

The Arts and Culture Sector in Major Canadian Census Metropolitan  
Areas: Is its Workforce as Diverse as the Population it Serves?

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## **Abstract**

This research paper studies the workforce diversity in the arts and culture sector in the four largest Canadian Census Metropolitan Areas (CMAs) in 2011, namely Toronto, Vancouver, Montreal, and Ottawa-Gatineau. It uses the National Household Survey (NHS) 2011 to examine the degree to which cultural occupations are inclusive of females, immigrants, visible minorities, and Aboriginals. The analysis shows that the cultural labour force in all four CMAs is not as diverse as the population it serves and all of these four designated groups are poorly remunerated compared to their counterparts. Although all levels of government have adopted many initiatives to respond to this situation, the literature shows that many issues still exist in the current cultural funding policies and cultural planning. Based on the findings of this study, a set of recommendations is proposed in order to equip policymakers to act and to improve the situation. Lastly, the paper emphasizes that diversity does not automatically transfer into success. Managing diversity - how we value and promote diversity - is key to enjoying its invaluable benefits. However, increasing representation of these disadvantaged groups is the first important step, which is a prerequisite for any further improvement.

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## Chapter 1 - Introduction

“Culture is the heart of a nation”.<sup>1</sup> Through its cultural products, such as drawings, sculptures, songs, books, films and radio, and television programs, a country expresses its ideas and perspectives, shapes its sense of identity, and shares its unique stories and images among its population and with the rest of the world.<sup>2</sup> In a diverse country like Canada, the meaning of these cultural products is becoming especially important and significant.

In an effort to reach a wide variety of audiences, Canada’s cultural sector should aim to create a supportive place where artists, creators, and producers from diverse backgrounds can participate and feel included in the cultural labour force. According to Diane Davy, Executive Director at WorkInCulture, putting energy into recruiting cultural staff and board members that reflect the diverse community enables us to “better connect with the community and is the foundation on which to build inclusive programming, inclusive outreach and marketing, and develop a more diverse base”.<sup>3</sup>

However, in Canada (and elsewhere), there have been complaints about the lack of diversity in the cultural labour force. For example, there is a stranglehold of white, European stories in Canadian theatres<sup>4</sup> (especially at the established ones) or the white male-dominated Canadian film industry.<sup>5</sup> Greg Baeker (2002, p.2) argues that “diversity is seen in Canadian policy circles as one of a number of "fault lines" exposing cracks in the Canadian façade of social cohesion”. He further states that Aboriginal individuals, women, visible minorities, and the disabled have all called on the Canadian Government to acknowledge and support greater diversity in cultural

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<sup>1</sup> Government of Canada, Foreign Affairs Trade and Development Canada. “Canadian Culture in a Global World.” GAC. Accessed February 5, 2018. <http://www.international.gc.ca/trade-agreements-accords-commerciaux/topics-domaines/ip-pi/canculture.aspx?lang=en>.

<sup>2</sup> Ibid.

<sup>3</sup> “TRIEC | 2015-2016 Annual Report.” Accessed March 5, 2018. <http://triec.ca/AR-2015-2016/>.

<sup>4</sup> “More than a Hashtag: Making Diverse, Inclusive Theatre the Norm | CBC News.” Accessed January 18, 2018. <http://www.cbc.ca/news/entertainment/theatre-new-wave-diversity-1.4090091>.

<sup>5</sup> “Because it's 2016: the Canadian film industry's gender gap | CBC News.” Accessed January 18, 2018. <https://nowtoronto.com/movies/because-it-s-2016-the-gender-gap-in-canadian-film/>

production and representation. Fifteen years after Baeker, in 2017, Simon Brault<sup>6</sup> reconfirms that: “In the public arena, Canadians celebrate diversity. But we can’t deny the evidence and experience that shows systemic discrimination and cultural barriers are still embedded in Canadian society. Unfortunately, this includes the arts sector and public institutions.” The lack of diversity in the arts and culture labour force *seems* to be a long-standing problem in Canada.

In this context, the following study will seek to do four things. First, explore the reasons why Canada needs to address workforce diversity issues, especially in the culture sector. Second, examine the diversity of the arts and cultural workforce in the four Canadian largest CMAs by looking at the representation and the employment incomes of four marginalized groups including females, immigrants, visible minorities, and Aboriginal people in the arts and culture sector. The data used for this analysis is the National Household Survey (2011). Third, review Canadian cultural funding policies and cultural planning at the federal, provincial, and municipal levels with the regard to issue of workforce diversity. Finally, propose some recommendations for policymakers within the context of these findings. In doing so, we will see that the cultural labour force in all four CMAs is not as diverse as the population it serves and all of these four designated groups are poorly remunerated compared to their counterparts. Although all levels of government have taken many initiatives to respond to this situation, the literature review shows that many issues still exist in the current cultural funding policies and cultural planning, such as the narrow understandings of “culture”, the lack of binding commitments in the funding policies, the limited access to reliable and empirical data especially at the municipal level, the lack of attention to the actual implementation of policies/plans, the “weak” cultural human resources, and lastly “lacking teeth” in legislative exercise. The final Chapter proposes a set of recommendations in order to equip policymakers to act and reduce these gaps between the

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<sup>6</sup> Brault is the CEO of the National Theatre School of Canada, the Vice-Chair of the Canada Council for the Arts. His statement is cited from his famous speech “State of the Arts in Canada” (2017).

designated groups and their counterparts in the culture sector. The paper ends with the important observation that diversity does not automatically transfer into success,<sup>7</sup> which means that a higher representation of diversified groups is not enough; “managing diversity”- how we respect and value the different groups of the labour force - is key to reaping benefits. However, increasing representation of these marginalized groups - the aim of this paper - is the first important step, which is a prerequisite for any further improvement.

## **Chapter 2 - The need for research**

### **1. Understanding Canadian context**

“Canada is and has been a diverse nation composed of a wide variety of different peoples.”<sup>8</sup> Statistics Canada has released new data from the 2016 census showing that Canada is a nation of immigrants more than any other G8 country (Magesan, 2017). According to the 2016 Census, there were 7,540,830 immigrants in Canada, representing 21.9% of the total population.<sup>9</sup> Due to the changes in Canada's immigration policies and the massive movements of migrants and refugees from various parts of the world to Canada, the percentage of recent immigrants born in Europe has continuously declined and those born in Asia and other regions have steadily increased. The rise in the number of immigrants from non-European countries has led to the growth of the visible minority population in Canada. In 2016, there were 7,674,580 individuals identified as belonging to visible minority, accounting for 22.3% of Canada’s population. In 2016, there were 1,673,785 Aboriginal people in Canada, accounting for 4.9% of the total population - up from 3.8% in 2006 and 2.8% in 1996.<sup>10</sup> Over the last ten years, the Aboriginal

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<sup>7</sup> Hunt, Vivian, Dennis Layton, and Sara Prince, 2015, p.3

<sup>8</sup> McDonald, N., 1995

<sup>9</sup> All figures in this paragraph is from “Immigration and ethnocultural diversity: Key results from the 2016 Census” by Statistics Canada. <http://www.statcan.gc.ca/daily-quotidien/171025/dq171025b-eng.htm>

<sup>10</sup> All figures in this paragraph is from “The Daily — Aboriginal Peoples in Canada: Key Results from the 2016 Census” by Statistics Canada. <http://www.statcan.gc.ca/daily-quotidien/171025/dq171025a-eng.htm>

population has grown by 42.5% - more than four times the growth rate of the non-Aboriginal population.

“Female” is also one of the four designated groups under the Employment Equity Act (EEA)<sup>11</sup>. Since the mid-1970s, there have been slightly more women than men in Canada. In 2016, women represented 50.9% of the total population. This proportion is likely to continue to increase as the large generation of baby boomers ages.<sup>12</sup>

**This rapid change in the demographic profile of the Canadian population has left a considerable impact on the Canadian workforce.**

	Number in the labour force			% in the labour force		
	2006	2011	2016	2006	2011	2016
Total population	17,146,135	17,990,080	18,672,475			
Female	8,125,540	8,601,515	8,940,645	47.39%	47.81%	47.88%
Visible minority	2,639,520	3,262,255	4,038,855	15.39%	18.13%	21.63%
Immigrants	3,634,845	3,978,425	4,449,240	21.20%	22.11%	23.83%
Aboriginal people	519,250	618,090	752,395	3.03%	3.44%	4.03%

The rich Canadian diversity is strongly reflected in the labour force. Immigrants accounted for nearly one-quarter of Canada's labour force in 2016. Notably, half of the workforce in Toronto (followed by Vancouver with 43.2%) was immigrants. The contribution of immigrants to the Canadian labour market plays an important part to compensate for the impact of population aging, which might lead to a shrinking pool of workers and labour shortages. In 2016, visible

<sup>11</sup> This Act aims to increase the representation of people from the four “designated groups” in the workplace. It will be explained further in Chapter 7.

<sup>12</sup> Government of Canada, Statistics Canada. (May 2017). “The Daily — Age and Sex, and Type of Dwelling Data: Key Results from the 2016 Census.”

<sup>13</sup> Based on the Census 2006, 2016 and National Household Survey 2011

minorities accounted for 21.6% of the total labour force, compared to 15.4% in 2006. In particular, South Asians, Chinese, blacks, and Filipinos are the largest visible minority groups in the labour force, accounting for 71.8% (71.5% in 2011) of the total visible minority labour force. The largest group, South Asians, are 25.0% of the total visible minority labour force and 5.4% of Canada's labour force. Also in 2016, the Aboriginal people accounted for 4.03% of the total labour force, compared to 3.4% in 2011 and 3.0% in 2006. In regards to gender, women made up almost half (47.9%) of the entire Canadian workforce, compared with 47.4% in 2006 and 47.8% in 2011.<sup>14</sup>

## **2. The need for research**

This study is necessary for two principal reasons: (1) the topic (a diverse workforce in the culture sector) is particularly important and meaningful to Canada; and (2) there is a lack of literature dealing with the issue, which suggests that a discussion should be had on the topic.

### **2.1. The importance of a diverse workforce in the culture sector**

A diverse workforce is undeniably necessary to any sector (this argument will be explained in Chapter 3). Why is it particularly important for the culture sector? Why are Canadian Governments at all levels increasingly emphasizing participation in culture by more diverse people (“people” here means both audiences and producers/creators) as a prominent goal of their cultural policies<sup>15</sup>? The three main reasons are: (1) it is an engine of economic and social development; (2) it is a way to build Canadian identity; and (3) it is a key to enhance the sense of belongingness of different groups of people.

#### **2.1.1. Engines of economic and social development**

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<sup>14</sup> All of these figures are calculated based on the Census 2006, 2016 and National Household Survey 2011

<sup>15</sup> Harvey, Jocelyn, and James H. Marsh. (published in 2006, last edited in 2015) “Cultural Policy.” The Canadian Encyclopedia. Accessed February 15, 2018. <http://www.thecanadianencyclopedia.ca/en/article/cultural-policy/>.

Richard Florida (2004, p.21) suggests that economic growth will occur in places where creative people cluster. Creative people tend to move to places that are centers of creativity and diversity - places with a vibrant artistic and cultural environment. He demonstrates that “Creativity has come to be valued - and systems have evolved to encourage and harness it - because new technologies, new industries, new wealth and all other good economic things flow from it” (p.21). He further explains that creativity requires diversity - it is the “great leveler”, reducing or eliminating the “social categories we have imposed on ourselves, from gender to race and sexual orientation”. This explains why the regions that are the most open-minded enjoy the most enormous economic advantages (Florida, 2012, preface-p. xi).

His theory means that a vibrant and diverse culture is required for a region to be able to attract creative people, who are the engines of economic and social development. Charles (2000) also argues that CMAs rich in cultural resources are “hotbeds of creativity,” economic wealth generators, and magnets for talent across all sectors of the economy.

However, there is one point worth noting from a study of the City of Montreal<sup>16</sup> (in which Florida himself participated). It argues that the arts and culture sector is only one of the segments of the creative workforce, but people tend to share a common misconception about the creative sector workforce that it only includes artists and culture-based occupations (p.4). While this paper underlines the need of the culture sector, it does not aim to exaggerate its importance. A vibrant and diverse culture cannot be a *universal* key to the growth of the cities; however, its *leading* role in attracting and retaining talents, which leads to the development of a city, is undeniable. As demonstrated by Brault (2005) and the England Arts and Councils (2017), the arts and culture sector, through its public influence, can serve as a “catalyst” for the forces of change in a community. Florida (2017) recently also reconfirmed that “Arts and cultural

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<sup>16</sup> Stolarick, Kevin; Florida, Richard; Musante, Louis: Montréal’s Capacity for Creative Connectivity: Outlook & Opportunities. Montréal: Catalytix, 2005 (cf. <http://www.creativeclass.org>)

employment is one of three key drivers of urban economies - alongside science/technology and business/management occupations.”<sup>17</sup> Therefore, while exaggeration of the role of a vibrant culture should be avoided, we cannot deny that it plays a key role in improving life quality and an important contributor to economic and social development.

### **2.1.2. A way to build Canadian identity**

Canada's culture has been predominantly affected by the presence of the United States of America (the most powerful and influential cultural super-power of the world) next door and a combination of multicultural demographics, official bilingual (French and English) and diverse Aboriginal cultures (Foote, 2003, p.4). The current national cultural policy and planning, therefore, have always focused on the need to protect against the United States' influence and to preserve Canada's culture and identity.

*"Canada must now preserve its identity by having many identities" (Frye, 2003, p.669).*

Canada and the United States of America are historically referred to as countries of immigration; however, each country follows different polar points of view (shall be discussed further in Chapter 3). While the United States embraces a theory of a “cultural melting pot” where many different types of people blend together as one, Canada follows a notion of “cultural mosaic” and encourages each cultural group in the society to preserve its original culture. The point here is that if the American culture is characterised by “a melting pot”; Canada, in order to avoid being “Americanized”, should adopt a different approach to preserve its own identity. This explains why “having many identities” (“cultural mosaic”) is considered a way to protect Canada's unique characteristics. Therefore, the culture sector, with its public influence and its role model as mentioned above, should take a leading role in creating a supportive place to encourage

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<sup>17</sup> Florida, Richard (2017). “Where Are America's Real Arts Capitals?” CityLab. Accessed March 4, 2018. <https://www.citylab.com/life/2017/06/where-are-americas-real-arts-capitals/530304/>.

participation in arts and cultural activities by more diverse people (“people” here means both audiences and producers/creators).

### **2.1.3. A guarantee of social cohesion**

Policies for the inclusion and participation of all citizens in cultural activities contribute to social cohesion and the vitality of society. Especially in a country of multiculturalism, which receives about 300,000 new immigrants per year (most of whom are non-white), how to enhance their sense of belonging and engage them into the social and economic life of Canada plays a vital role for Canada. What is a sense of belonging? It is about fitting into a place or a community and being part of a collective “we”.<sup>18</sup> It is a glue to connect individuals in a society. Painter (2013, p.1) demonstrates its importance by stating that “the idea of belonging is highly relevant to policy fields concerned with fostering the capacity to build a shared and successful life among Canadians, newcomers and including people with different backgrounds”. A national report by Community Foundations of Canada and the Canadian Arts Presenting Association has recently concluded that art and culture, in all forms, is a key to building belonging. This is especially true for newcomers and people in minority-language communities (Municipal world, 2017).

### **2.2. A lack of literature that specifically addresses the issue**

It is clear that a diverse culture sector is important for Canada to preserve its unique identity, to increase social and economic growth, and to uphold the sense of belonging to a community. However, the literature review shows that in Canada and elsewhere, there is a lack of research that specifically addresses the diversity issue of the cultural labour force. While there is a growing body of literature that discusses the diversity of labour force (will be discussed in Chapter 3) or the issues related to the culture sector (will be discussed in Chapter 4), there are only a few works discussing the topic of diversity in the culture sector. Some of these works

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<sup>18</sup> Municipal world, 2017, p.3

include Foote (2003), Baeker (2002), Bennett (2001), Bianchini (1996), etc. (these works shall be discussed in the next chapters where relevant). Notably, the literature review shows that there are far less empirical works specifically addressing the issue of **workforce** diversity in the culture sector, except some studies from the United States of America, the United Kingdom (especially England), and Canada. These studies show that the labour force of culture sector seems to lack of diversity in all of these regions. For example, in New York City, the cultural workers are said to be less diverse than the city's population (although the culture sector of New York City is still more diverse than the sector nationally)<sup>19</sup>; or in the UK, its cultural workers are predominantly comprised of a young, white, male and middle-class sector<sup>20</sup>. In Canada, discussions around this topic have also taken place at all levels including federal, provincial, and municipal levels but it appears that “a dearth of data on the composition of the cultural labour force in terms of equity<sup>21</sup> (diversity) issues such as gender, race and ethnocultural background, disabilities and so on” still remains.<sup>22</sup> Through the literature review of this paper, I have found that data analysis about cultural labour force mainly comes from Hill Strategies Research Inc.<sup>23</sup> and Cultural Human Resources Council (CHRC)<sup>24</sup>.

From *the CHRC*, “Cultural HR Study 2010”, conducted by the Conference Board of Canada, is probably the largest human resources study ever undertaken on the cultural sector in Canada.<sup>25</sup> It includes a “Labour Market Information” report and an in-depth report on “HR Trends and Issues”. However, while it contains rich data about the cultural labour force, it only looks at the

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<sup>19</sup> Center, Foundation. “NYC Cultural Sector Not as Diverse as City, Report Finds.” *Philanthropy News Digest* (PND). Accessed January 2, 2018. <http://philanthropynewsdigest.org/news/nyc-cultural-sector-not-as-diverse-as-city-report-finds>.

<sup>20</sup> Creative Skillset, 2015, as in Doris Ruth Eikhof, 2017, p.290

<sup>21</sup> In Canada, “equity” is often considered as a critical means to address workforce diversity.

<http://canadacouncil.ca/commitments/equity>

<sup>22</sup> Mercadex International Inc. (2002) - “Face of the Future” A Study of Human Resource Issues in Canada’s Cultural Sector, page 18

<sup>23</sup> <http://www.hillstrategies.com/>

<sup>24</sup> <https://www.culturalhrc.ca/>

<sup>25</sup> “HR Study 2010 - Cultural Human Resources Council.” Accessed March 11, 2018.

<http://www.culturalhrc.ca/research/HRStudy2010/index-e.php>.

national level. The finding of this report which is most related to the topic of this paper is that: “The profile of immigration and visible minority status among occupations was broadly similar to that of the Canadian economy as a whole... The one exception was heritage occupations, where the level of employment of visible minorities was somewhat lower than in the total economy” (p. 21).

In addition to the CHRC, there are several related works from *Hill Strategies Research Inc.* The first one is “*Canada’s cultural labour force report*” (based on the 2001 Census). It provides breakdown of the cultural labour force by sex, age, class of worker, education, immigration status, visible minority status, Aboriginal identity, and language. Unfortunately, I was only able to access the summary version of the report. Here are some key notes from this summary report: (1) the list of cultural occupations (45 occupations) used in the report is a little different from the ones used in this research paper (50 occupations); (2) the shares of cultural workers in 27 CMAs are provided, but the breakdown of cultural workers by selected demographic characteristics is only available at the national level, not the provincial or municipal levels. Some findings extracted from the summary version are as follows:

- (1) In 2001, the three most striking characteristics of the cultural sector labour force were a high level of education, a high rate of self-employment, and relatively low earnings, especially for self-employed artists.
- (2) At the national level in 2001, the share of women (49.8%), immigrants (19%), and visible minorities (11%) in the culture sector was very close to the share in the entire labour force. As a percentage of total workers, the cultural sector labour force has somewhat fewer Aboriginal workers than the overall labour force (1.8% vs. 2.5%).

The second work is “*A Statistical Profile of Artists and Cultural Workers in Canada*” (based on the 2011 National Household Survey and the Labour Force Survey), which was conducted in

2014. It provides the breakdown of the artists and cultural labour force by demographic characteristics, including sex, age, level of education, language, visible minority status, Aboriginal identity, immigration status, and activity limitations. However, there are two points that should be noted: (1) these analyses focus on the artistic occupations; the number of the cultural workers is provided only for the purpose of comparison with artistic occupations; (2) they only examined national data. Some key findings from the report are:

(1) At the national level, in 2010, female artists and cultural workers are slightly overrepresented in the labour force. Immigrant, visible minority, Aboriginal artists, and cultural workers are slightly under-represented in the labour force. In general, there is no big gap in representation of these groups in artistic and cultural occupations.

(2) In 2010, cultural workers earn, on average, 14% less than the overall labour force. Canadian artists earn 39% less than the overall labour force average.

The findings of this report provide a relevant background (at the national level) for this research paper, which will look at the same patterns at the CMA level.

Some people may wonder why I care so much about cultural workforce at the *local level*. It should be noted that traditionally, cultural policy in Canada has been seen as a federal responsibility (and to some extent, a provincial responsibility) and municipalities have not made the cultural policy a centerpiece of their activity.<sup>26</sup> For a long time, the primary roles for municipalities were so-called “hard infrastructure” (i.e. roads, bridges, and sewers) and a few basic services like garbage collection (Dick, 2013). With the advent of creative city policies, this situation has changed. Nowadays, municipal governments, in cooperation with federal and provincial governments, are actively involved in cultural policy-making and have become major players. The European Union has also recognized the importance of strengthening local decision-

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<sup>26</sup> Goff, Patricia; Jenkins, Barbara, 2006, p.194.

making authority and capacity in all areas, including cultural development: “Only those decisions or initiatives which must be considered at a national level should be the responsibility of a ministry of culture, with the rest being devolved to regional and local administration” (Matarasso & Landry, 1999, p. 48). The movement of cultural policy-making at the municipal level is especially true in Ontario, where cultural issues are often addressed through “municipal cultural planning”<sup>27</sup> (Dick, 2013, p.5). However, while academics as well as policy makers strongly suggest that municipal governments should be involved in cultural policy-making, “there are little, if any, statistics on the cultural labour force at the local and municipal level in Canada”.<sup>28</sup> In researching this paper, only a few reports dealing with workforce diversity at the municipal level in the field of arts and culture sector have been found. The first one is the report named, “*Diversity in Canada’s Arts Labour Force*” (*An Analysis of 2001 Census Data*) by Hill Strategies Research Inc. (2005). However, there are some points to be noted: (1) it looks into the artist occupations only; no data about overall cultural employment is included; (2) it analyzes the representation of the designated groups and their employment income compared to their counterparts, but it does not look at the gender issue; and (3) the data about Aboriginal artists is only available at the national and provincial levels. Some key findings of the report are:

- (1) Visible minority artists in Canada in 2001 are under-represented in the overall labour force (12.5%). Aboriginal and immigrant artists are equal to Aboriginal and immigrant workers’ share of the overall labour force.
- (2) Immigrant artists account for 30% of the Toronto and Vancouver CMA’s arts labour force, and 16% in Montreal. Visible minority artists account for 19% in Vancouver, 16%

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<sup>27</sup> MCP is defined as: “The strategic and integrated planning and use of cultural resources for economic and community development.” Source: “Municipal Cultural Planning | What Is MCP?” Accessed March 4, 2018. <http://www.ontariomcp.ca/what-is-mcp/>.

<sup>28</sup> Mercadex International Inc. (2002) - “Face of the Future” A Study of Human Resource Issues in Canada’s Cultural Sector, page 18

in Toronto, and 6% in Montreal CMA's arts labour force. We do not know if in these CMAs, these designated groups are under-represented in the labour force or not.

- (3) Relative to other artists, the average earnings of visible minority and immigrant artists are particularly low in Toronto, Montreal, and Vancouver. (There is no data about Aboriginal artists at the municipal level).

The second report named, "*Artists and Cultural Workers in Canadian Municipalities, Based on the 2011 National Household Survey*" is also by Hill Strategies Research Inc. (2014). This report examines the number, incomes, and demographic characteristics of artists and cultural workers by municipal size (census subdivisions, not metropolitan areas). However, the proportions of the artists and cultural workers who are women, Aboriginals, immigrants, and visible minorities are only available in municipal groups. This report provides the income data of all artists and cultural workers in each municipality but does not include the income data by different groups of workers. The key findings are:

- (1) Cities with populations between 175,000 and 470,000 have the highest proportion of immigrant and visible minority Canadians as a percentage of all artists.
- (2) The smallest municipalities have the highest proportion of Aboriginal workers for both artists and the overall labour force.
- (3) Artists and cultural workers in the largest cities have the highest average earnings.

In addition, a compendium "*Canadian Arts, Culture and Creative Sector Statistics- Compendium of Key Statistics*", conducted by Artscape<sup>29</sup> in 2015, compiles all the aforementioned sources (along with some others) and presents key data points related to the Canadian arts, culture, and creative sectors. However, like almost all of the other sources, the

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<sup>29</sup> "Artscape DIY - About." Accessed March 11, 2018. <http://www.artscapediy.org/About.aspx>.

compendium mostly focuses on national data, with some figures about Ontario and the municipalities of Toronto.

*Conclusion:* The literature review above recurrently confirms the need for the call by the Cultural Human Resources Council (Mercadex International Inc., 2002, p.18) for statistics in the cultural sector, especially regarding its structure and evolution and its workforce at the national, provincial, regional, and especially municipal levels. Given the importance of the topic to Canada and the large gap in the literature, research specifically dealing with this issue is particularly needed. Therefore, this study aims to fill some of these gaps by providing reliable data and significant findings on the cultural workforce by sex, Aboriginal identity, immigration, and visible minority status in the four largest Canadian CMAs, based on the 2011 National Household Survey. It aims to answer four main questions as follows:

### **3. Research questions**

- (1) In which dimensions (gender, Aboriginal, visible minority, or immigrant status) and at which level are cultural workers less (or more) diverse than the overall workforce (in the four largest CMAs: Toronto, Vancouver, Montreal, and Ottawa-Gatineau)? (DISCUSSED IN CHAPTER 6)
- (2) Is there any significant income gap between these designated groups and their counterparts? If yes, how significant are the gaps? Which group in the CMA suffers the largest income gap? (DISCUSSED IN CHAPTER 6)
- (3) Is there any significant issues in cultural funding policies and cultural planning resulting in a lack of diversity in the cultural workforce? If yes, what are they? (DISCUSSED IN CHAPTER 7)
- (4) What can be done to resolve these problems? (DISCUSSED IN CHAPTER 7)

#### **4. Outline of chapters**

The rest of the paper is structured as follows: Chapter 3 provides the definition of “workforce diversity” and its dimensions. It also explains why Canada should be concerned with workforce diversity. The purpose of this Chapter is to equip readers with the necessary understanding about “workforce diversity” and its value in a Canadian context.

Chapter 4 discusses the controversial definitions of the term “culture” and the choice of cultural occupations. It also explains the meaning of a vibrant culture, especially to a country with a diverse population like Canada. The Chapter aims to provide readers with the necessary understanding of “culture” such as its definitional dilemmas, the framework to define cultural occupations, and its value in Canadian economic and social life.

Chapter 5 provides an overview of the methodology: the data sources and their limitations, the diversity dimensions, and the choice of geographic boundaries. It also explains what I plan to do with the data to answer my research questions. In detail, I will look at: (1) the representation of these designated groups in the cultural sector compared to the overall occupations; and (2) the employment income of these designated groups compared to their counterparts.

Chapter 6 provides the analysis of the representation of these diverse groups and their incomes in the arts and culture sector compared to the overall occupations and their counterparts. It concludes that the cultural labour force in all four CMAs is not as diverse as the population it serves and all of these four designated groups are poorly remunerated compared to their counterparts.

Chapter 7 provides a review of the current practice of cultural funding policies and cultural planning in Canada. It shows that although all levels of the Canadian government have taken many initiatives to respond to this situation, many issues still exist. Finally, a set of recommendations is proposed in order to equip policymakers to act and improve the situation.

## Chapter 3 - Understanding workforce diversity and related concepts

### 1. Definition of workforce diversity

The term “workforce diversity” is very diverse in itself. Its definition and dimensions vary across countries. For example, in the Netherlands, “diversity” means “ethnic difference” and is often used interchangeably with the word “immigrants”.<sup>30</sup> In the US, “diversity” is mainly about race, ethnicity, gender, religion, physical disability, age and sexual orientation.<sup>31</sup> In China, gender and regional affiliation can create unspoken employment-determinant diversity categories.<sup>32</sup>

The literature review shows that there is no consensus about the definition of workforce diversity. It can fall into one of these categories: (1) a narrow definition (e.g. gender, racial or ethnic differences); (2) a broad definition (gender, racial or ethnic differences, education, marital status, etc.); or (3) a definition based on a conceptual rule (e.g., difference in perceptions and actions).<sup>33</sup>

DiTomaso, Post, and Parks-Yancy (2007)<sup>34</sup> define it as “the cultural or demographic characteristics that are salient and symbolically meaningful in the relationships among group members”. Muller, H.J., and Parham, P (1998)<sup>35</sup> define workforce diversity more specifically as “the presence in organizations of men and women from different cultural and racioethnic backgrounds, sexual orientations, physical abilities, and age”. Shackelford, W (2003)<sup>36</sup> adds an interesting category, “diversity of thought”, which can be obtained by hiring individuals with different degrees, college affiliations, education, or social economic backgrounds. Diversity is not only about representation; it is also about respecting and valuing differences, whether they are gender, race or ethnic-based differences in lifestyles, appearance, linguistic proficiency,

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<sup>30</sup> Essed & de Graaff, 2002, as cited in Barak, 2011, p. 133

<sup>31</sup> Barak, 2011, p.133

<sup>32</sup> Ibid., p.131

<sup>33</sup> Ibid., p.134

<sup>34</sup> DiTomaso, Post, and Parks-Yancy (2007) as cited in Barak, 2011, p.136

<sup>35</sup> Muller, H.J., and Parham, P (1998) as cited in Barak, 2011, p.141

<sup>36</sup> Shackelford, W (2003) as cited in Barak, 2011, p. 143

communication and decision-making styles, etc. (Prasad, P., Pringle, J.K., & Konrad, A.M., 2006)<sup>37</sup>. In its broadest meaning, diversity can include everyone. It extends to age, personal background, education, function, and personality. It also includes lifestyle, sexual preference, geographic origin, tenure with an organization, exempt or non-exempt status, and management or non-management (Thomas, Jr., R.R. 1991).<sup>38</sup> For the purposes of this paper, the following definition proposed by Barak (2011, p.148) will be used:

*“Workforce diversity refers to the division of the workforce into distinct categories that (a) have a perceived commonality within a given cultural or national context and that (b) impact potentially harmful or beneficial employment outcomes such as job opportunities, treatment in the workplace, and promotion prospects—irrespective of job-related skills and qualifications”*

According to this definition, the groups which are often considered as “systematically excluded” or “historically disadvantaged” in the workforce should be the targeted groups when addressing workplace diversity. In Canada, as regulated in the Employment Equity Act since 1986, these disadvantaged groups are: women, visible minorities, Aboriginal persons, and individuals with disabilities.<sup>39</sup> The broader categories defined by the HR Council for the Non-Profit Sector include new Canadians (immigrants), racialized communities (visible minorities), ancestral diversity (Aboriginal identity), gender, gay, lesbian, bisexual, transgendered, two-spirited and queer (GLBTQQ) community, and the disabled.<sup>40</sup>

As mentioned above, diversity is not only about representation but also about respecting and valuing differences (treatment in the workplace, promotion prospects, employment income level, and sense of belonging, etc.). However, due to the limitations of the data the researcher can

<sup>37</sup> Prasad, P., Pringle, J.K., & Konrad, A.M., 2006, as cited in Barak, 2011, p.142

<sup>38</sup> Prasad, P., Pringle, J.K., & Konrad, A.M., 2006, as cited in Barak, 2011, p.143

<sup>39</sup> These groups are often referred to “disadvantaged groups”. Some examples: [https://www.chrc-ccdp.gc.ca/sites/default/files/policyspecialprograms\\_eng\\_0.pdf](https://www.chrc-ccdp.gc.ca/sites/default/files/policyspecialprograms_eng_0.pdf), <http://www.statcan.gc.ca/pub/92-125-g/html/4151216-eng.htm>

<sup>40</sup> “Elements of a Diverse Workforce | Diversity at Work | HR Toolkit | Hrcouncil.Ca.” Accessed January 3, 2018. <http://hrcouncil.ca/hr-toolkit/diversity-workforce.cfm>.

access, this paper only looks at the matter of representation of these disadvantaged groups in the cultural sector, compared to the overall occupations, and compares their average employment incomes with their counterparts to see if there is any significant gap between these groups.

It is also necessary to understand the **two polar points of view**, which have often been proposed to deal with diversity. On the one hand, there is the melting pot conception, which came into general usage in 1908, after the premiere of the play “The Melting Pot” by Israel Zangwill<sup>41</sup>. It refers to the idea that “the best country has a single homogeneous culture”. For example, Japan has historically refused to receive migrants because it believes that this will reduce the quality of life in the society.<sup>42</sup> On the other hand, there is a multiculturalism concept (or mosaic metaphor, first used in 1922 by Victoria Hayward<sup>43</sup>), which adopts the idea that “each cultural group should preserve as much of its original culture as is feasible, without interfering with the smooth functioning of the society”.<sup>44</sup> The USA has been often referred to as a “melting pot” while Canada has often been referred to as a “mosaic”. However, Fleras and Elliott (1996) argue that “Canada is not a pluralist haven where diversity is celebrated and minorities are integrated as full and equal participants while the USA has not yet succeeded in “melting” resistant differences, and segregations still exist on many levels”.

Among many strategies to manage workforce diversity, people usually approach the issue from one of two perspectives. Some take the **defensive approach** - arguing that diversity is necessary for compliance and to avoid discrimination. Others take the **proactive approach**. They argue that we should actively take advantage of the opportunity presented by a more diverse group. The change from compliance with employment equity to prioritizing diversity began in the late 1980s in the USA and then transferred to Canada (Agocs and Burr, 1996); then it became more

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<sup>41</sup> Nancy L. Green, 1999, p.1,188

<sup>42</sup> Harry C. Triandis, 1995, p. 14

<sup>43</sup> Burnet, Jean, 1976, p.23

<sup>44</sup> Harry C. Triandis, 1995, p. 14

popular when people began exploring the benefits from a diverse workforce to serve a diverse customer base (Kelly and Dobbin, 1998). As Stéphane Dion mentioned in his Speech for the Conference on Inclusive Societies:<sup>45</sup> “Diversity is here and will only become more widespread. We can try to contain it and avoid it as much as possible, or we can mould it so that it becomes a strength, a source of enrichment. The second choice is the right choice”. The following part will explain why making diversity a priority is a right choice for Canada.

## **2. Why should Canada be concerned with workforce diversity?**

The literature review points out two main reasons why Canada concerns itself with workforce diversity: (1) the huge benefits of a diverse workforce; and (2) Canada’s shortage of skilled labour.

### **2.1. The significant benefits of a diverse workforce**

*“Given the higher returns that diversity is expected to bring, we believe it is better to invest now, since winners will pull further ahead and laggards will fall further behind.”*

*Vivian Hunt, Dennis Layton, and Sara Prince, 2015, p.1*

There is mounting research that discusses the benefits of a diverse workforce. In general, it is argued that diversity can: (1) foster creativity and innovation; (2) bring greater access to new segments of the marketplace; and (3) bring greater employee satisfaction.

Firstly, diversity fosters creativity and innovation. Researchers have found that groups composed of people from diverse cultures are more likely to bring a wider range of perspectives to the table that can generate more ideas and solutions than a homogenous group.<sup>46</sup> The study of Vivian Hunt et al. (2015, p.13) also suggests that homogeneity stifles innovation. Oliver (2005, p.4) provides the example of Xerox Canada – which brings together 150 employees from 36 different countries

<sup>45</sup> Government of Canada, Global Affairs Canada. “Diversity Is a Fact; Inclusion Is a Choice.” Accessed March 7, 2018. [http://www.canadainternational.gc.ca/germany-allemagne/highlights-faits/2017/2017-09-26-diversity\\_fact-diversite\\_fait.aspx?lang=en](http://www.canadainternational.gc.ca/germany-allemagne/highlights-faits/2017/2017-09-26-diversity_fact-diversite_fait.aspx?lang=en).

<sup>46</sup> A. Ferner, P. Almond, and T. Colling, 2005, as cited in Vanmala Hiranandani, 2012

to its research centre in Mississauga. That decision brings Beng Ong from Singapore to Xerox Canada who has invented more than 100 U.S. patents.

Secondly, enhancing workforce diversity helps improve the understanding of customer orientation, thereby bringing greater access to new segments of the marketplace. According to Vivian Hunt et al. (2015, p.11), a diverse workforce enables companies to create stronger bonds with customers in two respects: reaching key purchasing decision makers and taking a customer perspective. Within the Canadian context, Oliver (2005) argues that foreign-born visible minorities living in Canada have knowledge of, and connections to, their original countries, which can become an important asset in accessing these ethnic markets in Canada itself or overseas markets. Oliver provides the example of the Bank of Montreal, which hires Chinese-speaking employees to understand the community's culture, resulting in an increase in this market segment by 400 percent over a five-year period.

Finally, diversity increases employee satisfaction and fosters positive attitudes and behaviours in the workplace therefore, resulting in better employee performance and higher retention rates (Vivian Hunt et al., 2015, p.11). In particular, the study of Vivian Hunt et al. especially shows that workplace diversity increases job and life satisfaction for women and members of minority groups if the workforce is diverse enough. However, it should be underlined that diversity, if not properly managed, may lead to negative impacts. The literature review by Ellen Ernst Kossek, Sharon A. Lobel and Jennifer Brown (2006) shows that in some cases, the greater the demographic diversity in groups, the lower the social cohesion; OR there is no relationship between diversity and work cohesion and performance. Therefore, a key point here is that diversity does not automatically transfer into success. Managing diversity (how we value and promote diversity) must be key to enjoying its invaluable benefits.

## **2.2. Shortage of skilled labour**

Shortage of labour is another compelling reason that has propelled Canada to address diversity in the workforce. Canada, like many other developed countries, is experiencing low birth rates and an aging workforce, which leads to a critical shortage of skilled workers. A 2014 report by Miner Management Consultants estimates a labour force shortage of about 2 million workers in Canada by 2031. It is necessary to note that many positions remain vacant today in semi- or lower-skilled job categories in which Canadians are not willing to work.<sup>47</sup>

The demand for skilled labour has led Canada to implement immigration laws that admit 300,000 new immigrants<sup>48</sup> to the country each year. Since the 1970s, the proportion of immigrants who are also counted as visible minorities has risen from 55% to over 80%.<sup>49</sup> People of colour constitute about 50% of the population of Vancouver and Toronto and are the fastest growing communities in Canada's eight largest CMAs.<sup>50</sup> Oliver (2005) notifies that more than half of these newcomers have suitable skills and qualifications, or have met specified business criteria, a rate that exceeds the Canadian-born population (p.2). He argues that while visible minorities comprised less than 11% of the labour force on average between 1992 and 2001, they accounted for a third of the labour force's contribution to the country's gross domestic product growth (p.3). However, it is important to note that immigrants often have difficulty working in their fields after they arrive. "On average, it takes ten years for immigrants to be hired in jobs for which they have skills and, even then, they are not necessarily working at the skill level to which they have been trained".<sup>51</sup> Therefore, receiving more immigrants does not guarantee that we can resolve the shortage of skilled labour. How to include immigrants in the labour market effectively must be key to resolving this issue.

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<sup>47</sup> Kelly, Dan, 2016

<sup>48</sup> Kathleen Harris, Chris Hall, Peter Zimonjic, 2011

<sup>49</sup> Jackson, Andrew, and Mark P. Thomas, 2017

<sup>50</sup> Douglas Todd, 2017

<sup>51</sup> Alison Ramsey, 2015

### **3. Understanding the dimensions of diversity**

Different contexts are likely to experience various workforce diversity issues. It means that certain types of difference may have a greater impact in these places and at certain moments than at different times and in different places<sup>52</sup>. In the Canadian context, emphasis is often placed on new Canadians (immigrants), racialized communities (visible minorities), ancestral diversity (Aboriginal identity), gender, GLBTTQ community, and the disabled (As defined by HR Council, which was funded in part through the Government of Canada's Sector Council Program).<sup>53</sup> These dimensions are the ones which have been recognized as barriers or discrimination that limit the aforementioned groups' full participation in the labour market. However, due to the small sample of the disabled workforce at the CMA level, an analysis of the disabled group is not included in this paper. Moreover, due to the limitation of the data the researcher can access, no data about the GLBTTQ community is available; therefore, an analysis of GLBTTQ is also not included. In brief, the paper will look at four key variables: (1) gender, (2) immigrants, (3) visible minorities, and (4) Aboriginal identity.

#### **3.1. Gender**

As defined by Statistics Canada<sup>54</sup>, "gender" is a reference to the socially constructed roles, behaviours, activities, and attributes that a given society considers appropriate for men and women, respectively. It varies from society to society and can be changed. In Canada, while increasing the number of women working is not a top priority (because women's representation rate at work is quite close to the men's representation), the gender gap in leadership and income is an issue of concern (Marilisa Racco, 2017).

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<sup>52</sup> Prasad, Pushkala, Judith K. Pringle, and Alison M. Konrad, 2006

<sup>53</sup> "Elements of a Diverse Workforce | Diversity at Work | HR Toolkit | Hrcouncil.Ca." Accessed January 3, 2018. <http://hrcouncil.ca/hr-toolkit/diversity-workforce.cfm>.

<sup>54</sup> Government of Canada, Statistics Canada. "Chapter 3.6: Gender Statistics," July 6, 2016. <http://www.statcan.gc.ca/pub/11-634-x/2016001/section3/chap6-eng.htm>.

### **3.2. Aboriginal identity/Indigenous peoples**

In Canada, Indigenous peoples are also known as Aboriginal peoples.<sup>55</sup> This paper uses the term “Aboriginal peoples/identity” to be consistent with the term used in the NHS 2011.

The Employment Equity Act defines Aboriginal peoples as persons who are Indians, Inuit, or Métis.<sup>56</sup> Because of the small number of each Aboriginal group, this paper will not look at each specific group but only the Aboriginal identity population as a whole in each of the four CMAs.

### **3.3. Visible minority**

The Employment Equity Act defines visible minorities as persons, other than Aboriginal peoples, who are non-Caucasian in race or non-white in color.<sup>57</sup> The visible minority population consists mainly of the following groups: South Asian, Chinese, black, Filipino, Latin American, Arab, Southeast Asian, West Asian, Korean and Japanese.

There is an argument that we should distinguish among different visible minorities because not all visible groups face labour market difficulties (Hum, Derek; Wayne Simpson (2000), Frances Woolley (2017). "To combine all non-whites together as visible minorities to improve their equitable participation, without making distinctions to assist those groups in particular need, may deflect attention from where the problems are greatest."<sup>58</sup> Therefore, this paper will look at both visible minorities as a whole and the distinct visible minority groups in each of the four CMAs.

### **3.4. Immigrants**

As defined by Statistics Canada<sup>59</sup>: “Immigrant” refers to a person who is or has ever been a landed immigrant/permanent resident. This person has been granted the right to live in Canada

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<sup>55</sup> Government of Canada. “Indigenous peoples and communities.”

<https://www.aadnc-aandc.gc.ca/eng/1100100013785/1304467449155>

<sup>56</sup> Branch, Legislative Services. “Consolidated Federal Laws of Canada, Employment Equity Act,” December 12, 2017. <http://laws-lois.justice.gc.ca/eng/acts/e-5.401/FullText.html>.

<sup>57</sup> Ibid.

<sup>58</sup> It was said by Justice Rosalie Abella 30 years ago, when she chaired the Royal Commission on Equality in Employment; as cited in Frances Woolley. (2017).

<sup>59</sup> “Immigrant Status - National Household Survey (NHS) Dictionary.” Accessed February 2, 2018. <http://www12.statcan.gc.ca/nhs-enm/2011/ref/dict/pop148-eng.cfm>.

permanently by immigration authorities. In the 2011 National Household Survey, “immigrants” includes immigrants who landed in Canada prior to May 10, 2011. Non-immigrant refers to a person who is a Canadian citizen by birth.

## **Chapter 4 - Understanding the culture sector**

### **1. Definition of culture**

*“Culture is one of the two or three most complicated words in the English language. This is so partly because of its intricate historical development, in several European languages, but mainly because it has now come to be used for important concepts in several distinct intellectual disciplines and in several distinct and incompatible systems of thought.”*

*(Williams 1976, p. 87)*

There is no single all-encompassing definition of “culture”. Alfred Lang (1997, p. 389), in his effort to define “culture”, also concludes that “attempts at defining culture in a definite way are futile”. Indeed, the literature review shows that there is a “flood of different arguments” over this term.

“Culture is all the intangible elements of communal existence that describe the diversity of a community and make it unique.

Culture is the collective awareness, experience, and memory that we share with the people around us.

Culture is the set of values, assumptions, and beliefs that we agree to embrace as a community.

Culture, though it can be dangerously divisive, is the essence of the evolving civilization that we make together.”<sup>60</sup>

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<sup>60</sup> As in the literature review of Max Wyman, 2004

UNESCO's Universal Declaration on Cultural Diversity (2002) sums up those various elements of culture as "the set of distinctive spiritual, material, intellectual and emotional features of society or a social group, and all it encompasses, in addition to art and literature, lifestyles, ways of living together, value systems, traditions, and beliefs". This broad meaning was first proposed by Raymond Williams, a decisive influence on the formation of cultural studies. According to him, the word "culture" means both "a whole way of life" (culture in the anthropological sense) and the forms of signification (novels, films, but also advertising and television) that circulate within a society. This definition has been dominant in the field of culture for a very long time; however, it is criticized that the first category (ways of life) seems to be 'impossible to make sense of, to grasp, and to manage'. It was simply unmanageable in policy terms (Bianchini 1996, p. 22).

Another popular definition, in contrast to the broad definition above, narrows down "culture" as "art" (proposed by Hawkins (1993, p.85), as cited in Max Wyman (2004)): "Culture is everything that is created of an **artistic nature** - the imaginative expression of civilization rendered visible, audible, tangible in plays and books and dances, films and recordings and sculptures, scores and scripts and videos... the whole exhilarating panoply of the creative outpouring of human community". Indeed, in many countries, culture is often understood as arts and sometimes the terms are even used almost interchangeably (Dick, 2013, p.31). However, Robyn Dowling (1997) criticizes that this narrow definition will result in "further marginalization of already marginalized forms of culture" and blinds us to the existence of other cultural systems. The culture as "high art", represented in such things as art galleries and public sculptures, indeed, was of little use as a basis of cultural planning for urban development (Kovacs, 2011).

In order to be useful for the statistical purpose, a definition must establish boundaries to be able to decide which category is included or excluded.<sup>61</sup> A broad definition will lead to overlap with other areas (such as tourism, sports, etc.) while a narrow one will miss some important industries such as heritage, design, and architecture, etc. For the statistical and planning purpose, the Canadian definition of culture to be used in this paper is:

*“Culture is **creative artistic** activity and the goods and services produced by it, and the **preservation of heritage.**”<sup>62</sup>*

According to this definition, culture comprises performing arts, crafts, architecture, design, written media, the film industry, broadcasting, sound recording, museums, art galleries, archives, libraries, and culture education, etc. It should be noted that Statistics Canada’s definition of culture includes artisanal crafts which are not defined within culture by international classification systems.<sup>63</sup> However, it does not include environment, sports, recreation, technology and tourism. It is somewhat narrower than the definition of culture in the UK where “Culture is defined as including: ‘archives, characteristic design and building, choirs and bands, clothing and fashion, countryside pursuits, creative industries, customs and traditions, film, television and radio, **food and drink**, historic environment, history and memory, humour, landscape and nature, language and dialect, libraries, museums and galleries, music, night-life, performing arts, play, reading spirituality and beliefs, **sports, tourism**, visual art, writing and storytelling’ (Yorkshire Cultural Observatory 2005, p.2).

Traditionally, culture is defined by the characteristics of its outputs and its creators. For instance, culture can be looked at from an industry perspective (based on NAICS<sup>64</sup>) – looking at the

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<sup>61</sup> Canadian Framework for Culture Statistics. Conceptual Framework for Culture Statistics 2011. Page 20

<sup>62</sup> “2. Defining Culture and Its Domains.” Accessed February 2, 2018. <http://www.statcan.gc.ca/pub/87-542-x/2011002/s02-eng.htm>.

<sup>63</sup> The Conference Board of Canada (2008), p.3

<sup>64</sup> North American Industry Classification System (NAICS)

performance of specific cultural industries; or it can be looked at from the perspective of its creators/labour force, defined through the culture occupations (based on NOCS).<sup>65</sup>

## 2. Choice of cultural occupations

Culture occupations are those that involve “creative artistic activity and the goods and services produced by it, and the preservation of heritage” (Statistics Canada (2011, p.63). To decide which occupations should be included as culture occupations, Statistics Canada’s Conceptual Framework for Culture Statistics, 2011 is applied.

Table 2. Domains in the Framework for Culture Statistics<sup>66</sup>

Culture Domains					
A. Heritage and libraries	B. Live performance	C. Visual and applied arts	D. Written and published works	E. Audio-visual and interactive media	F. Sound recording
Core Culture Sub-domains					
<ul style="list-style-type: none"> <li>Archives</li> <li>Libraries</li> <li>Cultural heritage</li> <li>Natural heritage</li> </ul>	<ul style="list-style-type: none"> <li>Performing arts</li> <li>Festivals and Celebrations</li> </ul>	<ul style="list-style-type: none"> <li>Original visual art</li> <li>Art reproductions</li> <li>Photography</li> <li>Crafts</li> </ul>	<ul style="list-style-type: none"> <li>Books</li> <li>Periodicals</li> <li>Newspapers</li> <li>Other published works</li> </ul>	<ul style="list-style-type: none"> <li>Film and video</li> <li>Broadcasting</li> <li>Interactive media</li> </ul>	<ul style="list-style-type: none"> <li>Sound recording</li> <li>Music publishing</li> </ul>
Ancillary Culture Sub-domains					
		<ul style="list-style-type: none"> <li>Advertising</li> <li>Architecture</li> <li>Design</li> </ul>	<ul style="list-style-type: none"> <li>Collected information</li> </ul>		
Transversal domains					
G. Education and training					
H. Governance, funding and professional support					
Infrastructure domains					
I. Mediating products					
J. Physical infrastructure					

In order for an occupation to be in scope for culture, it must comply with the framework's definition of culture and satisfy at least one of the following six criteria:<sup>67</sup>

<sup>65</sup> In Canada, occupations are classified according to the National Occupational Classification System (NOCS)

<sup>66</sup> Statistics Canada, Domains in the Canadian Framework for Culture Statistics, 2011 <<https://www.statcan.gc.ca/pub/87-542-x/2011001/c-g/cg05-eng.htm>>

- “1. It has the potential of being protected by copyright legislation, or in other words, be “copyrightable”. Examples include a drawing, book, newspaper column, sculpture, radio program, film, videogame, etc.;
2. It supports the creation, production, dissemination or preservation of culture products, e.g. recording, manufacturing, printing, broadcasting, podcasting, etc.;
3. It adds to, or alters, the content of a culture product (content services), e.g. editorial services, translation, illustration, layout and design, music, etc.;
4. It preserves, exhibits, or interprets human or natural heritage, e.g. historic sites and buildings, archives, museums, art galleries, libraries, botanical gardens, zoos, etc.;
5. It provides training or educational services aimed at individuals who create, produce or preserve culture products; or
6. It governs, finances, or supports directly culture creation, production or dissemination, e.g. services provided by government, unions, associations, managers, copyright societies, etc.”

As explained by Statistics Canada (2011, p.52), culture occupations include “creators (core creative and artistic production culture occupations), technical support and culture management, as well as jobs in culture manufacturing (e.g. printing support)”. Accordingly, the occupations that satisfy the above requirements are included as culture occupations (please see Appendix 1). However, it is important to note that this national standard is used as the basis for determining what is and what is not included as a “culture occupation”. It should not be used to group the occupations since many NOCS codes span multiple domains. Instead, this paper will categorize these occupations into occupation groups, including: (1) artist occupations, (2) non-culture occupations related to broadcasting, film and video, sound recording, performing arts, and

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<sup>67</sup> “2. Defining Culture and Its Domains.” Accessed February 2, 2018. <http://www.statcan.gc.ca/pub/87-542-x/2011002/s02-eng.htm>.

publishing, (3) cultural occupations related to architecture, (4) cultural occupations related to design, (5) cultural occupations related to printing, (6) cultural occupations related to libraries, archives, and heritage, (7) cultural occupations not included elsewhere.<sup>68</sup>

In brief, “cultural workers”, who are the main target of this paper (also referred to as cultural workforce or cultural sector), comprise a set 50 National Occupational Classification (NOCS) codes in Appendix 1.

### **3. The importance of culture**

“Culture is the heart of a nation”.<sup>69</sup> Through its cultural products, such as drawings, sculptures, songs, books, films and radio, and television programs, a country expresses its ideas and perspectives, shapes the sense of identity, and shares its unique stories and images among its population and with the rest of the world.<sup>70</sup> In a diverse country like Canada, the meaning of these cultural products is becoming more important and significant.

Especially under the worldwide impact of globalization, Canada’s culture sector plays a pervasive role in maintaining a strong domestic culture and typical culture expression to promote its population’s sense of identity, to attract people, businesses and investment, and to stimulate creativity. A large body of research documents the benefits derived from arts and culture. For example, David Throsby (2000), Ruiz (2004), Landry Charles (2000), Florida (2004), Jeannotte (2003), Gilmore (2014), etc. In summary, the literature shows that culture provides individual, social, and economic benefits.

#### **3.1. The benefits of culture for individuals**

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<sup>68</sup> These categories follow the structure proposed by Canadian Heritage.

<sup>69</sup> Government of Canada, Foreign Affairs Trade and Development Canada. “Canadian Culture in a Global World.” GAC. Accessed February 5, 2018. <http://www.international.gc.ca/trade-agreements-accords-commerciaux/topics-domaines/ip-pi/canculture.aspx?lang=en>.

<sup>70</sup> Government of Canada, Foreign Affairs Trade and Development Canada. “Canadian Culture in a Global World.” GAC. Accessed February 5, 2018. <http://www.international.gc.ca/trade-agreements-accords-commerciaux/topics-domaines/ip-pi/canculture.aspx?lang=en>.

Participating in arts and cultural activities can benefit individuals in many different ways. They are a source of delight, leisure, and entertainment, learning, and sharing experiences with others (Gilmore, 2014, p.21). Culture is also a means of expressing creativity, forging an individual identity, and enhancing or preserving a community's sense of belonging. A national report by the Community Foundations of Canada and the Canadian Arts Presenting Association concludes that art and culture, in all forms, is a key to building belonging. This is especially true for newcomers and people in the minority-language communities (Municipal world, 2017).

Moreover, participation in cultural activities helps develop thinking skills, builds self-esteem, and improves resilience, all of which enhance education outcomes (Communications MDR, 2016, p.8). Communications MDR mentions some outstanding examples to illustrate this point. For example, a research from the Cultural Learning Alliance (CLA) finds that students from low-income families who take part in arts activities at school are three times more likely to get a degree than those who do not.<sup>71</sup> In the US, schools that have arts in the curriculum have shown consistently higher average reading and mathematics scores compared with similar schools that do not.<sup>72</sup> Participation in library activities has been shown to improve literacy and increase cognitive abilities.<sup>73</sup> In addition, public libraries play an important role in expanding education opportunities and literacy, and supporting lifelong learning.<sup>74</sup> Notably, potential social impacts of creative activities go beyond learning. For example, Ruiz (2004) suggests a link between participation in arts, cultural, and sports activities and a reduction in offending behaviour.

Especially, François Matarasso (1997) undertakes a comprehensive study of the social impacts of over 60 projects involving participation in the arts. Matarasso identified over 50 impacts of

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<sup>71</sup> Cultural Learning Alliance, 2011

<sup>72</sup> Ibid

<sup>73</sup> Ibid

<sup>74</sup> Amy K. Garmer, 2014

participation in the arts such as improving health and wellbeing, self-confidence and skill building, and developing pride in local traditions and culture, etc.

### **3.2. The benefits of culture for society**

The benefits of culture for individuals can spill over to society as a whole.<sup>75</sup>

Throughout history, arts and culture have contributed numerous benefits to society. David Throsby (2000) proposes that culture plays a pervasive role in fostering community identity, creativity, cohesion, and vitality. Cultural activities such as festivals, theatres, books, movies, etc. help build social capital, the glue that holds communities together. They create social solidarity and cohesion, foster social inclusion, community empowerment, and capacity-building, and enhance confidence, civic pride, and tolerance. Cultural participation is also proved to have a positive relationship with the volunteer rate (Jeannotte, 2003, p.45).

Janet Ruiz (2004) also suggests that participation in various forms of arts and culture contributes to society in many tangible and intangible ways: it promotes national identity and social cohesion, and reduces isolation. In addition, social networks generated through arts and cultural activities provide a sense of belonging - a sense of community. In particular, many studies have linked economic and social benefits by suggesting that significant social benefits such as “a sense of national identity or "connectedness" ensue from culture, ultimately resulting in indirect economic benefits.”<sup>76</sup>

### **3.3. Economic benefits of culture**

Landry Charles (2000) argues that CMAs rich in cultural resources are “hotbeds of creativity,” economic wealth generators in their own right, and magnets for talent across all sectors of the economy. Richard Florida (2004) also indicates that economic growth will occur in places where

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<sup>75</sup> Canadian Index of Wellbeing, 2014, p.33

<sup>76</sup> Links between social capital and economic performance at the community or nation level have been suggested by Tom Schuller (2001, p. 21), as cited in “Social and Economic Benefits of Culture.” Accessed March 2, 2018. <http://www.statcan.gc.ca/pub/87-542-x/2011001/section/s11-eng.htm>.)

creative people cluster. Creative people choose to live in places that are centers of creativity and diversity - places with a flourishing artistic and cultural environment.

Economic opportunities created by culture have had greater importance since economies translate from an industrial model to a new model in which knowledge and creativity drive productivity and growth. Statistics Canada estimates that, in 2016, the entire cultural sector - including film and video, broadcasting, design, architecture, publishing, archives, performing arts, heritage institutions, festivals and celebrations, etc. - accounted for over \$53.8 billion or 2.8% of Canada's gross domestic product (GDP). In addition, the cultural sector provides direct full and part-time jobs for 652,406 people - or almost 3.5% of Canada's labour force.<sup>77</sup>

In addition, culture makes a huge contribution to the tourism industry (seven out of 10 tourists say it is a reason for their visit<sup>78</sup>), further supporting job creation and encouraging infrastructure development. The festivals and events, along with museums, art galleries, and historic sites, are magnets for cultural tourists.

## **Chapter 5 - Research Methodology**

### **1. Data used**

The data for this paper comes from a special tabulation drawn from the 2011 National Household Survey (NHS)<sup>79</sup> ordered by the Department of Canadian Heritage. This table is available through an open agreement for the sharing of data between Canadian Heritage (Policy Research Group) and Professor Ravi Pendakur (a Professor of Public and International Affairs, University of Ottawa) - my supervisor. The table includes the number of visible minorities (including specific visible minority groups such as Chinese, black, South Asian, etc.), Aboriginal, immigrant, and

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<sup>77</sup> Government of Canada, Statistics Canada. "The Daily — Provincial and Territorial Culture Indicators, 2016," February 27, 2018. <http://www.statcan.gc.ca/daily-quotidien/180227/dq180227a-eng.htm?HPA=1>.

<sup>78</sup> Boris Johnson, Mayor of London, cited from the Creative capital gains- Toronto action plan.

<sup>79</sup> The description of the NHS is available at <http://www23.statcan.gc.ca/imdb/p2SV.pl?Function=getSurvey&SDDS=5178>

female workers in cultural occupations and their employment income at the national, provincial, CMA, and city levels of Canada. The numbers in this table include people both “in the labour force” and “not in the labour force”. The list of cultural occupations is defined by Canadian Heritage, following the culture framework designed by Statistics Canada, which is discussed in Chapter 4. This list is shown in Appendix 1.

Because of major **methodological changes** between the previous Census and the 2011 National Household Survey, no comparison between 2011 and other years is included in this paper. Previous censuses used the long-form census (a mandatory census of 20% of households), while the National Household Survey is a voluntary survey of 30% of households. The change to a voluntary survey had an impact on the reliability of the data. As explained by Kelly Hill (2014, p. 10): “the risk of the voluntary approach [of the NHS] is that the non-response bias may be high. The people who respond may be different from those who do not.” Consequently, the data about cultural workers seem to be less reliable from the NHS than the previous long-form census, particularly in smaller geographic areas and smaller demographic groups. However, while a special caution should be taken when analyzing data on individual occupations in small population areas; individual four-digit occupation codes from the NHS should be reliable at the national, provincial, territorial, and larger city levels (Sylvie Bourbonnais- Head Subject Matter, Labour Statistics, Statistics Canada). Thus, this paper only looks at the four largest CMAs of Canada, which are large enough to provide reliable data.

It is also essential to note that the estimate of the cultural labour force from the NHS is low (like other Canadian censuses), because of the three main reasons: (1) the classification of occupations is based mainly on the primary job that respondents spent the most hours on while multiple job-holding is an important feature of the cultural labour force. Therefore, many people who do a cultural occupation as a second (or even third) occupation are not included; (2) the reference

week for the NHS was May 1 to May 7, 2011, while many performing arts may take place before or after that period of time (especially in late June to early September) and during this reference week, many artists and cultural workers were probably looking for other employment elsewhere. This means that the NHS may not count these cultural workers; and (3) a number of occupations are undoubtedly cultural in nature, but we have to exclude them because they are incorporated into larger occupation groups and we have no way to extract them from those groups. An example of cultural occupations excluded from this report due to this reason is “C074 - Computer programmers and interactive media developers”. Statistics Canada (SC) included it as a cultural occupation because SC can extract “interactive media developers” (who do cultural work) from the “computer programmers” (who do not do anything related to cultural work). At the level of data we have, we cannot get the number of “interactive media developers” separately; therefore, this occupation must be excluded from the list to avoid overestimation.

## **2. Geographic boundaries**

In Canada, the culture sector labour force is predominantly located in large CMAs<sup>80</sup> such as Toronto, Montréal, Vancouver, and Ottawa-Gatineau<sup>81</sup>. These four CMAs account for 52 % of Canadian culture workers. Moreover, due to the methodological change of NHS 2011, a choice of larger areas will result in more reliable analysis. Therefore, this research paper will look at the four largest CMAs of Canada<sup>82</sup>. The geographic boundaries that will be used for each of these CMAs will be the CMA boundaries, not the municipal boundaries. The reason is that many of the workers in major CMAs commute from surrounding communities which are outside of the municipal boundaries of the central city. Since their home address is outside of the municipality,

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<sup>80</sup> Area consisting of one or more neighboring municipalities situated around a core. A census metropolitan area must have a total population of at least 100,000 of which 50,000 or more live in the core.

<sup>81</sup> Ottawa-Gatineau CMA includes Ottawa-Gatineau, Ontario part and Ottawa-Gatineau, Quebec part. It is the only CMA in the nation to fall within two provinces. <http://www12.statcan.gc.ca/census-recensement/2011/as-sa/fogs-spg/Facts-cma-eng.cfm?LANG=Eng&GK=CMA&GC=505>

<sup>82</sup> They are four largest CMAs in 2011. In 2016, Calgary became the fourth largest CMA in the country, replacing Ottawa-Gatineau which fell to fifth place. Source: <http://www.statcan.gc.ca/daily-quotidien/170208/dq170208a-eng.htm>

they would not be captured by the census data if the municipal boundaries (census subdivisions) were used.

### **3. Dimensions of diversity**

As mentioned in Chapter 3, the disadvantaged groups in the Canadian context include immigrants, visible minorities, Aboriginal identity, females, GLBTTQ community, and the disabled. Due to data access limitations, this paper only studies the first four groups.

### **4. Measurements**

With the aim of examining how these groups are involved in the culture sector, this paper will look at:

(1) The representation/proportion of these marginalized groups in the culture sector, compared to the overall occupations. Representation is the first and foremost step to know where we are before making any intervention. However, it is necessary to note that underrepresentation does not imply discrimination, as this may be a product of choice.

(2) The average employment income of these groups compared to their counterparts. It should be noted that income differentials are not in and of themselves evidence of employment discrimination because the income gap between groups may be due to productivity, education, or age differences. However, some part (but not all) of these differences can be a **signal** of discrimination, which is unequal treatment based on gender, race, national origin, etc.<sup>83</sup>

## **Chapter 6 - Workforce diversity in the culture sector - What do the data tell us?**

### **1. The share of cultural workers in the overall labour force**

In Canada, the culture sector labour force is predominantly located in large CMAs such as Toronto, Montréal, Vancouver, and Ottawa/Gatineau. Together, in 2011, these four CMAs account for 52% of the total cultural workers of Canada.

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<sup>83</sup> Hoffman, Emily P., 1991.

The table below shows the concentration of cultural workers in each CMA. It can be seen that the concentration of cultural workers in these big CMAs is much higher than that in the rest of Canada. Among four CMAs, Vancouver has the highest concentration of cultural workers (5.3%), followed by Toronto (5.2%), then Montreal (5.0%), and finally Ottawa-Gatineau (4.8%).

Table 3. The concentration of the cultural workers, <sup>84</sup> 2011					
	<b>Canada</b>	<b>Montréal</b>	<b>O-G</b>	<b>Toronto</b>	<b>Vancouver</b>
All occupations	19,133,310	2,156,170	741,945	3,187,235	1,357,715
Cultural occupations	734,310	108,030	35,915	164,815	72,160
% of culture occupations in all occupations	3.84%	5.01%	4.84%	5.17%	5.31%

## 2. Cultural workforce diversity in the four major CMAs

Before looking into the data to examine the degree to which culture occupations are inclusive of females, immigrants, visible minorities, and Aboriginal people, it is necessary to note that the numbers shown in this paper may be different from other sources because of the different choices of cultural occupations. The second reason is that the numbers in this analysis are the numbers of people both “in the labour force” and “not in the labour force” while the data elsewhere can be the numbers of people “in the labour force” only. This difference was due to the difficulty in accessing culture data, which will be argued as one of the challenges in developing cultural policies in Canada in Chapter 7.

The following is a **brief** analysis of the cultural workforce in four major Canadian CMAs in terms of their representation in culture sector, compared to the overall occupations, and their employment income, compared to that of their counterparts. Please refer to Appendix 2 for the detailed analysis.

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<sup>84</sup> These numbers include people “in the labour force” and “not in the labour force”.

## **2.1. Representation of these selected groups in the cultural occupations**

Table 4 below shows that in general, the proportions of females and Aboriginal workers in the culture occupations are very close to their proportions in the overall occupations in all four CMAs (except Aboriginal artists who are seriously under-represented in Ottawa-Gatineau). Immigrant and visible minority workers are under-represented in the arts and culture sector in all four CMAs. However, it is important to note that under-representation of these groups does not imply discrimination as this may be only a product of choice. The following shows the proportions of female, immigrant, visible minority, and Aboriginal workers in the arts and culture sector and the most significant issues in each CMA. It also provides a breakdown of different visible minority groups, including South Asian, Chinese, black, Filipino, etc.

### **In Montreal:**

- The culture sector of Montreal: 48.58% are females, 17.93% are immigrants, 0.67% are Aboriginal workers, and 11.66% are visible minorities.
- The artists in Montreal: 43.97% are females, 18.21% are immigrants, 0.6% are Aboriginal workers, and 10.36% are visible minorities.
- The most significance: Visible minorities are very under-represented in the artist occupations (43%) and the culture sector (35%).

### **In Ottawa-Gatineau (O-G):**

- The culture sector of O-G: 53.49% are females, 16.29% are immigrants, 2.20% are Aboriginal workers, and 11.32% are visible minorities.
- The artists in O-G: 55% are females, 17.76% are immigrants, 1.63% are Aboriginal workers, and 7.92% are visible minorities.
- The most significance: Visible minorities are seriously under-represented in the artist occupations (54%) and the culture sector (34%).

Aboriginal artists are also much under-represented at 34%.

**In Toronto:**

- The culture sector of Toronto: 48.51% are females, 37.3% are immigrants, 0.72% are Aboriginal workers, and 31.29% are visible minorities.
- The artists in Toronto: 50.62% are females, 30% are immigrants, 1.06% are Aboriginal workers, and 23.22% are visible minorities.
- The most significance: Visible minority and immigrant artists, although they account for high proportions (23% and 30% respectively), are still very under-represented (47% and 40% respectively).

Aboriginal artists are overrepresented at 75%.

**In Vancouver:**

- The culture sector of Vancouver: 46.24% are females, 34.3% are immigrants, 2.06% are Aboriginal workers, and 30.2% are visible minorities.
- The artists in Vancouver: 48.44% are females, 31.85% are immigrants, 2.96% are Aboriginal workers, and 25.57% are visible minorities.
- The most significance: Visible minority artists, although they account for a high proportion (26%) are still very under-represented (39%).

Aboriginal artists are overrepresented at 43%.

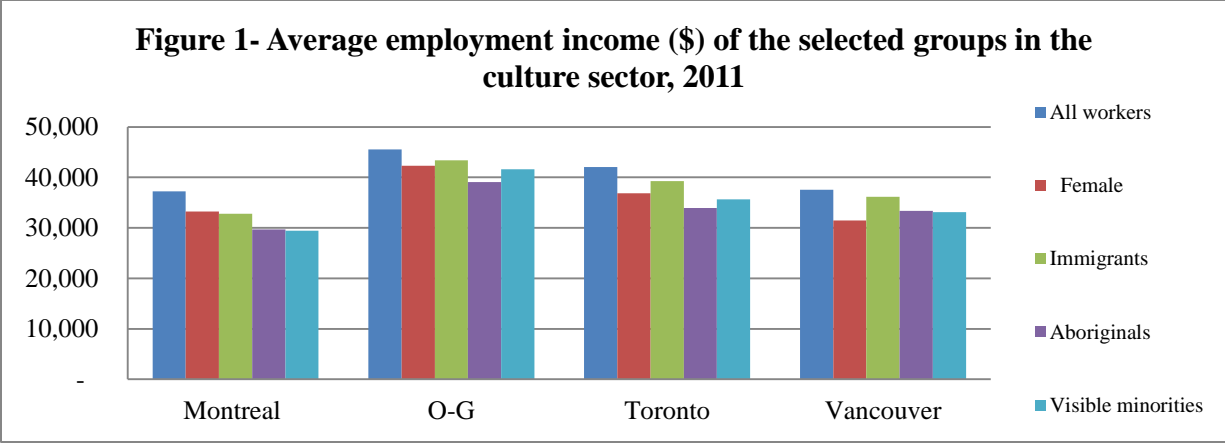
*The breakdown of different visible minority groups:*

- These groups include South Asian, Chinese, black, Filipino, Latin American, etc. It can be seen that in general, in all 4 CMAs, all visible minority groups are under-represented in the culture sector, except: (1) Japanese and Koreans who are either overrepresented in the culture sector or experience a very small gap; (2) blacks are slightly overrepresented in the culture occupations in Vancouver.

- Blacks account for the highest proportion in the culture workforce in Montreal and O-G. Chinese individuals account for the highest proportion in the culture workforce in Vancouver. South Asian and Chinese persons account for the highest proportion in the culture workforce in Toronto. The overall occupations also reflect the same trend, except in Toronto, where South Asians are more populous than the Chinese in overall occupations but less so in the culture sector.
- Some visible minority groups are seriously under-represented in some CMAs, such as Filipinos, South Asians & blacks in Montreal (50%, 47%, and 46% respectively); blacks and Arabs in O-G (46%); South Asians in Toronto (46%); South Asians, Arabs & Filipinos in Vancouver (58%, 55%, and 49% respectively). To avoid confusion, it should be noted that some groups account for a very high proportion in the culture sector, but they are still under-represented in the sector. For example, compared to other groups, blacks make up the highest proportion in the culture workforce in Montreal (2.8%); however because their share in the entire workforce in Montreal is 5.11%, nearly double their share in the culture sector, they are still extremely under-represented in the sector.

## **2.2. Average employment income**

Table 5 and Figure 1 below show the average employment income of the four designated groups in the culture sector in four major CMAs. In general, in all four CMAs, in the culture occupations (and overall occupations), the employment income of all four designated groups is consistently lower than the income of overall workers.



- Among the four CMAs, the cultural workers from all four designated groups have the highest average employment income in O-G. Female cultural workers have the lowest average income in Vancouver. Aboriginal, visible minority and immigrant cultural workers have the lowest average income in Montreal.
- In all four CMAs, female and visible minority workers experience a smaller income gap in the cultural occupations than the overall occupations. In contrast, Aboriginals in all CMAs, except Vancouver, experience a higher income gap in the culture occupations than the overall occupations. Immigrants in Montreal and O-G experience a slightly higher income gap in the culture occupations than the overall occupations while immigrants in Toronto and Vancouver experience a smaller gap in the culture occupations than the overall occupations.
- In general, among the four designated groups, the income difference between immigrant cultural workers and their counterparts is the smallest with the exception of Montreal; while Aboriginal and visible minority cultural workers seem to suffer the most profound income gap. The income gap by gender is not as significant as the income gap by visible minorities and Aboriginal status; however Vancouver’s female cultural workers exceptionally suffer the biggest income gap.

- O-G's cultural workers experience the lowest income gap between males and females, immigrants and non-immigrants, visible minorities and non-visible minorities; and they experience the 2<sup>nd</sup> lowest income gap between Aboriginal and non-Aboriginal workers (after Vancouver).
- Whether artists come from a disadvantaged group or not, and whether they come from Montreal, O-G, Toronto or Vancouver, they always have the lowest income, compared to any other occupation groups in the culture sector (except an unknown case in Montreal, where Aboriginal architects can earn only \$10,402 per year). Notably, Aboriginal artists in O-G and Toronto and female artists in Vancouver experience a very low income (<\$20,000). Moreover, in all four CMAs, artist occupations also belong to the top two occupation groups with the biggest income gap between male and female, between immigrant and non-immigrant, as well as between visible and non-visible workers.

However, as noted, income differentials are not in and of themselves evidence of employment discrimination although they can be an indicator of discrimination. The aim of comparing the income of these disadvantaged groups with their counterparts in this paper is to show that the income of these designated groups, especially Aboriginal workers and visible minorities, is particularly poorly remunerated across the cultural employments, especially in artistic occupations.

Table 4. Representation of females, immigrants, visible minority, and Aboriginal people in the culture occupations in four biggest CMAs (2011)

	Montreal				O-G				Toronto				Vancouver			
	Female	Immigrants	Aboriginals	Visible minorities	Female	Immigrants	Aboriginals	Visible minorities	Female	Immigrants	Aboriginals	Visible minorities	Female	Immigrants	Aboriginals	Visible minorities
All occupations	48.45%	23.29%	0.67%	18.02%	49.35%	20.60%	2.45%	17.24%	48.70%	50.05%	0.61%	44.12%	48.56%	42.01%	2.07%	41.76%
Cultural occupations	48.58%	17.93%	0.77%	11.66%	53.49%	16.29%	2.20%	11.32%	48.51%	37.30%	0.72%	31.29%	46.24%	34.33%	2.06%	30.20%
Artist occupations	43.97%	18.21%	0.60%	10.36%	55.00%	17.76%	1.63%	7.92%	50.62%	30.02%	1.06%	23.22%	48.44%	31.85%	2.96%	25.57%
Non-artist cultural occupations related to broadcasting, film and video, sound recording, performing arts and publishing	42.24%	13.33%	0.69%	7.98%	43.48%	12.75%	2.03%	11.98%	41.31%	29.35%	1.02%	23.82%	33.29%	27.07%	1.95%	23.18%
Cultural occupations related to printing	28.17%	18.01%	0.66%	14.45%	30.06%	16.85%	1.97%	16.29%	26.91%	55.50%	0.82%	49.07%	21.72%	48.93%	1.47%	42.63%
Cultural occupations related to libraries, archives and heritage	75.64%	16.65%	0.52%	11.72%	70.49%	14.97%	2.57%	11.19%	73.90%	41.04%	0.47%	37.42%	79.58%	33.03%	2.16%	31.78%
Cultural occupations related to architecture	40.69%	20.84%	0.99%	12.89%	36.94%	22.44%	1.74%	10.06%	32.02%	40.91%	0.37%	28.51%	26.86%	40.08%	1.17%	29.87%
Cultural occupations related to design	47.39%	21.47%	0.83%	14.91%	43.31%	18.76%	2.22%	12.75%	44.83%	43.85%	0.49%	37.60%	44.74%	39.95%	1.33%	37.90%
Cultural occupations not included elsewhere	60.04%	17.20%	1.22%	10.77%	64.84%	13.92%	2.63%	12.33%	62.33%	31.96%	0.55%	29.24%	59.50%	28.62%	2.68%	27.53%

Table 5. Average employment income (\$) of cultural workers by gender, immigrant, visible minority, and Aboriginal status in four biggest CMAs (2011)

	Montreal					O-G					Toronto					Vancouver				
	All workers	Female	Immigrants	Aboriginals	Visible minorities	All workers	Female	Immigrants	Aboriginals	Visible minorities	All workers	Female	Immigrants	Aboriginals	Visible minorities	All workers	Female	Immigrants	Aboriginals	Visible minorities
All occupations	41,275	34,372	36,936	33,817	30,810	49,776	42,914	48,054	43,307	41,997	49,774	40,753	44,617	42,497	39,629	45,214	35,920	41,145	35,015	36,880
Cultural occupations	37,259	33,266	32,779	29,691	29,428	45,512	42,328	43,392	39,056	41,603	42,052	36,856	39,281	33,938	35,658	37,579	31,494	36,128	33,383	33,138
Artist occupations	31,413	26,185	25,391	26,397	22,115	29,943	24,904	25,047	19,621	25,050	31,132	25,403	26,229	19,997	23,721	25,810	19,959	22,810	26,124	20,440
Non-artist cultural occupations related to broadcasting, film and video, sound recording, performing arts and publishing	41,462	39,204	36,915	33,648	34,786	50,790	46,588	58,556	33,281	49,712	46,796	43,456	43,268	38,714	37,205	44,215	37,764	43,996	40,116	37,622
Cultural occupations related to printing	37,825	27,424	29,987	40,652	27,615	43,864	34,389	37,262	46,931	29,250	41,323	30,518	36,655	45,874	34,601	42,782	31,009	41,096	52,611	39,142
Cultural occupations related to libraries, archives and heritage	33,848	33,087	31,978	26,426	26,975	44,300	43,382	42,000	38,378	37,448	36,924	36,261	37,775	39,262	31,947	32,932	32,901	34,772	32,288	28,879
Cultural occupations related to architecture	46,518	36,663	42,721	10,402	36,497	58,809	47,508	61,988	32,889	59,330	62,698	52,548	58,910	44,496	55,934	56,062	48,561	54,889	37,954	47,713
Cultural occupations related to design	35,318	30,519	31,762	30,495	29,852	43,696	40,447	42,067	40,929	39,387	40,814	35,457	38,649	45,268	36,095	37,249	31,440	36,022	34,175	35,145
Cultural occupations not included elsewhere	40,544	39,280	37,098	36,000	31,417	55,285	54,912	50,636	51,288	51,836	50,044	46,766	47,044	32,604	42,643	41,197	38,449	34,925	34,874	35,100

low → high

*Conclusion:* From the analysis above, it is clear that the cultural labour force in all four CMAs is not as diverse as the population it serves and all of these four designated groups are poorly remunerated compared to their counterparts. The sector has been widely aware of the lack of diversity in its workforce. A lot of efforts through cultural funding policies and cultural planning have been made. However, why has the situation still not improved as much as our expectations? The following section will look at some aspects of cultural funding policies and cultural planning to see what the possible problems are and what can be done to improve the situation. The Chapter will try to address the following questions:

1. Is there any significant problem in cultural funding policies and cultural planning resulting in a lack of diversity in the cultural workforce?
2. What can be done to resolve/minimize these problems?

## **Chapter 7 - Cultural policies - observations and recommendations**

### **1. Understanding the context of cultural policies in Canada**

Traditionally, cultural policy in Canada has been seen as a federal responsibility with the Department of Canadian Heritage taking the lead. “This leading role, however, does meet with opposition, particularly at the provincial level and especially in Quebec where the federal government’s involvement in cultural affairs is a bone of considerable contention”.<sup>85</sup> Municipalities have not made cultural policy a centerpiece of their activity.<sup>86</sup> However, with the advent of creative city policies, this situation has changed. Over the past years, the federal role in cultural policy has shifted from “principal doer” or “sole financier” to “facilitator”, “referee” and “partner” with other governments and the private sector.<sup>87</sup> Nowadays,

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<sup>85</sup> Bennett, 2001, p.38

<sup>86</sup> Goff, Patricia; Jenkins, Barbara, 2006, p.194.

<sup>87</sup> Foote, 2003, p.5

municipal governments, in cooperation with federal and provincial governments are actively involved in cultural policy-making and have become major players.

It is also necessary to understand the dominant factors on Canada's culture. Traditionally, Canada's culture has been predominantly affected by the presence of the United States of America (the most powerful and influential cultural super-power of the world) next door and a combination of multicultural demographics, official bilingual (French and English) and diverse Aboriginal cultures.<sup>88</sup> Therefore, the ongoing development of a national cultural policy by the federal government has focused on the need to protect against the strong influence of the United States and to promote openness to ensure that the unique cultural diversity of Canada is reflected in its domestic cultural institutions, Canadian content, and the cultural labour force.<sup>89</sup>

## **2. Canadian efforts to promote diversity and inclusion in the cultural labour force**

Canada, at all levels, has made a lot of efforts to promote diversity and inclusion in the labour force.

*At the federal level*, Canada leaves its impact on the diversity issue of the labour force through some **main pieces of legislation**. One of the most important is the *Canadian Charter of Rights and Freedoms of 1982*, which protects every Canadian's right to be treated equally under the law. Specifically, Section 15 gives people equal benefits and equal protection of the law without being discriminated against because of race, national or ethnic origin, colour, religion, sex, age, mental or physical disability. It does not necessarily mean treating everyone the same, but considering people's circumstances to ensure everyone benefits equally from the law and protecting disadvantaged people from discriminatory barriers.<sup>90</sup> In addition, the *Canadian Human Rights Act (CHRA)* prohibits discriminatory practices based on the "grounds of race,

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<sup>88</sup> Foote, 2003, p.4

<sup>89</sup> Ibid., p.10

<sup>90</sup> Canadian Charter of Rights and Freedoms, Section 15. [http://www.charterofrights.ca/en/17\\_00\\_01](http://www.charterofrights.ca/en/17_00_01).

national or ethnic origin, color, religion, age, sex, sexual orientation, gender identity or expression, marital status, family status, genetic characteristics, disability and conviction for an offence for which a pardon has been granted or in respect of which a record suspension has been ordered.”<sup>91</sup>

Another piece of legislation is *the Multiculturalism Act*, passed in 1988, with the aim of helping people overcome barriers related to race, ethnicity, and cultural or religious background. It is a policy of inclusion and a means by which the federal government reaffirms multiculturalism as a fundamental value of Canadian society and of the government of Canada. All federal institutions must take multiculturalism into consideration in all their activities from hiring and promoting employees of all backgrounds to serving a diverse public.<sup>92</sup> Another one is *the Employment Equity Act* (Employment Equity Act (EEA) of 1986, later amended as the Employment Equity Act of 1995)<sup>93</sup>. Under the EEA, there are two mandatory programs: the Legislated Employment Equity Program (LEEP) and the Federal Contractors Program (FCP). The LEEP applies to federally regulated employers in four sectors (banking, transportation, communications, and federal Crown corporations) with more than 100 employees. Employers are required to develop an employment equity plan for hiring and promoting represented numbers of designated groups including women, Aboriginal peoples, persons with disabilities, and members of visible minorities. The FCP applies to non-federally regulated organizations, with 100 or more employees, that supply goods and services to the federal government and that have contracts of \$200,000 or more. However, federal employment equity legislation covers only 10% of the Canadian workforce. Thus the scope of the EEA is quite limited, and the vast majority of

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<sup>91</sup> Canadian Human Rights Act, Part 1, 3 (1). <http://laws-lois.justice.gc.ca/eng/acts/h-6/FullText.html>

<sup>92</sup> Branch, Legislative Services. “Consolidated Federal Laws of Canada, Canadian Multiculturalism Act,” April 1, 2014. <http://laws-lois.justice.gc.ca/eng/acts/C-18.7/page-1.html>.

<sup>93</sup> Branch, Legislative Services. “Consolidated Federal Laws of Canada, Employment Equity Act,” December 12, 2017. <http://laws-lois.justice.gc.ca/eng/acts/e-5.401/>.

employers fall outside its jurisdiction. Moreover, it is criticized for ‘lacking teeth’, as there is no sanction for failing to comply with the Act.

Another way that the federal Government can make a significant impact on the cultural workforce’s diversity is through **its funding programs**, most significantly through the Canadian Council for Arts and the Canadian Heritage.

*The Canadian Council for the Arts* is Canada’s principal public arts funder, the work of which ensures that excellent, vibrant, and diverse art and literature engages Canadians, enriches their communities, and reaches markets around the world.<sup>94</sup> The Council works closely with federal, provincial, territorial, and municipal arts and cultural agencies and departments. As stated in its annual report for 2016-2017, the Canada Council for the Arts’ new funding model was designed to be more flexible and inclusive – all part of the Council’s commitment to foster greater equity and diversity in Canada’s arts scene.<sup>95</sup> The artists and arts organizations it funds will, in turn, help promote greater equity and diversity in Canadian society. The Council’s support for artists who are culturally diverse, deaf or have disabilities, or who belong to official-language minority communities across Canada, reflects this commitment. In particular, the report has a Board Diversity Statement of Principles, which includes representation of Canada’s official languages, regions, generations, Indigenous Peoples, cultural diversity, and gender equity.

*The Canadian Heritage* and its portfolio organizations play a vital role in the cultural, social, and economic life of Canadians. It funds a much wider range of programs that cover the arts, heritage, and festivals sectors, as well as sports, language, youth, etc. One of the priorities of Canadian Heritage is to support and enhance the approach to diversity and inclusion through the Multiculturalism Program and other initiatives. The Multiculturalism Funding Program supports

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<sup>94</sup> Canada Council for the Arts. “A new chapter- annual report 2016-17”, page 4

<sup>95</sup> Ibid, page 29

individuals and communities to contribute to an integrated, socially cohesive society. Program funding is delivered through two distinct components: Events and Projects. To be eligible for funding, an “Event” must demonstrate the involvement of more than one cultural, religious or ethnic community and establish concrete opportunities for positive interaction among them, etc. For “Projects”, the priority is given to the projects that bring people together through art, culture, provide opportunities for youth community engagement and promote diversity and inclusion.<sup>96</sup>

*At the provincial levels*, some efforts have been made predominantly through their own funding organizations. For example, the BC Arts Council, the Assembly of British Columbia Arts Councils, or Ontario Arts Council, the Ontario Ministry of Culture, the Ontario Trillium Foundation, etc. always set an aim to provide individuals and organizations from diverse backgrounds the opportunity to participate in the arts and culture field. In particular, the Ontario Arts Council (OAC) supports the Ontario-Equity Plan,<sup>97</sup> which will guide the OAC’s decision-making in supporting diverse artists, artistic practices, arts communities and its own organization.

*At the municipal levels*, in the competition for talented workers, each city has its own programs to attract a diverse cultural workforce. The programs to support culture may be through (1) policy development and planning; (2) facilities/cultural space; (3) in-kind support; and (4) financial supports. Under the purpose of this paper, we only examine policy development and planning, and financial support which can have a significant impact on the diversity of the cultural workforce in each city.

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<sup>96</sup> Heritage, Canadian, and Canadian Heritage. “Inter-Action: Multiculturalism Funding Program.” Grants and funding opportunities;service description. aem, February 13, 2018. <https://www.canada.ca/en/canadian-heritage/services/funding/interaction.html>.

<sup>97</sup> “Ontario Arts Council - Equity Plan.” Accessed March 9, 2018. <http://www.arts.on.ca/access-equity/equity-plan>.

## City of Ottawa

### *Policy and planning*

The Renewed Action Plan for Arts, Heritage and Culture (2013-2018) promotes a strong diversity of representation and participation of Aboriginals; representation of the Anglophone and Francophone cultural mosaic; diverse individuals from neighborhoods; and new Canadians. The plan includes four strategies: (1) celebrate Ottawa’s unique cultural identity and provide access to culture for all; (2) preserve and develop cultural and creative places and spaces; (3) get the word out about Ottawa’s vibrant local culture and unique identity; and (4) invest in local culture and build cultural leadership.<sup>98</sup>

### *Funding*

Through its Cultural Funding and Awards Programs, the City commits to support cultural activity that is inclusive of Ottawa’s diverse community “where people from a diversity of ancestries, abilities, ages, countries of origin, cultures, genders, incomes, languages, races and sexual orientations make this a vibrant city and contribute to creating a city for everyone”.<sup>99</sup> The program uses a peer assessment model with a fair representation of official languages, gender, geographic areas, and culture-specific communities.<sup>100</sup>

## City of Toronto

### *Policy and planning*

The City of Toronto has a strong tradition of using policy documents to strategically focus its work to support the culture sector. In 2011, the City Council adopted the Creative Capital Gains: an Action Plan for Toronto to enhance Toronto’s place as a leading international cultural center

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<sup>98</sup> Parks, Recreation & Cultural Services Dept. (2016). “Cultural Plans and Policies.” December 20, 2016. <https://ottawa.ca/en/residents/arts-heritage-and-culture/cultural-plans-and-policies>.

<sup>99</sup> Parks, Recreation & Cultural Services Dept. (2016). “Cultural Funding Summary Reports.” December 19, 2016. <https://ottawa.ca/en/residents/arts-heritage-and-culture/cultural-funding/cultural-funding-summary-reports>.

<sup>100</sup> Ibid.

and increase the role of creativity in the economic and social development of the city. Some of the focus areas include items such as: (1) Ensuring access and opportunity for cultural participation to all citizens, regardless of age, ethnicity, ability, sexual orientation, geography or socioeconomic status; (2) Supporting the development of creative clusters and emerging cultural scenes to capitalize on their potential as generators of jobs and economic growth; (3) Promoting Toronto's cultural institutions, festivals, and other assets to enhance the city's position as a Creative City regionally, nationally and internationally, etc. Notably, the report repeatedly recommends that the Mayor take a leadership role in Toronto's creative capital strategy.<sup>101</sup>

### *Funding*

The majority of the City's cultural grants are administered by Toronto Arts Council (TAC). One of the criteria to be funded is that programs must be consistent with the City's objectives (community capacity, equitable access, wellbeing, diversity, civic participation and civic cohesion). The TAC is committed to "artistic excellence, innovation, and accessibility, and supports a wide spectrum of artistic endeavor and a range of activity that makes the City of Toronto one of the leading cultural centers in Canada".<sup>102</sup> Through its support, the TAC cultivates a richer engagement between artists and audiences and reflects the City of Toronto through the diversity of artists, arts communities, and audiences that it serves.

### City of Vancouver

#### *Policy and planning*

In 2008, Vancouver City Council affirmed its commitment to a diverse and healthy creative sector through the adoption of the Cultural Plan for Vancouver 2008 - 2018. The cultural plan

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<sup>101</sup> City of Toronto. (2011). "*Creative Capital Gains: An Action Plan for Toronto*"

<sup>102</sup> "Annual Operating - Toronto Arts Council." Accessed March 10, 2018. <http://www.torontoartscouncil.org/grant-programs/tac-grants/community-arts/annual-operating>.

aimed “to develop, enliven, enhance and promote arts, culture, and cultural diversity in the City of Vancouver to the benefit of [its] citizens, [its] creative community, [its] business sector and [its] visitors”.<sup>103</sup> In addition, a new Creative City Strategy<sup>104</sup> is being developed to: (1) Include previously under-represented voices and constituencies; (2) Build partnerships across communities and sectors; (3) Develop strategies that place arts and culture at the forefront.

### *Funding*

Every year, the City of Vancouver and the Vancouver Park Board award over \$11 million to non-profit arts, cultural organizations, and artists through a variety of grant programs, including Cultural Grants Program (targeting a wide range of artistic and cultural activities in support of a diverse and thriving cultural community), and the Artists in Communities program (supporting artists working with communities on issues of joint interest or concern using the principles of community cultural development), the Community Arts Grant Program (support for arts or cultural activities that celebrate and promote Vancouver's communities and neighbourhoods), etc.<sup>105</sup>

### City of Montreal

#### *Policy and planning*

In November of 2007, the 2007-2017 Action Plan - Montréal, Cultural Metropolis was endorsed by hundreds of leaders from all sectors of Montréal activity. Through the plan, Montréal asserts its identity as a major Francophone city and is committed to being a model of inclusiveness and inter-culturalism. Montreal promotes its French, but also values the contribution of the

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<sup>103</sup> City of Vancouver. (2013). “Culture Plan for Vancouver 2008-2018”.

<sup>104</sup> City of Vancouver. “Arts and Culture.” Text/xml, January 3, 2018. <http://vancouver.ca/parks-recreation-culture/arts-and-culture.aspx>.

<sup>105</sup> City of Vancouver. “Arts and Culture Grants.” Text/xml, January 12, 2018. <http://vancouver.ca/people-programs/arts-and-culture-grants.aspx>.

Aboriginal communities and immigrants.<sup>106</sup> In particular, the Culture Montréal Diversity Project (Observations and 2018-2020 Action Plan) aims to “reflect as completely as possible on issues and realities regarding the participation of all Montrealers in culture, across our territory and through the bodies and activities that make up the cultural scene”.<sup>107</sup>

### *Funding*

The City of Montréal has a long tradition of collaborating with the Ministry of Culture and Communications (Quebec). Montreal's culture sector will receive a \$6.0 million investment over three years (from 2017 to 2020).<sup>108</sup> Montréal's arts and culture (The Service de la culture) team plays an important role in the city's vitality and the promotion of different facets that make up its cultural identity. Each year, hundreds of organizations and artists representing a wide range of disciplines receive financial assistance.

*Conclusion:* It can be said that all levels of Canadian governments have made a lot of effort to acknowledge and support greater diversity in cultural production and representation. However, while progress has unquestionably been made; Canada is still far from having "resolved" these issues.

The following section will provide observations on cultural funding policies and cultural planning to see if there are any significant issues in regards to diversity of the cultural labour force, as well as some recommendations with the hope to partly “resolve” these issues.

## **3. Observations and recommendations**

### **3.1. The definitional dilemma of “culture”**

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<sup>106</sup> City of Montreal. (2007). “Plan D’action 2007-2017 - Montréal, Cultural Metropolis: Vision.”

<sup>107</sup> City of Montreal. “Culture Montréal Diversity Project- Observations and 2018-2020 Action plan”.

<sup>108</sup> “Montreal’s Cultural Sector to Get \$6 Million Investment over Three Years | CTV Montreal News.” Accessed March 10, 2018. <https://montreal.ctvnews.ca/montreal-s-cultural-sector-to-get-6-million-investment-over-three-years-1.3351321>.

As discussed in Chapter 4, the "definitional dilemma" in Canadian cultural policy (i.e., how we define culture for purposes of cultural policy and planning) has been recognized by cultural planning scholars as a significant theoretical and policy weakness (Baeker, 2002). He argues that at the most general level, the Canadian cultural policy and planning embraces a broad definition of culture. However, at the more practical policy level, cultural policy has still remained dominated by an "arts and humanities" definition. This matter has also been seen in Australian cultural policies. Dowling (2002) finds that in theory, cultural planning in Australia adopts a broad definition of culture similar to that used by contemporary cultural geographers. However, in practice, a narrow definition of culture is found in cultural plans.

Within this context, Dowling (1997, 2002) and Baeker (2002) argue that the middle ground between culture as a "way of life" and culture as 'high art' is needed for the culture sector to be effectively managed. Indeed, in looking at the cultural plans of provinces or cities, it seems that they tend to use the broad definition of culture. However, if looking at the funding programs, it is not difficult to see that the focus is still too much on art (especially "high art"); therefore, some other fields may be ignored or not paid enough attention. In addition, the broad definition that cultural planning follows is still narrow in some aspects. For example, heritage is often referred to as "cultural landscapes, archaeological sites, artifacts" while it should be understood more as an intangible resource (Kovacs, 2011). Throughout this section (policy problems related to the diversity of the cultural workforce), the discussion about this definitional dilemma only aims to raise awareness about an appropriate definition of "culture" which will shape policy. A narrow definition or "limited funding to art only" will blind us to the existence of other cultural systems, and therefore, the labour force in those fields may be not well intervened.

### **3.2. Focus on policy development rather than implementation**

The literature on cultural policy implementation suggests that in Canada, more attention has been paid to the development of policy instead of a necessary focus on policy implementation and evaluation. Forand, Hardy, & Smith (1999) argue that too much emphasis is directed to the planning and conceptual phases of the policy and management cycle, while not enough attention is paid to the actual implementation. For example, it is claimed by arts and culture groups that the City of Ottawa is failing to realize its funding promises in an action plan approved by council in 2012, which planned to use \$5 million more a year in base operating funding for Ottawa's cultural community.<sup>109</sup> (The City of Toronto is an exception. It has already implemented or is currently addressing more than 87% of its Culture Plan's 63 recommendations<sup>110</sup>). Kovacs (2010) also suggests some concerns about the implementation process of cultural planning. For example, cultural planning goals seem to be unrealistic and vague, and there is a lack of cross-departmental cooperation in the implementation of individual goals (p.222). These things make the cultural planning goals difficult to achieve. This problem partly explains why all of the four cities in this study have made a lot of efforts through the funding policies and the cultural planning, but the situation has still not improved as much as expectation.

However, Canada is not the only country experiencing this problem. As cited in Kovacs (2010), Grogan, Mercer and Engwicht (1995) claim that "there are countless examples of strategic plans [of Australian cultural planning] which have remained on the shelves without ever getting close to implementation" (p. 24). Similarly, Bianchini (1996) suggests that many cultural plans in Britain are not being implemented and that the cultural planning movement is not really working.

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<sup>109</sup> <http://ottawacitizen.com/news/local-news/ottawa-arts-groups-say-city-falling-short-on-promised-funding>

<sup>110</sup> City of Toronto. (2011). "Creative Capital Gains: An Action Plan for Toronto - Toronto Arts Council.", p.12

In order to avoid the “huge disconnect” between policies and implementation, Kovacs (2010) suggests that cultural planning should be more specific and based on the reality of limited budgets, personnel and time constraints. In addition, another way of improving our present methods of policy implementation and evaluation is by enhancing our performance measures and indicators. Bennett (1998) has shown that no country in the world currently collects data with any of the rigour required for accurately tracking the progress being made in cultural policy and cultural diversity. The problems with data collection will be discussed in the next part.

### **3.3. “We need basic facts to make decisions”**

Information gathering is an essential part of proper program management and development of public policies (Statistics Canada, 2011, p.77). However, until now, there has been a little or no understanding of the diverse composition of the cultural labour force at the municipal level. As mentioned, there are some papers by Kelly Hills and CHRC providing data on the cultural labour force by gender, Aboriginal, immigrant and visible minority status, but they are mainly available at a national or provincial level. There is one work by Kelly Hill’s research team providing breakdown of the labour force by selected demographic characteristics at a CMA level, but it is only for artists. Even if there is data available elsewhere; it is certainly not easy to access in a timely manner because of the high cost and/or long wait time. If necessary data can be accessed, we do not have human resources to do the work.<sup>111</sup> Since the summer of 2017, I have had an opportunity to work in this field (through the Ottawa Culture Research Group which will be mentioned below). Thus, I somewhat understand the difficulty in finding and accessing data on the social aspects of culture at the municipal level (the economic aspects seem to be much easier to find and acquire).

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<sup>111</sup> Personal communication with an expert in the culture field from University of Ottawa

Canada is also not alone in this respect. In the recent report about the arts and culture workforce, the Arts Council England (ACE) also identified a lack of data, especially disability data as one of the major problems facing the culture sector.<sup>112</sup> To deal with this problem, the ACE points out that they need a better reporting system with more comprehensive data to understand the true picture of the culture labour force. For Canada, the following are some recommendations:

i. The Government may consider expanding the role of the Cultural Statistics Strategy (CSS) - The Creative City Network, which is led by the Department of Canadian Heritage and housed in Statistics Canada's Cultural Satellite Account. The CSS is a partnership of national, provincial, and municipal partners, which aims to collect cultural data in a timely manner. The CSS not only accesses the most reliable and rigorous statistics on culture, available through the Canadian System of National Accounts, it also cultivates a conversation and consensus between federal, provincial, and municipal cultural partners about how and what to collect.<sup>113</sup> Currently it only focuses on providing economic indicators such as cultural GDP. Therefore, it is suggested that the CSS should consider collecting data about social aspects of the workforce in addition to economic aspects.

ii. Regarding the questionnaire design for the census program, Statistics Canada may consider adding a question about people's second jobs. Many individuals work in the arts and cultural sector as their second or even third jobs. However, currently the census only asks about primary job, which does not reflect the real picture of the cultural sector's labour force. In addition, it should add a question about the seniority level and the sense of belonging of

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<sup>112</sup> "Equality, Diversity and the Creative Case 2016-2017" by England Arts Council, page 6.

<sup>113</sup> "Cultural Statistics Strategy." Accessed March 10, 2018. <http://www.creativecity.ca/partnerships/cultural-statistics-strategy-consortium>.

individuals to their workplace. The information about seniority levels and sense of belonging is very important to get a clearer picture about diversity and inclusion in the labour force.

iii. Besides the aforementioned problems, another difficulty related to the cultural data is that even if we have data and human resources, it is not easy to process and understand the culture data. Throsby (2003, p.174) argues that while in most other sectors, obtaining data for analysis is often a straightforward matter, cultural occupations are generally not easily recognizable and ambiguously defined. Therefore, the establishment of a focus group like Ottawa Culture Research Group (OCRG) with a wide range of government, community, and academic partners is necessary to detect the problems in the field as well as discuss the possible solutions. Furthermore, the OCRG takes particular notice in creating a reporting structure that allows a city/CMA to (1) access its performance on key culture indicators and compare its strengths and weaknesses to its peer cities/CMAs, and (2) update/edit statistics in the future to track changes over time with a very limited budget. With these features, this model may be a practical solution and should be replicated in other cities as well.

In conclusion, by continuing to find a way to collect the necessary data and understand them correctly, we will be able to build a credible evidence base that will improve our understanding of diversity across the sector and increase our ability to influence the agenda and change the situation.<sup>114</sup>

#### **3.4. Lack of binding commitments in the funding policies**

Vancouver author and artist Douglas Coupland recently said "A city without strong, consistent arts funding is basically a parking lot."<sup>115</sup>

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<sup>114</sup> "Equality, Diversity and the Creative Case 2016-2017" by England Arts Council, page 6.

<sup>115</sup> <http://www.vancourier.com/living/home-is-where-the-art-is-yared-nigussu-1.2169833>.

Indeed, funding is one of the most effective ways for governments to achieve their objectives. Through funding programs, they can help organizations address diversity and representation. In Canada nowadays, each city's cultural community depends on both the private and the public sectors. Private sector support, although it is huge,<sup>116</sup> often follows public sector investment. Therefore, the way governments invest in the culture sector has an enormous influence and should be implemented in a very careful manner. Under the literature review of this paper, it is suggested that (1) a funding priority for the programs which commit to involve diverse artists/cultural workers should be continued with more emphasis; (2) there should be a binding agreement between grant holders and grants receivers, stating clearly that the programs must include a wide variety of cultural workers as committed in their proposal; failure to do so may result in withdrawal of the funding; and (3) we may consider changing the funding type from "grants" to "contribution programs" with some compulsory requirements to enhance the influence of the funding. However, it should be noted that by doing so, it may increase the administrative cost to operate the funding. Given the high benefits (in terms of both economic benefits and social benefits) of a diverse cultural workforce, it is worth the investment.

### **3.5. Enhance the role of municipal governments**

In December 2011, Montréal responded positively to the call by the World Secretariat of the United Cities and Local Governments (UCLG) to become the first city in the world to adopt an official declaration recognizing culture as the fourth pillar of sustainable development.<sup>117</sup> The City of Toronto also recognizes that "municipal government is in the best position to understand, evaluate, and facilitate support for a myriad of events and organizations across the entire city".<sup>118</sup>

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<sup>116</sup> For example, in Toronto, the private sector's support for art & cultural events and cultural institutions is five and a half times that of municipal support, and almost equals public sector investment from all three levels of government.

<sup>117</sup> "Mandate." Culture. Accessed March 10, 2018. <http://ville.montreal.qc.ca/culture/en/mandate>.

<sup>118</sup> Creative Capital Gains: An Action Plan for Toronto (2011, p.33)

By doing so, both cities promote an approach to supporting the culture sector by implementing culture policies at the municipal level.

Because the municipal government has the ability to coordinate public policies and services at the local level as well as understand the city's state the most, it helps provide the credibility that encourages the participation of federal and provincial governments, private sector sponsors and donors. "Without municipal investment, other partners are less likely to come to the table".<sup>119</sup>

However, as mentioned above, traditional cultural policy does not highlight the role of municipal governments and is often characterized with a "high art" and "federal role". In contrast, municipal cultural planning (MCP) takes on a municipal focus to culture and "pool together all available cultural assets for analysis and development".<sup>120</sup> With these features, MCP is likely to respond more favourably to the new requirements of the culture sector than the traditional cultural policy. Therefore, MCP should continue to be encouraged with more focus on the role of municipal governments in making cultural policies and planning.

### **3.6. Active participation in the policy-making process**

The problems in terms of under-representation of diverse people in the culture workforce should be less serious when these groups are involved at every stage of the decision making process (especially funding decisions or employment policy-making). Karim (1998) argues that Canadian cultural institutions have made progress in expanding minority participation in some areas, but lag behind countries such as the United States in advancing others (e.g., participation in the cultural labour force; appointments to cultural boards; and support for minority ownership of media). Therefore, while discussions on engaging the representation of diverse population in

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<sup>119</sup> Creative Capital Gains: An Action Plan for Toronto (2011, p.11)

<sup>120</sup> Kovacs, 2011, p.323

cultural boards have occurred, they should be continued with more pressure to achieve greater change.

### **3.7. The “weak” cultural human resource**

In addition to the aforementioned issues, the CHRC in its report “Face of the Future” in 2002 made an important argument that historically Canadian cultural organizations have not hired human resource professionals or consultants, which result in “an inadequate focus on human resource needs, policies, best practices, and requirements” (p.6). It further states that “This has manifested in a myriad of human resource problems in the sector, the most critical of which are poor wages and working conditions, a lack of commitment to professional development, failure to plan for succession, and tensions in the workplace on many levels.” (p.7). Recently, although the importance of HR practices has been recognized, many HR issues still exist in the culture sector and it clearly needs to change. Especially under the worldwide impact of globalization and the quick demographic changes in Canada, only a “strong” HR management can effectively adapt their HR practices to these changes.

## **Chapter 8 - Conclusion and moving forward**

“It [diversity] is not only a matter of choosing to do the right thing, but of understanding diversity as a source of cultural inspiration that also makes a demonstrable contribution to the long-term health of the arts.”<sup>121</sup> In Canada as elsewhere, policy-makers now widely agree that cultural diversity is one of the **roots of development**. For example, the City of Toronto has stated in its cultural action plan that a vibrant culture is the fundamental driver of Toronto’s

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<sup>121</sup> Nicholas Serota- Chair, Arts Council England said in the introduction of the report “Equality, Diversity and the Creative Case 2016-2017”, page 2.

future prosperity.<sup>122</sup> The City of Montreal also demonstrates that it is the basis for the City's brand image.<sup>123</sup>

While the goal has been clearly defined in each of the four cities' cultural action plan, this paper shows that visible minority and immigrant workers in all four CMAs are generally under-represented in the arts and culture sector and paid less than their counterparts. The proportions of female and Aboriginal workers in the culture occupations are very close to their proportions in the overall occupations; however they experience a significant income gap in all four CMAs. In most cases, artists experience a bigger income gap than the other cultural workers. However, it should be emphasized that: (1) under-representation of some groups in the culture sector may be a product of choice rather than discrimination. The point here is that given the high returns of a diverse workforce in the culture sector, we should find a way to make the cultural labor force reflect the population it serves to reap the benefits; (2) income differentials are not in and of themselves evidence of employment discrimination because the income gap between different groups within the labour force may be due to productivity, education, or age differences. However, some part (but not all) of these differences can be a **signal** of discrimination, which is unequal treatment based on gender, race, national origin, etc.<sup>124</sup> The aim of comparing the income of these disadvantaged groups with their counterparts in this paper is to show that the income of these designated groups is particularly poorly remunerated, especially in some occupational groups such as artists, which requires sound policies to change the situation.

In addition, although many efforts at all levels of government have been made, the paper demonstrates that many issues still exist in current cultural funding policies and cultural planning such as a narrow understandings of "culture", a lack of binding commitment in the funding

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<sup>122</sup> City of Toronto. 2011, p.5

<sup>123</sup> City of Montreal, 2007, p.8

<sup>124</sup> Hoffman, Emily P., 1991

policies, limited access to reliable and empirical data especially at the municipal level, a lack of attention to the actual implementation of policies/plans, the “weak” cultural human resources, and lastly, “lacking teeth” in relevant legislation. Within the context of these findings, a set of recommendations is proposed in order to equip policymakers to act and to improve the situation. Last but not least, while this paper aims to emphasize the needs of the arts and culture sector to find a way to diversify its workforce, it does not aim to exaggerate the point. Diversity is necessary, but it does not automatically transfer into success, which means that a strong representation of diverse groups is not enough, though it is an important step, which is a prerequisite for any further improvement. “Managing diversity”- how we respect and value the different groups in the labour force - must be key to enjoying the benefits. Therefore, in order to have a comprehensive understanding of the diversity picture of the cultural workforce, research about the reasons behind a representation and income gap between these disadvantaged groups and their counterparts, along with a sense of their belonging and seniority level, would be of use. Only with a clear understanding can we make good decisions and better our culture, our cities, and our future.

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## Appendix 1 - List of cultural occupations

<b>Artist occupations</b>	<b>Cultural occupations related to libraries, archives and heritage</b>
F021 Authors and writers	A341 Library, archive, museum and art gallery managers
F031 Producers, directors, choreographers and related occupations	B513 Records management and filing clerks
F032 Conductors, composers and arrangers	B551 Library clerks
F033 Musicians and singers	B552 Correspondence, publication and related clerks
F034 Dancers	F011 Librarians
F035 Actors and comedians	F012 Conservators and curators
F036 Painters, sculptors and other visual artists	F013 Archivists
F132 Other performers	F111 Library and archive technicians and assistants
F144 Artisans and craftspersons	F112 Technical occupations related to museums and art galleries
<b>Non-artist cultural occupations related to broadcasting, film and video, sound recording, performing arts and publishing</b>	<b>Cultural occupations related to design</b>
F022 Editors	C075 Web designers and developers
F023 Journalists	C152 Industrial designers
F122 Film and video camera operators	C153 Drafting technologists and technicians
F123 Graphic arts technicians	F141 Graphic designers and illustrators
F124 Broadcast technicians	F142 Interior designers
F125 Audio and video recording technicians	F143 Theatre, fashion, exhibit and other creative designers
F126 Other technical and co-ordinating occupations in motion pictures, broadcasting and the performing arts	F145 Patternmakers - Textile, leather and fur products
F127 Support occupations in motion pictures, broadcasting and the performing arts	<b>Cultural occupations related to architecture</b>
F131 Announcers and other broadcasters	C051 Architects
A342 Managers - Publishing, motion pictures, broadcasting and performing arts	C052 Landscape architects
<b>Cultural occupations related to printing</b>	C053 Urban and land use planners
B523 Desktop publishing operators and related occupations	C125 Landscape and horticultural technicians and specialists
H018 Supervisors, printing and related occupations	C151 Architectural technologists and technicians
H521 Printing press operators	<b>Cultural occupations not included elsewhere</b>
J181 Printing machine operators	C124 Conservation and fishery officers
J182 Camera, platemaking and other pre-press occupations	F024 Professional occupations in public relations and communications
J183 Binding and finishing machine operators	F121 Photographers
	J184 Photographic and film processors

**Appendix 2 - Detailed analysis of cultural workforce diversity**

(Based on the National Household Survey 2011)

This is the detailed analysis of artists and culture workers by their gender, immigrant, visible minority, and Aboriginal status in Toronto, Vancouver, Montreal, and Ottawa-Gatineau (O-G) CMAs in terms of: (1) their presentation in the culture occupations, compared to the overall occupations; and (2) their employment income, compared to their counterparts.

## Section 1: GENDER

### *Presentation of females in the culture occupations*

Table 1 below shows that:

- In general, there is no significant gap between the male-female ratios of the culture occupations and the overall occupations. The ratio of females to males in both the culture occupations and the overall occupations is quite close to the gender-balance point (50%-50%). In O-G, the culture occupations concentrate even more females than the overall occupations (53.49% vs. 49.35%).
- The proportion of females in the cultural occupations varies considerably across occupational groups (from 22%-80%). It is not a surprise that in all of four CMAs, cultural occupations related to *printings* and *architecture* have the smallest concentration of females while the cultural occupations related to *libraries, archives, and heritage* have the highest concentration of females.
- In all four CMAs, *artist occupations and design occupations* have the most gender-balanced labour force (43%-55%). Some female-dominated occupations (>70%, in all four CMAs) include *Dancers, Library clerks, Librarians, Library and archive technicians and assistants, and Interior designers*. Some male-dominated occupations (>70%, in all four CMAs) include *Film and video camera operators, Broadcast technicians, Audio and video recording technicians, Printing press operators, and Drafting technologists and technicians*.

Geography	Montréal	O-G	Toronto	Vancouver
All occupations	48.45%	49.35%	48.70%	48.56%
Cultural occupations	48.58%	53.49%	48.51%	46.24%
Ratio <sup>1</sup>	1.00	1.08	1.00	0.95
Artist occupations	43.97%	55.00%	50.62%	48.44%
Non-artist cultural occupations related to broadcasting, film and video, sound recording, performing arts and publishing	42.24%	43.48%	41.31%	33.29%
Cultural occupations related to printing	28.17%	30.06%	26.91%	21.72%
Cultural occupations related to libraries, archives and heritage	75.64%	70.49%	73.90%	79.58%
Cultural occupations related to architecture	40.69%	36.94%	32.02%	26.86%
Cultural occupations related to design	47.39%	43.31%	44.83%	44.74%
Cultural occupations not included elsewhere	60.04%	64.84%	62.33%	59.50%



### Average employment income by gender

Figure 1 below shows that:

- In all four CMAs, female cultural workers consistently have the average income lower than their male counterparts. The existence of an income gap between female cultural workers and other selected groups in Figure 1 means that female cultural workers are particularly poorly remunerated. It also shows that among four CMAs, female cultural workers (or any other labour force groups) in O-G have the highest average income while the female cultural workers in Vancouver have the lowest average income (26% lower than the average income of O-G's female cultural workers).

<sup>1</sup> Female share of the workforce in culture occupations divided by the female share of the workforce in all occupations in the CMA.

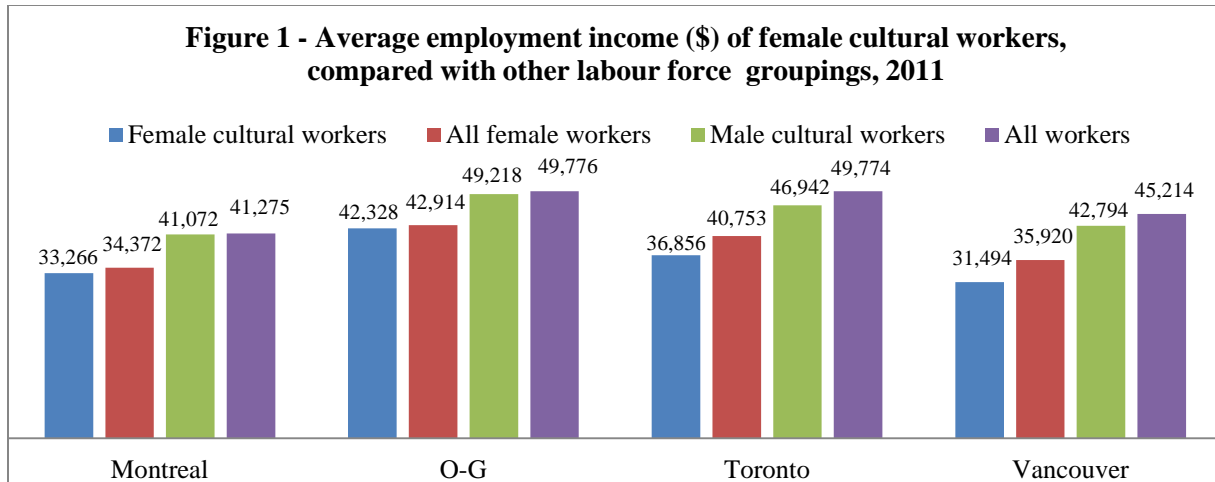


Table 2 below shows that:

- The cultural occupations experience the smaller income gap between males and females than the overall occupations in all four CMAs. It may be due to the fact that the income of cultural workers is lower than the income of overall workers.
- Among four biggest Canadian CMAs, the cultural occupations in Vancouver experience the biggest gender income gap while the cultural occupations in O-G experience the smallest gap (following the same trend of overall occupations).
- The top three cultural occupation groups with the biggest gender income gap in all four biggest Canadian CMAs (except Vancouver - architecture occupations do not belong to the top three) are *Artist occupations*, cultural occupations related to *printing*, cultural occupations related to *architecture*. The cultural occupations related to *libraries, archives, and heritage* experience the smallest income difference between males and females in all four biggest CMAs of Canada (probably because females account for the majority in these occupations).

Table 2 - Average employment income (\$) of male and female in culture occupations, 2011

Geography	Montreal			O-G			Toronto			Vancouver		
	Female	Male	Income gap (%) <sup>2</sup>	Female	Male	Income gap (%)	Female	Male	Income gap (%)	Female	Male	Income gap (%)
All occupations	34,372	47,796	-28.09%	42,914	56,475	-24.01%	40,753	58,361	-30.17%	35,920	53,994	-33.47%
Cultural occupations	33,266	41,072	-19.01%	42,328	49,218	-14.00%	36,856	46,942	-21.49%	31,494	42,794	-26.41%
Artist occupations	26,185	35,526	-26.29%	24,904	36,321	-31.43%	25,403	36,955	-31.26%	19,959	31,219	-36.07%
Non-artist cultural occupations related to broadcasting, film and video, sound recording, performing arts and publishing	39,204	43,124	-9.09%	46,588	54,006	-13.74%	43,456	49,149	-11.58%	37,764	47,414	-20.35%
Cultural occupations related to printing	27,424	41,972	-34.66%	34,389	47,898	-28.20%	30,518	45,374	-32.74%	31,009	46,056	-32.67%
Cultural occupations related to libraries, archives and heritage	33,087	36,224	-8.66%	43,382	46,519	-6.74%	36,261	38,799	-6.54%	32,901	33,053	-0.46%
Cultural occupations related to architecture	36,663	53,329	-31.25%	47,508	65,615	-27.60%	52,548	67,570	-22.23%	48,561	58,817	-17.44%
Cultural occupations related to design	30,519	39,655	-23.04%	40,447	46,142	-12.34%	35,457	45,115	-21.41%	31,440	41,886	-24.94%
Cultural occupations not included elsewhere	39,280	42,496	-7.57%	54,912	55,981	-1.91%	46,766	55,564	-15.83%	38,449	45,424	-15.36%

<sup>2</sup> The income gap is defined as the difference between male and female average incomes divided by the male average income

## Section 2: ABORIGINAL IDENTITY

### *Presentation of Aboriginal workers in the culture occupations*

Table 3 below shows that:

- In all four CMAs, the Aboriginal share in the culture sector is quite similar to their share in the overall occupations. O-G and Vancouver have a higher share of Aboriginal people (2.1-2.2%) in the cultural workforce (and in artist occupations) than Montreal and Toronto (0.7%-0.8%).

Geography	Montreal	Ottawa-Gatineau	Toronto	Vancouver
All occupations	0.67%	2.45%	0.61%	2.07%
Cultural occupations	0.77%	2.20%	0.72%	2.06%
Ratio <sup>3</sup>	1.16	0.9	1.19	0.99
Artist occupations	0.60%	1.63%	1.06%	2.96%
Non-artist cultural occupations related to broadcasting, film and video, sound recording, performing arts and publishing	0.69%	2.03%	1.02%	1.95%
Cultural occupations related to printing	0.66%	1.97%	0.82%	1.47%
Cultural occupations related to libraries, archives and heritage	0.52%	2.57%	0.47%	2.16%
Cultural occupations related to architecture	0.99%	1.74%	0.37%	1.17%
Cultural occupations related to design	0.83%	2.22%	0.49%	1.33%
Cultural occupations not included elsewhere	1.22%	2.63%	0.55%	2.68%

low —————> high

- In Toronto and Vancouver, artist occupations have a higher share of Aboriginal workers than any other occupation groups while in O-G and Montreal, “Cultural occupations not included elsewhere” (such as “Professional occupations in public relations and communications”, “Photographers”) have a higher share of Aboriginal workers than any other groups.

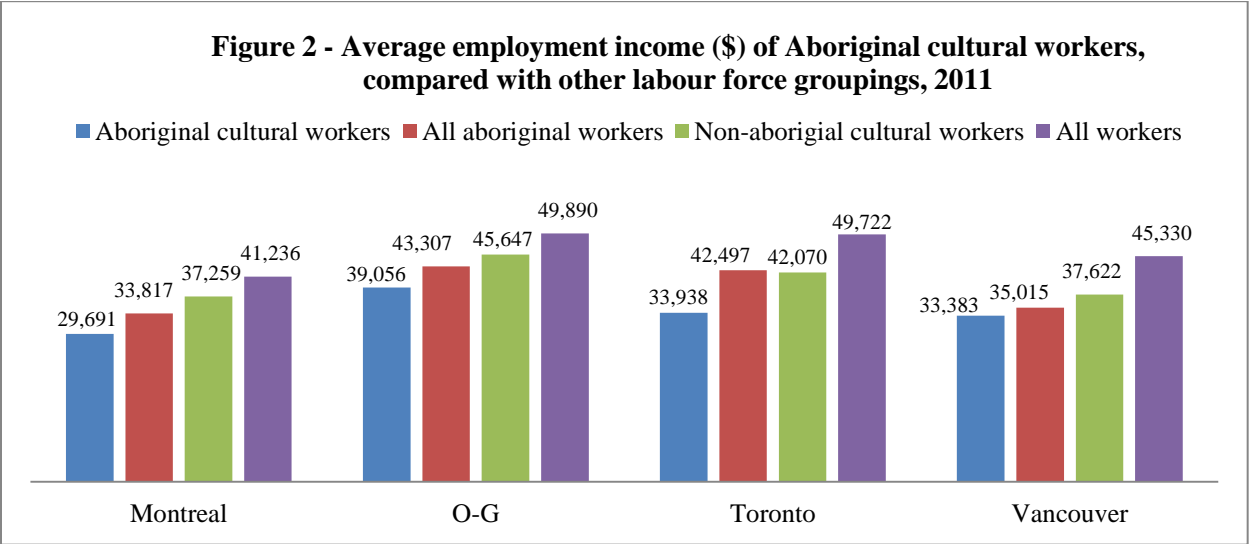
<sup>3</sup> Aboriginal share of the workforce in culture occupations divided by Aboriginal share of the workforce in all occupations in the CMA.

- The most common occupation for the Aboriginal people in Vancouver and Toronto is *artist occupation group* (33-35% of all Aboriginal cultural workers are working in this group). In O-G, they are “*Cultural occupations related to libraries, archives and heritage*” (23%). In Montreal, it is “*Cultural occupations related to design*” (26%).
- Due to the very small shares of the Aboriginal workers in each occupation, an occupation-by-occupation analysis is not included. However, it seems that in all four CMAs, there is no single occupation that attracts a significant share of Aboriginal people while there are many single occupations with no or only a few Aboriginal workers.

*Average employment income*

Figure 2 below shows that:

- In all four CMAs, Aboriginal cultural workers consistently have the average income lower than their non-Aboriginal counterparts. The existence of an income gap between Aboriginal cultural workers and other groups means that Aboriginal cultural workers are particularly poorly remunerated.



- In addition, it also shows that Aboriginal cultural workers in O-G have the highest average income while the Aboriginal cultural workers in Montreal have the lowest average income compared to other groups (24% lower than the average income of O-G Aboriginal cultural workers).

Table 4 below shows that:

- The cultural occupations experience a slightly higher income gap between non-Aboriginal workers and Aboriginal workers than the overall occupations in all four CMAs except Vancouver.
- The Aboriginal cultural workers working in *architecture occupations* experience the biggest income gap in Montreal, O-G, and Vancouver. Unlike these CMAs, in Toronto, *Aboriginal artists* suffer the biggest income gap.
- It is interesting that the Aboriginals who work in *printing occupations* consistently have a higher income than the non-Aboriginal workers in all four CMAs. *Aboriginal artists* in Vancouver also have a slightly higher income than the non-Aboriginal artists while Aboriginal artists in other CMAs earn much less than their non-Aboriginal counterparts.
- In O-G and Toronto where the Aboriginal cultural workers' income is generally higher than the other two CMAs, Aboriginal artists can earn only less than 20,000\$ per year.

Table 4 - Average employment income (\$) of Aboriginal people in cultural occupations, 2011

	Montreal			O-G			Toronto			Vancouver		
	Aboriginal self-reporting	Non-aboriginal	Income gap (%) <sup>4</sup>	Aboriginal self-reporting	Non-aboriginal	Income gap (%)	Aboriginal self-reporting	Non-aboriginal	Income gap (%)	Aboriginal self-reporting	Non-aboriginal	Income gap (%)
All occs	33,817	41,236	-17.99%	43,307	49,890	-13.19%	42,497	49,722	-14.53%	35,015	45,330	-22.76%
Cultural occupations	29,691	37,259	-20.31%	39,056	45,647	-14.44%	33,938	42,070	-19.33%	33,383	37,622	-11.27%
Artist occupations	26,397	31,365	-15.84%	19,621	30,106	-34.83%	19,997	31,191	-35.89%	26,124	25,775	1.35%
Non-artist cultural occupations related to broadcasting, film and video, sound recording, performing arts and publishing	33,648	41,505	-18.93%	33,281	51,108	-34.88%	38,714	46,821	-17.32%	40,116	44,233	-9.31%
Cultural occupations related to printing	40,652	37,722	7.77%	46,931	43,711	7.37%	45,874	41,239	11.24%	52,611	42,552	23.64%
Cultural occupations related to libraries, archives and heritage	26,426	33,870	-21.98%	38,378	44,423	-13.61%	39,262	36,849	6.55%	32,288	32,894	-1.84%
Cultural occupations related to architecture	10,402	46,718	-77.74%	32,889	59,313	-44.55%	44,496	62,726	-29.06%	37,954	56,209	-32.48%
Cultural occupations related to design	30,495	35,307	-13.63%	40,929	43,747	-6.44%	45,268	40,758	11.06%	34,175	37,263	-8.29%
Cultural occupations not included elsewhere	36,000	40,504	-11.12%	51,288	55,372	-7.37%	32,604	50,098	-34.92%	34,874	41,276	-15.51%

<sup>4</sup> The income gap is defined as the difference between non-Aboriginal and Aboriginal average incomes divided by the non-Aboriginal average income.

### Section 3: IMMIGRANTS

#### *Representation of immigrants in culture occupations*

Table 5 below shows that:

- In all four CMAs, the share of immigrants in the culture sector is (18-25%) lower than that in the overall occupations. Toronto has the highest concentration of immigrants in the cultural workforce (37%), followed by Vancouver (34%), then Montreal (18%), and O-G (16%).
- In general, there is no big difference about immigrant shares among different occupation groups in each CMA (except printing occupations in Toronto & Vancouver – 49%-56% of employees working in this occupation group are immigrants, much higher than the other occupation groups).
- Compared to other occupation groups in the culture sector, “Non-artist cultural occupations related to *broadcasting, film and video, sound recording, performing arts, and publishing*” has the lowest concentration of immigrants in all 4 CMAs.

Geography	Montréal	O-G	Toronto	Vancouver
All occupations	23.29%	20.60%	50.05%	42.01%
Cultural occupations	17.93%	16.29%	37.30%	34.33%
Ratio <sup>5</sup>	0.77	0.79	0.75	0.82
Artist occupations	18.21%	17.76%	30.02%	31.85%
Non-artist cultural occupations related to broadcasting, film and video, sound recording, performing arts and publishing	13.33%	12.75%	29.35%	27.07%
Cultural occupations related to printing	18.01%	16.85%	55.50%	48.93%
Cultural occupations related to libraries, archives and heritage	16.65%	14.97%	41.04%	33.03%
Cultural occupations related to architecture	20.84%	22.44%	40.91%	40.08%
Cultural occupations related to design	21.47%	18.76%	43.85%	39.95%
Cultural occupations not included elsewhere	17.20%	13.92%	31.96%	28.62%


  
 low → high

<sup>5</sup> Immigrant share of the workforce in culture occupations divided by the immigrant share of the workforce in all occupations in the CMA.

- In these CMAs, immigrants tend to work in the groups of “*Artist occupations*” and “*Cultural occupations related to design*” more than any other culture occupation groups.
- It seems that in all four CMAs, there is no single occupation that can attract a very significant proportion of the immigrants. Immigrants are present in almost every single culture occupations (Unlike the Aboriginal workers who are absent or have a very limited presentation in many cultural occupations).

*Average employment income*

Figure 3 shows that:

- In all four CMAs, immigrant cultural workers consistently have the average income lower than their non-immigrant counterparts. The existence of an income gap between immigrant cultural workers and other groups in Figure 3 means that immigrant cultural workers are poorly remunerated. However, this gap is not as very significant as the gaps between male & female, Aboriginal and non-Aboriginal cultural workers.
- Immigrant cultural workers (or any other labour force groups) in O-G have the highest average income; while in Montreal, they have the lowest average income (24% lower than the average income of O-G’s immigrant cultural workers).

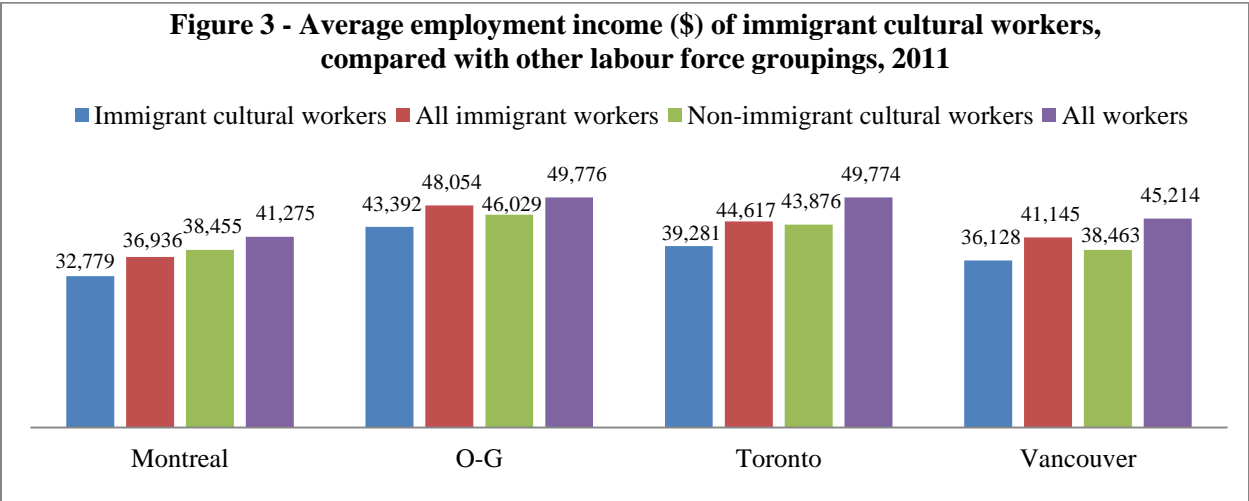


Table 6 below shows that:

- The income gaps between immigrants and non-immigrants in the culture sector in O-G and Montreal are quite similar to those in the overall occupations. In Vancouver and Toronto, the gap in the culture sector is much smaller than the gap in the overall occupations.
- In all four CMAs, *artist occupations* always belong to the top two occupations with the biggest income gap between immigrants and non-immigrants.
- In O-G, immigrants who work in “Non-artist cultural occupations related to *broadcasting, film and video, sound recording, performing arts, and publishing*” and “Cultural occupations related to *architecture*” have a slightly higher income than non-immigrant counterparts; while in Toronto and Vancouver, immigrants who work in “Cultural occupations related to *libraries, archives and heritage*” have a slightly higher income than non-immigrant counterparts. In Montreal, immigrants in all cultural occupation groups always earn less than their non-immigrant counterparts.

Table 6 - Average employment income (\$) of immigrants and non-immigrants in the cultural occupations, 2011

Geography	Montreal			O-G			Toronto			Vancouver		
	Immigrants	Non-immigrants	Income gap (%) <sup>6</sup>	Immigrants	Non-immigrants	Income gap (%)	Immigrants	Non-immigrants	Income gap (%)	Immigrants	Non-immigrants	Income gap (%)
All occupations	36,936	42,781	-13.66%	48,054	50,347	-4.55%	44,617	55,342	-19.38%	41,145	48,494	-15.15%
Cultural occupations	32,779	38,455	-14.76%	43,392	46,029	-5.73%	39,281	43,876	-10.47%	36,128	38,463	-6.07%
Artist occupations	25,391	32,776	-22.53%	25,047	31,013	-19.24%	26,229	33,102	-20.76%	22,810	27,276	-16.37%
Non-artist cultural occupations related to broadcasting, film and video, sound recording, performing arts and publishing	36,915	42,481	-13.10%	58,556	49,867	17.43%	43,268	48,439	-10.67%	43,996	44,319	-0.73%
Cultural occupations related to printing	29,987	39,680	-24.43%	37,262	45,855	-18.74%	36,655	47,296	-22.50%	41,096	44,423	-7.49%
Cultural occupations related to libraries, archives and heritage	31,978	34,460	-7.20%	42,000	44,918	-6.50%	37,775	36,487	3.53%	34,772	32,502	6.98%
Cultural occupations related to architecture	42,721	47,904	-10.82%	61,988	57,627	7.57%	58,910	65,599	-10.20%	54,889	57,292	-4.19%
Cultural occupations related to design	31,762	36,494	-12.97%	42,067	44,154	-4.73%	38,649	43,021	-10.16%	36,022	38,154	-5.59%
Cultural occupations not included elsewhere	37,098	41,597	-10.82%	50,636	56,101	-9.74%	47,044	51,558	-8.76%	34,925	43,961	-20.55%

<sup>6</sup> The income gap is defined as the difference between non-immigrant and immigrant average incomes divided by the non-immigrant average income.

## Section 4: VISIBLE MINORITIES

### *Presentation of visible minorities in the culture occupations*

Table 7 - Visible minority share in the cultural occupations, 2011				
Geography	Montreal	O-G	Toronto	Vancouver
All occupations	18.02%	17.24%	44.12%	41.76%
Cultural occupations	11.66%	11.32%	31.29%	30.20%
Ratio <sup>7</sup>	0.65	0.66	0.71	0.72
Artist occupations	10.36%	7.92%	23.22%	25.57%
Non-artist cultural occupations related to broadcasting, film and video, sound recording, performing arts and publishing	7.98%	11.98%	23.82%	23.18%
Cultural occupations related to printing	14.45%	16.29%	49.07%	42.63%
Cultural occupations related to libraries, archives and heritage	11.72%	11.19%	37.42%	31.78%
Cultural occupations related to architecture	12.89%	10.06%	28.51%	29.87%
Cultural occupations related to design	14.91%	12.75%	37.60%	37.90%
Cultural occupations not included elsewhere	10.77%	12.33%	29.24%	27.53%



Table 7 shows that:

- In all 4 CMAs, the share of visible minorities in the culture sector is (27-35%) lower than that in the overall occupations.
- Toronto has the highest concentration of visible minority in both cultural workforce as well as total labor force (31% & 44%), closely followed by Vancouver (30% & 42%), and far behind is Montreal (12% & 18%) and O-G (11% & 17%).
- *Artist occupations* have the lowest concentration of visible minority workers in O-G and Toronto, and 2nd lowest in Montreal and Vancouver. Notably **visible minority artists in O-**

<sup>7</sup> Visible minority share of the workforce culture occupations divided by the visible minority share of the workforce in all occupations in the CMA.

**G are seriously under-represented** (only 7.9% compared to 17.24% in the overall occupations).

- In Montreal, the *cultural occupations related to design* have the highest concentration of visible minority workers, closely followed by printing occupations. In O-G, Toronto, and Vancouver, the *cultural occupations related to printing* have the highest concentration of visible minority workers.

#### *The breakdowns of visible minority groups*

- These groups include South Asians, Chinese, blacks, Filipinos, Latin Americans, etc. It can be seen that in general, in all four CMAs, **all visible minority groups are under-represented in the culture sector**, except (1) Japanese and Koreans who either over-represent in the culture sector or experience a very small gap; (2) blacks slightly over-represent in the culture sector in Vancouver. Due to the small sample of some visible minority groups, the following analysis only focuses on South Asians, Chinese, blacks and Filipinos.
- *Which visible minority group is the most populous in the culture sector of each CMA?* Blacks account for the highest proportion in the culture workforce in Montreal and O-G. Chinese accounts for the highest proportion in the culture workforce in Vancouver. South Asians and Chinese account for the highest proportion in the culture workforce in Toronto. The overall occupations also reflect the same trend, except Toronto where South Asians are more populous than Chinese in overall occupations but less so in the culture sector.
- Some visible minority groups are *seriously* under-represented in some CMAs, such as Filipinos, South Asians & blacks in Montreal (50%, 47%, 46% respectively); blacks and

Arabs in O-G (46%); South Asians in Toronto (46%); South Asians, Arabs & Filipinos in Vancouver (58%, 55%, 49% respectively).

- In Montreal, although blacks are under-represented in the culture sector (46%), they account for a proportion higher than any other visible minority groups. They make up the highest share in most of the occupation groups. If we look at each occupation, the most significant point is that visible minority population are totally absent (or just a few) in “*C124 Conservation and fishery officers*”, “*F012 Conservators and curators*” and “*F124 Broadcast technicians*” in Montreal.
- The trend in O-G is quite similar to the trend in Montreal. Although blacks are under-represented in the culture sector (2.34% vs. 4.3%), they account for the higher proportion than any other visible minority groups in the culture sector. If we look at every single occupation, some interesting points can be listed: (1) Blacks accounts for nearly 10% of the total "Other performers" (there is no or just a few from other visible minority groups); (2) Arabs account for 11% of the total "*Managers - Publishing, motion pictures, broadcasting and performing arts*", very much higher than the other visible minority groups (although Arab is not among the groups analyzed in this paper, this fact is very significant, so it is still mentioned); (3) Filipinos account for 14% of the total "*J183 Binding and finishing machine operators*" while there is no or just a few from other visible minority groups; (4) There is no single occupation dominated by Chinese; (5) There is especially no or just a few "*Patternmakers - Textile, leather and fur products*" in the whole CMA.
- Unlike Montreal and O-G where blacks accounts for the highest share among visible minority groups in the culture sector, in Toronto, South Asians and Chinese account for a

quite similar share in the culture labour force (7-8%) which is much higher than any other visible minority groups (<4%). They are dominated in all occupation groups.

Among visible minority groups, Chinese comprise the highest share in the Artist occupations (5.9%), followed by South Asians (4.7%), and blacks (4.45%). Other visible minority groups account for very small proportion (<2%, much lower than their representation in the overall workforce, except Koreans and Japanese). If we look at every single occupation code, it can be seen that there is no single occupation dominated by any group (except “*Patternmakers - Textile, leather and fur products*”, “*Conservation and fishery officers*” where Chinese account for more than a half of the visible minority population).

- Like Toronto, in Vancouver, Chinese are dominated in the culture occupation; but this trend is much stronger in Vancouver (Chinese account for 14% of the total cultural labour force of Vancouver - much higher than any other visible minority groups in any four CMAs). In any culture occupation groups, Chinese share is very much higher than the other groups. If we look at every single occupation codes, it can be seen that in some occupations, Chinese workers even account for 100% or almost 100% of the total visible minority workforce in the cultural sector. These occupations are:

- i. F124 Broadcast technicians (the Chinese accounting for 31% of the total Broadcast technicians in Vancouver)
- ii. B523 Desktop publishing operators and related occupations (30%)
- iii. C152 Industrial designers (37%)
- iv. F145 Patternmakers - Textile, leather and fur products (38%)

*The distribution of the visible minorities in the cultural occupations*

- In Montreal, in general, almost all visible minority groups tend to work in design occupations (especially 42% of all Chinese cultural workers work in this occupation group) more than any other occupations. Especially Japanese tend to work in *artist* occupations more than any other occupations (43% of them work in artist occupations). Among artist occupations, they tend to work most as “*Musicians and singers*” (32% of the total Japanese in the culture occupations work as “Musicians and singers”).
- In O-G, there is no common trend for all groups like in Montreal. Chinese tend to work in “*cultural occupations related to design occupations*” more than any other occupations (29% of Chinese cultural workers are in this occupation group) while South Asians tend to work in “*non-artist cultural occupations related to broadcasting, film and video, sound recording, performing arts and publishing*” and “*Cultural occupations not included elsewhere*” more than any other cultural occupations (20.5%). Blacks tend to work in “*Cultural occupations related to libraries, archives and heritage*” more than any other occupations (27%). Filipinos tend to work in printing occupations more than any other occupations (34%). If we look at every single occupation code, it can be seen that there are many cultural occupations with no or very limited representation of one or many visible minority groups;
- Like Montreal, in Toronto, almost all of the visible minority groups tend to work in *design occupations* more than any other occupations (except for black who works for artist occupations more than design occupations). If we look at every single occupation code, two outstanding points are: (1) The distribution of each visible minority groups varies among culture occupations, but there is no very big gap between occupations like in O-G; (2) “*Graphic designers and illustrators*” seems to attract almost all of the visible minority groups better than other occupations;

- In Vancouver, like Toronto and Montreal, the *design* occupations seem to attract every visible minority group better than any other occupation groups (except for blacks who work in artist occupation group more than in design occupation groups). The *artist* occupations also attract a big proportion of the visible minority (especially blacks with 37%). If we look at every single occupation code, we can see that: (1) South Asians work for “*Professional occupations in public relations and communications*” more than any other culture occupations” (13%); (2) blacks work as “*Actors and comedians*” more than any other occupations (16%).

*Average employment income*

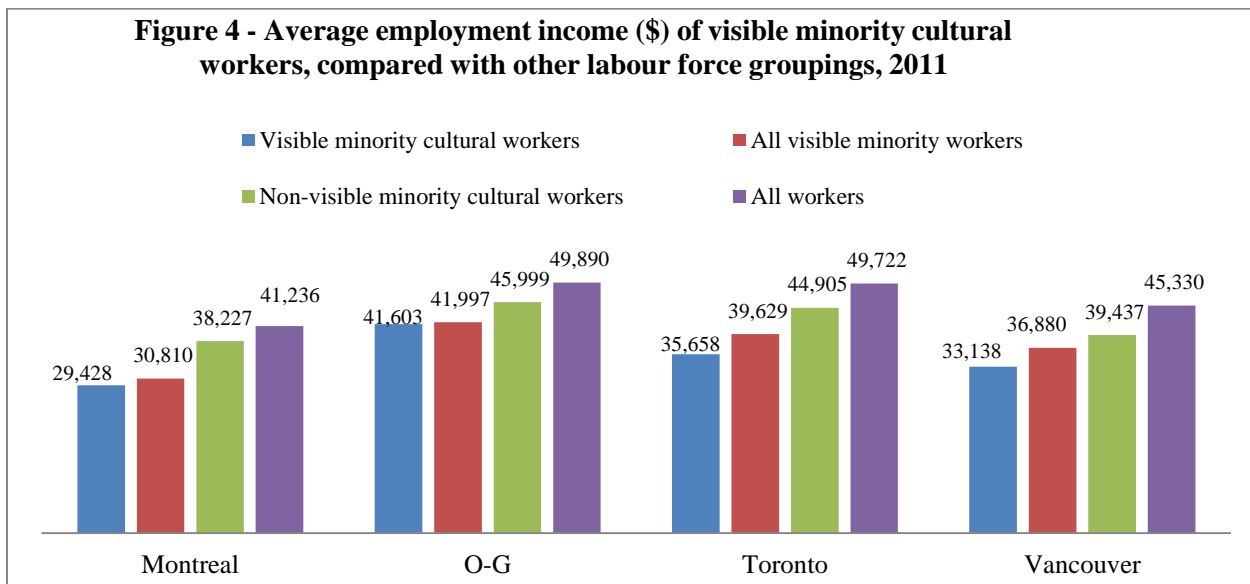


Figure 4 shows that:

- In all four CMAs, visible minority cultural workers always have the average income lower than their non-visible minority counterparts. The existence of an income gap between visible minority cultural workers and other groups means that visible minority cultural workers are particularly poorly remunerated.

- Visible minority cultural workers (or any other labour force groups) in O-G have the highest average income while the visible minority cultural workers in Montreal have the lowest average income (29% lower than the average income of O-G's visible minority cultural workers).

Table 8 below shows that:

- The cultural occupations experience a smaller income gap between visible minorities and non-visible minorities than the overall occupations in all four biggest CMAs.
- In three of four CMAs (except O-G), *artist* occupations experience the biggest income gap between visible minorities and non-visible minorities.
- In all four CMAs, the average income of non-visible minorities is always higher than that of visible minorities regardless any type of occupations they work for, except "*Cultural occupations related to architecture*" in O-G where visible minorities earn slightly more than non-visible minorities.
- Among four biggest Canadian CMAs, visible and non-visible minorities in the cultural occupations experience the biggest income gap (23%) in Montreal while O-G experiences the smallest difference (9.56%).

Table 8 - Average employment income (\$) of visible minorities and non-visible minorities in cultural occupations, 2011

Geography	Montreal			O-G			Toronto			Vancouver		
	Visible minority	Not a visible minority	Income gap (%) <sup>8</sup>	Visible minority	Not a visible minority	Income gap (%)	Visible minority	Not a visible minority	Income gap (%)	Visible minority	Not a visible minority	Income gap (%)
All occupations	30,810	43,468	-29.12%	41,997	51,340	-18.20%	39,629	57,612	-31.21%	36,880	51,021	-27.72%
Cultural occupations	29,428	38,227	-23.02%	41,603	45,999	-9.56%	35,658	44,905	-20.59%	33,138	39,437	-15.97%
Artist occupations	22,115	32,401	-31.75%	25,050	30,356	-17.48%	23,721	33,295	-28.75%	20,440	27,621	-26.00%
Non-artist cultural occupations related to broadcasting, film and video, sound recording, performing arts and publishing	34,786	42,028	-17.23%	49,712	50,887	-2.31%	37,205	49,719	-25.17%	37,622	46,123	-18.43%
Cultural occupations related to printing	27,615	39,452	-30.00%	29,250	46,611	-37.25%	34,601	47,710	-27.48%	39,142	45,344	-13.68%
Cultural occupations related to libraries, archives and heritage	26,975	34,741	-22.36%	37,448	45,127	-17.02%	31,947	39,800	-19.73%	28,879	34,745	-16.88%
Cultural occupations related to architecture	36,497	47,819	-23.68%	59,330	58,800	0.90%	55,934	65,341	-14.40%	47,713	59,524	-19.84%
Cultural occupations related to design	29,852	36,215	-17.57%	39,387	44,313	-11.12%	36,095	43,603	-17.22%	35,145	38,489	-8.69%
Cultural occupations not included elsewhere	31,417	41,540	-24.37%	51,836	55,748	-7.02%	42,643	53,042	-19.60%	35,100	43,384	-19.10%

<sup>8</sup> The income gap is defined as the difference between non-visible minorities and visible minorities' average incomes divided by the non-visible minorities' average income.

**Conclusion:**

- The proportions of female workers and Aboriginal workers in the culture occupations are very close to their proportions in the overall occupations in all four CMAs (except Aboriginal artists who are seriously under-represented in Ottawa-Gatineau); however, they both experience a significant income gap.
- Visible minority and immigrant workers are generally under-represented in the culture sector and paid less than their counterparts.
- In most cases, artists experience a bigger income gap than the other cultural workers.