



**Understanding the Arts Ecology of Saskatchewan
from the Artist's Perspective:
An Overview of Results from the Artist Survey of 2014**

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Introduction

This report contains original data obtained by the Saskatchewan Partnership for Arts Research, a research partnership formed in the Fall of 2012 by the Saskatchewan Arts Alliance, the Saskatchewan Arts Board, SaskCulture and the University of Regina. The research project for which this data was gathered, "Understanding the Arts Ecology of Saskatchewan," was funded by the SPAR partners and the Social Sciences and Humanities Research Council of Canada. When referencing this data please acknowledge both SPAR and SSHRC.

In seeking to better understand the arts ecology of Saskatchewan, SPAR decided to begin by learning more about how that ecology is functioning from the point of view of its most basic components: individual artists and members of the public. This decision set the research project apart from most current research on the arts sector in several ways.

- a) A firm decision was made to scientifically gather primary data on this specific province and related arts ecology rather than using existing secondary data collected by other organizations inside and outside Canada for different periods of time and with divergent criteria and context.
- b) It would begin by studying artists and individuals rather than focusing exclusively on arts organizations which because of their ease of identification, access and record keeping are a much more convenient source of ready information.
- c) The research questions and focus would go beyond producing data that would be useful when working with governments, organizations and businesses outside the arts. Questions would seek a better understanding of how artists create and work on a daily basis, how they and their communities interact and where there were gaps in the availability of what artists needed to create or inadequate access to connections needed for them to realize their creative potential. It was anticipated this information could help inform not only programming and policies across the arts ecology but also artists' day to day creative practice.
- d) A wide range of artists and other stakeholders in the arts ecology would be directly involved in the research process, and the research results would be widely shared with the arts community and the public.

One of the obstacles to undertaking primary, artist-centered research in any context is knowing how many artists there are in a given area and acquiring contact information for them. To do this, the Saskatchewan Arts Alliance set up an Artist Registry and SPAR drew from data provided by other arts organizations to create a database of artists that served as a rough enumeration of Saskatchewan artists from which the research could proceed. In May of 2014 SPAR conducted two surveys:

1. Understanding the Arts Ecology of Saskatchewan from the of Artist's Point of View: A Survey of the Saskatchewan Artists, May 2014, and
2. Understanding the Arts Ecology of Saskatchewan from the Grassroots: A Survey of the Saskatchewan Public, May 2014

The Artist Survey sought basic information about the artists such as their:

- a) age, gender, community of residence, ethnicity, income and education as well as the extent to which they conformed to various official definitions of 'professional artist', and

- b) networks and connections that contributed to their creative work and, their general involvement in their communities.

The Survey of the Public sought:

- a) basic demographic information;
- b) the extent of the individuals' involvement in arts and cultural activities as well as any other ways in which they saw themselves involved in the province's creative and arts ecologies (e.g., artist networks, education, charitable donations, business partnerships, etc.); and
- c) the perceived and desired roles of artists in the broader educational, social, economic, cultural and political dimensions of local communities or regions.

Some of the same questions appeared in both the Artist and Public Surveys to facilitate comparison between not only the relative importance ascribed to the arts by respondents, but also their participation as creators, donors, or volunteers in a wide range of activities inside and outside the arts.

Promotion of the surveys was achieved in several ways, including (but not limited to): our partner organizations' communications and outreach departments and related social media messaging networks; direct news-coverage in the Saskatoon Star Phoenix, Regina Leader-Post, and various radio stations; and purchased distribution through the Saskatchewan Weekly Newspapers Association's Press Release Service.

The complexity of the surveys and resulting data, the range of analysis they will support as well as the generosity of respondents in addressing open questions mean that it will take some time to fully mine and assimilate the research results. This report deals exclusively with the results of the Artist Survey and is, therefore, only a preliminary step in making the results of the surveys available to a wider circle of stakeholders in the arts ecology to facilitate further input and questioning that can be applied to the data as well as to planning for the next stage of the research which will entail a series of focus groups and case studies. We are now preparing more detailed reports on each of the topical areas covered here which will provide more comparative analysis across other statistical studies as well as further analysis of SPAR data itself. SPAR welcomes further queries about this report as well as its methodology and forthcoming reports. We also welcome requests for additional data and reports.

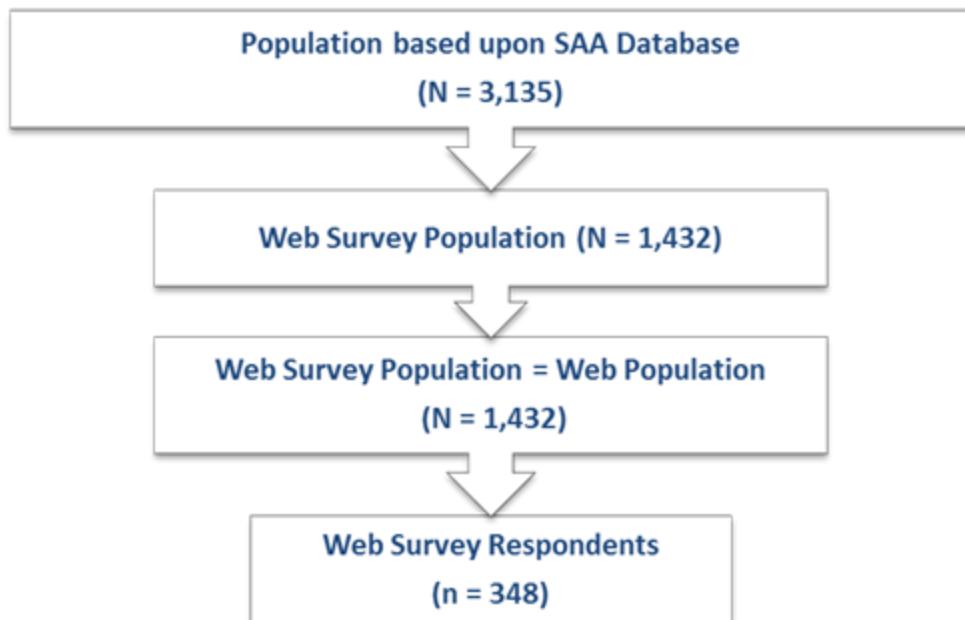
Process and Methodology for the SPAR Artist Survey

SPAR conducted the online survey of artists from April 23 through May 14, 2014 using the Class Climate software provided by the Faculty of Kinesiology and Health Studies at the University of Regina. The Saskatchewan Arts Alliance (SAA) provided a database of 3,135 individuals who were identified as artists (see the “Population based on SAA Database” in Chart 1, below). The database was aggregated by the SAA using its Artist Registry, online resources, as well as input from its member organizations. From this population based on the SAA database, 1,343 individuals had active email addresses. All members of this subset were contacted via their email addresses and they were provided with individual passwords and a URL that led to the survey location on the University of Regina website. Of these, 309 individuals responded to the survey questionnaire with a participation rate of 23% and missing values below the 10th percentile. A lottery incentive in the form of an iPod mini was offered to the participants.

A follow up survey was conducted from May 16 through May 25, 2014. This subset was comprised of 89 individuals who expressed their interest in responding to the survey directly to SPAR or by registering for the Artist Registry on the SAA website after the initial launch on April 23rd. Of these, 39 individuals responded to the survey questionnaire with a participation rate of nearly 44% and missing values below the 10th percentile.

The total web survey population was 1,432. The total number of respondents was 348 individuals¹ (the “Web Survey Respondents”). The overall response rate was just above 24%. Given a Response Distribution of 50% the Margin of Error would be +/-5% to the 95% Confidence Level.

Chart 1: Web Survey Respondents



Given the numbers above it is worth noting that the subpopulation of this web survey may not represent the general population of artists. We need to assume that coverage error and nonresponse error may be

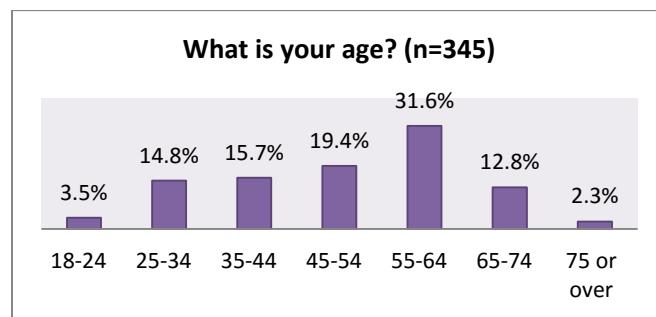
¹ Random sampling is a probability statistical method that gives a certain population an equal and independent chance of being selected. For a better understanding of related social research methodologies, please see Neuman and Robson (2012), p. 137.

present and data bias is always a possibility. In fact, even simple random sampling with equal selection probability is not immune to sampling error since only a subgroup of the population is selected. A verifiable data registry that accounts for a complete listing of the population of artists in Saskatchewan does not exist, and is likely not possible. So far, the SAA data is the best and maybe the only reliable source for such data.

As a result, making general assumptions and drawing inference or projecting to the wider population of artists is not possible. Consequently, the results of the statistical analysis undertaken with our survey results should be treated as an effort to make comparative sense of the experiences and perspectives of individuals drawn from our web survey population with respect to their own position in and understanding of the arts ecology of Saskatchewan. This is a first quantitative step in a broader research project that is now moving into a qualitative phase of consultations that will extend beyond the web survey respondents to further test and extend our understanding of the role of the arts and creativity in the social, cultural and economic fabric of the province.

The challenges of identifying and accessing verifiable artist populations and others connected with arts and cultural ecologies have too often functioned as an obstacle and impediment to studies of artists (e.g. how they work, what networks they form and how these networks foster and support the realization of their creative work), and this is especially true of subgroups such as Indigenous artists. However, SPAR's partners and research team regard such research as essential to strong evidence-based policy and programs and to a better understanding of how the arts ecology is working that will benefit artists and other members of the community as well as policy makers. By making a start with such a study and analyzing these results in the context of other data derived from current and future studies, over time we should be able to derive a much clearer understanding of the provincial arts ecology than we currently have.

Presentation of the Data: Where possible (and relevant) data is represented by percentage and number: e.g. 16% (n=55) where the 16% represents 55 respondents out of a total of 345 respondents to a given question. Not all of the 348 individuals who completed the survey answered every question; for example, in the chart below, “n=345” identifies the number of respondents to this question, while the chart presents the percentages of those respondents who selected each category.



Although subsequent, more detailed studies of the topics addressed in this Overview will provide further contextualization, comparisons with existing data derived from Statistics Canada and some other sources have been provided here to help contextualize our initial findings, but the significant differences between SPAR's criteria for counting and classifying artists and those of Statistics Canada mean that direct comparisons cannot be made – especially in areas such as levels of education and income.

Summary of Data and Discoveries

Counting and Classifying Artists:

The criteria for SPAR's definition of artists differed substantially from that of Statistics Canada which does not classify individuals as artists if they worked more hours at another occupation such as teaching or driving a taxi. SPAR's initial database of 3208 artists evolved as a result of artist self-identification through the SAA's Artist Registry, online resources, as well as input from its member organizations. Survey respondents were also asked to identify themselves as professional, emerging, and/or avocational artists. Although only 291 out of 348 respondents identified themselves as "professional," further questions to determine the extent to which respondents conformed to "professional" criteria as laid out in the Saskatchewan Arts Professions Act or granting agency eligibility materials suggested that at least 90% of respondents could be officially classified as "professional," despite the fact they did not self-identify as such.

A full range of creative disciplines was represented among survey respondents, a range that was to some degree proportionally mirrored in the responses of the public as to their own participation in various arts disciplines. Perhaps the most important discovery in this context was the overwhelming extent to which artists indicated involvement in more than one creative discipline. Only 25.6% (n=87) of respondents indicated only one creative discipline in which they were engaged.

Artists' Workweek:

Although artists made it clear there was considerable variation in the allocation of their work time from week to week, their responses translated into an average work week of 48.5 hours. Their week involved:

- 24.5 hours devoted to their creative practice,
- 8 hours of teaching or mentorship in a creative discipline, and
- 16 hours working outside their creative practice.²

Based on Statistics Canada's Labour Force Survey (2014), the average actual workweek for Saskatchewan workers (15 & over) amounted to 40.8 hours³, nearly 8 hours less than that of SPAR artist respondents.

Age and Levels of Education:

Artist respondents were both older and more highly educated than the Saskatchewan population as a whole. Nearly 47% of artist respondents were 55 and over. Only 18% of artist respondents were below 35.

2011 census data for Saskatchewan reports people 55 years of age and over represent just 35% of the population 18 and over while those 18-34 comprise 30% of the population.⁴

² Rose Olfert, SPAR Artist Survey Comparisons with Some Provincial Benchmarks, and Artists' Contribution to the Economy, Report Prepared for SPAR, July 2014, p. 1; Link: <http://www2.uregina.ca/spar/index.php/reports-and-resources>; download: www2.uregina.ca/spar/images/docs/R.Olfert.July.2014.Artists.Contributions.pdf.

The Questionnaire categorized hours worked into ranges. For the purposes of these calculations to produce aggregate hours worked and then the average, the following assumptions were made: <5 = 4, 5-9 = 7, 10-19 = 15, 20-19 = 25, 30-39 = 35, 40+ = 45.

³ Statistics Canada, Table 282-0028 - Labour force survey estimates (LFS), by total and average usual and actual hours worked, main or all jobs, type of work, sex and age group, annual (hours), CANSIM (database), <http://www5.statcan.gc.ca/cansim/pick-choisir?lang=eng&p2=33&id=2820028#F8> (accessed 17 Feb. 2015).

⁴ Statistics Canada. 2012, Saskatchewan (Code 47) and Canada (Code 01) (table), Census Profile. 2011 Census. Statistics Canada Catalogue no. 98-316-XWE, Ottawa. Released October 24, 2012, www12.statcan.gc.ca/census-recensement/2011/dp-pd/prof/index.cfm?Lang=E (accessed 30 Sept 2014).

Approximately 72% of artist respondents reported holding a university degree whereas only 15% of the Saskatchewan population 15 and older and 21% of Canada's population 15 and older held university degrees in 2011.⁵

Artists' Income in Context:

Although 97% of artist respondents had received income from their creative work, 43% reported an average annual income from their art practice over the past two years of less than \$5000. Only 10% earned more than \$40,000/yr. from their art practice. Overall, our data translates into an average artist income from their creative work of only \$15,380. When including SPAR Artist Survey respondents' income derived from other types of employment outside the arts and culture, their overall gross income in 2013 rises to an average of \$44,335.⁶

Working with 2010 data from the National Household Survey, arts researcher Kelly Hill calculated an average income of \$28,438 for Saskatchewan artists (as defined by the occupation in which they worked the most number of hours).⁷

Rather than an indication of an especially lucrative environment for artists in Saskatchewan, this difference may tell us more about the generally depressing effect on artist income figures when Statistics Canada excludes artists who teach or work more hours at other occupations than they do as artists.

Only 28.5% of artist respondents reported receiving a public grant (funding from a publicly funded agency, a branch of government, or a charitable foundation) for their creative work within the last two years.

Artists and Organizations:

Artist survey respondents were asked to identify organizations, agencies, educational institutions and/or businesses (inside or outside the arts) that had contributed to their evolution as an artist or the realization of their creative work. They could list as many as they wished in open questions, and together they created an extensive list which can be studied as a broad ecological network from the artist's point of view. While the frequency with which organizations were mentioned may have more to do with the relative number of artists engaging in various disciplines, the overview of the responses provided interesting discoveries. Beyond references to the Saskatchewan Arts Board, universities (Saskatchewan universities in particular) assumed a very high profile. When asked to identify organizations or businesses outside the arts or culture that had contributed significantly to their evolution as an artist or the realization of their creative work, most artists responded with variations of "N/A." Artists who did identify contributing organizations or businesses outside arts and culture, however, identified many – a total of 388 different organizations.

Collaboration, Networking or Informal Connections:

Overall, artist respondents found collaboration, networking, and/or informal connections important to both their evolution as an artist and their ability to create or interpret work.

⁵ Statistics Canada, 2013, Saskatchewan (Code 47) (table). National Household Survey (NHS) Profile, 2011 National Household Survey, Statistics Canada Catalogue no. 99-004-XWE, Ottawa, Released September 11, 2013, <http://www12.statcan.gc.ca/nhs-enm/2011/dp-pd/prof/index.cfm?Lang=E> (accessed 11 Feb. 2015); Statistics Canada, 2013, Canada (Code 01) (table), National Household Survey (NHS) Profile, 2011 National Household Survey, Statistics Canada Catalogue no. 99-004-XWE, Ottawa, Released September 11, 2013, <http://www12.statcan.gc.ca/nhs-enm/2011/dp-pd/prof/index.cfm?Lang=E> (accessed 11 Feb. 2015).

⁶ Olfert, pp. 2-3.

⁷ Kelly Hill, *Artists and Cultural Workers in Canada's Provinces and Territories Based on the 2011 National Household Survey and the Labour Force Survey 22 October 2014;* <http://www.hillstrategies.com/content/artists-and-cultural-workers-canada-s-provinces-and-territories> (accessed 17 Feb. 2015).

Not surprisingly connections with other artists in their specific arts discipline tended to be most important to respondents although connections with other artists outside their discipline were still ranked as important. Despite indicating a substantial use of electronic means of communication with other artists and arts organizations, respondents placed the greatest importance on connections with artists, arts organizations and/or businesses in the arts or culture at the level of their local geographical neighbourhood or municipality. As well, respondents placed a high importance on their local context (e.g. their immediate natural environment, particular community or neighbourhood) as facilitating their creativity and art practice.

However, only 56% of artist respondents reported “adequate access to mechanisms or opportunities for collaborating or networking with individuals, organizations or businesses in the arts,” and only 40% indicated they had “adequate access to mechanisms or opportunities for collaborating or networking with individuals, organizations or businesses outside the arts.”

Contributions of Artists, Arts Organizations and the Public to the Community:

Artists provided information about their participation across the arts as patrons as well as creators/performers/interpreters.

With respect to more general expressions of the importance of the work of artists and the arts to various levels of society, artists ascribed a high importance to the arts in most questions with most rankings registering as important or very important for 75% or more of respondents. In particular, almost 90% of artist respondents ranked the work of artists and the arts as important or very important to all levels of education.

When asked about their personal involvement in contributing to society and/or their community in the same ways, however, the artist respondents reported lower levels of actual involvement than might have been suggested by their response to previous questions about the contribution of artists in general, but they still reported high levels of contribution to areas such as education.

At a broader level artists were asked to identify any and all types of local groups or organizations to which they had contributed volunteer time or charitable donations in the past 12 months. Not surprisingly, respondents contributed their highest levels of volunteer time and charitable donations to the arts and culture, but they also contributed significantly beyond the national rate in areas such as sports and recreation as well as education and research.

Other Artist Respondent Demographic Data:

This section provides a selection of demographic data concerning gender; place of birth; First Nations, ethnic and cultural identification; and language preference. Nearly 9% of artist respondents identified as aboriginal.

Overall Perspective of Artists on the Provincial Arts Ecology:

The SPAR survey data reveal signs of an arts sector that is functioning as a sustainable ecology in many respects. Artist respondents are highly educated and engaged in considerable cross-disciplinary activity, a broad network of organizations and educational institutions, and collaborative activity or networking at the local level and within their disciplines. There was a high level of consumption and appreciation for most arts disciplines among artist respondents with strong affirmation of the importance of the arts socially and culturally as well as economically. More broadly artists also displayed a healthy level of engagement across their communities as donors and volunteers.

The picture painted by the data, however, also reveals areas requiring further examination as potential indicators of a less than healthy and sustainable ecology. The provincial artist population is older than the provincial population as a whole, and although they are far more educated than the average Saskatchewan worker, they are working much longer hours (many not in their creative practice) for less than the provincial average income, not to mention the average income of their educational equals. They are

among the only sector of provincial workers to have recently experienced a decline in their hourly wage in the context of the province's economic boom. Publicly available grant funding does not appear to be sufficient, and/or suited, to addressing this disparity.

Additionally, the demographics of artist respondents suggest that the artist population does not fully reflect the increasing diversity of the provincial population—or artists outside the dominant demographic do not feel served by or a part of the arts ecology. Over 40% of artist respondents wanted better opportunities for collaboration or networking with their peers and 60% wanted better opportunities for collaboration or networking with entities outside the arts. In open-questions, artists in some disciplines indicated their intention to leave the province for better opportunities. As well, artist connections extending beyond the province to national and international levels did not register as particularly strong although it was unclear as to whether artists lacked opportunities to access and develop such connections or simply did not see them as important as more local connections.

Counting and Classifying Artists

Numbers of Professional Artists:

The 348 artists who completed the 2014 SPAR artist survey were selected from the 3208 artists in the SPAR database. No comprehensive list of provincial artists had ever been previously attempted, and so every effort was made to develop a database that was as comprehensive as possible, while recognizing that the obstacles to creating a fully comprehensive listing would make that unattainable.

Using Statistics Canada data, arts researcher Kelly Hill has derived the following numbers of artists in Saskatchewan:

- 2006 census = 3045 artists in Saskatchewan (who spent more time at their art than at any other occupation),
- 2011 National Household Survey = 2,800 artists (who spent more time at their art than at any other occupation).⁸

As noted by Hill, differences in methodology between the census and household survey compromise any direct comparisons between the two. Similarly, the SPAR database figures are not comparable – partly because the database is neither a full enumeration nor census of the province’s artists and partly because SPAR consciously chose to use criteria for defining “artists” which are more in line with those generally recognized within the arts community. Whereas Statistics Canada defines a respondent’s occupation as being on the basis of what they spent more time doing in a specific week, SPAR includes within its definition of “artist” all artists, regardless of whether they worked more hours at a given time in another occupation. For instance, artists who work full-time as teachers in an arts discipline at either the K-12 or post-secondary levels are not classified as artists in census or household survey data, but they are included in the SPAR database and survey respondents. Just over 13% of Saskatchewan artist respondents reported devoting 20 or more hours per week to teaching or mentorship in a creative discipline (see: Artists’ Work Week), and 38% reported working 20 or more hours outside their creative practice. The differences between SPAR’s criteria for counting and classifying artists and those of Statistics Canada should be taken into account in making comparisons between SPAR and Statistics Canada data – especially in areas such as levels of education and income.

When asked to self-identify as “a professional, emerging or avocational artist,” respondents could answer “Yes” or “No” to each category thereby allowing for a professional artist in one discipline who might also identify as an emerging artist or an avocational artist in a different discipline. 258 of the 348 survey respondents identified themselves as professional artists, 73 identified themselves as emerging professional artists and 78 as avocational artists.

Although only 258 respondents identified themselves as “professional artists” in this question, responses to questions relating to criteria cited in various official legislative and agency definitions of “professional artist” produced a slightly different picture.

- 97.9% (n=341) of respondents said their work “had been presented to the public through exhibition, publication, performance, readings, screenings, etc.”;
- 96.8% (n=334) of respondents reported receiving income from their creative work;
- 89.1% (n=339) said their “creative work [had] received public or peer recognition”;
- 60.1% (n=206) said they or an agent, dealer, publisher, etc. actively promote their creative work or skills; and
- 16.1% (n=55) of respondents indicated that they hold a municipal business license associated with their creative practice.

See also the data under artists’ level of education for a related discussion regarding the further complexity of criteria surrounding the definition and identification of “artists.”

⁸ Kelly Hill, Artists and Cultural Workers in Canada’s Provinces and Territories Based on the 2011 National Household Survey and the Labour Force Survey 22 October 2014; <http://www.hillstrategies.com/content/artists-and-cultural-workers-canada-s-provinces-and-territories> (accessed 17 Feb 2015).

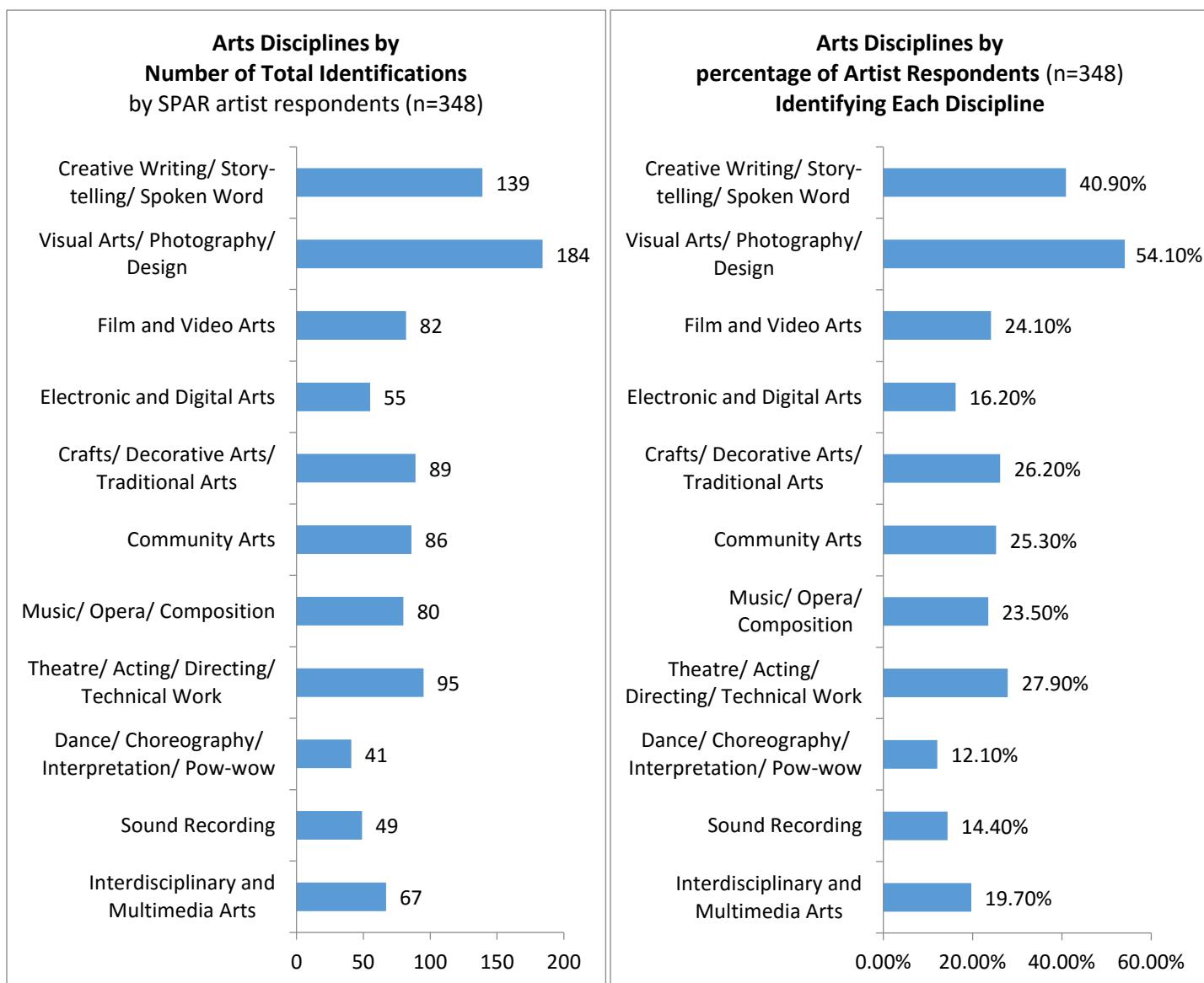
Artists by Discipline:

The SPAR Artist Survey asked artists to identify their general arts disciplines and allowed them to identify as many disciplines as they wished. The results revealed a highly cross-disciplinary community with an average 2.77 disciplines identified per person and just 25.6% of respondents citing only one discipline.

The most frequently identified disciplines were:

- Creative Writing/ Story-telling/ Spoken Word;
- Visual Arts/ Photography/ Design; and
- Theatre/ Acting/ Directing/ Technical Work.

The following charts represent the responses to the question: "In which of the following general arts discipline(s) are you engaged?" The chart on the left identifies the total number of times a discipline was identified by respondents. The chart on the right identifies the percentage of respondents who identified each discipline.



Artists' Workweek

Looking at the average artist work week as reflected by survey responses, we find:

- 57% (n=194) of respondents devoted 20 hours or more per week to their creative work
- 51.6% (n=176) devoted up to 9 hours a week to teaching or mentorship in their creative discipline
- 38% (n= 129) devoted 20 hours or more a week to work outside their creative practice

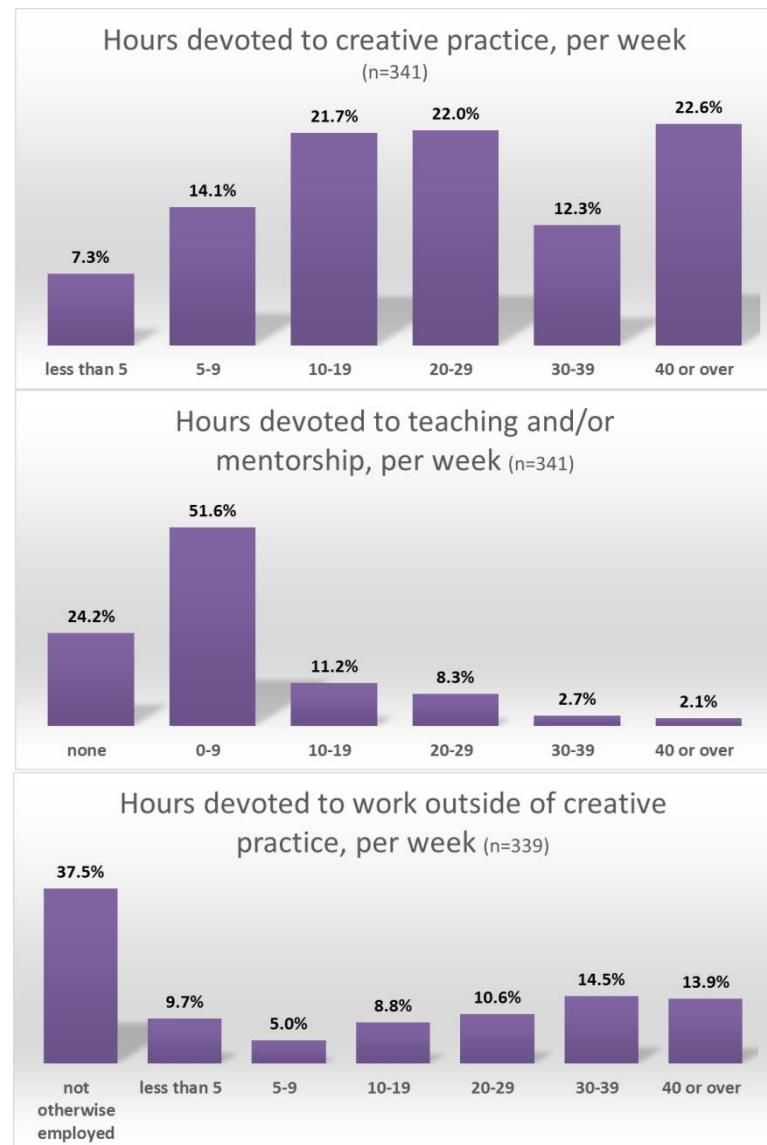
Taking all artist responses, therefore, we arrive at an average of:

- 24.5 hours/week devoted to creative practice,
- 8 hours/week devote to teaching or mentorship in a creative discipline, and
- 16 hours/week devoted to work outside their creative practice.

Artists were clear that their work times varied widely from week to week, however their data adds up to an average work week of 48.5 hours.⁹

Statistics Canada's Labour Force Survey (2014) cited an average actual workweek of 40.8 hours for Saskatchewan workers 15 & over,¹⁰ nearly 8 hours less than that of SPAR artist respondents.

It is important to note that Spar artist respondents were asked to simply indicate the hours spent in teaching or mentorship without further details about how much of that time was paid or unpaid. Comparisons with Labour Force Survey statistics must take into account the fact that all such statistics relate to paid work only and do not account for any unpaid hours of work.



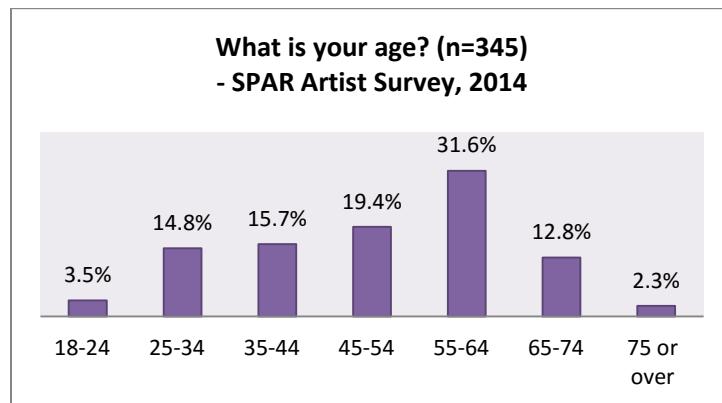
⁹ Olfert, p. 1.

¹⁰ Statistics Canada, Table 282-0028 - Labour force survey estimates (LFS), by total and average usual and actual hours worked, main or all jobs, type of work, sex and age group, annual (hours), CANSIM (database), www5.statcan.gc.ca/cansim/pick-choisir?lang=eng&p2=33&id=2820028 (accessed 21 Feb. 2015).

Age

Artist Survey participants (who were limited to individuals 18 and older):

- Nearly 47% (n=162) were 55 and over.
- Only 18% (n=62) were 18-34.



The age distribution of artist respondents must be considered for its potential impact on data presented in other sections of this report (as with the Education section below). With 1/3 of artists 55-64 the age distribution of artists reflects a different age dynamic than that of the Saskatchewan labour force as a whole and within Saskatchewan's population (18 and older) in 2011:

Within Saskatchewan's population (18 and older) in 2011:

- 35% were 55 and over
- 30% were 18-34¹¹

Education

Artist respondents: 72% (n=247) held a BA or higher.

Artists' Highest Level of Education (n=344)	Percent
Graduate/Professional Degree (e.g., PhD, MA MFA, MD, DVM...)	33.4
Undergraduate University Degree	38.4
College, Technical or Trade School Diploma, Certificate...	15.1
Current or Otherwise Incomplete Undergraduate Studies at...	7.6
High School Diploma	4.9
Less than a High School Diploma	0.6
Total (n=344)	100

Working with National Household Survey data, Hill concluded that 44% of Canadian artists (as defined by the occupation in which they worked the most number of hours) held a BA or higher,¹² but other surveys of Canadian artist populations conducted by arts organizations have revealed an even higher level of post-secondary education among artists. *Waging Culture*, a 2008 study of visual artists in Canada, reported that 84% of their survey respondents had “at least an undergraduate degree,” and it concluded that “highest educational achievement is, by far, the largest indication of the

¹¹ Statistics Canada, 2012, Saskatchewan (Code 47) and Canada (Code 01) (table), Census Profile, 2011 Census, Statistics Canada Catalogue no. 98-316-XWE, Ottawa. Released October 24, 2012, <http://www12.statcan.gc.ca/census-recensement/2011/dp-pd/prof/index.cfm?Lang=E> (accessed 30 Sept. 2014).

¹² Kelly Hill, Artists and Cultural Workers in Canada’s Provinces and Territories Based on the 2011 National Household Survey and the Labour Force Survey, 22 October 2014; <http://www.hillstrategies.com/content/artists-and-cultural-workers-canada’s-provinces-and-territories>, (accessed 17 Feb. 2015).

difference between the visual artist and the national labour force.”¹³ It would appear that this conclusion may apply more broadly across the arts ecology in Saskatchewan. On the basis of NHS data, only 15% of the Saskatchewan population 15 & over¹⁴ (and 21% of the Canadian population 15 & over¹⁵) hold a BA or higher.

Given that one of Canada Council’s criteria for identifying professional artists is specialized training in the artist’s creative field, there might be a tendency to assume that the high levels of education reported by artists further support their identification as professional artists. However, it is fortunate that the Council does not automatically assume this specialized training in a creative field takes place in academic institutions. Answers to open questions in which artists listed their specific fields of study and degree designations made it clear that artists were very broadly educated, often including areas not usually seen as preparatory for a career in the arts. While degrees relating to the arts composed a significant number of those listed overall, they were not always the highest degrees reported by respondents, and some respondents were clearly pursuing careers as professional artists without a degree in their creative field.

¹³ Michael Maranda, *Waging Culture: A Report on the Socio-economic Status of Canadian Visual Artists* (The Art Gallery of York University, 2009), p. 14; link location: <http://www.torontoartscouncil.org/Publications/Publications-by-Others> (accessed 7 Feb 2015); download:

http://www.torontoartscouncil.org/TAC/media/tac/Reports%20and%20Resources/Reports%20by%20outside%20organisations/AGYU_WagingCulture.pdf.

¹⁴ Statistics Canada, 2013, Saskatchewan (Code 47) (table), National Household Survey (NHS) Profile, 2011 National Household Survey, Statistics Canada Catalogue no. 99-004-XWE, Ottawa. Released September 11, 2013, <http://www12.statcan.gc.ca/nhs-enm/2011/dp-pd/prof/index.cfm?Lang=E> (accessed 11 Feb 2015).

¹⁵ Statistics Canada, 2013. Canada (Code 01) (table), National Household Survey (NHS) Profile, 2011 National Household Survey, Statistics Canada Catalogue no. 99-004-XWE, Ottawa, Released September 11, 2013, <http://www12.statcan.gc.ca/nhs-enm/2011/dp-pd/prof/index.cfm?Lang=E> (accessed 11 Feb 2015).

Artists' Income

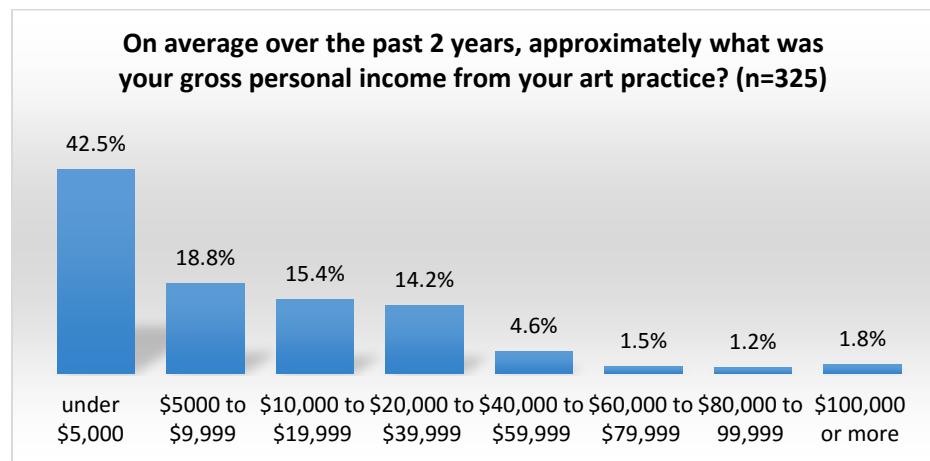
Income from Creative Practice and Gross Personal Income:

Artist respondents that reported receiving income from their creative work = 96.8% (n=334)

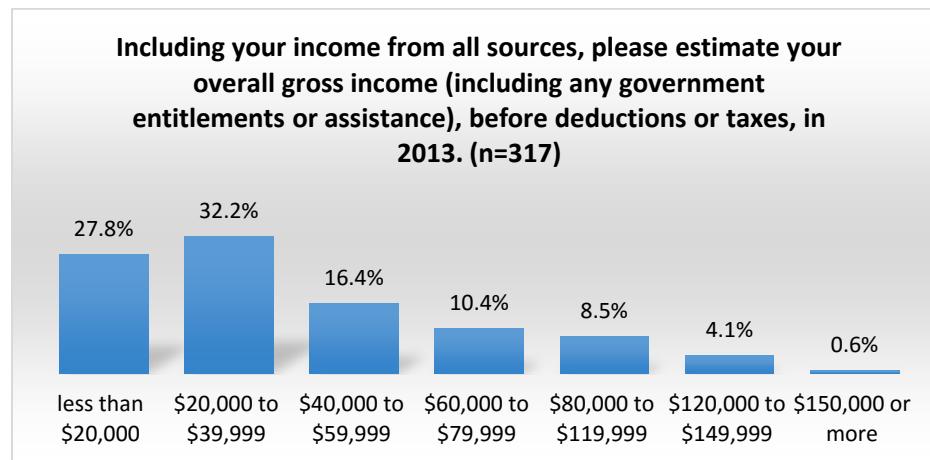
On average over the past two years:

- 42.5% (n=138) reported an income "Under \$5,000" from their creative work.
- Less than 10% (n=30) of respondents reported earnings of more than \$40,000/yr. from their art practice.

SPAR's average artist income from creative work = \$15,380¹⁶



However, 55.3% (n=188) of SPAR artist respondents derived income from employment outside the arts and culture, and their average income from all sources = \$44,335.¹⁷



According to Kelly Hill (using NHS data defining artists by the occupation in which they worked the most number of hours), Saskatchewan artists' *average income* from all sources for 2010 was \$28,438 in comparison with an average of \$32,770 for Canadian artists as a whole. *Median income* for Saskatchewan artists in 2010 was \$22,996 as compared with \$21,580 for Canadian artists.¹⁸

¹⁶ Olfert, p. 2.

¹⁷ Olfert, p. 3.

¹⁸ Kelly Hill, Artists and Cultural Workers in Canada's Provinces and Territories Based on the 2011 National Household Survey and the Labour Force Survey 22 October 2014; <http://www.hillstrategies.com/content/artists-and-cultural-workers-canada-s-provinces-and-territories> (accessed 17 Feb 2015): where "individual incomes include: Employment income (or "earnings"), which includes wages and salaries as well as net self-employment income. Government transfer payments (e.g., benefits from Employment Insurance, the Canada Child Tax Benefit, the Canada or Quebec Pension Plan, and Old Age Security). Investment income (including rent received). Retirement pensions. Other money income, which includes artists' project grants, severance pay, alimony, child support, periodic support from other persons not in the household, income from abroad (excluding dividends and interest), non-refundable scholarships, bursaries, fellowships and study grants."

In 2010, the average Canadian income was \$40,650 and the average Saskatchewan income was \$40,798. Differences between the age distribution of artist respondents and the general labour force should be taken into account when comparing artist incomes derived from SPAR data and the National Household Survey.¹⁹

Almost all Saskatchewan wages are rising:

- Saskatchewan wages rose over 4.7% between Nov. 2012 and Nov. 2013, the largest increase in the country.²⁰

As of April 2014, when the Artists Survey was released, however, wages of provincial workers in art, culture, recreation and sport dropped by 2.6% the only occupational category not to experience an increase.²¹

As previously mentioned, all interpretations must consider the age distribution of artist respondents (see: Age, p.11).

Artists' Funding Sources:

SPAR artist respondents were asked about the relative importance of various funding sources as a direct source of income during their career as an artist. Those most frequently identified as being of greatest importance were:

- “Salary, stipend, fee, commission, etc. from other arts organizations, arts festivals or arts-related businesses,”
- “Direct sale to individuals, galleries, collections, etc.”

Only 28.5% (n=94) of respondents reported receiving a public grant (funding from a publicly funded agency, a branch of government, or a charitable foundation) for their creative work within the last two years.

47.6% of respondents identified the Saskatchewan Arts Board as being an “important” source of direct funding.²²

Approximately 25% of respondents identified the Canada Council and 18% identified private foundations as being important sources of direct funding.²³

Other funding sources which received a lower ranking of importance as direct sources of funding included:

- Department of Canadian Heritage,
- Municipal Government, and
- Provincial Government.

With respect to this aspect of the data it should be noted that for artists in several creative disciplines the primary source of funding is through salaries, stipends, and fees from arts organizations which are directly funded by their municipalities and/or agencies such as the Saskatchewan Arts Board, and/or Canada Council. Some entities, such as municipalities, rarely provide direct funding to individual artists.

(Chart, see next)

¹⁹ Statistics Canada, 2013, Saskatchewan (Code 47) (table), National Household Survey (NHS) Profile, 2011 National Household Survey, Statistics Canada Catalogue no. 99-004-XWE, Ottawa, Released September 11, 2013, <http://www12.statcan.gc.ca/nhs-enm/2011/dp-pd/prof/index.cfm?Lang=E> (accessed 30 Sept. 2014).

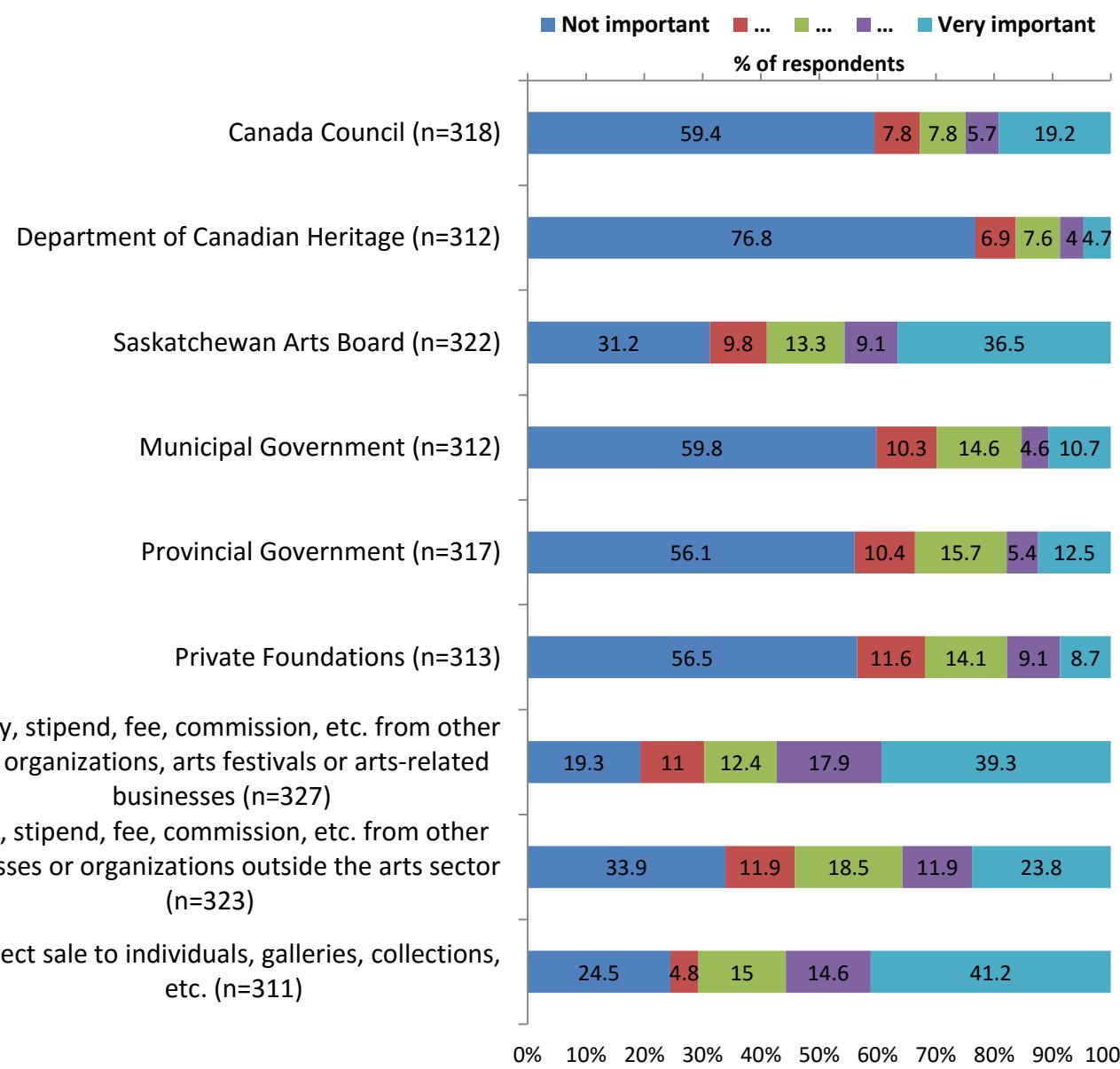
²⁰ Statistics Canada, The Daily Thursday, January 30, 2014: Payroll employment, earnings and hours, November 2013 – see CANSIM 281-0063; Table 1 and related chart: www.statcan.gc.ca/daily-quotidien/140130/t140130a001-eng.htm (accessed 12 Feb. 2015).

²¹ Statistics Canada, Average Hourly wages of employees by selected characteristics and occupation, unadjusted data, by province (monthly) (Saskatchewan) [August 2013-August 2014], <http://www.statcan.gc.ca/tables-tableaux/sum-som/l01/cst01/labr69a-eng.htm>, (accessed 4 Oct. 2014); see Statistics Canada, CANSIM tables [282-0069](http://www5.statcan.gc.ca/cansim/search-recherche?lang=eng&searchTypeByValue=1&pattern=2820069&p2=37) (<http://www5.statcan.gc.ca/cansim/search-recherche?lang=eng&searchTypeByValue=1&pattern=2820069&p2=37>) and [282-0073](http://www5.statcan.gc.ca/cansim/search-recherche?lang=eng&searchTypeByValue=1&pattern=2820073&p2=37) (<http://www5.statcan.gc.ca/cansim/search-recherche?lang=eng&searchTypeByValue=1&pattern=2820073&p2=37>).

²² Of the 322 respondents who answered the variable specifically about the Saskatchewan Arts Board, 9.1% indicated it was “important” and 36.5% indicated that it was “very important” as a source of direct funding.

²³ Of the 318 respondents who answered the Canada Council-specific variable, 5.7% indicated it was “important” and 19.2% indicated that it was “very important”; of the 313 respondents who answered the “Private Foundations” variable, 9.1% indicated it was “important” and 8.7% indicated that it was “very important.”

Indicate the relative importance of each of the following as a DIRECT source of income for you during your career as an artist



Artists and Organizations

Artist respondents were asked to identify

- a) “the most important arts organizations to which you belong”
- b) “other arts organizations, arts agencies, educational institutions or businesses in the arts and culture [which] have made major contributions to your development as an artist and/or the realization of your creative work”
- c) “organizations, agencies, educational institutions, or businesses, etc. outside the arts and cultural sectors [which] have made major contributions to your development as an artist and/or the facilitation of your creative work.”

All questions were open and respondents could list any number of organizations. The resulting list was long and diverse and displayed some confusion regarding the nature of particular organizations and how to categorize them (e.g. whether or not an organization was membership-based, whether it was an arts organization, etc.)

The most frequently cited membership-based arts organizations were:

- CARFAC (67 mentions)
- Saskatchewan Writers' Guild (62)
- Saskatchewan Craft Council (37)

The Saskatchewan Arts Board was identified 108 times under “other arts organizations, arts agencies, educational institutions or businesses in the arts and culture” and another 29 times under “organizations to which you belong.”

Overall, universities assumed a high profile across the three questions and they dominated responses to (b) with 172 references to “universities.” Of these, specific references to Saskatchewan universities, departments, or programs totaled 147.

- the University of Saskatchewan received 78 mentions (which includes 14 mentions of Emma Lake/Kenderdine Campus);
- the University of Regina received 67 mentions;
- the First Nations University of Canada received 3 mentions.

When asked to identify “organizations, agencies, educational institutions, or businesses, etc. outside the arts and cultural sectors [which] have made major contributions to your development as an artist and/or the facilitation of your creative work,” artists most frequently gave non-responses (e.g. “N/A” or “none”). However, 357 various entities were listed once.

(see next)

Organizations, mentioned as being “ the most important arts organizations to which you belong, ” by number of overall mentions	
Mentions	Organizations
67	CARFAC
62	Saskatchewan Writers' Guild
37	Saskatchewan Craft Council
29	Saskatchewan Arts Board
22	Saskatchewan Playwrights Centre
16	Writers Union of Canada
15	SaskMusic
14	CAEA
13	Saskatchewan Filmpool
12	Saskatchewan Arts Alliance
11	Art Gallery of Regina
10	ACTRA; SOCAN
9	AKA Dance Saskatchewan Inc. PAVED ARTS
8	OSAC SaskCulture
6	Live Five MacKenzie Art Gallery Mendel Art Gallery Registered Music Teachers of Saskatchewan
Responses also included: Various specific organizations, listed 2-5 times = 51 Various specific organizations, listed once = 194 Generally described (unnamed) org.= 37 Variations on the response “None” = 26	
Organizations, agencies, educational institutions, or businesses etc. mentioned as making major contributions to your development as an artist and/or the facilitation of your creative work outside the arts and culture sectors?	
Mentions	Organizations
67	Variations of “N/A” and/or “None”
22	U of R/University of Regina
17	U of S/University of Saskatchewan
6	Saskatchewan Arts Board
Responses also included: Various, specific organizations, listed 2-5 times = 28 Various, specific organizations, listed once = 357	

Organizations, mentioned as contributing to work/development as “ other arts organizations, arts agencies, educational institutions or businesses connected with the arts or culture, ” by number of overall mentions	
Mentions	Organizations
172	“University,” total mentions, including: Saskatchewan Universities: U of Regina (various) = 67 U of Saskatchewan (various) = 78 (includes Emma Lake/Kenderdine Campus = 14) FN Univ. (various) = 3 “University” general & various mentions = 24
108	SAB Saskatchewan Arts Board
42	Canada Council
23	SaskCulture
17	Mackenzie Art Gallery Persephone Theatre
16	Banff Center “None” SPC/Saskatchewan Playwrights Centre
15	Globe Theatre
14	Organization of Saskatchewan Art Councils (OSAC)
13	SIAST
12	CARFAC Creative City Centre Mendel Art Gallery
11	SCC Saskatchewan Craft Council
9	Sage Hill Writing Experience Saskatchewan Writers Guild
8	Art Gallery of Regina PAVED Arts RPL Regina Public Library SaskFilm
7	Art Gallery of Swift Current Dancing Sky New Dance Horizons
6	CBC Curtain Razors Dunlop Art Gallery Free Flow Dance SAA Saskatchewan Arts Alliance
Responses also included: Various, specific organizations, listed 2-5 times = 147 Various, specific organizations, listed once = 557	

Collaboration, Networking or Informal Connections

Artist respondents found collaboration and networking or informal connections important to both their evolution as an artist and their ability to create or interpret work. Not surprisingly connections with other artists in their specific arts discipline tended to be most important although connections with other artists were still ranked as important.

Despite indicating a substantial use of electronic means of communication with other artists and arts organizations, respondents placed the greatest importance on connections with artists, arts organizations and/or businesses in the arts or culture at the level of their local geographical neighbourhood or municipality.

Regarding access, however:

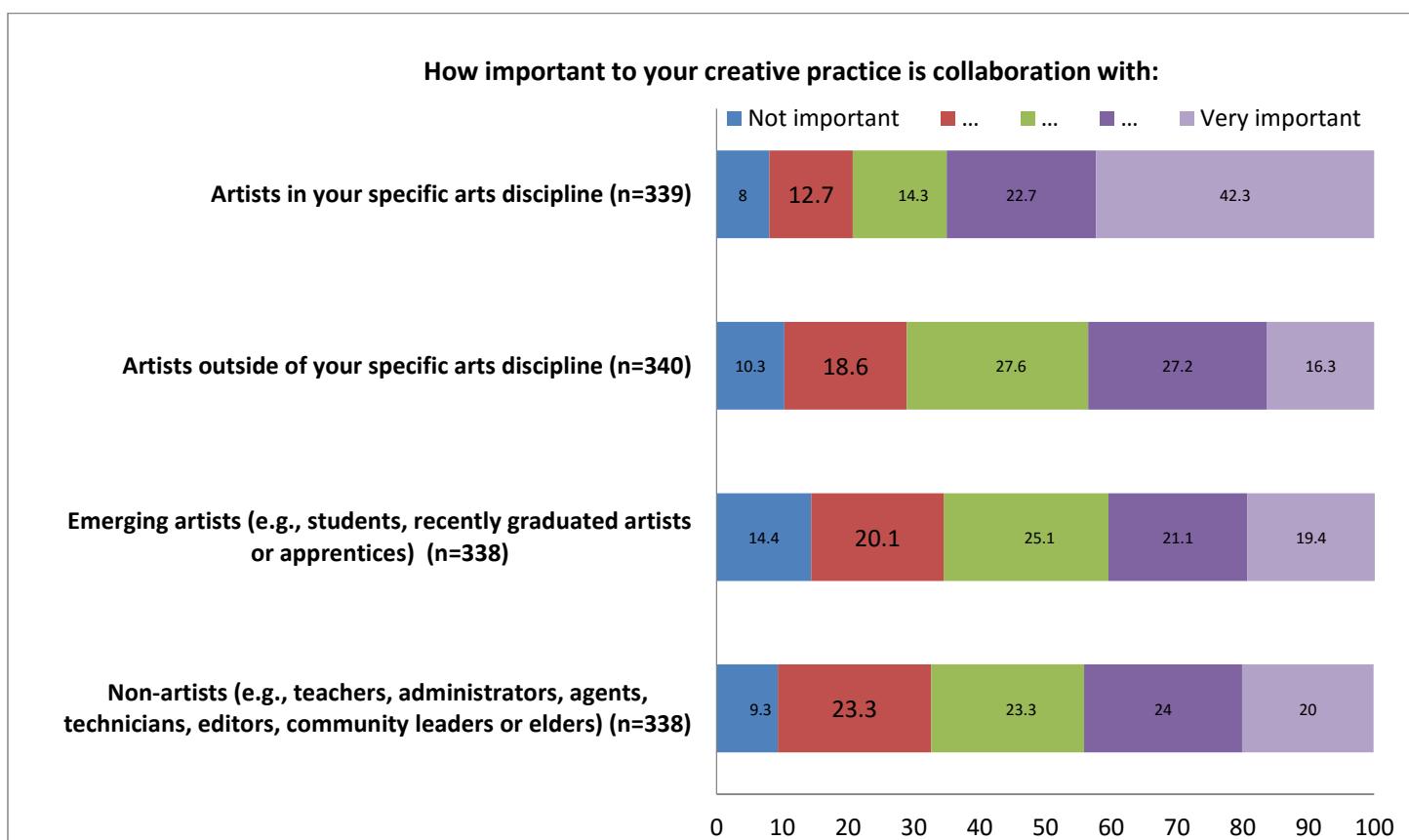
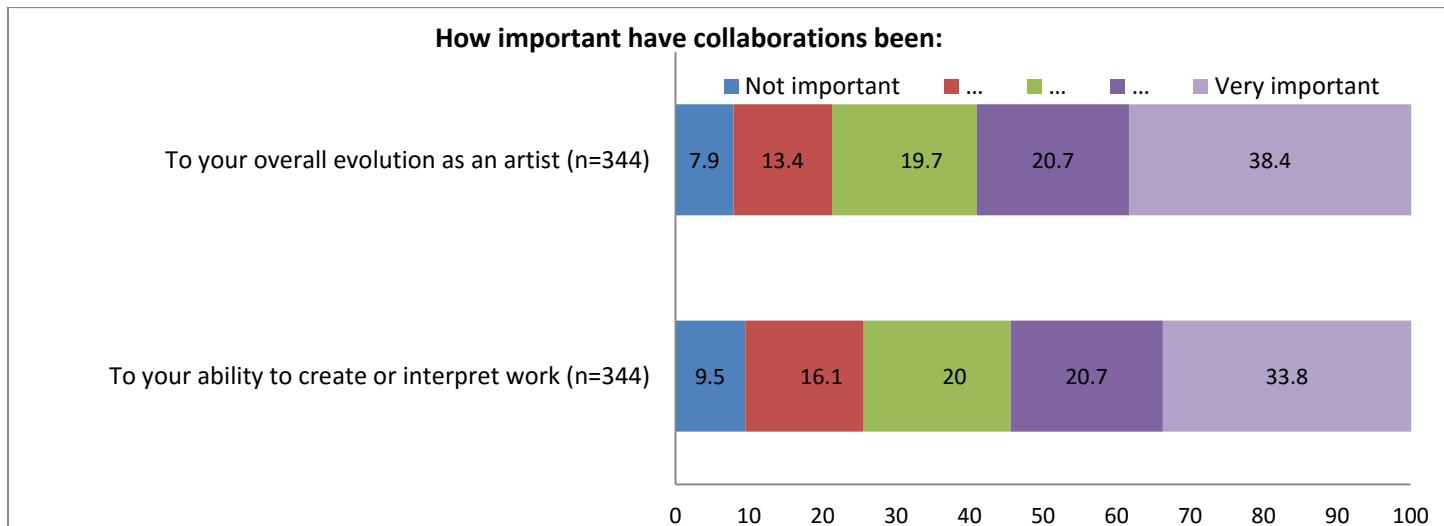
- only 55.8% (n=168) of artist respondents reported “adequate access to mechanisms or opportunities for collaborating or networking with individuals, organizations or businesses in the arts,” and
- only 39.5% (n=114) of respondents reported “adequate access to mechanisms or opportunities for collaborating or networking with individuals, organizations or businesses outside the arts.”

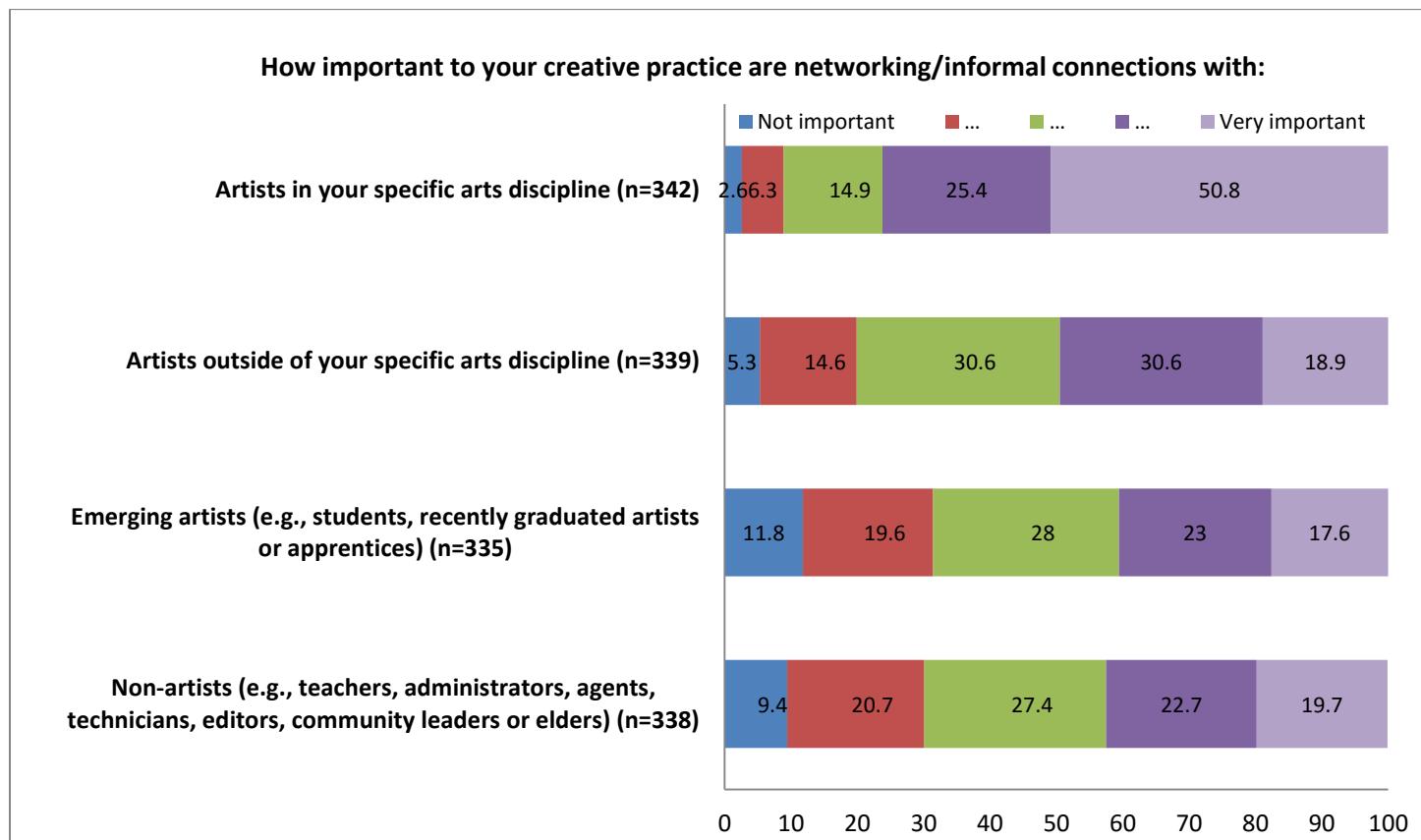
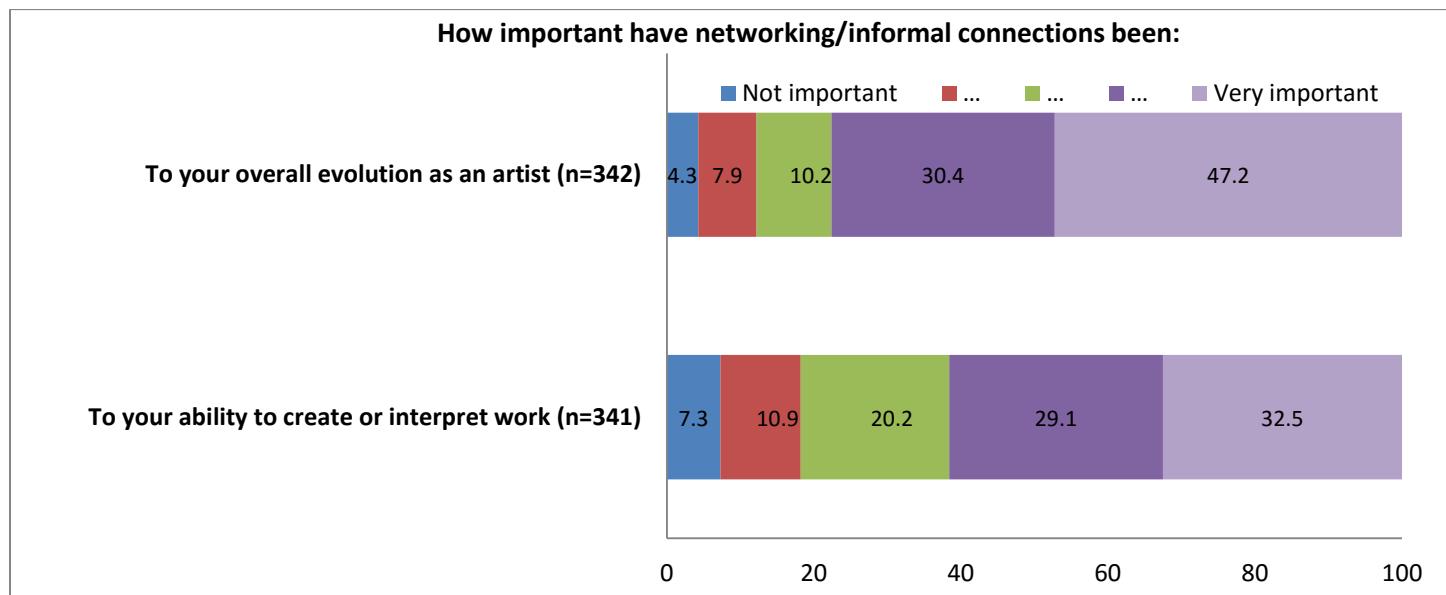
Artist respondents ranked connections with organizations and/or businesses outside the arts on a similar but lesser scale of importance with the most important connections at the following levels:

- “local, geographical neighbourhood or municipality” (“important” and “very important” 53.0%, n=166)
- “Saskatchewan and the Prairie region” (“important” and “very important” 51.0%, n=168)

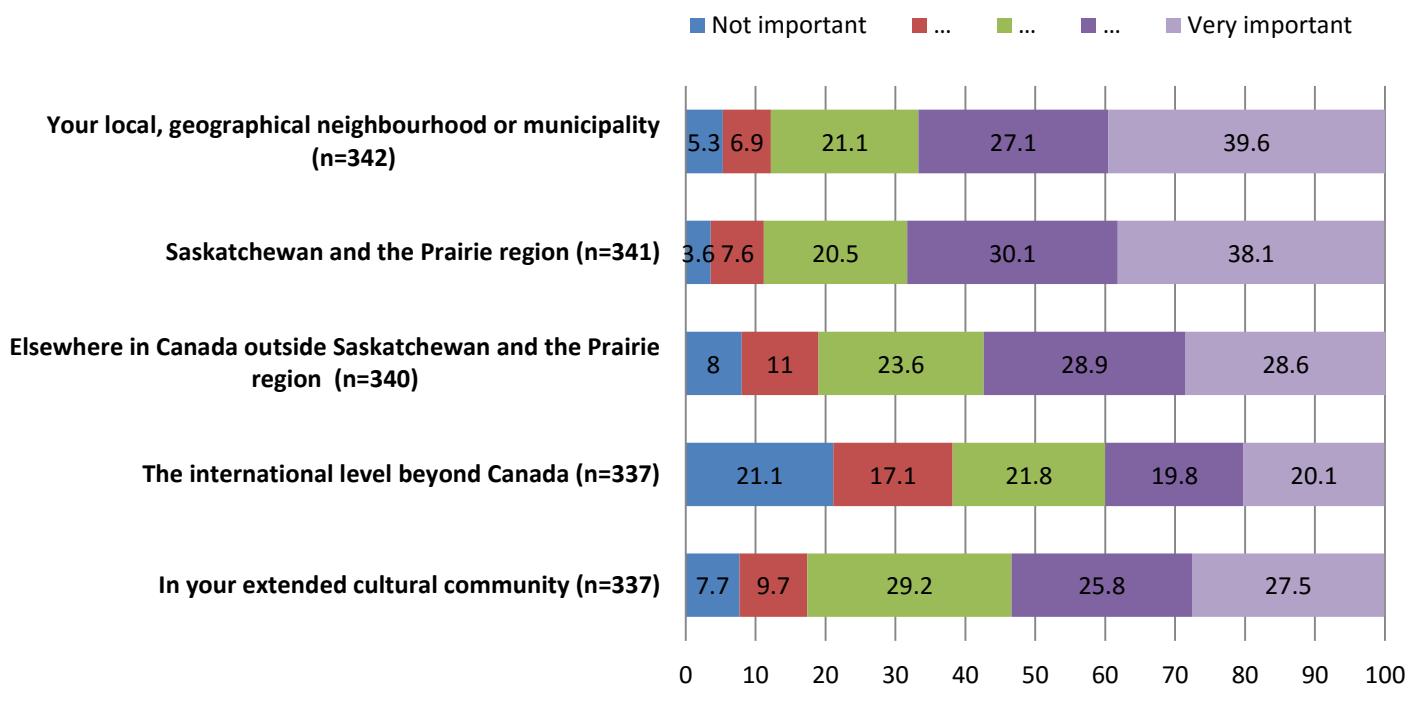
Respondents placed a high importance on their local context (e.g. their immediate natural environment, particular community or neighbourhood) as facilitating their creativity and art practice – 71% (n=243) ranking it “important” or “very important.”

(see next)

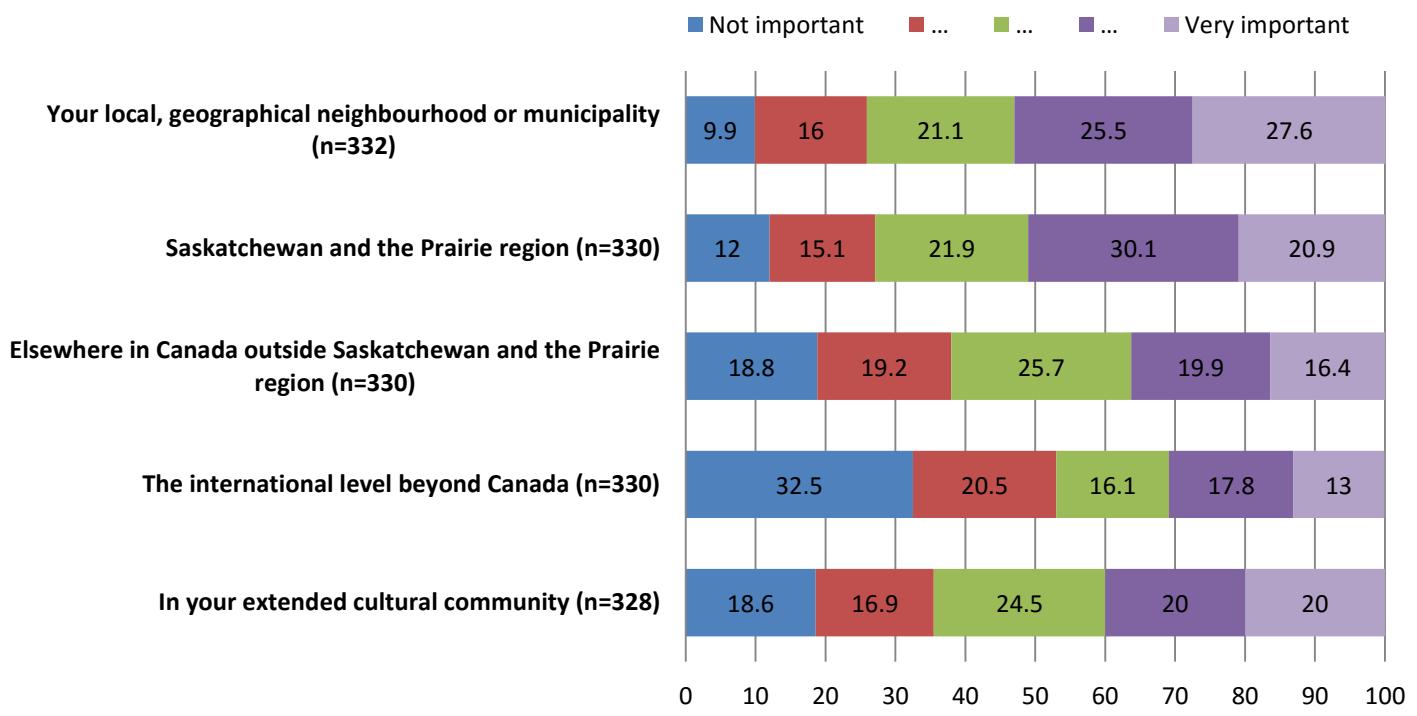




How important to your creative practice is collaboration, networking or informal connections with artists, arts organizations and/or businesses *in the arts or culture* at the following levels?



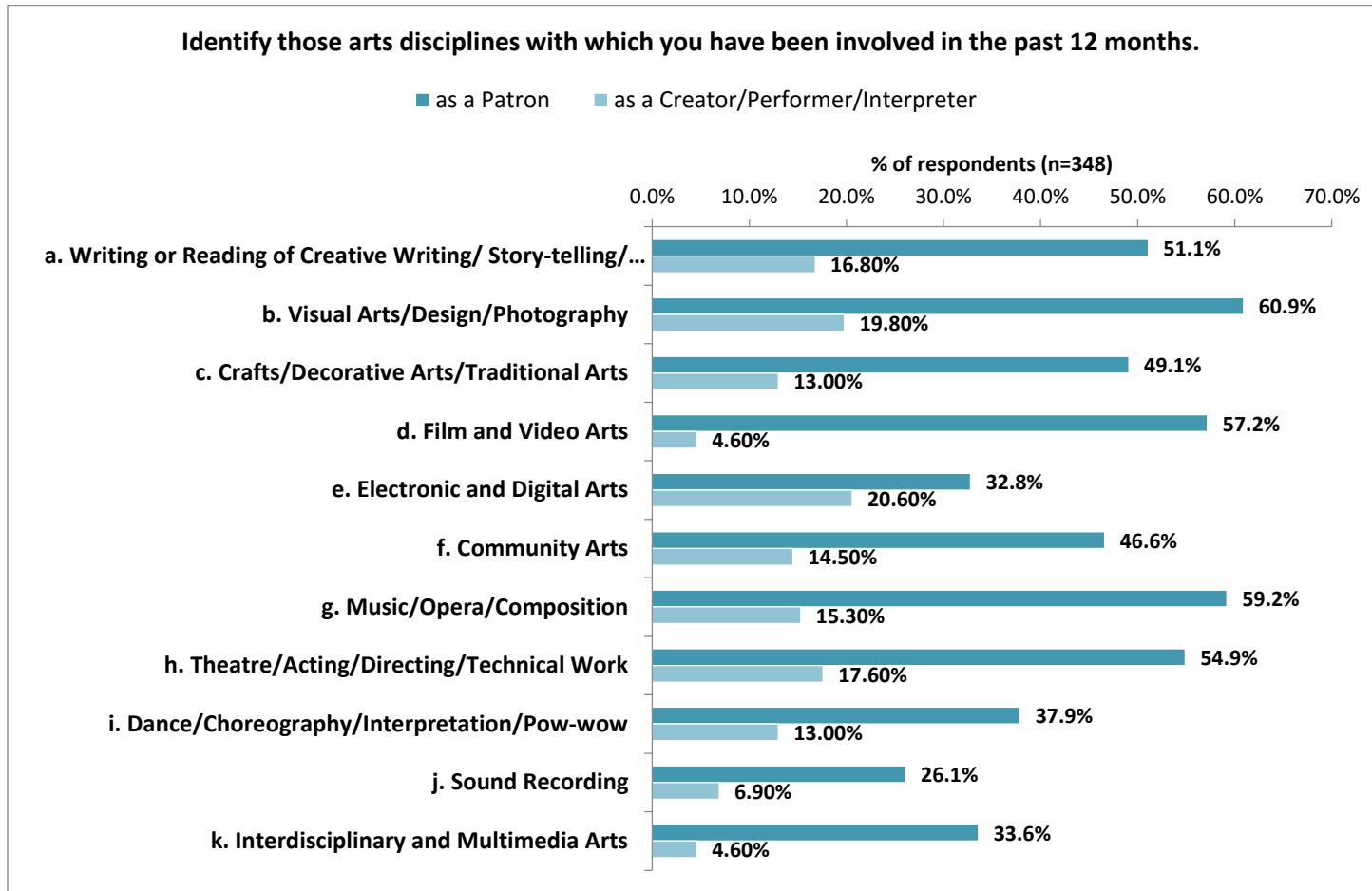
How important to your creative practice is collaboration, networking or informal connections with individuals, organizations or businesses *outside the arts* at the following levels?



Contributions of Artists, Arts Organizations and the Public to the Community

Involvement across the Arts:

Respondents to both the Artist Survey and the Public Survey were asked the same question about their participation across the arts as a patron and a creator/performer/interpreter.



Not surprisingly, artists participated more as creator/etc. across the arts than respondents to the survey of the public (which will be the subject of a future report). Artist participation as patron varied widely across the arts disciplines.

Artists and the public reported almost equal patronage of:

- visual arts/photography/design,
- film and video arts,
- community arts, and
- creative writing/story-telling/spoken word.

Artist patronage lagged behind the public in most other categories, with the exception of two areas where they exceeded that of the public:

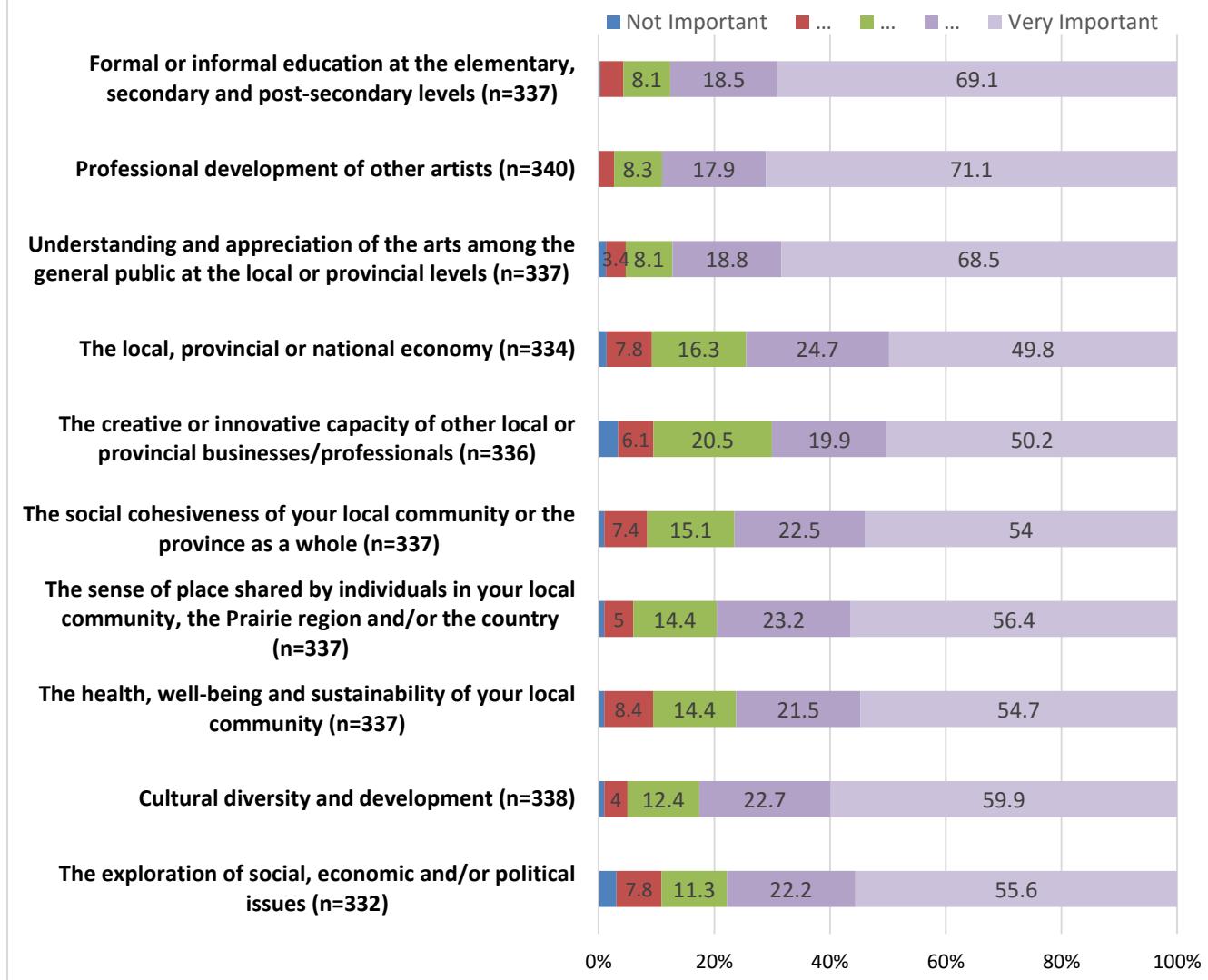
- electronic and digital arts, and
- interdisciplinary and multimedia arts.

Importance of the Arts:

Artist respondents ascribed high importance to the work of artists and arts organizations.

- Over 85% ranked the work of artists and the arts as “important” or “very important” to all levels of education.
- Over 80% ranked the arts as “important” or “very important” to:
 - cultural diversity and development
 - knowledge and understanding of human behaviour
 - the formation of personal identity, values and beliefs
- Over 70% saw artists and the arts as important or very important to the economy and development of the creative and innovative capacity of business or other professionals.

How important do you think artists and arts organizations are in contributing to the following?



These statistics suggest that Saskatchewan artists are broadly in-line with the findings of a 2012 cross-Canada survey of the public which found over 90% agreement with most statements ascribing similar importance to arts and culture.²⁴

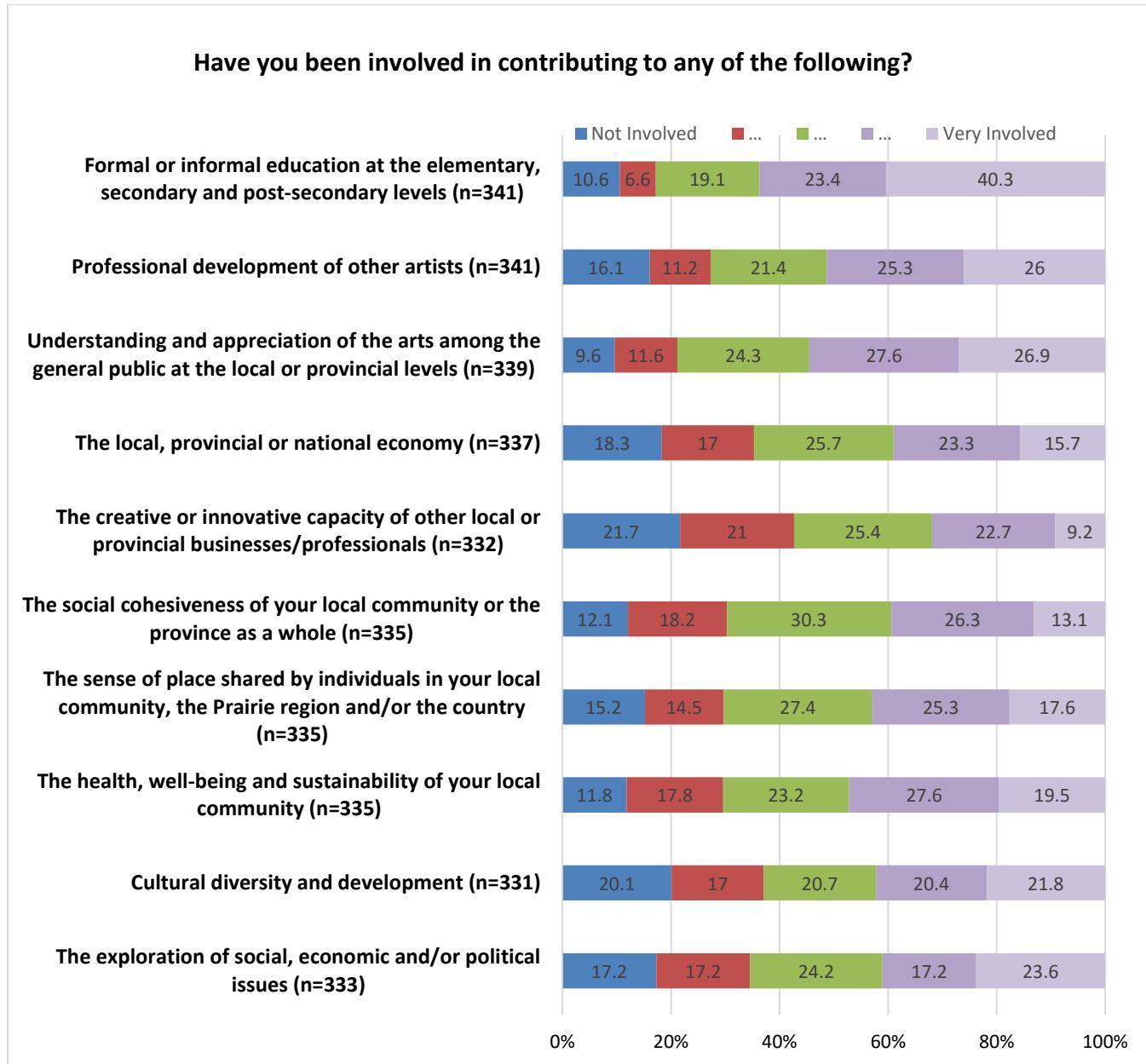
²⁴ Phoenix Strategic Perspectives, Inc., *Arts and Heritage in Canada: Access and Availability Study*, Department of Canadian Heritage, 2012, p. 17, link: <http://www.canadacouncil.ca/en/council/research/find-research/2012/arts-and-heritage-access-and-availability-survey-2012> (accessed Sept. 29, 2014); download: <http://canadacouncil.ca/~media/files/research%20->

When asked about their personal involvement in contributing to society and/or their community in the same ways, however, the artist respondents reported lower levels of actual involvement than their response to the previous, more general question might have suggested, but they still reported high levels of contribution to the following:

- Formal or informal education at the elementary, secondary and post-secondary levels
- Understanding and appreciation of the arts among the public at the local or provincial levels
- Professional development or mentorship of other artists.

Relatively lower levels of contributions were reported for:

- Cultural diversity and development (the preservation and/or evolution of a particular culture)
- The creative or innovative capacity of other local or provincial businesses/professionals.



Volunteering and Donations across the Community:

Participants were asked to identify any and all types of local groups or organizations to which they had contributed volunteer time or charitable donations in the past 12 months. While the rate of charitable donations among artists did not approach the remarkable provincial rate of 84%, their level of volunteering exceeded the provincial rate of 56%.²⁵ Artist respondents contributed the most to “Arts and culture” through the following:

- Volunteer Time: 65.5% (n=228)
- Charitable Donations: 34.8% (n=121)

Other areas in which they most frequently volunteered reflected the most common areas of volunteering for Canadians as a whole:

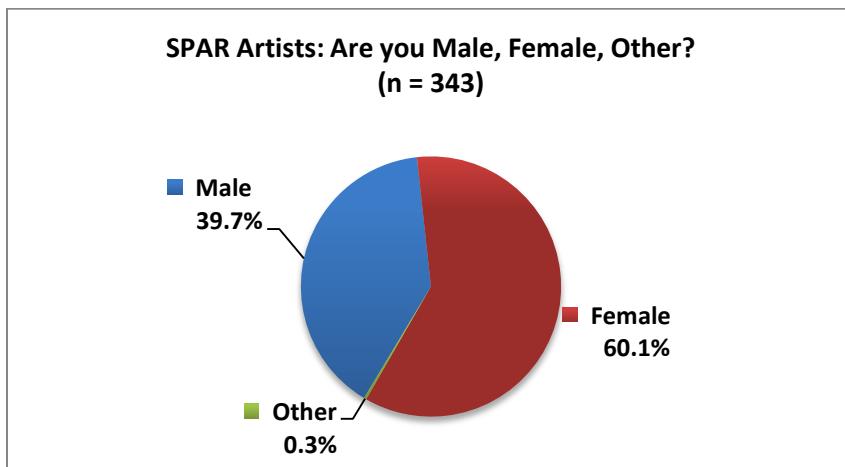
- Sports and recreation – Volunteer Time: 21.0% (n=73); (2010 CDN volunteer rate = 12%)
- Education and research – Volunteer Time: 28.4% (n=99); (2010 CDN volunteer rate = 10%)

²⁵ Statistics Canada, Canada Survey of Giving, Volunteering and Participating, 2007 and 2010; <http://www.statcan.gc.ca/pub/11-008-x/2012001/article/11638-eng.htm>, Table 2.9. chart 2 (<http://www.statcan.gc.ca/pub/11-008-x/2012001/c-g/11638/c-g02-eng.htm>) and chart 3 (<http://www.statcan.gc.ca/pub/11-008-x/2012001/c-g/11638/c-g03-eng.htm>) (accessed 21 Feb. 2015).

Other Artist Respondent Demographic Data

Male/Female:

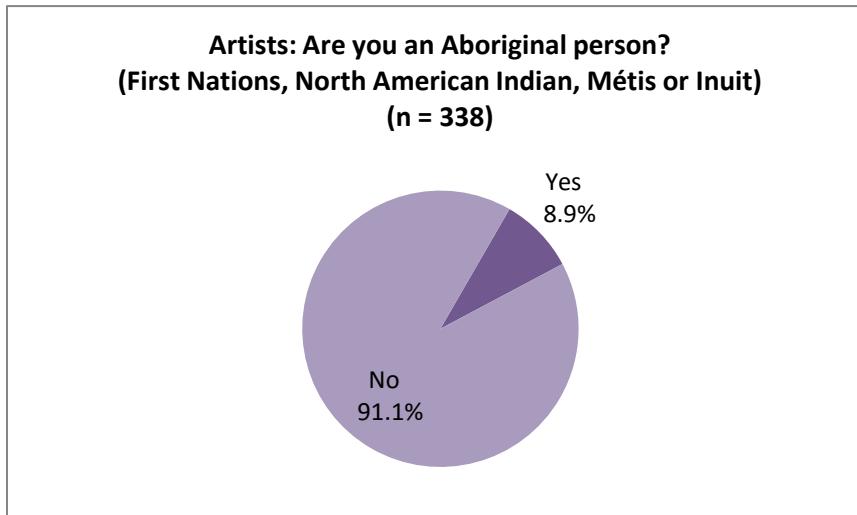
The majority of respondents identified as female.



The National Household Survey (2011) found that within the overall provincial population, females numbered 521,825 and males 511,555 for a Sex Ration (M:F) of 0.98.²⁶

Aboriginal Identification (First Nations, North American Indian, Métis or Inuit):

Of artist survey respondents, 8.9% (n=30) identified as an Aboriginal person. Of these Aboriginal artists, 63% of respondents live in Regina or Saskatoon. An initial study of respondents in this sub-group has revealed some important differences with other responses to the survey. This will be the subject of further focus group research and a more specific report.



Within the National Household Survey (2011), individuals citing Aboriginal Identity numbered 157,740 or 15.6% of the provincial population.²⁷

²⁶ Statistics Canada, 2013, Saskatchewan (Code 47) (table). National Household Survey (NHS) Profile. 2011 Census, Statistics Canada Catalogue no. 99-004-XWE, Ottawa, Released June 26, 2013, <http://www12.statcan.gc.ca/nhs-enm/2011/dp-pd/prof/index.cfm?Lang=E> (accessed 17 Feb. 2015).

²⁷ Ibid.

Distribution of Respondents:

Of respondents who provided their postal code (n=294), the distribution was 35.4% (n=104) in Regina and 39.4% (n=116) in Saskatoon with approximately 25% of respondents outside of those two areas. Maps of the Geographic Distribution of survey participants are available on the [SPAR website](#) under “[Reports and Resources: Mapping](#).²⁸

Artist Survey Respondent Distribution (by postal codes, amalgamated)			
	Region/Community	Valid Frequency	Valid Percent
Valid	Yorkton Region	1	0.3
	Southeastern Saskatchewan	4	1.4
	Eastern Saskatchewan	2	0.7
	South Central Saskatchewan	5	1.7
	Southern Saskatchewan	6	2
	Northern Saskatchewan	7	2.4
	Central Saskatchewan	9	3.1
	Western Saskatchewan	4	1.4
	Northwestern Saskatchewan	2	0.7
	Southwestern Saskatchewan	5	1.7
	Northeastern Saskatchewan	1	0.3
	Weyburn	2	0.7
	Regina and White City East	2	0.7
	Regina	104	35.3
	Moose Jaw	6	2
	Prince Albert	5	1.7
	Saskatoon	116	39.4
	North Battleford	5	1.7
	Swift Current	7	2.4
	Lloydminster	1	0.3
		Total	294
			100
Missing			54
Total			348

Statistics Canada reported that 60.9% of the total population lived in a census-metropolitan-area or census-agglomeration in 2011.²⁹

²⁸ SPAR website: www2.uregina.ca/spar/; SPAR Maps: <http://www2.uregina.ca/spar/index.php/reports-and-resources?id=54:reports-and-resources-maps&catid=54>

²⁹ Statistics Canada, 2012, Focus on Geography Series, 2011 Census, Statistics Canada Catalogue no. 98-310-XWE2011004, Ottawa, Ontario, Analytical products, 2011 Census, Last updated October 24, 2012, <http://www12.statcan.ca/census-recensement/2011/as-sa/fogs-spg/Facts-pr-eng.cfm?Lang=Eng&GK=PR&GC=47> (accessed 17 Feb. 2015).

Ethnic Origins:

SPAR artist respondents' most-identified ethnic or cultural descriptors:

- Canadian (81.2%, n=246),
- British (6.3%, n=19),
- German (4.6%, n=14), and
- French (4.3%, n=13).

Regarding ethnic origins, the National Household Survey (2011) for Saskatchewan found:

- 76% of the total population identified European ancestry.
- The five most commonly cited the ethnic origins were:
 - German 28.6%
 - English 24.9%
 - Scottish 18.9%
 - Canadian 18.8%
 - Irish 15.5%³⁰

Birth Country:

SPAR artist respondents' most-identified birth countries:

- Canada 93.6% (n=308)
- United States 2.7% (n=9)
- United Kingdom 2.4% (n=8)

The National Household Survey (2011) found that 92% of the Saskatchewan population (931,710) were born in Canada.

The other top five birth-countries were:

- Philippines 12,775 (1.3%)
- United Kingdom 7,370 (0.7%)
- United States 5,020 (0.5%)
- China 4,625 (0.5%)³¹

Official Languages:

When asked to identify the languages in which they were “most comfortable speaking and writing”:

- 312 SPAR artist respondents identified English only; 4 identified French only and 27 identified both English and French.

The National Household Survey (2011) found the following:

- 95% of the total Saskatchewan population reported knowledge of English only,
- 0.04% reported knowledge of French only, and
- 4.6% reported knowledge of both English and French.

³⁰ Statistics Canada, 2013, Saskatchewan (Code 47) (table), National Household Survey (NHS) Profile, 2011 National Household Survey, Statistics Canada Catalogue no. 99-004-XWE, Ottawa, Released September 11, 2013, <http://www12.statcan.gc.ca/nhs-enm/2011/dp-pd/prof/index.cfm?Lang=E> (accessed 17 Feb 2015).

³¹ Ibid.