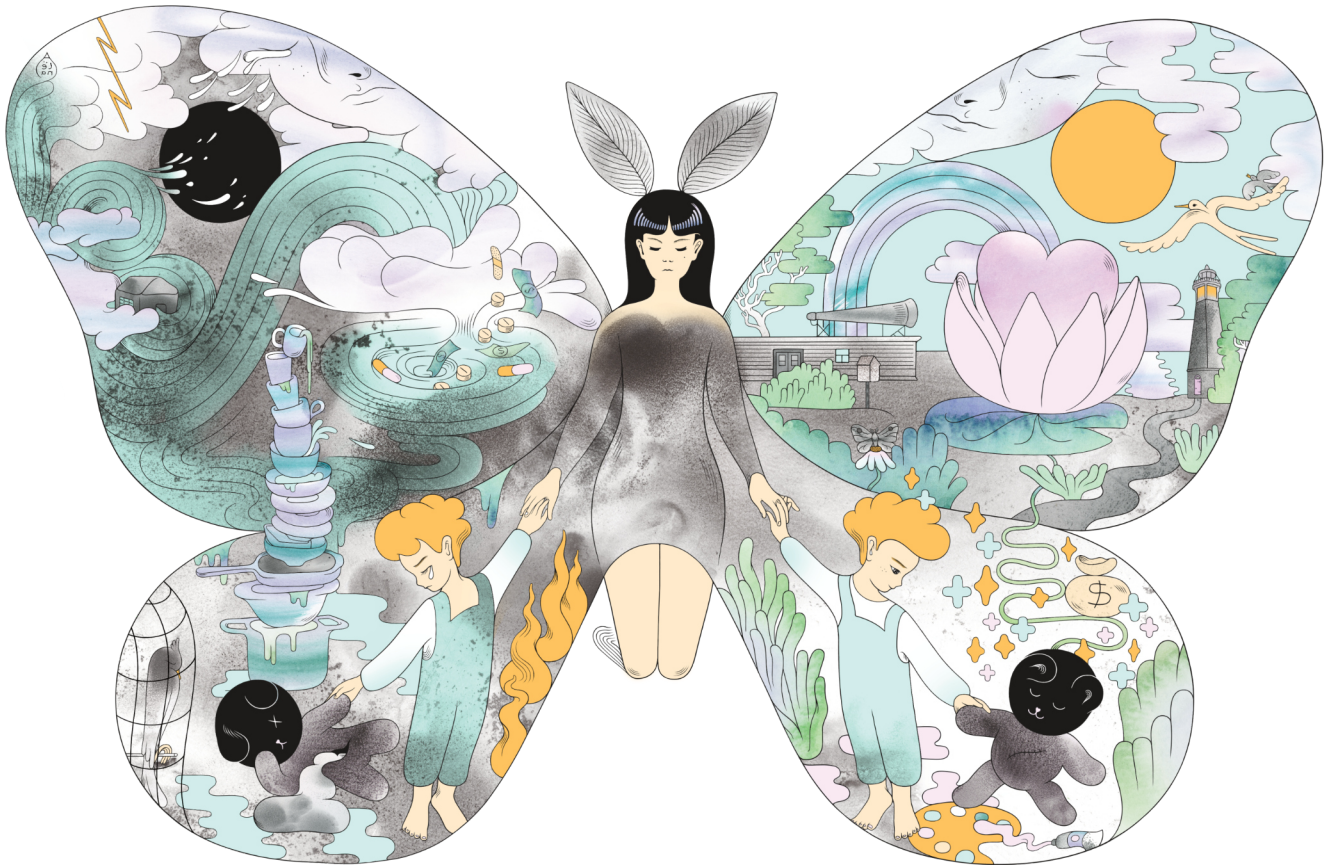


# MOTHRA Artist-Parent Survey 2025



## FULL REPORT

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# Contents

About the Project	1
Process	1
Who Shared	2
Language and location	2
Identity as a parent or carer	4
Ages and stages	4
Identities	5
Work and study	8
In Practice	9
Collaboration with children	9
In the studio	13
At the shows	14
In residency	15
Negative impacts	17
Money and support	17
The Bigger Picture	18
Impacts	18
Working well	21
Challenges and barriers	25
Myths and stereotypes	28
The Future (Is Now)	30
Education	30
Advocacy	31
Sage advice	34
Appendix A: Survey	37
English Survey	37
French Survey	42

## About the Project

The Art of Parenting: A Survey for Contemporary Visual Artists in Canada is an artist-to-artist information gathering project aimed at making visible the realities of being a practising visual artist alongside parenting responsibilities.

The Art of Parenting project is led and delivered by the MOTHRA: Artist-Parent Project. MOTHRA is an artist-led, artist-parent collective based in Toronto that has been running residencies for artists and their children since 2018. During this time, residency participants have spoken about the many benefits and challenges of being both an artist and someone with caring responsibilities.

The Art of Parenting survey is an accompaniment to this practice-led research. The survey was developed by MOTHRA in consultation with Good Roots Consulting, who also supported data analysis. The project is funded by the Canada Council for the Arts.

## Process

The Art of Parenting survey was distributed widely by MOTHRA to visual artists and artist communities across Canada. It was developed as an online survey using SurveyMonkey and was available in French and English. A total of 241 surveys were opened and 187 responses were completed and included in the analysis.

The remaining responses were either duplicate responses; or the individual who opened the link did not respond to any of the questions about the topics in question beyond the immediate description of their family composition; or participants indicated that they did not meet the following key eligibility requirements and therefore were not shown the questions:

1. Lived in Canada;
2. Were currently a parent or carer of one or more dependent children; and,
3. Identified as a professional contemporary visual artist.

In discussions with some respondents who reached out and also when digging into the results, it became clear that the criteria of being a parent or carer of one or more dependent children looks very different in each household and it impossible to make assumptions about this criteria based on the ages of children or of the respondent. It is also important to note that parent or carer means a lot of different things and looks a lot of different ways, and in some cases a respondent was caring for a niece or nephew or one or more adult children living with disabilities or health conditions.

There were two other notable exceptions within the responses that were drawn to our attention. One respondent with older children who were no longer dependents reached out to MOTHRA and expressed a strong desire to communicate their experiences by responding to the survey so an exception was made. Because the survey is anonymous and there were more than one respondents who were older with adult children, it is not possible to note which respondent that was, so that data has been included. In another case, two parents responded

to the survey together, so where possible the data was separated out and in other cases it was not clear which parent the data point adhered to and that data is also included.

Response numbers varied by question as each question was optional. Each section below is a report of those people who responded to the particular question with the total number of responses for the question shared as well in brackets.

## Who Shared

### Language and location

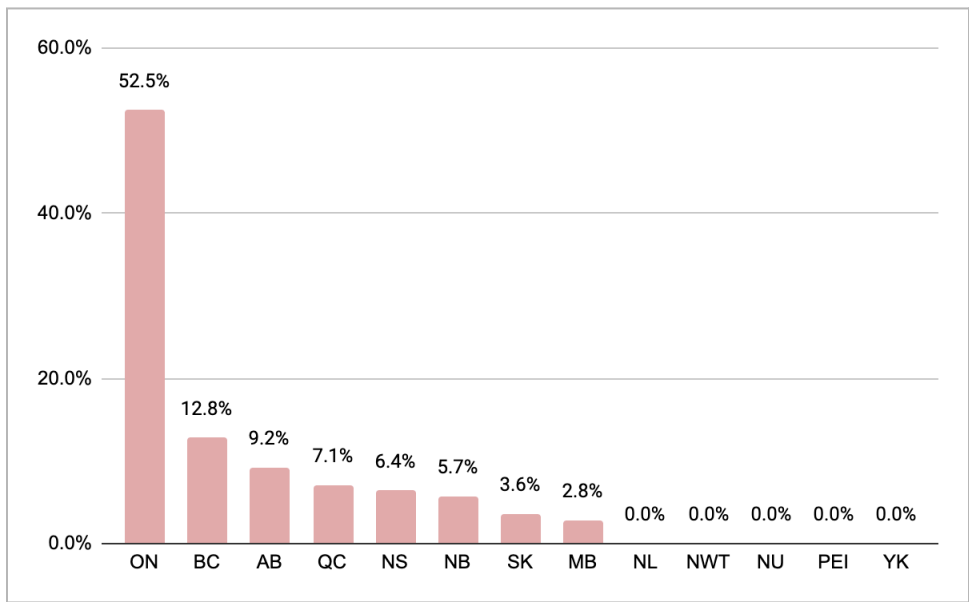
#### Language

96.8% (181/187) responded to the survey in English and 3.2% (6/187) responded to the survey in French.

#### Province or Territory

Respondents from different Canadian provinces participated in the survey. Respondents from Ontario had the highest representation (52.5%), followed by British Columbia (12.8%), Alberta (9.2%), Quebec (7.1%), Nova Scotia (6.4%), New Brunswick (5.7%), Saskatchewan (3.6%), and Manitoba (2.8%). There were no responses from Newfoundland and Labrador, PEI or any of the three territories.

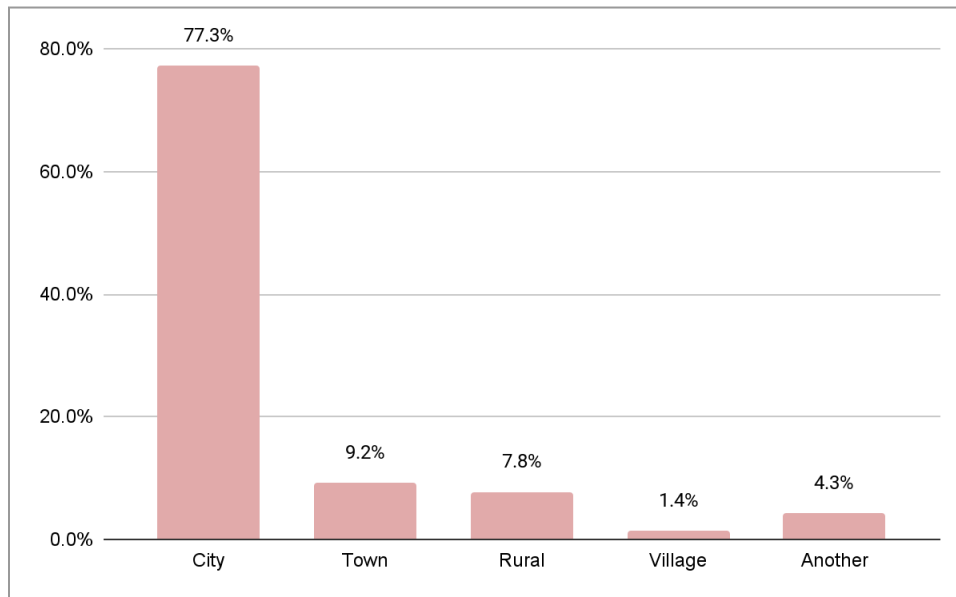
Figure 1. Provincial or Territorial location of respondents



### ***Type of community***

Respondents shared what type of community they live in. The analysis of respondent locations indicates a significant urban representation, with 77.3% of respondents residing in cities. Town residents constitute 9.2% of respondents and rural respondents represent a smaller but notable proportion at 7.8% (n = 141).

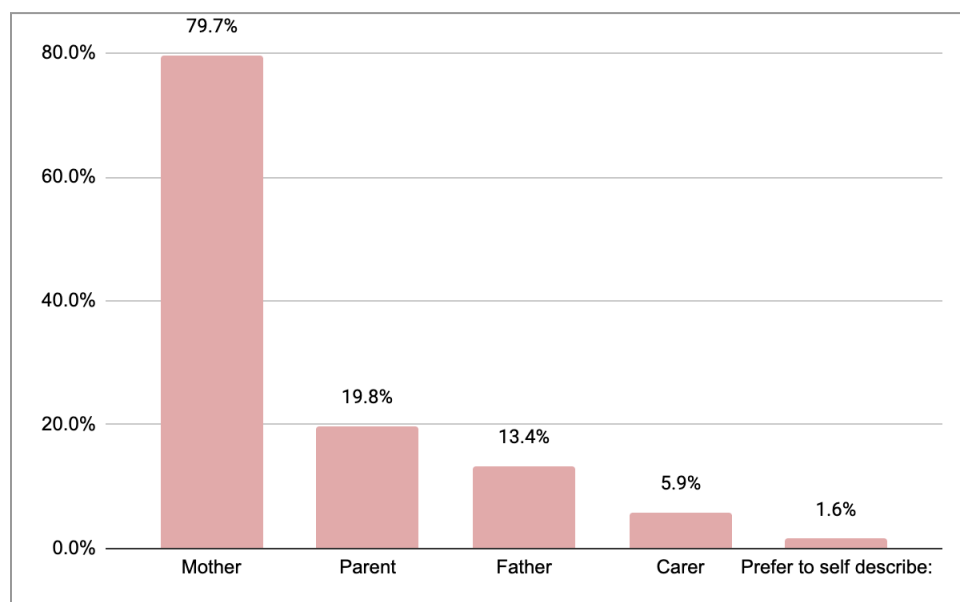
**Figure 2. Type of community of respondents**



## Identity as a parent or carer

Respondents shared the type of carer or parent they identify as from a given list and they were able to select more than one identity. 30 of 187 respondents selected or shared more than one identity, or in the case of the two parent response, they also indicated two caring identities. 79.7% of respondents identify as mother, 19.8% as parent, 13.4% as father, 5.9% as carer and 1.6% prefer to self describe.

**Figure 3. Identity as a parent or carer**



Self-descriptions included: sponsor, hands-on parent, and an artist couple raising a child together.

## Ages and stages

This section provides insights regarding the age of the respondents and their children.

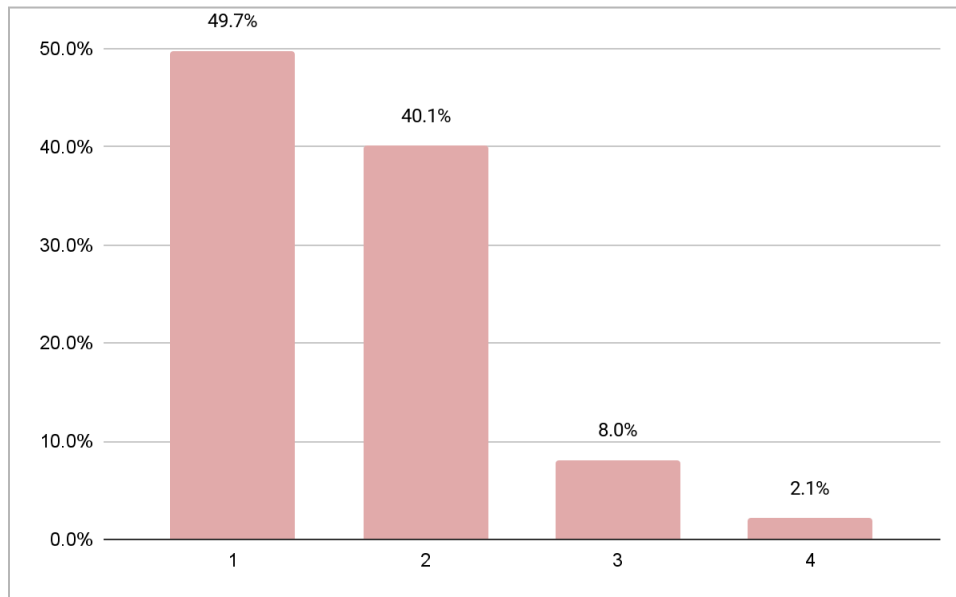
### ***Age of respondents***

The average age of respondents in the survey is 43.6 years with the youngest age provided being 25 and the oldest being 80 (n = 186).

### ***Number of children***

49.7% of respondents were the parent or carer for one child and 40.1% were the parent or carer for two children. A smaller percentage of respondents cared for larger families, with 8.0% being the parent or carer for three children and 2.1% with four children (n = 187).

**Figure 4. Number of children being cared for**



### ***Ages of children***

The ages of children of respondents ranged from not yet born to age 56 (n = 187).

### ***Family formation***

Respondents were invited to describe their family formation in their own words. 146 respondents answered this question. The majority of responses described a family structure with two parents raising children together. 11 respondents mentioned that they were a single parent, two respondents described their family as a blended family, two respondents described their family as queer, two included their pets in the description and one respondent mentioned an extended family structure.

### **Identities**

MOTHRA acknowledges that not all groups of parents struggle equally or in the same way. Race, age, ethnicity, gender, class, geography, custody agreements, and health, among other factors, impact families and children. MOTHRA acknowledges that not everyone parents in the same way, and not all parents have the same access to childcare and other opportunities. With this in mind information relating to various identity factors were asked to make sure that the survey collected a diversity of voices and experience.

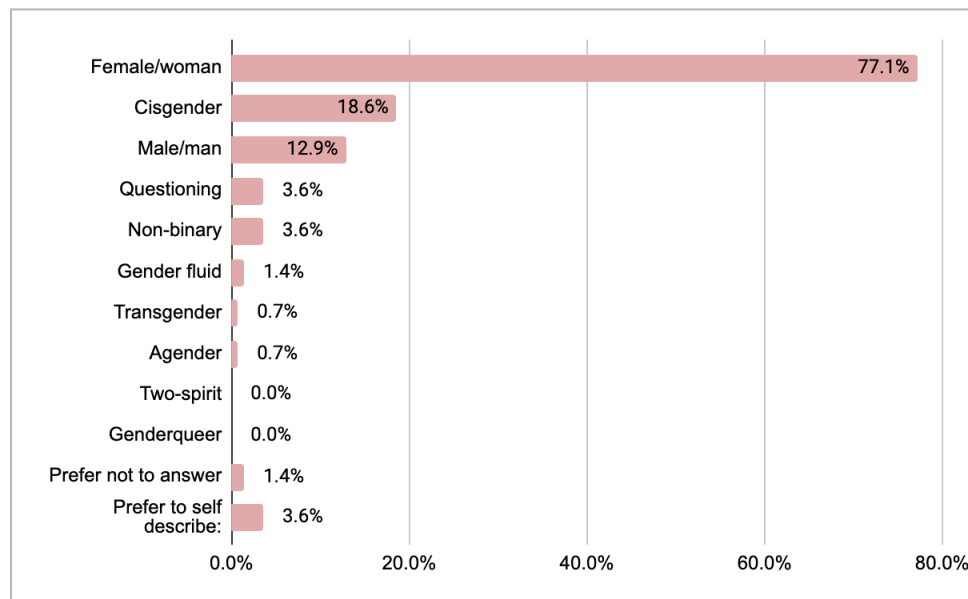
## Gender

Among the 187 survey respondents, 140 respondents provided information regarding their gender. The chart below indicates how many people identified with the given identities with participants able to select more than one option.

77.1% of respondents identified as female/woman; 18.6% identified as cisgender; 12.9% identified as male/man; 3.6% as questioning; 3.6% as non-binary; 1.4% as gender fluid; 0.7% as transgender; and 0.7% as agender. None of the respondents identified as gender queer or Two Spirit. 1.4% responded to the question and indicated that they preferred to not share their identity and 3.6% preferred to self-describe (n = 140).

When looking at each respondent the picture is much more nuanced. 30 people selected more than one gender response option, including 23 who identified as female/woman and cisgender; 1 person who identified as male/man and cisgender; 1 person who identified as female/woman and gender fluid; 1 person who identified as female/woman and questioning; 1 person who identified as female/woman, cisgender and questioning; and 1 person who identified as agender, female/woman and non-binary. One respondent expressed the opinion that they do not like to have to share their gender and another respondent indicated that they are female presenting but identify as queer femme.

**Figure 5. Gender identity**





## ***Ethnicity***

Survey respondents were invited to describe their ethnicity using an open-ended question. 81 of 187 individuals responded to this question. A qualitative analysis of the descriptions revealed that a large majority of respondents identified as white, caucasian and/or of European descent. Other descriptions of ethnicity are shared word for word below to demonstrate the diversity of responses included:

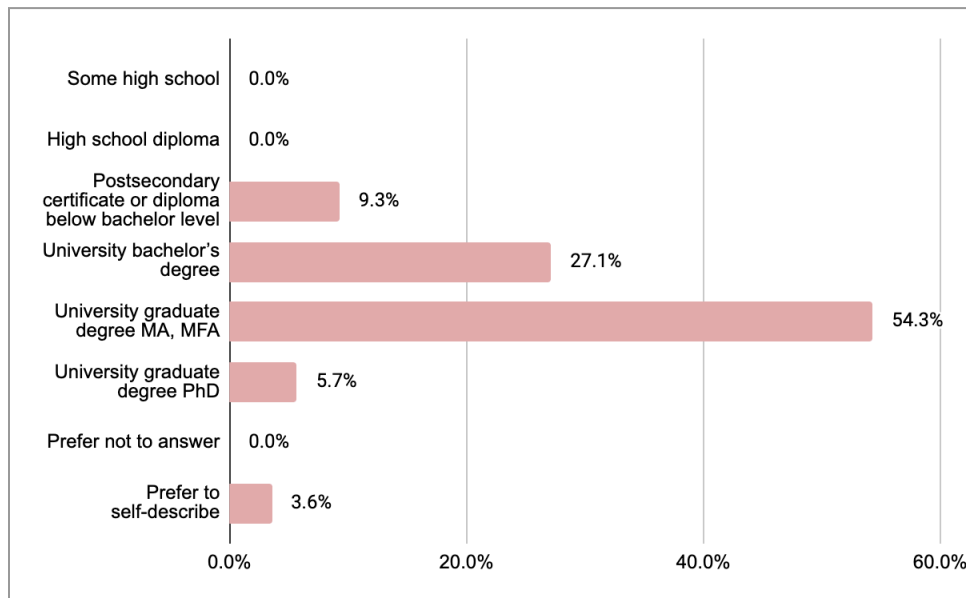
- Acadienne - colonisatrice blanche sur les territoires traditionnels non-cédé des peuples Mi'kmaq, Wolastoqiyik et Peskotomuhkati
- Ashkenazi Jewish
- Asian Canadian
- BIPOC
- Chinese Canadian
- Cree Metis and Settler ancestry
- Filipinx, Isneg, Ilocano
- french, Irish, indigenous , mother, woman
- I am nêhiyaw/cree, Métis, and mixed European descent
- Indian. New immigrant
- Inuit/mixed settler
- Iranian
- Jewish
- Latin American with mostly White, Mediterranean ancestors
- Latina, mixed
- Mixed race / of colour
- Mixed race Asian and white
- Mixed-cultural heritage Canadian
- North African & West Asian
- Xicano

## Work and study

### Formal education

140 of 187 people surveyed responded to a question about their highest level of formal education. Overall the respondents represented a very high level of formal education. 87.1% had received a university degree at a bachelor level or above, including 53.6% who had a master's degree and 5.7% a PhD.

Figure 6. Highest level of formal education



### Other work and education commitments

Respondents indicated whether they are currently engaged in regular work or study alongside being a professional artist based on a number of categories provided (n = 117):

- **Teaching:** 53.9% of respondents are engaged in teaching
- **Arts work:** 33.3% of respondents also work as type of arts professional such as in arts administration
- **Other types of work:** 25.6% are holding down another non-arts related job

The number of respondents holding multiple roles, such as being both a teacher and an arts professional, underscores the multi-faceted nature of careers in the arts and the complex pathways that artists navigate, all while juggling their caregiving responsibilities.

## In Practice

This section highlights the ways that respondents are navigating their roles as artists and caregivers in their everyday practice.

### Collaboration with children

Respondents shared if they actively collaborate with their children in their artistic practice:

- 42.8% (80/187) shared that they do actively collaborate with their children
- 57.2% (107/187) shared that they do not

#### ***What collaboration looks like***

Those who indicated that they do actively collaborate with their children shared what this looks like and how it brings any benefits or challenges to their practice. Below are some common themes among responses, along with quotes to exemplify each theme:

**Inspiration:** Artists expressed that they draw inspiration from their children, and their children are also inspired by them when they are collaborating on projects.

“ I believe that my child is my teacher. She holds a lot of wisdom and reminds me to be a kid again. We collaborate by drawing, painting, going on walks, doing video and exploring the world together...I love collaborating with her and listening to her thoughts and the unique ways in which she experiences the world.”

“ It often looks like me using things my child does, or her patterns of movement and I incorporate these into a work I am doing. Recently I have started working more intentionally with her. I think that working with her is a way to show up as my full self in my art practice and challenges ideas of professionalism. It is always more work and requires more patience from me to involve my child than to do it without.”

**Diverse forms of collaboration:** Artists collaborate with their children using a variety of different mediums, such as drawing, painting, photography, dance and printmaking.

“ Being an artist and trying to work on art projects with children I find that we need to focus on our own creativity and put them together rather than try to work with each other in each other mediums...one child does watercolour and other beading and myself pottery.”

“ My oldest son and I have collaborated on stories, videos, photos and he has joined me on multiple residencies. Both sons have come with me to residencies and are working on their own art in my home studio.”

**Integration of art and family life:** Many respondents described art as being seamlessly woven into their daily lives and routines, therefore their children are often naturally involved in their projects.

- “ My child is (obviously) a huge part of my life, and I involve her in all of it. Because I don't have a dedicated studio, I work on my projects in the home, and she's always around them.”
- “ My art and life practice are merged and co-created every day with my daughter. This has the advantage of giving me back time to create, despite the heaviness of the care work. It also has the advantage of advancing my practice and my activist work. It allows her to make her voice heard, to feel valued and a part of society, she likes doing things with me and she understands well when she's acting either with a view to an exhibition (often participative) or simply in a process without finality.”

**Personal growth and bonding:** Artists discussed how collaborating with their children on projects not only enhances their understanding of themselves and their creativity, but strengthens their family bonds.

- “ As an indigenous woman I see parenting as an extension of my artistic practice as my practice is so reflective of my lived experience. She is still a baby so the work now is how we have come to grow and know each other in this first year of my life. How my practice has evolved and my making has shifted and changed to hold and care for her. The main challenges for me is managing time and shifting my expectations of myself. Knowing I can't create in the ways I used to and that's okay as caring and loving our babies is cultural artistic practice.”
- “ First off, I think a lot of it had/has to do with environment. We were living in my open space live/work studio when she arrived and we were quite broke, painfully broke actually, so we lacked child care, or family to help, or a backyard, or a basement or a dedicated baby room (!) and a lot of things the average child growing up in Canada might have. But our living environment was vibrant due to a large collection of paintings, sculptures, prints, photographs, music and books. I'm delighted to say that her development, and mine (!) evolved naturally into co-creation at some point-but if I'm being truthful it was due to necessity and it was touch and go for a long time. Getting to know her and collaborating with her, dancing our needs and wants was the only way to get through each day, continue to seek out income and make sense of the tremendous changes in my body, my personal and professional relationships, and to do that with the continuously morphing sleep and nursing schedule and the despair and isolation I felt as a new mother. As much as I wanted a few hours of childcare and personal space each day it never appeared. No one showed up. I needed to embrace my limitations, to configure another way. It's not a typical upbringing and I think that alienated her from her peers for a while growing up. The upside of that is she's twelve now, we have a tremendous bond which we both invest in. We make food together, write, paint and make movies together and so much more. She has grown into her own as a capable and resilient, curious and dedicated artist.”

**Education and developmental benefits:** Many respondents emphasized the benefits of engaging children in art, such as enhancing creativity, expression, and fine motor skills, as well as providing practical work experience and fostering a deeper appreciation for art and nature.

- “ My 9 year old is really into art and I often get him to stand in or act as a model for photography projects. He also comes to my studio to check things out and dabble. The older he gets the more he is into it and the more patience he has. The benefits are that he gets to explore art, we get to bond, and he gets to understand how someone can be a professional artist.”
- “ My daughter has always made art by my side, but now she works as my assistant from time to time (I pay her - artists should be paid, and I want her to understand that). Benefits: we get to spend time together, she takes pride in her skills.”

**Influence on artistic practice:** Artists expressed how collaborating with their children encouraged their playfulness and provided diverse and refreshing perspectives.

- “ I have two practices essentially, my fun play creative kids based art practice and then my more intense technical, quiet creating time. These work well in balance with each other but it took me a while to get here. For a couple of years I didn't create art and I was missing it dearly but loving being a new mom. As they got more into doing it with me, I embraced the chaos of kid's art. Now my kids find a leaf outside and say "oh this would be a good one to print" We do a lot of relief and monotype printmaking with found materials.”
- “ My daughter draws together with me, sometimes tries to draw what I am drawing. She helps to choose colours for the artwork, or I give her my linework to colour... The benefits are that art practice gets reinvigorated with a sense of childhood play and stops being so serious, it is especially precious for brainstorming sessions.”

**Challenges and limitations:** Artists mentioned challenges and limitations to collaborating with their children, such as time management, managing different skill levels, interests, and attention spans, as well as dealing with the logistical and financial constraints of including children in art projects.

- “ My parenthood inspires the content of my practice, and I also create in collaboration with my child. There are certain components of my practice that I must accomplish without my child's presence - the challenge is to find opportune moments to carry out these steps - while spontaneous moments of creation in my child's presence nourish my practice enormously. Finding the right balance between moments of solitary production (with the help of the daycare center, my co-parent) and moments of collaborative production is surely the greatest challenge of all.”
- “ Photographic projects, largely self portraiture. Challenges would include, set up complications (having to work quickly with expensive gear), executing a vision under time pressure rather than having time to work at a comfortable pace. Practical logistics such as operating a camera and holding a child - this is particularly hard when

technology fails and you have to start again. Time to set up and conclude projects. Energy to begin. Making space for these things within the rhythm of our day.”

### ***Barriers to collaboration***

Those who shared that they do not collaborate with their children shared why. Below are some common themes among responses, along with quotes to exemplify each theme:

**Age and maturity:** Many artists stated that their child is too young to collaborate in their art practice, given their limited attention span, difficulty understanding, and developing motor skills. Artists also work with dangerous materials that are not suitable for their children.

- “ My son is still very young and can be quite destructive with materials. At times we can collaborate but it is not a consistent or always intentional thing.”
- “ I have over the years included my child in my practice, they have been in the studio with me while I work, but due to material safety, I don't give them paint or glaze or clay to work with unless it's a supervised craft time for the child.”
- “ I think I will when they are a little older, but at the moment, their ability to concentrate for long periods is developing.”

**Independent artistic practice:** Artists shared that they view their practice as a personal retreat or a means of self-expression that is distinct from their role as parents. They mentioned that they value their creative time as an opportunity for solitude, reflection, or self-care without the responsibilities of caregiving.

- “ I don't collaborate with my children because my art practice deals with issues they do not understand. My art practice is mine, and I already share so much with my children.”
- “ My artistic practice developed out of a need to establish a boundary. It is the one part of my life that is my own.”
- “ My art practice is where I can let my hair down and not have to take care of others. I treasure this time to myself.”

**Children's interests:** Some artists shared that their children have not expressed an interest in collaborating with them on projects. Some children also have an interest in different forms of art than their parent practices.

- “ They don't seem very interested to do so directly, though they certainly have given me feedback when I ask for it and we discuss and share in multiple levels of creativity and creative process.”
- “ Because it's their choice. I asked them to help sometimes but it's up to them. More like a chore for them than anything else. If I would make pieces about/for kids it would be generalized.”

**Ethical considerations:** Artists mentioned having concerns about the ethics of involving their children in their professional work, such as issues of consent, credit, and the potential exploitation of children's autonomy.

- “ I don't know how, I also don't know the ethics of involving my child in my work - credit, collaboration, etc. I do artistic activities with my child but they are for her and led by her, and I don't mix that with my professional work.”
- “ I am very careful and cautious not to make work that uses his autonomy or being until he can consent to it. I'm not sure if he wants to be in the public eye, or if he even wants to create (other than for pleasure, development and growth). I have made work that thinks through my experience as a mother and explicitly doesn't use his image or output. This is just my personal view, I don't judge anyone for making work with their child, this is just something my partner and I have decided together.”

## In the studio

63.9% of respondents (119/186) shared that they have an artist studio where they work and 36.1% (67/186) do not.

### *Studio location*

Those who have an artist studio shared where it was located:

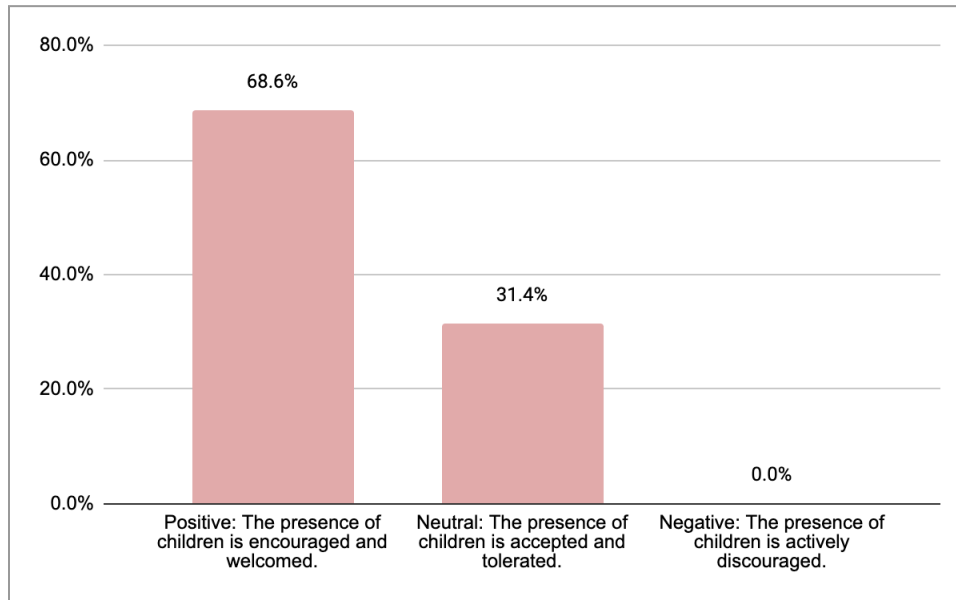
- **At home:** 56.3% (67/119)
- **Out of the home:** 43.7% (52/119)

### *Bringing children into the studio*

Among those who have an artist studio where they work, 61.3% (73/119) said that they bring their children into the studio with them, while 38.7% (46/119) do not.

Those who bring their children into the studio described the reception their children typically receive if it is a shared space ( $n = 51$ ). Of those who work in a shared studio, 68.6% shared that the reception is positive and the presence of children is encouraged and welcomed and 31.4% shared that the reception is neutral and the presence of children is accepted and tolerated. None of the respondents indicated that their children receive a negative reaction. It is worth noting that this is the group of people who do bring their children into the studio with them and not those who have chosen not to do so.

**Figure 7. Reception of children in a shared studio**

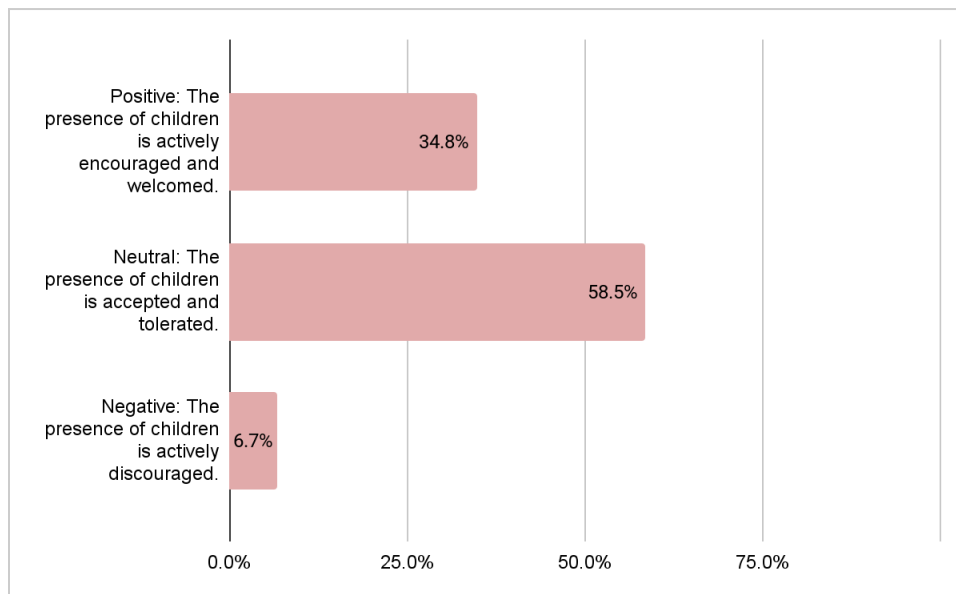


## At the shows

88.1% of respondents (163/185) shared that they take part in exhibition openings or other cultural events.

Those respondents described the reception that their children typically receive at these events. 34.8% indicated that their children receive a positive reaction, 58.5% that they receive a neutral reaction and 6.7% that they receive a negative reaction (n = 164).

**Figure 8. Reception of children at exhibition opening or other cultural events**





## In residency

### ***Past experiences in residency with children***

36.2% of respondents (67/185) shared that they have been on an artist residency with their child(ren). It is worth noting that this percentage is likely much higher than the general population of artists because MOTHRA's network with whom the survey was distributed included artists who have participated in their residencies.

When asked to describe their experience, artists shared diverse reactions. Some artists found the experience to be enriching and inspirational, and they felt well-supported in accessing childcare and having time for their parenting duties. Other artists expressed that they found the experience to be challenging, juggling childcare and studio time, and they felt that they were not able to produce as they hoped.

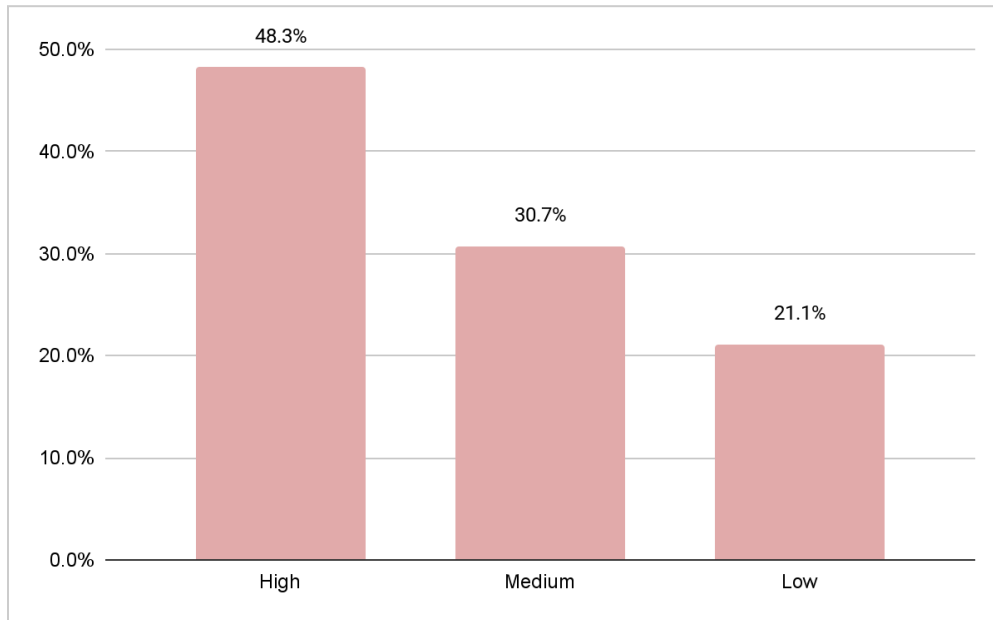
Here is a selection of responses from artists:

- “ In 2017 - The residency took place in Helsinki when my child was 9 months old. My partner joined us. Although I was happy to be there, I wasn't able to produce and recharge as I had hoped. In 2019 - I went alone, for 8 days, on a residency at the Watercolor Museum in Sweden. Although I missed my family a HUGE amount, I was very productive and the residency allowed me to immerse myself in my work.”
- “ Attended MOTHRA twice. It was great to have such a sustained communal experience where children were not simply tolerated but required! I also really appreciated interacting with other people's children which has exposed me to new ways to include my own child in my work.”
- “ MOTHRA at Artscape Gibraltar Point, Toronto. What a life-changing time. I learned through observation, conversation in a caring safe space how to both peacefully engage with my child and other children and parents while also making my work. I learned how to be kinder to myself and to allow for failure and slowness which resulted in a project I'm proud of and an adoption of non-patriarchal ways of working.”
- “ We did a residency at Interlude, Hudson Valley, NY. It was three weeks long, and the only way my partner and I were able to do our work was hiring a nanny to take care of him in the mornings, before lunch + nap. Even with that, we had to go through a period of adjustment, and we were always around for him, so we truly got to do probably one week of work, in the total 3 weeks that we stayed there. The lovely thing was that in the afternoons we would take little trips as a family, get to meet new people and places, and we took it almost as an extended vacation, which of course nourishes and inspired and transpires in the work we ended up doing in our studio.”
- “ We have been on multiple residencies as a family. We kind of make a point to do it. Often as the first family to attend in the residencies history. 100% of the time it has been welcomed and supported. Though it definitely narrows the places we look/apply for these opportunities. Generally the biggest challenge is balancing childcare when we both competing for studio time to make work. But as our son gets older and can play or work alongside us independently this is getting easier.”

### ***Level of interest in attending a residency with children***

Those respondents who had not yet attended a residency with their children described their level of interest in attending an artist residency with their children in the future: 48.3% had a high level of interest, 30.7% had a medium level of interest and 21.1% had a low level of interest ( $n = 114$ ).

**Figure 9. Level of interest in attending a residency with children**



### ***Feeling welcome***

Respondents were asked to share what they would need to feel welcome attending an artist residency with their child(ren). Common themes among responses included:

- **Childcare and activities:** The most common suggestion made by artists was to have some form of childcare or activity to engage their child while they are working and creating.
- **Financial assistance:** Artists commonly mentioned that it would be helpful to receive some form of funding to support their child at the residency, or for the residency to offer affordable childcare and accommodations.
- **Family-friendly accommodations:** Many artists mentioned that having accommodations for their whole family (i.e. partner and children) with bedrooms and a kitchen would help them feel welcome attending a residency.
- **Family-friendly and welcoming environment:** Artists emphasized that they would like the environment of the residency to be welcoming and embrace their children, and for the residency to include other parents and children.

## Negative impacts

### ***Missing out on opportunities or practice suffering***

86.3% (145/167) feel that they have missed out on professional artistic opportunities such as residencies, attending exhibition openings, cultural events, conferences or that their artistic practice has suffered because of their parenting responsibilities.

23.4% (38/162) of respondents feel that they and their work are not taken seriously since becoming a parent.

### ***Hiding the truth***

33.1% (55/166) of respondents have deliberately hidden a pregnancy or their role as a parent for fear that it would negatively affect their professional practice and opportunities.

## Money and support

Artists shared if they are aware of funding for artists with parenting responsibilities which has an increased amount to cover childcare and/or children's travel. Only 16.1% (27/168) were aware of this type of funding and 83.9% (141/168) were not. Those who were aware of these types of funding opportunities were asked to explain further. The majority mentioned that they knew of funding offered through Canada Council for the Arts or other arts councils. Here is a selection of responses from artists:

- “ I think some of the OAC and maybe even CCA grants offer childcare costs for during the artists work. However these grants are extremely hard to get. I can't even get a regular grant, I doubt I would get one that would also have to cover the costs of childcare.”
- “ I'm aware that childcare can sometimes be an eligible expense, but this is always at the cost of the artist's fee or production budget. Shame on them!”
- “ I've applied to a few artist-parent residencies, but having somewhat older kids, they don't recognize the care and costs as much as with younger kids.”
- “ Yes and no. The CALQ have been willing to pay for our children's travel and food if they are our collaborators and on the residency/project in the role of artists.”
- “ Balancing Act, residencies like Wassaic that have a family component, lots of non-profit orgs are beginning to offer childcare and support, etc. But still not the majority.”

### ***Grants or funding applications***

Artists also shared if they have ever included childcare and/or child travel costs in an arts council grant application or other funding applications. 29.9% (50/167) said that they have and 70.1% (117/167) said they have not.

Of those who have included childcare costs in grants or other funding applications, 27.1% were successful, 41.7% have been successful sometimes and 31.3% were not successful ( $n = 48$ ).

74.3% of those who included childcare costs in grants or other funding applications (29/39) indicated that these expenses cut into their own artist fee or production budget.

### ***Parental benefits***

Artists shared if they were able to get government maternity and/or parental benefits. 60.6% (100/165) said that they were able and 39.4% (65/165) said that they were not.

Those who were *not* able to access government parental benefits were asked to expand on why. The vast majority of respondents shared that they were not able to receive benefits/leave because they were ineligible (e.g. self-employed, worked part-time, precarious employment). A few people also shared that they were unaware that government parental benefits were available, and therefore did not apply.

## **The Bigger Picture**

### **Impacts**

Respondents shared how caring responsibilities affect their art practice.

**Limited time:** By far the most common impact that respondents mentioned was the limited time that they have to engage in their art practice because of their caregiving responsibilities. Many people discussed this in a negative light, and expressed feelings of frustration or sadness about not being able to spend more time on their art practice, having to work in fragmented time increments or at schedules that were not of their own choosing such as after bedtime. Others discussed a positive benefit of using time more wisely since becoming a parent and working smarter rather than longer.

- “ Je dois mieux gérer mon temps, mais cette limitation de temps me rend plus productive. Mon enfant m'inspire également énormément et me pousse à créer de façon plus spontanée. >> “I need to manage my time better, but this time limitation makes me more productive. My child also inspires me enormously and pushes me to create more spontaneously.”
- “ I would say I work at about 20 -30 % of what I use to.”
- “ Caring for my child, especially as a solo parent for the most part raising her on my own since I don't parent like I was parented, and because my values are not shared by many in my orbit, fragments my time. I've had to come to grips with time blindness, and needed to develop self care skills so that I have the stamina to continue to show up -and believe that tiny bits of time will in fact add up to something.”
- “ It chopped up my day into tiny unusable packages. In order to afford kids I had to take a lot of work I didn't want in order to stay home and squeezed my real art practice into tiny pieces for many years.”
- “ Unfortunately, I'd say they get in the way of it. And not just physical caring, but the whole bit of running a house, shopping for food, cooking and cleaning and driving kids to and from appointments and sports and play dates. Answering the dozens of emails I get every

week regarding some aspect of their lives. Even doing this survey I have been interrupted 4 times by a kid who wants to show me their art from school and ask me questions! It's not negative, but it takes time and task switching, which can be difficult.

“ Both take as much time and energy and resources as I have to give. Doing both means less time, less energy, less resources. It is intensely stressful. I often feel that I somehow have less than no time.”

“ I long for uninterrupted time.”

**Limited energy:** Another common impact was the limited energy that caregiving parents have to engage in their artistic practice and how tired they feel trying to juggle their practice and caring for children and all of the other invisible labour that goes into being a parent and tending to a household. For many respondents, this was compounded in cases where an individual was the primary caregiver with a partner with a less flexible working schedule, was a single parent or was caring for a child with a disability or health condition. Respondents also emphasized the importance of supportive systems such as good childcare.

“ Creativity is hard to come by being exhausted always.”

“ I'm tired. A lot. Often. I give myself almost entirely to my daughter. It's challenging to find the energy to practice while juggling work (independent worker). So, it's slow. I am working on being okay with that. Being slow and steady.”

“ It is very challenging to have the energy at times to dedicate to art practice, and there are moments as a parent where it absolutely just isn't as important as what's right in front of you. People can tell you to prioritize your work. And that works for missing out on events, or even accepting that you could be a more present parent. But if your kid goes through a sleep regression, or a mental health episode, or you suddenly take care of an aging parent and child at the same time, there is no space to prioritize your craft. That's ok, but it needs to be accepted and not be labelled a failure of commitment to your art. Also women need much more practical support to be able to create.”

**Financial impacts:** Respondents also shared how becoming a parent or carer had caused them to have to take on additional work including work in other fields or to engage in more commercial or financially motivated art work than they would like. They also mentioned feeling more stressed or anxious about having to provide financially for their families.

“ Sometimes it is very challenging to commit to a long term residency or fellowship as I am a single parent. Not to mention, the juggling between a full time job and side gigs just to make ends meet as a parent, opportunities becomes more limited. As I do have caring and financial responsibilities, taking on flexible jobs or collaborations are not an option. I would say it is not only caring responsibilities per se that affects my art practice, but more it is having the financial and support resources to help me balance between caring responsibilities and art practice. For example, if I don't live pay cheque to pay cheque and take 3 jobs on in addition to parenting, I would definitely have more time to focus on my

practice and balance it with my caring responsibilities. I mean we cannot separate caring responsibilities from financial responsibilities. .”

“ I can work no more than 20 hours per week and there is no way I can find an additional job like other full-time artists because my art time will be almost nothing. And there is no other way to support my living expenses (housing, medicine, daycare). Thus, a struggle to earn some money to support my kid may make me quit this art career.”

“ Caring responsibilities have meant extended periods of inactivity for me as an artist. On top of that I have been unable to make the kind of money that was needed for me to hang onto my house and studio which i sadly had to sell after struggling for over 20 years to keep it all afloat.”

**Art imitating life:** Respondents talked about the ways that their art had been impacted by their role as a caregiver, including that the content of their work or the focus of their investigations had changed, or that they had learned to be more present and immediate in their art, and that they drew inspiration from their kids.

“ It makes my work more personal and more truthful. I cannot do both equally but when they come together, there is meaning and hope to be found in the way my practice documents our time together.”

“ My practice is fuelled by research into the more-than-human world and so 'care' is extended throughout all my activities, and I'm so grateful for this. I engage as much with my daughter's model of a cobra habitat as I do my own work. But ambitions for 'success' as might be more commonly defined have long ago disappeared. Though we've had some moderate recognition, we do not earn a 'living' at this work. Grateful that I have the time to do what I can..”

“ it centers me in the past, present and future in a real tangible way. It makes me think deeply about how I want to work and who I want to work with and how I want to represent my community..”

**Missed opportunities:** Respondents shared about the opportunities that they are no longer able to attend because it does not work with their family's schedule, or they do not have the energy to attend or feel too guilty taking time out of their caregiving responsibilities. There were also discussions about how they felt that this has had a negative impact on their career and that there is a gendered element to this career limiting reality.

“ I always have to rush home. I don't go to many openings. But I do take the kids to see exhibits when it is less busy. Before I thought it gave me more life balance because I took breaks with the kids, since the pandemic I work all of the time, every single evening.”

“ I choose to be present for my family first. Hence my artistic practice comes second. Since we no longer live in strongly knit communities, I often have to choose to spend less time on my role as an artist in order to be able to properly attend to the needs of my child. For example, I have not been able to go to as many artist talks, conferences, exhibition

openings as I used to. And also have declined invitations that for out of town to speaking engagements or travel due to the impracticality of taking a child with me to such venues.”

**Other impacts:** Other impacts we heard about were both negative and positive health impacts from becoming a parent: on the one hand with a decline in time and ability to take care of oneself and on the other hand, engaging in healthier lifestyle habits to be a role model to their children and this in turn having a positive impact on their art practice.

“ I have more love and care about stability, sustainability and health in my life. Make art with those values in mind.”

“ They make me more efficient and organized with the time used for creating art. Being a role model to a child forces me to be much more responsible about my physical and mental health, which in turn increases my creative output (both quantitatively and qualitatively). The loving, joyful, imaginative and playful energy of a child is a tremendous gift that is beyond measure.”

## Working well

Respondents shared their perspectives on what artwork and carework look like when they are working well together and what they see as the enablers. 132 respondents gave an answer. Here are the themes shared:

- **Emotional support**
  - Encouragement and validation
  - Patience, humanity, grace
  - Less judgment and more acceptance
- **Financial support**
  - Sufficient wages and salaries
  - Compassion funds (Balancing Act model from Theatre Direct)
  - Support to travel with kids
  - Universal basic income
  - Basic needs are met
  - Fund projects created for kids
  - Supports a living wage with all expenses included
- **Community support and support from family and friends**
  - Multigenerational living
  - Support from other adults
  - Artists in community together
  - Shared studio spaces with others artist carers
- **Institutional support**
  - Supportive government
  - Support from arts councils
  - Functioning public school system without strikes or pandemic
  - Flexible childcare
- **Supportive partnership**
  - Equitable division of labour

- Positive outlook and positive comments from partner
- **Health and wellness**
  - Relaxed
  - Peaceful
  - Happiness
  - Feeling of accomplishment/ of being enough
  - Good health
  - Self-care: water, sleep
- **Collaboration with children**
  - Working in flow together
  - One informing the other
  - A creative practice that involves care work
  - When one becomes the other's subject matter
  - Experimentation
  - No difference between the two
  - All parties having their needs met
- **Welcoming kids and treating them like valuable human beings**
  - Child-friendly third spaces (e.g. museums, libraries, maker spaces)
  - Accepting breastfeeding everywhere
  - Co-op subsidized artist studio with daycare on the premises
  - Appropriate sized chairs
  - Crayons and activities at events
  - Separate and communal spaces for parents and children to work
  - Residency with kids
- **Change in the process and expectations of how things are**
  - Valuing care work
  - Slower pace
  - Flexibility
  - A well-established routine
  - Relationship driven
  - Patience
  - Trust from others in my ability to do the work
  - Lowered expectations of outputs
  - A varied day
  - Flow between work time and family time
  - Clear boundaries
  - Hybrid and online models to attend talks
  - Guilt and shame free
  - Being responsive to changing circumstances without consequences
- **Greater ease**
  - Readily available meals
  - Studio setting close to home
  - Transportation considerations
- **Time**
  - Uninterrupted time in the studio



## Quotes

- “ When children are welcomed in spaces/exhibition openings/galleries/studios. Not just tolerated but welcomed. When 'free' childcare is available in those spaces.”
- “ I think encouragement and validation are part of it. Shared reality and understanding of the delicate balancing acts we are all undertaking in trying to make it work. Financial and emotional support are important.”
- “ Artwork and carework looks perfect when it is research and brainstorming phase and kids are participating in it. Third spaces are huge enablers , such as museums. I really appreciate AGO Family Wing. Library maker spaces are also incredible enablers because all those places are children friendly and are affordable. Overall having more kid friendly places and studio nooks would be amazing.”
- “ Un environnement de travail qui concilie le travail et la famille diminue le stress et le nombre d'élément avec lequel nous, les parents jonglont à tous les jours. La flexibilité de l'horaire contribue à cette harmonie et l'acceptation de la priorité qu'est la famille y contribue aussi. >> “A work environment that reconciles work and family reduces stress and the number of elements with which we, parents, juggle every day. The flexibility of the schedule contributes to this harmony and the acceptance of the priority that is the family also contributes to it.”
- “ Daycare! Also the equitable division of emotional mental and physical domestic labor. This is huge. If I want to have even an hour left at the end of the day to work on art it means my partner is taking at least 60 minutes of the days tasks. No default (she-fault) parent! Universal basic income would be a huge step forward for both artists and artist parents.”
- “ When artwork and carework work well together, it looks flexible, fun, process-based, exploratory, inclusive. Understanding of what life looks like - responsibilities, interests, and care that extends beyond art and may interrupt or slow down the process. Valuing what parenting can bring to all of other roles as artists, art educators, arts admin, etc.”
- “ It would be amazing to have some kind of collective / parent led babysitting network or casual drop off centre where you could book in spots that are flexible ( ie several days when you are working on a big project or once a month if not)”
- “ For me it works best when it can be responsive to changing circumstances. Being able to step away from artmaking for periods of time and not facing consequences for doing so is one enabler. Another is having the support with care work so that at times more can be invested in artmaking. While any parent will tell you that you get so much more done in the small amount of time you get to work on your art than before children (i agree), wouldn't it be amazing if we didn't sense this scarcity? If we had systems of mutual support in place and a place in the artistic community for children, it wouldn't all fall onto the primary (usually woman) parent.”
- “ When it works well together all parties are having their needs met, even if it's not simultaneously. Caregivers need to be cared for too! It feels expansive and exciting...”

- “ When it works well together, one informs the other. Its tenderness and tediousness and exhaustion and energy all weaving in and out of each other. Occasionally it is other carers stepping in to allowing you space to breathe and think.”
- “ time for rest and break, time to think and reflect, deadlines can be reworked, children can be included as part of programming. they are the future of our society, a place should be made for them when possible in the artistic community.”
- “ Daycare. Affordability. Crayons.”
- “ I might extend the term artwork to 'artwork' because so many artists I know do wage/salaried work in the cultural sector in addition to their own practices. When Artwork/carework works well together is when the wage/salary work is sufficiently compensated such that an artist/worker can pay their bills and for childcare while they are at work (including their work in the studio). This makes for a healthy cultural sector at the larger scale - as neither the individual parent-artist nor the arts sector is trapped in a scarcity mindset.
- “ Enablers...gatekeepers who welcome children in. When it works well together, artists can work without feeling that their parenting roles are impinging on their practice. Artists can feel that having caring responsibilities and relationships and children can and will improve their practice. They will make more interesting work. More meaningful work. Their kids will be proud of them, and be able to proudly say "My mum is an artist"”
- “ it's not one size fits all. When it works well, it's flexible. Inexpensive childcare for little ones, shorter workdays for parents with elementary aged kids. Readily available meals so that cooking and shopping don't eat up the day. Easy transportation for all ages - car seats, scooters, bikes at ARCs.”
- “ it looks guilt and shame free, it looks like they can be equally valued. primary enablers are that they are valued in society overall and that artist parents have their survival means covered (housing, food etc).
- “ I am not sure what it looks like as I have yet to see it modelled. It seems to work well if your children are older.”
- “ When I had a shared studio space with another artist-mother, our kids would play together while we worked in our studios.”
- “ There is a fluidity and patience for interruption, an understanding that not all work is rigorous like the institutions teach us it needs to be, and it is still good work. There is a value for making visible the ways that carework is artwork. And there is joy. Enablers: Strong support network. Money. Messages that this is important work. Time, and then more time - less demanding deadlines, less messaging about how active you need to be in your production, community support - folx who like children spending time with mine if I need to do something public facing. I dream of a way to connect with curators and artist run centres without so much hustle, a hustle I can't keep up with. A way that doesn't involve a ton of - all slightly different - application forms, doesn't involve trying to talk to

people at one event after another when all I want to do is be in bed cause I am done at the end of the day. What about conversation over meals with kids running around..."

“ It looks like the residency I attended (kids running free while also watched collectively/safe, having art-making supplies nearby to co-create with their parents also working. And us all living, playing and working under the same roof). It looks like my kid playing down the hall at home while I collage at my desk. It could look like and artist-parent studio space with a part-time care facilitator and Dedicated play space down the hall for their kids. All while being funded by grants!!!”

## Challenges and barriers

On the flip side, respondents shared their perspectives on what artwork and carework look like when they are not working well together and what they see as the challenges and barriers.

Themes are shared below and direct quotes below that:

- Overwhelmed with responsibilities and feeling insecure
- Lack of support
- Unsafe working spaces
- Judgment
- Intolerance
- Stress
- Doubting oneself
- Challenges finding community
- Child not engaged or not napping
- Unexpected co-parent schedule changes
- Care work trumps artwork completely
- Lack of recognition
- Long stretches without getting into the studio
- Nobody's needs getting met
- High emotions
- Drowning in house work
- Lack of focus time
- Working on things where you can't include kids
- Burnout
- Kids getting sick and other unexpected occurrences
- Living to work
- Forced
- Uninteresting
- Draining
- Spread too thin
- Not feeling like enough
- Barely making ends meet
- Dysregulation
- No flexibility
- Rigid expectations
- Lack of space to do the work
- Interruptions from kids

- Artists blaming their children and parenthood for not working
- Work being too advanced to involve children
- Financial stress
- People not understanding
- Extra costs to afford childcare to attend events and travel costs to bring a child
- Women in 20s to 40s getting left out
- Children feeling the tension
- Newborn and toddler days are particularly hard
- Devaluing one's own career

## Quotes

- “ Burnt out mum, crying and feeling like she's lost a huge part of herself to another huge part of herself.”
- “ Artist parents being shut out of the art world. Myopic & reductive views of artists' identities, practices, and artwork once they become parents. Creating in isolation without community support.”
- “ Client meetings and presentations is where artwork and carework fall apart. Client meetings are never held in children friendly spaces. Also any networking opportunities and art events , kids sometimes are tolerated but I am yet to find places where they are welcomed and seen as sources of inspiration.”
- “ When there is no recognition of the labor of parenting then there will certainly not be any time/energy/resources for artmaking. It goes along with the cultural undervaluation of cultural laborers but for parents, (especially mothers!), it is extreme.”
- “ When artwork and carework doesn't work well, it looks stressful, product-based, compartmentalized, overly determined and serious, exclusive, and denying everyone's humanity. If the goal is a certain amount, type, and timeline on production, this does not set anyone up for success. It creates unnecessary stress, in which labour needs to be compartmentalized, priorities set according to external demands, and becomes exclusive and narrow.”
- “ The patriarchy. Subservience. Isolation. The opposite of flourishing. A problem for the individual. Injustice.”
- “ When these things are required to remain separate, it creates practical and mental barriers. When art making and art celebrating (openings, readings, screenings) all must happen away from children, it means you are constantly choosing between. For single parents, this isn't really a choice, and for partnered women, it is still heavily stigmatized to choose anything over mothering. Mentally, the absurd belief that talking about your kids, or even admitting they exist, is boring, creates a mental barrier where artists must uphold a separate artist persona to show the world, this takes energy. As well, in the world of parenting, when you need to hide your creative self in order to present a normalized idea of a parent, that also takes energy. For example if you're an artist, who is also a single parent in the middle of a custody battle, the respectability of the subjects in your artwork can be at play.”

- “ children are sick all the time when they are young. so many unexpected things happen that can effect your day to day. there should be a childcare clause for every project to take this into account.”
- “ It probably looks like parents hiding their parentage. My children have a pro D-Day tomorrow where they don't have any school and I'm paying \$140 for them to attend a day camp so that I can go and work in my studio because I have been working a day job all week and on the weekend I need to be mom. That's what it looks like.”
- “ It looks like a bad version of both. Superficial. When one is using the other (carework posing as art or the opposite). Barriers are a misunderstanding of what both these things are, I guess.”
- “ Isolation. Unavailability of childcare. Unaffordability of living near grandparents. Brutal costs of living. No art. Frustrated / stressed parents.”
- “ Just getting through a day. Dreaming about having a nearby family support system. Not going to my studio for a month, and then just to pick up supplies.”
- “ Everything becomes spread too thin - not enough time for artwork, exhaustion from carework. Everyone suffers.”
- “ Never feeling like enough at home and for art. Too much time spent on applications and not enough time in the studio. Barely making ends meet.”
- “ For my family it looks dysregulation. My children and myself unable to move forward and stuck in zones of frustration. It looks like given up projects and stickiness.”
- “ Artists stop working. Artists blame their children, blame parenthood. Artists are denied opportunities attending residencies, conferences etc... because of caring responsibilities. Barriers are people. People who believe that "real" artists don't have kids - or if they do, they should pretend they don't exist. “
- “ Currently, it looks like me sitting down to do some art and then having to get up immediately because she's woken up. It looks like having so many ideas in my sketchbook and in my head but having to prioritize self care every once in a while.”
- “ It looks like 7pm meetings with drinks afterward. Artist talks and exhibitions that aren't kid friendly. Stuffy galleries.”
- “ No time and no chance to focus. When you have to think about how to get that money to pay for your kids instead of creating art.”
- “ People forget that I'm a parent and are disappointed with my capacity or interaction. They don't realize how little extra time I have or how long it takes to communicate in response for example.”
- “ I am taking my child to a exhibition install / opening in northern Alberta. I had to pay for an extra flight ticket for him and my mother so I could ensure he would be taken care of during the installation and opening reception. barriers are financial and support.”

- “ It looks like a general gap in representation, publishing, exhibiting, tenure, for women in their late 20's-early 40's.”
- “ Endless guilt. Never enough time. People making jokes about how I bring my daughter everywhere.”
- “ It is hard for a child to see that her parent is often torn between her and the studio, it's not good for that child to feel threatened by a parent's longing for the studio. Also, if over an extended period of time, the parent misses out on deadline after deadline including other opportunities, the damage done may reach a point of no return.”
- “ Your mind is at the kitchen or somewhere else.”
- “ When one is louder than the other. If my carework is demanding and in need of much more support. When I feel pressure on myself to create something for artwork. It won't turn out.”
- “ When we have to use any money we may make from our art towards childcare. When art making means going into debt and being separated from your baby or toddler when neither of you want to be apart.”
- “ No one treats my successful career as necessary as it doesn't provide a steady stream of income vs labour. It is always shoved aside.”

## Myths and stereotypes

Respondents shared what they see as the reality of being an artist with caregiving responsibilities in contrast to the tropes, stereotypes and ideological myths of what it means to be an artist.

A very common refrain was that the reality of being an artist caregiver does not look similar to many of the tropes of the artist as a carefree and solo working artist. Some related ways that respondents described the stereotypical artist that do not add up to their reality were: “the lone creative”, “tragic, tortured soul”, “solo genius male artist”, “artist outside of society”, “single socially available artist”, “loner or outsider”, “solitary genius”, “genius male artist who is a womanizer”, “carefree, wild, working all night”, “hippie”, “scatterbrained”, “the lazy artist”, “stay up all night”, “addict” and “selfish.” Other stereotypes and myths that respondents do not feel reflects their own reality included: the “room of one's own” myth and the “getting lost in your work” myth.

Here are some quotes that illustrate this contrast:

- “ The artist as the tragic, tortured soul does not lend itself to that of a competent parent. I feel like this feeds into the perception that 'womens issues' in art are not 'real art' unless it has something to do with extreme politics and human rights abuses.”
- “ The skewed perspective of the solitary genius ends up generating a feeling that if you can't get that, then somehow the work will not be taken seriously. The reality is that when you

need to be sensitive and responsive with your resources your time and energy is limited but also always evolving and changing.”

- “ Well, comparing myself to the stereotype makes it look completely out to lunch. I do know that trope artist, he was my co-resident last year, so I know that it exists. But my life is just so not like that. I have to get up early in the morning and get my children off to school with a healthy breakfast and lunch. And then I have to clean up the house and then respond to so many emails. I'll get a few hours in where I can work on projects before my kids come back home and I need to start getting dinner ready and take them out too there extracurricular activities. And then get home for a quick shower before getting to bed early cuz I have to do it all again tomorrow.”
- “ Well...the stereotype of an artist is often the tortured soul alone in their studio. Usually a man. A white man. They need solitude and a tortured soul to create good work. This does not fit with the reality of an artist with caring responsibilities. Many artists are not tortured souls. Many do not have studios. Most these days are not white men...”
- “ The stereotype is that artists have no family life or lunch to make in the morning. One often misses on gallery openings in order to make it home in time to make dinner.”
- “ The tortured artist could fit! But the dedicated, never sleeps, always in the world trope of being an artist is not a fit at all. The tropes of parenting are often aligned with those of an artist however but fitting those tropes at the same time is nearly impossible.”
- “ We're bad at math.....well, I have to budget for my kids, family, house, husband, and life - as well as for art projects. I don't think we're bad at math, I think we have a lot of math to do, and perhaps sometimes it's overwhelming. We're flaky and can't get things done.....I have to make sure that 4 people's daily schedules all cohesively mesh so that everyone gets their sports, homework, fun, and responsibilities done. I somehow have to get deadlines and other life responsibilities accomplished as well. I am busy. Nonstop. If I miss, or forget something, it happens. I solve the problem, and move on. If I have to cancel for something I've committed to because of a family emergency - that's not being flaky, that's having priorities. My family will always be my priority, and that will trump any opening, workshop, or gathering. When we're in charge of multiple people's lives, that comes first. So perhaps being an artist-parent helps to fuel these stereotypes, but there are reasons for that, and important ones.”
- “ A lot of the tropes I see around here is this sort of paycheck to paycheck, following where your heart takes you, stay up all night in the studio, passion thing. My whole world is the exact opposite of that. Day care pick up is 4pm and I can't be late, scheduling way in advance is important and being too short on money next month is not an option for me.”
- “ The trope of the artist as flaneur, irresponsible, fatalistic even, is hilarious and yet still all too prevalent. The fact that 'artist' is not considered a legitimate and serious career option in the education system, commercial world (banks, loans, etc), and society as a whole is at the root of the problem.”
- “ Most of those stereotypical male artists had wives that looked after them, so they benefited from care work. Who takes care of the artist parent?”

- “ The myth of the solo artist given all the time in the world to create when they want to with others supporting this endeavour. This is not the reality for working mothers who are also artists.”
- “ The single genius in the studio is not compatible with care labour.”

A few respondents mentioned that the stereotype of the starving artist does more closely reflect their reality from a financial challenges standpoint:

- “ The trope of the starving artist is fairly accurate, but I think the trope of the independently wealthy artist should be more represented in culture so that people are more aware of how the art world lifts up and supports people of wealth. I've lived the life of a starving artist when I was single, and I had much more time then to devote to art. Now that I have a family I can't afford to live like that anymore, so my responsibility is to work forty hours a week to support us and try to put in at least a few hours a week towards painting.”
- “ To some, a good artist is a starving artist; a good parent is a nurturing parent, so they can't exist.”
- “ There is a trope that artists have to starve for their work to get recognized. With a family that can't happen. I can't wait to get recognized and become famous to support myself. I need regular opportunities to sustain life.”

## The Future (Is Now)

### Education

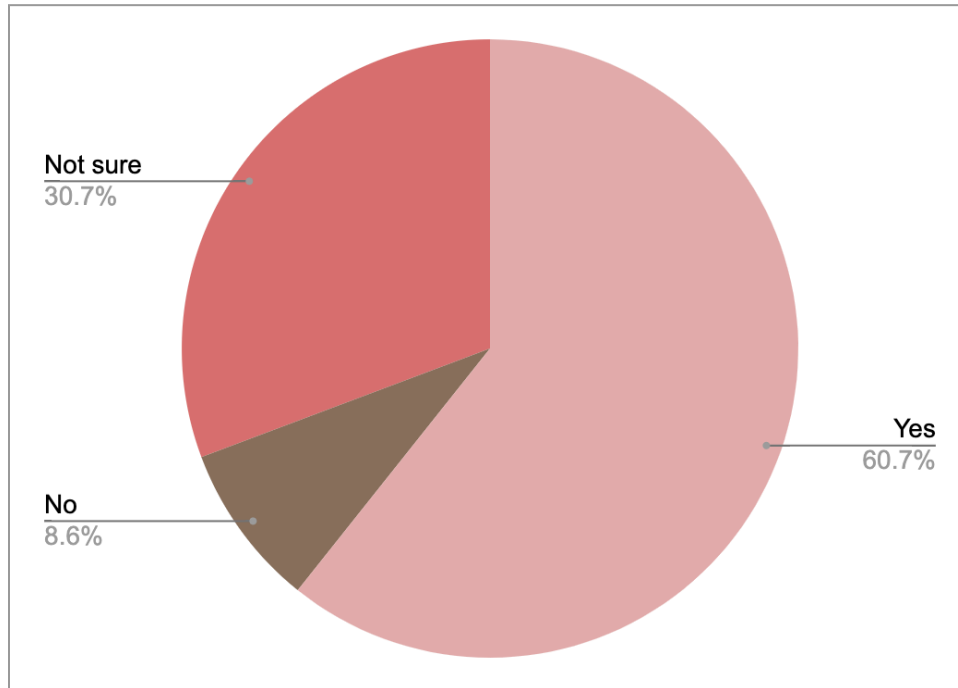
Respondents were asked whether they believe that care work in relation to art practice should be a course at art school or university, 34.3% think it should be a required course, 55.7% think it should be included as an elective and 10.0% do not think it should be a course (n = 140).



## Advocacy

Respondents shared whether they would be able and willing to devote resources and time on advocacy towards making positive change in the visual arts sector in Canada in order to support current and subsequent generations of parents in the arts. The results were overwhelmingly positive, with 60.7% of respondents (85/140) sharing that they would be able and willing to do so, 30.7% (43/140) expressing that they are not sure and only 8.6% (12/140) sharing that they would not be willing.

**Figure 10. Ability and interest in participating in advocacy**



Respondents shared specific ways that they would like to be involved, including assisting with writing, offering workshops or protesting. Others shared that they do not have the capacity to take on any additional responsibilities including advocacy with all the rest they are trying to juggle.

### ***Specific changes***

Those who were interested shared what specific changes they would like to see as the focus of advocacy efforts, including:

- More funding for artist carers
  - Question on grant applications
  - Designated funds from art councils)
  - Better financial support for lower-income artists
  - Universal basic income
  - Funding relative to number of dependants
  - Funds for partner and child travel and funds for childcare that could include a partner
- More residencies designed for families and children

- Shorter in duration
- Childcare available
- Financial and other supports provided
- Hybrid residency options
- Improved childcare options
  - Childcare at events, workshops and residencies
  - Part-time and full-time childcare
  - Flexible childcare options
  - Childcare to be part of artists grants
  - Hybrid childcare
  - Childcare at places like the Banff Centre and high profile residencies
- Greater awareness about the needs of artist caregivers and the impact of caring responsibilities on an artist's career trajectory
  - An awareness campaign about the needs of artist caregivers
  - More discussion about the topic in art schools
  - Normalisation about being an artist parent to allay fears
  - A broader view of what it means to be an artist
  - Awareness about positive societal impacts of art to contribute to greater societal support for the arts
  - More realistic expectations about what a career trajectory will look like for caregivers
- An intersectional perspective on the topic of caring in the arts
  - Work/resources around queer parenting and the different needs that surround
  - More equality in opportunities
  - Greater diversity in positions of power
  - More support for parents of children with disabilities
  - More support for different marginalized groups and communities
- Greater acceptance, visibility and inclusion of parents and carers in the art world
  - Greater acceptance of having children at events but also childcare so parents and carers can choose
  - Events during kid friendly times
  - Child friendly spaces including in the evenings
  - Child friendly openings (e.g. a room where there is childcare and films)
  - Maternity leave for artists
  - More intergenerational art spaces
  - More co-working spaces and rentable studios willing to accommodate children
  - Activity databases
  - Logistics support
  - Better working conditions and opportunities for artists in arts education
  - Support for parent artists when hiring them
  - Mentoring program
  - Nourishing food in art spaces; more education in early childhood for daycare and museum staff
- A gendered analysis of the topic of caring in the arts
  - Opportunities for those whose careers started later because of child birthing and care responsibilities

- Broader areas of advocacy that impact artist carers
  - Keeping abortion legal
  - Dental benefits for kids
  - Universal annual income/ Guaranteed annual income
  - Gender income parity

## Quotes

“ Providing respite to overwhelmed caregivers so they do not go under”

“CHILDCARE! So many subsidies for childcare require a level of professionalism (pay) that is aspirational for artists at child-rearing age. Part time and full time childcare for artists is what we need if we want to see great art in this country! More spaces for families in existing art institutions that isn't siloed. Like not just kids day at the big museum. Have the regular openings for the serious non-parent people at a time where parents can also attend. Community activism is eons ahead in this regard. Have a kids room where artists are running an activity or showing Frozen so kids can do what they want to do (be with other kids) while parents can attend the opening. This is not a new or exciting or innovative idea. This is what happens at every community non-art event.”

“ I think its more than artist-parents. Its understanding that artist is not a singular activity. Artist are also people with responsibilities (elder care, community responsibilities) They exist within society and not outside of society. All artists should not be expected to live in unsustainable ways. “

“ I would also love to see more advocacy for parents who are creating work within intersections - parent artist with disabilities, parent artist of the global majority, parent artist who are also caregivers to elderly. We need to also validate all of the intersections that complicate the work.”

“ More inclusive structures and policies around supporting caregiving alongside art making in granting, creating, and disseminating artwork. More inclusive narratives around who can be artists, and how it looks to be an artist. More inclusive policies within art education institutions.”

“ Building a societal change that integrates intergenerational thinking at the core to designing better systems”

“ A total reassessment of who is favoured by current structures, residencies etc and a complete shake up of where funding is allocated and who is supported at every stage of the way”

“ My collaborator and I have pushed funding councils for our children to be part of our grant budgets. We have also pushed residency programs to allow us to have shorter residencies which make it possible for us to leave our families for that amount of time, but ultimately our practice itself we see as advocacy and modeling for the acceptance and visibility of parents in the art world.”

- “ Address the financial discrepancies of artists who are women/non-binary in Canada vs male artists”
- “ Pay for parents as a nation building exercise.”
- “ I want some visibility of artist-caregivers. I grew up in the artist run centre world where NON of my role models had kids. I honestly didn't think it was an option to be a parent and an artist. I think we also need to expand the idea of caregiver - not everyone becomes a parent but most people are caregivers at any given stage of their lives (elderly parents, sick partners, etc). We need to normalize care - giving and receiving.”
- “ I think it comes down to more diversity in the higher positions of power and decision making in galleries, granting bodies and art administration. You can't change what you don't see.”
- “ Continued progress toward changing parameters or definitions around the linear progress expected in one's cv when being evaluated for grants, tenure, awards, etc.”
- “ Better integration of family into work environments. Understanding what it takes to be a parent and an artist. Building a societal change that integrates intergenerational thinking at the core to designing better systems.”
- “ Opening up opportunities for those whose careers have started later as a result of care commitments. Supporting parents of older children (these communities tend to drop away as children grow more independent, isolation can still affect carers of older children (particularly those caring for children with special needs)).”
- “ More support for parents of children with disabilities that require a considerable time and financial focus”
- “ Coursework and institutional frameworks that allow for caregiving, both administratively, creatively, and in terms of curriculum. Also, creating more funding streams for parents and caregivers in general. Working outside of the system. I'd love to foster more residency opportunities for parents.”

## Sage advice

Finally, respondents shared their advice for other contemporary visual artists with babies or young children, or those thinking of having children:

- “ Try and get a parental leave, it is difficult financially without it”
- “ Bring them with you. Take up as much space as you need”
- “ Think carefully about who you have your children with”
- “ It gets easier when your kids get older and not so dependent on you for everything”
- “ Lower your expectations of output for the first 3 years”

- “ Une pratique artistique n'est pas linéaire et elle existe aussi longtemps que tu existes et même parfois au delà d'une vie et donc il n'y a pas de presse"
- “ If I was talking to solo parents I'd suggest we start a little club to help each other out!"
- “ You need a space of your own"
- “ Take care of your self first"
- “ You will get back to making art eventually"
- “ Share responsibilities"
- “ Don't have children and if you already have them don't have more"
- “ Have them!"
- “ Have one, no more!"
- “ It's different for everyone"
- “ Use nap times for art, not doing the dishes"
- “ Establish a pattern for your studio practice"
- “ Have a team! Don't do it alone"
- “ De s'assurer d'avoir un bon réseau social / familial d'appui et de soutien."
- “ Pace yourself. You are allowed to be human"
- “ Enjoy it, it goes by fast"
- “ You will have to make some hard choices, you will not be able to do it all"
- “ Don't let your artwork stop you from having a family"
- “ Build community with other artists who are parents and understand what it's like!"
- “ Have a small goal"
- “ Join us!"
- “ Line up reliable and affordable childcare ASAP"
- “ Keep a sketchbook for later ideas"
- “ When you take time to love yourself your children will as well"
- “ Embrace the growth"
- “ Be flexible and keep doing your work, your children will benefit from a creative life"
- “ Build your community, your village, tend to each other"

- “ Make sure to be paid what you are worth"
- “ Do not wait for a perfect time. There is no such thing"
- “ Strive, every day, for an egalitarian household dynamic that values your art practice"
- “ Don't separate. Integrate"
- “ Nourish yourself often. Persevere with care and go gently with your process"
- “ Join Mothra or other support group, support is key"
- “ See your children as your art mentors"
- “ An artist once told me that you can't cut the grass until you've let it grow - it's okay to take a breather and let yourself grow for a minute"

# Appendix A: Survey

## English Survey

### The Art of Parenting: A Survey for Contemporary Visual Artists in Canada

#### **About the survey:**

This is an artist-to-artist information gathering project aiming to make visible the realities of being a practising artist alongside parenting responsibilities. We are interested in advocacy and the sharing of information from the perspective of artists who are parents.

Many artists have children at a time that coincides with an increase in artistic activity and production. We are interested to know about the benefits and challenges of care work in harmony (or not) with artistic practice.

This survey is not just for artists with grievances to air. We want positive takes on artist-parenting as well. We want to open the conversation rather than simply report on what is and what is not. We want the experience of filling out this survey to be an invitation to open this conversation with your colleagues and peers. This survey is not biased to a desired outcome.

The results of this survey will form a report to be released in 2024. This report will be shared with art institutions and funding bodies across Canada, and will be publicly available online. All answers are anonymous. If you would like to receive updates on the progress of this survey and the results you may submit your name and email via this separate [form](#) - this will not be connected to your survey. You can also use the same form to enter into a draw to win a \$100 gift card to Ben McNally Books in Toronto to be used at the physical location or the webstore.

This survey has been put together by [MOTHRA: Artist-Parent Project](#) in consultation with [Good Roots Consulting](#), and is funded by the Canada Council for the Arts.

MOTHRA is an artist-led, artist-parent collective based in Toronto. We've been running residencies for artists and their children since 2018. During this time we've noticed that participants speak about the many benefits and challenges of being both an artist and someone with caring responsibilities.

This survey is an accompaniment to this practice-led research.

It is MOTHRA's opinion that there is an ideological underfunding of culture in our society. We also acknowledge that care work is very much devalued in our society. We understand that this underfunding and undervaluing is the backdrop behind this discussion.

We acknowledge that many artists are precarious workers. With this in mind we thank you for taking the time to fill out this survey.

This survey will take approximately 20 to 30 minutes. You can track your progress at the top of the screen. If there is a question that you do not wish to answer, you can skip to the next one and if you want to go back and edit a previous response you are free to do so until you hit submit.

#### **Survey eligibility:**

We are looking for people who meet the following criteria to complete the survey:

1. Live in Canada
2. Are currently a parent or carer of one or more dependent children
3. Identify as a professional contemporary visual artist

## **Questions:**

### **Eligibility**

- We are looking for people who meet the following criteria to complete the survey:
  - Live in Canada
  - Are currently a parent or carer of one or more dependent children
  - Identify as a professional contemporary visual artist

Do you meet the 3 survey eligibility requirements?

- Yes
- No: If no, they will get a thank you message and the survey will end

### **A bit about you**

- What is your age?
- What are the ages of your children?
- Which of the following most closely describes the type of parent or carer you identify as? (check all that apply)
  - Mother
  - Father
  - Parent
  - Carer
  - Prefer to self describe:
- We welcome you to share here any information about your family formation (e.g. one parent and three kids, multigenerational household, two mothers and one child).

### **In practice**

- Do you actively collaborate with your children in your artistic practice? (Yes, No)
  - If yes: What does this look like? And how does it go? Are there any benefits to describe? Challenges?
  - If no: Why not?
- Do you have an artist studio where you work? (Yes, No); If yes:
  - Where is the studio located? (At home, Out of the home, Prefer to describe:)
  - Do you bring your children into the studio with you? (Yes, No) If yes:
  - How would you describe the reception that your children typically receive in the studio (if it is a shared space)?
    - i. Positive: The presence of children is encouraged and welcomed.
    - ii. Neutral: The presence of children is accepted and tolerated.
    - iii. Negative: The presence of children is actively discouraged.
- Do you take part in exhibition openings or other cultural events?  
(Yes, No); If yes:



- Do you bring your children to those exhibition openings or other cultural events? (Yes, No); If yes:
- How would you describe the reception that your children typically receive at those events?
  - i. Positive: The presence of children is actively encouraged and welcomed.
  - ii. Neutral: The presence of children is accepted and tolerated.
  - iii. Negative: The presence of children is actively discouraged.
- Have you been on an artist residency with your child(ren)? (Yes, No)
  - If yes: We welcome you to briefly describe the experience. Where was it and how did it go?
  - If no: What is your level of interest in attending an artist residency with your children? (High, Medium, Low); What would you need for that to feel like an experience that you would welcome?
- Have you deliberately hidden a pregnancy, or your role as a parent for fear that it would negatively affect your professional practice and opportunities? (Yes, No)
- Keeping in mind that there are many different parenting styles, and many different approaches to being an artist, do you think that being an artist and being a parent are similar? (Yes, No, Not sure)
  - Please explain.
- If you were told that becoming a parent will make you a better, more successful artist would you say ... (a.Hogwash!, b.Yes, I know!, c.I am willing to believe this and I am curiously heading down this road.)
  - Please explain.
- How do caring responsibilities affect your art practice?
- Since becoming a parent, do you feel that you and your work are taken seriously? (Yes, No)
  - Please explain.
- Do you feel that you have missed out on professional artistic opportunities (e.g. residencies, attending exhibition openings, cultural events, conferences) or that your artistic practice has suffered because of your parenting responsibilities? (Yes, No)
  - Please explain.
- What does labour of love mean to you? Is it the same as artistic labour? Is it the same as care work?

### **Money and support**

- Are you aware of funding for artists with parenting responsibilities which has an increased amount to cover childcare and/or children's travel? (Yes, No)
  - If yes: Please describe.
- Have you included childcare and/or child travel costs in an arts council grant application or other funding applications? (Yes, No)
  - If yes: Was this funding successful? (Yes, No, Sometimes)
  - Did these expenses cut into your own artist fee or production budget? (Yes, No)
- Were you able to get government maternity and/or parental benefits? (Yes, No)

- If no: Why not?

### **The bigger picture**

- What does artwork and carework look like, when it works well together? What are the enablers?
- What does artwork and carework look like when it doesn't work well? What are the challenges and barriers?
- When thinking about the tropes and stereotypes (ideological myths) of what it means to be an artist, how does this fit the reality of an artist with caring responsibilities?
- From your perspective, what is the 'art world'?
- If there is no one 'art world', and if the concept of an 'art world' is dis-jointed and ill-defined, can we as artist-parents use this to our advantage?

### **The future (is now)**

- What is your advice for other contemporary visual artists with babies or young children, or those thinking of having children?
- Do you believe that care work in relation to art practice should be a course at art school/university? (Yes a required course!, Sure as an elective, No)
- Are you able and willing to devote resources and time on advocacy towards making positive change in the visual arts sector in Canada in order to support current and subsequent generations of parents in the arts? (Yes, No, Not sure)
  - If yes: What specific changes would you like to push for?
- And finally, how does art change when we admit to the relationships in our lives?

### **A bit more about you**

MOTHTRA acknowledges that not all groups of parents struggle equally or in the same way. Race, age, ethnicity, gender, class, geography, custody agreements, and health, among other factors, impact families and children. We acknowledge that not everyone parents in the same way, and not all parents have the same access to childcare and other opportunities. With this in mind we ask for the following information to make sure we are collecting a diversity of voices and experience. All questions are optional and if there is a question that you do not want to answer, you can skip to the next one.

- Which Province or Territory do you currently live in?
  - Alberta
  - British Columbia
  - Manitoba
  - New Brunswick
  - Newfoundland and Labrador
  - Northwest Territories
  - Nova Scotia
  - Nunavut
  - Ontario
  - Prince Edward Island
  - Quebec

- Saskatchewan
- Yukon
- 
- What type of community/geography do you live in?
  - City
  - Town
  - Village
  - Rural
  - Another (please specify)
- What is your gender? (check all that apply)
  - Agender
  - Cisgender
  - Female/woman
  - Gender fluid
  - Genderqueer
  - Male/man
  - Non-binary
  - Questioning
  - Transgender
  - Two-spirit
  - Prefer not to answer
  - Prefer to self-describe:
- What is your highest level of education?
  - Completed some high school
  - High school diploma
  - Postsecondary certificate or diploma below bachelor level
  - University bachelor's degree
  - University graduate degree MA, MFA
  - University graduate degree PhD
  - Prefer not to answer
  - Prefer to self-describe:
- We welcome you to describe your ethnicity. If you prefer not to answer, you can leave this question blank.
- This is a space for you to share how, if at all, the above identities or any other aspects of your identity have influenced your experience as a parent working in the visual arts.
- Alongside being a professional artist are you also any of the following ... (Check all that apply)
  - A student
  - A teacher
  - An arts professional (e.g. administrator)
  - Holding down another non-arts related job
  - Prefer not to answer
  - We welcome you to share any additional information on this here:

**Thank you for taking the time to share your experiences!**

## French Survey

### L'art d'être parent : une enquête sur les artistes visuels contemporains au Canada

#### À propos de l'enquête :

Ceci est un projet de collecte d'informations d'artiste à artiste visant à mettre en lumière les réalités des artistes qui doivent également assumer des responsabilités parentales. Nos objectifs consistent à diffuser de l'information permettant de faire connaître le point de vue des artistes qui sont parents (ci-après « artistes-parents »), et à défendre les intérêts de ces derniers.

De nombreux artistes ont des enfants à une époque qui coïncide avec une augmentation de l'activité et de la production artistiques. Nous souhaitons donc connaître les avantages et les défis liés au fait de conjuguer les rôles d'artiste et de parent.

Cette enquête n'est pas uniquement destinée aux artistes ayant des griefs à exprimer. Nous voulons également recueillir des points de vue positifs sur la parentalité chez les artistes. Nous voulons susciter la discussion plutôt que de simplement rendre compte de la situation de ces artistes-parents. Nous voulons que le fait de participer à cette enquête vous donne envie d'avoir une telle discussion avec vos collègues et vos pairs. Le questionnaire lié à cette enquête n'a pas été conçu de manière à orienter les réponses vers un résultat souhaité.

Les résultats de cette enquête feront l'objet d'un rapport qui sera publié en 2024. Ce rapport sera diffusé auprès des organisations artistiques et des organismes de financement à travers le Canada, et sera accessible au public en ligne. Toutes les réponses sont anonymes. Si vous souhaitez recevoir des mises à jour sur la progression de cette enquête et ses résultats, vous pouvez soumettre votre nom et votre adresse courriel à l'aide de ce [formulaire](#) — ce dernier ne sera pas associé à votre questionnaire. Vous pouvez également utiliser le même formulaire pour participer à un tirage vous donnant la chance de gagner une carte-cadeau de 100 \$ de la librairie Ben McNally Books à Toronto (cette carte-cadeau pourra être utilisée sur place ou sur la boutique en ligne).

Cette enquête a été créée par le projet [MOTHRA : Artist-Parent](#), en consultation avec [Good Roots Consulting](#), et elle est financée par le Conseil des arts du Canada.

Basé à Toronto, MOTHRA est un collectif d'artistes-parents dirigé par des artistes. Notre collectif organise des résidences pour les artistes et leurs enfants depuis 2018. Depuis lors, nous avons remarqué que les participant·e·s parlent des nombreux avantages et défis liés au fait d'être un·e artiste et d'avoir des responsabilités parentales.

Cette enquête s'inscrit dans le cadre de cette recherche axée sur la pratique.

MOTHRA estime que pour des raisons idéologiques, le domaine de la culture est sous-financé dans notre société. Notre collectif sait également que le travail de soins est très dévalorisé dans notre société. Nous comprenons que ce sous-financement et cette dévalorisation constituent la toile de fond de cette discussion.

Nous sommes conscients que de nombreux artistes sont des travailleur·se·s précaires, et vous remercions de prendre le temps de répondre à ce questionnaire.

Vous aurez besoin d'environ 20 à 30 minutes pour remplir ce questionnaire. Vous pouvez suivre votre progression en haut de l'écran. S'il y a une question à laquelle vous ne souhaitez pas répondre, vous pouvez passer à la suivante. De plus, si vous souhaitez revenir en arrière pour modifier une réponse précédente, vous pouvez le faire jusqu'à ce que vous appuyiez sur « Soumettre ».

Illustration : Alëna Skarina

### **Critères d'admissibilité pour remplir le questionnaire**

Les personnes admissibles à répondre au questionnaire doivent répondre aux critères suivants :

1. Vivre au Canada
2. Être actuellement parent ou tuteur·rice d'un ou de plusieurs enfants à charge
3. S'identifier comme étant un·e artiste visuel·le contemporain·e professionnel·le

### **Des questions:**

- Répondez-vous à ces trois critères d'admissibilité?
  - Oui
  - Non
  - Si la ou le répondant·e a répondu « non », un message de remerciement lui sera envoyé, et le questionnaire prendra fin.

### **Quelques renseignements à votre sujet**

- Quel âge avez-vous?
- Quel âge ont vos enfants?
- Lequel des énoncés suivants décrit le mieux le type de parent ou de tuteur·rice auquel vous vous identifiez? (Cochez toutes les cases qui s'appliquent à votre situation)
  - Mère
  - Père
  - Parent
  - Soignant·e
  - Je préfère me décrire en tant que :
- Nous vous invitons à indiquer ici toute information sur la composition de votre famille (ex. : un parent et trois enfants, un ménage multigénérationnel, deux mères et un·e enfant).

### **Pratique artistique**

- Collaborez-vous activement avec vos enfants dans le cadre de votre pratique artistique?
  - Oui
  - Non
  - Si vous avez répondu « oui » : À quoi cela ressemble-t-il? Et comment cela se passe-t-il? Y a-t-il des avantages à décrire? Des défis?
  - Si vous avez répondu « non » : Pourquoi ne le faites-vous pas?
- Avez-vous un studio d'artiste où vous travaillez?

- Oui
- Non
- Si vous avez répondu « oui » : Où se trouve ce studio?
  - À la maison
  - Hors de la maison
  - Je préfère décrire la localisation de mon studio ainsi :
- Amenez-vous vos enfants à ce studio avec vous?
  - Oui
  - Non
  - Si vous avez répondu « oui » : Comment décririez-vous l'accueil que reçoivent généralement vos enfants dans ce studio (s'il s'agit d'un espace partagé)?
    - Positif : la présence d'enfants est encouragée et bienvenue.
    - Neutre : la présence d'enfants est acceptée et tolérée.
    - Négatif : la présence d'enfants est fortement déconseillée.
    - Ne s'applique pas : ce n'est pas un espace partagé.
- Participez-vous à des vernissages d'expositions ou à d'autres événements culturels?
  - Oui
  - Non
  - Si vous avez répondu « oui » : Amenez-vous vos enfants avec vous à ces vernissages d'expositions ou à ces autres événements culturels?
    - Oui
    - Non
    - Si vous avez répondu « oui » : Comment décririez-vous l'accueil que vos enfants reçoivent généralement lors de ces événements?
      - Positif : la présence d'enfants est fortement encouragée et accueillie.
      - Neutre : la présence d'enfants est acceptée et tolérée.
      - Négatif : la présence d'enfants est fortement déconseillée.
- Avez-vous effectué une résidence d'artiste avec votre ou vos enfants?
  - Oui
  - Non
    - Si vous avez répondu « oui » : Nous vous invitons à décrire brièvement cette expérience. Où cette résidence a-t-elle eu lieu, et comment s'est-elle déroulée?
    - Si vous avez répondu « non » : Quel est votre niveau d'intérêt à effectuer une résidence d'artiste avec vos enfants?
      - Haut
      - Moyen
      - Faible
- De quoi auriez-vous besoin pour que vous appréciiez cette expérience de résidence?
- Avez-vous délibérément caché une grossesse ou votre rôle de parent, de peur que cela nuise à votre pratique et à vos occasions professionnelles?
  - Oui
  - Non

- En gardant à l'esprit qu'il existe de nombreuses manières de vivre la parentalité et de devenir artiste, pensez-vous qu'être artiste et être parent sont la même chose?
  - Oui
  - Non
  - Je ne suis pas certain·e
  - Veuillez expliquer votre réponse :
  
- Si l'on vous disait que devenir parent ferait de vous un·e artiste meilleur·e et plus prospère, que diriez-vous?
  - C'est de la foutaise!
  - Oui, je sais!
  - Je suis prêt·e à le croire, et je m'engage dans cette voie avec curiosité.
  - Veuillez expliquer votre réponse :
  
- Comment vos responsabilités parentales influencent-elles votre pratique artistique?
  
- Depuis que vous êtes parent, avez-vous le sentiment que vous et votre travail êtes pris au sérieux?
  - Oui
  - Non
  - Veuillez expliquer votre réponse :
  
- Avez-vous l'impression d'avoir raté des occasions artistiques professionnelles (ex. : résidences, vernissages d'expositions, événements culturels, conférences), ou que votre pratique artistique a pâti de vos responsabilités parentales?
  - Oui
  - Non
  - Veuillez expliquer votre réponse :
  
- Que signifie pour vous travailler avec plaisir? Est-ce la même chose que le travail artistique? Est-ce la même chose que le travail de soins?

### **Argent et soutien**

- Connaissez-vous des sources de financement qui sont destinées aux artistes ayant des responsabilités parentales et dont le montant est augmenté afin de couvrir la garde des enfants et/ou les déplacements des enfants?
  - Oui
  - Non
  - Si vous avez répondu « oui », veuillez fournir plus de détails :
  
- Avez-vous déjà inclus des frais de garde et/ou de déplacement d'enfants dans une demande de subvention soumise au Conseil des arts du Canada ou dans d'autres demandes de financement?
  - Oui
  - Non
  - Si vous avez répondu « oui » : Cette ou ces demandes de financement ont-elles été acceptées?
    - Oui
    - Non
    - Parfois

- Ces dépenses ont-elles réduit votre cachet d'artiste ou votre budget de production?
  - Oui
  - Non
  - S. O.
- Avez-vous reçu des prestations de maternité et/ou parentales du gouvernement?
  - Oui
  - Non
  - Si vous avez répondu « non » : Pourquoi?

### **La situation dans son ensemble**

- Que se passe-t-il lorsque le travail artistique et le travail de soins sont en harmonie? Quels facteurs contribuent à cette harmonie?
- Que se passe-t-il lorsque le travail artistique et le travail de soins ne sont pas en harmonie? Quels sont alors les défis et les obstacles rencontrés?
- Dans quelle mesure les idées reçues et les stéréotypes (mythes) s'appliquant aux artistes correspondent-ils à la réalité d'un-e artiste ayant des responsabilités parentales?
- Selon vous, qu'est-ce que le « monde de l'art »?
- S'il existe plusieurs conceptions de ce qu'est le « monde de l'art », et si le concept de « monde de l'art » est décousu et mal défini, pouvons-nous, en tant qu'artistes-parents, tirer parti de cela?

### **Le futur (c'est maintenant)**

- 33. Quel conseil donneriez-vous aux autres artistes visuels contemporains qui ont des bébés ou de jeunes enfants, ou qui envisagent d'en avoir?
- Pensez-vous que la conjugaison du travail de soins et de la pratique artistique devrait faire l'objet d'un cours dans une école d'art ou une université?
  - Oui, un cours obligatoire!
  - Bien sûr, sous la forme d'un cours optionnel
  - Non
- Pouvez-vous et voulez-vous consacrer des ressources et du temps afin de plaider en faveur de changements positifs dans le secteur des arts visuels au Canada afin de soutenir les générations actuelles et futures d'artistes-parents?
  - Oui
  - Non
  - Je ne suis pas certain-e
    - Si vous avez répondu « oui » : Quels changements spécifiques souhaiteriez-vous promouvoir?
- Finalement, qu'implique le fait d'être un-e artiste qui a choisi de jouer pleinement son rôle de parent?



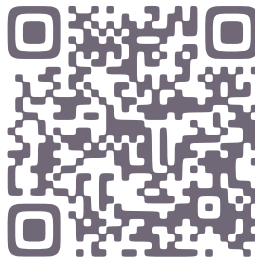
## Encore un peu plus de renseignements à votre sujet

MOTHRA sait que les groupes de parents ne luttent pas tous avec la même intensité ou de la même manière. L'origine ethnique, l'âge, l'ethnicité, le sexe, la classe sociale, la situation géographique, les accords de garde et l'état de santé, entre autres facteurs, ont tous une incidence sur les familles et les enfants. Nous savons que les parents ne sont pas tous parents de la même manière, et que les parents n'ont pas tous le même accès aux services de garde d'enfants et à d'autres services. Conscients de tout cela, nous vous demandons de nous fournir les informations suivantes afin de nous assurer que nous sondons un échantillon représentant une diversité de points de vue et d'expériences. Toutes les questions sont facultatives et s'il y a une question à laquelle vous ne souhaitez pas répondre, vous pouvez passer à la suivante.

- Dans quelle province ou quel territoire vivez-vous actuellement?
- Dans quel type de collectivité publique vivez-vous?
  - Métropole
  - Ville
  - Village
  - Communauté rurale
  - Autre (veuillez préciser)
- Quel est votre genre? (Cochez toutes les cases qui s'appliquent à votre situation)
  - Non généré-e
  - Cisgenre
  - Femme
  - Personne dont le genre varie
  - Queer
  - Homme
  - Non binaire
  - En questionnement
  - Transgenre
  - Bispirituel
  - Je préfère ne pas répondre
  - Je préfère me décrire en tant que :
- Quel est votre niveau de scolarité le plus élevé?
  - J'ai effectué une partie de mes études secondaires
  - J'ai obtenu mon diplôme d'études secondaires
  - J'ai obtenu un certificat ou un diplôme postsecondaire inférieur au baccalauréat
  - J'ai obtenu mon diplôme de baccalauréat
  - J'ai obtenu un diplôme de maîtrise en arts ou de maîtrise en beaux-arts
  - J'ai obtenu un diplôme de doctorat
  - Je préfère ne pas répondre
  - Je préfère décrire mon niveau de scolarité ainsi :
- Nous vous invitons à décrire votre appartenance ethnique. Si vous préférez, vous pouvez ne pas répondre à cette question.

- Vous pouvez utiliser l'espace ci-dessous pour décrire, le cas échéant, la manière dont vos différentes identités abordées ci-dessus ou toute autre facette de votre identité ont influencé votre expérience en tant que parent travaillant dans les arts visuels.
- Outre le fait d'être un·e artiste professionnel·le, occupez-vous également l'un ou plusieurs des rôles suivants? (Cochez toutes les réponses qui s'appliquent à votre situation)
  - Un·e étudiant·e
  - Un·e enseignant·e ou un·e professeur·e
  - Un·e professionnel·le dont l'emploi est relié aux arts (ex. : un·e administrateur·rice)
  - J'occupe un emploi qui n'est pas lié aux arts
  - Je préfère ne pas répondre
- Nous vous invitons à nous faire part de toute information supplémentaire à ce sujet ici :

**Merci d'avoir pris le temps de nous faire part de vos expériences!**



More information  
about the MOTHRA  
artist-parent survey