



Understanding the Arts Ecology of Saskatchewan

From the Grassroots

Results of the SPAR Survey of the Public, May 2014

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Introduction to the Arts Ecology Research Project

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. The research project for which this data was gathered, "Understanding the Arts Ecology of Saskatchewan," was funded by the SPAR partners and the Social Sciences and Humanities Research Council of Canada. When referencing this data please acknowledge both SPAR and SSHRC.

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

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

SPAR's arts ecology research began in April of 2014 with two surveys:

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

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

- a) age, gender, community of residence, ethnicity, income and education as well as the extent to which they conformed to various official definitions of 'professional artist', and
- b) networks and connections that contributed to their creative work and, their general involvement in their communities.

The Survey of the Public sought:

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

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

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

An initial overview report relating to the Artist Survey was released on March 3, 2015.¹ This report provides an initial overview of the Public Survey. Further, more detailed reports based on data from both surveys will be forthcoming as the research moves into its qualitative phase which will entail a series of interviews, focus groups and case studies. SPAR welcomes further queries about this report as well as its methodology and forthcoming reports. We also welcome requests for additional data and reports.

¹ *Understanding the Arts Ecology of Saskatchewan from the Artist's Perspective: An Overview of Results from the Artist Survey of 2014* is available as follows:

Link location – <http://www2.uregina.ca/spar/index.php/reports-and-resources>

Download – <http://www2.uregina.ca/spar/images/docs/SPAR.Artist.Overview.Mar.3.2014.pdf>

For more information visit SPAR's homepage: www2.uregina.ca/spar or contact: spar@uregina.ca

Process and Methodology

A. 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 convenience². 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.

B. 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). The database was aggregated by the SAA using its Artist Registry, online resources, as well as input from its member organizations. From this population based on the SAA database, 1,343 individuals had active email addresses. All members of this subset were contacted via their email addresses and they were provided with individual passwords and a URL that led to the survey location on the University of Regina website. Of these, 309 individuals responded to the survey questionnaire with a participation rate of 23% and missing values below the 10th percentile. A lottery incentive in the form of an iPod mini was offered to the participants.

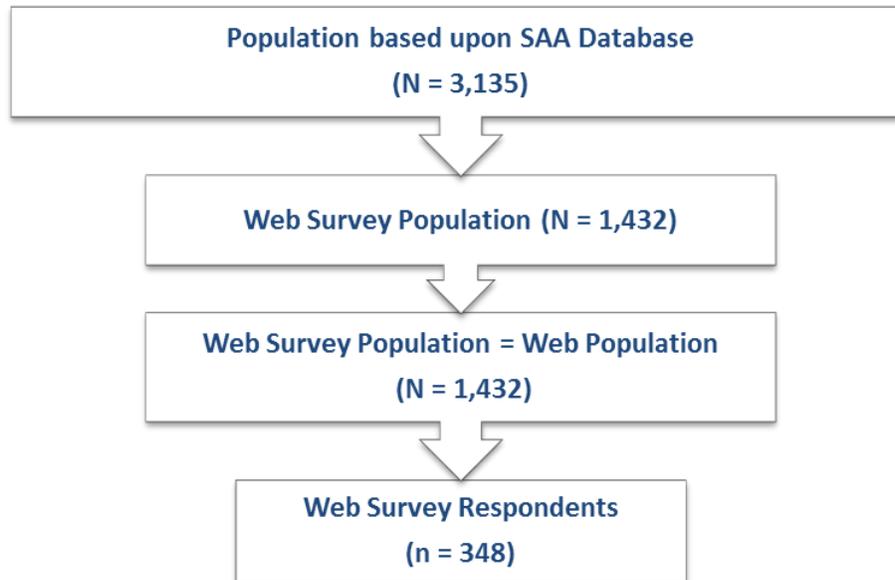
A follow up survey was conducted from May 16 through May 25, 2014. This subset was comprised of 89 individuals who expressed their interest in responding to the survey directly to SPAR or by registering for the Artist Registry on the SAA website after the initial launch on April 23rd. Of these, 39 individuals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

² 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 check Neuman and Robson:

Neuman, W.L. & Robson, K. (2012), *Basics of social research: Qualitative and quantitative approaches*, (Second Canadian ed.), Canada: Pearson Education, p. 130.

The total web survey population was 1,432. The total number of respondents was 348 individuals³ (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 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.

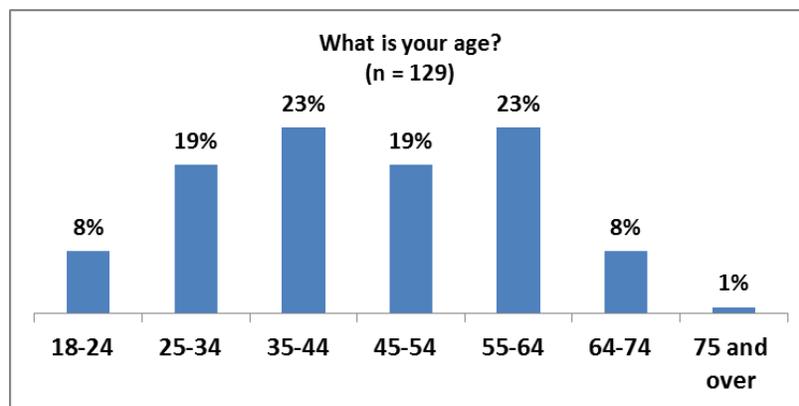
The challenges of identifying and accessing verifiable artist populations and others connected with arts and cultural ecologies have too often functioned as an obstacle and impediment to studies of artists (eg. how they work, what networks they form and how these networks foster and support the realization 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

³ Random sampling is a probability statistical method that gives a certain population an equal and independent chance of being selected. For a better understanding of related social research methodologies, please see Neuman and Robson (2012), p. 137.

understanding of how the arts ecology is working that will benefit artists and other members of the community as well as policy makers. By making a start with such a study and analyzing these results in the context of other data derived from current and future studies, over time we should be able to derive a much clearer understanding of the provincial arts ecology than we currently have.

Presentation of the Data

Where possible (and relevant) data is represented by percentage and number: e.g. 23% (n=30) where the 23% represents 30 respondents out of a total of 129 respondents to the given question. Not all of the 131 individuals who completed the survey answered every question; for example, in the chart below, “n=129” identifies the number of respondents to this question, while the chart presents the percentages of those respondents who selected each category.



Summary of Data and Discoveries

High Importance of the Arts:

When asked about the importance of the work of artists and the arts, respondents to the SPAR Public Survey ranked them very highly.

- Over 90% ranked the work of artists and the arts as important or very important to all levels of education as well as cultural diversity.
- Over 80% ranked the arts as important or very important to:
 - knowledge and understanding of human behaviour
 - the formation of personal identity, values and beliefs
 - the exploration of social, economic and/or political issues
 - social cohesiveness
 - a community's shared sense of place, health, well-being and sustainability
- Over 70% saw artists and the arts as important or very important to the economy and development of the creative and innovative capacity of business or other professionals.

These statistics suggest that SPAR Public Survey respondents are broadly in-line with the findings of a 2012 cross-Canada survey of the public which found over 90% agreement with most statements ascribing similar importance to arts and culture.⁴

High Rate of Participation as Patrons:

When asked, "In the past 5 years, how frequently have you accessed and/or participated in creative activity as a consumer, patron or audience member through the following creative formats?"

- 76% of respondents indicated that they accessed "Live performance" "often" or "very often" (e.g., concerts; plays; dancing; street busking; live readings, story-telling, spoken word performance).
- 72% had accessed Music Events; 70% had accessed Theatre events.

Respondents reported much lower levels of participation in the arts themselves as creators or performers, but of the 51 respondents (almost 40%) who reported having children under 25, 42 reported that their children participated in the arts.

High Levels of Spending and Donation:

79% of respondents report spending \$500 or more annually on the arts (arts, art events, art classes, and/or charitable donations). Of those, 37% spent \$2,000 or more, and 15% spent \$5000 or more.

48% of respondents reported charitable donations to arts and culture--as well as strong levels of charitable giving in other areas.

⁴ Phoenix Strategic Perspectives, Inc., Arts and Heritage in Canada: Access and Availability Study, Department of Canadian Heritage, 2012, p. 17, link: <http://www.canadacouncil.ca/en/council/research/find-research/2012/arts-and-heritage-access-and-availability-survey-2012> (accessed Sept. 29, 2014); download: http://canadacouncil.ca/~media/files/research%20-%20en/arts%20and%20heritage%20in%20canada%20access%20and%20availability%20survey%202012/arts_and_heritage_survey_enfullreport.pdf

Strong Connections with Artists:

Two-thirds of respondents reported personally knowing ten or more artists. The most common ways of knowing these artists were as a personal friend, neighbour, member of the family, fan, supporter, patron, customer or through involvement in an arts organization, arts-related business or activity.

Demographics of Respondents Similar to Those of Artists:

Public survey respondents reported above average personal income (average of \$61,730/year) with most incomes falling into the \$40,000-\$79,999 range. The majority of respondents were female, and 4% identified themselves as being aboriginal. With 26% under 35 and 32% 55 or older, they were fairly representative of the provincial age dynamic. In the National Household Survey of 2011 30% of the Saskatchewan population were between 18 and 35 and 35% were 55 and over.⁵ 92% of the public respondents spoke English only with most other respondents bilingual in French and English. With respect to ethnic origins and birth countries, public respondents resembled artists in reporting primarily Canadian or European affiliations. With 73% reporting at least one university degree, public respondents' level of education also closely paralleled that of respondents to the Artist Survey.⁶ Finally, respondents came from across the province but the majority (76%) came from Regina or Saskatoon. That compares with 61% of the provincial population which was based in those two cities in 2011.⁷

Overall Perspective on the Provincial Arts Ecology:

Although many respondents to this survey may have a closer connection with the provincial arts ecology than the majority of Saskatchewan residents, the high importance they place on the arts and artists as contributors to things such as education, the formation of individual values and beliefs, social cohesiveness and the health and welfare of communities is very much in-line with the findings of two similar nation-wide studies recently conducted. Respondents also back up the importance they place on the arts with high levels of consumption, attendance, and expenditure of volunteer time and donations. The importance they place on the arts is also further reinforced by a very high level of engagement in the arts among respondents' children. Given the high level of importance registered in so many areas listed in the survey, it would appear that the public would support stronger and potentially more formal and substantial connections between the arts and education, health and social services, and community development.

As with Saskatchewan artists, public respondents are clearly strong contributors to Saskatchewan residents' top volunteerism ranking in the country. They contribute considerable time as well as money to support not only the arts and culture, but also a range of other endeavors and causes as well. As observed in national studies, women are more likely to engage in some areas of the arts than men – something that may more generally be reflected in the dominance of women among the survey respondents. However, when male vs female responses to questions are examined closely there appears to be only a few instances of gender-based differences. Some of these areas of difference have to do with other areas outside the arts for which they volunteer and/or donate.

⁵ Statistics Canada, 2012, Saskatchewan (Code 47) and Canada (Code 01) (table), Census Profile, 2011 Census, Statistics Canada Catalogue no. 98-316-XWE, Ottawa. Released October 24, 2012, <http://www12.statcan.gc.ca/census-recensement/2011/dp-pd/prof/index.cfm?Lang=E> (accessed 30 Sept. 2014).

⁶ Saskatchewan Partnership for Arts Research (SPAR), *Understanding the Arts Ecology of Saskatchewan from the Artist's Perspective: An Overview of Results from the Artist Survey of 2014*, Regina, March 3, 2015: (link) <http://www2.uregina.ca/spar/index.php/reports-and-resources>; (download) <http://www2.uregina.ca/spar/images/docs/SPAR.Artist.Overview.Mar.3.2014.pdf>.

⁷ 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).

An important piece of information to emerge from this survey is that respondents felt a close, personal connection with artists. While some of this may have to do with the ease with which many contemporary artists make themselves accessible via electronic media, it may also derive from the relatively small provincial population and the visibility and engagement of artists in their local communities and arts organizations as reflected in the earlier report on the Artist Survey. Possibly underscoring the information derived from the Artists Survey regarding the extent to which many artists supplement their income with work outside their creative practice, 47% of respondents knew artists as work colleagues.

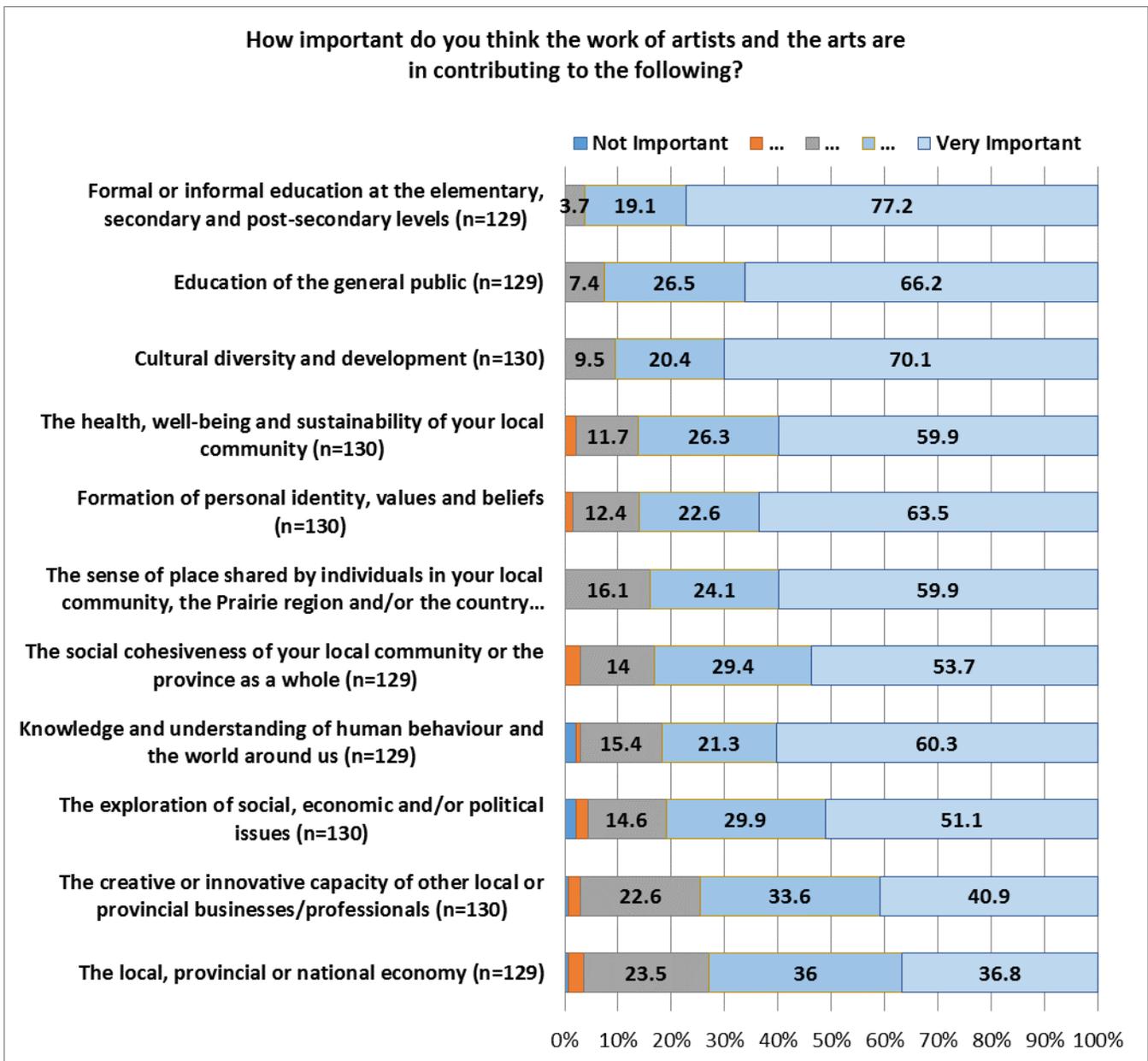
Finally, two points derived from this report should be especially useful to arts organizations. The close connection between artists and public respondents in levels of education, ethnic origins, birth country and language suggest that patrons may be attracted to artists and the art forms and organizations they are associated with in part because of these similarities in background. If, therefore, arts organizations wish to broaden their patron and supporter base, then engaging artists who themselves reflect those broader backgrounds may be an important place to start.

More generally, this report should help artists and arts organization gain key information about a core client base, and it may be useful for businesses and other potential donors to better understand a constituency they are reaching or may reach through support for artists and arts organizations.

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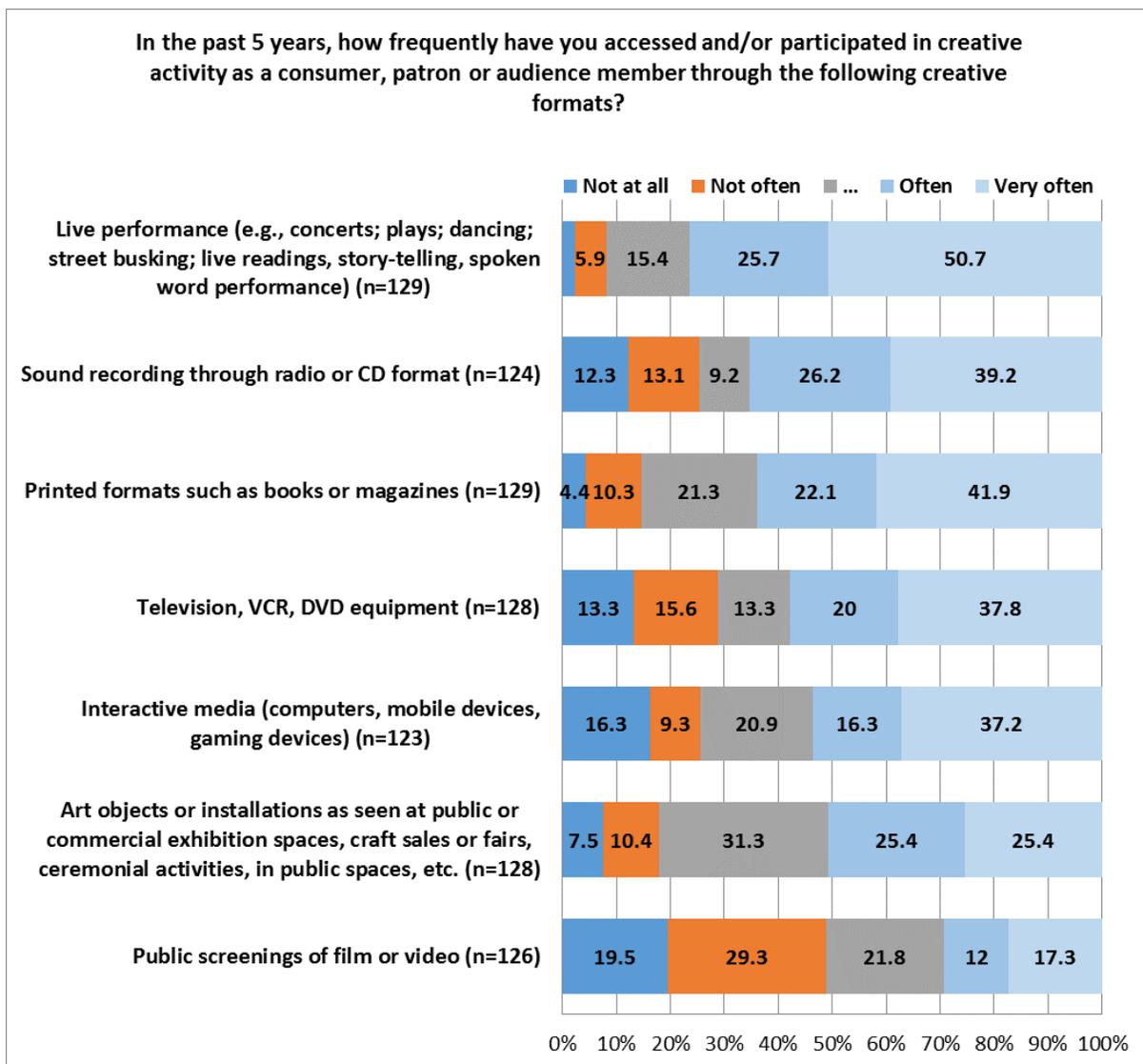
These statistics suggest that SPAR Public Survey respondents are broadly in-line with the findings of other national studies. A 2012 cross-Canada survey of the public for the Department of Canadian Heritage found over 90% agreement with most statements ascribing similar importance to arts and culture.⁸ In April 2015, the Strategic Council report for *Business for the Arts* released results of another national survey in which 80% of respondents found similar statements good reasons for supporting the arts.⁹

High Rate of Participation as Patrons

Arts engagement, access, and participation:

Respondents were asked to identify the frequency with which they had accessed and/or participated (over the past five years) in creative activity as a consumer, patron or audience member by creative formats.

- 76.4% of respondents indicated that they accessed “live performance” “often” or “very often” (e.g., concerts; plays; dancing; street busking; live readings, story-telling, spoken word performance).
- 65.4% reported accessing “sound recording through radio or CD format” “often” or “very often.”
- 64.0% indicated accessing “printed formats such as books or magazines” either “often” or “very often.”



⁸ Phoenix Strategic Perspectives, Inc., Department of Canadian Heritage, 2012, p. 17.

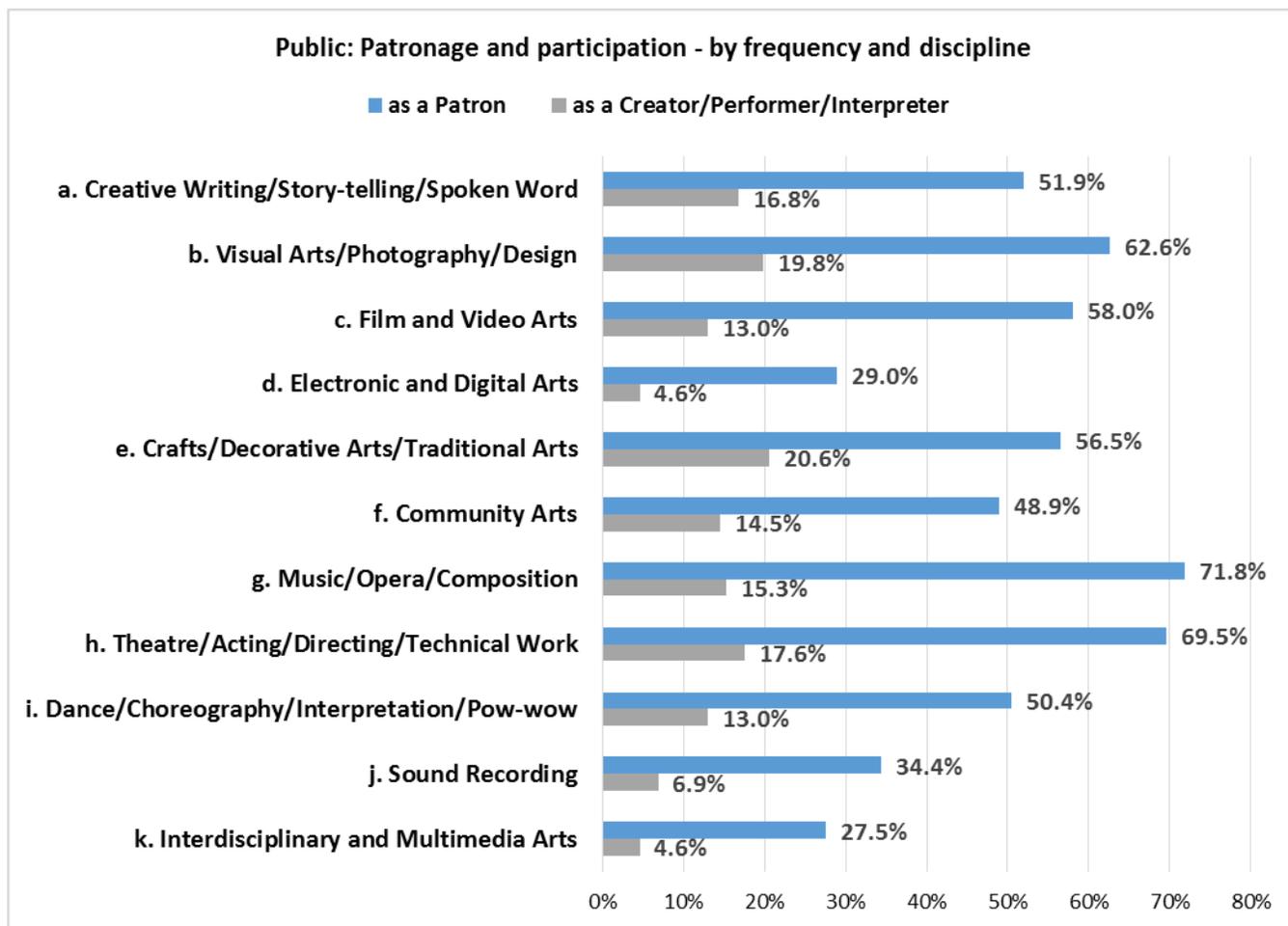
⁹ Strategic Council, *Building the Case for Business Support of the Arts: A Study Commissioned by Business for the Arts*, report released April 2015, <http://www.businessforthearts.org/wp-content/uploads/2015/04/Business-Support-for-the-Arts---Making-the-Case.pdf> (accessed 14 April, 2015), p. 23.

Respondents were also asked to choose and rank three creative arts formats from which they derived the greatest enjoyment. The two arts formats most-mentioned overall were: “Music/ Opera/ Composition” and “Visual Arts/ Photography/ Design.” The next three most-mentioned arts formats were: “Theatre/ Acting/ Directing/ Technical Work,” “Film and Video Arts,” and “Creative Writing/ Story-telling/ Spoken Word.”

Arts engagement and participation:

Public respondents from the public (n=131) also separately identified their involvement in various art forms (in the last five years) as either a “patron” or “as a Creator/ Performer/ Interpreter.”

- As a Creator/ Performer/ Interpreter, respondents most-often identified the following disciplines:
 - Crafts/Decorative Arts/Traditional Arts = 20.60%;
 - Visual Arts/Photography/Design = 19.80%; and
 - Theatre/Acting/Directing/Technical Work = 17.60%.
- As a patron, respondents most-often identified the following disciplines:
 - Music/Opera = 71.80%;
 - Theatre = 69.50%; and
 - Visual Arts = 62.60%.



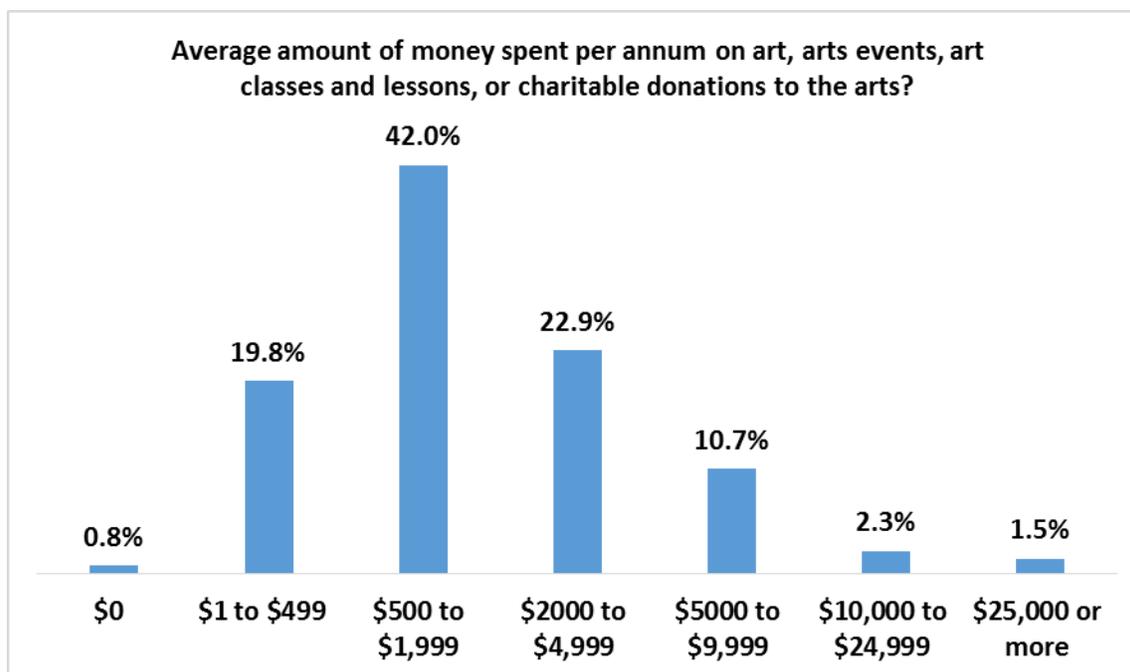
As previously mentioned, all interpretations must consider the male:female distribution of artist respondents (see Male/Female, page 17).

High Levels of Spending and Donation

Arts Spending:

When asked, “Over the past 2 years, what is the average amount of money you have spent per annum on art (including crafts, books, sound or video recordings, games), arts events (including concerts, theatre, dance events, festivals, film theatres), art classes and lessons, or charitable donations to the arts?”:

- 79.4% of respondents reported spending \$500 or more annually
- 37.4% of respondents spent \$2,000 or more, and
- 14.5% spent \$5000 or more



Some additional spending is also indicated by arts involvement of respondents’ children: 38.9% (n=51) of public survey respondents identified had children 25 years old or younger. Of these 51 respondents, 42 reported that those children had been involved in the arts, “as students, employees, volunteers, consumers, audience members or other types of participants.”

This level of parental support for children’s arts participation is similar to the aforementioned Business for the Arts report, which found that over 80% of parents agree that the arts are important to a child’s overall development as well as their self-expression, creativity, and confidence.¹⁰

Donations:

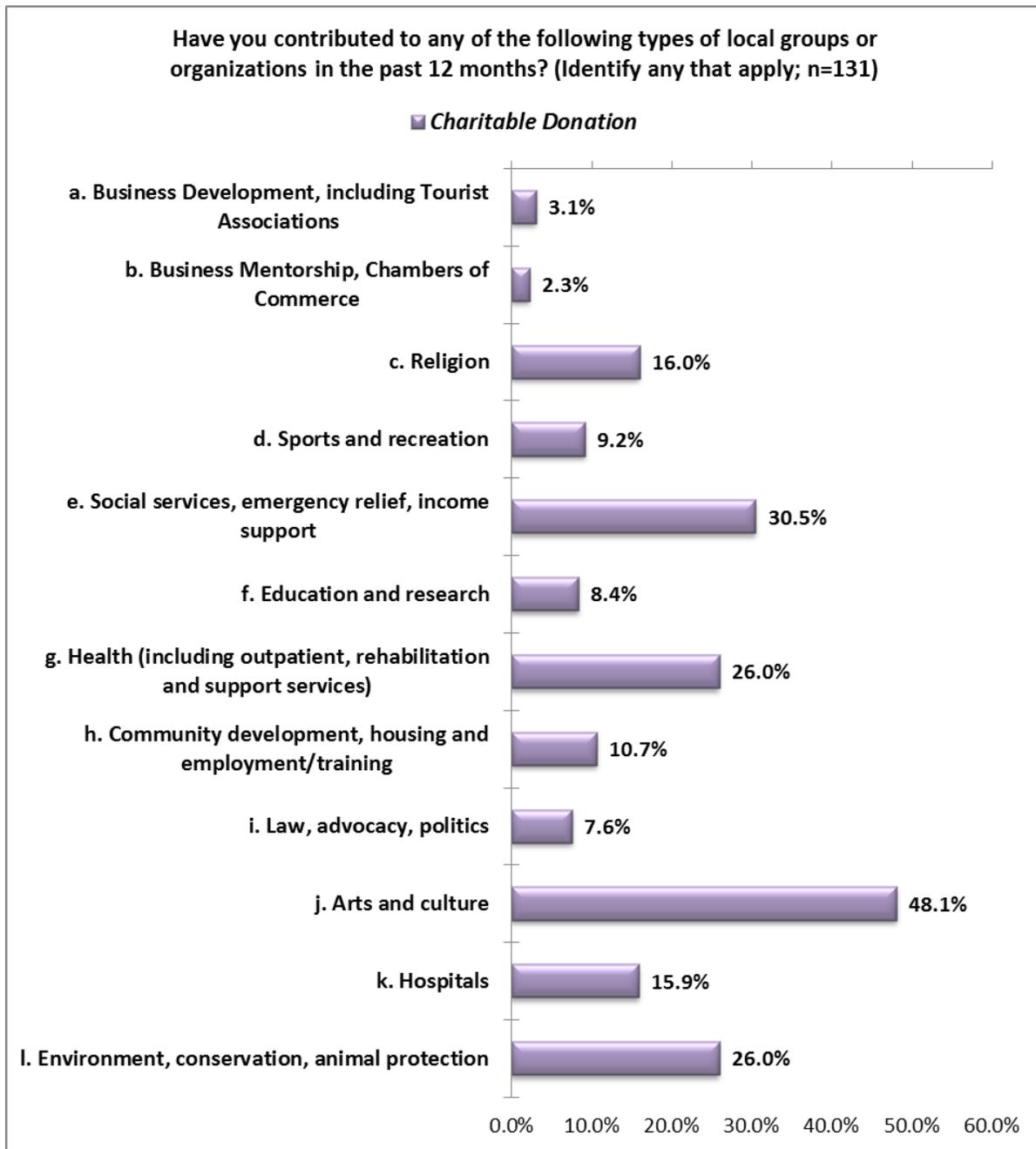
In reporting the types of organizations to which they gave charitable donations in the past year, respondents most often identified arts and culture (48.1%, n=63). The next most-often reported types of organizations were:

- Social services, emergency relief, income support = 30.5% (n=40)
- Health (including outpatient, rehabilitation and support services) = 26.0% (n=34)
- Environment, conservation, animal protection = 26.0% (n=34)

In 2010, the provincial rate of charitable donations was a remarkable 84%.¹¹

¹⁰ Strategic Council 2015, pp. 18-19.

¹¹ Statistics Canada, Canada Survey of Giving, Volunteering and Participating, 2007 and 2010; <http://www.statcan.gc.ca/pub/11-008-x/2012001/article/11638-eng.htm>), Table 2.9. chart 2 (<http://www.statcan.gc.ca/pub/11-008-x/2012001/article/11638-eng.htm>)



National charitable donation rates for these same types of organizations are as follows:

- Arts and culture = 3%
- Social services = 42%¹²
- Health = 53%
- Environment (incl. conservation, animal protection) = 7%

Nationally, Health (53%) and Social Services (42%) were the types of organizations with the highest donor rate.¹³

008-x/2012001/c-g/11638/c-g02-eng.htm) and chart 3 (<http://www.statcan.gc.ca/pub/11-008-x/2012001/c-g/11638/c-g03-eng.htm>) (accessed 21 Feb. 2015).

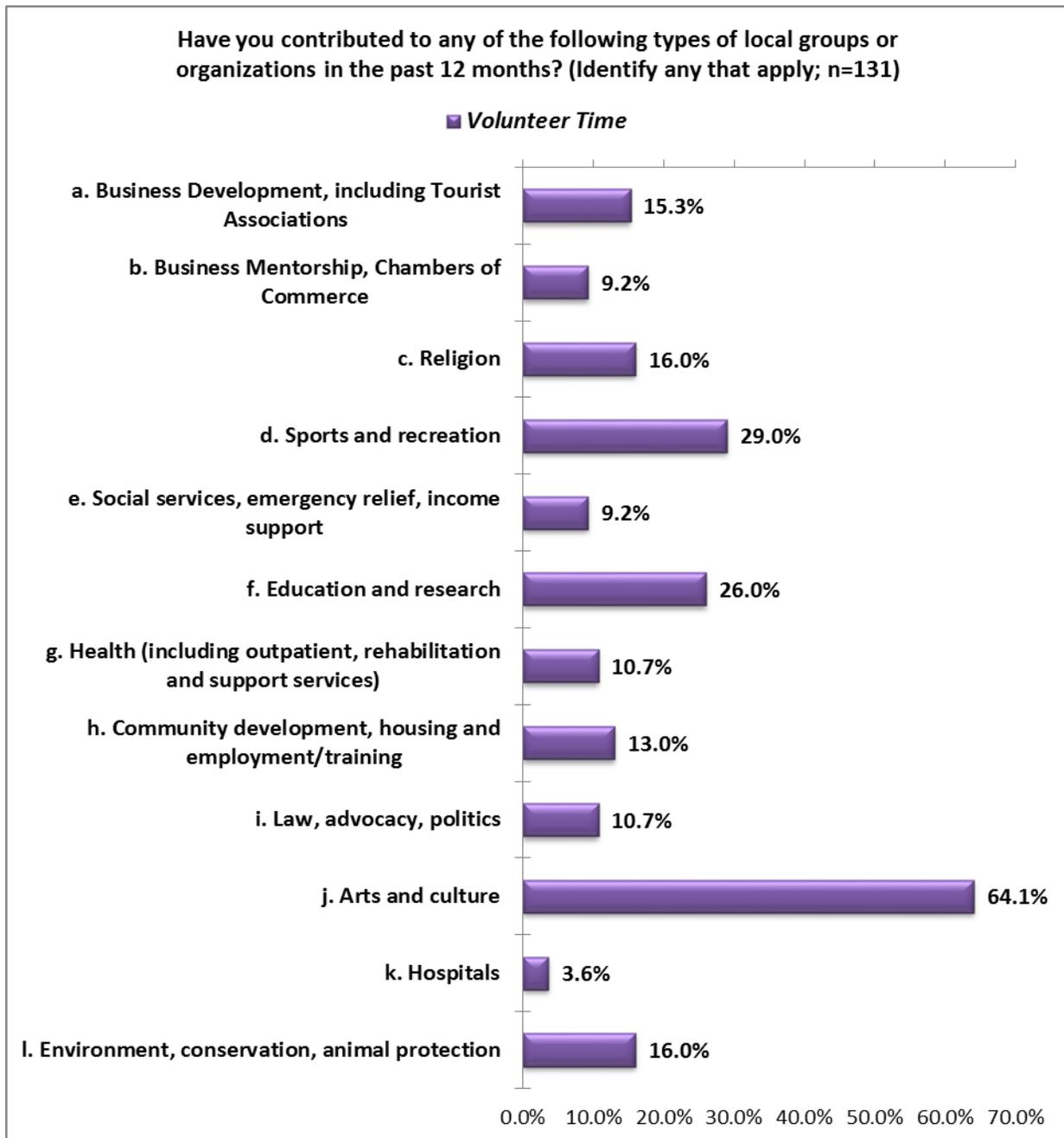
¹² In the Canadian rates, another type of donation might be considered in this category, i.e.: “Donations toward natural disaster relief” = 20% (Ibid).

Volunteering:

The most-often identified type of organization to which Public Survey respondents gave Volunteer Time in the past year was “arts and culture” (64.1%, n=84). The next-most identified types of organizations were:

- Sports and recreation 29.0% (n=38)
- Education and research 26.0% (n=34)
- Religion 16.0% (n=21)

Public survey respondents exceeded the rate of charitable giving to the arts and culture for artists; their volunteer rate for arts and culture (64.1%, n=84) was very similar to that of Artist Survey respondents (65.5%, n=228).



¹³ Statistics Canada, Canada Survey of Giving, Volunteering and Participating, 2007 and 2010, “Charitable giving by Canadians,” <http://www.statcan.gc.ca/pub/11-008-x/2012001/article/11637-eng.htm#a3>; Table 5: Donor rate and total amounts donated, by type of charitable or non-profit organization, population aged 15 and over, 2007 and 2010 -- <http://www.statcan.gc.ca/pub/11-008-x/2012001/t/11637/tbl05-eng.htm>

In 2010, the provincial rate of volunteering was 56%.¹⁴

The most common areas of volunteering for Canadians as a whole were the following:

- Sports and recreation = 12%
- Social Services = 12%
- Education and research = 10%
- Religion = 9%¹⁵

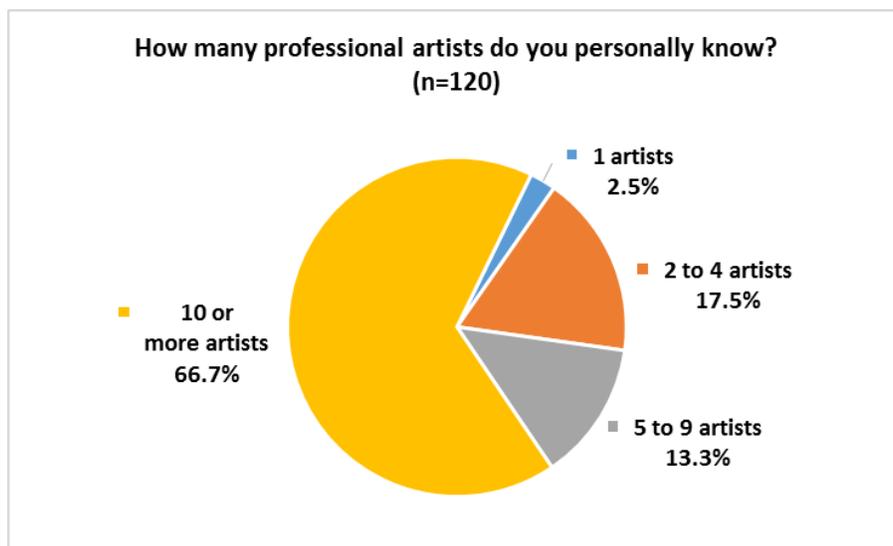
Female and male respondents showed some differences in interest and engagement in volunteering time and in charitable donations across these areas listed in the survey.¹⁶

Strong Connections with Artists

Regarding their own experience with creative work, 57.7% (n=75) of respondents reported at some point in their lives having “engaged in creative work for which you received a fee or other remuneration.”

A large percentage (over 90%) reported personally knowing both professional artists and avocational artists in a wide variety of ways. 85% of respondents (n=121) also identified personally knowing an emerging professional artist and 91% knew an avocational artist.

Approximately two-thirds of respondents knew “10 or more” professional artists.

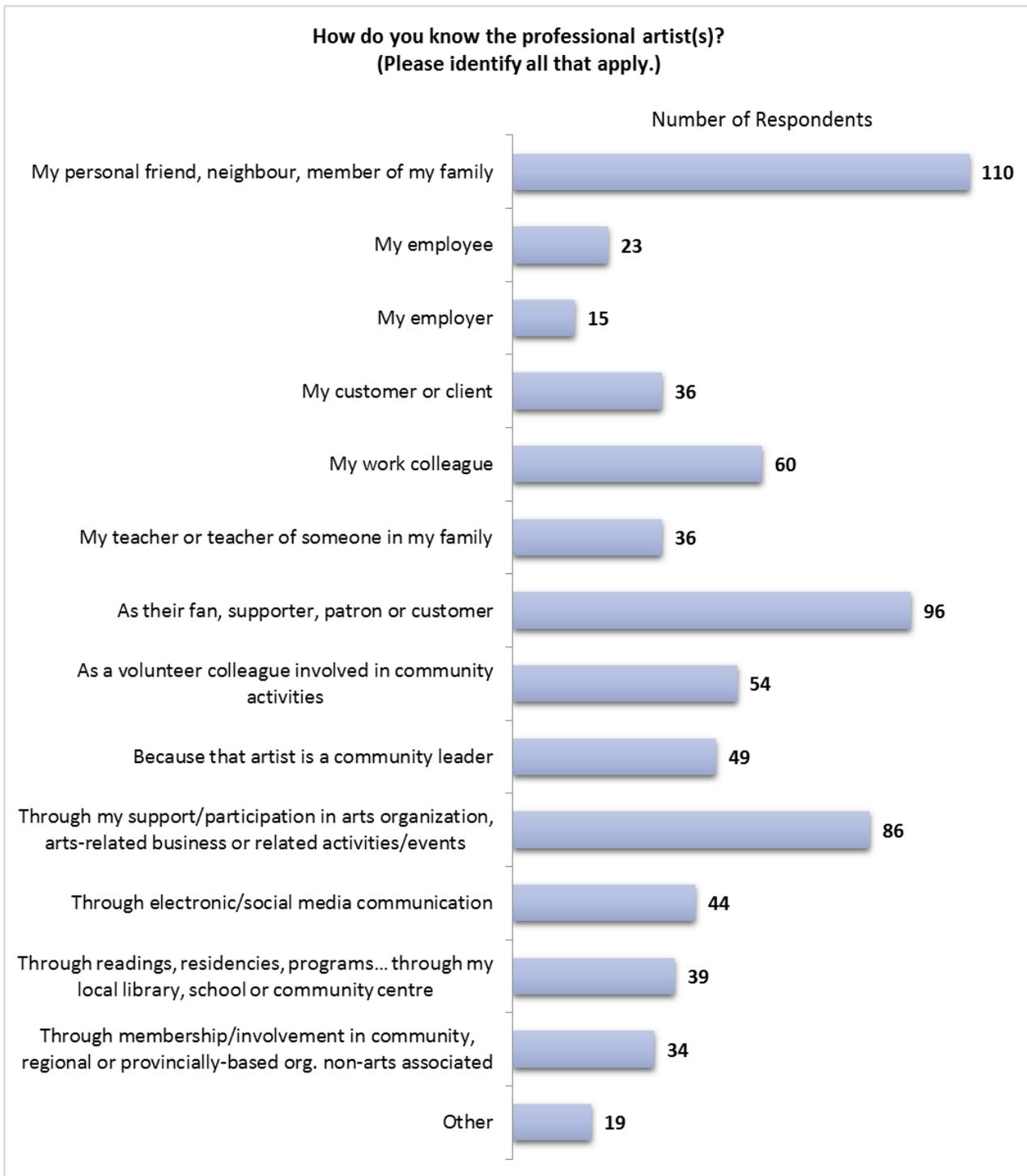


Of the professional artists that respondents personally knew, the most-identified areas of creative expertise were: Music/Opera/Composition (n= 93); Theatre/Acting/Directing/Technical Work (n= 93); and Visual Arts/Photography/Design (n= 108). The least-identified area of creative expertise was Electronic and Digital Arts (n= 43).

¹⁴ Statistics Canada, Canada Survey of Giving, Volunteering and Participating, 2007 and 2010; <http://www.statcan.gc.ca/pub/11-008-x/2012001/article/11638-eng.htm>, Table 2.9. chart 2 and chart 3 (accessed 21 Feb. 2015).

¹⁵ Ibid.

¹⁶ Further analyses and studies will be required to address these differences.

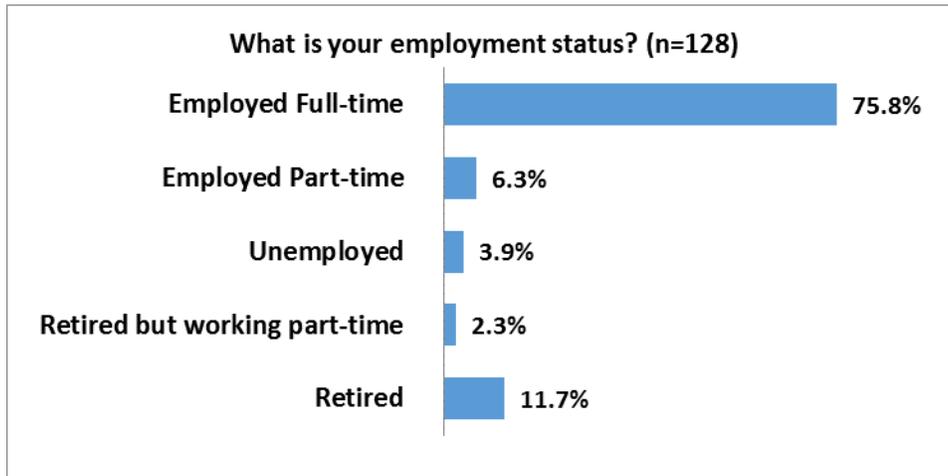


The most-often identified way by which respondents knew *emerging artists* was “Through my support of/participation in an arts organization, arts-related business or related activities or events” (n=80).

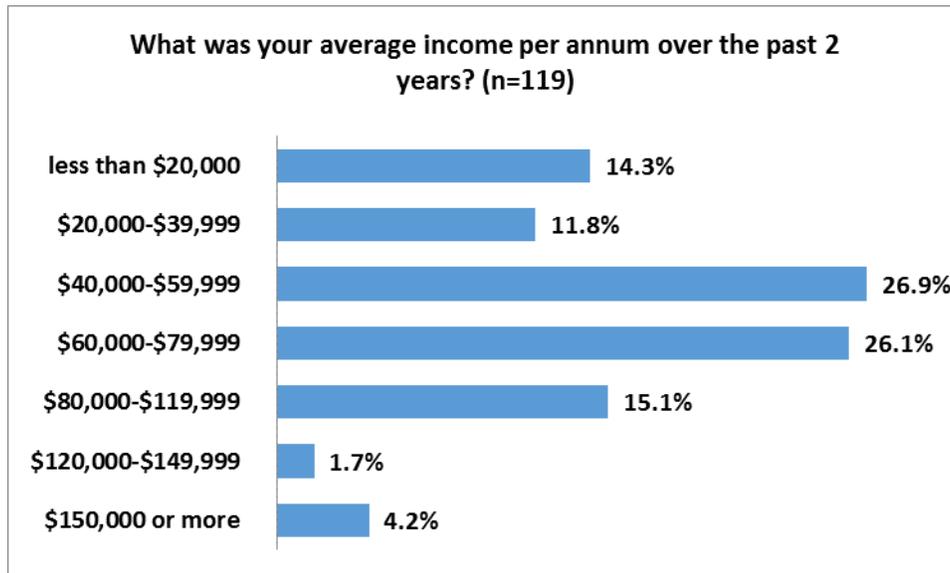
Demographics of Respondents Similar to those of Artists

Employment Status and Income:

75.8% (n=97) of respondents were employed full-time and 14% were retired (11.7%, n=15 “retired” and 2.3%, n=3 “retired but working part time”).



53% of respondents had an average income between \$40,000-\$79,999/year.



Calculations based upon these responses result in an average annual income of SPAR public survey respondents (n=119) being \$61,730.

The average annual income from creative work for a Saskatchewan artist as derived from SPAR’s Artist Survey was \$15,380. With 55.3% (n=188) of SPAR artist respondents deriving income from employment outside the arts and culture, their average annual income from all sources was \$44,335.¹⁷

The 2010 average Canadian income of \$40,650 and the average Saskatchewan income was \$40,798.¹⁸

¹⁷ SPAR, *Understanding the Arts Ecology of Saskatchewan from the Artist’s Perspective*, 2015.

Male/Female:

The majority of respondents (74.8%) identified as female.

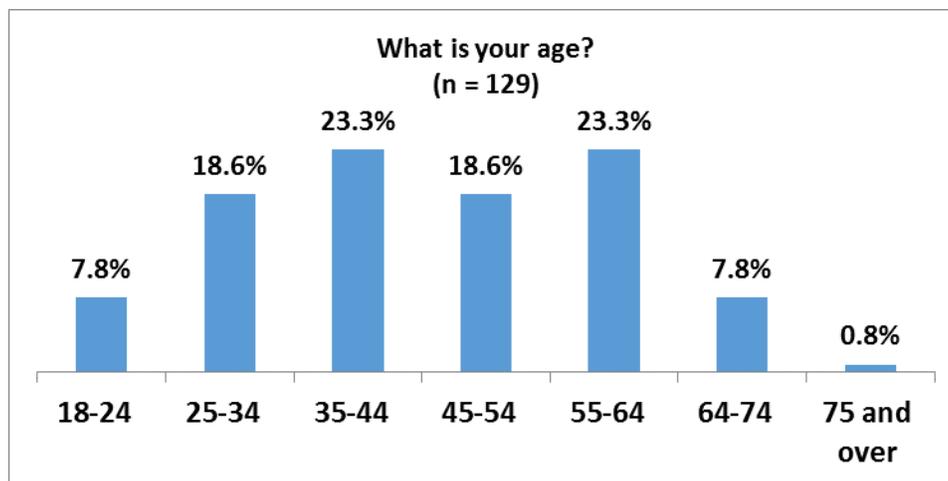
The male:female distribution of artist respondents must be considered for its potential impact on data presented in other sections of this report. The 3/4 of respondents identifying as female reflects a different dynamic than that of the Saskatchewan population as a whole.

The National Household Survey (2011) found that within the overall provincial population, females numbered 521,825 and males 511,555 for a Sex Ratio (M:F) of 0.98.¹⁹

The strong representation of female respondents to this arts survey is not surprising when considering the findings of other arts-related studies including, for example, the Strategic Council's recent report: *Building the Case for Business Support of the Arts: A Study Commissioned by Business for the Arts* which found that "gender is a major differentiator in terms of both general interest and engagement with the arts. In terms of activities of interest, women are consistently more likely, by a considerable margin, to express a preference for engaging in a variety of arts related activities."²⁰

Age:

Public survey respondents, with 26% under 35 and 32% 55 or older, were fairly representative of the provincial age dynamic.



Of SPAR Artist respondents, nearly 47% of artist respondents were 55 and over. Only 18% of artist respondents were below 35.²¹

In the National Household Survey of 2011 35% of the Saskatchewan population were 55 and over and 30% were between 18 and 35.²²

¹⁸ Statistics Canada, 2013, Saskatchewan (Code 47) (table), National Household Survey (NHS) Profile, 2011 National Household Survey, Statistics Canada Catalogue no. 99-004-XWE, Ottawa, Released September 11, 2013, <http://www12.statcan.gc.ca/nhs-enm/2011/dp-pd/prof/index.cfm?Lang=E> (accessed 17 Feb. 2015).

¹⁹ Ibid.

²⁰ Strategic Council, 2015, p.12.

²¹ SPAR, *Understanding the Arts Ecology of Saskatchewan from the Artist's Perspective*, 2015.

²² Statistics Canada, 2012, Saskatchewan (Code 47) and Canada (Code 01) (table), Census Profile, 2011 Census, Statistics Canada Catalogue no. 98-316-XWE, Ottawa. Released October 24, 2012, <http://www12.statcan.gc.ca/census-recensement/2011/dp-pd/prof/index.cfm?Lang=E> (accessed 30 Sept. 2014).

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

Of public survey respondents, 3.8% identified as an Aboriginal person.

Within the National Household Survey (2011), individuals citing Aboriginal Identity numbered 157,740 or 15.6% of the provincial population.²³

Distribution of Respondents:

Of respondents indicating their location (n=127), 33.1% (n=42) were from Regina and 42.5% (n=54) from Saskatoon with approximately 24.4% (n=31) 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](#).”²⁴

Public Respondent Distribution ²⁵ (n=131)		
Region/community	Frequency	Valid Percent
Yorkton Region	2	1.6
Southeastern Saskatchewan	4	3.1
South Central Saskatchewan	7	5.5
Central Saskatchewan	2	1.6
Western Saskatchewan	1	0.8
Northwestern Saskatchewan	3	2.4
Regina	42	33.1
Moose Jaw	3	2.4
Saskatoon	54	42.5
Swift Current	2	1.6
Buena Vista	1	0.8
Yorkton	3	2.4
Lloydminster	1	0.8
Prince Albert	1	0.8
Estevan	1	0.8
Total (valid)	127	100
Missing	4	
Total	131	

Of Artist Survey respondents (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.²⁶

Statistics Canada reported that 60.9% of the total population lived in a census-metropolitan-area or census-agglomeration in 2011.²⁷

²³ Ibid.

²⁴ SPAR website: www2.uregina.ca/spar/; SPAR Maps: <http://www2.uregina.ca/spar/index.php/reports-and-resources?id=54:reports-and-resources-maps&catid=54>

²⁵ Respondents' locations determined by both postal codes and self-identified community of residence.

²⁶ SPAR, *Understanding the Arts Ecology of Saskatchewan from the Artist's Perspective*, 2015.

²⁷ Statistics Canada, 2012, Focus on Geography Series, 2011 Census, Statistics Canada Catalogue no. 98-310-XWE2011004.

Ethnic Origins and Birth Country:

With respect to ethnic origins and birth countries, public respondents resembled artists in reporting primarily Canadian or European affiliations.

<i>Source</i>	Ethnic or Cultural Descriptors/ Ethnic Origins	Birth Country
<i>SPAR public survey respondents</i>	Most-identified origins (n=119): <ul style="list-style-type: none"> • Canadian (89.1%, n=106) • British (5.0%, n=6) • Irish (1.7%, n=2) • Chinese, East Indian, French, German, and Ukrainian (0.8%, n=1 each) 	Most-identified birth countries (n=127): <ul style="list-style-type: none"> • Canada (92.1%, n=117) • United States (3.1%, n=4) • United Kingdom (3.1%, n=4) • Germany (1.6%, n=2)
<i>SPAR artist respondents</i>	most-identified ethnic or cultural descriptors: <ul style="list-style-type: none"> • Canadian (81.2%, n=246), • British (6.3%, n=19), • German (4.6%, n=14), and • French (4.3%, n=13).²⁸ 	most-identified birth countries: <ul style="list-style-type: none"> • Canada 93.6% (n=308) • United States 2.7% (n=9) • United Kingdom 2.4% (n=8)²⁹
<i>National Household Survey (NHS) 2011:</i>	<ul style="list-style-type: none"> • 76% of the total Saskatchewan population identified European ancestry. • The five most commonly cited ethnic origins were: <ul style="list-style-type: none"> • German 28.6% • English 24.9% • Scottish 18.9% • Canadian 18.8% • Irish 15.5%³⁰ 	<ul style="list-style-type: none"> • 92% of the Saskatchewan population (931,710) were born in Canada. • The other top five birth-countries were: <ul style="list-style-type: none"> • Philippines 12,775 (1.3%) • United Kingdom 7,370 (0.7%) • United States 5,020 (0.5%) • China 4,625 (0.5%)³¹

Official Languages:

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

- 120 (92%) SPAR Public Survey respondents identified English only; 1 identified French only and 11 identified both English and French.
- 312 SPAR artist respondents identified English only; 4 identified French only and 27 identified both English and French.³²

The National Household Survey (2011) found the following:

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

²⁸ SPAR, *Understanding the Arts Ecology of Saskatchewan from the Artist's Perspective*, 2015.

²⁹ Ibid.

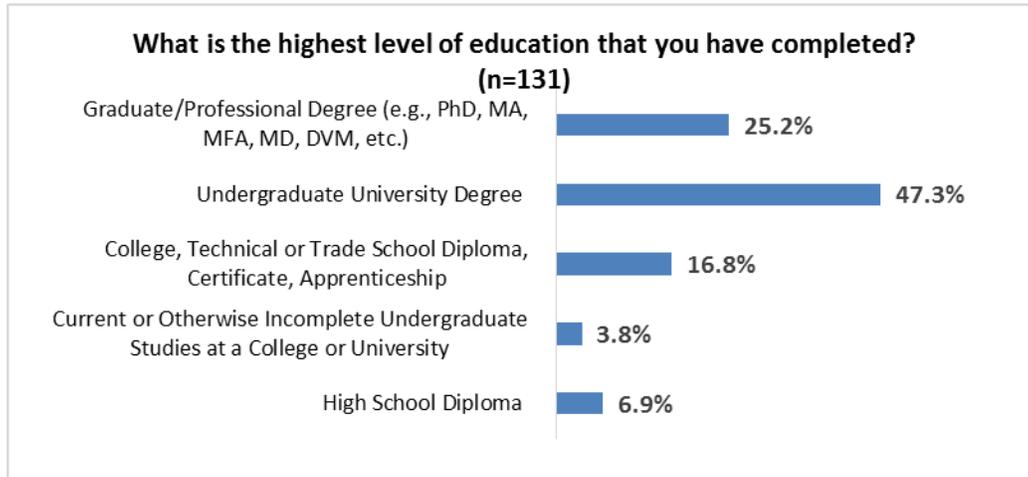
³⁰ Statistics Canada, 2013, Saskatchewan, NHS Profile, 2011, Catalogue no. 99-004-XWE.

³¹ Ibid.

³² SPAR, *Understanding the Arts Ecology of Saskatchewan from the Artist's Perspective*, 2015.

Education:

Regarding public survey respondents' (n=131) highest level of education, 72.5% held a bachelor's degree or higher, 16.8% held a College, Technical or Trade School Diploma, Certificate, or Apprenticeship.



The high percentage of advanced education reported is similar to the rates reported in the SPAR Artist Survey, where 72% (n=247) of artist respondents held a BA or higher.³³ Such high rates are similar to findings of other national studies of Canadian artists (see Hill³⁴ or *Waging Culture*³⁵).

On the basis of NHS data, only 15% of the Saskatchewan population 15 & over³⁶ (and 21% of the Canadian population 15 & over³⁷) hold a BA or higher.

³³ Ibid.

³⁴ Working with National Household Survey data, Hill concluded that 44% of Canadian artists, as defined by the occupation in which they worked the most number of hours, held a BA or higher (Kelly Hill, *Artists and Cultural Workers in Canada's Provinces and Territories Based on the 2011 National Household Survey and the Labour Force Survey*, 22 October 2014; <http://www.hillstrategies.com/content/artists-and-cultural-workers-canada's-provinces-and-territories>, accessed 17 Feb. 2015).

³⁵ *Waging Culture*, a 2008 study of visual artists in Canada, revealed an even higher level of post-secondary education among artists, reporting that 84% of their survey respondents had "at least an undergraduate degree," and it concluded that "highest educational achievement is, by far, the largest indication of the difference between the visual artist and the national labour force" (Michael Maranda, *Waging Culture: A Report on the Socio-economic Status of Canadian Visual Artists*, The Art Gallery of York University, 2009, p. 14; link location: <http://www.torontoartscouncil.org/Publications/Publications-by-Others> (accessed 7 Feb 2015); download: http://www.torontoartscouncil.org/TAC/media/tac/Reports%20and%20Resources/Reports%20by%20outside%20organisations/AGYU_WagingCulture.pdf.)

³⁶ Statistics Canada, 2013, Saskatchewan, NHS Profile, 2011, Catalogue no. 99-004-XWE.

³⁷ Statistics Canada, 2013. Canada, NHS Profile, 2011, Catalogue no. 99-004-XWE.

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