists indicated that “artist” was their main source of income.

### **Retirement savings and pensions**

Retirement savings and government pension programs are an important source of income for senior artists. Three of the four types of retirement savings or pensions were chosen by a substantial number of respondents:

- Benefits from Canada or Quebec Pension Plan (52%, including 7% for whom this is the main source of income)
- Basic Old Age Security (44%, including 7% for whom this is the main source of income)
- Retirement pensions, superannuation and annuities (39%, including 19% for whom this is the main source of income)
- Guaranteed Income Supplement or Survivor's Allowance (10%, including 2% for whom this is the main source of income)

Taken together, these four pension-related income sources are the main income source for 34% of senior artists.

### **Teaching, arts-related and non-arts occupations**

The survey was able to identify how strongly elder artists rely on teaching or other occupations: 52% do other paid work in addition to their work as an artist. This means that almost 21,000 of the 40,000 senior artists split their focus between their artistic activities and other work.

In fact, a substantial number of elder artists have multiple other occupations, in addition to being an artist: 14% of respondents, representing over 5,000 elder artists, have more than one other occupation (including teaching, arts administration, another arts-related occupation and/or a non-arts occupation).

The most common other occupation is teaching: 28% of the senior artists selected “Arts instructor / teacher”. Teaching is the primary income source for 9% of respondents.

Many elder artists selected one of two other arts-related options: 7% are “arts managers or administrators” (including 3% for whom this is the main source of income), and 17% have another arts-related occupation (including 5% for whom this is the main source of income).

Another 17% have a non arts-related occupation, including 9% for whom this is the main source of income.

Taken together, these four income sources are the main income source for 25% of senior artists.

Fewer artists who are 65 or older have teaching or other occupations as their main income source. In this age group, pension-related and “other” income sources increase in importance.

### **Other sources of income**

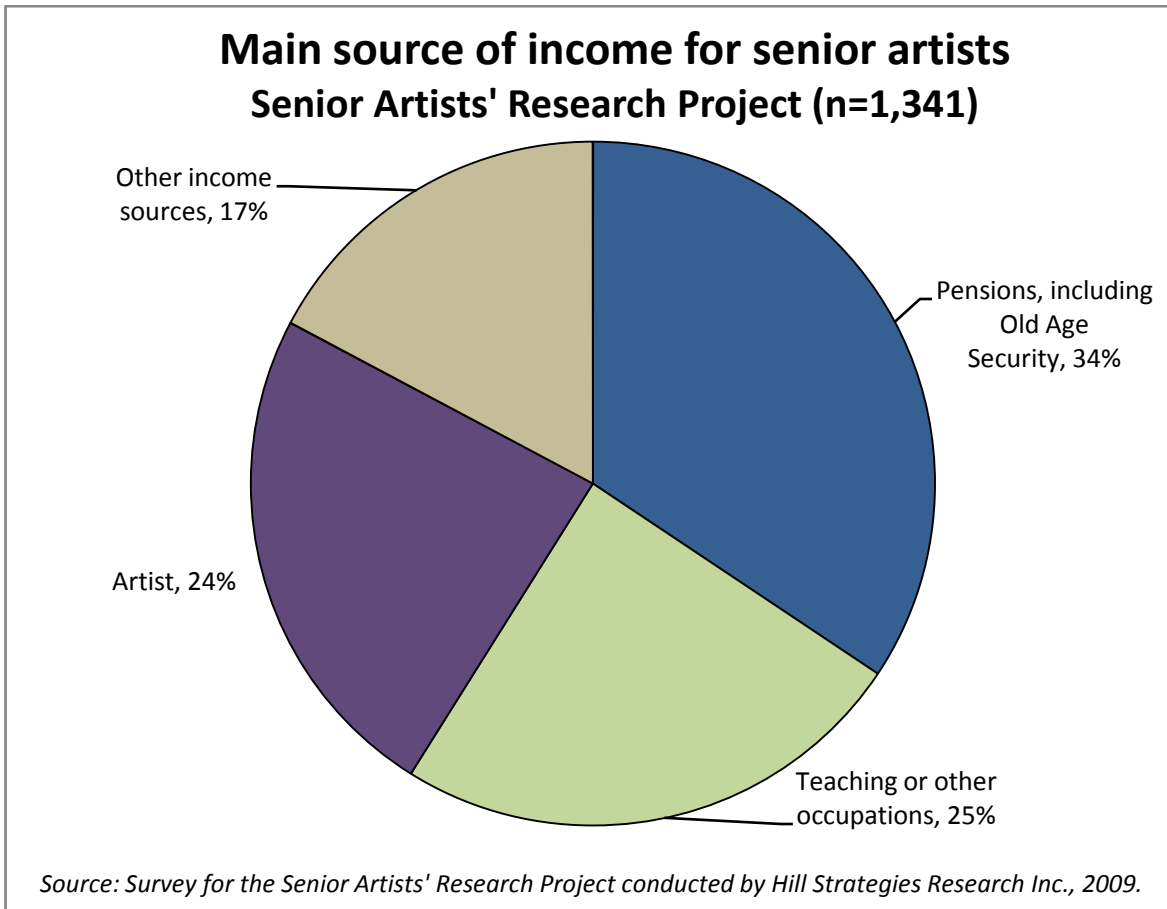
Many senior artists rely rather strongly on various other sources of income. In fact, the “other income” option was selected by 43% of respondents, and “other income” was the main income source for 15% of respondents. This is third-highest main income source, behind “artist” and “retirement pensions (etc.)”. Note: The other income option was at the bottom of the list of 16 income sources and was listed as: “Other Income (e.g., Rental income, scholarships, other government income, dividends and interest on bonds, deposits and savings, stocks, mutual funds, etc.)” Most artists would probably include prizes, awards and government grants in this category.

The remaining income sources are not as common among senior artists:

- Employment insurance (3%);
- Worker's compensation (1%);
- Child Tax Benefit (1%);
- Provincial or municipal social assistance or welfare (1%); and
- Child Support/Alimony (1%).

These options were each the main source of income for less than 1% of senior artists.

The following chart shows the groupings of main income sources.



### Main source of income for artists 65 or older

The main income sources are quite different for artists 65 or older:

- Many more artists 65 or older rely on retirement savings and pensions. The pension-related income sources are the main income source for 55% of artists 65 or older, compared with 13% of those between 55 and 64.
- Substantially fewer artists 65 or older have “artist” as their main income source (14% of artists 65 or older, compared with 34% of those between 55 and 64 years of age).
- Other work opportunities are also reduced for artists who are 65 or older. Teaching or other occupations are the main income source for 13% of artists 65 or older, compared with 37% of those between 55 and 64.
- Other income sources represent the main income for 19% of artists 65 or older, compared with 16% of those between 55 and 64 years of age.

Elder artists speak about other jobs:

"I have two jobs: one that pays and one that costs."

"Having to have a regular job has seriously compromised my ability to focus on art. When I was younger, it seemed less difficult; one could work and still find time and energy. Now it is more difficult and that's discouraging. One wonders at what point one should just give up with the art stuff."

"The dream is of course to be able to afford to live while pursuing one's artistic goals, without the distraction of having to earn money from work outside one's art. The reality is that rarely does one earn enough money from practicing one's art. It is a frustration, knowing one can do better work without the distraction and with more time. But one does one's best defying the circumstances."

"It is definitely getting more difficult to make my living through my art. I have had to get a part time job in the past 2 years in order to meet my expenses. It's a catch-22 situation: I can't spend as much time in the studio, because I am working part time. So I get less work done in the studio, and therefore less work equals less income from art. It's frustrating. As I get older, I don't have as much energy to work all the time as I did when I was younger."

## Arts income

The senior artists were asked to estimate their “income from work as an artist (after paying arts-related expenses but before any taxes or other deductions) in the past year. (*Arts-related expenses might include items like studio or rehearsal space, supplies, equipment, or other work-related expenses.*)”

Arts-related earnings are very low. Elder artists typically earn approximately \$7,000 from their art. (This is the median earnings level.)<sup>9</sup>

- One in nine senior artists (11%, or about 4,300 people) have income from their art that is \$0 or less.
- Another 48% of the senior artists (over 19,000 people) have income from their art that is between \$1 and \$9,999.
- In other words, 59% of senior artists (almost 24,000 people) have income from their art that is less than \$10,000.
- Three-quarters of senior artists (76%, over 30,000 people) have income from their art that is less than \$20,000.

The most common earnings category for senior artists is \$1,000 to \$4,999: 21% of respondents selected this category.

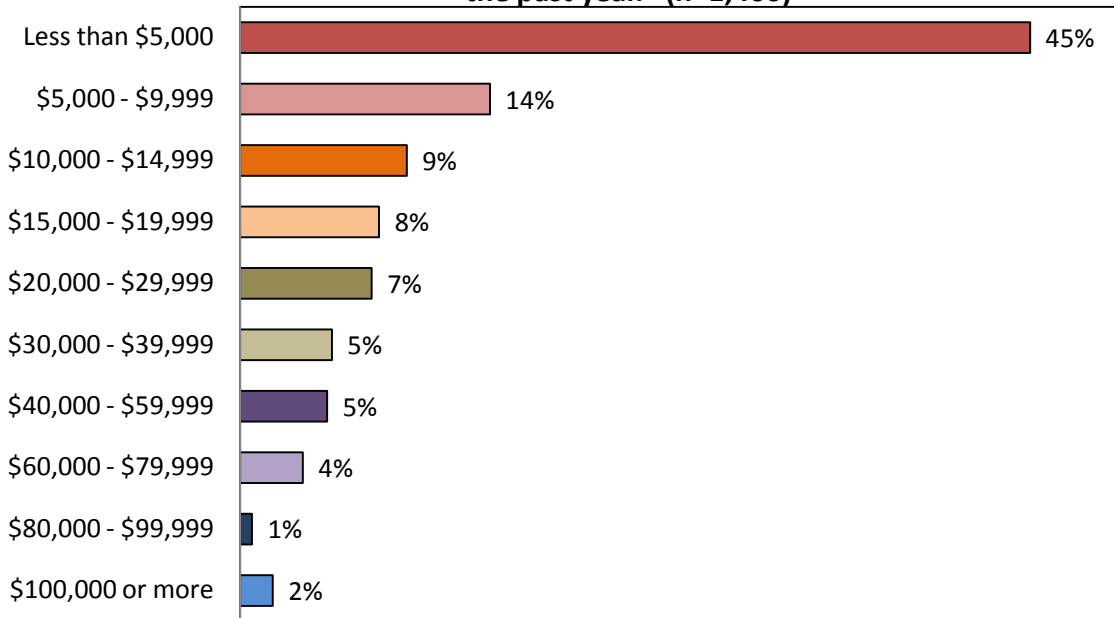
Only 3% of senior artists (about 1,000 people) have income from their art that is \$80,000 or more.

The full range of senior artists’ income from their art is shown in the following chart.

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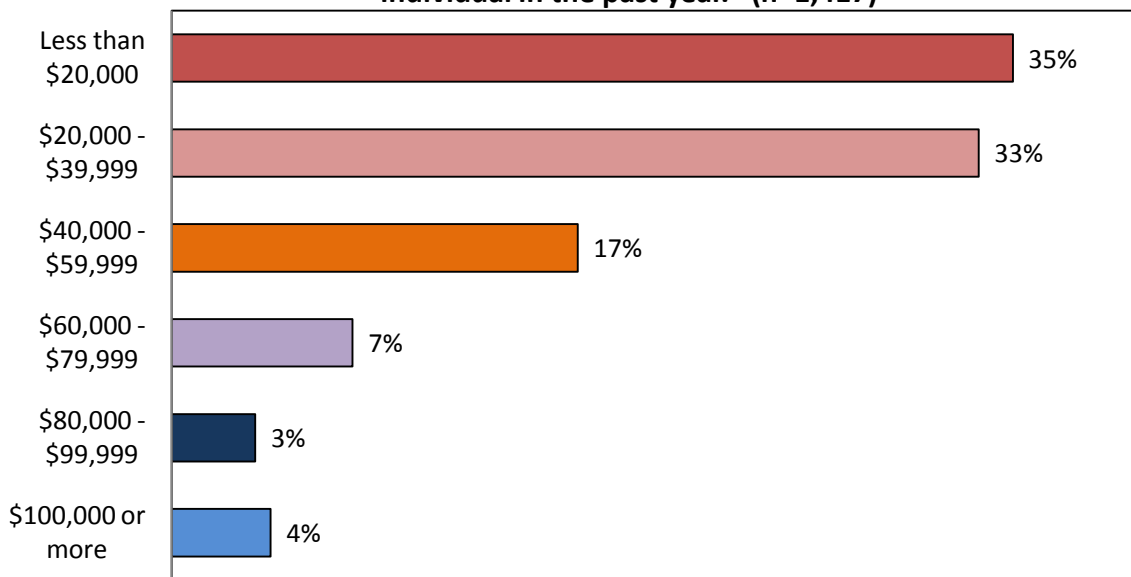
<sup>9</sup> The median statistics in this report are estimates based on ranges provided by respondents. The median value is the point where one-half of the respondents indicated a lower value and the other half indicated a higher value. In cases where this “50/50” calculation falls in the middle of a range, the relative position within the range was taken as the median value. For example, 45% of senior artists indicated that they earned less than \$5,000 from their art. Another 14% earned between \$5,000 and \$9,999 from their art. To estimate the point where 50% of artists were below the earnings level, about one-third of the new range (i.e., 50% minus 45% divided by 14%) was added to the start of the range. This resulted in an estimate of \$5,000 plus \$1,800, or \$6,800, which has been rounded to \$7,000 in the report.

**Arts income: "Please estimate your income from work as an artist (after paying arts-related expenses but before any taxes or other deductions) in the past year." (n=1,460)**



Source: Survey for the Senior Artists' Research Project conducted by Hill Strategies Research Inc., 2009.

**Overall individual income: "Including your income from all sources, please estimate your overall gross income (including any government entitlements or assistance), before deductions or taxes, as an individual in the past year." (n=1,417)**



Source: Survey for the Senior Artists' Research Project conducted by Hill Strategies Research Inc., 2009.

## Overall individual income

The senior artists were also asked to estimate their income from all sources: “Including your income from all sources, please estimate your overall gross income (including any government entitlements or assistance), before deductions or taxes, as an individual in the past year.”

For those respondents who did no other paid work, their arts earnings from the previous question were included as their overall gross income.

Individual gross income levels are much higher than arts-related earnings: senior artists typically earn approximately \$30,000 from all sources. (This is the median earnings level.) While this is the same as the median individual income of all Canadians between 55 and 64 years of age (also \$30,000), it is much lower than the median individual income of university-educated Canadians between 55 and 64 years of age (\$45,700). The university-educated figure is a better comparison for senior artists, because 57% of senior artists have a university degree.

Over one-third of senior artists (35%, or 14,000 people) have income from all sources that is less than \$20,000, including the 16% of senior artists (over 6,000 people) who have income from all sources that is less than \$10,000.

Three categories are tied for the most common income range of senior artists: 17% of artists selected each of the \$20,000 to \$29,999, \$30,000 to \$39,999, and \$40,000 to \$59,999 income ranges.

About 8% of senior artists (approximately 3,000 people) have income from all sources that is \$80,000 or more.

The full range of senior artists’ overall gross income is shown in the above chart.



Elder artists speak about funding and finances:

"My income has decreased from the 1970s, 80s, because of all the funding cuts and lack of increase in publishing fees, reading fees, and increases in cost of living. I am financially worse off now than I was in the early 1980s. I am nearly 68."

« Les jeunes artistes ont beaucoup plus de variété de bourses et de subventions que les artistes en mi-carrière et fin de carrière. »

## Household income

Almost half of the elder artists (47%) have another income earner in their household. Many artists commented about the importance of spouses for their ability to continue pursuing their art and their overall income levels.

Elder artists speak about the importance of having (or not having) a supportive spouse:

"I could not afford to be full time in the arts without a spouse with a full time career outside of the arts."

"Few artists are as fortunate as I am. Without my husband's income and support, I would starve to death. If I'd had to give up my art to earn an income for us both, I'd have done it but it would have just about killed me."

"I am a single woman who will turn 67 this year and I must keep working on various part time jobs in order to make ends meet. Working to make ends meet keeps me from making art. Also, when not working, the anxiety of not being able to make ends meet takes over as a full time activity. Fairly soon I will not be able to either work or find work that will hire an 'old woman'. What then? I never had a job with a pension and never had enough money to save up and cannot live on CPP and OAS. What a dilemma!"

The senior artists were asked to estimate their household income: “Including your overall income and the overall income of anyone else in your household, please estimate your household’s overall gross income, before deductions or taxes, in the past year.” For those respondents who did no other paid work or did not have another income earner in the household, their responses to the previous questions were included as their household income.

Household income levels are much higher than individual income levels: the household income of senior artists is typically about \$45,000. (This is the median earnings level.) However, the median household income of senior artists is substantially lower than the median income of all Canadian households (of all ages): \$53,600.<sup>10</sup>

Almost one in five senior artists (18%, or over 7,000 people) have a household income that is less than \$20,000, including the 7% of senior artists (almost 3,000 people) who have a household income that is less than \$10,000.

The most common household income range of senior artists is \$40,000 to \$59,999 (selected by 19% of senior artists).

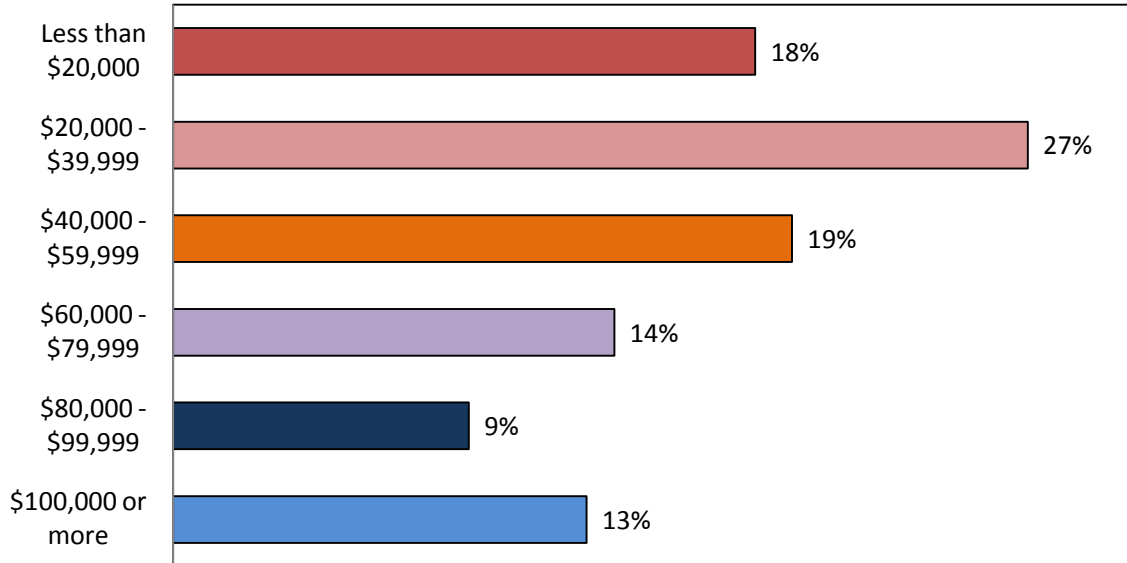
About 22% of senior artists (almost 9,000 people) have household income that is \$80,000 or more.

The full range of senior artists’ household income is shown in the following chart.

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<sup>10</sup> Source: 2006 census data, Statistics Canada, <http://www12.statcan.ca/census-recensement/2006/dp-pd/prof/92-591/details/page.cfm?Lang=E&Geo1=CSD&Code1=3520005&Geo2=PR&Code2=01&Data=Count&SearchText=Canada&SearchType=Begins&SearchPR=01&B1=All&Custom>, viewed February 4, 2010. Specific data on households of those 55 and older was not readily available.

**Household income: "Including your overall income and the overall income of anyone else in your household, please estimate your household's overall gross income, before deductions or taxes, in the past year." (n=1,388)**



*Source: Survey for the Senior Artists' Research Project conducted by Hill Strategies Research Inc., 2009.*

## **Income differences by sex, age, language, discipline and geography**

### **Women earn less than men**

Female senior artists earn less than men by all income indicators:

- The median arts earnings are about \$5,000 for women, compared with about \$10,000 for men. Median arts earnings are approximately \$7,000 for all elder artists.
- The median individual gross income is about \$25,000 for women, compared with nearly \$35,000 for men. Median individual income for all elder artists is approximately \$30,000.
- The median household income is about \$40,000 for women, compared with about \$50,000 for men. Median household income for all elder artists is approximately \$45,000.

### **Artists 65 or older earn less than younger artists**

Artists who are 65 or older typically earn less than those who are under 65:

- The median arts earnings are about \$5,000 for artists who are 65 or older, compared with about \$10,000 for artists who are between 55 and 64 years of age.
- The median individual gross income is about \$30,000 for both groups of artists.
- The median household income is just over \$40,000 for artists who are 65 or older, compared with about \$50,000 for artists between 55 and 64 years of age.

### **Visual and media artists earn less than other senior artists**

Senior artists in visual and media arts have relatively low earnings by all income indicators:

- The median arts earnings are about \$5,000 for visual and media artists as well as writers. Median arts earnings are about \$10,000 for senior artists in film, television, theatre and dance. Median arts earnings are almost \$15,000 for senior artists in music.
- The median individual gross income is just over \$20,000 for visual and media artists. For writers and senior artists in film, television and other recorded media, median individual gross income is about \$30,000. Median individual gross income is about \$35,000 for senior artists in music, theatre and dance.
- The median household income is about \$40,000 for visual and media artists as well as artists in film, television or other recorded media. For senior artists in writing and music, median household income is about \$50,000. Median household income is almost \$60,000 for senior artists in theatre or dance.

## **French-language artists earn less than English-language artists**

French-language elder artists typically earn less than their English-language counterparts:

- The median arts earnings are about \$5,000 for French-language elder artists, compared with about \$7,500 for English-language senior artists.
- The median individual gross income is about \$30,000 for both language groups.
- The median household income is just over \$40,000 for French-language elder artists, compared with just under \$50,000 for English-language elder artists.

## **Very little difference in earnings by region**

There is very little difference in net arts earnings by region of the country. The median arts earnings for each region vary only between \$6,000 and \$8,500. Given the margin of error associated with these estimates, this is not a significant difference.

There is some variation in individual gross income by region. The median individual income of Atlantic artists is about \$20,000, while Quebec and B.C. artists have median individual incomes between \$25,000 and \$30,000. Ontario and Prairie artists have median individual incomes that are just over \$30,000.

There is very little difference in the household income of senior artists by region. The median household income for each region, except the Prairies, varies only between \$42,000 and \$45,000. Given the margin of error associated with these estimates, this is not a significant difference. The median household income of Prairie senior artists is slightly higher (just over \$50,000).

## Financial difficulties

The SARP Steering Committee wanted to know about particular financial hardships experienced by senior artists. The survey asked senior artists: “During the past 12 months, have you had difficulty meeting any of the following basic household needs?” While 77% of senior artists indicated that they did not have specific difficulties during the past year, the 23% with difficulties represent about 9,000 senior artists.

The hardships experienced by senior artists include:

- Needed to see a dentist but didn’t go (14% of all senior artists);
- Didn’t pay full heating, electricity or telephone bill (4%);
- Didn’t pay full rent or mortgage (3%);
- Needed to see a doctor but didn’t go (2%);
- Not enough food in the household (2%); and
- Had telephone disconnected (1%).

Only a few respondents had their heating or electricity disconnected or were evicted for non-payment of rent (0% of the total sample in both cases).

Other financial difficulties identified by senior artists include difficulties paying off debt, paying for health-related expenses, as well as various housing and transportation costs. A few senior artists indicated that they had difficulty meeting all of their expenses.

## At-risk elder artists

Through the very detailed questionnaire, the Senior Artists' Research Project was able to examine the number of elder artists who are "at risk" in five key areas: finances, health, housing, isolation and/or artistic career or legacy. This section groups the elder artists into three categories (high risk, moderate risk and low risk) in each of the five areas based on their responses to selected survey questions.

As in the rest of the report, 40,000 artists is used as an estimate of the total number of artists in Canada who are 55 years of age or older. This figure is in between the census count (35,900) and a larger figure based on an estimate of visual artists. The estimate of artists 65 and over is 15,000, which is roughly one-third of the 40,000 artists 55 and over.

Overall, this analysis shows that:

- 46% of artists 55 or over (about 18,000 people) are at high risk in at least one of the five key areas.
- 15% of all elder artists (about 6,000 people) are at high risk in more than one area.

The percentages are very similar for artists 65 or over:

- 47% are at high risk in at least one of the five key areas (7,000 artists).
- 13% are at high risk in more than one area (2,000 people).

The key findings in each area are:

### Finances

- One-third of elder artists (32%, or almost 13,000 artists) are at a high financial risk.
- Another 29% of elder artists (almost 12,000 people) are at a moderate financial risk.
- Overall, 61% of elder artists, or about 24,000 people, are in some financial risk.
- 30% of artists 65 or over (4,500 people) are at a high financial risk.

### Health

- 9% of elder artists (over 3,000 people) are at a high health risk.
- Another 65% of elder artists (26,000 people) are at a moderate health risk.
- Overall, 73% of elder artists, or about 29,000 people, are in some health risk.
- 10% of artists 65 or over (1,500 people) are at a high health risk.

### Housing

- 10% of elder artists (nearly 4,000 people) are at a high housing risk.
- 9% of elder artists (also nearly 4,000 people) are at a moderate housing risk.
- Overall, 19% of elder artists, or nearly 8,000 people, are in some housing risk.
- 9% of artists 65 or over (almost 1,500 people) are at a high housing risk.



### **Isolation**

- 6% of elder artists (over 2,000 people) are at a high risk of isolation.
- 22% of elder artists (nearly 9,000 people) are at a moderate isolation risk.
- Overall, 28% of elder artists, or over 11,000 people, are at some risk of isolation.
- 6% of artists 65 or over (almost 1,000 people) are at a high risk of isolation.

### **Artistic career and legacy**

- 9% of elder artists (almost 4,000 people) are at a high risk in their artistic career or legacy.
- 33% of elder artists (about 13,000 people) have a moderate risk to their artistic career or legacy.
- Overall, 42% of elder artists, or almost 17,000 people, have some risk to their artistic career or legacy.
- 9% of artists 65 or over (4,500 people) are at a high risk in their artistic career or legacy.

Further details about the at-risk estimates are provided below.

### **Financial risk**

Concerning their finances, the survey found that 61% of elder artists, or about 24,000 people, are in some financial risk. This includes the one-third of elder artists (32%, or almost 13,000 artists) who are at a high financial risk and the 29% of elder artists (almost 12,000 people) who are at a moderate financial risk.

The remaining 39% of elder artists, or about 15,000 people, are at a low financial risk.

Elder artists were identified as being in a “high financial risk” situation if:

- They had no income during the past year (2% of artists).
- They had household income of less than \$10,000 in the past year (7%).
- They have no savings or pension plan (14%).
- They do have a savings or pension plan, but its value is less than \$10,000 (8%).
- They are “very dissatisfied” with their finances (16%).

Because some artists are in more than one of the above situations, the percentages in the bullet points add up to more than the 32% of artists who are in a high financial risk situation.

In a similar manner, elder artists were identified as being in a moderate financial risk situation if:

- They had household income between \$10,000 and \$20,000 in the past year (11%).
- They do have a savings or pension plan, but its value is greater than \$10,000 but less than \$100,000 (32%).

- They are quite dissatisfied with their finances, i.e., ranked their situation as a “2” or a “3” on a scale of 1 to 10 (16%).

Because some artists are in more than one of the above situations, the percentages in these bullet points add up to more than the 29% of artists who are in a moderate financial risk situation. Also, some artists who meet a criterion for “moderate risk” might also meet a criterion for “high risk”, in which case they are included in the high risk group. This is why, for example, the percentage of artists with a savings or pension plan between \$10,000 and \$100,000 (32%) is higher than the overall percentage of elder artists considered to be in a moderate risk situation (29%).

### **Health risk**

Regarding their health, the survey found that 73% of elder artists, or about 29,000 people, are in some health risk. This includes the 9% of elder artists (over 3,000 people) who are at a high health risk and the 65% of elder artists (26,000 people) who are at a moderate health risk.

The remaining 27% of elder artists, or about 11,000 people, are at a low health risk.

Elder artists were identified as being in a “high health risk” situation if:

- A physical or mental condition or another health problem often reduces the amount or the kind of arts activities that they can do (8%).
- They are “very dissatisfied” with their health (3%).

Because some artists are in both of the above situations, the percentages in the bullet points add up to more than the 9% of artists who are in a high health risk situation.

In a similar manner, elder artists were identified as being in a moderate health risk situation if:

- They have a health problem (41%).
- A physical or mental condition or another health problem sometimes reduces the amount or the kind of arts activities that they can do (31%).
- They do not have extended health care coverage (38%).
- They indicated that their potential needs from the Senior Artists’ Research Project are highest in the area of health (12%).
- They are quite dissatisfied with their health, i.e., ranked their situation as a “2” or a “3” on a scale of 1 to 10 (6%).

Because some artists are in more than one of the above situations, the percentages in these bullet points add up to more than the 65% of artists who are in a moderate health risk situation. Also, some artists who meet a criterion for “moderate risk” might also meet a criterion for “high risk”, in which case they are included in the high risk group.

## Housing risk

Regarding artists' housing situation, the survey found that 19% of elder artists, or nearly 8,000 people, are in some housing risk. This includes the 10% of elder artists (nearly 4,000 people) who are at a high housing risk and the 9% of elder artists (also nearly 4,000 people) who are at a moderate housing risk.

The remaining 81% of elder artists, or about 32,000 people, are at a low housing risk.

Elder artists were identified as being in a "high housing risk" situation if:

- They have a household income below \$30,000 and spend at least 32% of their household income on rent or mortgage (i.e., \$800 or more). (8% of elder artists)
- They did not have enough food in the household in the past 12 months (2%).
- They were evicted for non-payment of rent (0.1%).
- They had their heating or electricity disconnected in the past 12 months (0.2%).

Because some artists are in more than one of the above situations, the percentages in the bullet points add up to more than the 10% of artists who are in a high risk housing situation.

In a similar manner, elder artists were identified as being in a moderate housing risk situation if:

- They have a household income below \$30,000 and spend between 24% and 32% of their household income on rent or mortgage (i.e., \$600 to \$799). (4% of elder artists)
- They did not pay their full heating, electricity or telephone bill in the past 12 months (4%).
- They did not pay their full rent or mortgage in the past 12 months (3%).
- They had their telephone disconnected in the past 12 months (1%).
- They indicated that their potential needs from the Senior Artists' Research Project are highest in the area of housing (7%).

Because some artists are in more than one of the above situations, the percentages in these bullet points add up to more than the 9% of artists who are in a moderate housing risk situation. Also, some artists who meet a criterion for "moderate risk" might also meet a criterion for "high risk", in which case they are included in the high risk group.

## Isolation risk

Isolation is more challenging to assess than other areas, because of the strong personal and psychological elements involved in personal connections or, conversely, isolation. Despite this challenge, the researchers were able to examine some important elements of potential isolation and develop estimates of elder artists who are at risk of isolation.

Note: This section focuses more on professional isolation than on personal isolation. The estimates in this section are probably fairly conservative. That is, there are probably more elder artists at risk of isolation than could be ascertained from the senior artists' survey.

The survey found that 28% of elder artists, or over 11,000 people, are at some risk of isolation. This includes the 6% of elder artists (over 2,000 people) who are at a high risk of isolation and the 22% of elder artists (nearly 9,000 people) who are at a moderate isolation risk.

The remaining 72% of elder artists, or almost 29,000 people, are at a lower risk of isolation.

Elder artists were identified as being at a “high risk of isolation” if:

- They typically communicate less than annually with their professional colleagues. (3% of elder artists)
- They typically communicate less than annually with their friends who are artists (2%).
- They typically communicate less than annually with their friends who are not artists (0.4%).
- They have felt “not at all” appreciated by other artists during their artistic career (1%).
- They are very dissatisfied with their life as a whole right now (2%).

Because some artists are in more than one of the above situations, the percentages in the bullet points add up to more than the 6% of artists who are in a high risk situation.

In a similar manner, elder artists were identified as being at a moderate risk of isolation if:

- They typically communicate only annually with their professional colleagues. (9% of elder artists)
- They typically communicate only annually with their friends who are artists (5%).
- They typically communicate only annually with their friends who are not artists (3%).
- They have felt “not very” appreciated by other artists during their artistic career (9%).
- They indicated that their potential needs from the Senior Artists’ Research Project are highest in the area of “social networks / communications / connections with other artists” (8%).
- They are quite dissatisfied with their life as a whole right now, i.e., ranked their situation as a “2” or a “3” on a scale of 1 to 10 (4%).

Because some artists are in more than one of the above situations, the percentages in these bullet points add up to more than the 22% of artists who are at a moderate risk of isolation. Also, some artists who meet a criterion for “moderate risk” might also meet a criterion for “high risk”, in which case they are included in the high risk group.

### **Artistic career and legacy**

The survey found that 42% of elder artists, or almost 17,000 people, have some risk to their artistic career or legacy. This includes the 9% of elder artists (almost 4,000 people) who are at a high risk in their artistic career or legacy and the 33% of elder artists (about 13,000 people) who are at a moderate risk in their artistic career or legacy.

The remaining 58% of elder artists, or about 23,000 people, are at a lower risk in their artistic career or legacy.

Elder artists were identified as being at a high risk in their artistic career or legacy if:

- They are currently very dissatisfied with their principal arts activity or occupation (6% of elder artists).
- They are very dissatisfied with their overall artistic career to date (2%).
- They would “probably not” or “definitely not” choose an artistic career again, if they had the chance to live their life over again (4%).

Because some artists are in more than one of the above situations, the percentages in the bullet points add up to more than the 9% of artists who are in a high risk situation.

In a similar manner, elder artists were identified as being at a moderate risk in their artistic career or legacy if:

- They do not have a will (21% of elder artists).
- They own copyright in works of art (or residuals or royalties) but have made no arrangements for their works after their death (23% of all elder artists).
- They are currently quite dissatisfied with their principal arts activity or occupation, i.e., ranked their situation as a “2” or a “3” on a scale of 1 to 10 (8%).
- They are quite dissatisfied with their overall artistic career to date, i.e., ranked their situation as a “2” or a “3” on a scale of 1 to 10 (6%).

Because some artists are in more than one of the above situations, the percentages in these bullet points add up to more than the 33% of artists who are at a moderate risk in their artistic career or legacy. Also, some artists who meet a criterion for “moderate risk” might also meet a criterion for “high risk”, in which case they are included in the high risk group.

## Retirement savings and pensions

The lack of retirement savings is a key issue for senior artists. The artists were asked: “Do you have any savings, investments or pension plans for your retirement? *This might include savings or investments through the Canada/Quebec Pension Plan, a Registered Retirement Savings Plan, a Registered Retirement Income Fund, an employer-sponsored pension plan, a union-based pension plan, a plan through an arts service organization, or personal savings. Please do not include the universal Old Age Security program in your response.*”

While 86% of elder artists have a savings, investment or pension plan (outside of the universal Old Age Security program), the other 14% have no retirement savings. This equates to almost 6,000 senior artists who will have to rely on continued work, supportive spouses, government programs or non-profit services.

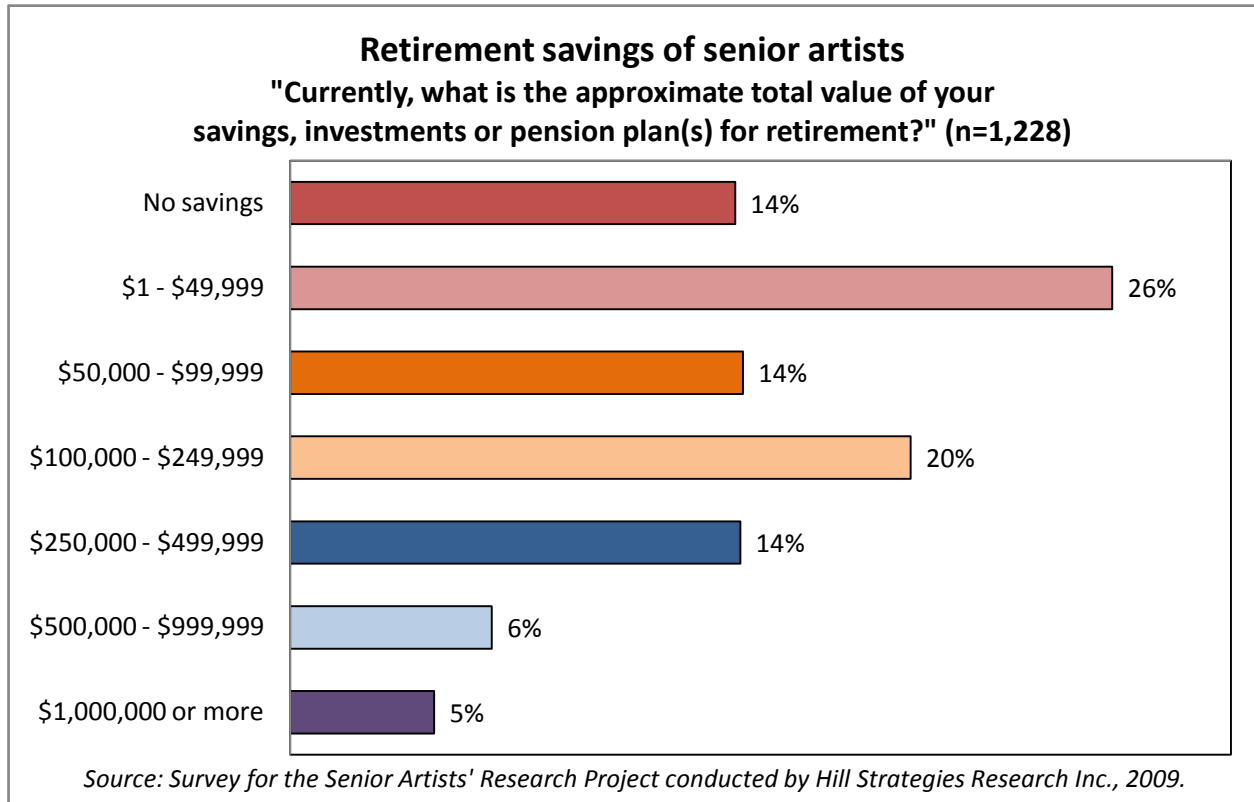
Similar proportions of artists who are 65 or older (87%) and under 65 (84%) have retirement savings. Similar proportions of women (87%) and men (85%) have a savings, investment or pension plan. Slightly more English-language artists (87%) than French-language artists (82%) have retirement savings.

There are some differences by discipline: visual and media artists are least likely to have retirement savings (80% do so). Eighty-five percent of composers, musicians and singers have retirement savings. There are no differences in the other disciplines: 89% of artists in film, television, writing, theatre and dance have retirement savings.

The percentage of senior artists with retirement savings varies somewhat by region. While 91% of Prairie artists and 88% of Ontario artists have retirement savings, 83% of their Quebec or Atlantic counterparts and 82% of B.C. artists have retirement savings.

For those senior artists who do have retirement savings, the median “approximate total value of [their] savings, investments or pension plan(s) for retirement” is approximately \$120,000. Given the age of the respondents, this is a very low level of savings: spending \$20,000 per year, \$120,000 would last only six years.

The following chart shows the full range of the retirement savings of senior artists.



For those elder artists who do have retirement savings:

- The median value of retirement savings is lower for elder artists who are under age 65 (less than \$100,000) than for those who are 65 years of age or older (about \$140,000).
- The median value is lower for women (about \$100,000) than men (about \$130,000).
- The median value is lower for French-language elder artists (approximately \$60,000) than their English-language counterparts (over \$130,000).
- Among the disciplines, the value of retirement savings is lowest for visual and media artists (about \$100,000) and writers (approximately \$110,000). The median values are slightly higher for artists working in film, television or music (about \$120,000). The median value is highest for elder artists working in theatre or dance (almost \$170,000).
- Among the regions of the country, the value of retirement savings is lowest for Quebec-based artists (about \$80,000) and their B.C. counterparts (about \$110,000). The median values are higher for elder artists in the Atlantic provinces (about \$120,000), Ontario (approximately \$140,000) and the Prairie provinces (about \$160,000).

The Canada Pension Plan is most common type of savings, investments or pension plan among senior artists: 75% of those with a pension selected the CPP. Two-thirds (66%) of those with retirement savings or a pension have a Registered Retirement Savings Plan, while 61% have personal savings or an investment account.

The remaining options were selected by fewer senior artists: 32% of those with retirement savings or a pension have an employer-sponsored pension plan, and 21% have a Registered Retirement Income Fund.

Elder artists speak about having a pension:

"Thanks to some good years under ACTRA's jurisdiction. I was able to build a good RRSP. It is now a RRIF which, barring any government tinkering, assures me a comfortable living to an advanced age, should I live so long. So I'm luckier than many. But I still need my art and do not consider myself retired. My 'talent' is who I am."

"It's a question of how you afford your later years, not retirement per se."

Among those senior artists who do have some savings, investments or pension plans, a large majority have contributed to the plans themselves (81%). Almost one-third of those senior artists with a pension have received contributions from an arts-related employer (31%), an arts-related union (also 31%), or a non-arts employer or union (29%). Spouses or partners (including their union or employer) have contributed to 24% of the senior artists' pension plans. Arts service organizations have contributed to 2% of the senior artists' plans.

Among the other contributors specified by senior artists are money from an inheritance, assistance from family members, investments and income from property.

One-half (48%) of senior artists with a savings, investments or pension plan have contributed to the plan in the past year. The level of contributions to retirement savings in the past year varies considerably. While 22% of those who did contribute to their retirement savings in the past year contributed less than \$1,000, another 18% contributed \$10,000 or more.



The full range of contributions in the past year is:

- Less than \$250 (5% those who did contribute to their retirement savings in the past year);
- \$250 to \$499 (8%);
- \$500 to \$999 (9%);
- \$1,000 to \$2,499 (24%);
- \$2,500 to \$4,999 (18%);
- \$5,000 to \$7,499 (13%);
- \$7,500 to \$9,999 (5%); and
- \$10,000 or more (18%).

Among the 14% of senior artists (almost 6,000 people) who do not have any savings, investments or pension plans for their retirement, the most common reason is a lack of ability to save: 68% indicated that “I can’t afford to save.” The second most common reason is strongly related to the first: 33% of those without a pension indicated that “I haven’t worked enough (or have had too many periods without work).”

Almost one-quarter of the artists responding to this question specified another reason for their lack of savings, investments or pension plans. Many of those who selected “other” indicated that they had savings in the past, but have had to use their savings to meet various expenses. Others indicated that divorce and other family issues have made it impossible to accumulate savings.

Very few respondents (between 1% and 3% each) selected the remaining options:

- I think that pensions and retirement finances are too difficult to understand.
- I don’t have much trust in banks or other financial service providers.
- I don’t think that it would help me much anyway.
- I haven’t had enough time to think about it.
- I don’t think that it would be worth the effort.
- I am too young to think about that.

Elder artists speak about insufficient pensions and savings:

"I have no pension plan, no RRSP's, no savings, no equity. If I stop working, I will have nothing."

« J'ai vidé mon fonds de pension pour payer mes dépenses. »

"I have to work. For my soul and for my income. I brought up 5 children alone and without support, so have no 'nest-egg' to fall back on at my age. Pension contributions were constantly swallowed up by family needs. Living on Canada Pension and OAS is a dire future. I also wish to continue to contribute to the artistic community, as that has been a major part of my life. Artists are artists from cradle to grave."

« Il est difficile de vivre et d'arriver avec seulement l'apport financier des rentes du Québec et de la sécurité de la vieillesse. Le travail des artistes n'est pas reconnu à sa juste valeur avec le temps et l'âge et la mémoire collective au Québec est éphémère pour les artistes d'ici. Il devrait exister des bourses de reconnaissance artistique de carrière plus nombreuses et accessibles sans avoir à remplir un dossier interminable et se faire refuser à coups surs. Pourquoi ne pas les attribuer automatiquement au prorata des années de contribution au développement de notre patrimoine artistique en guise de reconnaissance ? À ceux qui ont tout donné mais qui avec l'âge tombent malheureusement trop souvent dans l'oubli. »

"My savings have almost disappeared after the market crash."

## Other savings

Only about one-half of senior artists (47%) have “any savings, other than those within a retirement savings, investment or pension plan (including cash, mutual funds, stocks, bonds, etc)”.

Those senior artists who do have non-retirement savings were asked about the approximate current value of their savings. The response options for this question proved to be too low, as more than two-thirds of those with savings (69%) have \$10,000 or more.

The levels of non-retirement savings (as a percentage of those who have savings) are:

- Less than \$250 (1%);
- \$250 to \$499 (1%);
- \$500 to \$999 (2%);
- \$1,000 to \$2,499 (5%);
- \$2,500 to \$4,999 (8%);
- \$5,000 to \$7,499 (8%);
- \$7,500 to \$9,999 (7%); and
- \$10,000 or more (69%).

Because most artists do not retire, it is possible that many senior artists consider all of their savings to be “non-retirement savings”. It is also possible that some elder artists included their “other savings” in their responses to the question about retirement savings or pensions.

The same proportion of women and men (47% of each) have non-retirement savings. Slightly more artists who are 65 or older (49%) than under 65 (45%) have non-retirement savings.

As was the case for retirement savings, visual and media artists are least likely to have non-retirement savings (36% do so). Forty-six percent of composers, musicians and singers have non-retirement savings. There are very few differences in the other disciplines: 51% of artists in film, television and writing, as well as 54% in theatre or dance, have non-retirement savings.

Substantially more English-language artists (51%) than French-language artists (26%) have non-retirement savings.

There are also differences by region. While 61% of Prairie senior artists have non-retirement savings, only 34% of Quebec artists and 40% of Atlantic artists do so. Ontario and B.C. artists are fairly close to the national average. In Ontario, 51% of senior artists have non-retirement savings. In B.C., 47% of senior artists have non-retirement savings.

## Senior artists' needs for assistance or information

A key objective of the project was to identify senior artists' needs. The artists were asked whether they had needs for assistance or information in the Steering Committee's five key categories of services.

- The most common area of need (selected by 73% of respondents) is in career-related areas, such as professional development, marketing or promoting their work, computer skills, legal expertise, assistance in looking for work, etc. This attests to the ongoing artistic activity of elder artists.
- 37% of senior artists selected financial needs, such as pensions, investments, insurance, basic financial advice or planning, etc.
- 28% of senior artists chose "social networks / communications / connections with other artists".
- 22% of the artists selected health.
- 10% of the artists chose housing.

*Note: Respondents could select more than one response, so the percentages add up to more than 100%.*

Respondents were also asked to rank their areas of strongest need from 1 to 5, with 1 being the area of strongest need. Many respondents, especially those completing the print version of the survey, had difficulty in properly ranking the options from 1 to 5. Responses were accepted (in the print and online versions) if the respondent used each number (i.e., 1 to 5) only once in their ranking, whether or not they completed the full ranking. As such, there are different numbers of valid responses for each option. The number of responses range from 569 (housing) to 784 (career).

The responses have been analyzed in two ways: 1) the number of respondents ranking an item as #1; and 2) the average ranking of all respondents who ranked that option.

There were 782 #1 rankings.

- Career needs were the strongest (ranked #1 by 413 respondents, 53% of all #1 rankings).
- Financial needs were next (ranked #1 by 155 respondents, 20% of all #1 rankings).
- Health needs were third (ranked #1 by 92 respondents, 12% of all #1 rankings).
- "Social networks / communications / connections with other artists" was ranked #1 by 65 respondents, or 8% of all #1 rankings; and
- Housing was ranked #1 by 57 respondents, or 7% of all #1 rankings.

The analysis of average rankings leads to the same conclusion: career needs are the strongest. The average rankings for each area of need are as follows:

- Career needs: 2.0;
- Financial needs: 2.6;
- Health: 3.0;
- Social networks / communications / connections with other artists: 3.1; and
- Housing: 4.0.

## **Information**

One of the most pressing needs expressed during the discussion group sessions and in survey comments was the need for information itself. Many senior artists feel out of the loop and are unaware of what services currently exist. Numerous participants suggested that a central source for information would be very welcome. A website and phone helpline that could distribute information about applicable national, provincial and local programs, offer legal, tax and some financial expertise, as well as various other resources to senior artists could be a crucial service that would benefit senior artists across the country. As was pointed out in the discussion groups, more information and access to resources can help senior artists combat feelings of isolation.

Some senior artists suggested distributing information through networks that currently exist, including arts organization and union newsletters and websites. Others talked about the need for regional or national conferences and symposia to further the discussions face-to-face and create a greater sense of community.

Senior artists speak about the need for information:

"It would be great to have recourse to financial and legal experts on these matters. I really have little funds to play around with, but have some need to know the best use of them. Also 'will' and estate planning and archival matters perhaps here too, some help would be good."

« L'information est le plus importante service à recevoir, car, pour différentes raisons, nous perdons contact avec les membres de notre réseau. »

« Quels services actuels pour les artistes âgés ? Cela existe ? Vraiment ?? C'est le 'aide-toi toi-même' ! À quand des bourses pour les 50 ans et plus ? »

"I'd like to see internet site(s) to facilitate exchanges of work and concerns of artists living across Canada, so that those working outside major urban areas would be less isolated from the mainstream, and could communicate with others in smaller communities.... It would be interesting to see awards given to artists over 60 to parallel those given to 'emerging' artists or those under 30. Recognition for sustained work in a particular field seems to me to be as important as recognition of 'promising' talent."

"There might be a place for senior artists to meet to share some time and chat and maybe brainstorm.... There isn't really any forum for this activity."

Elder artists speak about the importance of housing:

"It's important to be around other artists, like minds. Could a part of any seniors' developments be allocated to senior artists?"

"I am OK now, but I would worry about my housing if my landlord changed."

"As I age I have grave concerns re my ability to care for myself. I worry about whether or not I will be able to maintain my house and studio. Where is an artist to go if they can no longer maintain their current lifestyle? We do not have any retirement places for artists that I know of and certainly no place that would understand that artists have much different needs than mainstream society. As an artist I would like to be able to continue working for as long as possible. I may not have the strength to keep up with my house and work in my studio. Where I live there is a great shortage of affordable studio space for artists."

"Un rêve : une ou plusieurs maisons d'hébergements d'artistes en arts visuels et poésie combinés."

"PAL was a godsend. They got me off the streets."

## Housing

Despite the relatively low rankings of housing, it was clear from comments in the survey and in discussion group sessions that many senior artists feel a strong need for appropriate housing. Many artists discussed their difficulties in finding suitable, affordable housing and studio space. A number of senior artists indicated that they value the sense of community that artists' housing provides and expressed the desire to see more subsidized artists' housing all over the country. As one discussion group participant noted, PAL Toronto is extremely valuable not only because it provides housing, but also because it lends itself to creating connections and a sense of community among artists. Other housing-related comments from discussion group participants and survey respondents are provided on the previous page.

## Health and disabilities

Not surprisingly for respondents who are 55 and older, 59% of senior artists indicated that they do have some health problems. Arthritis, diabetes and blood pressure/heart issues were the most commonly mentioned health conditions. Other common health issues include anxiety and depression, cancer, vision problems, respiratory conditions such as asthma and chronic obstructive pulmonary disease, and various forms of disability, chronic pain issues, and general lack of energy/fatigue.

Almost two-thirds of senior artists (62%) have extended health care coverage. Most commonly, this coverage was obtained through an arts-related union (36% of those who have extended health care coverage), artists' spouses or partners, including their union or employer (30%), and artists' own contributions (28%).

While 21% of senior artists who have extended health care coverage obtained their coverage through a non-arts employer or union, only 10% obtained it through an arts-related employer. Another 2% obtained their health coverage through an arts service organization.

The 38% of senior artists without extended health care coverage represent about 15,000 senior artists.

Respondents were asked a question regarding any disabilities that they might have. This question was fashioned on a Statistics Canada question on the same topic: "Does a physical or mental condition or another health problem reduce the amount or the kind of arts activities that you can do? (Yes, often; Yes, sometimes; No)"

While 8% of senior artists "often" have reduced abilities regarding in the amount or kind of arts activities that they can do, another 31% "sometimes" have reduced activities. The percentage of all Canadians 55 or older who often have reduced abilities in their work environment is the same as the percentage of elder artists (8%). However, the 6% of all Canadians 55 or older who



sometimes have reduced abilities in their work environment is much lower than the 31% of elder artists in this situation.<sup>11</sup>

Almost one-half of respondents (46%) have had health care needs that were not covered by their provincial (public) health plans in the past 12 months. When asked in a follow-up question what these needs were, the most common need is dental care, which was selected by 76% of the senior artists who do have uncovered health needs. Other needs are also strongly felt: 61% required alternative or complementary therapies (such as physiotherapy, massage, etc.), 47% needed prescription medicine, and 35% required nutritional or other supplements.

The senior artists were asked “Are these needs related to your work as an artist?” From the responses and comments, it appears that this question was interpreted in two ways. The first way was the intended meaning of the question: “have your artistic activities affected / increased your health care needs”. The second interpretation was “are your current artistic activities affected by your health situation”.

Given this lack of clarity, the results should be interpreted with caution. One-third of respondents with uncovered health care needs (32%) indicated that their health care needs are “very much” related to their work as an artist. Another one-third (35%) said that their health care needs are “somewhat” related to their work as an artist.

Smaller numbers of respondents with uncovered health care needs indicated that their health care needs are “not really” (19%) or “not at all” (14%) related to their work as an artist.

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<sup>11</sup> The 2005 General Social Survey data was queried by Hill Strategies Research for this project.

Elder artists speak about health and the importance of health care coverage:

"My big concern is having no safety net for health-related issues. My partner and I are self-employed so we pay for our own basic health coverage. We also have a 'health and welfare trust', but this does not seem to address the problem. And I would stress that we are both very healthy people, so we haven't had to deal with illness to any degree yet. But I fear the future, and the possibility of doing without needed medications or treatments because of limited finances."

"It would be really nice if I knew that I had some sort of health insurance, in addition to OHIP. Now that I'm not earning enough, I'm not covered but when I was covered, I never needed it."

"Health insurance would be the most important. I will not have extended coverage once I stop teaching. I will also not be able to use the health clinic associated with the school and do not have a family doctor."

## Recognition and respect

Many senior artists brought up the need to be recognized for the depth and breadth of their knowledge and experience as well as the valuable contributions they have made and continue to make to the arts in Canada. A number of senior artists indicated that they have reached a level of experience and expertise that enables them to do the best work of their lives as seniors. However, many of them feel that they have less visibility now than ever.

Senior artists speak about respect:

"Older artists in this country should be treated with dignity instead of indifference."

"The most important thing to work on, it seems to me, is increased recognition of older artists' current and life time contributions to the arts – and to recognize that these contributions are not necessarily measurable in financial terms.... Changing the way we view the arts will change the way we view senior artists."

## Wills, estates and works of art

While a large majority of elder artists (79%) currently have a will, the 21% without a will represent over 8,000 senior artists.

Over one-half of the elder artists (57%) "own copyright in any works of art in any discipline". Of the artists owning copyright, one-half (49%) have made arrangements for their works of art (or any residuals or royalties) in their will or estate plan. However, a substantial proportion (40%) has made no arrangements for their works of art (or any residuals or royalties) after their death. This could put the future of many works of art in an uncertain situation.

Among the other arrangements for their works of art:

- 16% are leaving their works to their heirs (outside of a will or estate plan);
- 10% have arranged for an archive or collection;
- 7% have donated them to an organization; and
- 2% have left them in the care of a dealer, agent, etc.

All elder artists were asked whether they have “made any arrangements for archival material related to your artistic work (such as correspondence, memorabilia, photos, videos, etc.)”. Over two-thirds of respondents (68%) indicated that they have made no arrangements for their archival material. This could leave the “future history” of Canada’s artistic scene vulnerable.

Among those who do have arrangements for their archives:

- 16% are leaving their archival material in a will or estate plan;
- 11% are leaving their archives to their heirs (outside of a will or estate plan);
- 11% have arranged for an archive or collection;
- 4% have donated their archival material to an organization; and
- 1% has left their archives in the care of a dealer, agent, etc.

### **Life insurance**

Just over one-half of senior artists (54%) have life insurance. This means that the other 46% (about 19,000 senior artists) have no life insurance.

Among those senior artists who do have life insurance, the most common way in which life insurance was obtained is through the artist’s own contributions (61% of those with life insurance). Over one-third of those senior artists with life insurance obtained it through an arts-related union (36%), while 15% did so via a non-arts employer or union and 14% did so via spouses or partners (including their union or employer). Nine percent of senior artists with life insurance obtained it through an arts-related employer (9%), and 1% did so via an arts service organization. A few senior artists specified other ways in which life insurance was obtained, including through another family member’s contributions.

### **Computer and technology training**

The senior artists were asked about their need for computer and technology training. It is widely believed that many older Canadians would like or need training in computer skills or literacy: 37% of senior artists (almost 15,000 people) indicated that they would.

One-quarter of elder artists (26%) feel that they need training in other specific technology-related skills in their art forms. The most frequently-mentioned skills include general computer skills, audio and video recording, digital photography and Photoshop, web design, other Internet skills (social networking, blogs, etc.), and marketing.

## Communications and isolation

The Steering Committee for the Senior Artists' Research Project identified isolation as a potential key issue among elder artists. It is quite possible that many individuals (whether artists or not) may feel more isolated or lonely as they age.

As such, the survey examined many facets of potential isolation, including frequency of communication with other groups of people, perceived discrimination, and involvement in arts-related activities.

The elder artists were asked: "Typically, how often do you communicate with the following people?" The eight groups of people were: your spouse or partner; your children; your grandchildren; your siblings or other relatives; your neighbours; your friends who are not artists; your friends who are artists; and professional colleagues. Response options for each group of people were daily, weekly, monthly, annually, and less than annually.

Not surprisingly, spouses and partners are communicated with most frequently (98% daily and 2% weekly). The senior artists also have relatively frequent contacts with their children (32% daily and 56% weekly), their neighbours (26% daily and 49% weekly), their grandchildren (10% daily and 45% weekly), and their siblings (8% daily and 38% weekly).

On the other hand, some senior artists communicate only annually or less than annually with their siblings (15%), their grandchildren (9%), and their neighbours (7%).

While lack of communication with family members and neighbours can contribute to isolation, the results regarding professional contacts and other friends are probably of greater interest to the Senior Artists' Research Project.

Of all elder artists, 20% communicate daily with their professional colleagues, a clear sign of being integrated into a strong professional network. Another 36% communicate weekly with their professional colleagues, while 32% communicate on a monthly basis.

The results are very similar for "friends who are artists" and "friends who are not artists": 19% of elder artists communicate daily with their friends who are artists, and the same percentage communicates daily with their friends who are not artists. Another 47% of elder artists communicate weekly with their friends who are artists, and 53% communicate weekly with their friends who are not artists.

There may be a sign of professional isolation in the fact that 11% of elder artists communicate only annually or less than annually with their professional colleagues. Similarly, 7% of elder artists communicate only annually or less than annually with their friends who are artists. Only 4% of elder artists communicate only annually or less than annually with their friends who are not artists.

## Discrimination as an artist

Respondents were asked whether they feel that they “have been discriminated against as an artist” for a number of potential reasons listed in the survey. However, because this question was not asked correctly in the French-language online survey, 122 French-language responses were re-coded as non-responses, since the question was not comprehensible.<sup>12</sup> (Most of the actual responses were “other” selections indicating that they did not understand the question.) The results presented below include those French-language respondents who completed the print version of the survey as well as all English-language respondents (whether online or in print).

One-half of the respondents – about 20,000 senior artists – indicated that they have felt discriminated against as an artist for at least one of the reasons indicated in the question. In fact, one-quarter of senior artists (about 10,000 people) have felt discriminated against in more than one way.

A higher percentage of women (58%) than men (44%) have felt discriminated against as an artist.

Among all artists, age-related discrimination is most common, with one-third of elder artists (34%) indicating that they have felt discriminated against because of their age. Age-related discrimination was also the most common type of discrimination identified in a New York study of older visual artists.<sup>13</sup>

During the discussion groups, many respondents spoke of age-related difficulties in their disciplines. In particular, a large number of elder artists indicated that they see many more grants going to younger people than to people their own age. Some elder artists see the term “emerging artists” as discriminatory. While some disagreed with the label of “ageism”, almost all elder artists agreed that it is more difficult for them now to continue producing works and earn a living.

Discrimination based on gender (14% of respondents, including 25% of women) and artistic medium/discipline (13%) was noted by a substantial number of elder artists.<sup>14</sup>

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<sup>12</sup> More specifically, the same question as the previous question (regarding volunteer involvement) was asked with the response options for the discrimination question.

<sup>13</sup> The New York survey of visual artists had a relatively low number of respondents (just over 100 to the discrimination questions), so the figures should be used with caution. Overall, 43% of New York City visual artists indicated that they feel that they have been discriminated against as an artist for age-related reasons. *Above Ground: Information on Artists III: Special Focus on New York City Aging Artists*, Joan Jeffri, Research Center for Arts and Culture, Teachers College Columbia University, 2007.

<sup>14</sup> Discrimination based on gender and artistic medium was also frequently identified by New York City visual artists.

Elder artists speak about discrimination:

"As a senior artist, I often feel ostracized for being over a certain age. Almost all commissions and performances by performing groups and granting bodies, like the Canada Council, are restricted to 'young' composers. (The term 'emerging' artist/composer is commonly used to single out this demographic.) This seems to me to border on 'prejudice' against an ever larger group of people in our culture. It is also short sighted: The senior artists in our Society have spent lifetimes in developing their artistic skills and have much to offer. Instead, the senior artist is made to feel they have little to offer. Many, I'm certain, just give up -- to the detriment of all! Giving a senior artist a grant, by way of any organization that has applied for said grant, is a way of indicating to the artist that he/she is considered a valued member of our society."

« Je suis sous-payée en regard du niveau de scolarité, de la compétence et des années de métier. Particulièrement sous-payée en tant que femme, à niveau égal de compétence. »

"There needs to be particular attention to older women who are still discriminated against in film and video."

The other types of discrimination, while still troubling, were selected by less than 10% of senior artists:

- Physical appearance (7%)
- Ethnicity or race (7%)
- Language (4%)
- Sexual orientation (2%)
- Disability (2%)
- Religion (1%)

In addition, 7% of respondents selected “other”. Some respondents indicated feeling discriminated against due to their accent, the region of the country in which they live, their political beliefs, or their level of education.

## **Volunteer and advocacy activities**

Senior artists were asked about their involvement in various volunteer and advocacy activities (related to the arts) during the past 12 months. On the whole, the senior artists are very involved and active in the arts community: 74% indicated at least one way in which they are involved in the arts community. About one-half of senior artists are involved in the arts community in more than one way.

The most common activity was simply “volunteered”: over one-half of senior artists (53%) indicated that they volunteered in the past year (in an arts-related capacity). In addition, nearly one-half of the senior artists (46%) indicated that they are active in advocacy organizations, unions or guilds.

About one-third of respondents chose three other options:

- Demonstrated or lobbied for or against an issue (34%);
- Served on an advisory committee or board of directors (32%); and
- Wrote to a newspaper or magazine about an issue (29%).

Three other options were selected by lower (but still significant) numbers of senior artists:

- Served on an arts jury (24%);
- Met with legislators or public officials (14%); and
- Other (13%). “Other” activities mentioned include more specific types of advocacy, volunteering, mentoring younger artists, networking activities, and organizing various exhibitions and events.



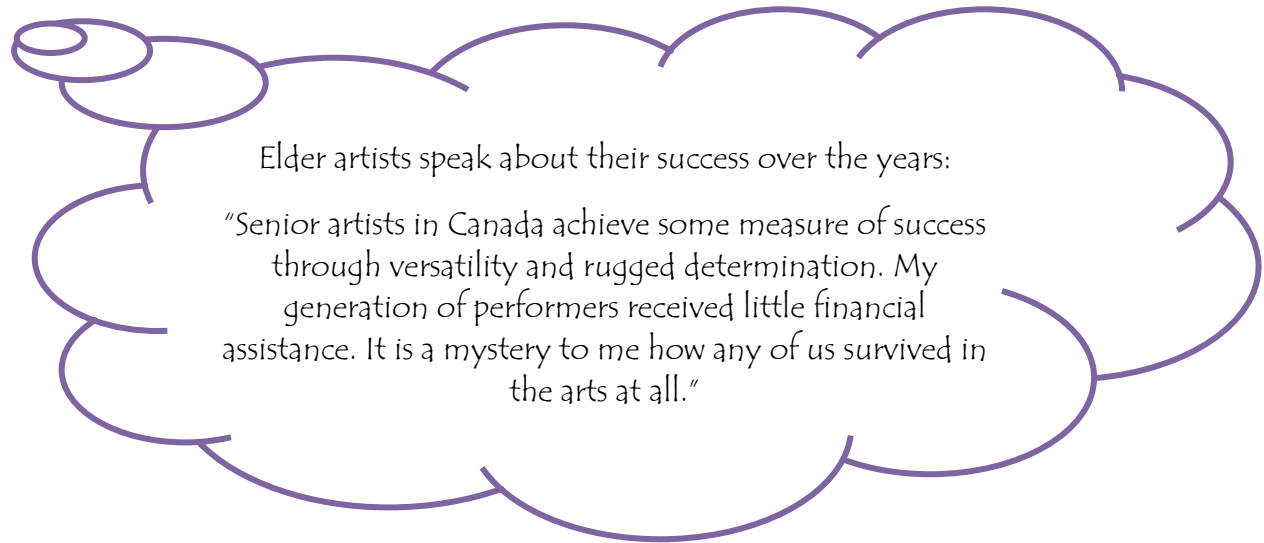
## Career patterns

Senior artists were asked to estimate the pattern of their success and earnings during their careers. From their responses, it appears that success and earnings both tend to peak between the ages of 40 and 60.

The artists were asked: “Regarding the success of your artistic career, which of the following statements do you feel best applies to you? In this question, ‘success’ can only be defined by you.”

The largest proportion of senior artists (38%) was most successful between 40 and 60 years of age. The second-largest proportion (27%) indicated that “I have been equally successful throughout my artistic career”. Fewer respondents (17% each) were successful early on in their careers (i.e., before 40 years of age) or later in their careers (i.e., after 60 years of age).

A number of respondents provided other comments about their success, including comments regarding the sporadic nature of success in the arts and the importance of continual growth.



In a similar fashion, the senior artists were asked to estimate the pattern of earnings during their careers: “Regarding your earnings during your artistic career, which of the following statements do you feel best applies to you?”

One-half of the senior artists (49%) had the highest earnings from their art between 40 and 60 years of age. Three other options were chosen by similar proportions of senior artists: 18% indicated that “I had the highest earnings from my art before 40 years of age”; 17% noted that “I had (have) the highest earnings from my art after 60 years of age”; and 15% said that “I have had relatively similar earnings from my art throughout my artistic career”.

Most of the senior artists who responded “other” indicated that their earnings have been infrequent and minimal over the years, and thus they were unable to draw a conclusion.

Many senior artists commented during the discussion group sessions and on the survey about the irregular earnings pattern of artists. In many cases, earnings can vary significantly from one year to the next. When asked what development would be most helpful to them, a large number of senior artists recommended that income-tax averaging should be implemented. This is a concern that is not unique to older artists, but it is a development that senior artists believe would have helped them save more effectively for their latter years.

## **Career and life satisfaction**

A series of questions in the survey asked senior artists about certain areas of their career and life. Artists were asked to provide their best estimate of their feelings about each question using a scale of 1 to 10, where 1 means “Very dissatisfied” and 10 means “Very satisfied”. Respondents were notified that they would have an opportunity to provide further comments on these issues after the rating questions.

The first in this series of questions was “How do you currently feel about your principal arts activity or occupation (i.e., the arts activity on which you spend the most time)?”

On the scale of 1 (very dissatisfied) to 10 (very satisfied), the average response was 6.6. This average satisfaction rating is quite a bit lower than the average of 7.7 for all Canadians 55 and older, based on Statistics Canada’s General Social Survey of 2005.<sup>15</sup>

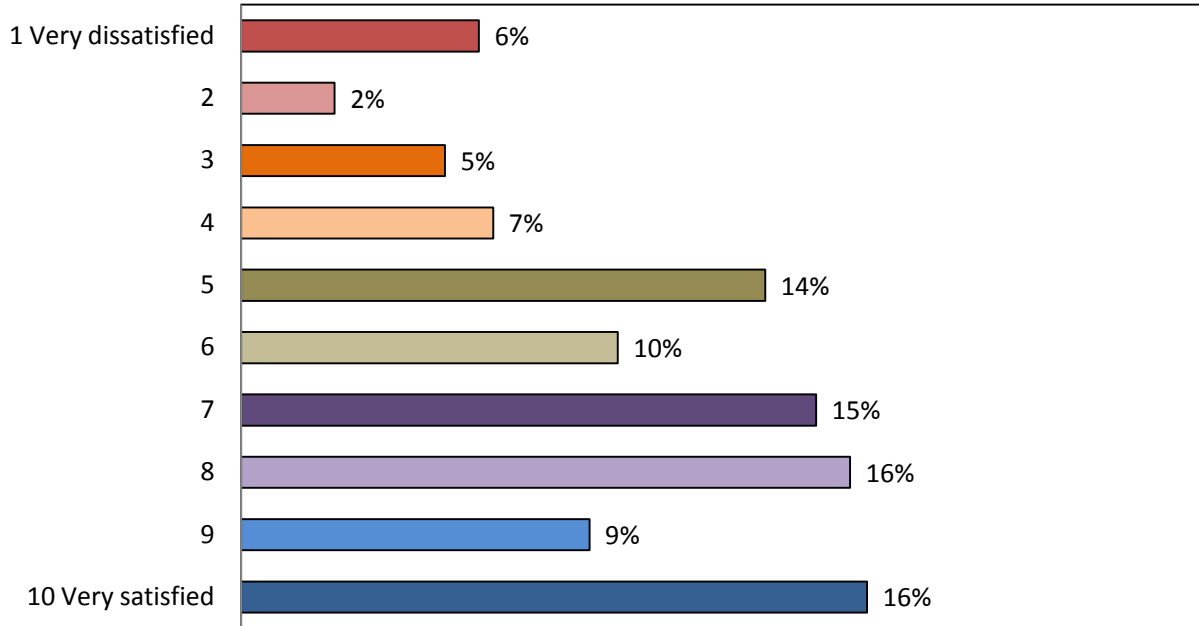
While there were many more “satisfied” responses (56% rating 7 or higher) than “dissatisfied” ones (20% selecting 1 to 4), there were quite a few senior artists (6%) who indicated that they were “very dissatisfied” (rating of 1) with their principal arts activity or occupation. This represents about 2,500 senior artists.

The following chart shows the full range of senior artists’ ratings of their principal arts activity or occupation.

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<sup>15</sup> The General Social Survey data was queried by Hill Strategies Research for this project.

**How do you currently feel about your principal arts activity or occupation (i.e., the arts activity on which you spend the most time)? (n=1,358)**



*Source: Survey for the Senior Artists' Research Project conducted by Hill Strategies Research Inc., 2009.*

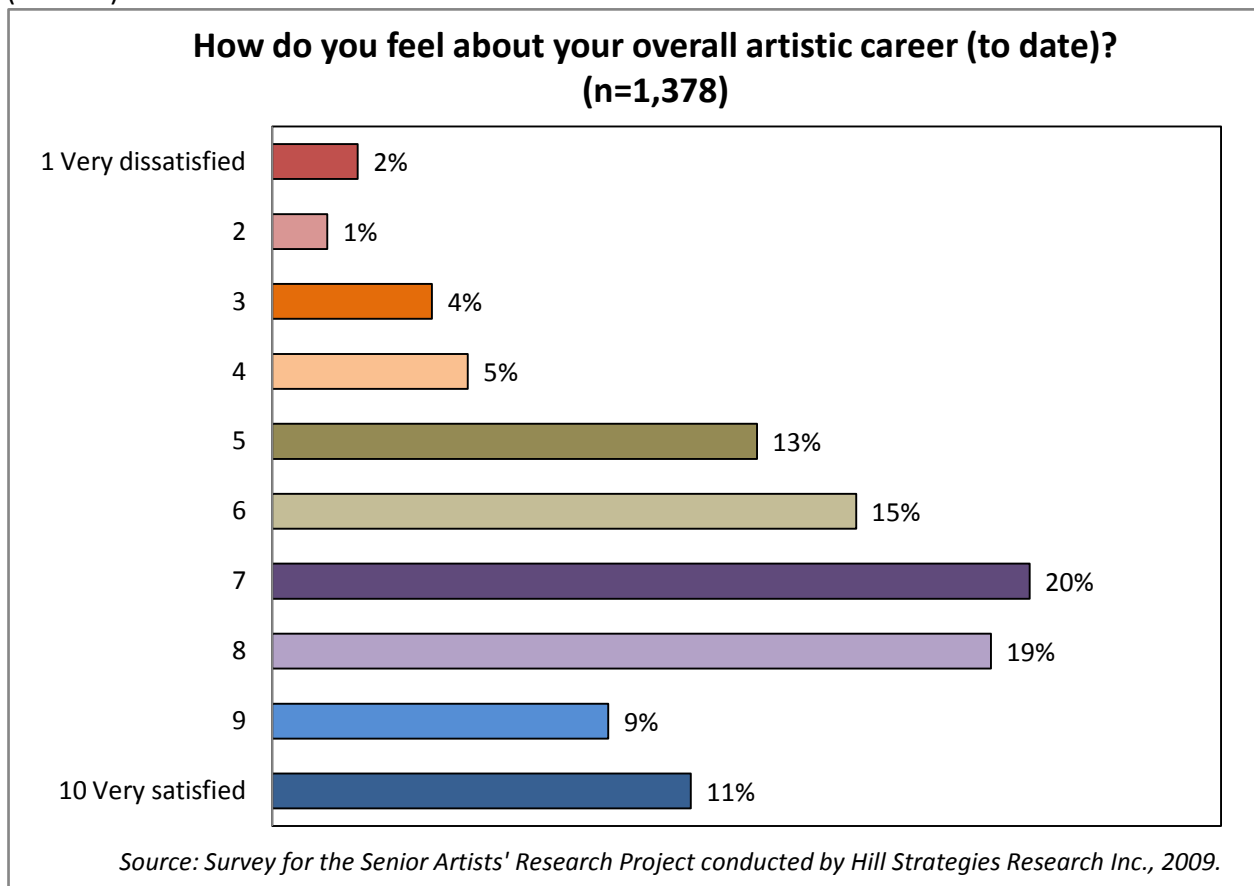
Similarly, respondents were asked “How do you feel about your overall artistic career (to date)?” Regarding their artistic career, the average response was 6.8, which is quite similar to the senior artists’ average rating of current artistic activities (6.6). (There is no comparable Statistics Canada data for this question.)

As was the case for the rating of current artistic activities, there were many more “satisfied” responses (59% rating 7 or higher) than “dissatisfied” ones (13% selecting 1 to 4).

Unlike respondents’ current arts activities, however, there were very few senior artists (2%, or about 1,000 senior artists) who indicated that they were “very dissatisfied” with their overall artistic career to date. It is possible that those artists who were very dissatisfied with their artistic careers stopped being an artist and therefore did not complete the survey.

At the other extreme, there were also fewer senior artists selecting a career ranking of 10 (very satisfied): 11% selected this level for their overall career (about 4,500 artists), while 16% selected very satisfied for their current arts activities.

The following chart shows the full range of respondents’ ratings of their overall artistic career (to date).

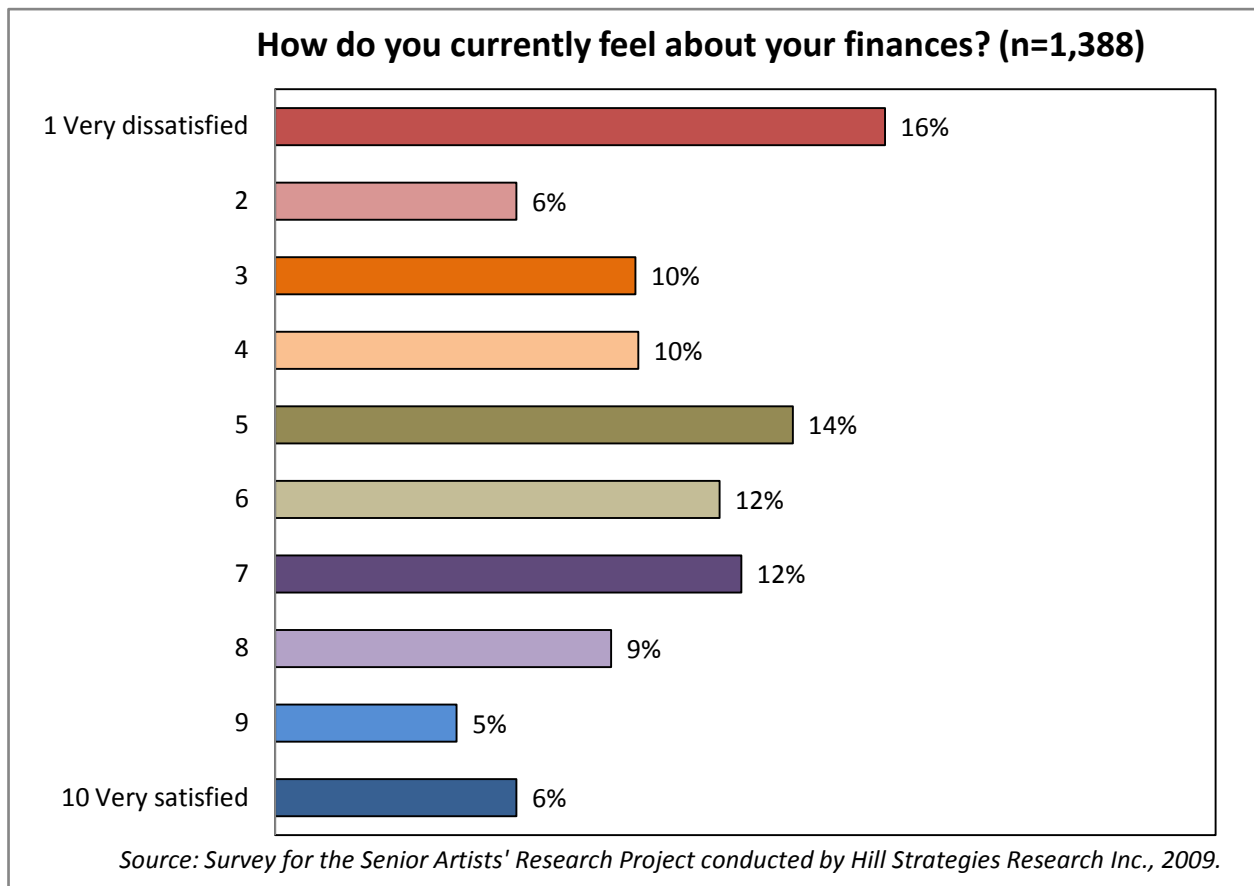


Senior artists are not very satisfied with the state of their finances. When asked “How do you currently feel about your finances?”, the average response was only 5.0. This average rating is significantly lower than the average of 7.0 for all Canadians 55 and older, based on Statistics Canada’s General Social Survey of 2005.

For this question, there were more “dissatisfied” responses (42% rating 1 to 4) among senior artists than “satisfied” ones (33% selecting 7 or higher).

As shown in the following chart, there is quite a large contingent of senior artists who are very dissatisfied with their finances: 16% of respondents (about 6,500 senior artists) rated their finances as “very dissatisfied”. Only 6% (about 2,500 artists) indicated that they are very satisfied with their finances.

The full range of senior artists’ ratings of their finances is shown in the following chart.

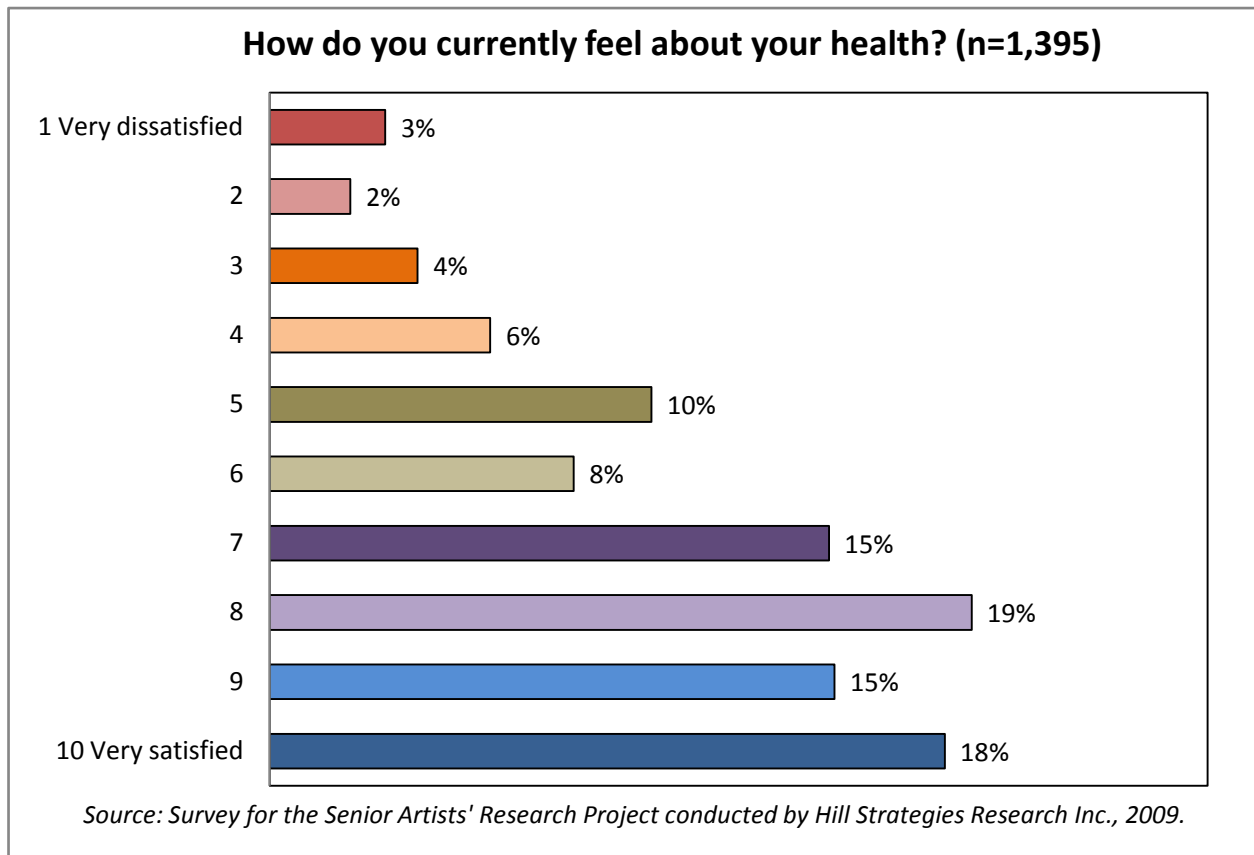


The senior artists responded fairly positively regarding their health. (“How do you currently feel about your health?”) On the scale of 1 (very dissatisfied) to 10 (very satisfied), the average response was 7.1. This is very close to the average of 7.3 for all Canadians 55 and older, based on Statistics Canada’s General Social Survey of 2005.

Two-thirds of respondents had a fairly “satisfied” response (67% with a rating of 7 or higher). In fact, a similar number of respondents selected each rating of 7 or higher (15% to 19%).

Relative few respondents had a fairly “dissatisfied” response (15% with a rating of 1 to 4). In particular, only a few senior artists (3%, or about 1,000 people) indicated that they were “very dissatisfied” (rating of 1) with their health.

The full range of respondents’ ratings of their health is provided in the following chart.

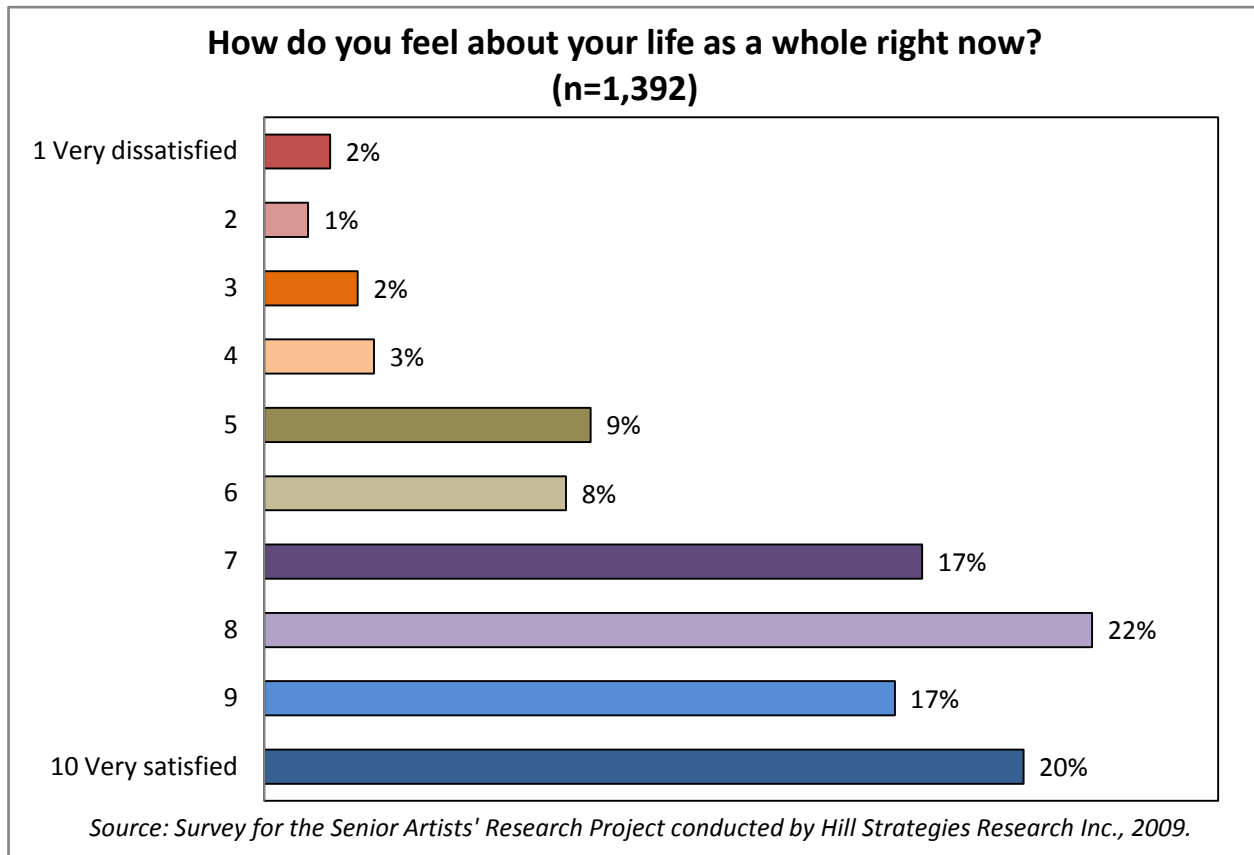


Of the five ratings questions, the senior artists responded most positively regarding their life as a whole. (“How do you feel about your life as a whole right now?”)

On the scale of 1 (very dissatisfied) to 10 (very satisfied), the average response was 7.5. This is close to the average of 7.8 for all Canadians 55 and older, based on Statistics Canada’s General Social Survey of 2005.

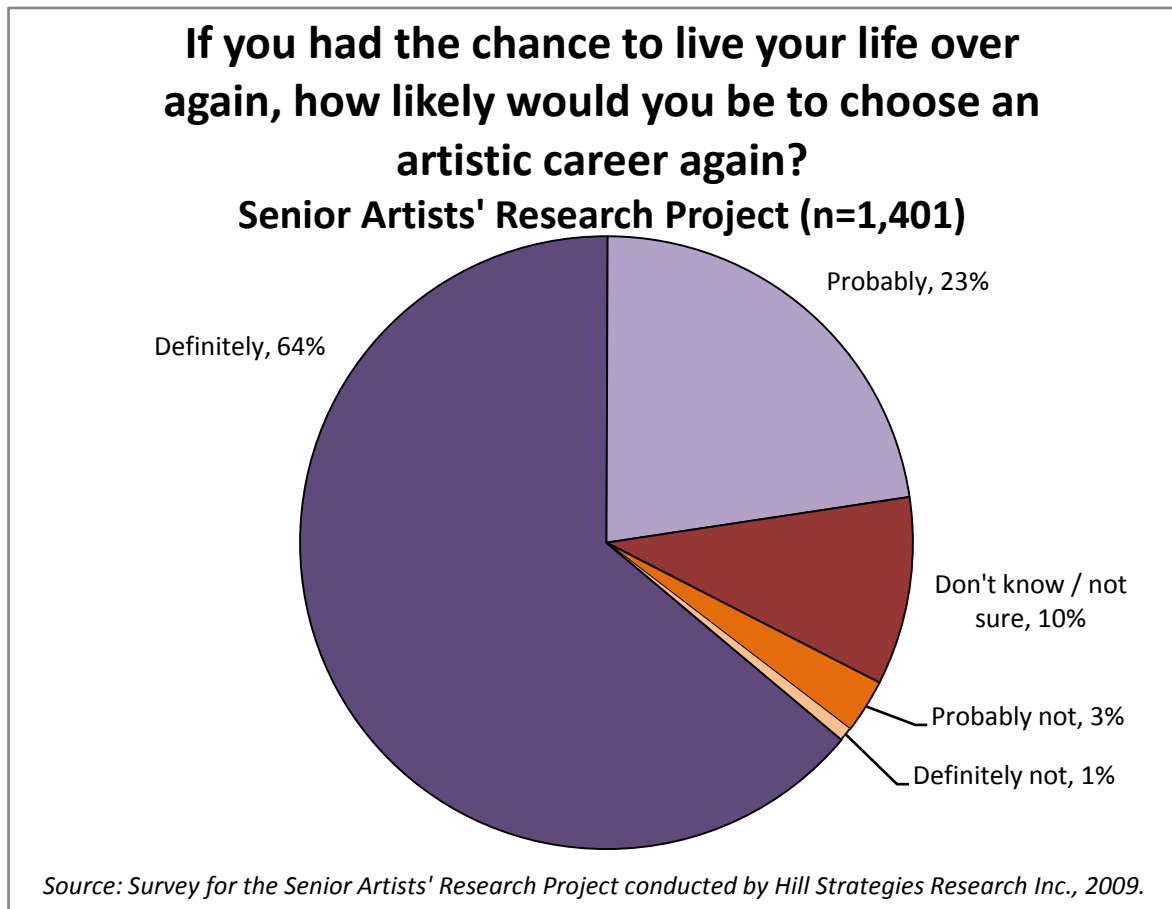
Three-quarters of respondents had a fairly “satisfied” response (75% with a rating of 7 or higher), while relative few respondents had a fairly “dissatisfied” response (8% with a rating of 1 to 4).

As shown in the following chart, only a few senior artists (2%, or less than 1,000 artists) indicated that they were “very dissatisfied” (rating of 1) with their life as a whole right now. The chart shows the full range of senior artists’ ratings of their life as a whole right now.



After being asked to rate their feelings about these aspects of their careers and lives, the senior artists were asked “if you had the chance to live your life over again, how likely would you be to choose an artistic career again?” As shown in the following chart, nearly nine out of ten senior artists (87%) would choose an artistic career again.<sup>16</sup> This includes the roughly two-thirds of respondents (64%) who indicated that they would “definitely” choose an artistic career again as well as the 23% who said that they would “probably” choose an artistic career again.

Some senior artists had doubts about their choice of an artistic career: 10% of respondents indicated that they did not know or were not sure whether they would choose an artistic career again. A further 4% of respondents (about 1,500 senior artists) would either “probably not” (3%) or “definitely not” (1%) choose an artistic career again.



<sup>16</sup> In a New York study of older visual artists, 91% indicated that they would choose to be an artist again. *Above Ground: Information on Artists III: Special Focus on New York City Aging Artists*, Joan Jeffri, Research Center for Arts and Culture, Teachers College Columbia University, 2007.



## The arts and Canadian society

The senior artists were asked about how appreciated they have felt during their career by other artists and the public.

Regarding their career, the senior artists were asked: “In general, during your artistic career, have you felt appreciated as an artist by other artists?” While the overwhelming majority of senior artists (90%) have felt appreciated by other artists (46% “very much” and 44% “somewhat”), there are some artists who have felt “not very” appreciated (9%) or “not at all” appreciated (1%) by other artists during their career.

On the whole, the senior artists have felt better appreciated by other artists than by the general public. Compared with the 46% of senior artists who have felt “very much” appreciated by other artists during their careers, 32% have felt “very much” appreciated by the general public. There is a substantial minority of artists who have felt “not very” appreciated (16%) or “not at all” appreciated (3%) by the general public during their career.

The elder artists were asked “How relevant do you think art is to the general public?” From the survey responses and comments, it appears that this question was interpreted in two ways. The first way was the intended meaning of the question: the artist’s best estimate of the public perception of the relevance of the arts. The second interpretation was, essentially, “whether or not the public recognizes it, how relevant do you think art is to the general public”.

Given this lack of clarity, the results should be interpreted with caution. Almost one-half of senior artists indicated that art is “very much” relevant to the general public, and another 31% said that art is “somewhat” relevant to the general public. On the other hand, 20% of respondents indicated that art is “not very much” relevant to the general public, while 1% said that art is “not at all” relevant.

## Discipline-specific comments about artistic careers or incomes

In addition to the comments highlighted throughout the text of this report, many senior artists made specific comments about career or income-related challenges in their disciplines. A few of these discipline-specific comments are reproduced below. Each of these comments describes the situation of a specific artist, but elements of the comments were re-iterated by many other artists, too.

Music:

"I made the choice many years ago to be a full-time 'non-commercial' artist. Later, I also became a part-time university teacher. Making art (music) is what I do, and a huge part of who I am. Teaching musical creativity to young adults is also what I do and a huge part of who I am. Does it trouble me that I earn very little? Oh yes..... Do I feel dramatically undervalued compared to other professions? Oh yes..... Do I have any regrets about my choices? Just income!"

Writer:

"As a writer, my earnings from royalties will never be enough to live on, so grants are essential. This past year I received my first grant in almost 20 years, which allowed me to make writing my focus and take time off from other kinds of income-generating work."

Filmmaker:

"As a documentary filmmaker it is getting very, very difficult to find the money to support these projects, and it is taking four - five years to raise the money. In between productions it is very hard to survive. Income drops significantly at times."

Actor:

"I am almost 84 - still working - but not nearly what I used to do. I've been a member of ACTRA since 1947 (before TV) -- 62 years in the business. And my agent won't let me quit. So I get the odd job and that makes me happy!"

Dancers:

"I have loved the dance world and the art of dance. I will miss it when I feel I want to retire. I just need time to rethink what else I could do to fill that artistic expression I have had over 45 years. However, I think I will always want to participate as much as I can with the art of dance, even if it is consulting or observation or discussion of pedagogy or the art itself with my colleagues who are still engaged in their work."

"In the arts, you need to be an entrepreneur! You need to go create your own opportunities."

Visual artists:

"My long 'career' as visual artist, although not spectacular by some standards, was satisfying to me and garnered a few awards such as paintings in major galleries, poetry and prose published and broadcast. For over fifty years it developed in tandem with raising my family and full participation in a diverse life in the arts. I would like to continue at my own pace, but I'm sure I'm not unique in finding it stressful when

I have to use up almost all my diminishing energies in household responsibilities and caring for my ailing husband. I can no longer find the blocks of time needed to work. At least I have a roof over my head, unlike a friend in her mid-seventies, an artist who has had to reverse-mortgage her home and will have nothing when that money runs out.

And she is doing her finest work now."

« Exceptionnellement, un musée a acheté pour 45 000\$ de mes photographies. Et j'ai fais don au même musée d'œuvres évaluées a 60 000\$. A cause de mauvaises informations, je me suis vu coupé de mon revenu minium de pension de vieillesse du Canada. Ce qui n'est pas sans créer d'angoisse. Comme beaucoup d'artistes, j'ai toujours vécu dans l'insécurité et la précarité. J'ai aujourd'hui 75 ans et vois mal l'avenir. »

## **Part C: Overview of Existing Services to Aid Senior Artists**

*Prepared by Joysanne Sidimus and Celine Marks*

### **Career**

This section should probably more appropriately be entitled “art practice”. The issue of senior artists and their efforts in continuing to remain active in their art form is perhaps the most serious of all the areas of investigation. Most senior artists have spent a lifetime committed to their art. Their health, welfare and *raison d’être* has come from this devotion. In their senior years, while some are fortunate enough to continue in their areas of expertise, many spend their time either volunteering without being paid or making art that, most unfortunately, never gets read, played or seen. There are some efforts being made in the community to offset this problem. For instance, within the PAL Toronto building, informal performances take place, which give the residents an opportunity to remain active in their performing arts field.

Mentorship has proven to be another area in which these valuable talents can be effectively utilized. There were many arguments which were made for the establishment of mentorship programs, not the least of which is the importance of intergenerational dialogue. With the advent of the Internet and its social networking tools and other technological forms of communication, seniors are finding their lifelong experience in communicating primarily through phone and in person redundant. While many welcome the new technology, others find it too difficult to navigate through this new area on their own. In a world, increasingly revolving around these technological social networks, this leads to further isolation and the lack of opportunity to bridge the gap between generations.

However, some efforts which keep artists engaged and accentuate the importance and dignity of heritage, have been highly successful and are described below.

#### **The Governor General’s Performing Arts Awards Mentorship Program**

**<http://www.ggpaa.ca/en/awards.html>**

“The Governor General’s Performing Arts Awards feature a unique Mentorship Program, a partnership between the GGPAA Foundation and the National Arts Centre, inaugurated in 2008. Designed to unite past Lifetime Artistic Achievement Award recipients and talented mid-career artists, the program serves as a creative catalyst and as an investment in future Canadian artistic achievement. The program is a unique opportunity for the potential laureates of tomorrow to benefit from the creativity and experience of icons who have blazed the trail before them.”

### **Mentoring Artists for Women's Art (MAWA) – Winnipeg, Manitoba**

**<http://www.mawa.ca/>**

Noticing a disparity between the experiences and opportunities of local male and female artists within the community as well as the universities, in 1983 Plug-In Art formed a Women's Committee to discern the issues and find ways to support female artists. As a result, Manitoba Artists for Women's Art (MAWA) was formed a year later as an initiative of Plug-In Art.

In 1990, MAWA became an independent organization and with a look to developing a national program, the acronym MAWA took on a new meaning of Mentoring Artists for Women's Art.

With the aim of creating programs for artists of all levels of access, MAWA has developed the following programs:

- Foundation Mentorship – a year-long program where senior artists mentor emerging artists.
- Mentor in Residence – 4 mid-career or senior artists are chosen to work with the Mentor in Residence for six weeks.
- Aboriginal Women Artists and Mentors Program (AWAM) – every year, one Foundation Mentorship Program mentors is Aboriginal and there is one Aboriginal Mentor in Residence.
- First Fridays – on the first Friday of each month, there is an hour-long presentation on a topic related to the business of contemporary art practices followed by individual consultation as needed.
- Workshops – a three hour workshop focused on the art of mentorship.
- Exhibitions – showcasing the work of mentees.
- Stitch'n'Bitch – a monthly knitting group for both men and women.
- Symposia – conferences on a wide range of topics from art activism to parenting.
- Local & Visiting Artist Lectures – free lectures
- Critical Writing – open call for submissions for a short article that is more theoretical than topical. A \$200 writers' fee is provided.
- Volunteer – opportunities for members to become active within MAWA
- WAM! Wall – each month, a member is chosen to display their work on a specific spot on MAWA's wall that is visible to the street.

### **CARFAC SASK Mentor Program, Saskatchewan**

**<http://www.carfac.sk.ca/?s=education&p=mentorship>**

"The CARFAC SASK Mentor Program provides annual opportunities for Saskatchewan visual artists to work together in an informal adult learning/professional development framework, with experienced artists acting as mentors to developing artists. Mentors are experienced artists who provide personalized support, training, advice, life experience, assessment, encouragement and feedback on a regular basis through, group meetings, studio visits, regular critiques, etc. Trainees gain personal professional development, technical skills, and most importantly, the growth of self-esteem and confidence. A structured study and activity outline

are used during the ten month program supplemented by CARFAC SASK educational workshops and programs. Contracts are used for both mentors and trainees; mentors are paid a fee for each trainee they have assigned to them; trainees have a materials allowance provided.”

**Creative Age Festival – Edmonton, Alberta**

**<http://www.creativeagefestival.ca/joomla/>**

The Creative Age Festival is an annual festival, located in Edmonton that strives to celebrate the artistic contribution of senior artists as well as promote art and creativity in the community and emphasize the importance of creativity as an integral element of healthy aging. The Creative Aging Festival enables artists to display their work and creates networking opportunities. As a part of the festival, a symposium is held which brings experts in the field of creative aging together to provide a lecture series. Workshops are also offered throughout the festival.



## Financial

The economic life cycle of the artist is unique, and distinct from the rest of the labour force. Other seasonal workers, such as farmers and fishermen, have been recognized by government programs as worthy of special help to offset their lifestyle. No such program exists for artists who can earn relatively low and then high wages in short spurts.

Generally, they work most regularly in their younger years, are often required to travel to perform or install their work, and are not always paid for the training and preparation time necessary for their professional work.

A further hindrance are Canada's tax laws that are truly detrimental to the economic reality of an artist's life. In spite of intense lobbying, all grants to artists are still fully taxed. With no income tax averaging system, artists are unable to save enough of the funds they make in good times to carry them through the many droughts that often lay between contracts or sales. This is especially difficult for seniors who continue to work sporadically as the following law applies to the Old Age Security Pension. "Pensioners with an individual net income above \$66,733 must repay part or all of the maximum Old Age Security pension amount. The full OAS pension is eliminated when a pensioner's net income is \$108,090 or above."

**<http://www.servicecanada.gc.ca/eng/isp/oas/oastoc.shtml>**

In addition, the long-contested issue of not allowing professional expense deductions for artists who are contracted as employed workers is a further roadblock and to date, no tax credit exists for copyright income.

With the above-mentioned challenges, it is not surprising that many of Canada's artists do not contribute on an independent basis to the Canada Pension Plan. This, naturally, has serious ramifications in their senior years as they find themselves with little or no savings or assets. RRSPs, if they exist, are often gone because they have been used in earlier years to tide them over until the next job or sale.

With the above duly noted, what follows are government programs available to all of Canada's senior citizens:

### **Canada Pension Plan (CPP)**

**<http://www.hrsdc.gc.ca/eng/isp/cpp/cpptoc.shtml>**

Canadians who have contributed at least one payment to the CPP are eligible for a return. The amount of the return is based on the amount contributed over the span of the recipient's working years. Recipients may apply to collect their monthly pension at the age of 65. If a recipient chooses to apply for an earlier pension (eligible at age 60) (s)he may do so by a) ceasing to work for the month the pension is to begin or b) earning less than the monthly maximum. Once collection of the pension has begun, the recipient can no longer make contributions to his/her pension. If a pension is taken early, the amount is reduced, and if taken

later (up to age 70), the amount is increased. However, since contributions made after age 65 are already raised by 30%, there is no financial benefit to drawing a late pension.

### **Old Age Security Pension Plan**

**<http://www.servicecanada.gc.ca/eng/isp/oas/oastoc.shtml>**

The Old Age Security Pension Plan is a monthly benefit available, if applied for, to most Canadians 65 years of age or older. Old Age Security legal status and residence requirements must also be met. An applicant's employment history is not a factor in determining eligibility, nor does the applicant need to be retired. Old Age Security pensioners pay federal and provincial income tax. Higher income pensioners also repay part or all of their benefit through the tax system.

### **Guaranteed Income Supplement**

**<http://www.servicecanada.gc.ca/eng/isp/pub/oas/gismain.shtml>**

The Guaranteed Income Supplement provides additional money, on top of the Old Age Security pension, to low-income seniors living in Canada. To be eligible for the Guaranteed Income Supplement benefit, you must be receiving the Old Age Security pension and meet certain income requirements

Several arts associations and unions have taken it upon themselves to provide some supports for their members later in life. The following are some of the plans that have been developed:

### **The Actors' Fund of Canada**

The Actors' Fund of Canada's raison d'être is to cushion the financial blows suffered by artists and their professional colleagues as result of injury, illness or other misfortune. Through providing emergency financial aid, the Fund helps clients who are in crisis to achieve stability through maintenance of their regular household expenses or assistance with shouldering an extraordinary financial burden that has imposed undue hardship. Started more than 50 years ago by a group of actors, the Fund serves members of the entertainment industry working in film & television, theatre, music and dance.

### **Alliance of Canadian Cinema, Television, and Radio Artists (ACTRA)**

ACTRA provides a number of financial services to its members, including:

- ACTRA Performers' Rights Society (PRS) pays out user fees, royalties, residuals and all other forms of compensation or remuneration
- Actra Fraternal Benefit Society (AFBS) provides health benefits, extended medical, dental and eye care, on-set insurance coverage and administers members' retirement savings
- The Creative Arts Savings and Credit Union is a full-service, full-channel community banking institution designed exclusively for the unique daily banking needs of entrepreneurial professionals working in the entertainment industry

### **Actra Fraternal Benefit Society**

**<http://www.actrafrat.com/page.php?id=718>**

Servicing primarily members of ACTRA and The Writers Guild of Canada, Actra Fraternal offers;

- The Life Fund – life and health insurance;
- The Fraternal Fund – supplementary health care coverage, funding for scholarships, retirement home/care facilities, retirement plans, and funeral expenses;
- The Retirement Fund – various RRSPs and RRIFs to members.

Retirement contributions are composed of an “Engager Contribution” and a “Member Deduction.”

### **American Federation of Musicians Canada**

**<http://www.afmepw.com/>**

The AFM Canada have developed an American Federation of Musicians’ and Employers’ Pension Welfare Fund (Canada) (AFM-EPW Fund). Eligible recipients are a) musicians (composer, arranger, copyist, proofreader, librarian, instrumentalist, leader, contractor); b) an elected/appointed officer or representative of the AFM Canada or any of its affiliated locals, or c) an office or clerical employee of the Trust Fund or the AFM Canada or any of its affiliated locals.

### **The Canadian Actors’ Equity Association**

**<http://www.caea.com/EquityWeb/MemberServices/Retirement/Default.aspx>**

Canadian Actors' Equity Association (CAEA) provides members with a Registered Retirement Savings Plan (RRSP) through a Group Retirement Service (GRS) provided by Great West/London Life (GWLL). Most of the collective agreements negotiated by CAEA involves a weekly deduction from the artist's fees (usually of 6%). This contribution is sometimes matched by the engager. CAEA also offers its members an insurance program, offering extended protection, while under contract.

Most recently, “the Equity-League Pension Trust Fund, in a gesture of good will, has allowed Canadian artists who worked on Equity contracts between 1960-1975 to participate in the Equity-League Pension Trust Fund, provided however that they meet certain minimum requirements. Actors’ Equity Association (U.S.) had jurisdiction in Canada during the relevant period which was prior to the formation of Canadian Actors’ Equity Association. Members joining in that period are still considered members of our U.S. counterpart and therefore potentially eligible for the pension.”

### **Union des artistes (Québec)**

On behalf of their members, the Union des artistes negotiated the following with producers;

- Social benefit contributions (RRSPs)
- Insurance plan
- Vacation plan

On average, the producers contribute 13-14% in addition to the artist's fee. Out of this amount, 5.5% is contributed to the RRSP. Additionally, the Union des artistes deducts 2% of the artist's fee so that a total of 7.5% is contributed towards the artist's RRSP.

## Health

It is generally acknowledged that the most important factor in any discussion of an aging population is health and well-being. For artists, this issue is so intrinsically linked with their ability to connect with their art that the issues around this subject must be addressed as a priority. The ability to continue practicing one's art is, quite literally, life-giving for most artists.

In a study of *Aging in Contemporary Canada*, it was noted that there are three primary determinants of health:

- 1) Biology (Genetics and Physiology)
- 2) Lifestyles (Beliefs and Behaviours)
- 3) Environment (Physical and Social)

Because, for artists, both lifestyle and environment tend to refer to their artistic identity, proper prevention and treatment for any health concerns are paramount.

In conducting research for this section of the report, the only example of healthcare specifically designed for and focused on all artists is the Al & Malka Green Artists' Health Centre, located within Toronto Western Hospital. As a grassroots effort, it took ten years of dedicated work by artists, corporate and professional people, as well as medical and alternative practitioners to bring the vision to reality. One of its most successful programs has been the seminar/workshops it offers to the community. 3-4% of attendees are senior artists. It also has a subsidy program, which is mostly focused on supporting currently active artists in order to keep them working.

There have been 898 visits to the AHC by senior artists from 2003 through 2009, which represents approximately 7.7% of all visits. Most recently, a program has been established in which some seminars and visits by the clinic's Nurse Practitioner have scheduled visits to PAL Toronto. PAL's other programs such as Supporting Cast, both in Toronto and across the country provide transportation to medical appointments.

There are, in addition, some discipline-specific clinics usually founded on the initiative of individual practitioners with a special interest in issues relevant to a specific art form. Though not designed specifically for senior artists, they are, of course, a resource for them.

### **The Al & Malka Green Artists' Health Centre**

**<http://www.ahc.ca/clinic>**

The AHC is a facility in the Family and Community Medicine Program at the Toronto Western Hospital.

The clinic and its supporting foundation, The Artists Health Centre Foundation, is involved in outreach, education, and prevention services for the over 20,000 professional artists who live in the Toronto area.

Its mandate is to raise the standard of health care, educational resources, and quality of life for artists, and to take those resources out into the community, both locally and nationally.

The Board of Directors, Artists' Committee and the staff of the Foundation are committed to presenting ongoing workshops and seminars through its Education and Outreach Program, providing outreach to the artistic community, supporting research initiatives at the Artists' Health Centre, and raising funds through the Joysanne Sidimus Subsidy Fund to subsidize health care for artists in need.

The Centre's inter-professional team offers both medical and complementary care to professional creative and performing artists, and to students and staff at post-secondary arts institutions.

The Centre includes an Acoustic Studio, and a Movement Assessment Studio with a sprung floor and video equipment to aid in diagnosis and treatment.

Clinic Services currently include:

- Family practice and medical specialties
- Psychotherapy services
- Support groups
- Mindfulness Based Stress Reduction groups
- Medication information and counselling
- Chiropody
- Physiotherapy
- Massage therapy
- Naturopathic services
- Chiropractic services

### **Musicians Clinic of Canada**

**[http://www.musiciansclinics.com/contact\\_us.asp](http://www.musiciansclinics.com/contact_us.asp)**

The Musicians' Clinics of Canada was established in 1986 with support from the Organization of Canadian Symphony Musicians and McMaster University, and in 1990, moved to the Sir William Osler Health Institute. To meet the ever growing needs of the arts community, the Musicians' Clinic expanded to Toronto, where it has operated since August 1996.

Consultations and visits are covered through the Ontario Health Insurance Plan (OHIP) or reciprocal provincial billing. Some diagnostic and therapeutic procedures may be considered uninsured services. Patients from Quebec or out of country are required to pay for the services rendered.

**Stouffville Musicians' Injuries Clinic**

**<http://www.stouffvillemusiciansinjuriesclinic.ca/clinic.html>**

Stemming from the York County Physiotherapy & Sports Injury Clinic, the Stouffville Musicians' Injuries Clinic is run by Barbara Paull, Orthopaedic Physiotherapist, along with Violinist Christine Harrison. The clinic is based on the philosophy that a musician/therapist team is ideal for helping musicians understand, recover from, and prevent injuries. At the clinic, musicians are offered hour-long consultations. Various instrumentalists and physiotherapists are brought in as needed. Many instrumentalists who have recovered from injuries and are interested are trained in functional anatomy so that they may lend their services by working with a physiotherapist to help other musicians who share the same instrument. The Stouffville Musicians' Injuries Clinic has also developed a workshop, "Playing Without Pain."

## Housing

The discussion of housing for senior artists involves many factors - age, artistic activity, finances, health, and geographic location.

Artists' housing presents the challenge of finding or building spaces which fulfill a complex set of necessary elements. The reality is that senior artists live longer and have the potential and desire to continue practicing their art, though many end up volunteering their time and/or work of art. Finding affordable and appropriate live/work space is often the greatest challenge. The needs of creative artists often differ from that of performing artists. Writers need quiet space, musicians/composers need noise-friendly space in which to play/practice, visual artists need studios either within their homes or in a separate studio, etc.

What follows are the efforts made to date and only represent a small percentage of what exists across the country in terms of artists' co-ops, etc. What we have focused on are the PAL Chapters in that they are the closest in dealing primarily in the age group of the research. The Toronto resources are offered as a sample of one city's response to the issue of housing artists but, as in many other locations, senior artists only make up a small (and sometimes unknown) part of the population who live in such housing.

### **PAL Canada Foundation – Christopher Marston, President**

**<http://www.palcanada.org/>**

“As the founding national Performing Arts Lodges of Canada evolved, it became a more complex entity. A decade after PAL Place in Toronto opened, it was deemed it could best serve its community by becoming a corporate umbrella organization with autonomous regional offshoots. PAL Toronto retained PAL's original charitable registration number and emerging PAL entities have applied for or obtained their own charitable status.”

In researching what currently exists, Performing Arts Lodges Canada was invaluable in putting us in touch with their chapters across the country.

PAL Canada was created in response to a pressing need for low-income housing for artists, many of them seniors. To date, only two PAL buildings exist – one in Toronto and the other in Vancouver, but the other PAL chapters are planning and hoping to establish buildings in their respective cities in the future.

### **PAL Chapters:**

#### **PAL Calgary – David LeReaney, President**

**[www.palcalgary.ca](http://www.palcalgary.ca)**

PAL Calgary has recently received charitable status, retroactive to January 1<sup>st</sup>, 2007 and has also secured an office space.



Their goal is to develop an 80-unit building for performing arts-workers, which will also house a flexible 150-seat theatre and exhibition space as a way to generate further revenue.

The project is expected to cost \$26.5 million. PAL Calgary will work together with a project advisory team that will include experts from the Canadian Mortgage and Housing Corporation, The Calgary Housing Commission, as well as commercial real estate and project management experts.

In January 2009, PAL Calgary launched a Needs Assessments Survey, similar to that of PAL Edmonton. PAL Calgary also has a Supporting Cast component of their program that provides assistance to senior artists with shopping, transportation, as well as providing advice and information about other useful resources available to them.

### **PAL Edmonton - Linda Huffman, President**

PAL Edmonton has a nine-member Board of Directors that meets regularly every two months. Recently they have launched a Needs Assessment Survey, which was distributed online to arts-workers in Edmonton and the surrounding area. PAL Edmonton received funding of \$20,000 by the Canadian Mortgage and Housing Corporation to hire Communitask Group to create the survey and develop a viable business plan. The Needs Assessment Survey was concentrated primarily on housing issues as well as what would enable artists to remain creative and active within their artistic endeavours. As PAL Edmonton aims to develop a multigenerational facility, the survey was created in a way that allowed participants over the age of 55 to give voice to issues that are particular to an older generation.

The City of Edmonton has included, in its mandate, the support of artists through affordable housing and the creation of live/work spaces. The City of Edmonton is also working with private developers to incorporate arts in their buildings. It may be possible for PAL Edmonton to collaborate with a local development project.

The current trend in Edmonton is that when artists reach their forties and fifties, many of them migrate to the larger Canadian cities of Toronto and Vancouver to find work. As the population of senior arts-workers is not high enough to warrant a seniors residence, PAL Edmonton will build a multigenerational facility. It is also felt that a multigenerational approach created a healthier environment and prevents seniors from being isolated from the rest of society. PAL Edmonton is unique to the other PAL chapters by including creative artists in their mandate as opposed to focusing on performing artists alone.

PAL Edmonton is investigating various housing models to address the problem of isolation. They are looking into co-housing models which have several joint areas, such as community kitchens, gardens, etc.

### **PAL Halifax**

**[www.palhalifax.org](http://www.palhalifax.org)**

In 2004, PAL Halifax launched a Needs Assessment Survey to plan the development of their facility. PAL Halifax currently has a volunteer team of Supporting Cast to provide assistance to senior artists with shopping, transportation, as well as providing advice and information about other useful resources available to them.

### **PAL Stratford - John Banks, President**

**[www.palstratford.org](http://www.palstratford.org)**

PAL Stratford has been a charitable organization since 2002 and has a staff of an Executive Director as well as one employee who is engaged on an hourly basis.

PAL Stratford is funded by one very generous, consistent donor as well as revenue derived from an annual fundraiser in October. The fundraiser is based on a special performance for the occasion by the Stratford Festival Company. Approximately \$20,000 is raised annually through this event.

PAL Stratford does not have a residence. Surveys indicated that the need for housing was not a primary concern in Stratford as there was a higher level of home-ownership with mortgages paid off than was found in larger cities.

Supporting Cast is the main service of PAL Stratford. Every Wednesday morning, PAL Stratford hosts a gathering of local senior artists over coffee. This enables artists to socialize, network, and voice any needs for help or general concerns. From this meeting, help is arranged for transportation to doctors' appointments, assistance with grocery shopping, connecting people with other local services, such as the Community Care Access Centre, etc. PAL Stratford also provides up to four taxi rides per month for social, personal, or artistic outings.

It is felt that increased community engagement would be beneficial to Stratford's senior artists. The Avon Maitland School Board has expressed interest in participating in a mentorship program with PAL Stratford. PAL Stratford is also open to developing a link with any possible SARP mentorship initiative.

**PAL Toronto - Patty Gail, Chair, *Supporting Cast*; Jocelyn Reneuve, Coordinator; Roseanne Figueira, Health Services Coordinator, *Supporting Cast***  
**[www.paltoronto.org](http://www.paltoronto.org)**

Up to 67% of PAL Toronto's units are Rent Geared to Income (RGI) and up to 33% are Market rent.

RGI units are calculated based on residents having an annual income of less than \$30,000 per unit. If a resident earns more than \$30,000 in a given year, RGI status is maintained for one year. However, if a resident earns more than \$30,000 for two years, they lose RGI status and are required to pay Market Price, but are placed at the top of the RGI waiting list. The current

waiting list is at 42 for RGI units and 65 for Market Price units. The expected waiting time is five years, but this is unpredictable.

People wishing to reside at PAL Toronto make an application to PAL Toronto and are then referred to Toronto Social Housing Connection, which has a waiting list of 60,000. Occupancy is restricted to individuals working in the performing arts only. Although originally conceived for senior artists, there is no age restriction. Currently, PAL Toronto's residents range from 40 to 95 years of age.

Originally, it was intended to provide three tiers of support at PAL Toronto: independent living, assisted living, and nursing care. However, the latter two face a different set of government regulations. Due to issues of timing and funding, the focus at PAL Toronto has remained on independent living only. PAL 2 is the next stage of development, which would focus on assisted living and would allow residents to remain with PAL Toronto during the phase where they can no longer live independently, but do not yet require nursing care. Currently, PAL Toronto has a program called "Supporting Cast" that brings volunteers in to assist senior residents. Supporting Cast is also looking for ways to bring in extra services such as massage therapy, physiotherapy, podiatry, etc. on an occasional basis. Currently, PAL Toronto has established an ongoing relationship with the Al & Malka Green Artists' Health Centre who provides seminars in subjects such as nutrition and educational outreach by the clinic's Nurse Practitioner. These seminars are funded by Actra Fraternal Benefit Society.

It has been observed that the greatest needs found among PAL Toronto's residents are in the area of companionship and assisted living.

### **PAL Vancouver - Jane Heyman, President** **[www.palvancouver.org](http://www.palvancouver.org)**

PAL Vancouver is located in a building shared with condo developments and a daycare. There are twelve life-lease suites as well as ninety-nine one-bedroom units. 80% of the units are leased on subsidies to people with an income below \$35,000 and the remaining 20% are rented out at 10% below Market Price. The non-subsidized units are typically rented to younger artists. Residents include anyone who has worked in the performing arts.

In Vancouver, 'senior' is defined as being over the age of 55. There is a waiting list of 75 and the turnover rate is quite low.

As a residence has been secured, the focus at PAL Vancouver has shifted to providing services to their residents, people on the waiting list, as well as the broader community. They provide a service equivalent to that of Supporting Cast by a group called PAL Angels. They have identified the largest gap as being a sense of community and are working to bridge that gap. Currently, as two of the residents have Parkinson's Disease, PAL Vancouver is hosting a West End's Parkinson's Meeting Series to bring in an effort to bring in a greater community beyond PAL Vancouver residents.

PAL Vancouver is working towards the design and development of a theatre that would be available for PAL Vancouver's residents as well as the broader community. The price for renting the facility would be rated in four categories as follows:

- Resident Rate - the lowest rate
- Collaborative Rate – for people unassociated with PAL who would be collaborating with the residents
- Non-Profit Rate
- Outside Rate – a standard rate for external companies and performers

PAL Vancouver is investigating further Mentorship/Collaborative options. Currently, the Emily Carr film students have a co-op option to create a documentary on PAL Vancouver members. This symbiotic relationship allows the residents to share their stories and experiences, inspiration for the students, along with the additional bonus of generating PR films for PAL Vancouver.

#### **PAL Winnipeg – Rob Macklin, President**

PAL Winnipeg has existed as a Chapter of Performing Arts Lodges of Canada for a couple of years. It recently received charitable status from the federal government and has set up a Committee to establish a Supporting Cast network. The next major steps will include securing a needs assessment grant from CMHC and possibly finding a partner and building site.

#### **Toronto Housing Resources for All Artists:**

##### **Artscape - Tim Jones, Executive Director**

**[www.torontoartscape.on.ca](http://www.torontoartscape.on.ca)**

“Artscape is a not-for-profit, urban development organization that revitalizes buildings, neighbourhoods, and cities through the arts. Their mandate is to provide affordable space for creativity while generating positive cultural, economic, social, and environmental impact. While Artscape's real estate development activities are focused in Toronto, it also shares knowledge with other urban centres and communities across Canada and around the world.”

Artscape does not require tenants to disclose their age, so they are unable to discern the precise number of senior citizens that occupy Artscape's units, however they know there are at least five and no more than ten in each building.

The following is a comprehensive list of Artscape properties located in Toronto:

##### **Artscape West Queen West**

- Five three-bedroom live/work units
- Five two-bedroom live/work units
- Twelve one-bedroom live/work units
- Five work studios

- Out of the twenty-two units, ten are Artscape Market Rent and twelve are Rent-Geared to Income (RGI)

#### Parkdale Arts & Cultural Centre

- One two-bedroom live/work unit
- Eight one-bedroom live/work unit
- All units are Artscape Market Rent
- The building also hosts business associations as well as social service organizations.

#### Wychwood Barns

- Artists & Families (all units are RGI)
- Six three-bedroom live/work units
- Ten one-bedroom live/work units
- Ten bachelor live/work units
- Seventeen individual artists
- Eleven non-profit arts and environmental arts organizations.

#### Artscape Triangle Lofts

- Seventy live/work condominium units for visual artists and non-profit arts professionals
- Down payments beginning at \$8,750/ Monthly carrying costs beginning at \$959
- Artscape Triangle Loft Mortgages available through the Creative Artists' Credit Union
- The Artscape Finance Centre offers a 25% Artscape Mortgage that does not accrue interest or require any payment until resale of the condominium. At the time of resale, if the property value has decreased, the difference is reduced from the mortgage repayment. Conversely, if the property value has increased, the mortgage repayment will increase respectively.

#### **Arcadia Housing Co-op**

**[www.arcadiatoronto.com](http://www.arcadiatoronto.com)**

Arcadia Housing Co-op is comprised of 110 residential units leased to artists and their families. Units are from one to four bedrooms. The building also houses a workshop, darkroom, performance space, multi-media studio, music room, and rood garden. Currently, 27% of Arcadia's tenants are senior artists.

#### **Lakeshore Village Artists' Co-op**

**[www.lvactoronto.com](http://www.lvactoronto.com)**

Lakeshore Village Artists' Co-op is a 92-unit housing cooperative in Etobicoke that leases one to three-bedroom units to artists only. Artists who earn a portion of their income from their artistic discipline are eligible for membership. Several units are subsidized and can be accessed

through an application to Toronto Social Housing Connections. Currently, 15 units are occupied by senior artists.

**Beaver Hall Artists' Co-op**

**[www.beaverhallcoop.blogspot.com](http://www.beaverhallcoop.blogspot.com)**

Located at Queen and McCaul Streets, in Toronto, Ontario, the Beaver Hall Artists' Co-op was founded in 1988 as a response to the gentrification of the neighbourhood and subsequent displacement of its local artists. The Beaver Hall Artists' Co-op is comprised of twenty-four live/work spaces for artists. Artists must apply simultaneously to the Beaver Hall Artists' Co-op as well as Toronto Social Housing Connections.

## Isolation

The issue of isolation for seniors is paramount in any discussion of that age group. It was deemed so important that, in 2007, the Federal/Provincial/Territorial Ministers Responsible for Seniors issued a “Toolkit” which discussed the issue, with recommendations of what can and should be done about it. Included in the report were

- 1) An overview of the contributing/risk factors for social isolation
- 2) The corresponding protective factors as well as;
- 3) Examples of several community and government agencies that have made a significant difference in this area.

Because the first two are seminal to our consideration of this area, we are including them in this report.

The following is an excerpt from *Working Together for Seniors: A Toolkit to Promote Seniors’ Social Integration in Community Services, Programs, and Policies* that outlines contributing risk and protective factors to senior isolation.

[http://www.hls.gov.bc.ca/seniors/PDFs/working\\_together.pdf](http://www.hls.gov.bc.ca/seniors/PDFs/working_together.pdf)

### **Contributing/ Risk Factors of Social Isolation**

There are many individual, social, and environmental factors related to late life that increase seniors’ risk of social isolation.

The literature review, completed by the F/P/T Working Group indicated that the following factors may place seniors at risk for social isolation and loneliness:

- Disabilities
- Loss of a spouse
- Living alone
- Reduced social networks
- Aging
- Transportation issues
- Place of residence
- Poverty
- Low self-esteem
- Poor health
- Gender

Generally, the more risk factors present, the greater the likelihood of social isolation occurring. For example:

- Lack of information and poor health are associated with poverty, especially for seniors from minority groups and for seniors with disabilities.
- Poverty is linked to education and skills disadvantages, which further limits participation
- Low income affects the ability of family members to provide care.
- Low self-esteem is linked to the risk of financial abuse and contributes to social isolation

### **Protective Factors**

Protective factors can be defined as traits, situations or circumstances that contribute to seniors' social integration. There are numerous protective factors that can reduce the risk of social isolation:

- Being in good health
- Adequate income and housing
- Residing in a neighbourhood where one feels safe
- Communication skills and resources to find and obtain needed services
- Satisfying personal relationships
- Having a social support network
- Feeling connected to and valued by others
- Having access to health services
- Experiencing meaningful roles in society
- Having secure housing
- Having access to transportation
- Having higher levels of education and social support.

### **What then is different for senior artists?**

In the general population, isolation is a word which has negative connotations, often associated with loneliness, despair and poverty. Retirement, on the other hand, is a word generally filled with promise, something for which one should plan and save.

As discussed in the housing section of this report, creative and performing artists have very different needs and perspectives on the issue of isolation. Creative artists might even argue that, to some degree, isolation and solitude in the rendering of their art is essential. Since creative artists generally wish to continue making art indefinitely, retirement is a word with negative, rather than positive connotations – something which is imposed upon one, either by health issues (most frequently) or financial issues which impact on the ability to either pay for materials or afford suitable space in which to make the art.

For performing artists, the issue is slightly different. Lack of job opportunities often isolates the artist from their former colleagues and from the practice of their art. Programs such as those found at PAL become essential as an outlet to offset this type of isolation. In addition, most



performing artists have practiced their art in a communal setting - an orchestra, a band or a dance or theatre company and much of the ensuing creativity has come from a collaborative approach to work. Life-long friendships are often formed in such environments. While technology has made it easier to stay in touch despite time and geographic challenges, many senior artists find that these connections wane over the years along with the practice of their art. For some, without a partner or family in their senior years, this loss is especially poignant.

The result of these unique environmental challenges for some artists is, sadly, predictable. For anyone whose passion for their work has been their life force and who wishes to continue in some way to share their art and is unable to do so, depression, health problems and a gradual waning process is often the result.

## **Conclusion**

SARP established a mandate whose primary goal in conducting this research was to collect the necessary quantitative analysis to design and provide realistic, relevant, and practical solutions to the problems which confront Canada's senior artists.

With this document in hand, they are ready to move forward.

We wish to thank all the Committee members for their cooperation, wisdom, and hard work in bringing this report to fruition. We also would like to thank Kelly Hill of Hill Strategies Research Inc., for his expertise, cooperation and enthusiasm for the project.

## Appendix 1: Discussion group participants

Hill Strategies Research wishes to thank the 160 artists who participated in the discussion group sessions across the country. They were unfailingly generous with their thoughts and time, despite the fact that no stipend was available for their input. We apologize in advance if we have misspelled someone's name in this list.

First name	Last name	Discussion group
Deb	Allen	Halifax
Glenn	Allison	Thunder Bay
Marguerite	Anderson	Toronto
Irene	Angelico	Montreal
Christine	Anton	Vancouver
Don	Ast	Edmonton
Claudine	Audette-Rozon	Saskatoon
Clayton	Bailey	Montreal
Alexander	Baker	Halifax
Caroline	Balderston Parry	Ottawa
Ida	Banks	Edmonton
Tommy	Banks	Edmonton
Dale	Barnes	Toronto
Mowry	Baten	Victoria
Michel	Beachemin	Montreal
Marcia	Bennett	Toronto
Nigel	Bennett	Halifax
Joanne	Black	Vancouver
Timothy	Bond	Toronto
Wayne	Boucher	Halifax
Jim	Bradford	Ottawa
Ross	Bradley	Edmonton
Rachel	Browne	Winnipeg
Anna-Marie	Buchmann	Saskatoon
Sharon	Busby	Edmonton
Sharon	Butala	Calgary
Silver Donald	Cameron	Halifax
Anne	Campbell	Regina
Gillian	Campbell	Vancouver
Patricia	Canning	Vancouver
Jennifer	Cayley	Ottawa
Jay	Charles	Edmonton

First name	Last name	Discussion group
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Ewan	Clark	Vancouver
Ann	Clarke	Thunder Bay
Robert	Clinton	Edmonton
Luman	Coad	Vancouver
Sorel	Cohen	Montreal
Penny	Comb	Calgary
Jillian	Cook	Toronto
Susan	Crean	Toronto
William	Currie	Thunder Bay
Beverly	Daurio	Toronto
William B.	Davis	Vancouver
Linda	de Guevara	Victoria
Lucille	de Saint Andre	Toronto
Bob	Derbouka	Thunder Bay
Mary Lou	Dickinson	Toronto
Wilfrid	Dubé	Montreal
Terry	Duncan Stevenson	Charlottetown
Dennis C.	Eberts	Victoria
Vianne	Emery	Charlottetown
Clive	Endersby	Toronto
Mario	Fazzar	Thunder Bay
Susan	Feindel	Halifax
Lloyd	Fitzsimonds	Victoria
Frank	Fontaine	Montreal
Lorraine	Foster	Vancouver
J.P.	Fournier	Calgary
Ted	Fox	Toronto
Rosy	Frier-Dryden	Vancouver
Dorothy	Furioso	Thunder Bay
Patty	Gail	Toronto
David	Gardner	Toronto
Celia	Godkin	Toronto
Yvon	Gozic	Montreal
Jim	Graham	Saskatoon
Jerry	Gray	Ottawa
Joan	Gregson	Toronto
Arthur	Grosser	Montreal

<b>First name</b>	<b>Last name</b>	<b>Discussion group</b>
Petra	Halkes	Ottawa
Thomas	Hauff	Toronto
Zach	Hauser	Saskatoon
Don	Hefner	Saskatoon
Nancy	Helms	Montreal
Jane	Heyman	Vancouver
Linda	Hibbard	Winnipeg
Paul	Hooson	Vancouver
Dorothy	Hosie	Victoria
Catherine	Huet-Neesarach	Montreal
Linda	Huffman	Edmonton
Glynis	Humphrey	Halifax
Pam	Hyatt	Toronto
Clarissa	Inglis	Hamilton
Ellen S.	Jaffe	Hamilton
Mary	Jago-Romeril	Toronto
Linda Marie	James	Vancouver
Christina	Jastrzemska	Vancouver
Bill	Johnstone	Victoria
Rhona	Jones	Toronto
Don	Jordan	Montreal
Hedy	Kolesar	Charlottetown
John	Krich	Victoria
Rob	Labossiere	Ottawa
Jean-Marc	Lavergne	Montreal
Dianne	Linden	Edmonton
Jorma	Lindquist	Toronto
Marie-Josée	Longchamps	Montreal
Allan H.	MacKay	Toronto
Karen	MacLennan	Charlottetown
Susan	Macpherson	Toronto
Terrill	Maguire	Toronto
Marguerite	Maki	Thunder Bay
Janet	Malone	Charlottetown
Walter	Massey	Montreal
Ron	Max	Vancouver
Jim	McKay	Saskatoon
Peter	Messaline	Toronto
Mike	Molter	Montreal

<b>First name</b>	<b>Last name</b>	<b>Discussion group</b>
Michael	Morris	Victoria
Irene	Mottadech	Toronto
Karen	Munteau	Victoria
Joanna	Noyes	Montreal
Libby	Oughton	Charlottetown
Sherry	Pagé	Charlottetown
Sandra	Phillips	Toronto
Rene	Price	Ottawa
Brigitte	Radecki	Vancouver
Al	Rasko	Edmonton
Elizabeth	Raum	Regina
Melanie	Ray	Vancouver
Leslie	Reid	Ottawa
Kurt	Reis	Toronto
Jean	Ricard	Montreal
Kelly	Ricard	Montreal
David	Rimmer	Vancouver
Joan	Robison	Vancouver
Nigel	Romeril	Toronto
Jamie	Russell	Saskatoon
Ambika Gail	Rutherford	Charlottetown
Maralyn	Ryan	Edmonton
Robert	Sandbo	Toronto
W.V.	Scheliha	Edmonton
Lois	Schklar	Toronto
June	Skea	Thunder Bay
Barbara	Smialek	Toronto
Dale	Smith	Edmonton
Tegan	Smith	Toronto
Lionel	Stevenson	Charlottetown
Jan	Thomson	Thunder Bay
Jerome	Tibiggin	Montreal
Charles	Tidver	Victoria
Susan	Tooke	Halifax
Louis-Charles	Trempe	Edmonton
Amanah	Triggs	Vancouver
Vivien	Tytor	Ottawa

<b>First name</b>	<b>Last name</b>	<b>Discussion group</b>
Catherine	Vamvakas Lay	Toronto
Ivan	Vance	Vancouver
Reinhard	von Berg	Edmonton
Irena	Vorssuttag	Toronto
Andy	Wainright	Halifax
Judy Ginn	Walchuk	Vancouver
Scott	Walker	Victoria
Cherie	Westmoreland	Regina
AB	White	Charlottetown
Ken	Wicks	Toronto
Margaret	Witsch	Edmonton
Janie	Woods Morris	Victoria
Anne	Wooten	Victoria
Yvonne		Vancouver
Edmonton sculptor		Edmonton

## Appendix 2: Discussion group questions

Kelly Hill led each of the 17 discussion group sessions. While the discussion in each group developed in unique ways, a general set of questions was used as the basis for discussions.

### Introduction

*Thank you for coming out today to help us find ways to do more to support older artists in Canada. To the best of our knowledge, this is the first-ever assessment of the situation and needs of older artists in Canada.*

*We want to better understand artists' needs and interests in areas such as artistic activity, health care, housing, financial issues, community connections and social networks. This information will be used to improve current services or establish new services for artists in Canada.*

*The group of organizations includes:*

- *Actors' Fund of Canada*
- *Alliance of Canadian Cinema, Television and Radio Artists (ACTRA)*
- *American Federation of Musicians, Canada*
- *Canadian Actors' Equity Association*
- *Canadian Artists' Representation (CARFAC)*
- *Canadian Music Centre*
- *Cultural Careers Council of Ontario*
- *Dancer Transition Resource Centre*
- *Directors Guild of Canada*
- *PAL Canada Foundation*
- *Union des artistes*
- *Writers Guild of Canada*
- *Writers' Union of Canada*

*The research is being conducted by Hill Strategies Research on behalf of the Senior Artists Research Project.*

*We are not here to pass judgment on any comments or activities. We are simply here to learn more about your situation and what we could do to help.*

*I would like to thank the [host organization] for allowing us to hold this meeting here today.*

*I'd like to get a sense of what different types of artists are represented here today. Are there any...*

- *Actors or playwrights*
- *Musicians or composers*
- *Visual artists, sculptors, craftspeople*

- Dancers or choreographers
- Directors
- Writers
- Multidisciplinary artists
- Anyone I didn't include already?

Let's start by talking about your **artistic activity**.

- Are you active in the arts? In what ways?
- Are you still earning money from your artistic activities?
- Is there anyone fully "retired" in this room? (How? Why?)
- For how long have you been an artist?
- Does anyone here think that they will ever stop working on their art?
- Why or why not?
- Since so many of you are still active, you probably still have professional development needs to advance your arts activities. What sort of training or professional development needs do you have at this point?
- Would you be interested in a mentoring program, where older artists could work with other artists to "show them the ropes", in exchange for a fee or stipend?
- Do you feel well-connected to other local artists? Other artists in your area across Canada?

### **Financial issues / social supports**

- Do you have support from family or friends? (Financial, social, etc.)
- At this point in your career, where does the money come from?
- Do (will) you have a pension?

What **other supports** would you need to continue to be active in the arts and to live comfortably?

- Health care? Do you have extended health care coverage (insurance)?
- Housing?
- Financial advice? Financial planning? Pensions?



We have talked a lot about your **situation as an artist in Canada**.

- Do you feel that your situation is different from other workers in other occupations?
- How? Why?

Now that you know a little bit more about the Senior Artists' Research Project, is there **one thing** that you could point to that you would most like to see result from this project?

**Thanks** so much for coming today and participating in this very interesting discussion.