The Creative State of York Region

Final Report

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Nordicity

Table of Contents

Table of Figures

Executive Summary

York Region's Culture Sector is substantial, entrepreneurial and diverse. *The Creative State of York Region* is intended to help York Region Arts Council (YRAC) and the Municipality of York Region better understand the Culture Sector in York Region. The intent of this analysis is to 1) motivate stronger collaboration across the sector; 2) strengthen YRAC's discussions with the Planning and Economic Development Branch and other key funders in the Region; 3) assist YRAC's own priority-setting efforts by shedding light on the opportunities for action to support the sector; and 4) fuel YRAC's strategic planning, program and service development and ideally be valuable for a wide range of sector stakeholders, including artists and practitioners themselves.

This report demonstrates the robustness of the sector through a profile of employment, income, diversity, skills and opportunities. It provides benchmarks from which to measure future growth. Based on consultations with key stakeholders, the report also identifies some practical directions that could yield positive results for the artists and cultural organizations that call York Region home.

As defined in this report, the broad Culture Sector includes four main subsectors: 1) **Arts**; 2) **The Cultural Industries**; 3) **Libraries** and 4) **Museums and Heritage**. In turn, each subsector includes various specializations or disciplines. Based on custom tabulations of Statistics Canada's 2016 Census of Population, there are **26,565 cultural workers residing in York Region**.[1] That is to say, nearly 27,000 residents of York Region work in the cultural sector, even if that work takes place outside of the region itself. By this measure, **the culture sector constitutes 5% of York Region's overall workforce and nearly ten percent of Ontario's total cultural workforce**.[2]

Culture sector incomes in York Region span a wide range. According to the census data, the overall average income earned by workers in the culture sector is **$53,700**. This average, however, is largely representative of workers in the cultural industries, and heavily influenced by digital media workers. When we exclude digital media workers from the analysis, the average income for the culture sector in York Region drops to **$41,379**. In comparison, the average total income for York Region was $50,900 in 2016 and for Ontario, it was $47,900.[3] Note that **workers in creative occupations in the arts sub-sector, particularly in visual arts & crafts, and dance, music and theatre, are experiencing very low annual earnings at just $15,900 and $16,900 respectively.**

York Region's culture sector **is fairly diverse and highly educated** though certain sub-sectors were more diverse than others (depending on whose participation was being measured). For example, the proportion of visible minorities in the culture sector as a whole was representative of the York Region workforce. However, examining this data at a subsector level shows that this representation is driven by the cultural industries. All other subsectors, particularly museums and libraries, lag York Region as

[1] The methodology for this study combined analyses of quantitative and qualitative data sources, namely, an online survey[1], a custom data tabulation of Statistics Canada's Census of Population, as well as a stakeholder roundtable. The approach used by Nordicity is based on a previous study called MakingItWork*: Pathways to Sustainable Cultural Careers ("MakingItWork")* conducted for WorkInCulture and published in May 2019.

[2] Based on culture sector, total Ontario employment figure published in *MakingItWork,* 2019 https://www.workinculture.ca/getattachment/WICResearch/MakingItWork_Pathways-(May).pdf.aspx?lang=en-CA

[3] Statistics Canada. 2017. York, RM [Census division], Ontario and Ontario [Province] (table). Census Profile. 2016 Census. Statistics Canada Catalogue no. 98-316-X2016001. Ottawa. Released November 29, 2017. https://www12.statcan.gc.ca/census-recensement/2016/dp-pd/prof/index.cfm?Lang=E (accessed September 5, 2019).

far as representation of members of visible minorities. The culture sector workforce is highly educated with over four in five (81%) workers having attained at least some post-secondary credential, a proportion much higher than York Region overall (69%).

York Region's culture sector is **entrepreneurial**. Culture sector workers in York Region, and particularly in the arts sub-sector, are more likely than other workers to be self-employed. In particular, the arts subsector has an almost even split between employed and self-employed workers. This observation is an important consideration for economic impact analysis and support strategies. Economic impact assessments tend to emphasize the impact of, or jobs created by, companies in a given sector. While there are many entrepreneurs in the culture sector in York Region, the supports they require, and their growth trajectories may be distinct from supports for entrepreneurs and/or companies in other sectors.

By definition, the knowledge economy requires that to be successful requires a near constant investment in skills development. Similarly, to succeed in the culture sector as an artist, an administrator, a marketer or CEO, requires a wide and constantly evolving suite of skills. When asked to rate the skills they perceive to be critical to career development in the culture sector, individual respondents and organizations rated **marketing skills**, **creation and artistic skills** and **business, leadership and management skills** as the three most important to acquire.

That local government support is an advantage to York Region's culture sector was truly evident in the stakeholder roundtable, hosted by YRAC. From this roundtable, emerged potential initiatives that could address the challenges raised in the survey as presented in the visual below:

Develop a regional collaboration framework for York Region's culture sector

Strengthen York Region's brand as a hub for arts and culture	Investigate avenues for stronger emerging artist "seed-funding" options in the region	Encourage culture-sector connectivity: animate all corners of the region with arts and culture through creative space use	Develop regional approach to skills building, mentorship and professional development for the culture sector

The initiative to develop a regional collaboration framework for York Region's culture sector is relatively central to achieving the others. From that regional collaborative network, the remaining four initiatives could be efficiently designed, resourced and implemented. A first step could include the convening of a regional cultural roundtable to reconnect key stakeholders, socialize the results of this report and establish priorities/an agenda for 2020 to capitalize on momentum that is already present in York Region.

When asked about practical directions that could yield positive results for the artists and cultural organizations that call York Region home, survey respondents recommended that YRAC focus on **promotion of local arts/artists** (67%), **access to grants/funding for artists** (67%), and **supporting networking and community building** (59%). Respondents felt that YRAC's continued and enhanced investment in these areas would enable workers to **grow their networks** (54%), **become stronger artists** (50%), and **grow their businesses** (46%). While only the beginning of a foundation for future impact analysis and planning, the opportunities for action identified in this report do appear to align with what YRAC's constituents are asking the organization to do – support them with marketing and promotion, help them access funding and connect them to other artists and culture sector stakeholders.

1. Introduction

This section introduces the objectives, approach and methodology for *The Creative State of York Region* as well as the culture sector definitions adopted throughout this report. It describes a profile of the survey respondents and introduces some important considerations for readers.

1.1 Background and Objectives

The Regional Municipality of York ("York Region") is vast in size, growing in population and highly diverse. York Region's nearly 1.2 million residents live across Markham, Vaughan, Richmond Hill, Aurora, King Township, Newmarket, Whitchurch-Stouffville, East Gwillimbury and Georgina. York Region is well recognized for its strengths in Information and Communications Technology, Life Sciences and the Financial Services sectors. In this context, York Region Arts Council (YRAC) sought to strengthen key stakeholders' understanding and recognition of the region's broader culture sector, specifically, its size, demographics and the opportunities and barriers to growth faced by the artists, creative workers and organizations living and/or based in York Region.

The resulting analysis should also serve to:

- **Motivate** stronger collaboration across the sector
- **Strengthen** YRAC's discussions with the Planning and Economic Development Branch and other key funders in York Region
- **Assist** YRAC's own priority-setting efforts by shedding light on the opportunities for action to support the sector.
- **Fuel** YRAC's strategic planning, program and service development and ideally be valuable for a wide range of sector stakeholders, including artists and practitioners themselves.

While it was not possible to analyze the economic impact of York Region's culture within the scope of this project, Nordicity has attempted to frame its research and findings within an impact lens more generally. In other words, we have attempted, when possible, to relate the analysis back broadly to the vital contributions of the culture sector. A strong culture sector, in which artists and creators are supported, is important to the economy as well as to the local quality of life. A healthy culture sector can also provide a complement to a strong innovation sector and a region's ability to attract and retain knowledge workers. Municipalities and regions such as Toronto, Kitchener-Waterloo, and Hamilton are slowly and steadily prioritizing the culture sector alongside their investments in technology and innovation. Finally, as culture sector spending trickles through the economy, jobs are created, and people are attracted to live and work in York Region. In this research we will identify analysis that can be explored further in terms of the economic and social impact indicators relied on by regional and municipal economic development teams.

YRAC is the only York Region-wide nonprofit charitable arts service organization focused on capacity building, creative placemaking and community engagement in support of artists, arts organizations and creative entrepreneurs. YRAC's mission is to create a dynamic York Region arts and culture scene by increasing knowledge, communication and awareness. In order to realize the potential of its services, YRAC works in partnership with the Regional Municipality of York and each of the Region's nine municipalities. The Arts Council was first incorporated as Arts Link in 2002 with a focus on connecting York Region public and Catholic schools with artists and implementing arts programming for youth. In 2008, Arts Link changed direction and became the York Region Arts Council. YRAC was founded in response to the plethora of under-served artists and arts organizations working in silos and lacking the resources and network to grow capacity.

1.2 Approach and Methodology

In this report, the broad **Culture Sector** includes four main subsectors: 1) **Arts**; 2) **The Cultural Industries**; 3) **Libraries** and 4) **Museums and Heritage**. In turn, each subsector includes various specializations or disciplines, as shown in the following visual[4]:

Table 1 Culture Sector, Sub-sectors and Specializations

Culture Sector	Subsectors and Specializations			
Subsector	**Arts**	**The Cultural Industries**	**Libraries**	**Museums & Heritage**
Specializations	Visual Arts & Crafts Dance, Music, Theatre Literary Arts	Digital Media Design & Advertising Film & Television Production Book & Magazine Publishing Music Recording & Publishing	Libraries	Museums Archives Galleries

Why this terminology? Globally, the taxonomy adopted for the culture sector seems to evolve on a regular basis.[5] These changes can cause frustrations when it comes to comparability and long-term analysis. Indeed, in Ontario, the Provincial Ministry responsible for arts and culture, recently amended its title from, "Ministry of Tourism, Culture and Sport" to the "Ministry of Heritage, Sport, Tourism and Culture Industries." It is also true that there is some porousness across sub-sectors as individuals may work across sub-sectors, depending on where the demand for their expertise lies. For readers of this report, the most important distinction to bear in mind is that "The Cultural Industries" in this context, represents the largely *for-profit* aspects of the culture sector, which are distinct from the specializations under the Arts, Libraries and Museums and Heritage subsectors.

Nordicity's research framework was designed to identify the strengths and challenges, or advantages and disadvantages, for artists and cultural workers and organizations based in York Region. Key dimensions for exploration included, York Region's Culture Sector's:

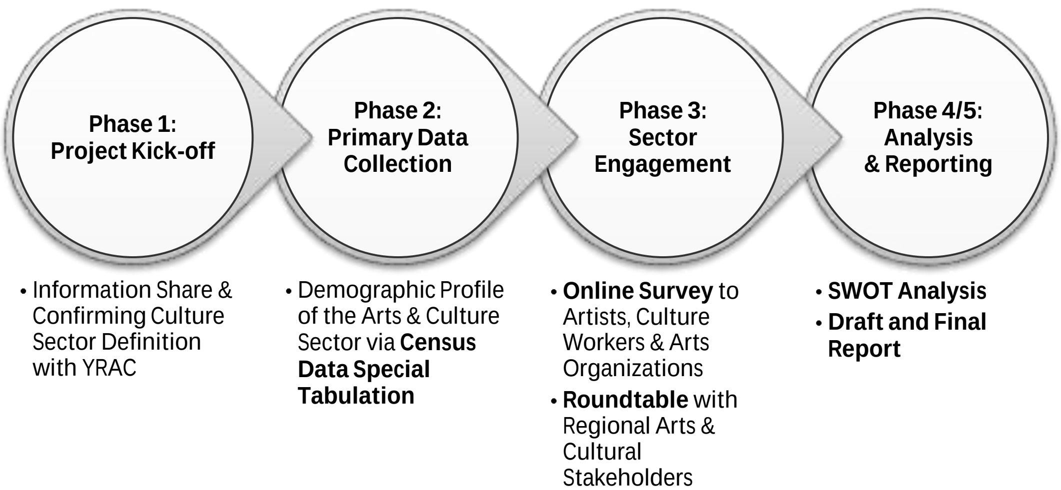
- Talent, Skills and Networks, e.g., Educational Attainment, Access to Training
- Investment and Financial Supports, including Income
- Markets, Clients and Audiences
- Infrastructure and Space
- Marketing and Communications
- Quality of Life: Community and Context

[4] Due to the limitations of statistical occupation and industry classification systems, the census data analysis also produced an extra segment of "workers employed across subsectors," which could not be associated with a particular subsector and/or specialization.

[5] For the purposes of this report, it is also advantageous to adopt the terminology above, in part, because it relates to WorkInCulture's *MakingItWork: Pathways to Sustainable Cultural Careers* study released in 2018.

The methodology for this study combined analyses of quantitative and qualitative data sources, namely, an online survey, a custom data tabulation of Statistics Canada's Census of Population, as well as a stakeholder roundtable. The approach used by Nordicity is based on a previous study called *MakingItWork: Pathways to Sustainable Cultural Careers ("MakingItWork")* conducted for WorkInCulture and published in May 2019. The work plan overview is shown in Figure 1 below:

Figure 1: Work Plan Overview



In order to extract information about workers in the culture sector, in Phase 1, this analysis relies on statistical classifications of **occupations (National Occupational Classifications, or NOCs)** and **industries (NAICS)**. Moreover, this work focuses on the set of occupations and industries that are identified as being part of the culture sector in the Canadian Framework for Culture Statistics (CFCS).[6] The culture "sector," as represented in this report is perhaps better understood using terminology from the CFCS (i.e., "domains"), which carries the implicit acknowledgement that cultural/creative workers are integral parts of the value chain in many/all industries.

The online survey contained questions about skills and career progress, as well as barriers to professional development. Insights gained from the survey were validated and expanded on during the stakeholder roundtable, in which participants were asked to comment on the findings as well as provide insights from their own experience in the sector.

The culture sector roundtable, hosted by YRAC on July 23rd, included representatives from Economic Development and other municipal departments such as recreation and culture, arts councils, art services organizations, museums and galleries across York Region. The goal of the roundtable was to expose key stakeholders to preliminary survey results in order to gauge reactions, validate responses and identify collaborative opportunities for action across the sector.

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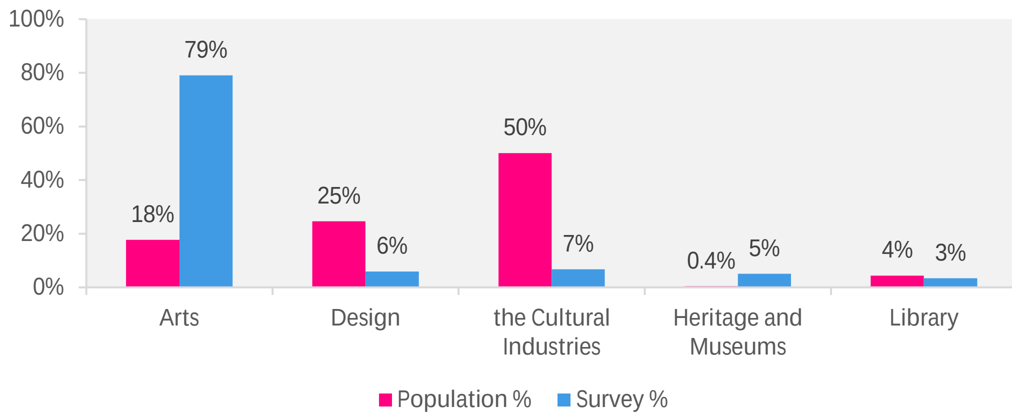
[6] The CFCS uses a taxonomy of 'domains' and 'subdomains' to break the culture sector down by the nature of cultural activity. Though CFCS was used as a key source of information to inform this methodology, Nordicity's subsectors and specializations do not correspond exactly to domains and subdomains in CFCS. For a detailed explanation of the analytical approach used in the measurement of the sector, please see the *MakingItWork* report.

1.2.1 Survey Response Profile

Nordicity designed a survey that was disseminated by YRAC to culture sector workers. The survey received a total of **114 usable responses**. As shown in Figure 2 below, the arts subsector was *over*-represented, and the cultural industries were *under*-represented in the survey sample, as compared to the proportion of those sub-sectors based on the Census tabulations for York Region.

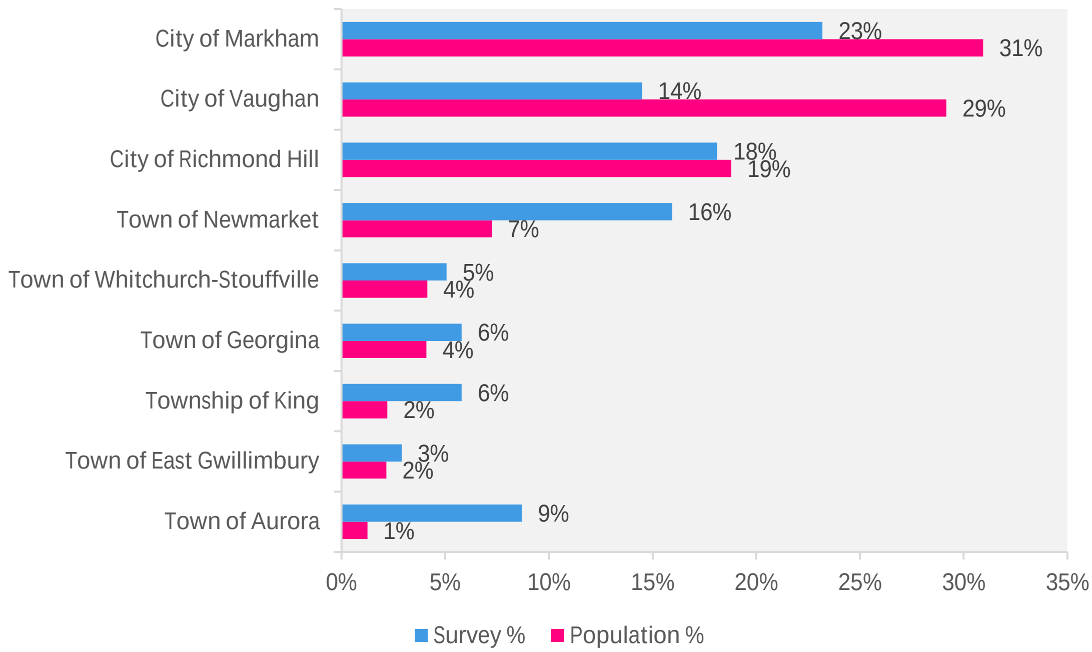
Figure 2: Distribution of survey respondents by subsector, compared with distribution of culture sector workers



n = 119 (survey respondents)
Source: Statistics Canada, 2016 Census of Population, Custom tabulation, and Creative State of York Region Survey, 2019

As such **the survey results presented in this report are largely representative of the arts, library, heritage and museums subsectors in York Region and do not represent cultural industries workers**. Similarly, in terms of location, as depicted in Figure 3, Vaughan was under-represented in the sample, while Newmarket was over-represented.[7]

Figure 3: Distribution of survey respondents by town, compared with distribution of population



n = 119 (survey respondents)
Source: Statistics Canada, 2016 Census of Population, Custom tabulation, and Creative State of York Region Survey, 2019

These two points are made only to remind readers that the survey results presented in this report are heavily infused with the arts, museums and library perspective and not representative of individuals working in the cultural industries in York Region (e.g., Film & TV Production, Book Publishing, Music Publishing and Digital Media).

A note to readers regarding the terminology used in this report

Throughout this report, when drawing on data from Statistics Canada's 2016 Census of Population, we use the terminology and labels that are consistent with its nomenclature. In some cases, however, this terminology feels outdated and does not represent current preferences. For example, when we draw on census data, we describe "members of visible minorities" instead of "persons of colour", "male" and "female" instead of "identifying as female" and "Aboriginal Identity(ies)" instead of "Indigenous People" For the sake of clarity, at this time we believe it is important to be consistent with the language used by Statistics Canada in its surveys and reporting. Our understanding is that Statistics Canada is reviewing elements of the Census questionnaire to evolve this language. Throughout the report we have referred to relevant data sources for definitions and descriptions of how Statistics Canada segments the population.

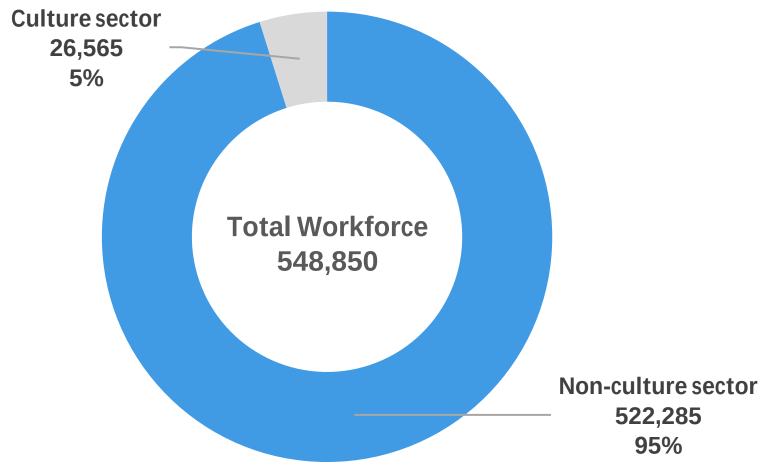
2. York Region's Arts and Culture Sector Profile

This section details the culture sector workforce in terms of size, subsectors and specialization. The section also contains a profile of artists and workers in terms of demographics, including average income. Much of the Census data analysis provided here benchmarks the culture sector against the broader labour pool which includes all workers in the labour market whether or not they have jobs. Comparing against the general population is not recommended because those figures include people who are either unable or unwilling or simply unavailable to work. The analysis for this section was based primarily on a custom tabulation of data from Statistics Canada's 2016 Census of Population. It was supplemented by data from the Creative State of York Region Survey conducted by Nordicity and YRAC in 2019.

2.1 Subsectors, Specializations and Functions

Nordicity estimates that there are **26,565** cultural workers residing in York Region. That is to say, nearly 27,000 residents of York Region work in the cultural sector, even if that work takes place outside of the region itself.

Figure 4: Total York Region workforce



Source: Statistics Canada, 2016 Census of Population, Custom tabulation.

- There are **548,850** workers in York Region across all sectors as per the Statistics Canada's 2016 Census, implying that the culture sector workforce constitutes a full **5%** of the total workforce in the region, as seen in Figure 4 above.
- By two key employment measures, York Region's culture sector footprint is a strong creator of jobs and employment.
    - First, the Region's proportion of cultural workers is slightly higher than across Ontario, where culture workers constitute **4%** of the total workforce.[8]

[8] Calculated as number of culture sector workers in Ontario (sourced from *Making it Work*, 2019) divided by total number of workers in Ontario (sourced from Statistics Canada, 2016 Census of Population, Custom tabulation)

- Secondly, according to Nordicity's estimates based on the 2016 Census, Ontario's total cultural workforce is **274,220** people strong, meaning that **York Region accounts for 9.7% of the province's total cultural workforce.**

Table 2 below shows the headcounts in each of the culture subsectors and the specializations within each subsector.

Table 2: Worker headcount by subsector and specialization

Subsectors and specializations	Worker headcount	% of Total
Arts	**4,630**	**17%**
Visual Arts & Crafts	2,050	8%
Dance, Music, Theatre	2,125	8%
Literary Arts	455	2%
The Cultural Industries	**19,820**	**75%**
Digital Media	8,425	32%
Design	6,560	25%
Film & Television Production	2,665	10%
Book & Magazine Publishing	1,965	7%
Music Recording & Publishing	205	1%
Libraries	**1,180**	**4%**
Museums and Heritage	**140**	**1%**
Museums	75	9%
Archives	65	4%
Employed across subsectors	**795**	**3%**
Total	**26,565**	**100%**

Source: Statistics Canada, 2016 Census of Population, Custom tabulation.

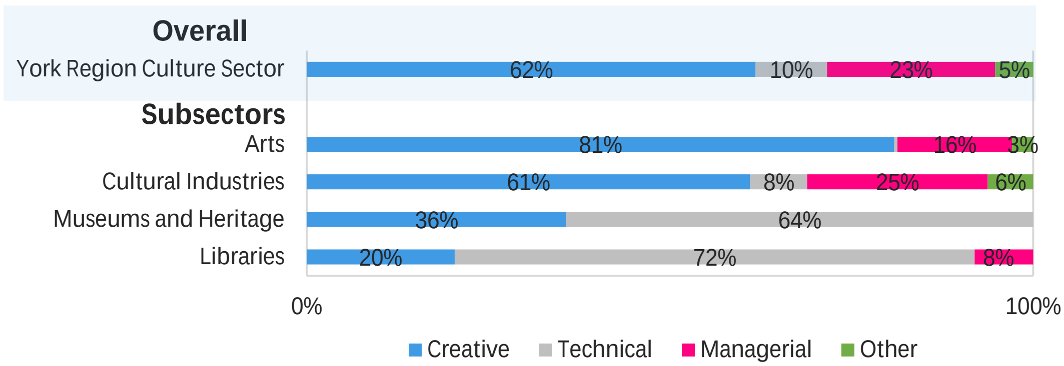
- Evidently, the culture sector in York Region is primarily made up of the cultural industries, which represents 75% of the entire sector in terms of headcount (19,280 workers).
- The arts are the second largest subsector as measured by employment, with 17% of the total, or 4,630 workers employed in the arts.
- The single largest specialization is Digital Media which alone represents almost one-third (32%) of the total sector. Nordicity's methodology aims to isolate and count only those digital media workers whose roles include a high threshold of creative intensity. This process will, however, inevitably "pick-up" or include some *non-cultural digital media* workers.[9]
  - Nonetheless, this significant portion is coherent with York Region's focus on the Information, Communications and Technology industry (ICT), with workers in digital media having occupations such as software engineers, interactive media developers, etc. This report also includes the broader software publishing industry

[9] Of the 8,350 Digital Media workers a full 73% or 6,105 are estimated to be "creative workers" with the remaining 27% classified as Technical, Managerial and other functions according to occupational classifications (i.e., NOC codes) in CFCS.

as part of Digital Media which also, in part, explains the high number of Digital Media workers in York Region.

When examined by key occupational functions, the sector is made up of workers classified as “creative”, “technical”, “managerial” and “other.” These functions are associated with occupational classifications (i.e., NOC codes) in CFCS. The arts subsector has the highest proportion (81%) of creative workers while the libraries subsector has the lowest (20%).

Figure 5: Culture sector workers, distribution of headcount by occupational function and subsector



Source: Statistics Canada, 2016 Census of Population, Custom tabulation.

Creative workers in the arts are largely comprised of practitioners such as visual artists, performers, and authors, who are essentially involved in the development of creative products or services. Managerial roles in the arts include managers of performing arts companies, managers of exhibiting organizations in the visual arts, and promoters of performing arts events.

The cultural industries in general rely more heavily on technology compared to the arts and tend to employ more supporting roles (technical and manufacturing workers) than the arts. Similarly, because such organizations tend to encompass a more complex value chain requiring taller organizational structures, managers tend to make up a larger share of the overall workforce.

Creative workers in libraries (and museums and heritage) are likely librarians and archivists, and the rest of the workforce provides technical support to the creative workers. Note that the statistical occupational and industrial classification systems used to perform this analysis do not provide enough granularity to identify managerial roles employed in the libraries and museums and heritage subsectors.

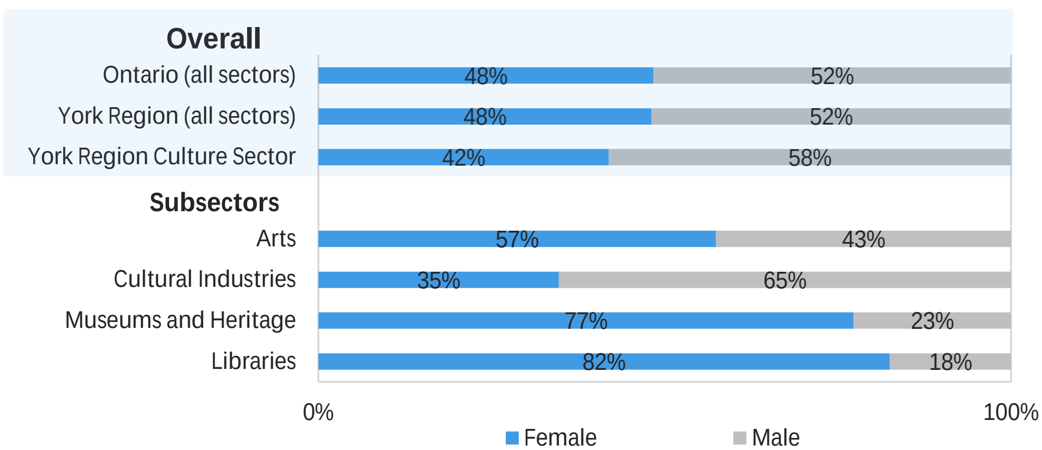
2.2 Demographics

This section describes the demographic characteristics of the culture sector workers in terms of age, sex[10] and education attainment. The section also describes the workforce in terms of diversity and equity.

2.2.1 Sex

In terms of sex[11] the culture sector slightly lags York Region overall in participation from women, as seen in Figure 6 below. Almost half (48%) of the workers in York Region are women, as compared to 42% of workers in the culture sector are women.

Figure 6: Culture sector workers, distribution of headcount by sex and subsector



Source: Statistics Canada, 2016 Census of Population, Custom tabulation.

All subsectors but cultural industries are majority **female** but due to its size, the cultural industries subsector has the largest impact on the overall average. This subsector has low participation (35%) from women, compared to the other subsectors. On the other hand, two of the subsectors – libraries, and museums and heritage – are majority women, with men constituting around one-fifth of the total.

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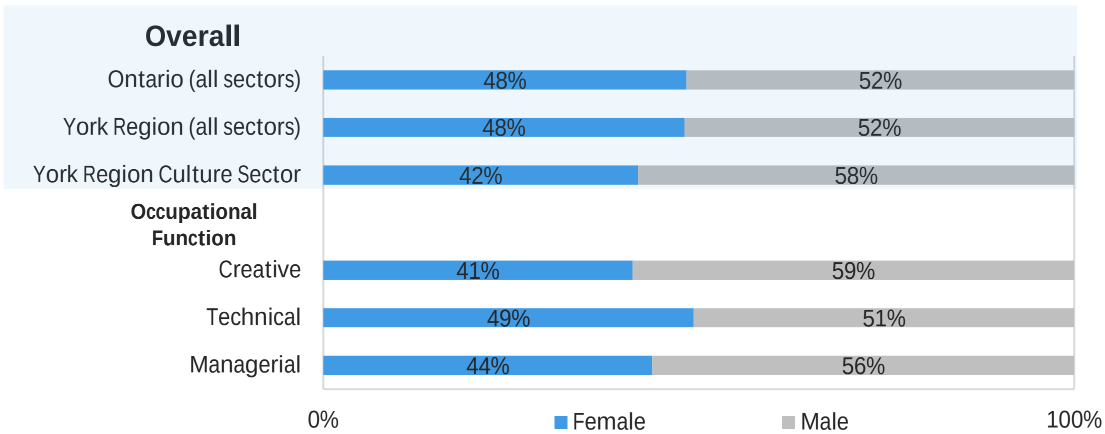
[10] According to Statistics Canada, "For the 2016 Census of Population, transgender, transsexual and intersex Canadians were asked to indicate the sex (male or female) with which they most associated themselves. Respondents who could not select one category […] had the option of leaving the question blank and indicating in the Comments section, the reason(s) for which they had chosen to leave this question unanswered." In this context, respondents may have answered based on gender rather than birth or biological sex. In any case, Nordicity is limited to reporting on this demographic as a binary - 2016 Census of Population: Age and sex release https://www12.statcan.gc.ca/census-recensement/2016/ref/98-501/98-501-x2016002-eng.cfm

[11] Ibid.

In terms of occupational function, women are slightly less prevalent in managerial positions in the sector, as seen in

Figure 7 below. Technical positions appear to be most balanced in terms of sex, with women constituting 49% of all sector workers.

Figure 7: Culture sector workers, distribution of headcount by sex and occupational function



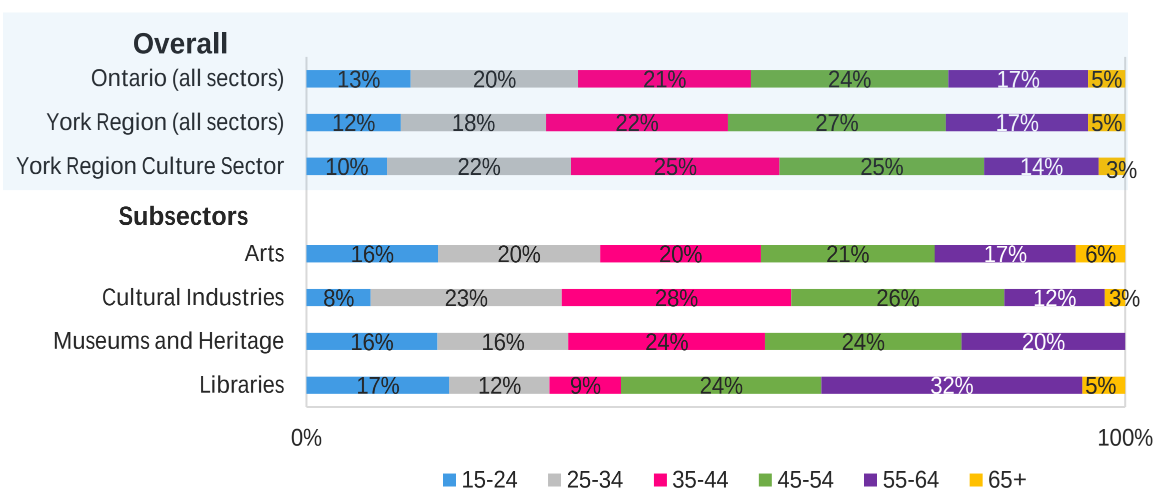
Source: Statistics Canada, 2016 Census of Population, Custom tabulation.

Overall, men are slightly more prevalent in all positions, with creative positions having the highest participation from men.

2.2.2 Age

Taking a look at age breakdowns, we note that the culture sector roughly mirrors the overall breakdown of York Region's workforce. Overall, the workforce in the culture sector in York Region appears to attract high participation from workers in the 35-44 (pink) and 45-54 (yellow) year age groups. The libraries subsector has the highest level of participation from the 55-64 (green) year age group, with the cultural industries attracting the lowest participation from the same group.

Figure 8: Culture sector workers, distribution of headcount by age and subsector

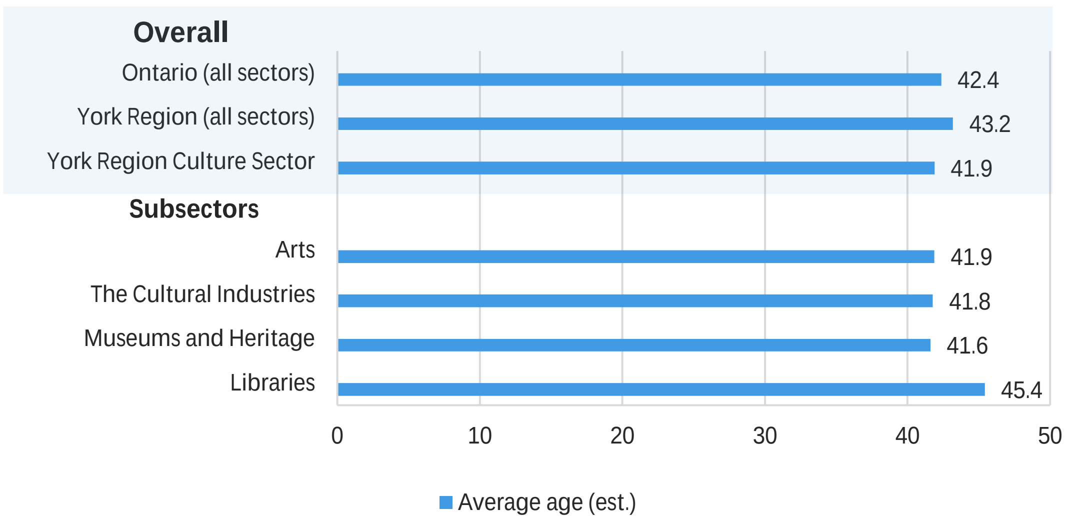


Source: Statistics Canada, 2016 Census of Population, Custom tabulation.

Interestingly, the libraries subsector also has the highest level of participation from the youngest age group of 15-24 years. Essentially, libraries tend to employ from both relatively older and youth populations.

In congruence with Figure 8, Figure 9 below shows that the libraries subsector has the highest average age of 44.4 years, which is slightly higher than the sector average of 41.9 years as well as the York Region workforce average of 43.2 years. Museums and heritage have the youngest workforce on average (41.6 years) among all subsectors. The culture sector is slightly younger on average than York Region's workforce.

Figure 9: Culture sector workers, estimated average age by subsector



Source: Statistics Canada, 2016 Census of Population, Custom tabulation.

2.2.3 Equity and inclusion

The analysis of census data that follows looks at a variety of dimensions[12] of diversity, starting with the presence of visible minorities in the sector.

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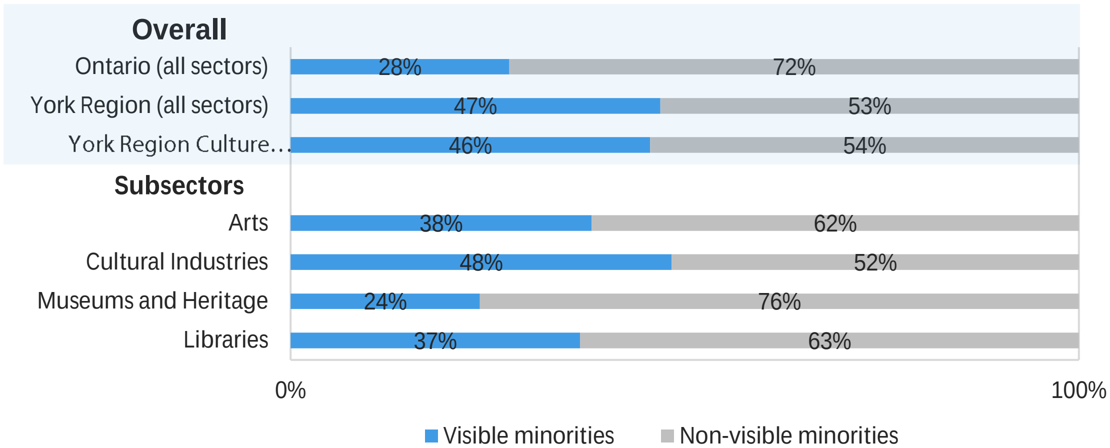
[12] Unfortunately, the scope of data available for this study did not allow Nordicity to examine the employment of people with disabilities. As societal understanding of disability broadens, Statistics Canada has been challenged to reliably identify, define and collect data on the prevalence of disabilities. While the agency does collect information about disability through a census variable, the variable is not published due to ongoing growth in the prevailing perception of what constitutes a disability. Although the employment of people with disabilities is an immensely important feature of the culture sector, it was not possible within the scope of this study and based on the census data we have access to at this time. For more information please consult: "The evolution of disability data in Canada: Keeping in step with a more inclusive Canada" https://www150.statcan.gc.ca/n1/pub/89-654-x/89-654-x2018003-eng.htm

Participation of visible minorities[13] in the culture sector in York Region is almost the same as the entire workforce in the region which implies that the culture sector is representative of the total working population of York Region.

Figure 10: Culture sector workers, distribution of headcount by visible minority status and subsector



Source: Statistics Canada, 2016 Census of Population, Custom tabulation.

However, examining this data at a subsector level shows that the cultural industries have the highest proportion of visible minorities but all other cultural subsectors lag York Region's overall workforce representation. The low participation from visible minorities is most noticeable in the libraries as well as the museums and heritage subsectors.

As illustrated in Figure 11, less than 0.5% of culture sector workers identify as having aboriginal identity(ies)[14]. This level of participation is much lower than the Ontario workforce overall, but in line with York Region's workforce. The libraries subsector has the highest level of participation from workers having aboriginal identity(ies).

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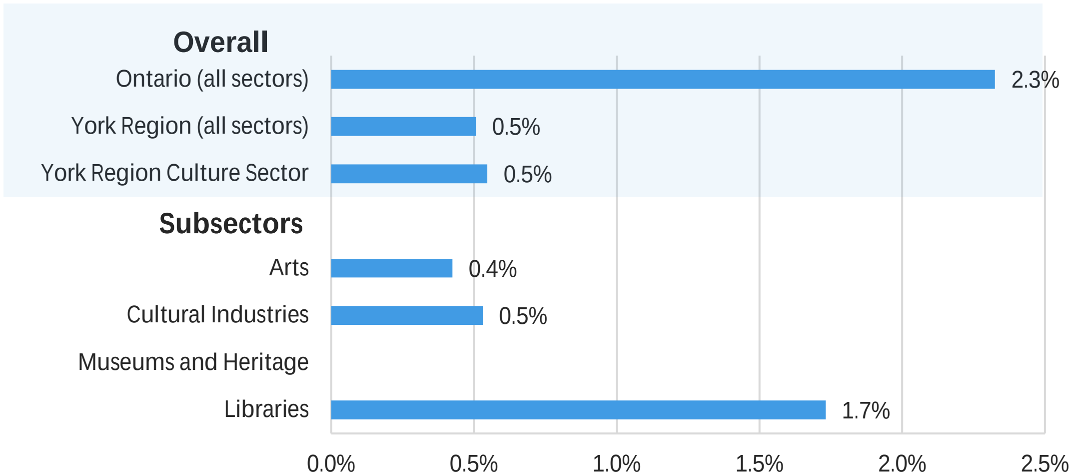
[13] "The Employment Equity Act defines visible minorities as 'persons, other than Aboriginal peoples, who are non-Caucasian in race or non-white in colour.' Categories in the visible minority variable include South Asian, Chinese, Black, Filipino, Latin American, Arab, Southeast Asian, West Asian, Korean, Japanese, Visible minority, n.i.e. ('n.i.e.' means 'not included elsewhere'), Multiple visible minorities and Not a visible minority." Sourced from Statistics Canada "Definitions and Concepts" Sourced from: https://www12.statcan.gc.ca/census-recensement/2016/ref/guides/006/98-500-x2016006-eng.cfm

[14] Statistics Canada's *Dictionary, Census of Population, 2016* states that "'Aboriginal identity' refers to whether the person identified with the Aboriginal peoples of Canada. This includes those who are First Nations (North American Indian), Métis or Inuk (Inuit) and/or those who are Registered or Treaty Indians (that is, registered under the Indian Act of Canada), and/or those who have membership in a First Nation or Indian band. Aboriginal peoples of Canada are defined in the Constitution Act, 1982, Section 35 (2) as including the Indian, Inuit and Métis peoples of Canada." https://www12.statcan.gc.ca/census-recensement/2016/ref/dict/pop001-eng.cfm

Figure 11: Culture sector workers, distribution of headcount by Aboriginal identity(ies) and subsector

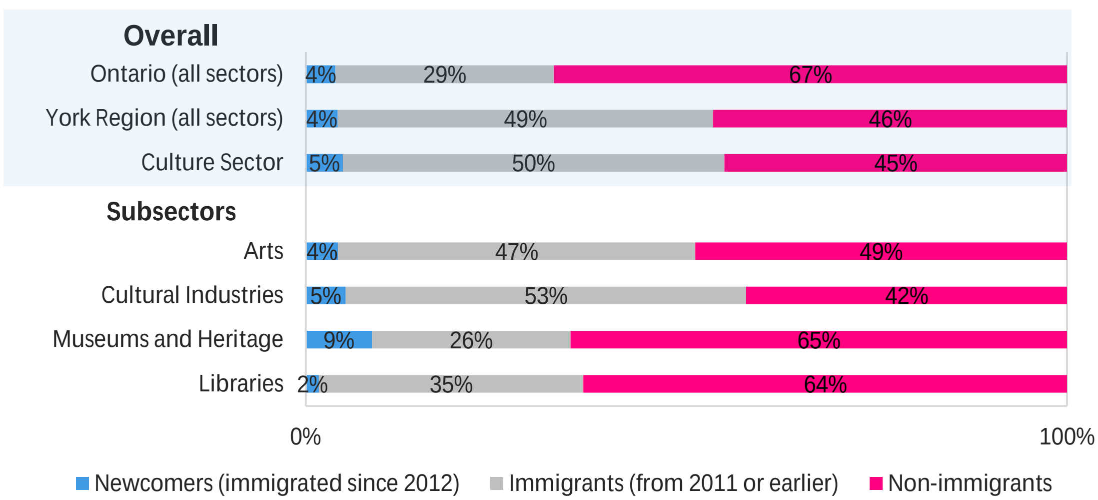


Note that the scale on this figure has been limited to 2.5% to make the relatively small numerical values more legible. This presentation of data differs from that used in all other figures in two ways: the scale is limited to 2.5% and it shows only the percentage of workers that have Aboriginal identity(ies), and not 100% of the workers.
Source: Statistics Canada, 2016 Census of Population, Custom tabulation.

The culture sector has slightly higher participation (5%) from newcomers compared to Ontario as well as York Region overall. The sector also appears to be representative of York Region's immigrant workforce, with non-immigrants constituting less than half (45%) of the sector, as well as overall.

The arts subsector is also balanced between immigrants (newcomers and those who immigrated before 2011) and non-immigrants.

Figure 12: Culture sector workers, distribution of headcount by immigration status (newcomers) and subsector

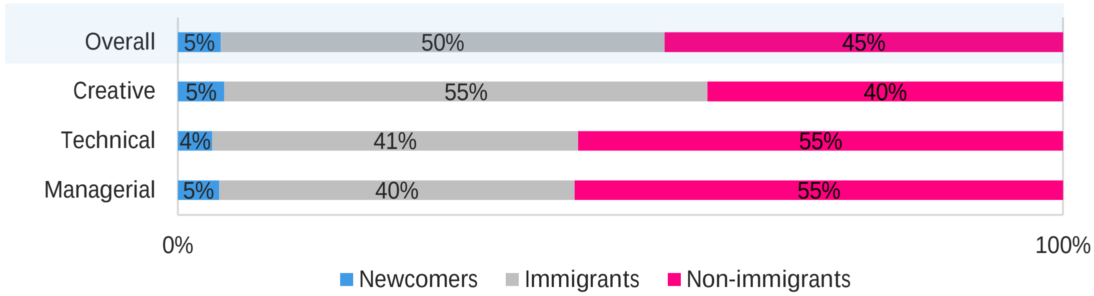


Source: Statistics Canada, 2016 Census of Population, Custom tabulation.

Although the museums and heritage subsector has the highest participation from newcomers (9%), it has the lowest percentage of immigrants (35%) as part of its workforce which lags York Region overall.

Non-immigrants are more prevalent than immigrants in technical and managerial roles but make up less than half (40%) of creative workers in the sector.

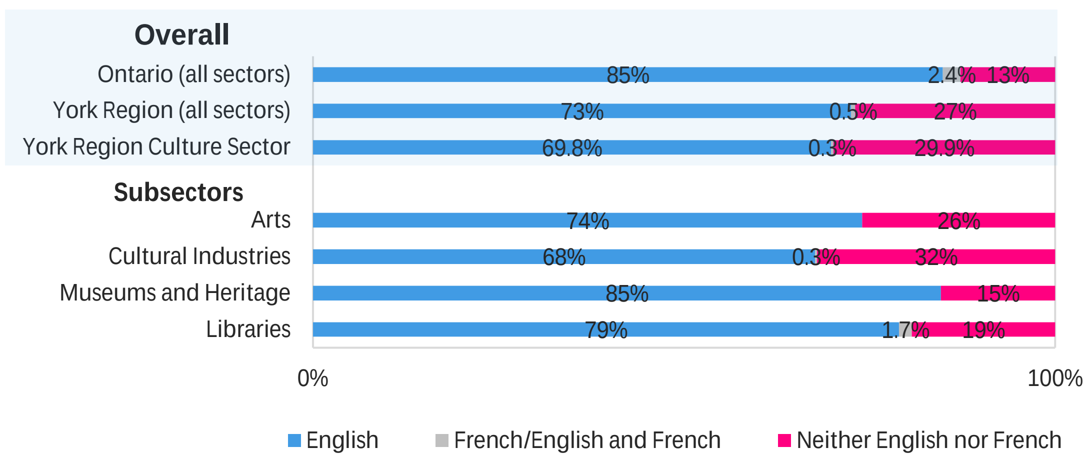
Figure 13: Culture sector workers, distribution of headcount by immigration status (newcomers) and occupational function



Source: Statistics Canada, 2016 Census of Population, Custom tabulation.

The majority (70%) of workers in the culture sector in York Region speak English at home and almost 30% speak neither English nor French at home. This distribution is almost the same as York Region overall, but significantly different from Ontario overall. In Ontario, 85% of workers speak English at home and about 2% speak French.

Figure 14: Culture sector workers, distribution of headcount by language most often spoken at home and subsector

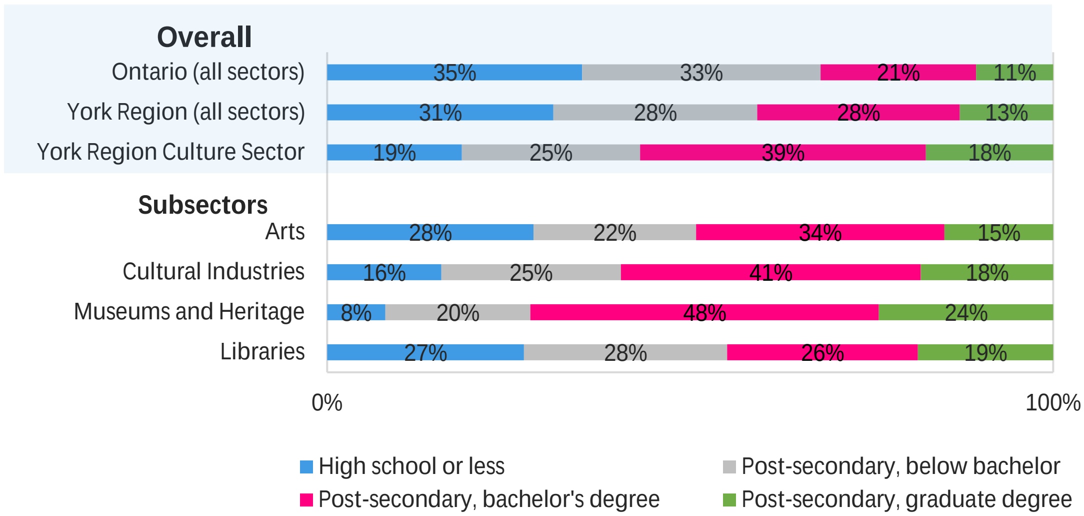


Source: Statistics Canada, 2016 Census of Population, Custom tabulation.

2.2.4 Education Attainment

Overall, the culture sector workforce holds a higher level of formal education than the average worker in York Region. Indeed, 57% of the sector workers have attained bachelor's degrees or higher, compared to 41% of York Region overall. In fact, over four in five (81%) workers hold at least some post-secondary credential, which is much higher than York Region overall (69%).

Figure 15: Culture sector workers, distribution of headcount by highest level of educational attainment and subsector



Source: Statistics Canada, 2016 Census of Population, Custom tabulation.

Of the subsectors, museums and heritage have workers with the highest level of education attainment, with 72% of workers having a bachelor's degree or higher. On the other hand, the arts subsector has the highest participation from workers who have a high school credential or lesser.

2.3 Incomes & Mode of work

According to the census data, the overall average income earned by workers in the culture sector is **$53,700**. This average, however, is largely representative of workers in the cultural industries, and heavily influenced by digital media workers who constitute a significant portion of workers in the sector and earn on average $80,200 per year from all sources. When we exclude digital media workers from the analysis, the average income for the culture sector in York Region drops to **$41,379**. In comparison, the average total income for York Region was **$50,900** in 2016 and for Ontario, it was **$47,900**.[15]

When we examine income by occupational function, creative workers earn less on average than technical, managerial and other functions. This divide is most visible in the incomes earned by creative workers in visual arts & crafts at just **$15,900**, as well creative workers in dance, music, theatre at **$16,900**. Workers in technical, managerial and other functions in those subsectors earn more than twice the income earned by their creative worker counterparts on average.

[15] Statistics Canada. 2017. York, RM [Census division], Ontario and Ontario [Province] (table). Census Profile. 2016 Census. Statistics Canada Catalogue no. 98-316-X2016001. Ottawa. Released November 29, 2017. https://www12.statcan.gc.ca/census-recensement/2016/dp-pd/prof/index.cfm?Lang=E (accessed September 5, 2019).

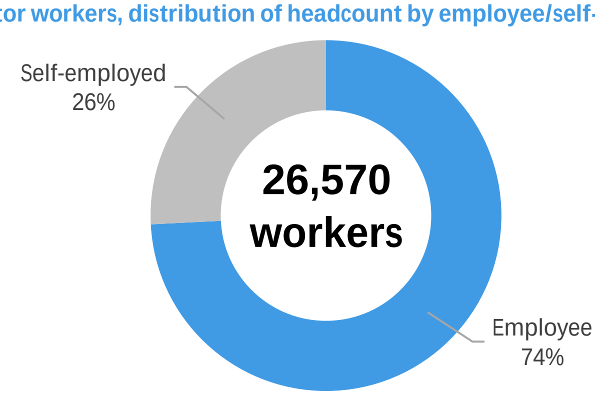
Table 3: Culture sector workers, average income from all sources by subsector and occupational function

Subsectors and specializations	Average Income, by Function		
	Creative Workers	Technical, Managerial, and Other	**Overall**
Arts	**$18,000**	**$39,900**	**$22,500**
Visual Arts & Crafts	$15,900	$40,100	$24,000
Dance, Music, Theatre	$16,900	$39,300	$19,600
Literary Arts	$29,100	n.d.	$29,100
The Cultural Industries	**$60,000**	**$67,800**	**$63,000**
Digital Media	$73,500	$98,400	$80,200
Design & Advertising	$44,200	$52,800	$47,700
Film & Television Production	$52,900	$69,900	$61,500
Book & Magazine Publishing	$44,800	$48,400	$47,300
Music Recording & Publishing	$25,100	n.d.	$25,100
Libraries	**$67,600**	**$35,500**	**$42,000**
Museums & Heritage[16]	**n.d.**	**n.d.**	**n.d.**
Employed across subsectors	**$21,200**	**$31,400**	**$27,700**
Overall	**$49,800**	**$60,000**	**$53,700**

Source: Statistics Canada, 2016 Census of Population, Custom tabulation.
n.d. denotes no data or data suppression

The libraries subsector goes against this general trend in the sector with creative workers earning almost twice the income earned by technical, managerial and other workers on average. Overall, technical, managerial and other workers earn 20% more than creative workers in the sector. The range of incomes earned by workers in the sector i.e. $15,900 to $98,400 is quite wide and reflects the diverse nature of the culture sector in terms of subsector, specialization and occupational functions.

Figure 16: Culture sector workers, distribution of headcount by employee/self-employed workers



Source: Statistics Canada, 2016 Census of Population, Custom tabulation.

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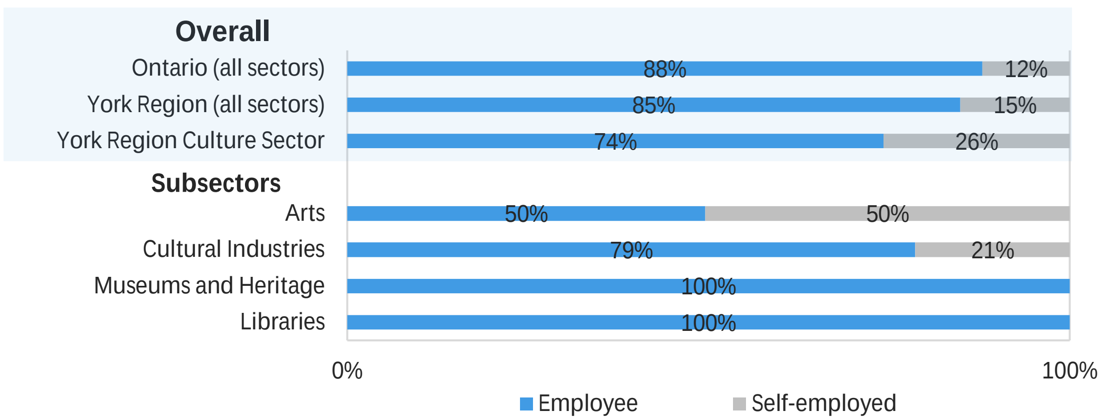
[16] Income data suppressed by Statistics Canada.

A majority (74%) of culture sector workers are employees of organizations, however this share is lower than compared to York Region overall. Culture sector workers are more likely than other workers to be self-employed, as seen in Figure 17 below. In particular, the arts subsector has an almost even split between employed and self-employed workers. This observation is an important consideration for economic impact analysis and support strategies. Economic impact assessments tend to emphasize the impact of, or jobs created by, companies in a given sector. While there are many entrepreneurs in the culture sector in York Region, the supports they require, and their growth trajectories will be distinct from entrepreneurs and/or companies in other sectors.

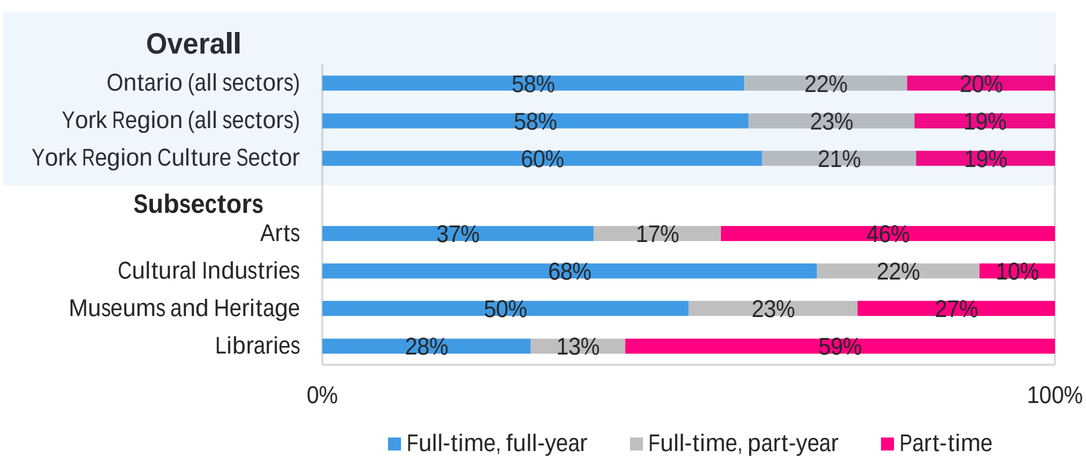
Figure 17: Culture sector workers, distribution of headcount by employee/self-employed workers and subsector



Source: Statistics Canada, 2016 Census of Population, Custom tabulation.

A majority (60%) of these workers work on a full-time basis for the entire year. Almost one in five workers (19%) in the sector works on a part-time basis, with the libraries subsector having the highest proportion (41%) of part-time workers.

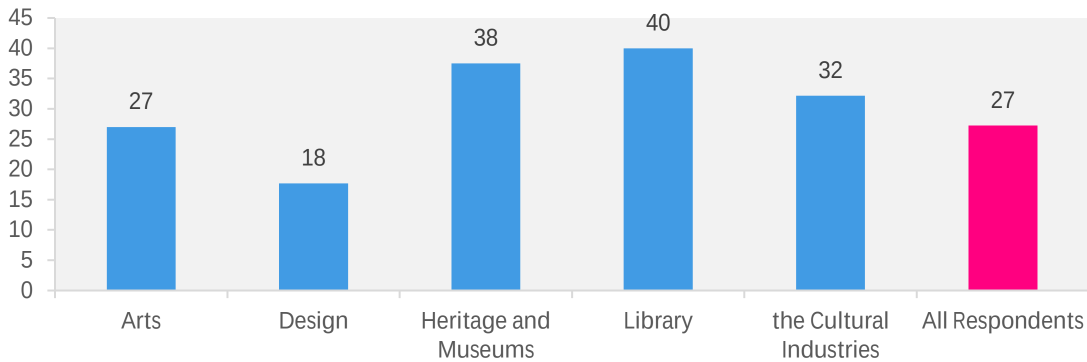
Figure 18: Culture sector workers, distribution of headcount by mode of employment and subsector



Source: Statistics Canada, 2016 Census of Population, Custom tabulation.

The arts subsector has the lowest proportion of full-time, full-year workers which is indicative of the prevalence of freelance and independent work in this subsector. Shifting to the survey respondents, in terms of working *outside* the culture sector, about two-thirds or 68% of survey respondents reported earning some degree of non-culture sector income. Of those, 30% of respondents indicated that they do different kinds of work depending on what is available and 21% have their own business on the side of their main source of income. In terms of time spent on their artistic practice, respondents estimated their weekly hours as per Figure 19 below. On average, culture sector workers devoted 27 hours to their practice per week.

Figure 19: Weekly hours spent on artistic practice by culture sector workers in York Region



n = 104
Source: Creative State of York Region Survey, 2019

2.4 Summary of Profile of York Region Arts and Culture Sector

- York Region's culture sector is substantial. There are **26,565** cultural workers residing in York Region implying that **the culture sector workforce constitutes 5%** of the 548,850-strong workforce in York Region. **York Region accounts for nearly ten percent of the province's total cultural workforce.**
    - Two of the largest cultural sector subsectors are **cultural industries** (75%) and **arts** (17%); the single largest specialization is Digital Media which represents almost one-third (32%) of the total sector.
- York Region's culture sector **is fairly diverse and highly educated**. For example:
    - Women are slightly underrepresented in the culture sector, making up 42% of the total; this is largely representative of cultural industries which has the lowest participation (35%) from women. The workforce is most gender-balanced in technical roles (49% women), and least in creative roles (41% women).
    - The proportion of visible minorities is representative of the York Region workforce at the culture sector level, however, examining this data at a subsector level shows that this representation is driven by the cultural industries. All other cultural subsectors lag York Region's overall workforce representation. Museums and heritage have the lowest participation from visible minorities (24%).
    - The proportion of workers with aboriginal identity(ies) is representative of the York Region workforce. Libraries have the highest participation at 1.7%.
    - Culture sector workforce is highly educated with over four in five (81%) workers having attained at least some post-secondary credential, a proportion much higher than York Region overall (69%).

- Culture sector income **spans a wide range.** According to the census data, the overall average income earned by workers in the culture sector is **$53,700**. This average, however, is largely representative of workers in the cultural industries, and heavily influenced by digital media workers. When we exclude digital media workers from the analysis, the average income for the culture sector in York Region drops to **$41,379**. In comparison, the average total income for York Region was **$50,900** in 2016 and for Ontario, it was **$47,900**.[17] That said, creative workers in the arts sub-sector, particularly, in visual arts & crafts and dance, music and theatre, are experiencing very low annual earnings at just **$15,900** and **$16,900** respectively.
- York Region's culture sector is **entrepreneurial**. Culture sector workers are more likely than other workers to be self-employed. A majority (60%) of these workers work on a full-time basis for the entire year and almost one in five workers (19%) in the sector works on a part-time basis, with the libraries subsector having the highest proportion (41%) of part-time workers.

[17] Statistics Canada. 2017. York, RM [Census division], Ontario and Ontario [Province] (table). Census Profile. 2016 Census. Statistics Canada Catalogue no. 98-316-X2016001. Ottawa. Released November 29, 2017. https://www12.statcan.gc.ca/census-recensement/2016/dp-pd/prof/index.cfm?Lang=E (accessed September 5, 2019).

3. Challenges, Skills Needs and Barriers to Growth

This section captures the challenges, skills needs and barriers to growth raised in the survey and validated during the culture sector stakeholder roundtable. Some of the challenges identified, such as the Region's vast boundaries and lack of public transit connectivity, are relatively structural in nature. Though culture sector stakeholders cannot shrink the size of the region, the awareness of how such structural realities limit the culture sector's growth and development is vital in terms of designing new programs and directing investments that could benefit artists and culture workers.

These challenges reflect perspectives shared from organization representatives, cultural sector workers and independent artists and were expanded on during a roundtable with municipal stakeholders. A reminder that, where analysis draws on the survey results, those insights are largely representative of the arts, library, heritage and museums subsectors in York Region and do not represent cultural industries and design workers. Still, we hope that this analysis provides the foundation for identifying common and critical challenges across cultural sub-sectors in York Region.

3.1 A Region on the Edge

Despite its growing population, amenities, quality of life and cultural attractions York Region faces challenges not unlike those of the "edge cities" or "bedroom communities" across Canada. Residents are spread across nine municipalities and over 1,700 square kilometers which can make creating a sense of cultural connectivity and density difficult.

When asked to rate a range of barriers to their career development, more than half (62%) of individual workers and artists reported salary or cash flow as a barrier, and just over half (51%) indicated size of the local culture sector as a challenge.

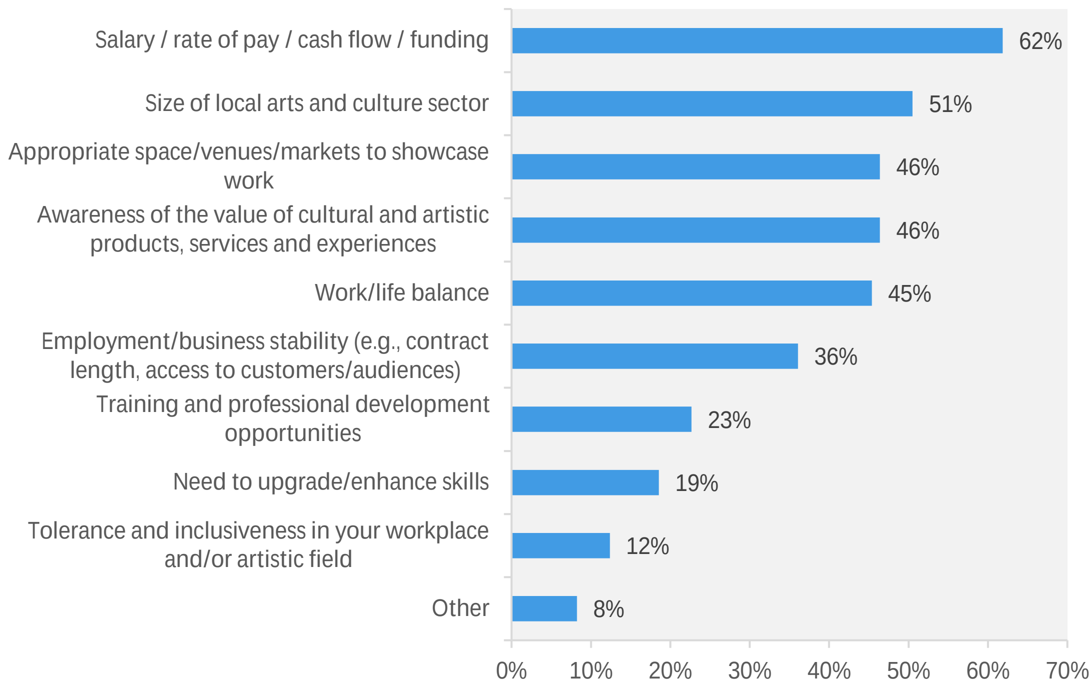
Figure 20: Top rated barriers to career development reported by culture sector workers in York Region (multi-select)

n = 97
Source: Creative State of York Region Survey, 2019

Other barriers include work-life balance and employment stability, as seen in Figure 21 below.

Nordicity

Figure 21: Barriers to career development reported by culture sector workers in York Region (multi-select)



n = 97
Source: Creative State of York Region Survey, 2019

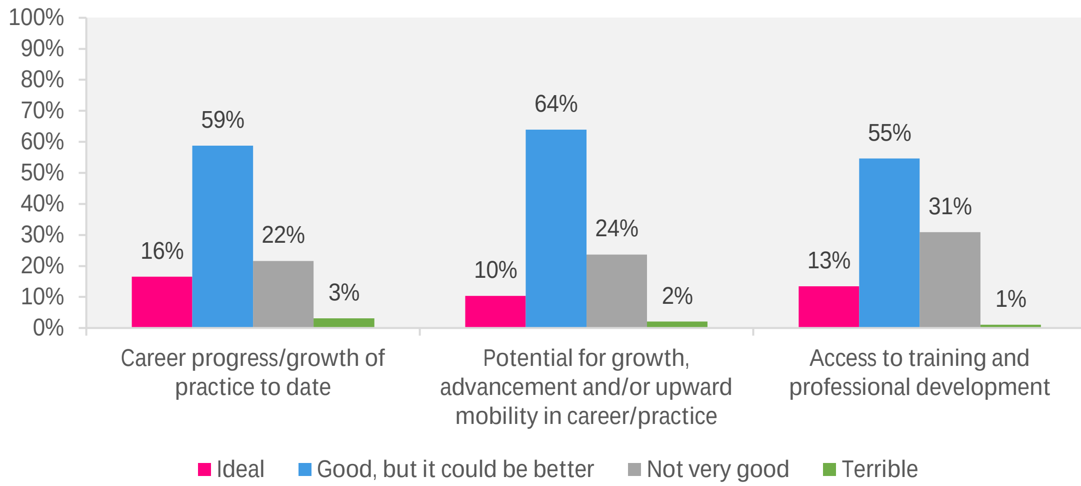
The challenges described above were reported from individual respondents. Arts and culture organizations, however, described facing a slightly different set of barriers. In the survey, organizations indicated that the top challenges they face are:

Stakeholders expanded on all of these issues during the culture sector roundtable.

With regard to the lack of funding and income instability, stakeholders described a reality for artists and culture sector workers where full-time positions and/or steady sources of income are rare and difficult to attain. As a result, they see some artists and cultural workers working three or four different part-time jobs (or "gigs") to earn a livable wage, and who are in danger of burning out. Income instability in the arts is a widespread issue, and one who's impact seems to be growing.

Complicating this instability is the perception that opportunities to grow/advance in one's artistic practice or cultural career in York Region are limited. From the organizational perspective, stakeholders observe that often talent developed and nurtured in York Region will leave to live and work in Toronto or other cultural hubs with greater career opportunities. When asked about their career prospects, on the whole, as shown in the visual below, respondents were satisfied, but there was certainly room for improvement:

Figure 22: Satisfaction with their career, potential for growth and access to professional development reported by culture sector workers in York Region



n = 97
Source: Creative State of York Region Survey, 2019

In Figure 22 above we see that:

- On average, workers rated their satisfaction with their career progress (or growth of their practice) as *Good, but it could be better*. A large majority (75%) of workers reported being satisfied with their career/practice, indicating that it is *Good, but it could be better* or *Ideal*.
- Almost three-quarters (74%) of respondents see potential for growth, advancement and/or upward mobility in their career/practice, despite facing barriers.
- Two-thirds (68%) of workers indicated that access was good or ideal, but even with the range of methods available, 32% of respondents reported low levels of satisfaction with their access to training and professional development, rating it either *Terrible* or *Not very good*.

The second major challenge, cited by survey respondents, was the **size of the local arts and culture sector** which can, in many ways be coupled with two other challenges – the lack of **awareness of value of cultural and artistic products and experiences**, and from the organization perspective, **lack of demand for their product/service**. While not stated *explicitly*, the lack of density of the culture sector in York Region, and whether the sector is overshadowed by the ICT sector, can make sustaining a cultural career or marketing and promoting a cultural product or business all the more challenging. Stakeholders described a sort of vicious circle whereby York Region residents are far more likely to visit cultural attractions in downtown Toronto than frequent attractions York Region. Stakeholders pointed to multiple factors exacerbating this reality. First, they cited a general lack of awareness on the part of York Region residents about the breadth and extent of cultural offerings within the region. This lack of awareness is exacerbated by the fact that cultural organizations in York Region feel they are not at a level where they can compete with larger, more sophisticated attractions from a marketing perspective, in part because they are working with very limited budgets to market to audiences. Second were shortcomings related to transit and general regional connectivity. In other words, in many cases, stakeholders described that it can seem simpler and faster to travel from York

Region to downtown Toronto, than to travel between two towns within York Region. Whether factual or not, this perception limits the sector's ability to reach and attract potential audiences.

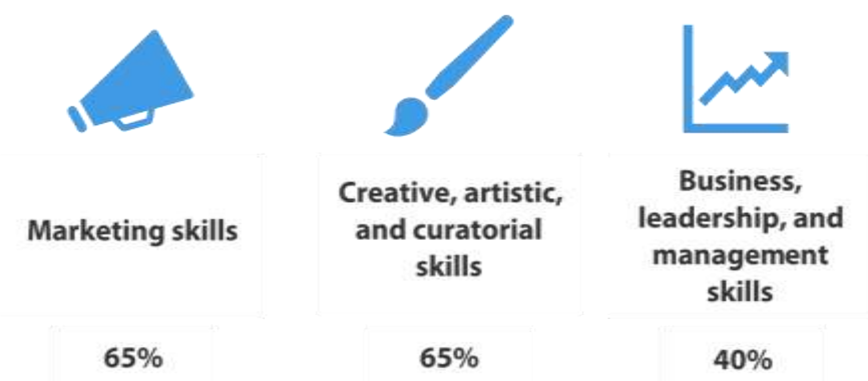
The challenge of needing more **appropriate spaces/venues to showcase work** resonated with stakeholders who cited examples such as the lack of a large theatre space that would be appropriate for a Mirvish or National Ballet of Canada production. Artists and stakeholders in York Region are certainly adept at thinking creatively. Many have repurposed under-utilized and alternative spaces such as schools, café walls and so on, but agree that there are gaps in the landscape of exhibition spaces.

Stakeholders also explained that York Region is still in a mindset where the culture sector believes it is competing for the same audience, rather than working together to grow the arts and culture audience as a whole. Without a regional framework or enhanced coordination amongst the municipalities and municipal agencies, there can be duplication of effort and missed opportunities. Such a framework might also address some **administrative barriers** raised by stakeholders and which ranged from permitting issues and insurance costs, to the need for more culture sector liaisons across the Region, the "go-to" people for culture. Stakeholders also described a feeling of needing better avenues to share knowledge and collaborate to tackle shared issues in the culture sector be it around volunteer training and management, supporting skills development for later career workers, mental health training and accessibility concerns. Such issues can be daunting for individual organizations or even municipal agencies to tackle, but when approached as a culture sector collective may be addressed more effectively.

3.2 Skills Needs and Preferred Training Approaches

By definition, the knowledge economy requires that to be successful requires a near constant investment in skills development. Similarly, to succeed in the culture sector as an artist, an administrator, a marketer or CEO, requires a wide and constantly evolving suite of skills. When asked to rate the skills they perceive to be critical to career development in the culture sector, individual respondents and organizations rated marketing skills, creation and artistic skills and business, leadership and management skills as the three most important to acquire.

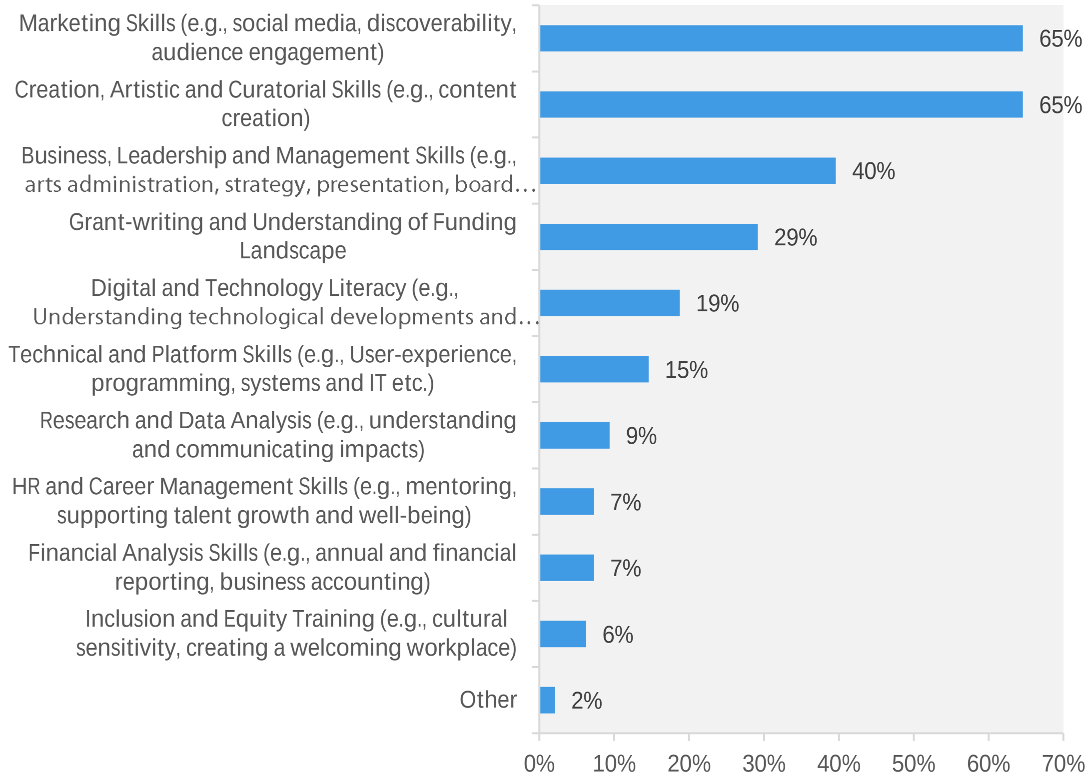
Figure 23: Three most critical skills for career development as reported by culture sector workers in York Region (multi-select)



n = 97
Source: Creative State of York Region Survey, 2019

Per Figure 24 below, other skills such as grant-writing and knowledge of the funding landscape, or digital and technology literacy were not rated *as* critically in-demand as the three skills shown above but were nonetheless important.

Figure 24: Skills critical to career development as reported by culture sector workers in York Region (multi-select)



n = 97
Source: Creative State of York Region Survey, 2019

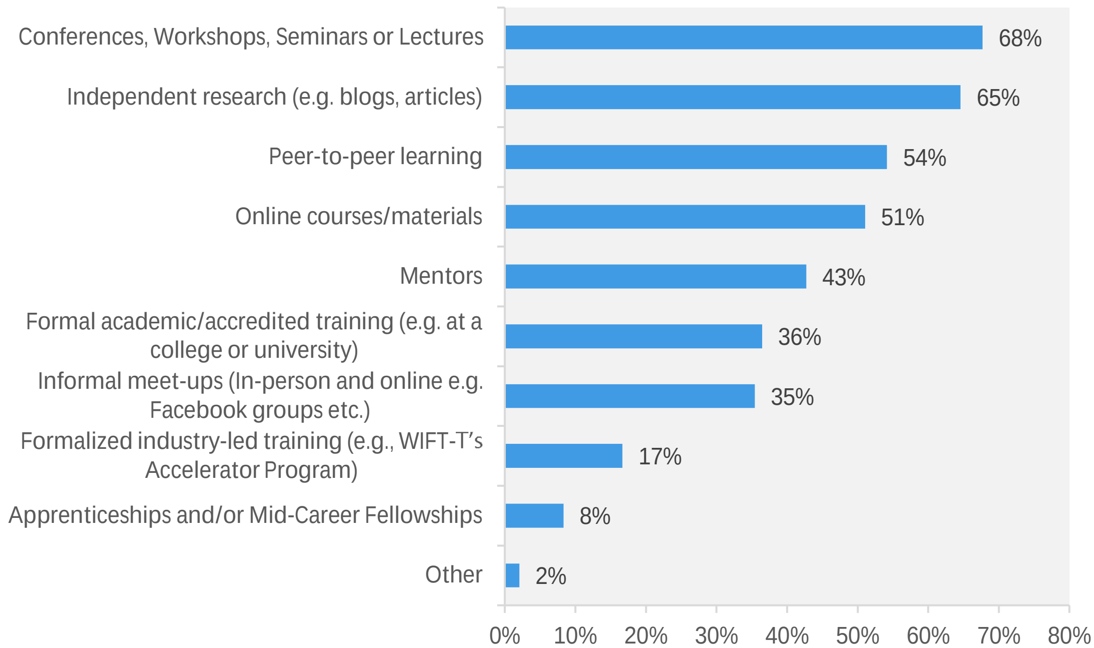
In an effort to gain and improve skills, workers tend to use a variety of methods with two-thirds (68%) of respondents reporting learning at conferences, workshops, seminars or lectures. Almost as many respondents (65%) reported educating themselves by conducting independent research.

Figure 25: Three most popular learning methods employed by culture sector workers in York Region (multi-select)

n = 96
Source: Creative State of York Region Survey, 2019

Figure 26 below shows the various methods used by workers to gain new skills.

Figure 26: Learning methods employed by culture sector workers in York Region (multi-select)



n = 96

Source: Creative State of York Region Survey, 2019

4. Strengths and Opportunities for Action

This section describes the strengths captured in the survey and opportunities for action based on the stakeholder roundtable discussion. Once again, the emphasis is to focus on the common and critical issues, that is to say, the opportunities for action that benefit the sector as a whole.

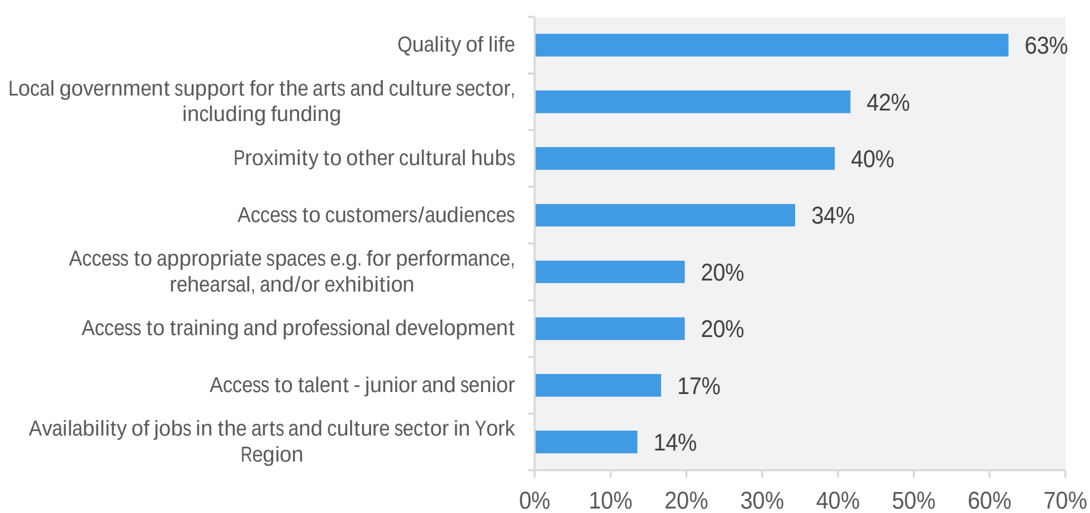
Nordicity estimates that one in ten of the province's culture workers live in York Region. Census data analysis indicated that the Region's culture sector is highly educated and diverse. Living in York Region provides a variety of other benefits to culture sector workers. The three most important advantages for culture sector workers or artists living in York Region, according the survey, were **quality of life**, **local government support for arts and culture**, and **proximity to other cultural hubs**.

Figure 27: Three most important advantages of York Region as reported by culture sector workers (multi-select)

n = 97
Source: Creative State of York Region Survey, 2019

Workers reported other advantages as well, including access to customers and access to training, as seen in Figure 28 below.

Figure 28: Advantages of York Region as reported by culture sector workers (multi-select)



n = 97
Source: Creative State of York Region Survey, 2019

4.1 Potential Initiatives to Address Challenges

That local government support is an advantage to York Region's culture sector was truly evident in the stakeholder roundtable, hosted by YRAC. This sub-section details potential initiatives that could address the challenges raised over the course of this research. In the context of this report, regional stakeholders include mainly culture sector leaders, arts services organizations, relevant educational institutions and municipal and regional government. That being said, stakeholders could expand to include provincial agencies, tourism and recreation attractions.

The initiative to develop a regional collaboration framework for York Region's culture sector is relatively central to achieving the others. From that regional collaborative network, the remaining four initiatives could be efficiently designed, resourced and implemented. That being said, each initiative described below requires further exploration and investigation. A first step could include the convening of a regional cultural roundtable to reconnect, socialize the results of this report and establish priorities/agenda for 2020 to capitalize on momentum that is already present in the Region.

Figure 29 Regional Initiatives to support the culture sector

Develop a regional collaboration framework for York Region's culture sector

Strengthen York Region's brand as a hub for arts and culture	Investigate avenues for stronger emerging artist "seed-funding" options in the region	Encourage culture-sector connectivity: animate all corners of the region with arts and culture through creative space use	Develop regional approach to skills building, mentorship and professional development for the culture sector

More detail on each initiative is provided below:

Initiative 1: Develop a regional collaboration framework for York Region's culture sector	
Stated Need/ Opportunity:	York Region's Culture Sector is not currently functioning as a cohesive sector from an administrative, marketing/communications or operations perspective. There is opportunity for leadership to identify shared goals and advance collective initiatives that would benefit the sector as a whole.
Leaders/Partners:	YRAC in collaboration with Economic Development and other stakeholders. Possibly extend YRAC's role to include further sector research, development and community engagement – with public and cultural organizations.
Activities:	▪ Support knowledge and resource-sharing across the York Region ▪ Coordinate and streamline municipal activities to help make effort invested more efficient and effective (i.e., if duplication is identified) ▪ Tackle ambitious win-win projects and strengthen cross-region partnerships (e.g., a culture sector arts symposium) ▪ Reduce barriers/improve accessibility for artist and entrepreneurs across York Region ▪ Support greater dialogue between municipalities, culture sector stakeholders and organizations.
Next Steps:	Convene a municipal cultural roundtable to socialize the results of this report and establish priorities/agenda for 2020

Initiative 2: Strengthen York Region's brand as a hub for arts and culture	
Stated Need/ Opportunity:	York Region's artists and cultural organizations have limited marketing resources and could benefit from greater investment in marketing the culture sector *as a whole* across the Region.
Leaders/Partners:	YRAC in collaboration with Economic Development and other stakeholders
Activities:	▪ Build awareness of York Region's cultural assets and amenities, encourage audience growth and development and strengthen the profile of York Region more broadly. ▪ Establish a more collaborative environment for marketing and partnerships in York Region (e.g., leverage crossovers between arts, recreation, tourism and sport at the municipal and regional level in terms of outreach activities and co-promotions). ▪ Enhance marketing and programming coordination on a larger scale, not simply for one-off events (e.g., studio tours). ▪ Extend/amplify limited marketing budgets through collaborations (i.e., lend scale to smaller organizations in discussions with media partners in print, online and radio)
Next Steps:	Examine the success/costs/benefits of the Experience York Region and the York Region Festival Trail campaigns and whether insights could be extended across the culture sector.

Initiative 3: Investigate avenues for stronger emerging artist "seed-funding" options in York Region	
Stated Need/ Opportunity:	Artists and organizations describe limited access to grants and grassroots funding at a stage in their career when they badly need financial support.
Leaders/Partners:	YRAC in collaboration with Economic Development and other stakeholders
Actions:	▪ Supports York Region's reputation as the incubator for artists ▪ Possibly seek out sponsorship from ICT partners and or Private Developers – requiring arts and culture sector contributions within development planning ▪ Potential to model after Small Business Centre programs and/or Richmond Hill program ▪ Investigate and proactively promote funding possibilities in collaboration with recreation and tourism and at the municipal, regional and provincial level (e.g., Ministry of Heritage, Sport, Tourism and Culture Industries, ONCreates, Canada Council for the Arts, Ontario Arts Council etc.)
Next Steps:	Re-connect with Richmond Hill and local SBEC/BIAs to examine funding parameters. Meet with Municipal contacts re: Developer connections. Identify relevant (existing) funding sources and promote them more actively to the sector

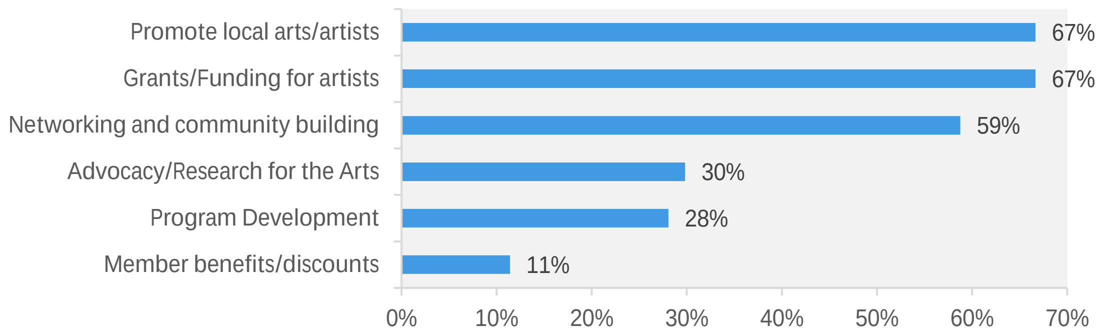
Initiative 4: Encourage culture-sector connectivity and animate all corners of York Region with arts and culture through creative space use e.g., co-working spaces, creative exhibitions, and "car-share for culture"	
Stated Need/ Opportunity:	York Region is vast, and the culture sector lacks connectivity (physical and virtual) and at times, density. Simultaneously there is a lack of space for artists to showcase and exhibit their work.
Leaders/Partners:	YRAC in collaboration with Economic Development and other stakeholders such as the McMichael Art Gallery
Activities:	▪ Examine landscape and need for culture sector-directed co-working spaces through an environmental scan ▪ Encourage creative uses of existing spaces in schools, retirement facilities, churches, industrial units etc. Ensure spaces in libraries, community centers are adequately leveraged for the arts and culture sector (e.g., showcase spaces, gathering spaces, training spaces etc.) ▪ Based on McMichael pilot project, examine feasibility of partnering with car-share firm to launch car share for culture program or other innovative transport solution in lieu of major infrastructure investments – e.g., offer discounts for car-share rental programs if the reason for rental includes participation in a cultural activity, or if you can Uber Pool with others to cultural events (studio tours etc.) ▪ Mitigate vastness with programming and communications that demonstrate exciting and achievable York Region culture itineraries (single day, afternoon, weekend-long etc.)
Next Steps:	Assess whether the "NewMakeIt" model has relevance for the culture sector. Follow-up with McMichael to assess interest in/feasibility of car-share for culture concept.

Initiative 5: Develop regional approach to skills building, mentorship and professional development for the culture sector	
Stated Need/ Opportunity:	York Region's cultural stakeholders described many shared skills and training challenges in tandem with a shortage of culture sector mentors. Culture sector partners describe a lack of return on investment when it comes to designing and delivering training initiatives
Leaders/Partners:	YRAC in partnership with WorkInCulture and/or cultural associations and industry associations
Activities:	▪ Address training and skills needs described in this report and reinforced by sector stakeholders ▪ Amplify impact of programs from Artepreneur to mentoring ▪ Attract more opportunities for industry/discipline specific training to York Region ▪ Develop an arts, culture and creative industries toolkit for practitioners – e.g., how to navigate municipal and regional supports from skills and training to exhibition permits, benefits and insurance. Make available online as a shared resource across the sector.
Next Steps:	Examine online resources to adapt and share widely and emphasize face-to-face training for greater impact

5. Conclusions

This report is intended to help YRAC and the Municipality of York Region better understand the current state of the York Region Culture Sector. It demonstrates the robustness of the culture sector in York Region and provides a strong benchmark from which to measure growth. We have also identified some practical directions that could yield positive results for the artists and cultural organizations that call York Region home. Bearing in mind the analysis presented above, when surveyed culture sector workers in York Region recommended that YRAC focus on promotion of local arts/artists (67%), access to grants/funding for artists (67%) and supporting networking and community building (59%).

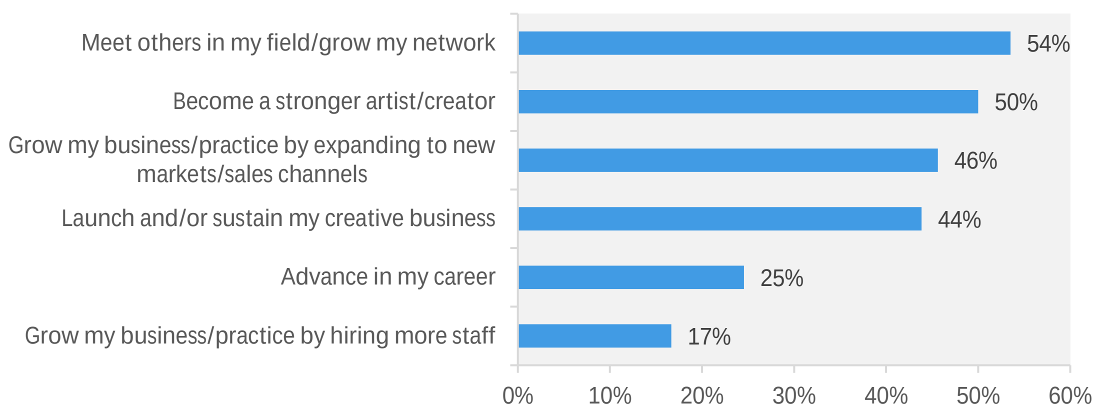
Figure 30: Areas that YRAC should focus on, according to York Region culture sector workers (multi-select)



n = 114
Source: Creative State of York Region Survey, 2019

When surveyed, respondents felt that YRAC's continued and enhanced investment in these areas would enable workers to **grow their networks** (54%), **become stronger artists** (50%), **grow their businesses** (46%) as well as improve in other areas.

Figure 31: Benefits that culture sector workers expect to get if YRAC were to focus on areas described above (multi-select)



n = 114
Source: Creative State of York Region Survey, 2019

While only the beginning of a foundation for future impact analysis and planning, the opportunities for action identified in this report do appear to align with what YRAC's constituents are asking the organization to do – support them with marketing and promotion, help them access funding and connect them to other artists and culture sector stakeholders.