

# SPAR

Saskatchewan Partnership for Arts Research

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## Saskatchewan Partnership for Arts Research (SPAR)

**REPORTS ON SPAR ARTIST SURVEY DATA, No. 5:  
RESPONDENTS BY LOCATION: REGINA, SASKATOON, AND ALL OTHER LOCATIONS**

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### Saskatchewan Partnership for Arts Research

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Saskatchewan  
Arts Alliance



University  
of Regina



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## ***Introduction***

This report contains original data obtained by the Saskatchewan Partnership for Arts Research (SPAR), a research partnership formed in the fall of 2012 by the Saskatchewan Arts Alliance, the Saskatchewan Arts Board, SaskCulture and the University of Regina. SPAR was formed to undertake primary, artist-centered research focused on gaining a better understanding of the arts as an ecosystem—identifying artists and their areas of creative practice, how artists work and earn a living, how they are connected with each other and broader provincial and national ecosystems, and how sustainably the arts ecosystem is functioning. The research began with two simultaneous surveys—one of provincial artists and another of the public.

As a supplement to SPAR's initial report, *Understanding the Arts Ecology of Saskatchewan from the Artist's Perspective: An Overview of Results from the Artist Survey of 2014*, this report summarizes responses to the Artist Survey according to respondents' location (Regina, Saskatoon, or all other locations) – both qualitative information from open-ended questions as well as more quantifiable data. It should be read in the context of the more comprehensive Overview. The closer analysis here is further informing follow-up consultations with artists which should give SPAR a better sense of how representative these findings are of the overall arts ecosystem, but because this is an interim report its findings should not be automatically assumed to be representative of the provincial artist population or a segment of it. See the Process and Methodology section at the end of this report for further explanation of this point.

For a more complete overview of the SPAR survey data and related reports, refer to the SPAR website: [www2.uregina.ca/spar](http://www2.uregina.ca/spar). This research project has been 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.

## ***Summary of Findings, by Location***

For this report, respondents with postal codes in Regina, Saskatoon, or “All Other Places” were separated out for the purposes of comparing their responses to selected questions on topics such as artists' disciplines, workweeks, income, and other demographic information. Significant location-specific responses to open survey questions have also been examined. For a more detailed overview of the distribution of respondents, see *Distribution of Respondents* (p9).

## ***Disciplines and Local Context***

A breakdown of responses by the artists' location and creative discipline reveals few correlations among respondents' disciplines and location. Generally, some observations are possible. Respondents in Regina and Saskatoon are more likely to have identified engagement in the following disciplines: Film and Video Arts; Theatre/Acting/Directing/Technical Work; as well as Interdisciplinary and Multimedia Arts. Saskatoon had a noticeably higher number of respondent identifications in Theatre, etc. (n=46) when compared to Regina (n=32) and all other places (n=17). Respondents from all other places were more likely to have identified engagement in the disciplines of Crafts/Decorative Arts/Traditional Arts and Visual Arts/Photography/Design. (See Charts q1, p10).

Respondents were also asked, “How Important is your local context (e.g., your immediate natural environment, your particular community or neighbourhood, etc.) in facilitating your creativity and/or your art practice?” Overall, respondents rated their local context important, but it was given the greatest importance by respondents outside of Regina and Saskatoon (See Charts q22, p11)

***Collaboration, networking, and informal connections***

Generally, respondents from all three regions identified collaboration and networking/informal connections as being important to their evolution as an artist as well as their ability to create/interpret work. Regarding respondents' ability to create and interpret work, however, collaboration was ranked as being less important to respondents from all other places than it was for respondents from both Regina and Saskatoon (See Charts q9, p12-13 and q11 p14-15).

***Network Density and Location***

SPAR's previous analysis of networking density among respondents<sup>1</sup> revealed a correlation between high networking density and residence in Regina and Saskatoon (compared to all other places). Higher networking density also correlated with receipt of a publicly funded grant in the past two years as well as higher incomes. While a cause and effect relationship between networking and grant success, income or an urban environment cannot be assumed, there clearly is a correlation which suggests that the importance of networking overtly registered by survey respondents may be further supported by their responses to other questions.

Various means of connection were ranked with regard to their importance facilitating respondents' creative work. Of the nineteen options, most were ranked similarly regardless of respondents' location. Some observable differences in importance were noted for the following four topics. (See Charts q17, select, p17):

- Respondents from outside of Regina and Saskatoon were more likely to rank Public Galleries as being very important. Saskatoon respondents ascribed the least importance to the same.
- Social Media and Email, while generally ranked as important, were ranked as most important to respondents from Regina.
- Arts facilities in educational institutions were most often ranked as important by respondents from Regina and least often by respondents outside of Regina and Saskatoon.
- Informal social gatherings were most important to respondents from Saskatoon, of average importance to those in Regina, and noticeably less importance to respondents from all other places.

***Respondent's Work Week, by location***

Approximately half of all respondents identified less than 10 hours devoted to teaching or mentoring per week. Fewer respondents outside the two major cities engaged in teaching or mentorship ["none" (34.2%) vs. 26% in Regina & 33% in Saskatoon]. Generally, hours devoted to teaching and mentorship were higher within Regina and Saskatoon than all other places. [See chart Q27, p20]

When asked about number of hours per week spent engaged in employment outside of creative practice, responses were similar regardless of location. Only 33% of responding Regina artists said they are not otherwise employed whereas 40% of responding artists from Saskatoon and other locations report not being otherwise employed. 33% of Regina artists reported working 30 or more hours/week outside their creative practice in comparison with just 23% of Saskatoon artists and 29% of all other artists. (See charts Q26 p19 and Q28, p21)

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<sup>1</sup> See: Understanding the Role of Cultural Networks within a Creative Ecosystem: A Canadian Case-Study and Cultivating a Creative Ecology from the Artists' Perspective: Evidence from Saskatchewan for more information (<http://www2.uregina.ca/spar/index.php/reports-and-resources>).

### ***Income and Funding***

Overall, 96.8% (n=334) of artist respondents reported receiving income from their creative work.

- 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 = \$15,380.<sup>2</sup>

Respondents outside of Regina and Saskatoon were the most likely to report annual incomes from art practice under \$5,000 (53.4%). (See chart Q31.2, p22)

Of all respondents, 29% reported receiving a public grant in the past two years, but there were considerable differences between artist respondents by location with 43% (40/110) of Saskatoon respondents, 34% (32/102) of Regina respondents and just 23% (22/118) of respondents from all other locations reporting grants. (See charts q31.3, p23)

Overall gross income from all sources averaged \$ \$44,335/year Artists from Regina were nearly evenly divided between incomes above and below \$40,000 (50/53) whereas Saskatoon artists clustered predominantly below the \$40,000 mark (29/73). Artists from all other places also clustered below the \$40,000 level (38/64) although in comparison with Saskatoon over half of those artists were above that level. However, the 5.6% of Regina & Saskatoon artists reporting "\$120000 to \$149999" were the only artists in the province to report such a high income. (See Charts q36, p24)

### ***Other Demographic Information***

#### ***Age***

**Age dynamics by** location displayed interesting characteristics with greater numbers of artists under 35 responding from the cities (31 in Saskatoon; 21 in Regina and 11 from other locations), significantly greater numbers of artists living outside the cities in the 55 and over age categories, and roughly equal distribution of artists across the two major cities in the 45-64 age groups (Regina 59; Saskatoon 52). (See Charts q40, p25)

#### ***Indigeneity***

Respondents who identified themselves as aboriginal persons represent 8.9% (n=26) of the total survey respondents (n=293) vs. 15.6% of the provincial population.<sup>3</sup> Most of those artists (81%, n=21) lived in Regina & Saskatoon vs. only 19% (n=5) who lived elsewhere. This breakdown of respondents is necessitating further consultations with Indigenous artists outside the major cities as these figures may tell us more about the relative connectedness of urban vs rural Indigenous artists in the current arts ecosystem through which the survey was generated and promoted than it does about the actual distribution of practicing Indigenous artists in Saskatchewan (See Charts q42, p25)

#### ***Education***

Overall, artists reported high levels of education; 72% (n=247) held a BA or higher. . Artists without a university degree reported in greater numbers from outside the major cities, but even with artists outside the urban centres a significant number held university degrees (83 out of 123 in comparison with 87/115 for Saskatoon and 77/106 for Regina). (See chart Q47 p27)

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<sup>2</sup> SPAR. Artist Overview Report.

<sup>3</sup> 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.

## **Open Questions**

Regarding open responses, some qualifications should be noted. The surveys were completed in early 2014 and do not necessarily reflect all aspects of the present provincial arts ecology. Some information cited by respondents might not be factually accurate. Each response indicates the opinion of one respondent and cannot be projected to a wider population. To protect anonymity, any overtly identifying information has been amended.

### **Resources (Q19)**

Artist respondents were asked to list, “any resources that you consider to be necessary for the realization of your creative goals as an artist to which you do not currently have access?” Essentially, they were asked to identify any lack, or gaps, in resources.

Regarding such necessary but not currently accessible resources, across all locations, respondents articulated similar obstacles and needs relating to access, funding, and space. For example, respondents noted the need for the following:

- *Funds for smaller organizations to pay staff (everything is increasingly project based and no longevity and skills development possible).*
- *A better income from creative practice so that artists do not have to take one or more jobs to fund the art they create and make a living.*
- *More efforts to ease the especially stressful transition from emerging to professional artist to avoid the loss of practicing artists and creative capital.*
- *Ongoing capital funds for providing and replacing technical equipment and facilities.*

Some respondents from outside Regina and Saskatoon referred to challenges related to distance and lack of resources, with particular concern in this respect coming from artists in the northern part of the province who noted that they lacked access to a long list of things that artists elsewhere in the province have reasonable access to (e.g. readings, workshops, professional development, shared artist spaces, galleries and other exhibition spaces). The two most common requests from all respondents outside the two major cities were:

- *Development of more technological supports and opportunities to overcome geographical isolation and distance (e.g. live webcasting).*
- *Greater support for arts organizations and/or facilities which function as creative hubs that provide the only local resources and opportunities in smaller centres.*

Expressions of isolation were not limited to respondents outside of the two major urban centres, however, as noted by one respondent from Saskatoon: “There need to be more artist round tables or conferences, broken down by discipline, to network and gain knowledge. Saskatchewan feels very isolated from these types of resources.” Another noted the need for “access to a wider national and international arts community for mentorship, development, and collaboration. Saskatchewan's artistic voice in context of wider conversations nationally and internationally.” For complete list of location-related responses to q19 see (p28).

For illustrative purposes, all responses generate the following word clouds.



**Figure 3: q19: Regina, “Are there any resources that you consider to be necessary for the realization of your creative goals as an artist to which you do not currently have access?”**



**Figure 4: q19: All Other Locations, “Are there any resources that you consider to be necessary for the realization of your creative goals as an artist to which you do not currently have access?”**





*supplies in our city or province locally is very expensive and most artist are forced to purchase on-line from the US market to afford to carry on their art. There should be an answer that will keep our money within our own economy (SPAR respondent from Regina).*

In addition to thoughts regarding the education and training of artists, arts education was also identified. One respondent noted that, generally, “I think the public is becoming less educated about art in general. It doesn't seem to be as important in school curriculum as in previous years.” More specifically, an artist from a rural community offered, “I have lived in Saskatchewan for only 7 years, most of which living in a small community that has almost no connection with art. In [respondent's community] and other schools art instruction is limited to a couple of grades and the system does not value art in education or the normal livelihood of individuals. This was helpful to me as I offered classes to students in my studio.”

Themes of access and isolation were identified by respondents across all locations, albeit in differing ways. Two responses from outside of Saskatchewan's two largest cities highlighted challenges and opportunities:

- *The focus is always on Saskatoon and Regina, leaving smaller communities behind. Social Media has helped rural artists reach their audience.*
- *Our relative isolation as compared to larger metropolitan centres has made the Saskatchewan arts community more innovative.*

Issues of access and isolation were also expressed by respondents within Regina and Saskatoon, for example:

- *Saskatchewan and more specifically Regina is a place where due to our size population wise and what some would consider lack of access to what is considered 'in the know of the art world' actually benefits from this supposed lacking in many regards. Funding and public awareness as well as support financially is a difficult goal to attain here but at the same time gives artists and artistic engagement a stronger or more authentic voice. Basically because of these challenges I feel artists here prepare for this and create positive results despite the setback. What would be wonderful is greater engagement with the public to gain further respect and give the public knowledge to make everyone empowerment.*
- The arts community in Saskatchewan is very much a word-of-mouth, networking community. It is very hard for newcomers to Saskatchewan to break into the arts community successfully without a strong network in place. There is no cohesive place to find opportunities and access to auditions and artist related information. It is very hard to get 'in' (SPAR respondent from Saskatoon).

One change in Saskatchewan's arts ecology that was often noted by respondents was the provincial government's decision to discontinue the Film Employment Tax Credit (FETC) program. The SPAR survey was conducted three years after the elimination of the program. Respondents from various locations mentioned this change. Few found it positive, for example:

- *Hopefully the film and tax credit will be reinstated so that more people will be able to stay here and make a living as artists. I've always mainly done theatre and music, but if there was a film industry here I'd be able to do more of the art I want to create. Film and TV provides many people with well-paying jobs (SPAR respondent from Regina).*
- *The cancellation of the Film Tax Rebate has certainly put a chill on film development which has made it harder to get our 'Saskatchewan' stories out into the world (SPAR respondent from Saskatoon).*
- The film tax credit being cut was a huge hit to me and my household. I'll likely have to move to another province that is more willing to support (SPAR respondent from outside of Regina and Saskatoon).

For complete list of location-related responses to q25 see (p41).

## Charts and Figures

### Distribution of Respondents:

The following was first published in the SPAR report: ***Understanding the Arts Ecology of Saskatchewan from the Artist's Perspective: An Overview of Results from the Artist Survey of 2014*** (released March 2015).

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."<sup>4</sup>

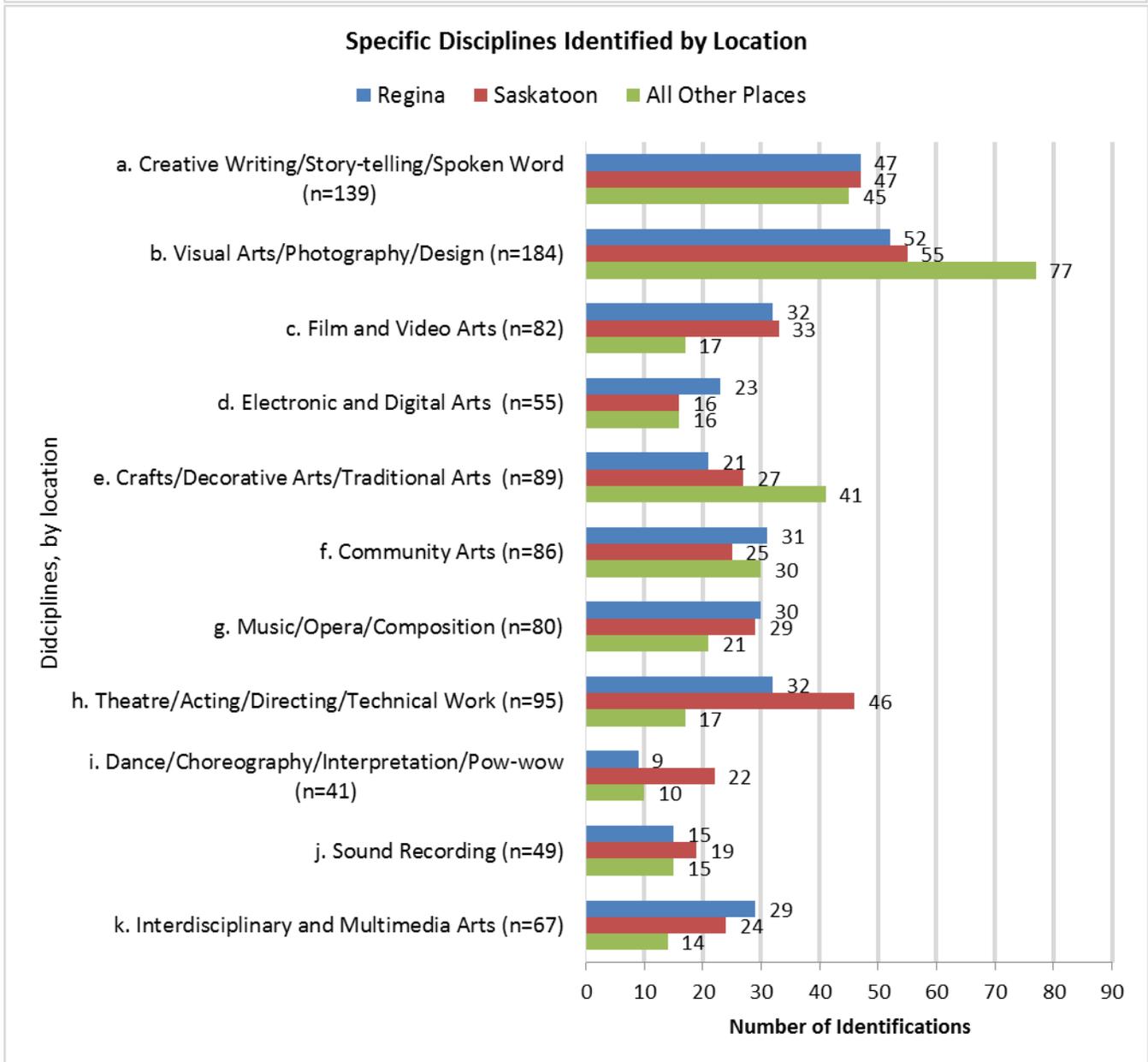
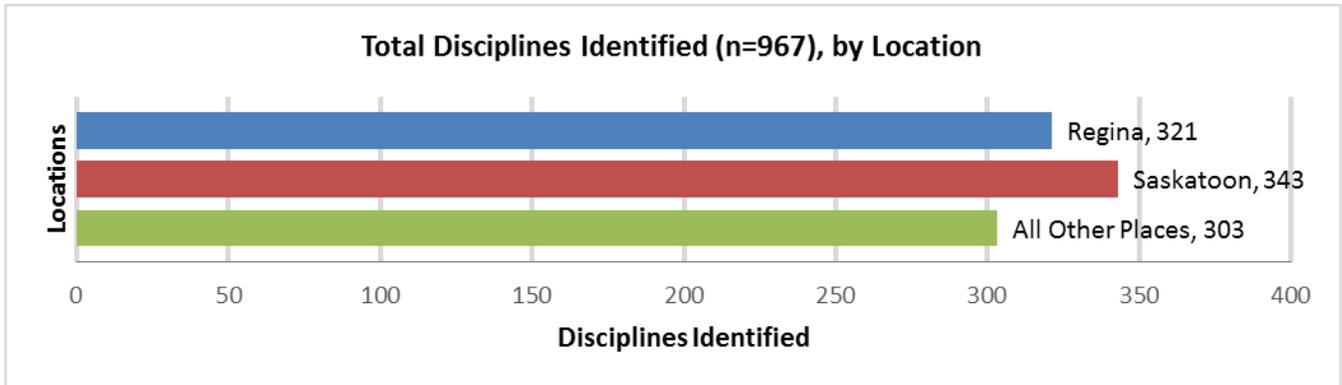
<b>Artist Survey Respondent Distribution (by postal codes, amalgamated)</b>			
	<b>Region/Community</b>	<b>Frequency</b>	<b>Valid Percent</b>
Valid	Yorkton Region	1	0.3
	Southeastern Saskatchewan	4	1.4
	Eastern Saskatchewan	2	0.7
	South Central Saskatchewan	5	1.7
	Southern Saskatchewan	6	2
	Northern 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
	<b>Total</b>	<b>294</b>	<b>100</b>
	Missing	54	
	<b>Total</b>	<b>348</b>	

Statistics Canada reported that 60.9% of the total population lived in a census-metropolitan-area or census-agglomeration in 2011.<sup>5</sup>

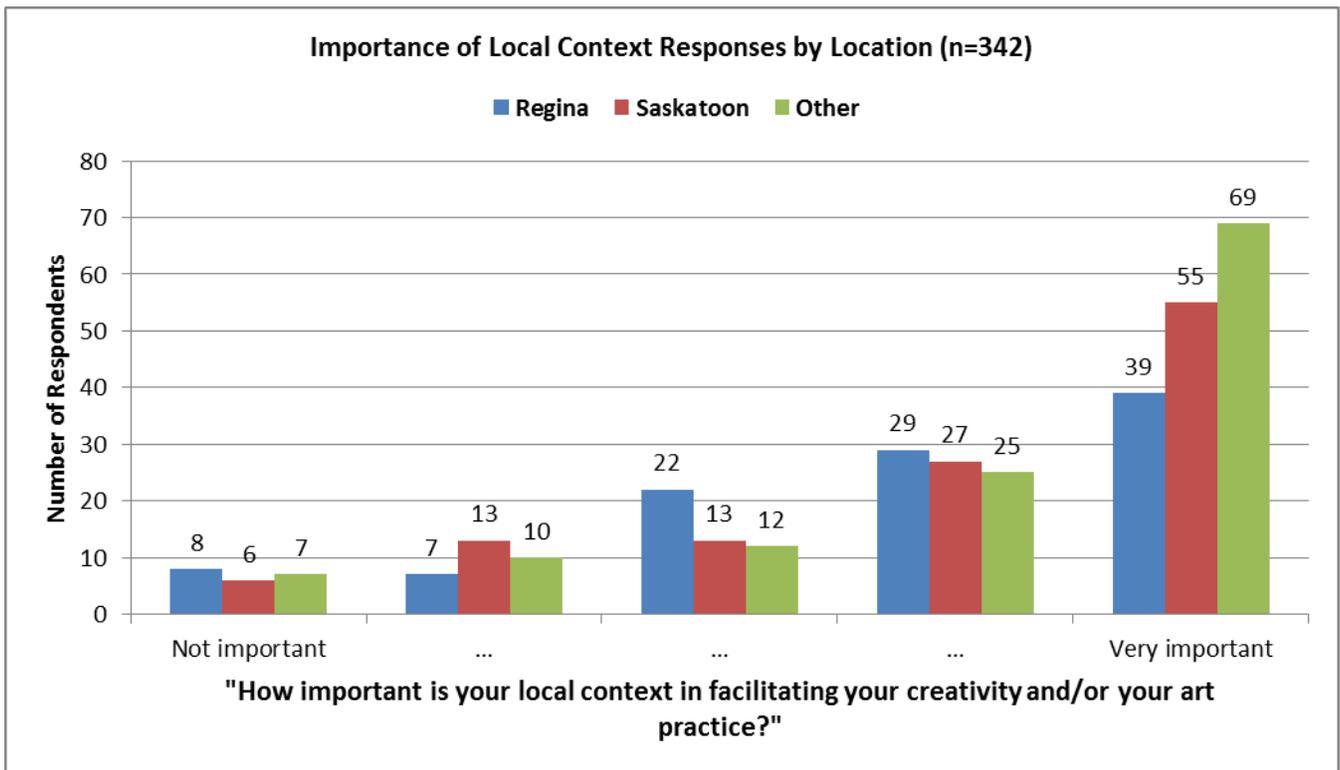
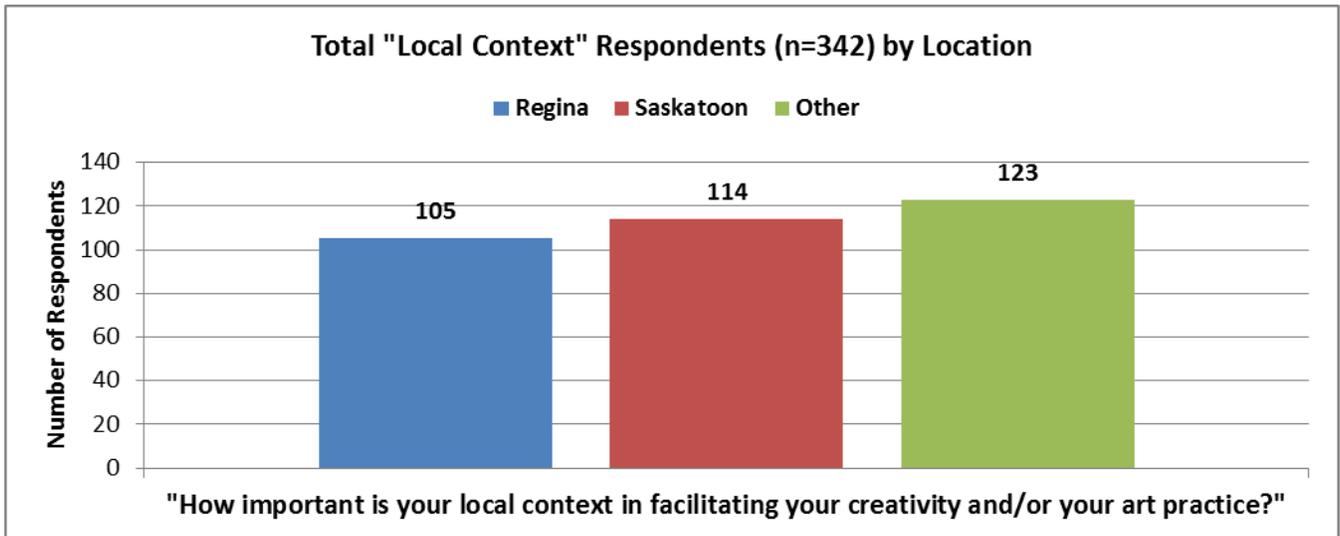
4 SPAR website: [www2.uregina.ca/spar/](http://www2.uregina.ca/spar/); SPAR Maps: <http://www2.uregina.ca/spar/index.php/reports-and-resources?id=54:reports-and-resources-maps&catid=54>

5 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).

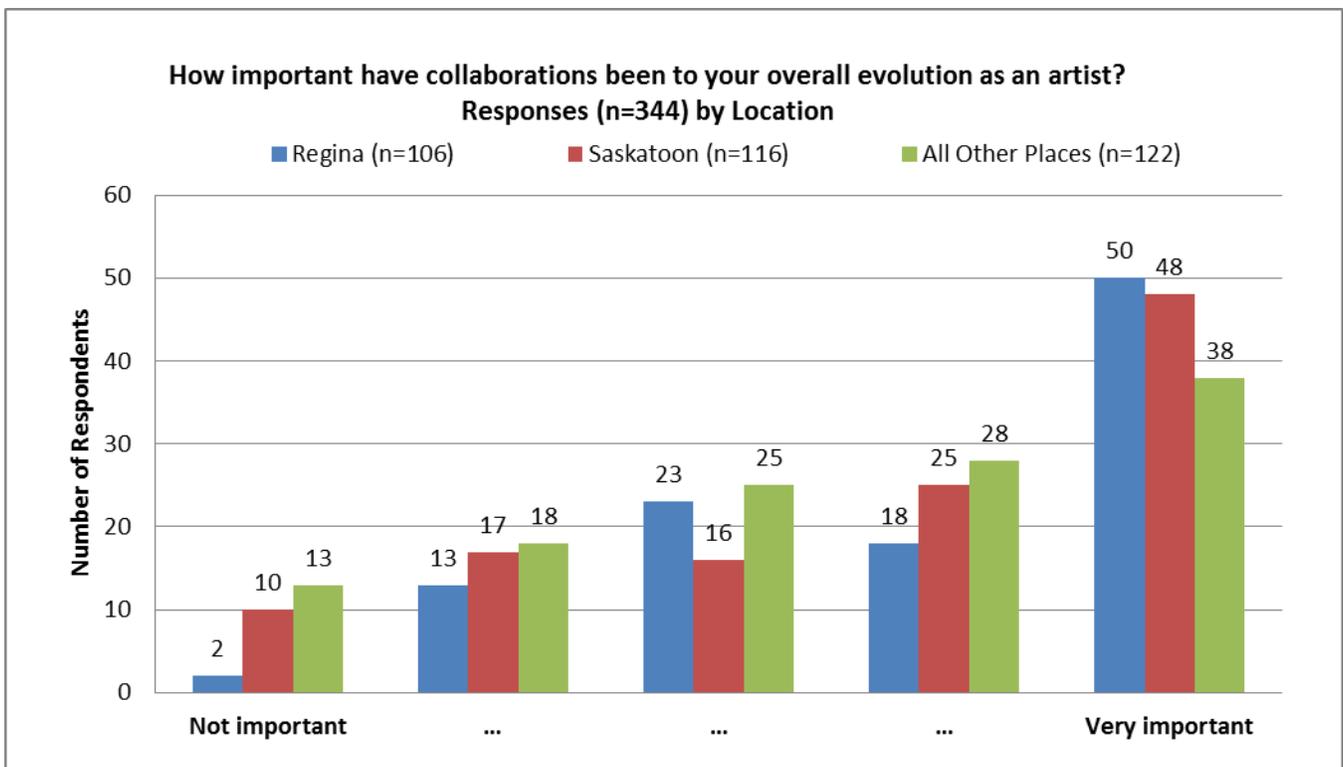
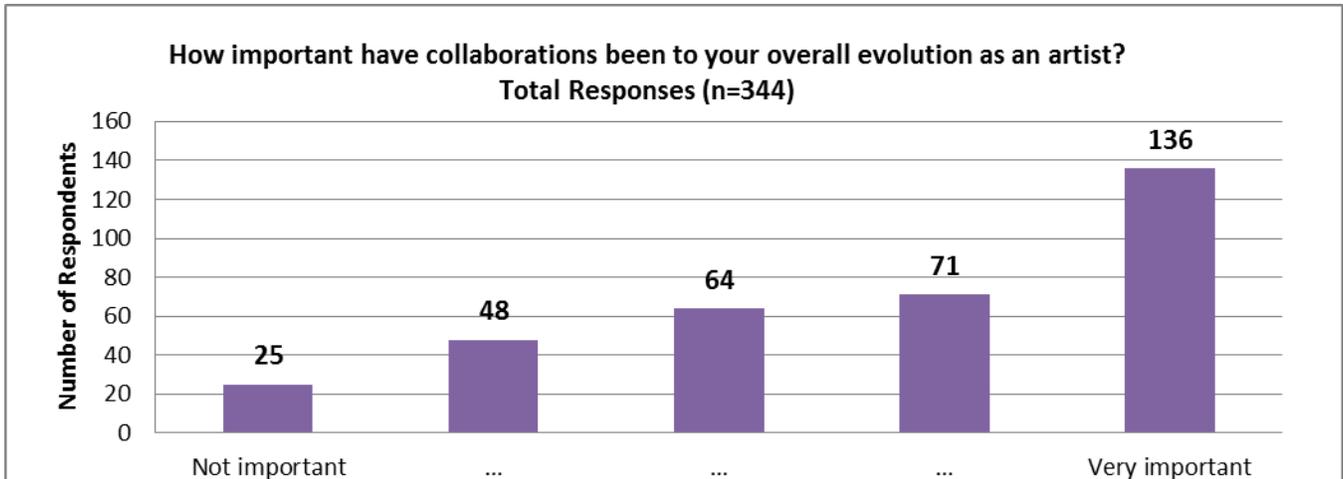
**q01 In which of the following general arts discipline(s) are you engaged? Choose more than one if applicable.**



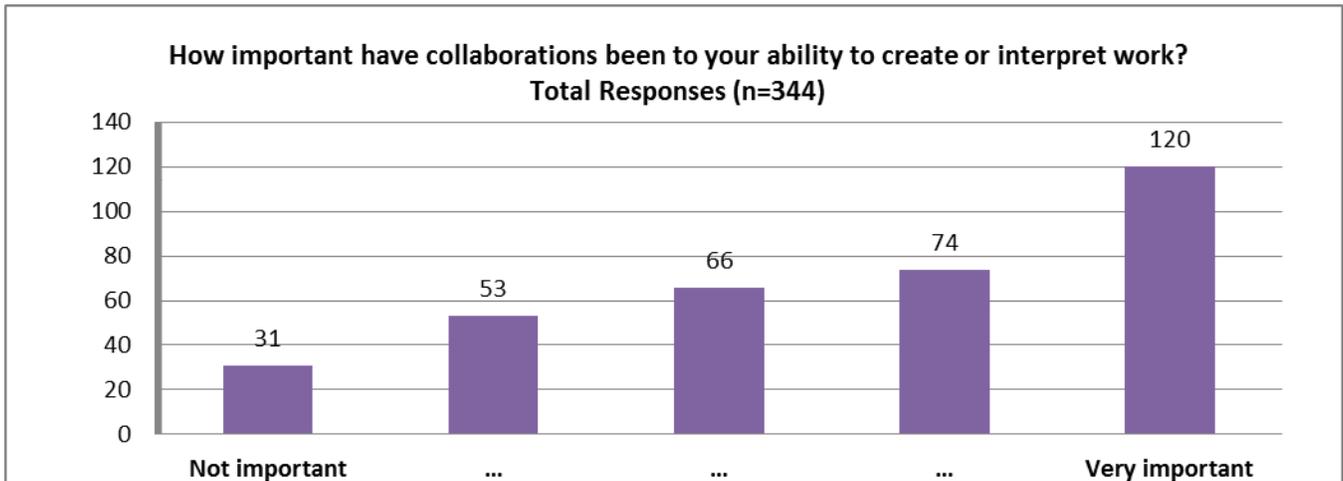
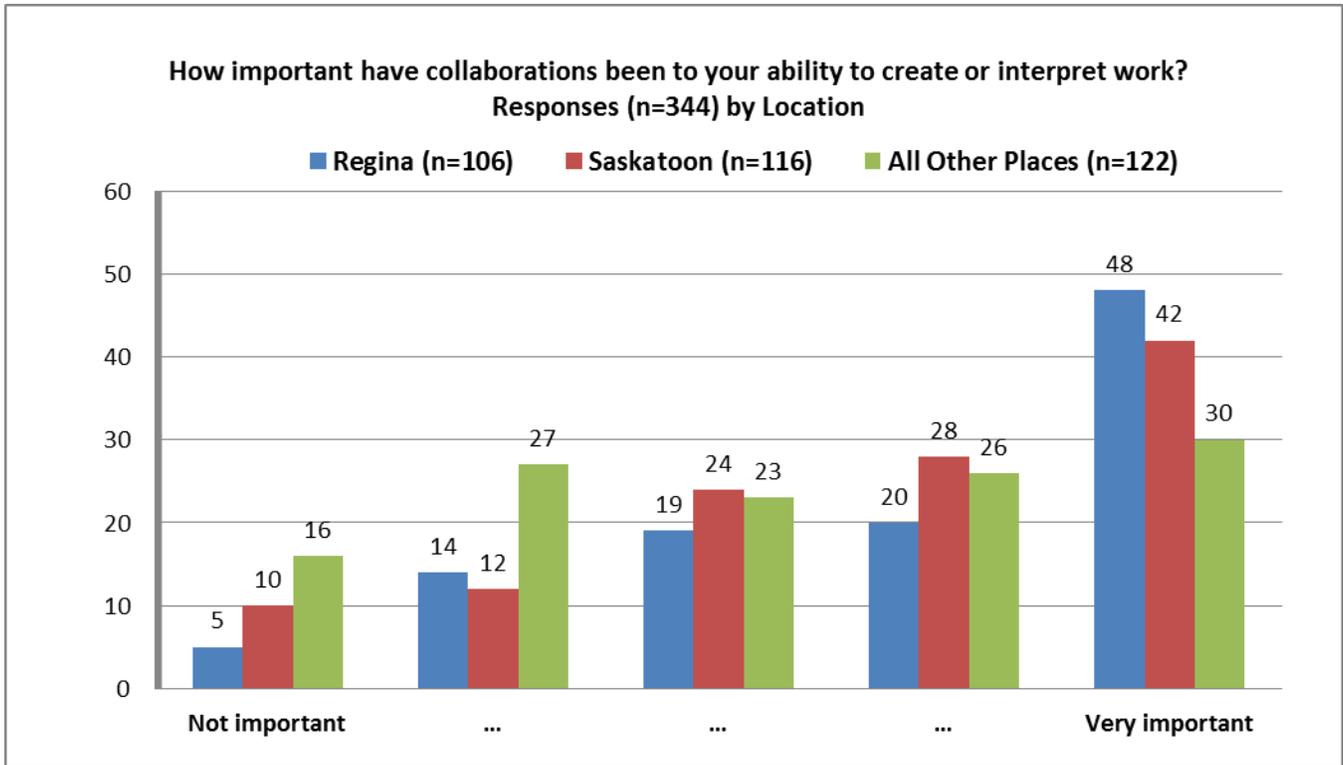
**q22: How important is your local context (e.g., your immediate natural environment, your particular community or neighbourhood, etc.) in facilitating your creativity and/or your art practice? (n=342)**



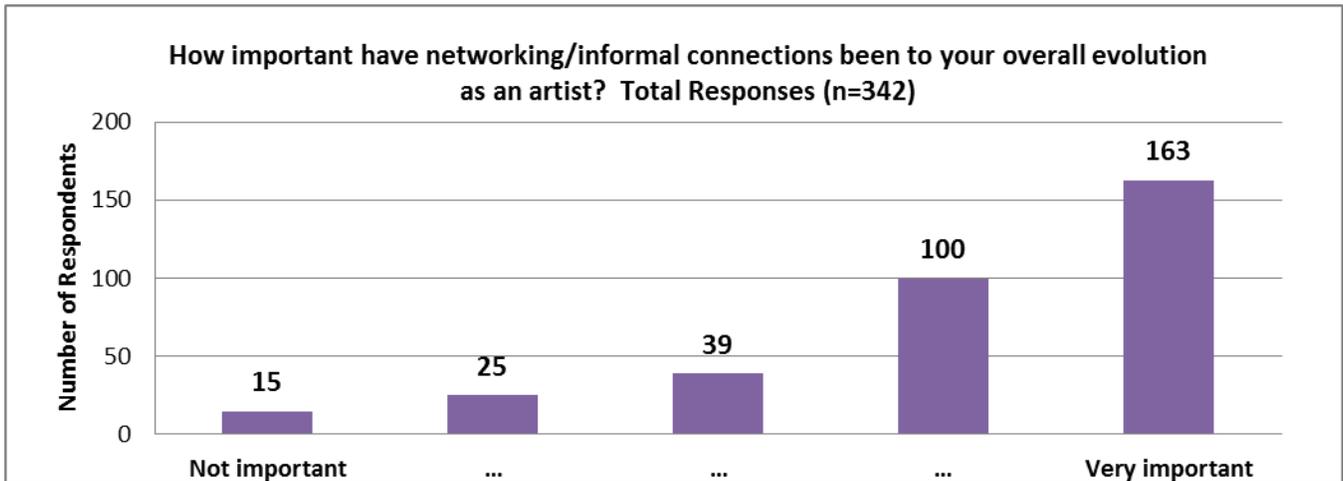
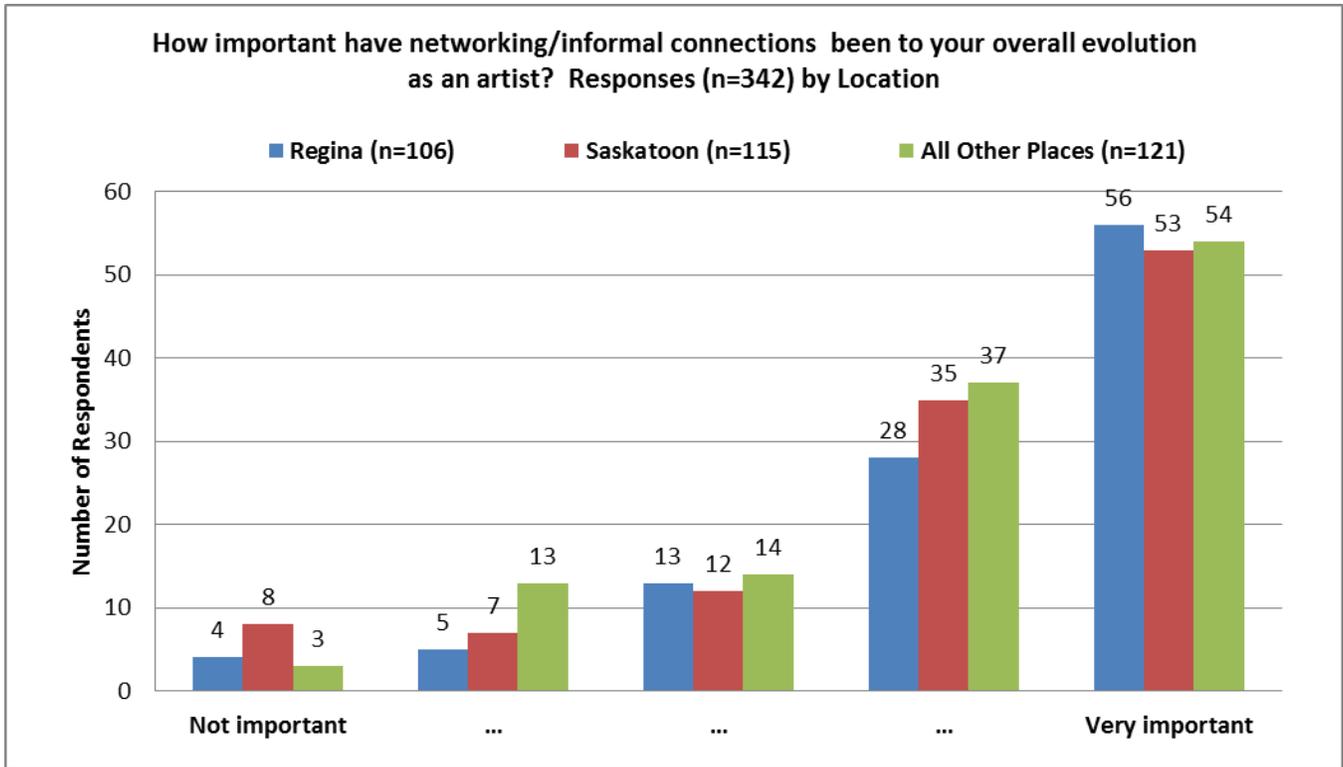
**q09.a: How important have collaborations been to your overall evolution as an artist?**



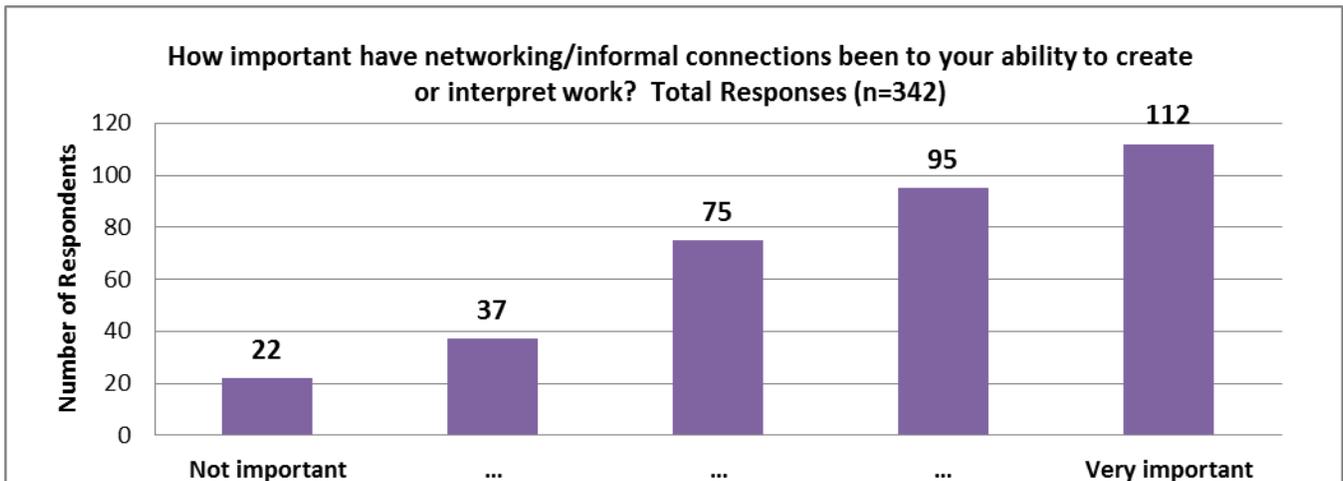
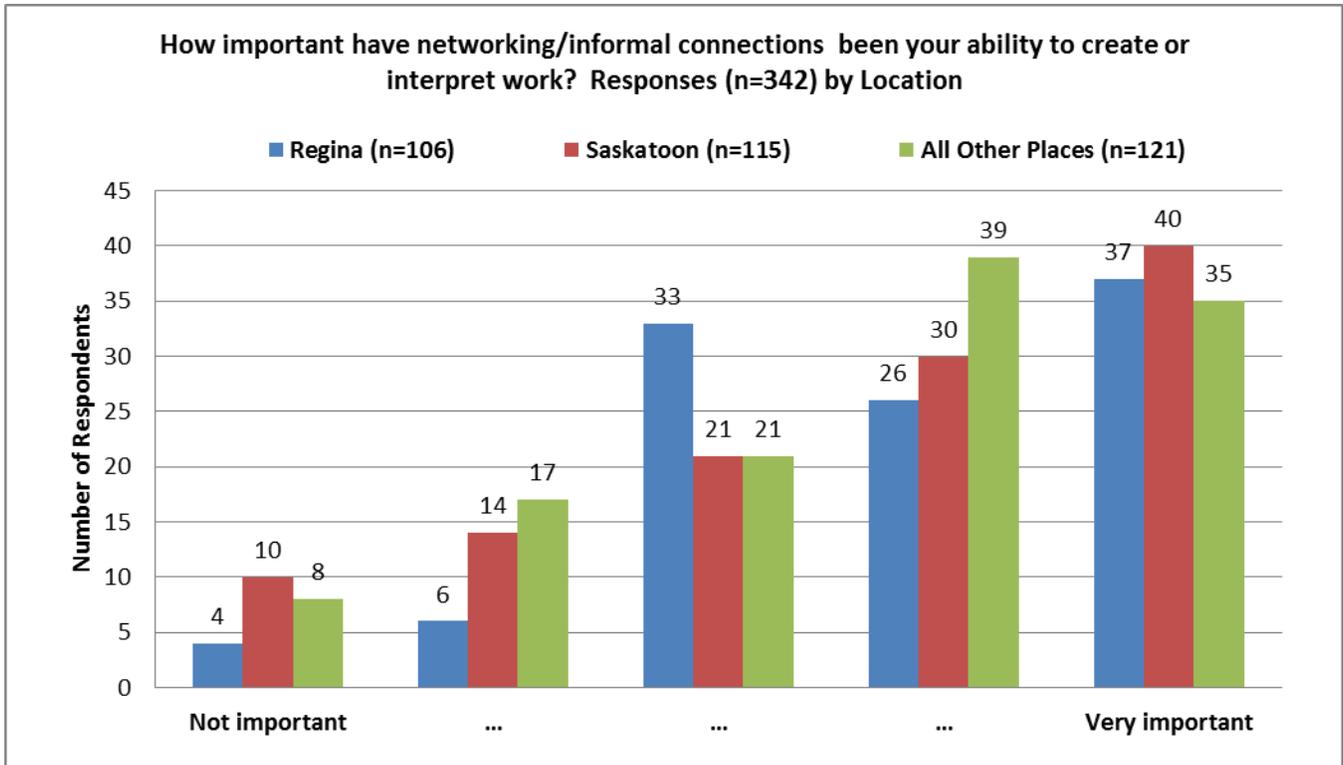
**q09.b: How important have collaborations been to your ability to create or interpret work?**



**q11.a: How important have networking/informal connections been to your overall evolution as an artist?**

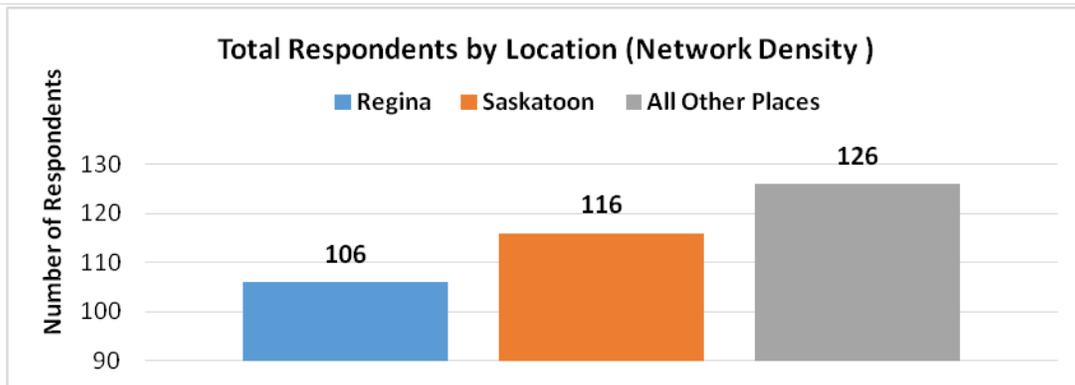
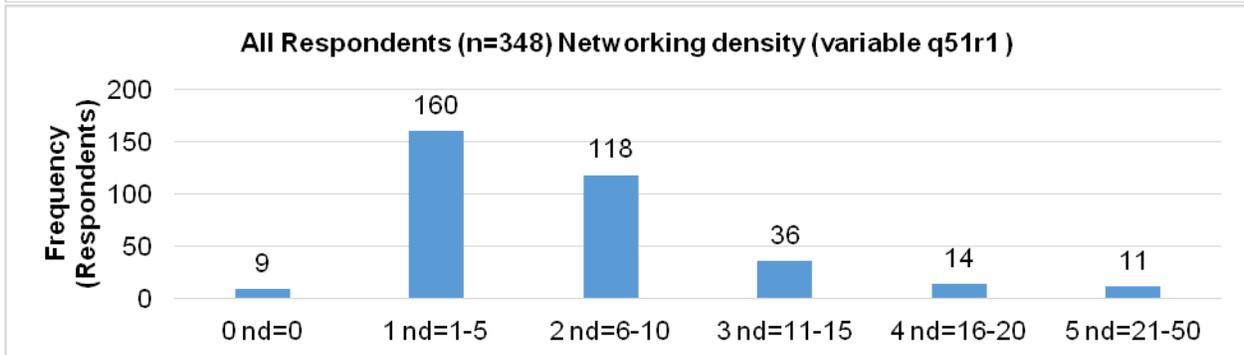
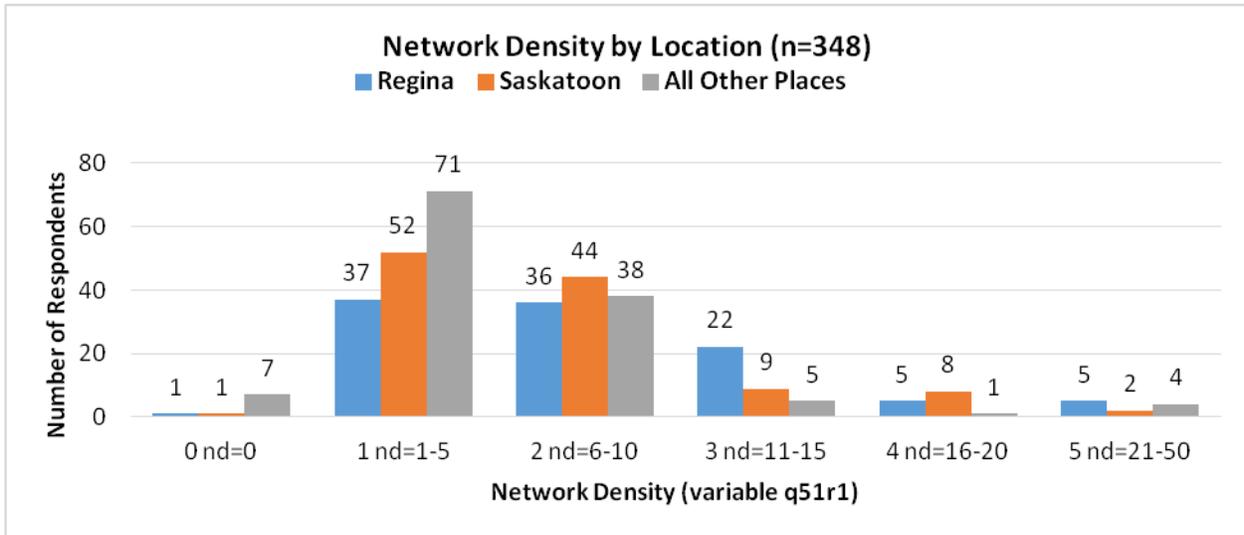


**q11.b: How important have networking/informal connections been to your ability to create or interpret work?**



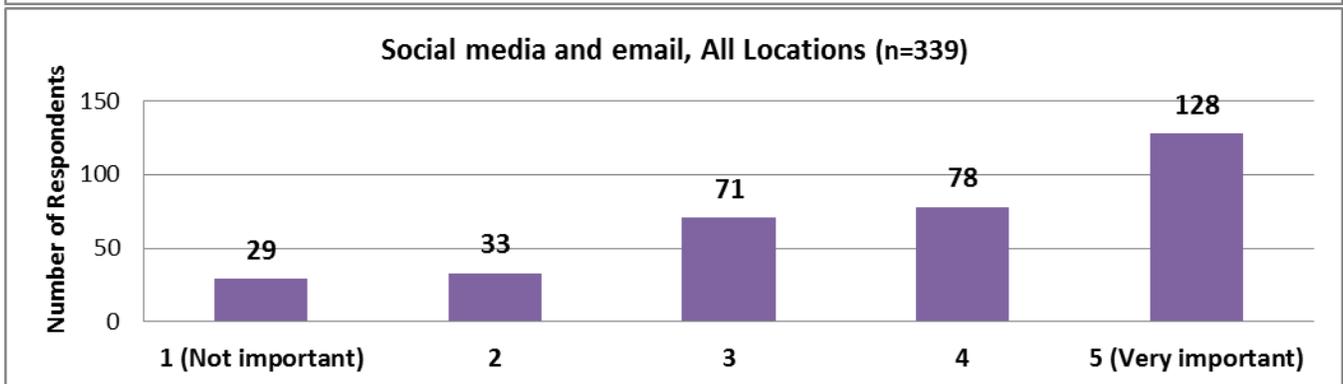
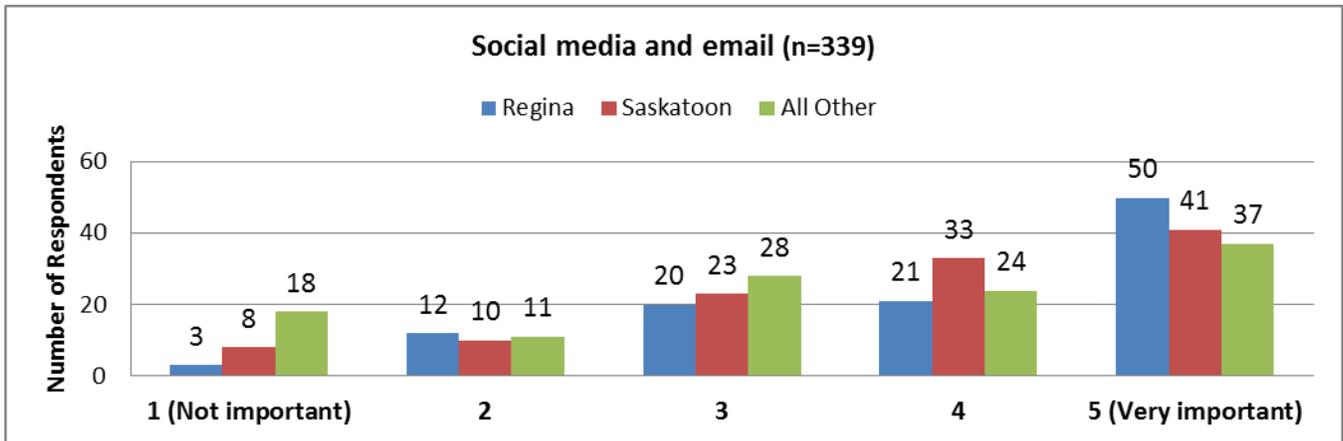
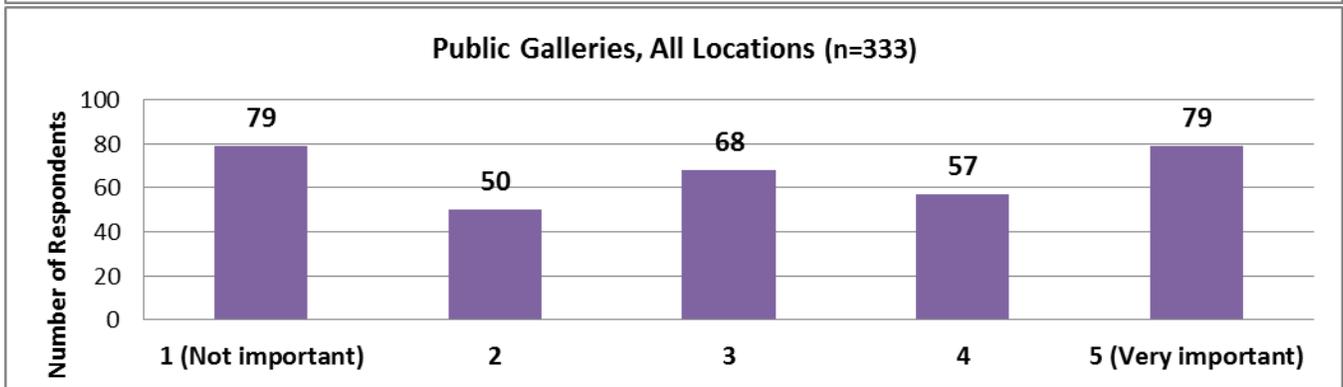
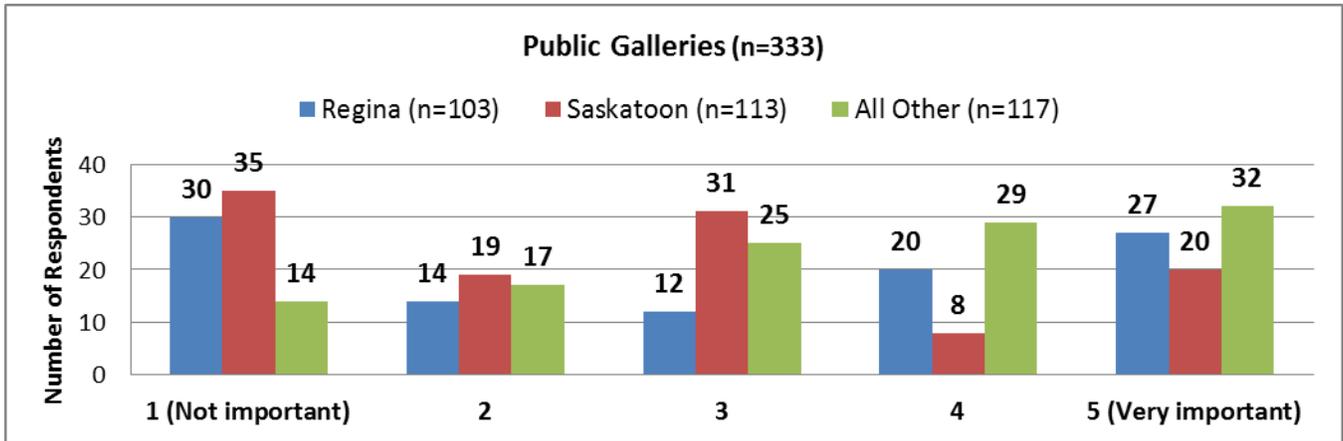
**Network Density, by location:**

Although the survey asked artists to overtly rank the importance of networking to the evolution of their careers and realization of their creative work, it also asked them to provide specific information about the individuals, organisations, spaces, events, means of communication, etc. that helped to facilitate those connections. SPAR then analysed these responses to determine their *network density*, a variable derived from individual artists’ responses identifying relationships within and beyond the arts.<sup>6</sup>

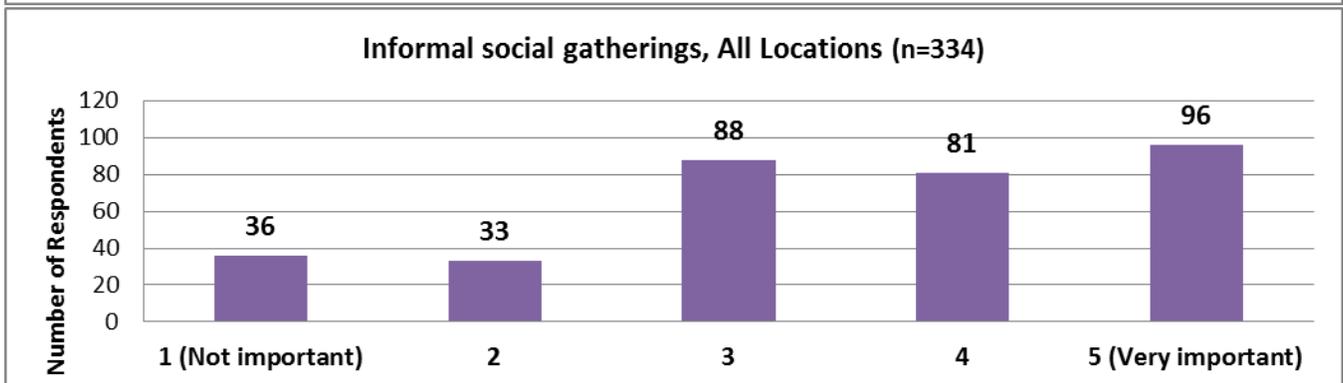
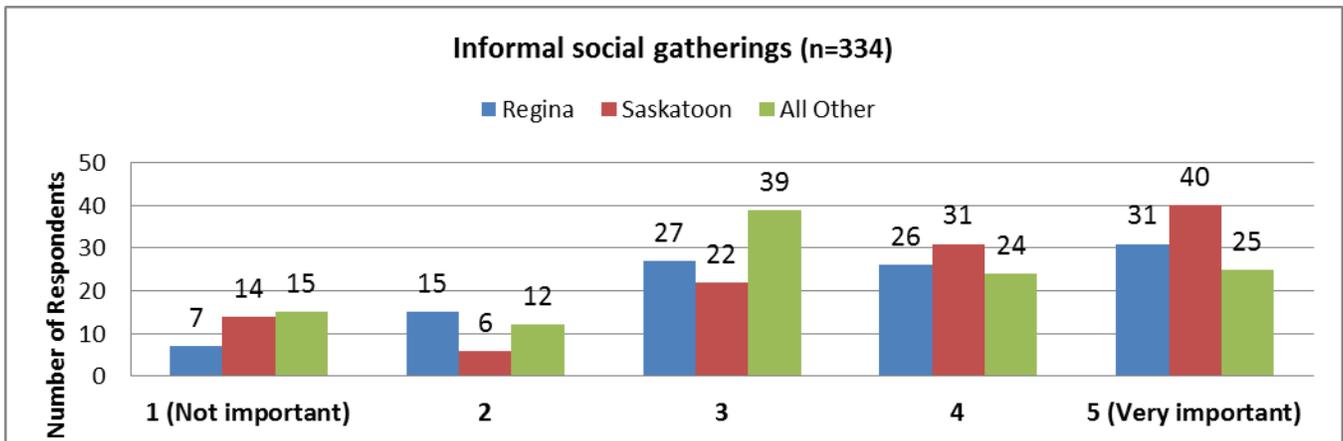
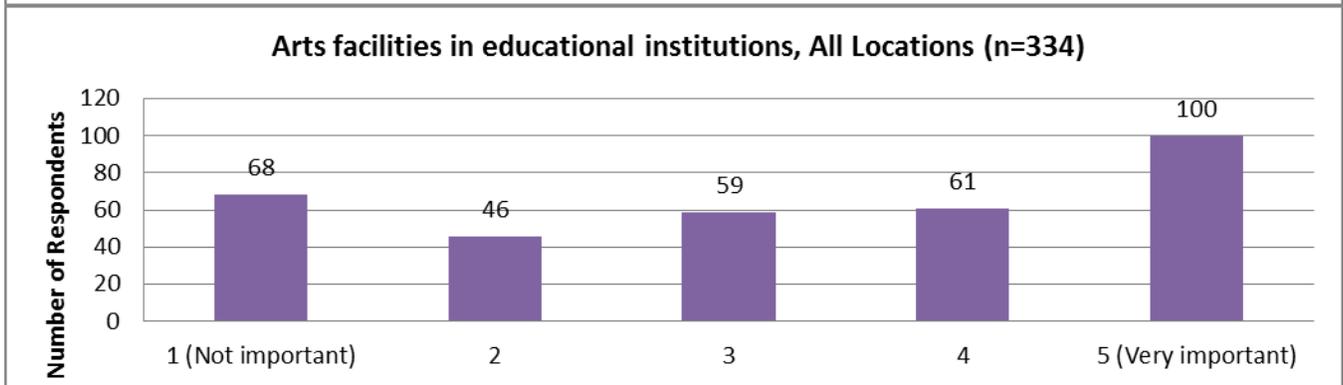
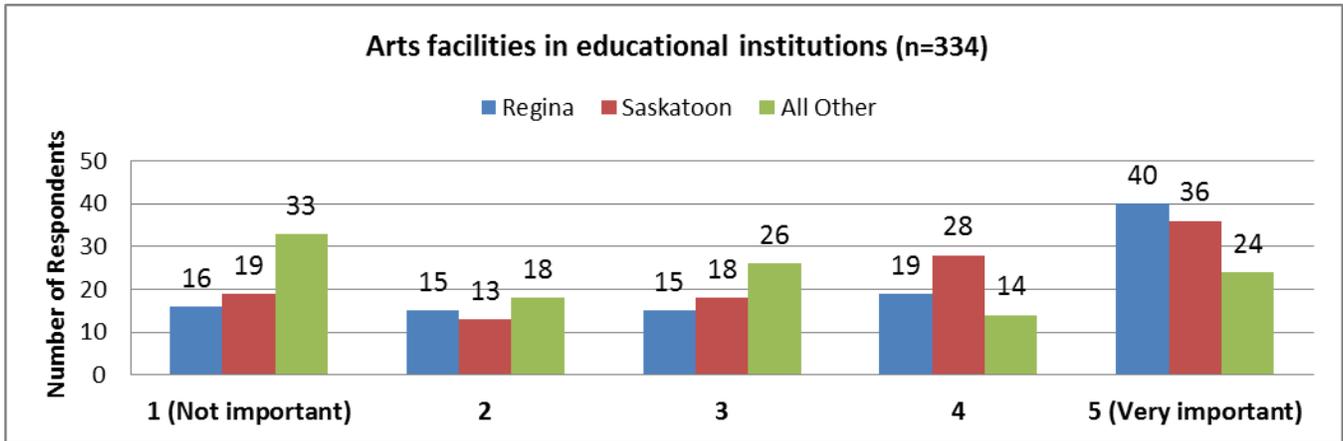


<sup>6</sup> SPAR’s Network Density variable also discussed in SPAR’s *Cultivating a Creative Ecology from the Artists’ Perspective: Evidence from Saskatchewan* (presented at the Creative City Network of Canada’s 2015 Summit in Kelowna, BC) as well as in SPAR’s ENCATC paper: *Understanding the Role of Cultural Networks within a Creative Ecosystem: A Canadian Case-Study* is available. Both are available at the SPAR website: <http://www2.uregina.ca/spar/>.

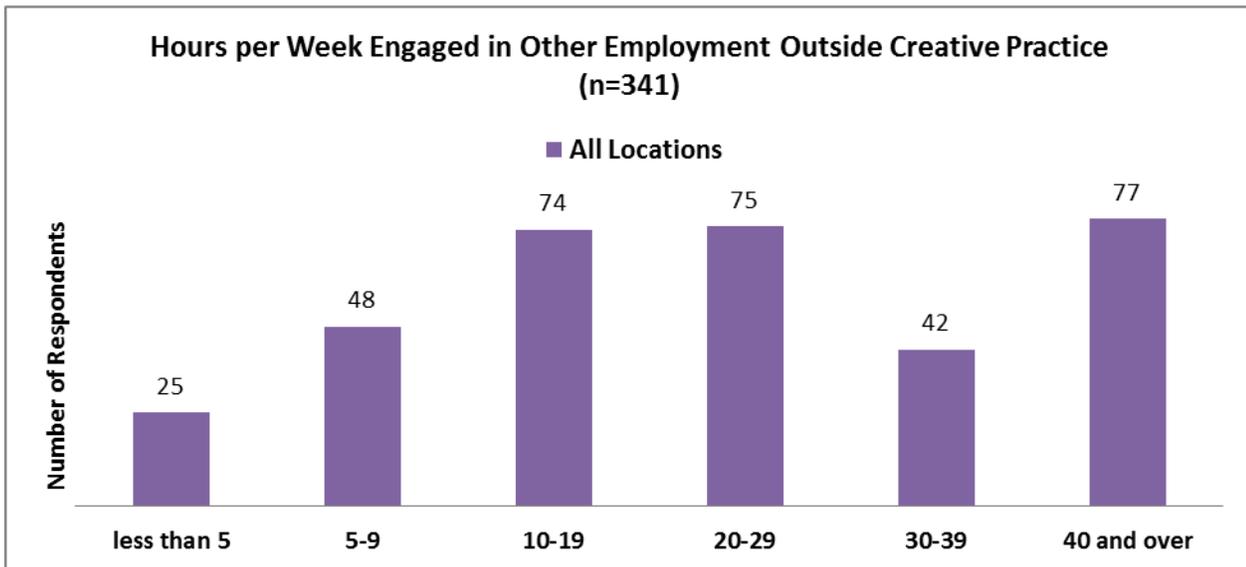
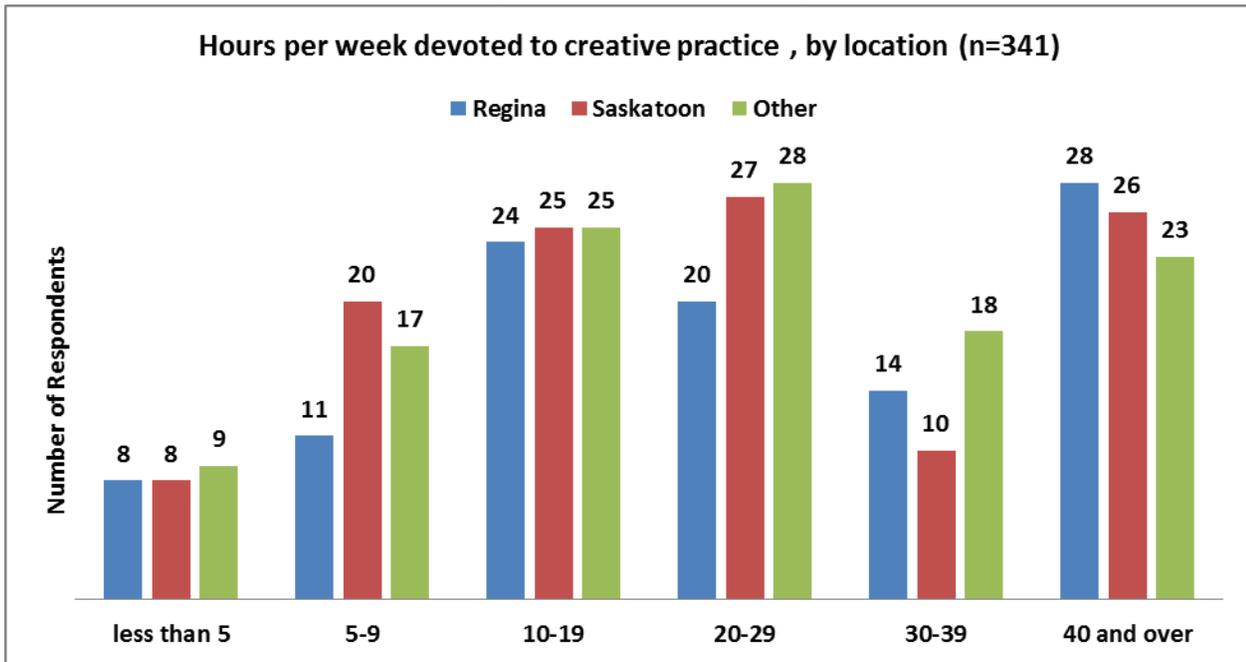
**q17: How important have the following been in helping you make connections necessary to your creative work? (select)**



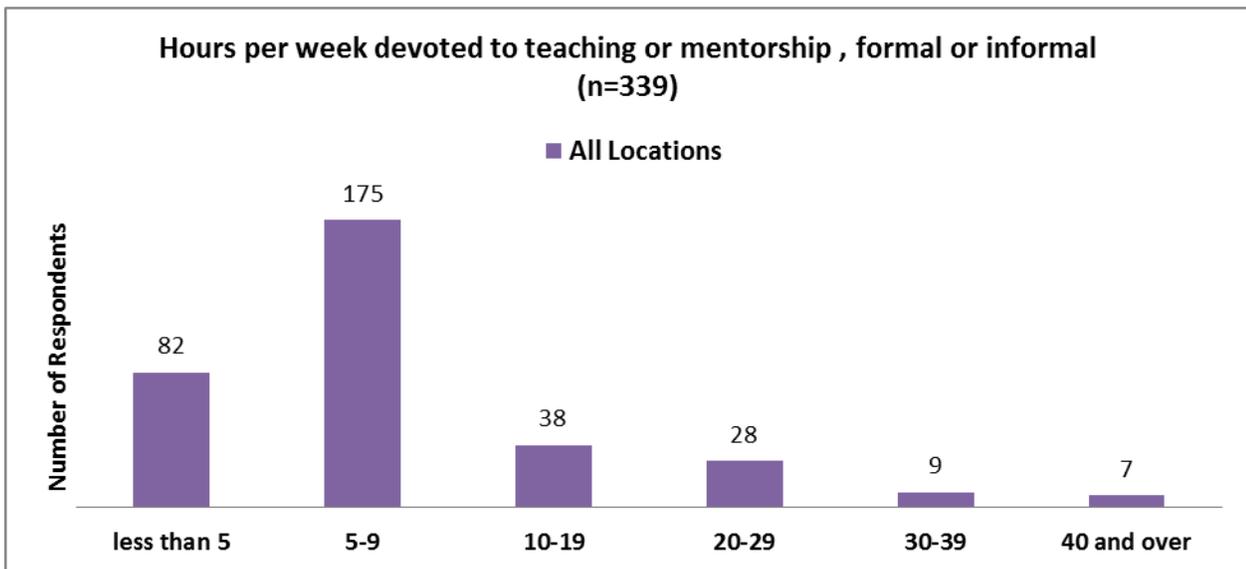
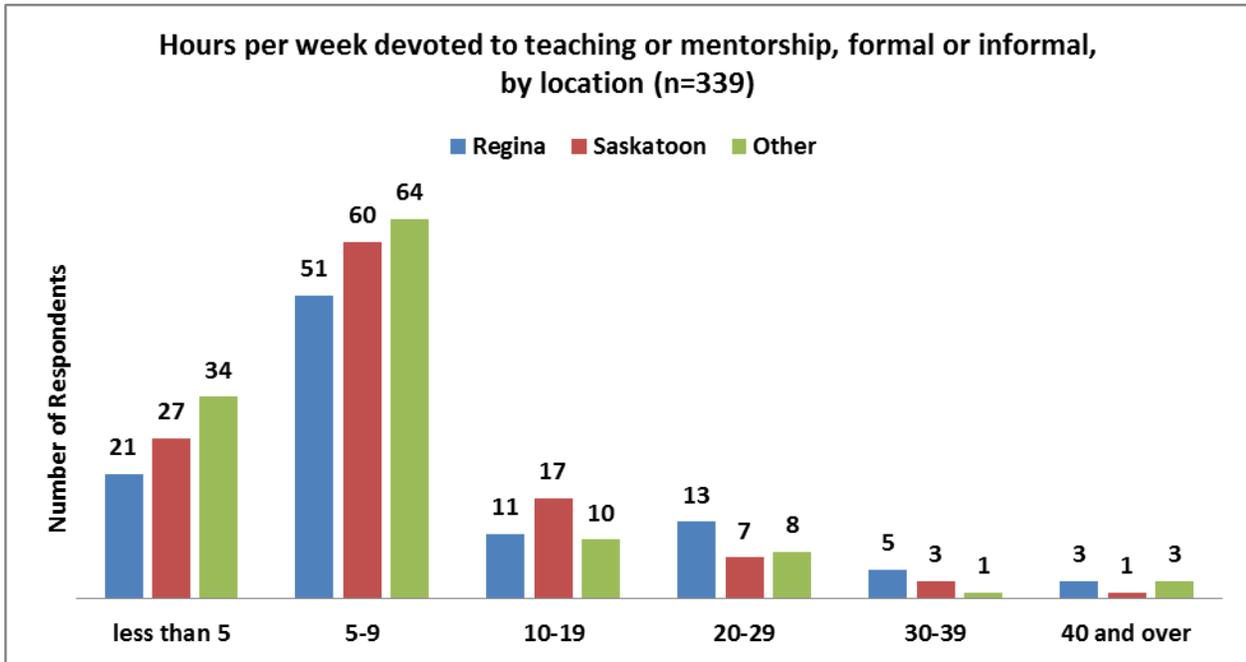
**q17: How important have the following been in helping you make connections necessary to your creative work? (select) continued**



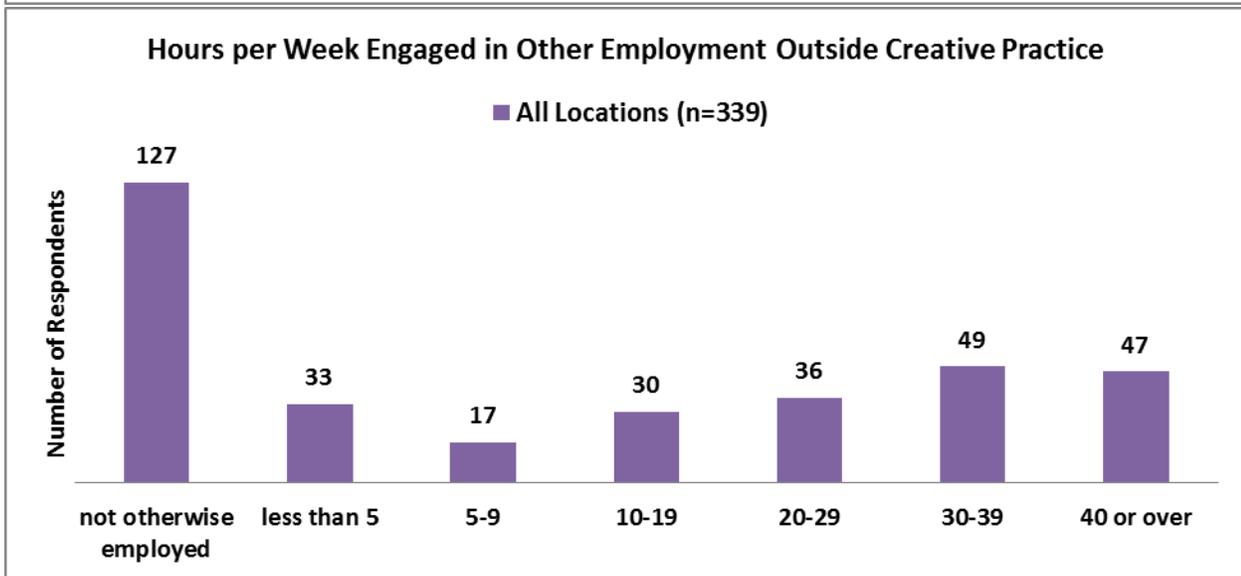
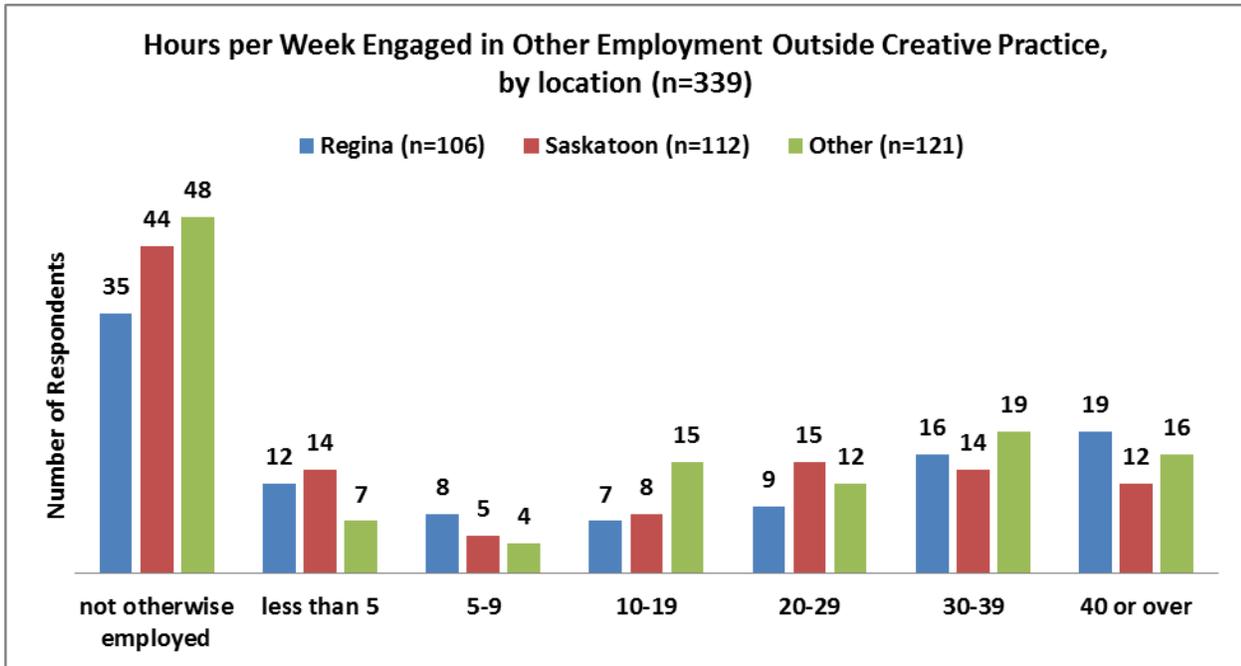
**q26: In an average week, approximately how many hours do you devote to your creative practice (e.g., not only creating or performing but also rehearsal and practice, research, experimentation, professional development, formal or informal training, promotion of your work). Please exclude any hours spent teaching.**



**q27: In an average week, approximately how many hours do you devote to teaching or mentorship (formal or informal) in your creative discipline?**

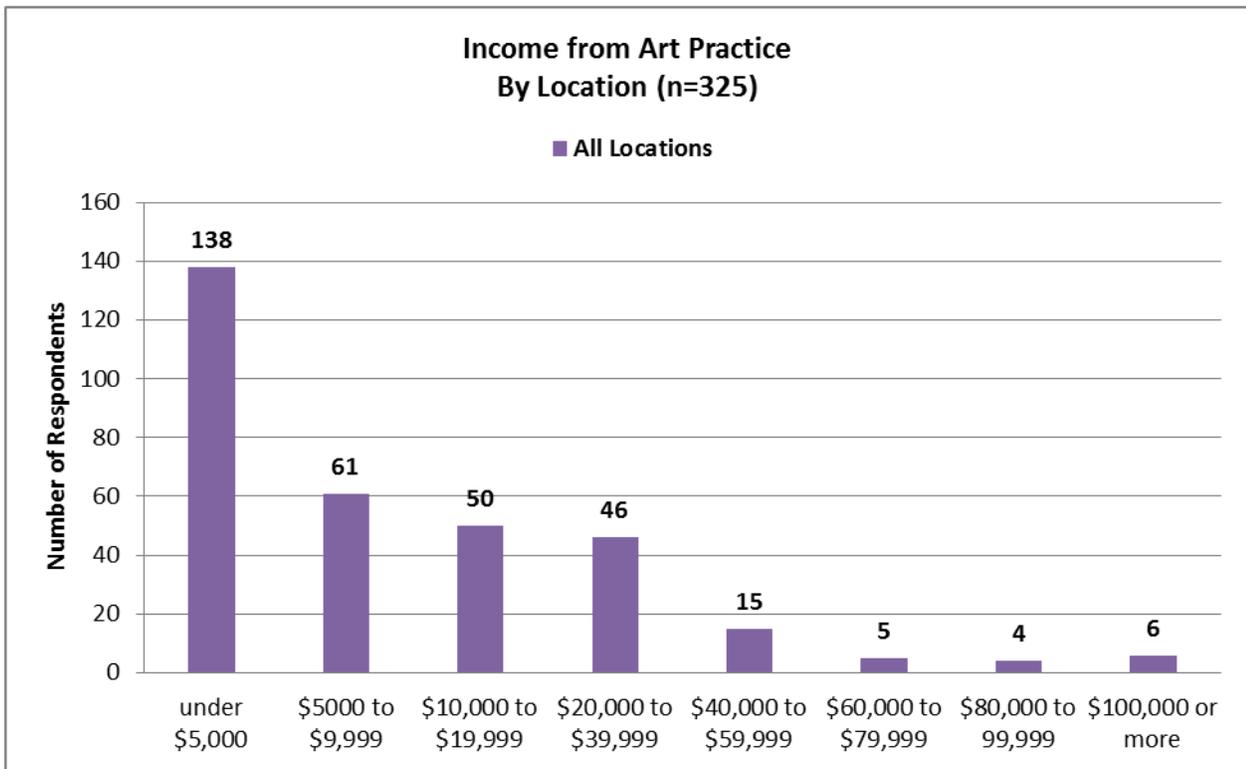
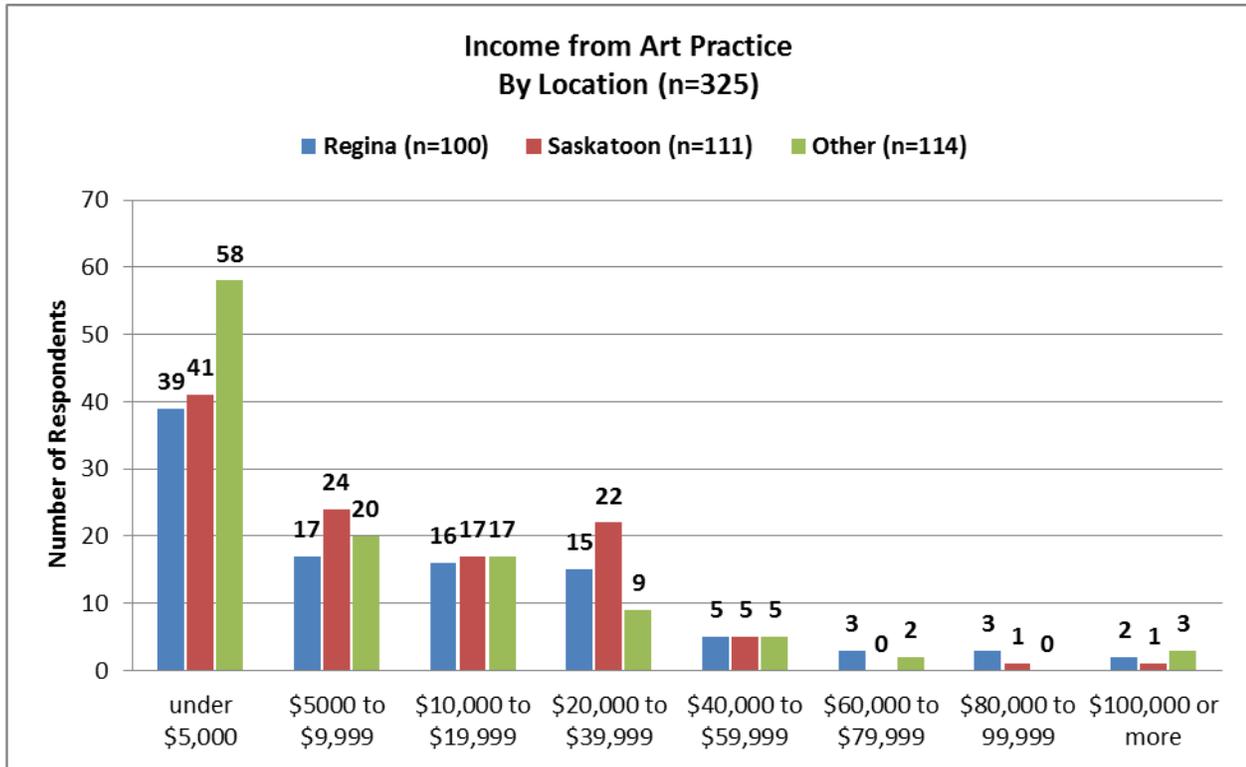


**q28: In an average week, approximately how many hours are you engaged in other employment outside your creative practice?**

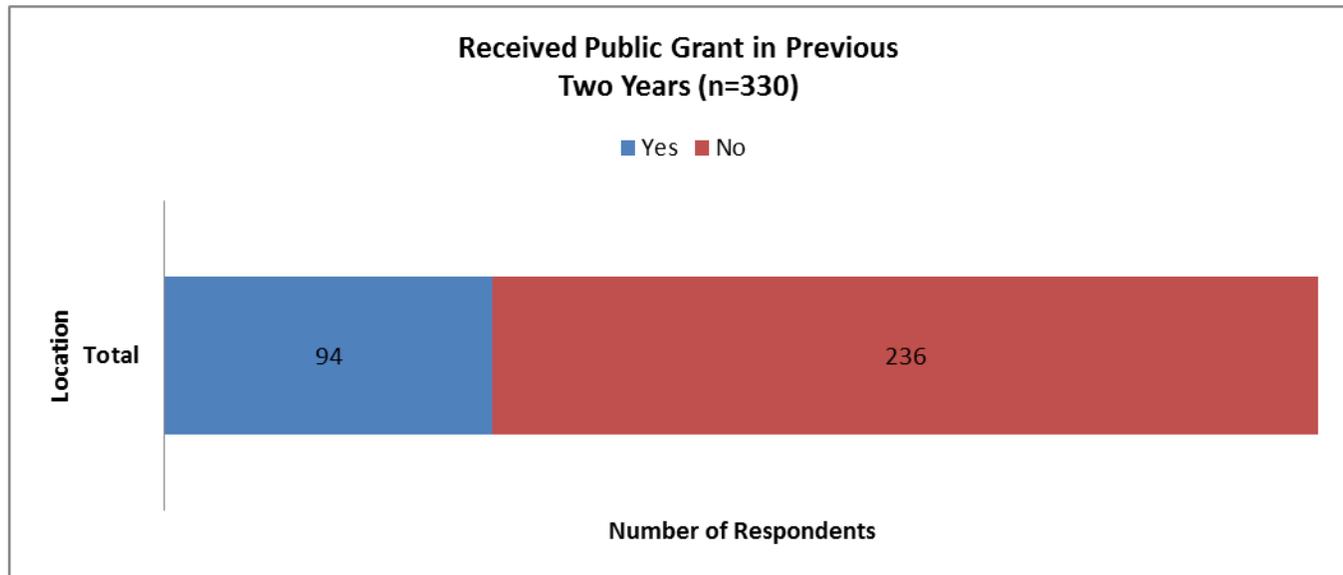
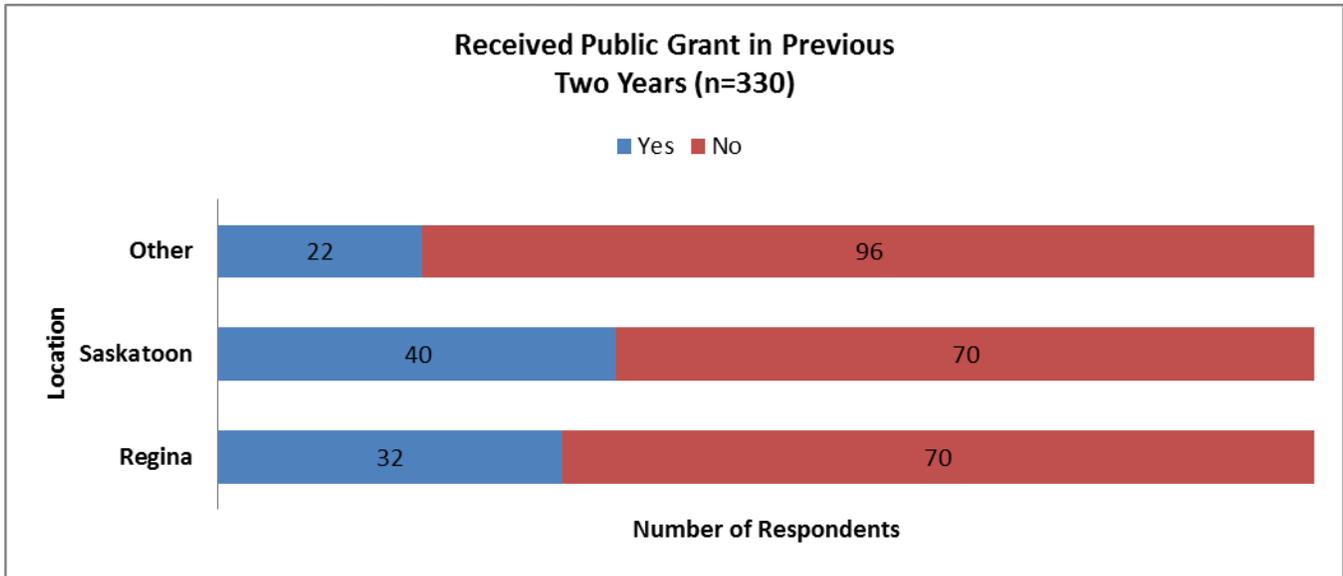


	Not Otherwise Employed	Otherwise Employed 30 hours/wk or more
Location of Respondents	Percent of Respondents within location	
Regina (n=106)	33%	33%
Saskatoon (n=112)	40%	23%
All Other Locations (n=121)	40%	29%

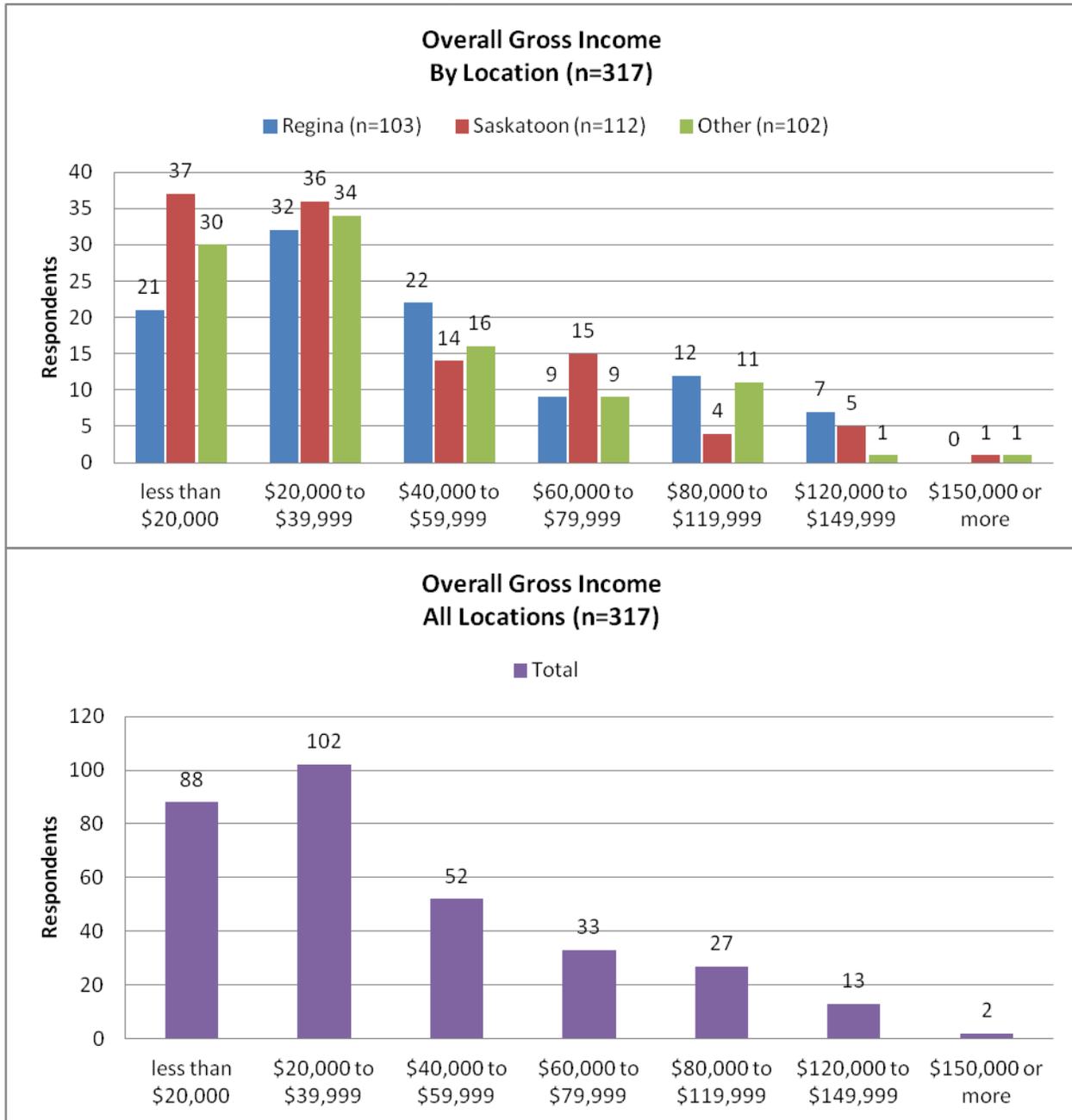
**q31.2: On average over the past 2 years, approximately what was your gross personal income from your art practice?**



**"q31.3: In the past 2 years, have you received a public grant (funding from a publicly funded agency, a branch of government, or a charitable foundation) for your creative work?"**

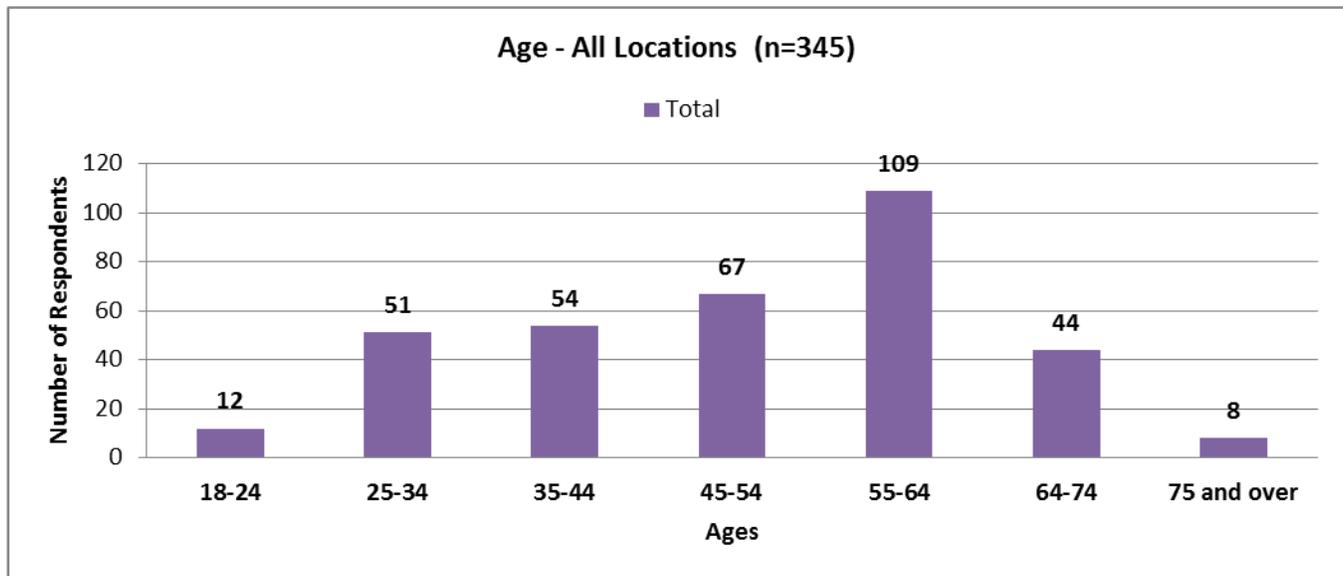
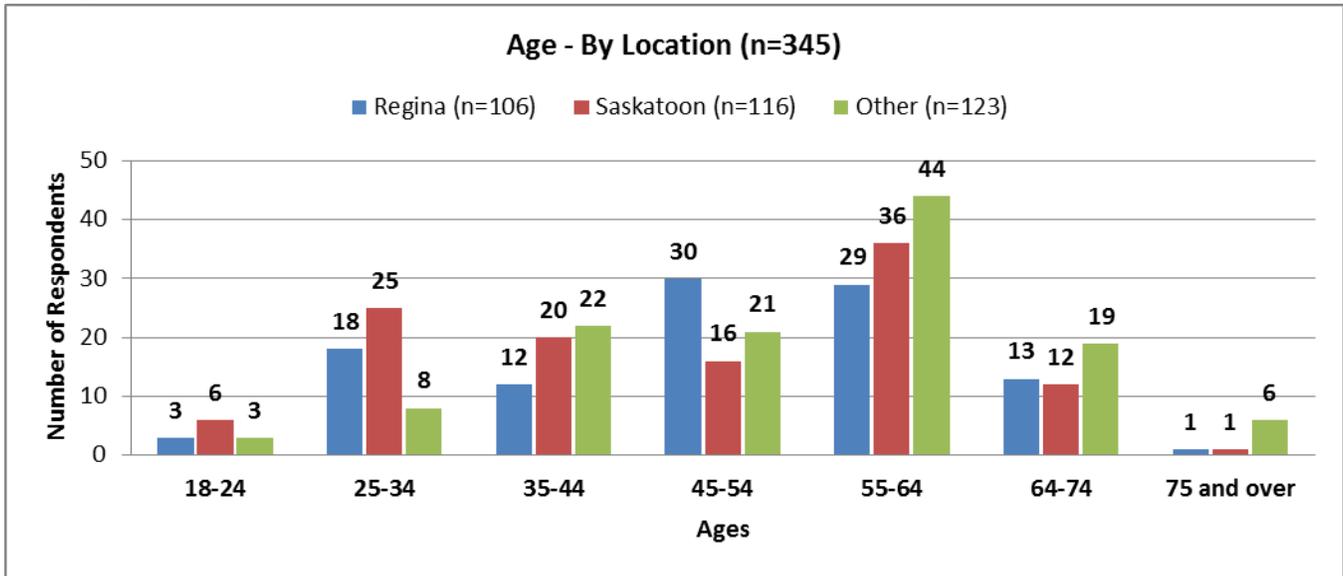


**q36: Including your income from all sources, please estimate your overall gross income (including any government entitlements or assistance), before deductions or taxes, in 2013.**

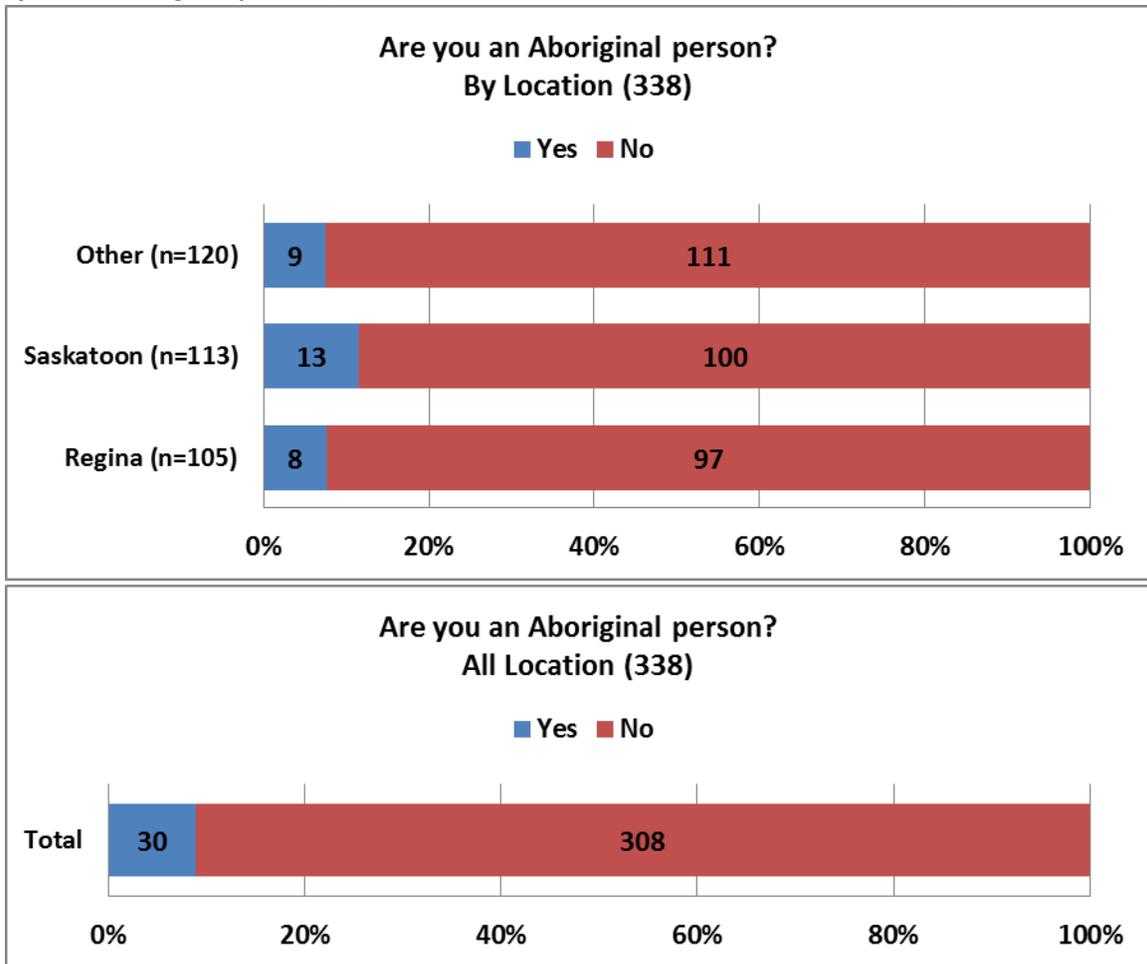


Other Demographic Information

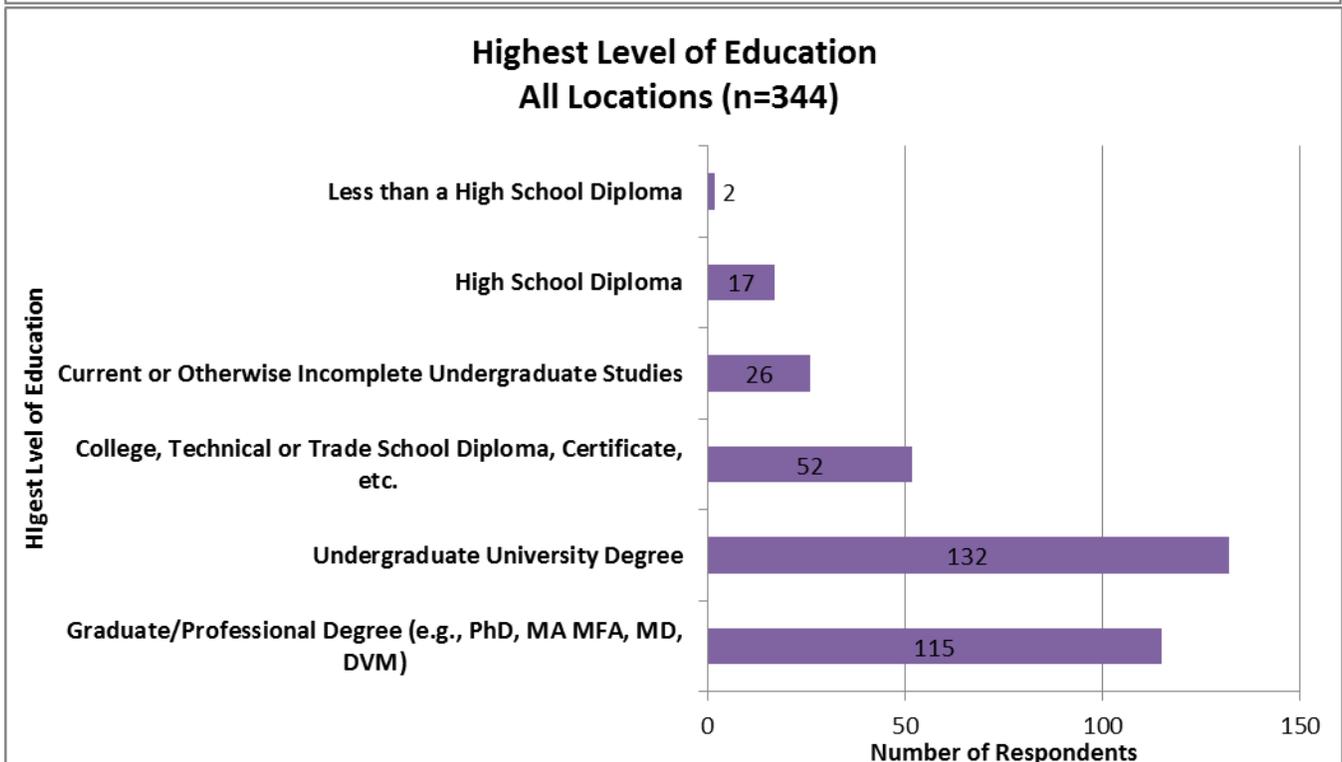
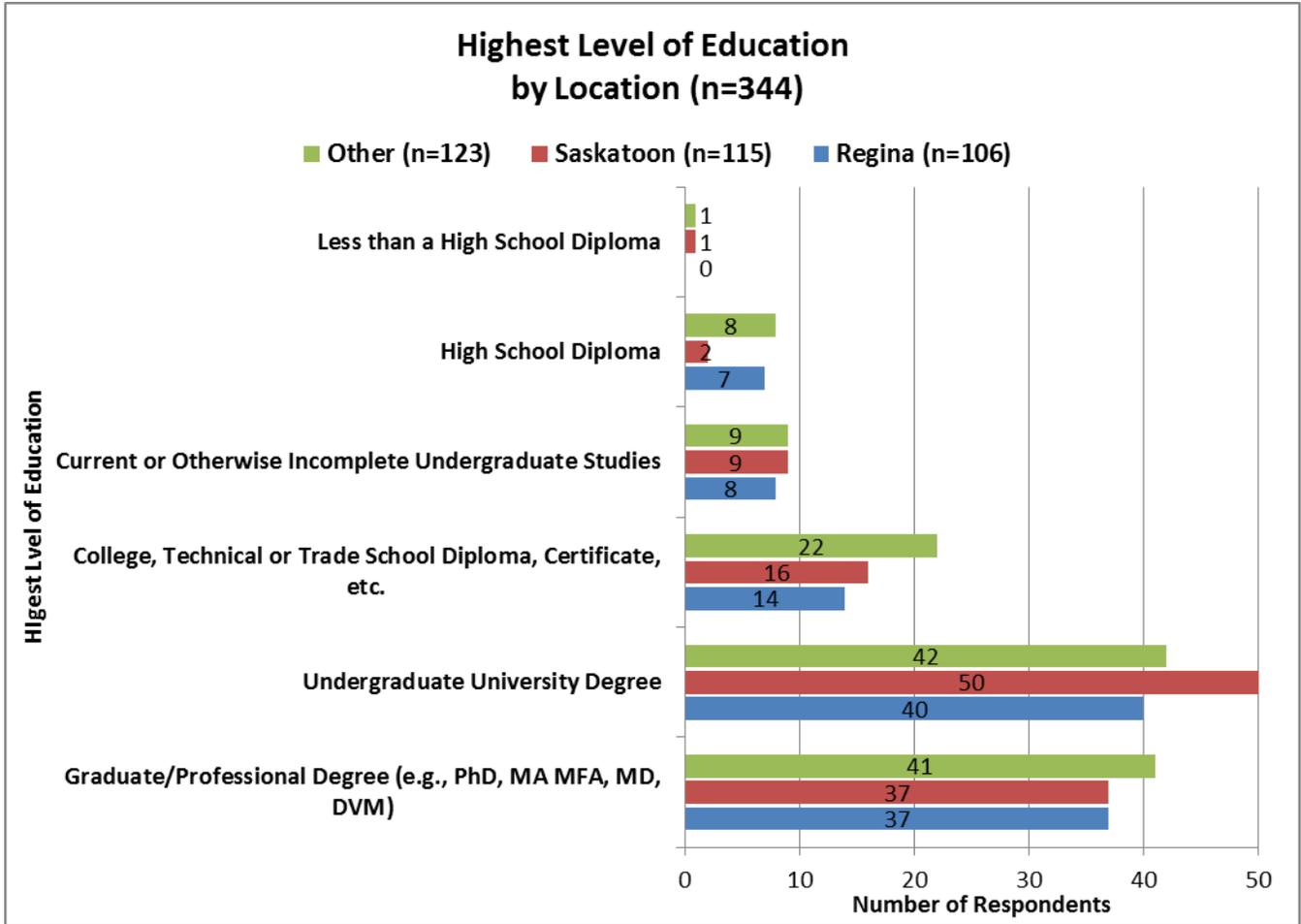
q40: Age



**q42: Are you an Aboriginal person (First Nations, North American Indian, Métis or Inuit)?**



q47: What is the highest level of formal education that you have completed?



**Open Questions – all responses by location**

Once again, qualifications should be noted for open responses. The surveys were completed in early 2014 and do not necessarily reflect all aspects of the present provincial arts ecology. Some information cited by respondents might not be factually accurate. Each response indicates the opinion of one respondent and cannot be projected to a wider population. To protect anonymity, any overtly identifying information has been amended.

**Table 1, q19: Are there any resources that you consider to be necessary for the realization of your creative goals as an artist to which you do not currently have access? If so, please briefly list them below.**

Categorized into more general topics as follows (listed alphabetically):

- Audience/Promotion
- Cultural Prof/Agent
- E-resources/information
- Film
- Funding and time
- Infrastructure
- Networking and Human Resources
- Organizations
- Professional Development/Training
- Theatre

Comments with more than one topic are repeated with relevant text for that topic emphasised.

**Regina (68 responses, including 4 = “No”)**

<b>Audience/Promotion</b>
an arts-educated public
Lack exposure to Corporations and businesses that might display and purchase work.
<b>Cultural Prof/Agent</b>
A theatre company in Regina that has the resources to support and produce local playwrights A publishing house in the province that will publish local playwrights More media interest in theatre conceived, produced, and staged by local artists.
Access to affordable theatre spaces A critical mass of established theatre artists in my city Positive engagement with our local professional theatre and established professional theatre artists in our city and province.
Funding for marketing of my work travel dollars are limited it would be nice to see bookstores promote the work of local writers instead of only bestsellers Saskatchewan book awards did not promote nominees this year which was rather surprising writers need to get their work out to the public
<b>E-resources/information</b>
critical dialogue specific to field critical dialogue inter disc. Online listing of Indy Arts events
Comprehensive on-line artist registry with categorizations according to medium, thematic/issues, etc. Would be helpful to curatorial practise as well.
Funds for smaller organizations to pay staff (everything is increasingly project based and no longevity and skills development possible) Funds for community-based projects Funds for development for new media/electronic artists Disability-accessible free rehearsal/meeting space with parking Website development support for artists and small organizations
More journals & web sites for publication of artistic material

I think it would be useful to have a list of various practitioners in and around Regina and what they do. For example, if I'm looking for a set designer, I could look at the list and contact one.

**Film**

A film industry.....

a local film industry

Access to challenging, well-scripted film roles is more sorely reduced than ever: very few professional film projects will be located in Saskatchewan without a competitive incentive program.

I have not fully investigated the options available through Creative Saskatchewan to see if it fully replaces options formerly offered by SaskFilm to judge if resources are adequate to my specific practice.

mentorships in my fields, sask film, the Saskatchewan Film Employment Tax Credit, peer groups in my field. artist support groups

Producer mentorship programs. Local film and television shows to audition for.

The film tax credit or a reasonable facsimile. If a new credit is in place it should include stipulations that make it mandatory that some real (more than 'under fives' or one line roles ) roles have to be cast using local resident ACTRA members.

We need to have more theatres in Saskatchewan that are prepared to produce new plays by Saskatchewan playwrights and playwrights from elsewhere. We need to have more opportunities for dramatic writers and local productions of their work to travel beyond the province and give their work more profile. We need more opportunities for screenwriters interested in creating dramatic scripts (feature length or shorter) to get their scripts and stories produced and distributed further afield.

**Funding and Time**

A publicly funded community space for artist to use & create in. As a photographer I feel that most support is given to film, music and other disciplines before photography is even considered. Furthermore most funding is targeted to film & music with a minority given to photographic arts. The funding available would not cover costs in all cases I have seen, let alone any living expenses. Lastly the funding is targeted towards very specific or cultural ideas in which I do not qualify/create.

Adequate funding, engineers, time off from work, funding for materials, co-operation from city officials for sites and locations, lack of support for staff

Adequate funds from the Sask Arts Board for commissioning new works.

am attempting to put together a book, and have been denied book grants because am not yet a published author.

Funding for marketing of my work travel dollars are limited it would be nice to see bookstores promote the work of local writers instead of only bestsellers Saskatchewan book awards did not promote nominees this year which was rather surprising writers need to get their work out to the public

Funds for independent producers to hire professional theatre artists, without it being an artist collective process. An artist discount card in Regina. A publication dedicated to upcoming theatre event in the province.

Funds for smaller organizations to pay staff (everything is increasingly project based and no longevity and skills development possible) Funds for community-based projects Funds for development for new media/electronic artists Disability-accessible free rehearsal/meeting space with parking Website development support for artists and small organizations

Huge amounts of money

money, actors for workshopping

Money, funding opportunities, grants, affordable living.

money, space, time

Money.
More Time!!
Most of the resources I require can be accessed, but more time and support for research and writing is always useful in my practice.
Need another main stage theatre in Regina with a mandate to produce new Saskatchewan work--a premiering house. There are simply too few stages and the one main stage we have takes most of the <b>funding</b> available for theatre, and uses it to stage existing, commercial and often American work. I have no problem with for-profit theatre--but I have a problem with a for-profit theatre taking public cultural funding, and not giving back anything authentically cultural.
<b>Non-government culture investment funds</b>
Reasonable income for work done, and reflective of education and experience (I still earn less per engagement now, 30 years later, as a more senior artist than I did at age 20 in a different city), enough income to afford good quality musical instruments, and an arts employer with adequate resources to provide a reasonable income, reasonable rehearsal space, and ability to reasonably pay for required equipment and additional work of musicians such as moving large instruments, which currently has the artists being pressured to donate. We also do not have any strength in our union, so we are pretty much on our own with regard to contractual issues. Reasonable financial security is the most important resource to which we do not currently have access. Reasonable political will to support the arts in a reasonable financial manner is another resource that is part of the lacking reasonable financial security resource.
The most important resources is sufficient funding to see ones work to fruition. Unfortunately in a world filled with technology and consumed the general populace does not understand the intrinsic value of any genre in the collective of arts given they predominantly treat as a per se 'a fast food kiosk' downloading as much as possible for 'free' never taking into consideration the fact artists need to earn a living! Thus it is a continual uphill battle for artists in every discipline as to earn a living one must continually be employed full or part time inside or outside their field in addition to writing grants and seeking out sponsorship in some capacity.
Time and money
<b>Infrastructure</b>
3D printer, Foundry for casting
A publicly funded community space for artist to use & create in. As a photographer I feel that most support is given to film, music and other disciplines before photography is even considered. Furthermore most funding is targeted to film & music with a minority given to photographic arts. The funding available would not cover costs in all cases I have seen, let alone any living expenses. Lastly the funding is targeted towards very specific or cultural ideas in which I do not qualify/create.
Adequate bookstores, library acquisition policies, school resource acquisition policies
Adequate funding, engineers, time off from work, funding for materials, co-operation from city officials for sites and locations, lack of support for staff
Advanced educational facilities. I understand that is vague, but in photography I have found that in this province I am apparently the expert. I do not have any places where I can properly process photos unless I build them myself which is not the most cost effective manner in which to create my work. To break it down I need more advanced educational facilities to learn from and better facilities to do adequate work.
Digital creation labs and interactive media labs and digital domes and spaces
Funds for smaller organizations to pay staff (everything is increasingly project based and no longevity and skills development possible) Funds for community-based projects Funds for development for new media/electronic artists Disability-accessible free rehearsal/meeting space with parking Website development support for artists and small organizations

Galleries and local shops that feature and have up and coming artists are extremely necessary. Exposure is vital. Coffee shops and local businesses are a wonderful place to feature artists.
Human resources: Models, actors, performers of quality. A professional film lab. A professional art supply store. money, space, time
More information in the library would help; Writer in Residence is a great resource but again not widely promoted.
Need another main stage theatre in Regina with a mandate to produce new Saskatchewan work--a premiering house. There are simply too few stages and the one main stage we have takes most of the funding available for theatre, and uses it to stage existing, commercial and often American work. I have no problem with for-profit theatre--but I have a problem with a for-profit theatre taking public cultural funding, and not giving back anything authentically cultural.
Photographic equipment and training.
reasonably priced performance space, rehearsal space, Access to acting and directing workshops on a consistent basis. not just once a year or occasionally. Access to professional development workshops, mentoring etc
[and theatre] Access to affordable theatre spaces A critical mass of established theatre artists in my city Positive engagement with our local professional theatre and established professional theatre artists in our city and province.
[and theatre] In Regina, we need a venue that's ideal for independent theatre. We need a flexible 100 seat black box space that is downtown or in the cathedral. Whose purpose is to house theatre/dance/film/art. More theatre artists are staying in Regina (which is exciting) but a main problem is not enough ideal venues.
Networking and Human Resources
money, actors for workshoping
critical dialogue specific to field critical dialogue inter disc. Online listing of Indy Arts events
Human resources: Models, actors, performers of quality. A professional film lab. A professional art supply store.
I need to know how to handle applying for and the activities around exhibits better. Also how to submit for print publication. Plus I need to develop my online presence that I have to attract a larger audience. I also need to go back to the Women's Entrepreneur Centre here in Regina and talk about how to develop my business. Just making rugs is not going to create a viable craft business. I would like more opportunities to talk to other artists as well.
I think more space that encourage collaboration and networking would be of help.
International exchanges.
It would be nice to have more artists from across North America visit our community and share ideas and new works.
Mentorship programs (the ones available are difficult to access as an emerging artist), Artist cooperative opportunities (as an artist out of school and who doesn't require shared equipment, there are very few opportunities to create a community).
Mentorship with other artists, support or a dialogue with other artists
mentorships in my fields, sask film, the Saskatchewan Film Employment Tax Credit, peer groups in my field. artist support groups
more connections between cultural funding bodies/agencies and educational and environmental agencies/funding bodies and programs. And more opportunities to work with aboriginal people on cross-cultural, interdisciplinary arts projects
More connections to develop possible exhibitions across Saskatchewan with other commercial and public galleries; same for national and International levels.
More funding to the Saskatchewan Writers Guild etc to be able to fund more writing workshops for beginners

Funding for Regina Fringe Festival for workshops for developing performances
need to work on networking
Producer mentorship programs. Local film and television shows to audition for.
The ocean, but that would be because of our proximity (or lack thereof) to one! I wish there were more ways for established artists to connect with emerging artists outside of a university setting.
Yes, a group of musicians willing to do recordings with a form of exchange other than money
More information in the library would help; Writer in Residence is a great resource but again not widely promoted.
<b>Professional Development/Training</b>
1) More workshops with professionals within their fields, or at least more advertising of said workshops so more people have the option to attend.
Advanced educational facilities. I understand that is vague, but in photography I have found that in this province I am apparently the expert. I do not have any places where I can properly process photos unless I build them myself which is not the most cost effective manner in which to create my work. To break it down I need more advanced educational facilities to learn from and better facilities to do adequate work.
I need to know how to handle applying for and the activities around exhibits better. Also how to submit for print publication. Plus I need to develop my online presence that I have to attract a larger audience. I also need to go back to the Women's Entrepreneur Centre here in Regina and talk about how to develop my business. Just making rugs is not going to create a viable craft business. I would like more opportunities to talk to other artists as well.
In addition to the Adult classes offered at the AGR & the U of R and at other places in Regina and including Artist Workshops I would appreciate professional teaching of advanced techniques and methods at an affordable cost, that I am sure would have to be subsidized for a lower income person.
Kenderdine Campus
mentorship
Photographic equipment and training.
reasonably priced performance space, rehearsal space, Access to acting and directing workshops on a consistent basis. not just once a year or occasionally. Access to professional development workshops, mentoring etc
Resources for advanced let alone elementary training, education and skill development in Regina are extremely limited and really are non existent.
Specialized workshops that are offered outside of the province.
Workshops, master classes, quality instruction.
[and infrastructure] There is potential for increased educational opportunities at the Univ. of Regina Arts Dept. There should be a wider range of classes which would be of interest to artists. These could also be offered at our technical colleges as shops and classrooms could easily be used for visiting artists in the various disciplines. These visiting artists could be invited to teach and demonstrate on an as requested basis. There are also many schools across Canada and the US that are specifically designed to teach art and fine craft. EG; Arrowmont School of Arts and Crafts, Anderson Ranch Arts Centre, Calif. College for the Arts, New Brunswick College of Craft and Design. It would be nice to have a Prairie School of Arts and Crafts in Western Canada.
<b>Theatre</b>
A theatre company in Regina that has the resources to support and produce local playwrights A publishing house in the province that will publish local playwrights More media interest in theatre conceived, produced, and staged by local artists.
A theatre in Regina that chooses creative work and creative workers on merit.

Although I have written several full length plays and have had one play work-shopped, I have not found someone to produce even that much work-shopped play. There are limited venues for new work, it seems. (Unless you are outgoing and want to produce and direct your own work, creative work may never be produced, and unfortunately there are some artists like myself who are more introverted and would rather write than produce his or her own work.

Funds for independent producers to hire professional theatre artists, without it being an artist collective process. An artist discount card in Regina. A publication dedicated to upcoming theatre event in the province.

Need another main stage theatre in Regina with a mandate to produce new Saskatchewan work--a premiering house. There are simply too few stages and the one main stage we have takes most of the funding available for theatre, and uses it to stage existing, commercial and often American work. I have no problem with for-profit theatre--but I have a problem with a for-profit theatre taking public cultural funding, and not giving back anything authentically cultural.

We need to have more theatres in Saskatchewan that are prepared to produce new plays by Saskatchewan playwrights and playwrights from elsewhere. We need to have more opportunities for dramatic writers and local productions of their work to travel beyond the province and give their work more profile. We need more opportunities for screenwriters interested in creating dramatic scripts (feature length or shorter) to get their scripts and stories produced and distributed further afield.

In Regina, we need a venue that's ideal for independent theatre. We need a flexible 100 seat black box space that is downtown or in the cathedral. Whose purpose is to house theatre/dance/film/art. More theatre artists are staying in Regina (which is exciting) but a main problem is not enough ideal venues.

### Saskatoon (includes 75 responses, 4 = "no")

#### Audience/Promotion

Access to exposure for local musical artists

Better provincial arts policy

Large affordable work space. More national and international exposure

Local arts centre where groups could hold regular meetings, short courses, and store group resources such as their library and equipment. Well-equipped craft educational facilities for promoting hand crafts as a profession pursuit or career. Active promotion of local hand-crafted pursuits and products as an important component of a high quality of life.

#### Cultural Prof/Agent

Francophone resources in the field of literature Translation of my work in English Access to festivals and workshops in Quebec Francophone writers association (outside Quebec) Literary Agents Website development Francophone editors

Literary agents.

Music publishing, management, and agencies in the province are basically non-existent.

Someone at the Sask Arts Board that understands the francophone visual arts industry (or music industry for that matter), or that speaks French. I believe even some bilingual artists that I know of in the province of SK would greatly benefit from a better understanding or connection with the opportunities that the Quebecois' arts sector has to offer.

Tax professionals and professional council on business and entrepreneurial programs.

I have had some administrative help in the past which made it easier for me to focus on my creative work. I currently don't have this since my last administrator moved away about a year ago. Part of the reason I haven't found another administrator is financial, another reason is that I've been (happily) very busy with creative work

with deadlines. Independent artists spend so much time on administrative tasks and I don't think people realize how much time and effort that takes away from creative work.

### **E-resources/information**

An arts directory of some sort.. Listings of arts events/happenings going on in the city, province, surrounding areas, all in one place, easily accessible.

I know there is a news board and newsletter for equity Actors but there is NOTHING in place for non-equity/non ACTRA members, it would be amazing if there is a community site for artists of all disciplines to talk and share and collaborate.

we need a clearinghouse for all ethnic/cultural groups and art formats/mediums to list their resources, activities, events, 'calls' and future programs/directives like a 'Craig's List' of ARTS - all arts!

### **Film**

A provincial tax credit for the film and tv industry. A municipal arts board.

More support for the film industry including reasonably priced access to facilities (i.e. small sound stages/studios), equipment (higher end equipment to meet current professional standards) and general outlets and support for the arts from a governmental position (e.g. return of the film tax credit, or fix the issues with the Creative Saskatchewan program). Mentorship programs in a verity of art fields.

The right funding. The Creative Saskatchewan funding model is useless to create jobs. It benefits small filmmakers working alone or in tiny groups where the majority of their budget is covered. The film tax credit was a boost that employed a lot of people, who then used that money to create their own projects that would be funded by Creative Saskatchewan.

### **Funding and Time**

A 200-seat venue in Saskatoon - which would allow the production of independent theatre with the hopes of better artist wages.

A provincial tax credit for the film and tv industry. A municipal arts board.

Artist business development loans etc, anything to do with big banks, they treat artist badly and don't really consider their income or contributions to communities

Being an artist means having one or several jobs just to fund the art I create. The transition from emerging to professional is particularly stressful and more attention needs to be paid to that area.

Funding for dance studio time, workshop fees, travel, video recording and projection equipment.

Funding for strategic marketing within Sask. Film partners and adequate funding

Funding of creative industries is most important to give opportunities for growth and networking

I could use more money/funding.

I have had some administrative help in the past which made it easier for me to focus on my creative work. I currently don't have this since my last administrator moved away about a year ago. Part of the reason I haven't found another administrator is financial, another reason is that I've been (happily) very busy with creative work with deadlines. Independent artists spend so much time on administrative tasks and I don't think people realize how much time and effort that takes away from creative work.

I would like to see more funding for artists that actually goes to artists; in theatre that means playwrights and actors. We like to spend our arts funding on administration, conferences, workshops, classes, surveys, academic studies...; just about anything except the people that actually do the work. Just look at who in the 'arts community' has stable year-long income, and who is struggling from gig to gig.

In Saskatchewan, we do not have a governing body over dance. Dance Artists practicing outside of Government Funded Projects have no standard artists pay rates/wages. Yet untrained or unqualified individuals are able to

call themselves 'artists' and request wages equal to Certified Professionals. In short, we do not police the arts community. Instead, we diminish the value of a real arts education.
increased funding for the time between emerging artist and established artist
money
Money (for travel, etc.)
More money for the creative process. We are often chided for bringing this up but it is at the core of what we do. Without solid support for the creative process, there is nothing to present or promote or tour or disseminate. As capitalist entrepreneurs don't only do the work they do for the money, artists in all genre don't do this only for love: we require time and space to create the work that others (or perhaps ourselves) can then distribute for sale or other forms of distribution. The tears that are shed at the jury tables when jurors see what the actual funds that are available to disperse are legion. We need to convince our politicians that the funds are inadequate for a healthy community.
municipal / provincial access to opportunity for established artists as opposed to the over emphasis on specific groups
Online portfolio submissions for visual arts grants. Creative leave from paid employment for semi-professional artists with the support of arts/literary agencies. Continuing grants for multi-year projects - with proof of progress required but not resubmission each 6 months. It is difficult to take on longer term projects (novel, collection, etc.) at the emerging artists level unless you are financially independent, especially if you have dependents.
Reasonable pay for high quality work that emerges after years of intensive study and practice.
space and financial resources
Time away from a (more than) full-time job so that I can do my own research and/or performance pieces.
Time.
Tour money. Large scale independent productions. Rehearsal and performance space for independent production. Long term planning and support.
travel grants to participate in international sculpting competitions
<b>Infrastructure</b>
A 200-seat venue in Saskatoon - which would allow the production of independent theatre with the hopes of better artist wages.
An open, free place for independent artists to share work & training.
Dedicated studio space
Exhibition space and time not currently made available to artists who are new in the field
Free/Cheap Rehearsal Space Free/Cheap Performance Space
Funding for dance studio time, workshop fees, travel, video recording and projection equipment.
Jewellery Design / Metalsmithing / Goldsmithing Residency Jewellery Design / Metalsmithing / Goldsmithing Artist cooperative Jewellery Design / Metalsmithing / Goldsmithing Facilities in Saskatoon educational institutions for the purpose of teaching continuing education classes
Large affordable work space. More national and international exposure
Local arts centre where groups could hold regular meetings, short courses, and store group resources such as their library and equipment. Well-equipped craft educational facilities for promoting hand crafts as a profession pursuit or career. Active promotion of local hand-crafted pursuits and products as an important component of a high quality of life.
More community based art galleries
More gallery space for local exhibits. Some places you don't have to wait 2 years to get in to.

More government funded communal studio space. Safe buildings, properly ventilated and second hand cast offs. I have known many sick artists from poor working conditions.
More opportunities to exhibit I also believe that Saskatchewan NEEDS more courses in design. We as a province are lacking.....
More support for the film industry including reasonably priced access to facilities (i.e. small sound stages/studios), equipment (higher end equipment to meet current professional standards) and general outlets and support for the arts from a governmental position (e.g. return of the film tax credit, or fix the issues with the Creative Saskatchewan program). Mentorship programs in a variety of art fields.
Ongoing capital replacement funds for technical gear and facility upgrades.
Opportunities for out of province mentorship and ongoing professional development in the province. Access to affordable rehearsal space and collaborative development space. Access to a wider national and international arts community for mentorship, development, and collaboration. Saskatchewan's artistic voice in context of wider conversations nationally and internationally beyond selling cultural products to the masses.
Performance/rehearsal spaces at a reasonable price with a central location. Cheap enough to use without a specific production in mind.
Probably a private gallery would be helpful to furthering my art career.
Rehearsal space
Simple things like trucks for transporting materials. I don't have access to things like storage space and shipping transport within the city at reasonable rates that would help me in the creation and presentation of my work.
space and financial resources
Studio space is getting harder and harder to find for visual artists. It is getting more expensive constantly, sometimes twice a year now we see raises in our rent.
Studio space, sound stage, film production centre, access to crew.
Tour money. Large scale independent productions. Rehearsal and performance space for independent production. Long term planning and support.
Networking and Human Resources
access to local new media programmers (I need to work with programmers out of the province)
An open, free place for independent artists to share work & training.
Broader alliances within the teaching staff of the universities in the prairies. I have begun an investigative exercise to attempt to create such a body, that would enable closer interaction between experts in extending the experience of our students in our isolation out here.
Francophone resources in the field of literature Translation of my work in English Access to festivals and workshops in Quebec Francophone writers association (outside Quebec) Literary Agents Website development Francophone editors
I would love to have a local community of fellow professional book artists, but that is unlikely and I doubt that any outside intervention could create that. (I am currently the only full-time professional creator of artist's books in Saskatchewan.
More curators speakers and visitors to our region
More instruction and opportunities for collaboration in digital media arts in the province.
More opportunities to do artist exchange programs across Canada
More opportunity to travel to events outside of the country.
Opportunities for out of province mentorship and ongoing professional development in the province. Access to affordable rehearsal space and collaborative development space. Access to a wider national and international arts community for mentorship, development, and collaboration. Saskatchewan's artistic voice in context of wider conversations nationally and internationally beyond selling cultural products to the masses.

set designer -
Someone at the Sask Arts Board that understands the francophone visual arts industry (or music industry for that matter), or that speaks French. I believe even some bilingual artists that I know of in the province of SK would greatly benefit from a better understanding or connection with the opportunities that the Quebecois' arts sector has to offer.
Studio space, sound stage, film production centre, access to crew.
Technical expertise is occasionally an issue.
The pool of practitioners is quite small, and can get myopic. I would like to see more cross-pollination. I get out often to other centres to work with other artists, but many of the artists here do not get out much. And because of the small size of the community and the perception from outside that Saskatchewan is quite provincial, very few artists come here with the expectation of raising the bar.
There need to be more artist round tables or conferences, broken down by discipline, to network and gain knowledge. Saskatchewan feels very isolated from these types of resources.
Tour money. Large scale independent productions. Rehearsal and performance space for independent production. Long term planning and support.
Workshops, visiting artists, artist in residence opportunities.
<b>Organizations</b>
art organization for first nations by first nations, I would love to see this accomplished and would love to be involved in creating this
Lack of a professional organization for visual artists. CARFAC Sask is the current org for this and I feel on a local level it fails professional artists.
<b>Professional Development/Training</b>
Access to inexpensive training in technology such as camera to computer to printer and all the knowledge needed between. Googling really does not provide all the answers.
An open, free place for independent artists to share work & training.
Being an artist means having one or several jobs just to fund the art I create. The transition from emerging to professional is particularly stressful and more attention needs to be paid to that area.
Francophone resources in the field of literature Translation of my work in English Access to festivals and workshops in Quebec Francophone writers association (outside Quebec) Literary Agents Website development Francophone editors
Funding for dance studio time, workshop fees, travel, video recording and projection equipment.
I find it difficult to locate sheet music from musicals anywhere
Jewellery Design / Metalsmithing / Goldsmithing Residency Jewellery Design / Metalsmithing / Goldsmithing Artist cooperative Jewellery Design / Metalsmithing / Goldsmithing Facilities in Saskatoon educational institutions for the purpose of teaching continuing education classes
<b>Mentorship</b>
More affordable writing retreats and one-on-one opportunities with writers. It would be fantastic to attend a Sage Hill event, but the prices are far, far more than I can afford.
More instruction and opportunities for collaboration in digital media arts in the province.
More opportunities to exhibit I also believe that Saskatchewan NEEDS more courses in design. We as a province are lacking.....
More support for the film industry including reasonably priced access to facilities (i.e. small sound stages/studios), equipment (higher end equipment to meet current professional standards) and general outlets and support for the arts from a governmental position (e.g. return of the film tax credit, or fix the issues with the

Creative Saskatchewan program). Mentorship programs in a verity of art fields.
Opportunities for out of province mentorship and ongoing professional development in the province. Access to affordable rehearsal space and collaborative development space. Access to a wider national and international arts community for mentorship, development, and collaboration. Saskatchewan's artistic voice in context of wider conversations nationally and internationally beyond selling cultural products to the masses.
<b>Theatre</b>
I would like to see more viable options for non-gallery artists to market work year-round.

### All Other Places (includes 44 responses, 4 = “no/not really/none”)

<b>Audience/Promotion</b>
1. Financial advice on keeping books for my arts practice and other support businesses 2. Grant or other funding to support my studio creative development and allow me to step away from my support businesses 3. Senior mentor (established artist who has my own interests at heart and is in a position to be non-competitive) 4. Enhanced public understanding and appreciation of the visual arts and the arts in general.
Access to better marketing
Readings beyond the boundaries of Saskatchewan (i.e. a means of achieving them)
Resources: more workshops, marketing help,
<b>Cultural Prof/Agent</b>
1. Financial advice on keeping books for my arts practice and other support businesses 2. Grant or other funding to support my studio creative development and allow me to step away from my support businesses 3. Senior mentor (established artist who has my own interests at heart and is in a position to be non-competitive) 4. Enhanced public understanding and appreciation of the visual arts and the arts in general.
Lack of local suppliers, all mail order now.
Performance booking agencies in Saskatchewan (so hard to promote oneself)
<b>E-resources/information</b>
I feel that our needs for the arts and culture are changing with technology so fast that it is hard to keep up. We have struggles as a small art studio/crafts business to build a website and I'm not even sure at this point it is relevant as we work to build a Facebook page. I guess knowledge and information sharing is as important as ever to learn how to support and build arts in the community. Our arts Council is struggling with volunteer hours, realistic goals and support from the community and establishing Operational Plans. Financial resources are a challenge to access for volunteers and small cultural organizations and I stand that they are doubly changeling to access in Northern Saskatchewan Montreal Lake and far north to Fond du Lac (the very far north).
<b>Funding and Time</b>
1. Financial advice on keeping books for my arts practice and other support businesses 2. Grant or other funding to support my studio creative development and allow me to step away from my support businesses 3. Senior mentor (established artist who has my own interests at heart and is in a position to be non-competitive) 4. Enhanced public understanding and appreciation of the visual arts and the arts in general.
Access to studio space at a reasonable cost where I live Access to funding for 1st year projects without a large bureaucratic organization to apply through
Exhibition space Commercial galleries Sufficient funding
Funding availability to do explorative work and development of new works as it pertains to my individual work

Grants to allow work in progress.
I feel that our needs for the arts and culture are changing with technology so fast that it is hard to keep up. We have struggles as a small art studio/crafts business to build a website and I'm not even sure at this point it is relevant as we work to build a Facebook page. I guess knowledge and information sharing is as important as ever to learn how to support and build arts in the community. Our arts Council is struggling with volunteer hours, realistic goals and support from the community and establishing Operational Plans. Financial resources are a challenge to access for volunteers and small cultural organizations and I stand that they are doubly changeling to access in Northern Saskatchewan Montreal Lake and far north to Fond du Lac (the very far north).
Money to do my Art.
More sponsorship for rural and urban school visits and libraries especially smaller one.
N/A The money tree.
Resources in Saskatchewan for artists are mostly centralized in Saskatoon or Regina. If you live elsewhere, you're mostly on your own. Even though every small City has a gallery, most often, they do not have the same level of funding as their large-city counterparts. You want to help artists realize their potential and keep them in smaller communities? Increase funding to smaller City public galleries, they are often the ONLY resource on a local level for local artists.
Studio space is crucial City support for collaborative arts spaces (non-commercial in nature) Ongoing emerging/developing support Education and the arts are important - arts educators should be considered as artists if they declare as such
Time
Time.
Time. I think there are many resources out there but it is time consuming to research and keep up with them all. I always feel like I have to choose between actually creating or making connections.
<b>Infrastructure</b>
Access to studio space at a reasonable cost where I live Access to funding for 1st year projects without a large bureaucratic organization to apply through
Coming from a northern rural community there is a lot I don't have access to due to travel distances: Readings, Workshops, PD, shared artist spaces, university extension classes, exhibition space, galleries
community artist space for workshops, collaborations, exhibitions, networking and providing hands on access to the general public
Exhibition space Commercial galleries Sufficient funding
Local art supplies, venues, studio space
Purchase of materials for glass is difficult. Closest supplier is Regina and there stock is limited. Therefore I am required to maintain a larger supply of materials than I would like.
Studio space is crucial City support for collaborative arts spaces (non-commercial in nature) Ongoing emerging/developing support Education and the arts are important - arts educators should be considered as artists if they declare as such
Transportation and other forms of aide when trying to place art in show opportunities such as juried shows when one needs physical aide. I have Psoriatic arthritis and am fortunate to have my husband help me with lifting and driving. Otherwise I could never put my work out there.
Use of recording facilities at reasonable rates.
A public group jewellery studio with tools that I don't own. We have a group of 13 jewellery artists in our Lloydminster jewellery guild who could all benefit from a group studio.
Networking and Human Resources

A group of artists in which some or many do watercolour painting
A public group jewellery studio with tools that I don't own. We have a group of 13 jewellery artists in our Lloydminster jewellery guild who could all benefit from a group studio.
Coming from a northern rural community there is a lot I don't have access to due to travel distances: Readings, Workshops, PD, shared artist spaces, university extension classes, exhibition space, galleries
<b>Commercial Galleries</b>
Distance is always an issue for rural residents. The SWG has recently started doing live webcasts of some presentations. This is a good thing. It doesn't replace face to face communication, but it is better than nothing.
I feel that our needs for the arts and culture are changing with technology so fast that it is hard to keep up. We have struggles as a small art studio/crafts business to build a website and I'm not even sure at this point it is relevant as we work to build a Facebook page. I guess knowledge and information sharing is as important as ever to learn how to support and build arts in the community. Our arts Council is struggling with volunteer hours, realistic goals and support from the community and establishing Operational Plans. Financial resources are a challenge to access for volunteers and small cultural organizations and I stand that they are doubly challenging to access in Northern Saskatchewan Montreal Lake and far north to Fond du Lac (the very far north).
More contact with all arts and crafts people in a working environment. A variety of disciplines working in the same area. This can be a very creative environment with everyone benefiting and blossoming.
More opportunities to attend artist retreats at a reasonable cost.
Readings beyond the boundaries of Saskatchewan (i.e. a means of achieving them)
<b>Organizations</b>
I feel like the top-down arts organizations are too nepotistic in nature and end up promoting acts that have a deluded idea of how successful they are. Real success comes from the bottom-up and the arts organizations in the province do not recognize the work of the artists serving the needs of the people over long periods of time. They tend to focus on flash-in-the-pan acts.
<b>Professional Development/Training</b>
1. Financial advice on keeping books for my arts practice and other support businesses 2. Grant or other funding to support my studio creative development and allow me to step away from my support businesses 3. Senior mentor (established artist who has my own interests at heart and is in a position to be non-competitive) 4. Enhanced public understanding and appreciation of the visual arts and the arts in general.
Coming from a northern rural community there is a lot I don't have access to due to travel distances: Readings, Workshops, PD, shared artist spaces, university extension classes, exhibition space, galleries
<b>Direct mentoring</b>
Educational resources, workshops.
How do you navigate through the public gallery system. Do you have to go through OSAC?
more workshops or teachers available to teach community based classes
Resources: more workshops, marketing help,
Technically specific workshops, such as bookbinding
<b>Theatre</b>
Playwriting - Professional Theatre Companies in Saskatchewan
<b>Other</b>
Considering my discipline is in the art of magic, I have a satisfactory connection to most resources though they may seldom be local but understandably so.
Nothing immediately apparent to me

It's all out there, it can just be very expensive. Creatively as far as music It is all available, but to show it and level with professional artists is a different story.

Not really; although more opportunities for more artists to avail themselves of the ones currently available would be helpful.

**Table 2, q25: If you would like to provide further information regarding any changes you have observed in the arts ecology of Saskatchewan and the extent to which they have been helpful or harmful to your creative practice, please do so below.**

Categorized into more general topics as follows (listed alphabetically):

- Community
- Deterioration of Arts Ecology
- Diversity
- Education
- Film
- Funding
- Infrastructure
- Innovation
- Networking
- Education
- Professional Development/Training
- Promotion
- Regina
- Saskatoon
- Theatre
- Valuing the arts/Engagement

Comments with more than one topic are repeated with relevant text for that topic emphasised.

**Regina (105 responses, including 44 = “n/a”, no, etc.)**

**Regina-Specific**

[and funding and engagement] Saskatchewan and more specifically Regina is a place where due to our size population wise and what some would consider lack of access to what is considered 'in the know of the art world' actually benefits from this supposed lacking in many regards. Funding and public awareness as well as support financially is a difficult goal to attain here but at the same time gives artists and artistic engagement a stronger or more authentic voice. Basically because of these challenges I feel artists here prepare for this and create positive results despite the setback. What would be wonderful is greater engagement with the public to gain further respect and give the public knowledge to make everyone empowerment.

[and film and education] We returned from BC two years ago, and was pleased to notice Regina has more arts-based organizations e.g. Creative City Centre, Paper Crane Community Arts, Slate Gallery, Cathedral Arts School, and more going on at The Artesian. The loss of the film industry has resulted in many close friends and creative people leaving the province. I've personally lost opportunities for creative work for film productions, such as commissions for sculpture and design. The City of Regina's pottery program was foundational to my work in ceramics. At the time I started, I was a single mother with a low income, so the program was very accessible for me because the city offset some of the cost. I had the opportunity to meet practicing ceramic artists and university students who taught classes as well as potter's guild members who took classes with me. The city

program may also be more accessible to the general public because of a perception that participants would not require an advanced level of artistic skill or knowledge, which may be the perception of a program offered by the university.

### **Deterioration**

Cut in the general funding to universities in the province resulting in diminished programs in the Arts Elimination of the tax credit in the film industry that results in the exodus of talents and productions Instable funding to cultural centres non the province resulting in struggles to put together projects in the Arts (Fransaskois community).

Detrimental to the economy: - demolishing the film industry by losing the tax credit - loss of arts funding - cuts to education which result in loss of arts programming in schools and universities, which in turn has sent students to other provinces for arts education in all fields of the Fine Arts. - As the result of above, the loss of dozens of established professional artists to other provinces and cities across Canada.

my observation as an senior, professional artist that has lived and worked all over North America and Europe is the 'Art Ecology' is segregated, noncooperative, isolated, unresponsive to new ideas and artists just to begin with. It is an Ecological Art Disaster. Talent is constantly being drained from this region because there are no resources and fewer incentives to practice any form of art.

Sadly the lack of respect or consideration for the Arts has been on a complete decline. With the advent of the internet it is much easier to expropriate another artistic culture than create and develop ones own. Obvious examples are Government businesses such as the Sasktel animated ads. These are outsourced to companies outside Saskatchewan.....the spinoff is.... those of us who wish to function in this industry will simply 'Leave' as many already have. Though this may not be 'Fine Arts' per say.....these business types do vastly contribute to cultural perception....just NOT from the indigenous local talent.

Since the 'current' government cut the film tax credit [...] to ensure sustainability! Born, raised and grounded in community and sitting on numerous Boards for non-profit Arts organizations I can attest to the fact that the sponsorship and support is becoming more difficult to attain in addition to enrolment dwindling. Unfortunately it is a societal attitude as most families Do not involve their children in activities outside of school rather they perceive 'school as a supermarket, big box store and their child can get everything need per se at a one stop shop'. The bottom line is we as a society are not building or encouraging the next generation to support the arts in any manner. I struggle with this mentality as I raised my sons on my own as a single parent working a full time and two part time jobs had a full studio of students putting myself through two degrees, my Undergraduate and Masters and my sons were involved in Band, music lessons, baseball, soccer, swimming and Drum Corps over four years I drove my youngest son to Calgary twice a month to attend rehearsals and also volunteered as a chaperone for two to three weeks each summer cooking meals and attending to the uniforms and instrument repairs. Therefore the attitude of young parents today literally boggles my mind as they are not demonstrating to their child commitment, accountability or responsibility and I truly fear if a change is not forthcoming society as a whole will lose and the Arts as a whole lost. The Western World, Canada and the US although advanced in technology need to learn from Europe and Asia as a whole given they are born and raised into a culture steeped in history and the Arts and take great pride and value and support same wholeheartedly. Furthermore Saskatchewan / Canada is a Culturally diverse country [...] ensure culture is sustainable and history is preserved.

The Arts are being eroded by the cultural industries which are poorly managed by the gov't in the majority of cases. The arts are living with AUSTERITY measures at a time when the province boasts of being economically wealthy. Government or arts councils should not be organizing shows or getting involved with program delivery, which is the mandate of the organizations they are in place to support. Rather, a significant amount of funding is skimmed off the top for government agents who want to curate and organizations have no recourse and no ability to compete for funds or what's left of them.

The community is lazy when compared to the rest of Canada. 'Artists' believe just because they live here that they should be given everything.

[and film] So many people and communities have contributed so much time and energy towards the establishment of valuable support organizations and arts institutions, and they are now being undermined or are under direct attack by short-sighted governments and bureaucrats pursuing their own self-serving agendas. This is making it increasingly difficult to get creative work done, and hey, who really wants to live in an environment where the arts are under constant attack. Too many good things (the Saskatchewan film industry, for instance) have been destroyed by thoughtless political hacks.

### Diversity

Since the 'current' government cut the film tax credit I have personally noted a Huge void! [...] Furthermore Saskatchewan / Canada is a Culturally diverse country and it is of the utmost importance to ensure Every cultural component is recognized and supported. I appreciate and understand wholeheartedly given **[relative]** is of Metis descent and her mother a child in a residential school and my **[immediate family member]** of Syrian descent that it was important to initiate specific grants for individuals of First Nations and Metis descent through Saskatchewan Arts Board and Canada Council. However it is of the utmost importance to ensure the grants are inclusive and available to artists from all ethnic backgrounds as presently individuals of First Nations and Metis descent can apply and receive funding from the grant programs specifically created for this cultural sector but can also apply and receive grants from the other grant programs open to the 'general populace' which unfortunately creates in the eyes of the general public a situation this is not equitable and in essence discriminatory. It is tantamount that transparency and equality prevail at all times for all cultural sectors, residents of Canada to ensure culture is sustainable and history is preserved.

### Education

We returned from BC two years ago, and was pleased to notice Regina has more arts-based organizations e.g. Creative City Centre, Paper Crane Community Arts, Slate Gallery, Cathedral Arts School, and more going on at The Artesian. The loss of the film industry has resulted in many close friends and creative people leaving the province. I've personally lost opportunities for creative work for film productions, such as commissions for sculpture and design. The City of Regina's pottery program was foundational to my work in ceramics. At the time I started, I was a single mother with a low income, so the program was very accessible for me because the city offset some of the cost. I had the opportunity to meet practicing ceramic artists and university students who taught classes as well as potter's guild members who took classes with me. The city program may also be more accessible to the general public because of a perception that participants would not require an advanced level of artistic skill or knowledge, which may be the perception of a program offered by the university.

Funding has been cut, university programs in the arts being cut or disappearing not growing

the decreasing support for the creative arts in public education and post-secondary education has a profoundly negative affect on the arts ecology of SK.

### Film

I feel the loss of the film industry has had aftershocks in writing, photography, graphic arts, and in the loss of good artists and citizens from our province.

My main sector, film and television production, has been wiped out by the removal of the SFETC and SaskFilm. We are considering moving from Saskatchewan, and if not for family situations we would have already left the province.

Since the 'current' government cut the film tax credit I have personally noted a Huge void! Albeit in their infinite wisdom they presumed this was the correct avenue to pursue in my opinion they made a statement to the

general populace that the Arts as a collective are Not important! The reality it is arts in all disciplines that chronicle history and create culture for without same we are a society, community, province void of history! Saskatchewan as we know is the ONLY province WITHOUT a Film Tax credit and while other provinces prosper and grow artistically and culturally Saskatchewan albeit seeing growth economically it is not in the arts is in manufacturing, industry, mining and oil. And the individuals working in those fields are not primarily focused on supporting or promoting the arts rather they are focused on earning exponentially high salaries. Of course some of the corporations do support the Arts but it is the 'people' in and of themselves that need to support the arts to ensure sustainability! Born, raised and grounded in community and sitting on numerous Boards for non-profit Arts organizations [...]

The cessation of the film and video tax credit decimated my industry and made it much harder to find work and stay in this province. The Creative Saskatchewan initiative has gone some ways to building this industry back up again, but in my opinion, not nearly enough.

The decision to kill SCN and the provincial film tax credit were very harmful. One worries that the Arts Board will be next. Also, continued underfunding of the cultural sector is a problem. New organizations are created but the funding available does not increase, resulting in less money for existing organizations.

the film industry is really struggling in Saskatchewan and i see it doing well in other places... i feel like i am loosing opportunities. i can't move because i care for an elder parent. I see the internet as a great way to still find opportunities, but i have made the greatest leap forwards with my career when i have been able to collaborate and be inspired by local people doing the same thing as i am or that i aspire to do

-the film tax credit being cut was a huge hit to me and my household. I'll likely have to move to another province that is more willing to support.

The funding cuts to the film industry in Saskatchewan have adversely affected all aspects of my arts practice from teaching to production - the performance industry (theatre and film) and the ability to train future professionals has received a blow from which they will not recover.

The recent destruction of the film industry has been catastrophically bad for the citizens (including artists, students) of Saskatchewan.

The removal of the film tax credit has essentially removed any employment opportunities for me locally. I moved back here from the U.S. to help care for elderly parents and along with my husband, who is also a writer and actor, raise our young son. We had hoped to contribute to the arts community but establishing ourselves in an environment of 'scarcity' when we are both relatively new and unknown here has been discouraging. I remain confident that things may change, but currently, not much to hold us here.

We returned from BC two years ago, and was pleased to notice Regina has more arts-based organizations e.g. Creative City Centre, Paper Crane Community Arts, Slate Gallery, Cathedral Arts School, and more going on at The Artesian. The loss of the film industry has resulted in many close friends and creative people leaving the province. I've personally lost opportunities for creative work for film productions, such as commissions for sculpture and design. The City of Regina's pottery program was foundational to my work in ceramics. At the time I started, I was a single mother with a low income, so the program was very accessible for me because the city offset some of the cost. I had the opportunity to meet practicing ceramic artists and university students who taught classes as well as potter's guild members who took classes with me. The city program may also be more accessible to the general public because of a perception that participants would not require an advanced level of artistic skill or knowledge, which may be the perception of a program offered by the university.

What is obvious to all actors is the elimination of the tax credit which torpedoed almost the whole film industry as far as financial incentives to create and host movies in this province. My fear is that even the studios that were built for that purpose will also disappear and leave Sask as a wasteland for acting for decades to come.

Yes, the removal of the film tax credit was devastating to the artistic community. We are a less interesting province now as a result.

For one, the abolishing of the Sask Film Tax Credit sent a very poisonous message to the art community. It basically implied that what we do doesn't count, which I am extremely concerned about. Also, we need more experimental spaces for art in Saskatchewan, and in Regina. It's hard to show work when there are few places to do it. And we need more funding and support for emerging artists. It's hard enough to live in this province when the cost of living is so ridiculously high, so there should be some way to fund an art practice short of having three jobs, which I have, and go to school at the same time. The attitude about art in this province stinks. I hope more people speak out about it.

I've been more focused on my own development for the past couple of years rather than my workings with the community, so I'd probably not be in a place to objectively comment. But I can say that both the film industry has been decimated, and independent, creative-driven film has been regrouping. Both of these developments impact some of the arts ecology that impacts me.

#### **Funding, etc.**

Seems to be more grass roots art activities which is good. Same old 'artists' are getting arts grants which is not positive.

Severe funding cuts at post-secondary institutions and access to grant money at the government level (SSHRC)

For one, the abolishing of the Sask Film Tax Credit sent a very poisonous message to the art community. It basically implied that what we do doesn't count, which I am extremely concerned about. Also, we need more experimental spaces for art in Saskatchewan, and in Regina. It's hard to show work when there are few places to do it. And we need more funding and support for emerging artists. It's hard enough to live in this province when the cost of living is so ridiculously high, so there should be some way to fund an art practice short of having three jobs, which I have, and go to school at the same time. The attitude about art in this province stinks. I hope more people speak out about it.

Funding has been cut, university programs in the arts being cut or disappearing not growing

Funding is always an issue and organizations have to spend so much time trying to survive and fund raise they can't focus on development work and performances, etc.

More opportunities for emerging artists to build their careers via commissions or public art work.

People don't want to pay for instruction or performance. There is interest in community work, just no funding for it, or only available for larger organizations.

The decision to kill SCN and the provincial film tax credit were very harmful. One worries that the Arts Board will be next. Also, continued underfunding of the cultural sector is a problem. New organizations are created but the funding available does not increase, resulting in less money for existing organizations.

Very disappointed by provincial and municipal governments' reduction of support for the arts - sometimes under the guise of a 'new program' which in fact dilutes the previous status quo.

Arts within Saskatchewan have not been a top priority in regards to funding of affordable work space, exposure to the public and the art community has little voice. We need a Saskatchewan Artists' place such as the Emma Lake facility (located in a quiet area close to nature and central for all within the province this will encourage the growth of artists. We have the mentors but they are isolated and have no place to share their knowledge as in the past and this will affect the future of art within our province. Guilds are isolated and we try to bring in quality artists for our workshops but funding is not readily available and travel and accommodations for guest artists is usually beyond our reach. To purchase supplies in our city or province locally is very expensive and most artist are forced to purchase on-line from the US market to afford to carry on their art. There should be an answer that will keep our money within our own economy.

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do it. And we need more funding and support for emerging artists. [...]It's hard enough to live in this province when the cost of living is so ridiculously high, so there should be some way to fund an art practice short of having three jobs, which I have, and go to school at the same time. The attitude about art in this province stinks. I hope more people speak out about it.

Helpful -Adult Education Classes Harmful -Closure of Emma Lake Art Branch of U of S -Lack of upgrading facilities at Neil Balkwill Civic Art Centre

Lack of rehearsal space for small/new groups (pressure on finance at universities, OHS etc) Lack of studio/working space for leaving projects set up to work on

There is no group of 'classical' musicians who make new and experimental music a priority. Anything new the symphony does, really is not new or innovative.

Art in general tends to be placed on the lowest level of culture by the municipal, provincial and federal governments. Placing creativity on the bottom of the priority list of a society will surely lead to less innovation with in it, and heavier reliance on other cultures to provide innovation. This can come as a cultural, intellectual and economic cost as a community at any level become more reliant on another to further it along.

### **Networking**

Fewer opportunities, it seems, for general gatherings, formal or informal, to discuss, exchange ideas, etc. However this may be more a function of getting older and not going out as much as I used to, rather than the community being less gregarious generally.

### **Professional Development/Training**

Creative Saskatchewan has been extremely focused on providing marketing opportunities for Sask Artists but are providing very little assistance to artists who want to continue or expand their learning opportunities. Expanded educational opportunities will affect not only existing artists but emerging and beginning artists as well as students who may want to pursue opportunities in an art career.

### **Theatre**

I have had more success and exposure outside in Alberta than in Saskatchewan. The resources to support and produce theatre are greater in Calgary and Edmonton. It's just easier there. Furthering my artistic career in Saskatchewan takes more time and energy and I have been perhaps negligent on that front. I hope to rectify this situation in the future. Encouraging developments for theatre artists continue to occur in Saskatoon. I feel that Regina's progress is not keeping pace.

I think that the City of Regina is not particularly supportive of the arts. I find the University of Regina is not very receptive to community theatre and the use of their facilities. Every time Regina Summer Stage has used the theatre we have been made to feel like a very unwelcome guest. Neither local business nor arts benefactors are very supportive of community theatre.

The emergence of small, independent theatre companies (such as Hectik and Golden Apple in Regina) has opened up opportunities to take on challenging and meaningful roles and productions, as has the programming of the Globe's Sandbox Series.

**[and film]** The increase in the number of theatre artists that have begun to produce independently in this province has grown exponentially. This is fantastic. Unfortunately the resources have not increase with the same growth.

**[and film]** Saskatchewan is slowly but surely growing in the independent theatre world. It's exciting to be living here when there is an economic boom, and hopefully we can start finding and developing our audiences. Hopefully the film and tax credit will be reinstated so that more people will be able to stay here and make a living as artists. I've always mainly done theatre and music, but if there was a film industry here I'd be able to do

more of the art I want to create. Film and tv provides many people with well-paying jobs.

**Valuing the Arts and/or Engagement**

I think the public is becoming less educated about art in general. It doesn't seem to be as important in school curriculum as in previous years.

There seems to be a growing trend for artists to have to justify arts spending in financial terms, a general commodification of the arts.

Are concerned about overvaluing the exchange of money and economic benefits, when social benefits are equally important or more so. We need food, shelter, roads, health in order to live, however arts and culture give us a reason to live. Arts and culture bring value into our lives, beyond economic benefits.

Art in general tends to be placed on the lowest level of culture by the municipal, provincial and federal governments. Placing creativity on the bottom of the priority list of a society will surely lead to less innovation with in it, and heavier reliance on other cultures to provide innovation. This can come as a cultural, intellectual and economic cost as a community at any level become more reliant on another to further it along.

Artists are expected more than ever to donate part of their income to their arts organizations. This has the result of just eroding the fees that artists negotiate, and demonstrates a disturbing and increasing lack of respect for the value of the work of artists.

Arts is underrated and no incentives are given to artist to contribute to our provincial economy. PST rules are very confusing, there is no tax breaks and the general population wants it cheap & quick.

Helpful -Adult Education Classes Harmful -Closure of Emma Lake Art Branch of U of S -Lack of upgrading facilities at Neil Balkwill Civic Art Centre

I want to comment on recent efforts to smooch sports, culture and art together in a homogenous amalgamation in order to push sports/entertainment 'culture' and forward a mainstream agenda that has little ontological or knowledge.....as opposed to a creative and art philosophy of entire local nations and communities in the region, especially locally in Regina. Pushing sports as arts and entertainment just leaves the real thinkers and authentic community people to the wayside.....sports does not fix homophobia, sexism, racism, bigotry and just enhances those things. Whereas art and cultural artistic expression in diverse mediums teaches tolerance

I've noticed that in Saskatchewan the arts is very minimal, there isn't great places to show pieces or festivals for appreciating what art does for society. Most local galleries say you have to be established, well how do you get established when galleries won't feature even one piece. Especially in Regina, we'd rather build a stadium.

The Sask Arts Board seems to ignore serious art music in favour of popular music.

There has been a change in how the arts is valued, since I began working as an artist in the late 1970's. When I began, there was a sense of working together to create an arts community and culture for and of Canada--and doing such work was a good unto itself. And that belief was endorsed by art's relationship with all levels of government, as well as with the private sector, who all seemed to understand that art doesn't always make money, but it makes for a quality of life that is ultimately profitable in all kinds of ways, including higher standards of living. Now, there seems to be a view of art as a commodity, like potash, or crude, with a value determined by the market. And increasingly, the paradigm seems to be that only art that can demonstrate significant market value should be supported--that which cannot find its independent financial legs, should rightfully not be supported, and in fact should die a Darwinian death. Art is not a commodity--its market value in no way represents what it is worth to the community. Art is a living breathing part of being human in a time and a space--and most great art never achieves significant market value in the lifetime of its creator. Over the centuries, the cultures that were considered great and golden were those that understood that, and put their support behind all kinds of art, and let posterity sort out which of the many artists backed were the winners.

There is a dismantling of the present framework within the arts community in Saskatchewan. It is moving from a collaborative community based model to an individual economically feasible one. If you can't sell your work

beyond the borders of Saskatchewan without any controversy then the work isn't worth doing. It is also apparently unreasonable to critique the current government with your work.

... while slowly changing, I continue to find great gaps in the knowledge art practitioners have of art disciplines other than their own; and as well, I note not a strong inclination to assist individuals in 'the public,' to an understanding of the (social, moral, health, spiritual, aesthetic ) value of experiencing their art form. Many artists and writers simply want to 'do the work,' and that's fair; however some (and I think this is a good thing) believe they can help others -- lead others -- to the experience.

#### **Other – poetry specific**

I find that extroverted poets who are willing to perform their work do better than introverted poets who are more literary. The market for poetry is limited and so publishers are reluctant to publish poets who are reluctant to read their work and sell books. I wonder if there might be actors to read poems by poets who are less willing to read their work. I feel that spoken word poems are often rhetorical and of lesser literary value than traditional poems developed for the page as well as to be read aloud.

#### **Other**

I am not fully sure what the broad term of arts ecology is referring to.

I don't understand this question.

More leisure time over the years has allowed more individuals to learn technique of specific arts and crafts for their own interests and production

when society or society from abroad (Germany, Japan) think of Canada, they think of: RCMP (Red Coats), Maple Leaf, and First Nations Art.

### **Saskatoon (115 responses, including 52 = “n/a,” “no”, etc.)**

#### **Saskatoon-specific**

**[and innovation]** I lived overseas from 2003-2006 and was too ill to work 2006-2008. In those five years I saw Saskatoon grow immensely and that attendance at arts events grew as well, especially at arts events that were 'edgy' or 'experimental' or 'outside the box'. This has helped my creative practice because it gives what I am doing some context. Innovative performance work is rare in Saskatchewan, but slowly audiences in the province are realizing that this work is interesting and worth paying attention to. Unfortunately I see that many of the more traditional performing artists in the province lack contextual knowledge to take innovative performance work seriously. By innovative performance work I am speaking of new choreography, new music, and experimental theatre. Performance work that is based in a performance craft but is pushing the edges. I'm not talking about performance art which is based in an experimental visual arts practice. That is another thing entirely. So, understanding of the context of performance work is important. People here (traditional performers and some audiences) need to know what is going on in other places and that what those of us who are pushing the edges are doing is not without form or craft.

I think Saskatoon is quite conservative in regard to Nude art or controversial art.

One particular change in Saskatoon in recent years has been a dramatic increase in the cost of living, specifically in the cost of renting an apartment. This has of course been accompanied by a dramatic lack of increase in my own annual income. It is much more difficult now to live here on \$15-20,000/year. The film industry in Saskatchewan is practically non-existent now. After more than 20 years as an actor in Saskatchewan, I am now planning a move out of province.

Specific to Saskatoon, the creative energy is high. Artists from other jurisdictions have moved, or are considering moving, here. This is a mixture of opportunity, activity, and energy, and a good mix of artistic experience. The

recent changes at the U of S may have a significantly negative impact on the emerging artist placement in the community. The loss of the film tax credit had dealt a significant blow to the artists' economic sustainability in this community, and in the province. We have not yet reached out to the 'new Canadian' reality. This is a very important element of future sustainability.

There is a growing younger artistic community in Saskatoon which is invigorating and essential to the breadth of a broader artistic community

current direction of the Saskatoon visual arts placement program not good for myself or other traditional object makers

#### **Other: re: Arts Ecology, general/positive**

I feel it is getting stronger - having a positive effect on my creative practice

#### **Deterioration of Arts Ecology**

changes to funding within the arts have professionalized artist run organizations and made them less spontaneous in their activities. This has reduced the amount of local content and increased their need for increasing fundraising. This essentially makes artist run centres too corporate and make them try to make profit instead of make culture...

I have found that Artists in Saskatchewan tend to be 'cliquey' and keep to their own small groups, we cannot thing like that anymore, the world has grown smaller and is now on our very doorstep, what we do here in this province gets noticed everywhere. We have to open up more, work together, and stop being so closed off. As Artists and as a people.

I think the arts ecology of Saskatchewan has eroded since the election of the Saskatchewan Party. Not surprising since their only focus is the economy and a healthy economy is only one factor among many to a sound arts ecology. The economy may be doing well in this province, but the Sask Party is squeezing teachers, the universities, and, soon, I imagine, arts organizations. We will be rich in one way, poor in another.

It is nice to see this Arts Ecology survey happening. It shows that there are steps being taken in the right direction.

Little to no opportunity for radio play for classical music Less arts in the schools - I think this is very damaging to our communities

-more appreciation for 'grassroots' artists -a lot of the same people winning/receiving grants over several years (sometimes in different categories but not always) -more national attention, respect and notice for the art being made in Sask -a continued s

The rise of the 'culture of interruption.' people are reading less and interrupted more. They deal with trivia instead of deeply thinking and processing information. Book culture is imperiled without 'empty moments' for thought and reflection.

#### **Diversity**

I think there is always room for improvement; more funding to the arts on a local and provincial level, more funding to the arts at the university, more public art and presentations, a greater focus on first nations art and artists, female artists, lgbtq artists.

Specific to Saskatoon, the creative energy is high. Artists from other jurisdictions have moved, or are considering moving, here. This is a mixture of opportunity, activity, and energy, and a good mix of artistic experience. The recent changes at the U of S may have a significantly negative impact on the emerging artist placement in the community. The loss of the film tax credit had dealt a significant blow to the artists' economic sustainability in this community, and in the province. We have not yet reached out to the 'new Canadian' reality. This is a very important element of future sustainability.

**Education**

Extension classes such as offered in the University of Saskatchewan's USCAD program are an important improvement for working individuals to take a diversity of art classes and the program promotes emerging artists. The USCAD program offers a diversity of fine arts and other creative classes with time flexibility to earn required credits to graduate or a person may just take one or two classes for their own interest. After retiring from the workforce I took sculpting, drawing, painting, mixed media, art history classes and graduated after 3 years and 5 years is allowed to earn required credits.

have observed there isn't the same level of interest from schools in having artists visit; could be the cuts to Teacher-Librarian positions or funding going to computers or lunch programs - cuts of SaskFilm, SCN, CBC Radio/TV Arts, Film Tax Credit, have

Arts education in most public schools is very poor and only good in specific high schools. Other programs are not getting better or are getting cut

I do not think arts organizations are able to provide in the community to the level needed in Saskatchewan. However, the political setting is also not very conducive to encouraging industry and other non-artist-based groups to be more helpful. The loss of government support has almost killed the film industry. Local opera groups struggle to bring in advanced artists that could enhance the experience for local artists participating in projects. The universities are consistently weakening the ARTS in favour of the sciences, etc., and in vain efforts by groups such as SSHRC are relatively inadequate to support practicing artists.

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The loss of educational facilities and programs in craft arts has hampered the opportunities for new people (younger & older) to enter this field, both professionally and avocationally.

The systematic destruction of the University of Saskatchewan is the most disastrous cultural event of our time, but I, along with the other artists of the province, will continue to thrive and contribute to the richness and diversity of our world in spite of it.

**Film**

[and deterioration] Cancelling the film tax credit killed the film/tv industry in this province. This had a cascading effect on my other art practices (editing and photography). It also meant more actors had to leave this province or leave the profession because they lost lucrative employment opportunities that the film/tv industry supplied.

Funding cuts to the University of Saskatchewan and the closing of the Emma Lake Kenderdine Campus has very negatively affected my creative practice as a songwriter. Also, to a lesser extent, the cutting of the film tax credit.

I do not think arts organizations are able to provide in the community to the level needed in Saskatchewan. However, the political setting is also not very conducive to encouraging industry and other non-artist-based groups to be more helpful. The loss of government support has almost killed the film industry. Local opera groups struggle to bring in advanced artists that could enhance the experience for local artists participating in projects. The universities are consistently weakening the ARTS in favour of the sciences, etc., and in vain efforts by groups such as SSHRC are relatively inadequate to support practicing artists.

Losing the film tax credit was a huge blow. So much has been said about this already, though. I was just starting my 'upswing' into what could have become an exciting path into film. I had a few significant roles, lots of auditions & learning experiences, and then it all disappeared.

One particular change in Saskatoon in recent years has been a dramatic increase in the cost of living, specifically in the cost of renting an apartment. This has of course been accompanied by a dramatic lack of increase in my own annual income. It is much more difficult now to live here on \$15-20,000/year. The film industry in Saskatchewan is practically non-existent now. After more than 20 years as an actor in Saskatchewan, I am now planning a move out of province.

Since the loss of the film tax credit I have lost my main income in the arts, as well as potential collaborations. Without a large creative industry in Saskatchewan, we have lost a lot of talent.

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The cancellation of the Film Tax Rebate has certainly put a chill on film development which has made it harder to get our 'Saskatchewan' stories out into the world.

The Cut of the film Tax credit was harmful, Creative Saskatchewan Seems convoluted and unnecessary

The cut to the film tax credit has hindered potential possibilities for further projects. It has forced out a number of my valuable contacts within the industry who now reside in other provinces or territories or have changed their line of work. They possessed great value as skilled crafts people and added great wealth to the cultural development in Saskatchewan. The film industry especially has undergone massive changes and it is hard to predict exactly how it will develop in future, if at all. Additionally, when applying to Creative Saskatchewan (for assistance on a current project) I was astounded the rigid limitations put in place that would preclude many if not most artists from obtaining any meaningful funding. It fails to take a wider look at the means in which projects are produced and developed and penalizes those that do not follow its narrow scope. Unfortunately if artists cannot qualify for such programs due to inherent problems with the program the fear is that the government may use it as an excuse to further cut funding to the arts.

The death of the Film Tax credit has been very detrimental to my overall practice and our arts community.

The destruction of the Saskatchewan Film community, culture and business has been very detrimental to this province.

The loss of the film tax credit has made me decide to move away from Saskatchewan.

There is no film industry. This has hurt almost every sector of the arts community. Not many other art disciplines on the local level can provide a high wage like the film industry. As I said previously, many of these artists would take that money and invest it into other personal projects, which bring an additional unmeasured benefit to the economy and culture of Saskatchewan. Sound department being musicians, art department being painters, camera operators being photographers, directors writing local stories etc.

We don't have a film industry, so there's no money, so everyone is poor or moved away. Also, rent is too high. So, people get boring jobs and don't do art, or they have boring jobs and do art and are tired, like me. This province is focused on one thing: money. It's corrosive and awful. I have no desire to share what I do with the wider community. They don't really care and I'm not interested in trying to make them care.

While I find the public and businesses are great supporters of the arts. I feel the government is in a tail spin and destroying the long established foundations of the art community and art education. The result I feel will destroy the vibrancy of the arts industry in Saskatchewan. So a huge financial to all artists.

have observed there isn't the same level of interest from schools in having artists visit; could be the cuts to

Teacher-Librarian positions or funding going to computers or lunch programs - cuts of SaskFilm, SCN, CBC Radio/TV Arts, Film Tax Credit, have [response ends]

### **Funding, etc.**

Public funding continues to decrease. Audiences decrease for live theatre and dance events.

A non supportive provincial government, while the SAB does an amazing job at funding artists, I don't believe their funding has increased under this government and it seems the government doesn't really appreciate what artists do and contribute to the economy in SK, film credit is one example, it would be nice to hear a premier say something positive about the arts in SK.

Funding cutbacks

[and Education] Funding cuts to the University of Saskatchewan and the closing of the Emma Lake Kenderdine Campus has very negatively affected my creative practice as a songwriter. Also, to a lesser extent, the cutting of the film tax credit.

funding for the arts and crafts being cut off

Government funding seems to be trending away from the arts, or at the very least, making funding opportunities very difficult. People seem to realize that art is important, just not when it comes to funding it.

I find the community politically driven by a group of well-known artists. I've noticed positive change regarding more opportunities being provided for emerging artists.

I think there is always room for improvement; more funding to the arts on a local and provincial level, more funding to the arts at the university, more public art and presentations, a greater focus on first nations art and artists, female artists, lgbtq artists.

Partnerships and sponsorships with corporate world is changing drastically - less businesses want to be involved in the arts.

Provincial government has increasingly been less arm's length and that is hurting everyone.

Sask Arts Board has been more timely in making decisions regarding grants. The time of year of the grants is also better.

The development of Creative Saskatchewan is a great concern as it seems as if money which used to go toward experimentation and research and development (from the 'old' Sask Arts Board) will now be siphoned off and only go toward commercialization and marketing of 'artistic goods'.

There has been a backtracking on the public support for the creation of art in all of its forms. With the possible exception of the recent surge in music funding in Saskatchewan, most of the funding for arts and arts organisations has been restricted. The criteria for eligibility has changed so that we don't always know if and how we might be eligible for support from the public sector. We are happy to make application for funds but because we aren't always able to fit into the boxes that are required we are a loss as to how to move forward. Therefore, we end up serving coffee rather than participating in acts of creation that benefit society.

### **Innovation**

I am alarmed by the departure of many colleagues to Toronto, Edmonton, New York. The most exciting and innovative colleagues are leaving to do more challenging, productive, rewarding work. Although the province is ostensibly in a boom, and growing in population, the arts do not seem to be growing in tandem. I often leave for extended periods of time to work on projects in Toronto, Vancouver, Maine, New Zealand, because I am offered those opportunities in those places. The work I make out there is much more exciting than the work I make here, partly because there is neither the financial support nor the audience interest here.

### **Networking**

I have observed increasing hesitation to use programs that use provincial funding to bring in writers/artists from

elsewhere. This is disturbing. We need to maintain vital conversations with artists and writers from outside our borders. This larger conversation provides immense benefit to Saskatchewan writers and artists.

The arts community in Saskatchewan is very much a word-of-mouth, networking community. It is very hard for newcomers to Saskatchewan to break into the arts community successfully without a strong network in place. There is no cohesive place to find opportunities and access to auditions and artist related information. It is very hard to get 'in'.

**[specific to survey]** I cannot answer because I never knew of this, was ever involved with them or was ever invited to participate in any direction. How did you know of me to send this survey? Where does an emerging artist sit in regards to your mission as in communication - how would they know of this initiative or you knowing of them? You need a 'Craig's List of All ARTS' and an extensive campaign to all artist and genres/medias to let them know it EXISTS!

### **Professional Development/Training**

I do not think arts organizations are able to provide in the community to the level needed in Saskatchewan. However, the political setting is also not very conducive to encouraging industry and other non-artist-based groups to be more helpful. The loss of government support has almost killed the film industry. Local opera groups struggle to bring in advanced artists that could enhance the experience for local artists participating in projects. The universities are consistently weakening the ARTS in favour of the sciences, etc., and in vain efforts by groups such as SSHRC are relatively inadequate to support practicing artists.

Moving back to SK after earning a degree in Jewellery Design and Metalsmithing, I was looking to the Kenderdine Campus at Emma Lake for potential professional development opportunities. Now that it has been closed, an opportunity for growth and artistic nurturing has died.

The Common House Initiative Emerging Cultural Leadership Program has been innumerable helpful to building an awareness of the fluctuating Saskatchewan Arts Ecology and my role in it. It has contributed directly to the further development of my community involvement in various arts organizations, as well as strengthening my own creative voice, and providing me with the savvy and know how to navigate these ever changing waters of Saskatchewan's Arts Ecology. The connections and skills facilitated through this program will continue to serve my practice for years to come.

### **Promotion**

The evolution of social media and new ways of marketing have been helpful to the younger generation of artists in sales and promotion of their work, and to established artists who are able to keep up with the times. Many long-established sales and markets are failing to maintain their market share of attendance and sales due to their failure/inability to move with evolving ways of selling and promoting work.

The program 10K20 introduced by Rawlco Radio a few years ago helped the Saskatchewan Music industry in a very positive way. I feel this program should be compulsory for all commercial radio and TV stations throughout the province. It would help the recording industry as well.

### **Valuing the Arts and/or Engagement**

I've always felt incredibly supported by the people of Saskatchewan!

[and film] A non supportive provincial government, while the SAB does an amazing job at funding artists, I don't believe their funding has increased under this government and it seems the government doesn't really appreciate what artists do and contribute to the economy in SK, film credit is one example, it would be nice to hear a premier say something positive about the arts in SK.

A shift in focus of funding to selling product and away from support of creation is concerning. Without having time and means to create work it there is nothing to sell.

<p>Although the Saskatchewan economy is supposedly doing very well, it appears that the arts are generally fairly low on most government and people's priority list when it comes to actual money, even though they 'talk the talk'. We need to create a stronger sense of the importance of culture in the wider world.</p>
<p>I do not think arts organizations are able to provide in the community to the level needed in Saskatchewan. However, the political setting is also not very conducive to encouraging industry and other non-artist-based groups to be more helpful. The loss of government support has almost killed the film industry. Local opera groups struggle to bring in advanced artists that could enhance the experience for local artists participating in projects. The universities are consistently weakening the ARTS in favour of the sciences, etc., and in vain efforts by groups such as SSHRC are relatively inadequate to support practicing artists.</p>
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<p>Increasing tendency toward corporate sponsorship and partnerships can have a dampening effect on art which questions or is political. As this occurs in small increments, with people gradually adjusting, it may not raise alarms as it should.</p>
<p>Less real money and more 'strategies' for the artists. Most artists are not 'strategists', and playing who is having the most business/social media/other support in order to get public support is NOT part of our training. It probably develop the business sense of some artist but it is very discouraging to many others. Also, one might wonder what it does to creativity and to the arts in general.</p>
<p>Sask Arts Board and other provincial arts funding is becoming politicized. Decisions are being made and programs organized for political reasons and political impact, rather than as simple good long range policy, give or take some periodical updating of those programs. Professional governmental managers are walking away from career scenarios in which political masters make decisions without consulting the professionals already on their payroll.</p>
<p>Small Cafes and restaurants that are open to showing artists work. Any business that is willing to show off your work while decorating their office space. More people interested in Saskatchewan artists and telling others about their favourite one. A draw back for artists is care for artists who become sick and can't work. Example is [...], found out [...] has [...] and won't be able to work for some time. Some sort of insurance that artist can pay into who has the artists in mind. Without support artists can lose a lot more than other working people.</p>
<p>The amount of adults registering in arts classes specifically dance has dropped over the past 3 years.</p>
<p>The arts are not valued enough as a product. The public does not realize the value they are getting for their ticket purchase.</p>

### All Other Places (71 reponses, including 45 = "n/a")

#### Location-specific Responses

[and education] I have lived in Saskatchewan for only 7 years, most of which living in a small community that has almost no connection with art. In [rural town]'s and other schools art instruction is limited to a couple of grades and the system does not value art in education or the normal livelihood of individuals. This was helpful to me as I offered classes to students in my studio. Incredibly helpful or the various arts sites posting opportunities and helpful information on the business side of art. I've met artists through Facebook and lectures. Providing artist lists is good but are these presented to businesses. An artist conference would be good.

I live in Lloydminster, and my experience is mostly local. I do keep in touch with a group of jewelry artists in

Regina and a group of glassworkers in Saskatoon. I'm finding that in Lloydminster, people have really started to recognize and value the arts. This has been the direct result of a local downtown business and its focus on the arts and our local Arts Without Borders/Streetscapes Streetfest in June. Social media has also played a part. The staff at the city run gallery - LCSC - is younger and have begun to use social media more effectively in the past 6 months. Other local businesses have begun to support the arts as a result.

I am new to the arts scene. I love watercolour painting and am quite accomplished on my own, learning through library books, DVD's and UTUBE. This winter I joined the Signal Hills Art Group and Love it...the likeminded people, the constructive criticism and the learning within the group. I am meeting other artists and growing through that experience and through the adjudication process. I would like to see more workshops in Weyburn and a venue for selling artwork.

The focus is always on Saskatoon and Regina, leaving smaller communities behind.

### **Deterioration**

The Saskatchewan Playwrights Centre has become more active. It's great to see that happening. It would be terrible to lose those resources. Meanwhile, the CBC has almost no capacity to air work by Saskatchewan writers, which is a shame. The publishing sector is at risk. Without strong publishers, Prairie writers are going to have a hard time getting a leg up.

### **Diversity**

I see more and more programming offered that is accessible for Aboriginal people only. I live in an Aboriginal community, am married to a Metis and my inspiration comes from the northern landscape and the people I meet and yet I can't be part of Aboriginal writers' or artists' retreats. I do not connect in the same way to artist from the cities or southern regions and I feel sad and often hurt that arts and culture programming is exclusive based on criteria of race and I can't connect with the people that are closest to me because of program imposed racial barriers. I always pictured the arts as being a place that knows no borders. I also believe the arts could play an important role in overcoming racism, because through getting each other to know better, we will understand each other better.

[and funding] There seems to be more programming and recognition for younger adults now that I'm just out of the range of being able to benefit from those types of programs. In an effort to be more culturally diverse I am seeing more programming that feels less inclusive and more targeted.

### **Engagement**

Culture Days is Awesome. ... makes the public aware of artists in the area and portrays who they are. A big rah rah for Culture Days'

### **Education**

Losing international venues like Emma Lake harmful to general arts practice. Pressure on USCAD may also drive visual artists to Alberta to continue their education.

The lack of support for the arts by the senior governments in our k-12 schools and the Post-Secondary Institutions is beyond outrageous.

### **Film**

I think the government's declination of tax relief and incentives has badly damaged the Saskatchewan Arts community, especially in the film industry.

Loss of film credits and decreased education funding, overall arts funding decreases and the attitude to marketing model of arts business programing have all affected the arts ecology of Sask.

The imposition of 'economic models' of privatization by provincial and federal governments have made it EXTREMELY difficult to produce, exhibit and sustain creativity, creating a general dumbing down of the arts community and society in general. e.g.. loss of the film tax credit in Sask. has devastated the film industry here and effected the arts community as a whole in a negative way. Attacks, changes and funding shortages to arm's length funding institutions by governments have seriously disrupted the arts ecology. Changes to how arts organization access funding from non-arts government funding agencies have crippled our ability to work with communities effectively.

#### **Funding, etc.**

I personally need more money/capital to be more involved & creation of my Profession.

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The imposition of 'economic models' of privatization by provincial and federal governments have made it EXTREMELY difficult to produce, exhibit and sustain creativity, creating a general dumbing down of the arts community and society in general. e.g.. loss of the film tax credit in Sask. has devastated the film industry here and effected the arts community as a whole in a negative way. Attacks, changes and funding shortages to arm's length funding institutions by governments have seriously disrupted the arts ecology. Changes to how arts organization access funding from non-arts government funding agencies have crippled our ability to work with communities effectively.

The Saskatchewan Arts Board has discontinued project grants. This eliminates the opportunity for local arts groups to undertake collaborative projects. artsVest model of funding is inappropriate for northern communities.

#### **Innovation**

Our relative isolation as compared to larger metropolitan centers has made the Saskatchewan arts community more innovative

#### **Networking**

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I have lived in Saskatchewan for only 7 years, most of which living in a small community that has almost no connection with art. In [rural town]'s and other schools art instruction is limited to a couple of grades and the system does not value art in education or the normal livelihood of individuals. This was helpful to me as I offered classes to students in my studio. Incredibly helpful or the various arts sites posting opportunities and helpful information on the business side of art. I've met artists through Facebook and lectures. Providing artist lists is good but are these presented to businesses. An artist conference would be good.

Social Media has helped rural artists reach their audience.

#### **Theatre**

Need for more independent theatre companies like Live Five in Saskatoon. Funding reduced to Saskatchewan Playwrights Centre (a development organization) because want to see a more finished product. Need to see the importance of learning and playing. Exceptional Saskatchewan playwrights yet not many produced in Saskatchewan. Actors are hired from out of the province as well for SK theatre productions.

**Valuing the Arts and/or Engagement**

I feel that with the evolution of electronic media, interest in the arts (with the exception of music) among the younger population has waned over the last 25 years. There appears to be less knowledge and appreciation of the arts in any discipline.

I feel the artist is almost considered to be the least important part of the arts ecology. There is too much power in the hands of curators and institutions to dictate certain ideologies, critical practices, etc.

Less and less focus on the arts.

Loss of film credits and decreased education funding, overall arts funding decreases and the attitude to marketing model of arts business programing have all affected the arts ecology of Sask.

Lots of no pros with cameras which has eroded our business.

The area of concern for me is that art and artist contributions (in terms of donations of time, art etc.) is seen as something that should be volunteered and donated

The erosion of social value and perceived relevance of artists who reside in Saskatchewan in the face of cultural bombardment of mass-media and 'mega-tours' of heavily marketed performers.

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Too much recognition of top-down artists and not enough recognition of artists with a long history of serving the people.

### **Process and Methodology**

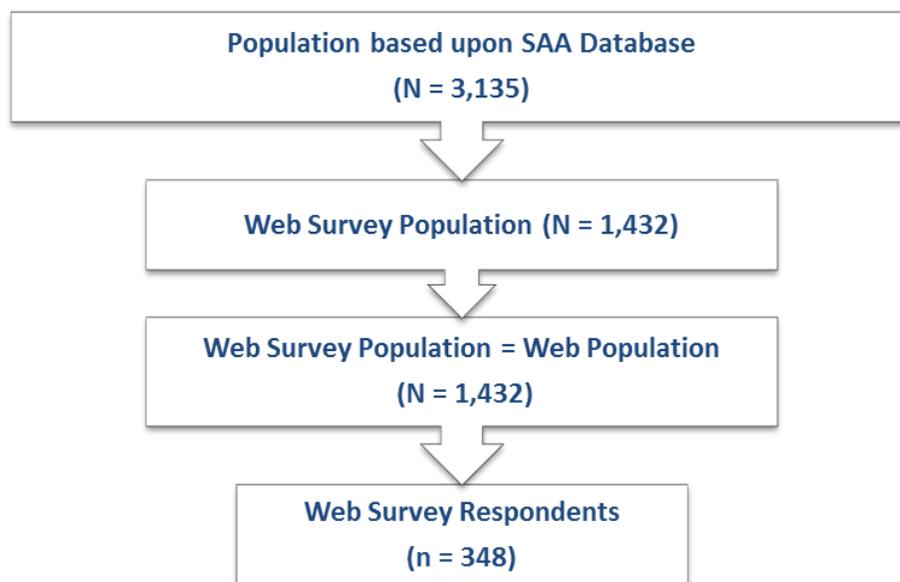
#### Artist Survey:

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 10<sup>th</sup> 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 23<sup>rd</sup>. Of these, 39 individuals responded to the survey questionnaire with a participation rate of nearly 44% and missing values below the 10<sup>th</sup> percentile.

The total web survey population was 1,432. The total number of respondents was 348 individuals<sup>7</sup> (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 present

<sup>7</sup> 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, W.L. Neuman & K. Robson (2012), *Basics of Social research: Qualitative and Quantitative Approaches*, 2nd Canadian ed. ([Don Mills, Ontario: Pearson Education, p. 137.

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 (eg. 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.

#### Public Survey:

SPAR conducted an online survey open to any Saskatchewan residents over the age of 18 from April 23 through May 14, 2014. The Department of Kinesiology and the University of Regina provided the project with access to Class Climate software in order to administer the survey. It was launched with media support from the project partners' communications teams as well as print and broadcast media coverage. A total of 131 individuals responded to the survey questionnaire. The Margin of Error was +/-8.53% to the 95% Confidence Level.

A lottery incentive in the form of an iPod mini was offered to the participants.

Public Survey data should be used with an understanding that the demographics of respondents do not conform to those of the provincial population as a whole. As will be clear from the following overview, the subject matter, the orientation of the partner organizations promoting the survey as well as the need for respondents to take the initiative to access the survey yielded a respondent group the majority of whom identified themselves as closely connected with the provincial arts ecology. Accordingly, this sample is one of convenience<sup>8</sup>. The data from this survey is therefore useful in providing insights into the demographics of those members of the public who may be most closely integrated into the provincial arts ecology--as well as the way they are connected to artists and their perspectives on the arts.

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<sup>8</sup> Convenience sampling is a non-probability statistical method to draw representative data from an easy to access source such as volunteers. This method might not be representative of the population and the chance of bias representation can occur. For a better understanding of related social research methodologies, please see: Neuman and Robson (2012), p. 130.