THE ARTS ECOLOGY OF SASKATCHEWAN

The views of the general public

Saskatchewan Arts Alliance

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Introduction & Methodology

In 2014, the Saskatchewan Partnership for Arts Research, a research partnership formed in 2012 by the Saskatchewan Arts Alliance, the Saskatchewan Arts Board (SK Arts,) SaskCulture and the University of Regina, conducted two major surveys with a view to broadening their understanding of the arts ecology of Saskatchewan.

The two surveys, "Understanding the Arts Ecology of Saskatchewan from the Artist's Point of View: A Survey of Saskatchewan Artists, May 2014" and "Understanding the Arts Ecology of Saskatchewan from the Grassroots: A Survey of the Saskatchewan Public, May 2014" were circulated in May 2014. The surveys were disseminated to the SAA's Artist Registry, as well as through partner organizations' communications and outreach, social media and various media outlets.

These surveys, and accompanying reports, have been foundational research into the arts ecology of Saskatchewan, and contain data on which the SAA has consistently relied, and referenced in their advocacy efforts.

Much has changed both globally, and within Saskatchewan locally, in the past decade, including the unprecedented global COVID-19 pandemic. The SAA therefore felt that it was crucially important to conduct a follow-up survey to examine the ways in which the arts ecology of Saskatchewan had changed in the past ten years.

In order to best facilitate comparison, the SAA maintained the original survey as closely as we were able: questions accounting for the effects of COVID-19, as well as some minor edits to language were made in order to elicit the best results, and to facilitate ease of understanding.

The SAA also chose to conduct four parallel surveys in order to reach the broadest range of people: two identical surveys were created for both the artist and general public surveys respectively. One version of the artist survey was strictly limited to those who are members of the artist registry hosted and curated by the SAA, while the other was promoted more broadly, via email and social media communications, to anyone who identifies as an artist.

Additionally, the SAA partnered with Insightrix, the Saskatoon-based research company, to distribute the general public survey to a wider cross-section of the public: the SAA wanted to ensure that the responses received were truly reflective of the general public's attitude towards the arts, and not isolated to those with whom the SAA is already connected, as those persons are likely already more inclined towards the arts.

The results of both surveys have been separated into two separate reports. This report covers the responses from the general public.

When preparing for this survey, the SAA was concerned that the organisation's network would have an effect on the results of the survey: as an arts organisation, the SAA was curious as to whether or not the general public reached by outreach and dissemination efforts were representative of the wider public, or if they represented a segment of the population that is engaged with the arts. For that reason, while the SAA circulated a version of the survey via Jotform via email and through social media communications, the SAA additionally worked with Insightrix to distribute the survey to a broader range of the general public.

As mentioned, the SAA survey was promoted on social media and sent via email to our member organisations, some of whom distributed it to their own lists. Participants were given the opportunity to enter a draw to receive a Visa gift card. Ultimately, the SAA survey received 136 respondents. As it is not possible to identify how many people were reached by these promotions, a response rate is not possible to calculate.

The Insightrix survey pulled respondents from their existing online panel of Saskatchewan residents, called SaskWatch Research. There are approximately 20,000 Saskatchewan residents on the panel, and participants receive points for completed surveys, generally with the value of $1-$3 per survey. Insightrix randomly selected a subset to whom they sent their version of the survey, of which 17% completed the survey itself, with 350 total respondents. In order to ensure a true cross-section of the population, Insightrix set quotas for age, gender and region based on the most recent census data.

As there is such a large disparity in the amount of participants (the Insightrix survey having more than double the number of respondents of the SAA survey) the majority of the results will be presented as percentages of overall respondents to each respective survey, as opposed to raw values: in both surveys, 119 respondents indicated that they knew a professional artist, however, this represents 88% of the participants in the SAA survey, but only 34% of the Insightrix survey.

The two surveys were nearly identical, however, there appear to have been some formatting errors in the Insightrix survey, resulting in some questions having slightly different results. These will be noted and results will be separated in such cases throughout this report.

Despite the questions themselves being extremely similar, the results were exceptionally different, with the respondents on the SAA survey demonstrating a much higher level of engagement with the arts than the respondents in the Insightrix survey, validating the SAA's initial concerns.

Throughout the report, the results from the SAA survey and the Insightrix survey will be compared, as in most cases, they are quite dissimilar.

Executive Summary

The decision to engage an external company, in this case Insightrix, to survey random members of the general public was ultimately a valuable one. The SAA's concerns that the members of the general public reached by SAA outreach might not be representative of the overall population's attitudes towards the arts was validated by the results of the two surveys.

The two surveys, while the same in that they targeted those who are not artists, show major disparities amongst the two groups: the participants in the SAA's survey were, across the board, in every single response, shown to be more engaged with the arts than those surveyed by Insightrix.

Respondents to the SAA survey were more likely to know artists, of all levels, personally, more likely to be involved in arts organizations or groups, more likely to have participated in the arts, more likely to spend money on the arts and more likely to have had children who participated in the arts.

This is not to say that the Insightrix respondents were not engaged with the arts – they were – but less so than the respondents to the SAA survey: while 50% of SAA respondents indicated they had engaged with the arts Often or Very Often in the past 5 years, only 32% of Insightrix respondents indicated the same. At the same time, 40% of Insightrix respondents indicated they had participated Rarely or Not At All in the arts, compared to only 21% of the SAA respondents.

Both sets of respondents place some level of value on the arts, with an average 86% of the SAA participants indicating that they find the arts to be Important or Very Important to a variety of facets of life. While the rates of agreement were not quite as high, in every listed category, the majority of Insightrix respondents indicated that the arts were Important or Very Important, with an overall average of 64% of respondents considering the arts to be of importance.

The surveys are both valuable in their own ways: the results from the SAA survey demonstrate that those who are engaged in the arts, tend to be supportive and involved in the arts in a variety of ways. The results from the Insightrix survey indicate that while the general population is not as engaged with the arts as the participants in the SAA study, they are still engaged and do still consider the arts to be an important aspect of every day life.

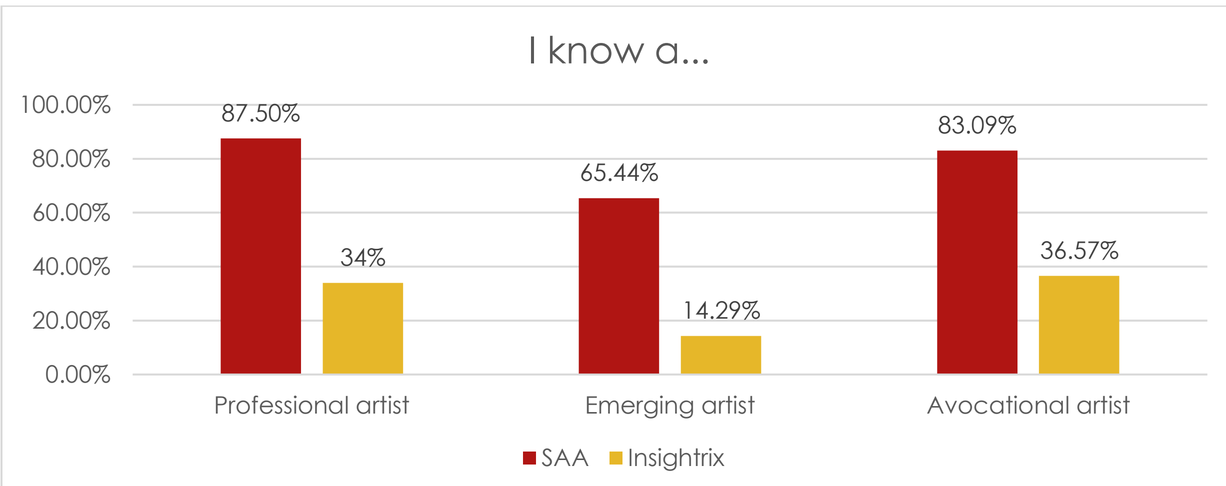
Arts Engagement

Respondents were asked to identify whether or not they knew professional, emerging or avocational artists. The following definitions were given in the survey:

- Professional artist (receives an income from creative work)
- Emerging artist (student, recent graduate, apprentice etc.)
- Avocational artist (engages in creative work but does not receive an income or receives minimal income from it)

Respondents were able to select either 'Yes' or 'No,' to the question 'Do you know…' or choose to not respond. They were additionally given the option of 'I do not know any artists.' The results were quite striking.

Figure 1 I know a...artist



87% of the SAA survey indicated that they knew a professional artist, compared to only 34% of the Insightrix survey. While 65% and 83% of the SAA respondents indicated they knew emerging and avocational artists respectively, 14% and 37% of the Insightrix survey indicated that they knew artists.

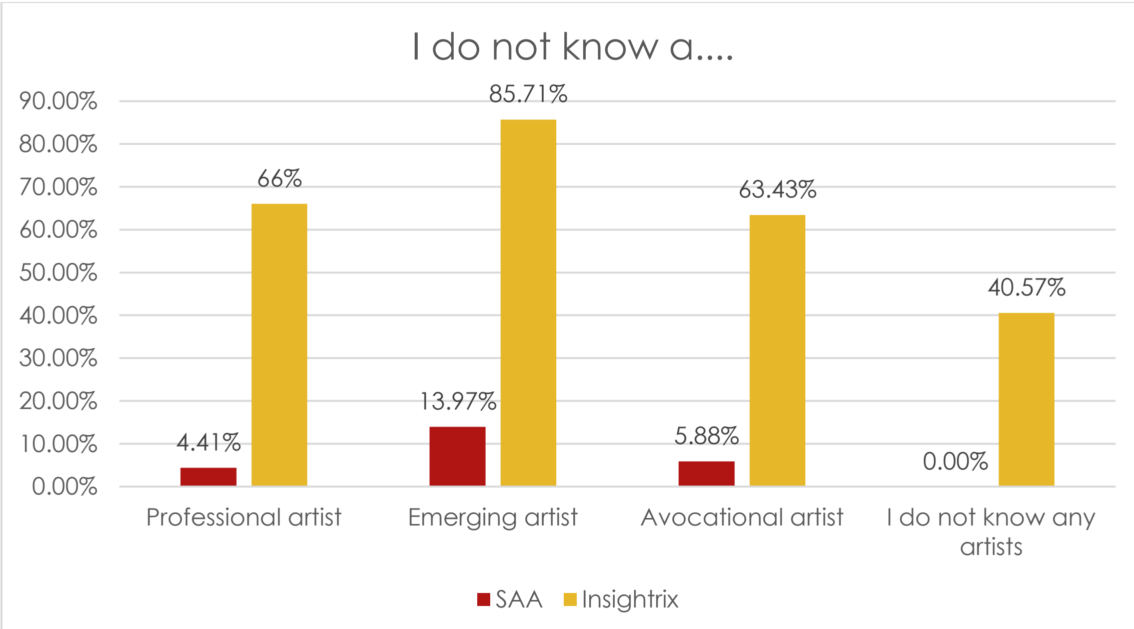
The results from the 2014 survey, in which the respondents were reached entirely through SAA networks, are far more similar to the results of this SAA survey: 92% indicated they knew a professional artist, 84% indicated they knew an emerging artist and 91% indicated they knew an avocational artist.

The most dramatic difference, however, arises when looking at the 'No,' responses to the same question.

66% of respondents from the Insightrix survey indicated that they do not know a professional artist; 86% do not know an emerging artist 63% do not know an avocational artist and 41% indicated that they do not know any artists at all. When compared to the SAA survey, in which 4% did not know a professional artist, 14% did not know an emerging artist 6% did not know an avocational artist and not a single respondent indicated that they did not know any artists.

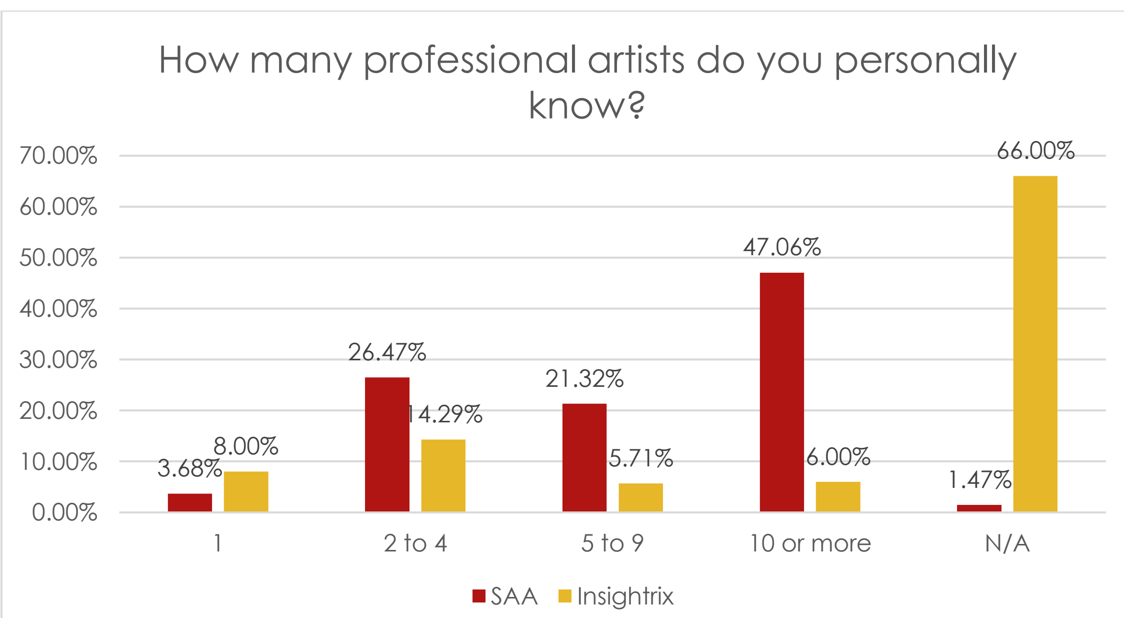
In the 2014 survey, 8% did not know any professional artists, 16% did not know any emerging artists and 9% did not know any avocational artists.

Figure 2 I do not know a...artist



The survey then asked how many professional artists respondents knew personally. 47% of the SAA survey indicated that they knew more than 10 professional artists, while 66% of the Insightrix survey indicated that they do not know any. The responses here were more varied than in 2014, in which 67% of respondents indicated they knew 10 or more professional artists.

Figure 3 How many professional artists do you personally know?



The following question asked respondents who had indicated that they knew a professional artist, in which creative discipline do these professional artists practice. Participants were able to select multiple responses. In both surveys, Visual Arts/Photography/Design had the largest number of responses, followed by Craft/Decorative Arts/Traditional Arts. Unfortunately, in the Insightrix survey, the categories of Community Arts and Music/Opera/Composition were combined, and so the two datasets are presented separately.

Figure 4 What are the areas of creative expertise for the professional artist(s) you know personally? (SAA)

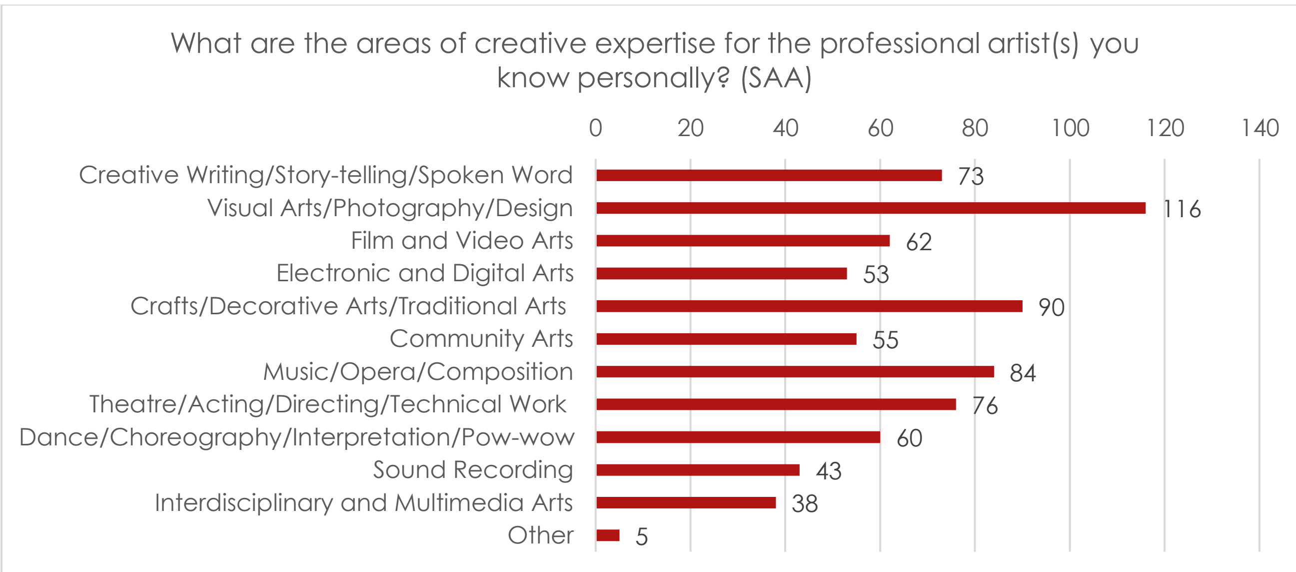
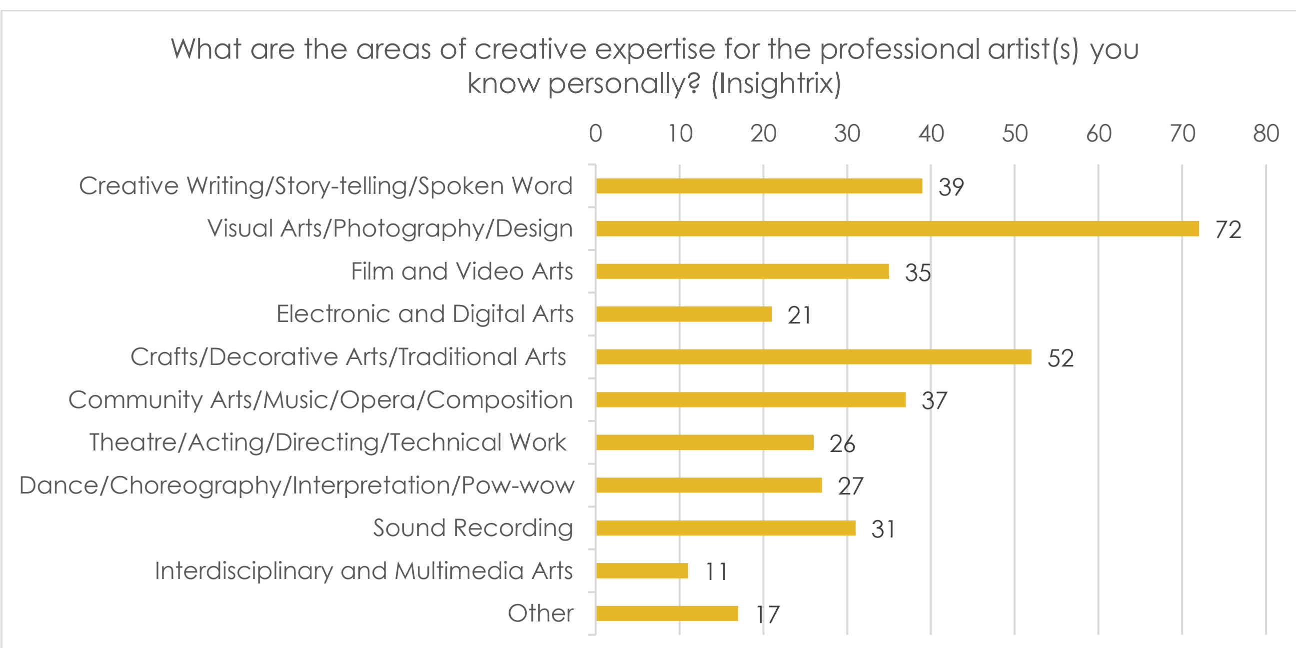


Figure 5 What are the areas of creative expertise for the professional artist(s) you know personally? (Insightrix)



The respondents who indicated that they knew a professional artist were then asked how they knew the professional artist, and were given a variety of options:

- My personal friend, neighbour, member of my family
- My employee
- My employer
- My customer or client
- My work colleague
- My teacher or teacher of someone in my family
- As their fan, supporter, patron or customer
- As a volunteer colleague involved in community activities
- Because that artist is a community leader
- Through my support of/participation in an arts organization, arts-related business or related activities or events
- Through electronic/social media communication
- Through readings, residencies or other programs offered through my local library, school or community centre
- Through membership/involvement in a community, regional or provincially-based organization not associated with the arts
- Other

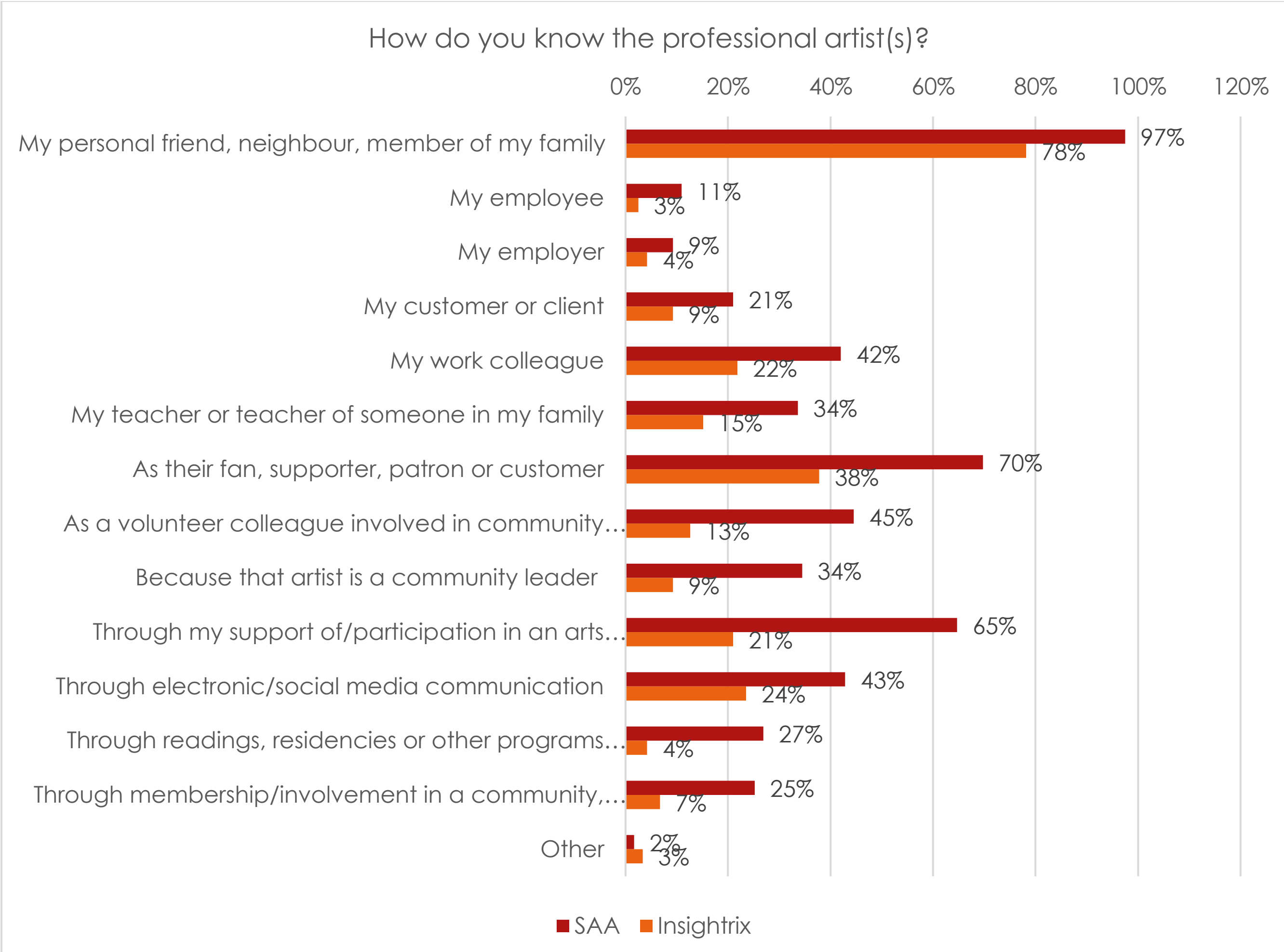
Respondents had the ability to select more than one option. In both surveys, the first response of 'My personal friend, neighbour, member of my family' was the most popular, with 97% of respondents from the SAA selecting this option, and 78% of the Insightrix survey selecting this option. This was additionally the most popular response in the 2014 survey.

The next most popular option, again in both surveys, was 'As their fan, supporter, patron or customer,' which saw 70% of the SAA survey select and 38% of the Insightrix survey.

Outside of 'Other,' which only saw 2% of respondents from the SAA survey and 3% from the Insightrix survey, the least popular options for the Insightrix respondents were tied for 'My employee,' at 3% and 'My employer,' and 'Through readings, residencies, or other programs offered through my local library, school or community centre,' both of which received 4% of responses.

The least popular option for the SAA survey was 'My employer,' with only 9% and 'My employee' with only 11% of responses.

Figure 6 How do you know the professional artist?



The survey then asked the respondents who had indicated that they knew an emerging artist how they knew them. They were again able to select multiple options and were given a list:

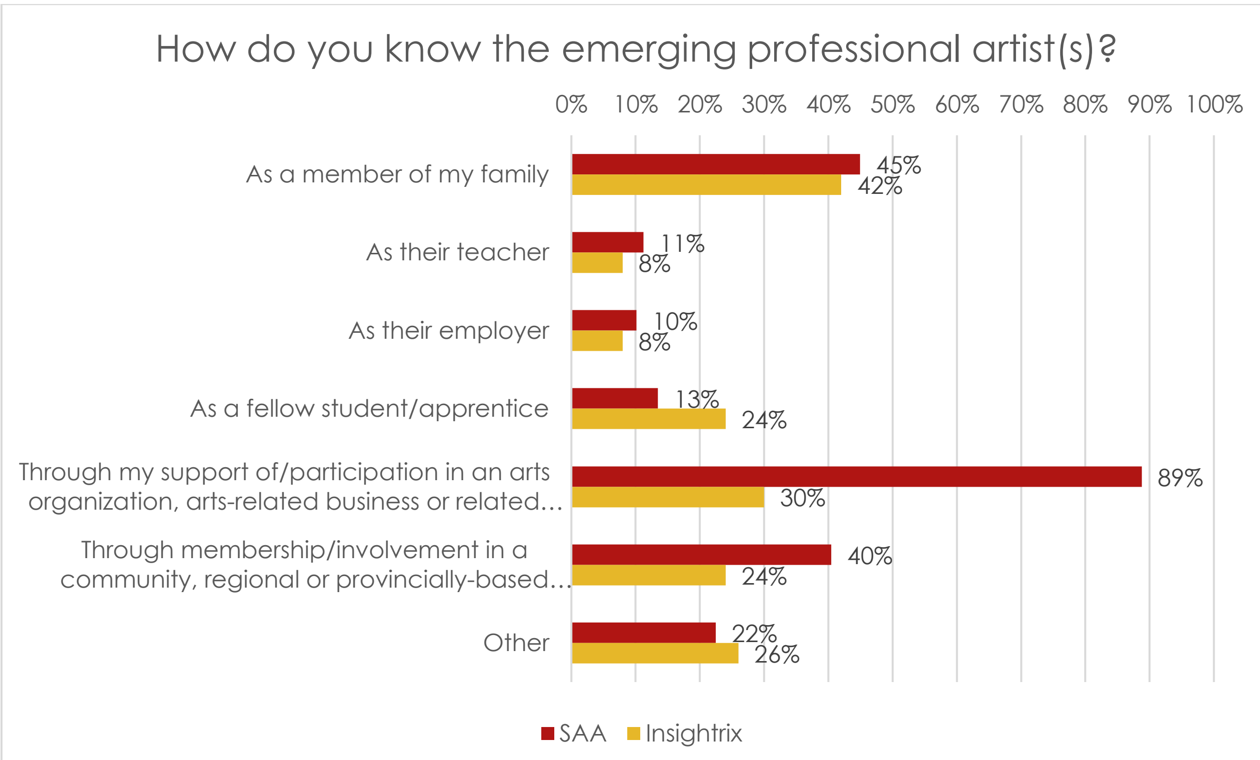
- As a member of my family
- As their teacher
- As their employer
- As a fellow student/apprentice
- Through my support of/participation in an arts organization, arts-related business or related activities or events
- Through membership/involvement in a community, regional or provincially-based organization not associated with the arts
- Other

For Insightrix, the most popular response was 'As a member of my family,' which was selected by 42% of respondents. The second most popular option was 'Other,' with 26%

and both ‘As a fellow student/apprentice’ and ‘Through membership…in an organization not associated with the arts’ both received 24%.

For the SAA survey, the overwhelming majority (89%) indicated they knew the emerging artist through their involvement in an arts-related organization, followed by as a member of their family (45%) and then through involvement in an organization unaffiliated with the arts (40%.)

Figure 7 How do you know the emerging professional artist?



The survey then asked all respondents if they were a member of, had volunteered for or had participated in an arts organization, to identify in which creative discipline they had participated. Respondents were able to select more than one option.

The Insightrix survey had once again combined Community Arts, and Music/Opera/Composition, so the two datasets are provided separately.

For the SAA survey, 32% indicated they had participated in Visual Arts/Photography/Design; 26% had participated in both Music/Opera/Composition and Community Arts, with 23% having participated in Theatre/Acting/Directing/Technical Work.

The vast majority of Insightrix respondents (67%) indicated that they were not involved in an arts organization or arts-related group; 21% indicated they had participated in Visual Arts/Photography/Design and 7% had engaged with Craft/Decorative Arts/Traditional Arts.

Figure 8 SAA involvement in arts organizations or arts-related groups

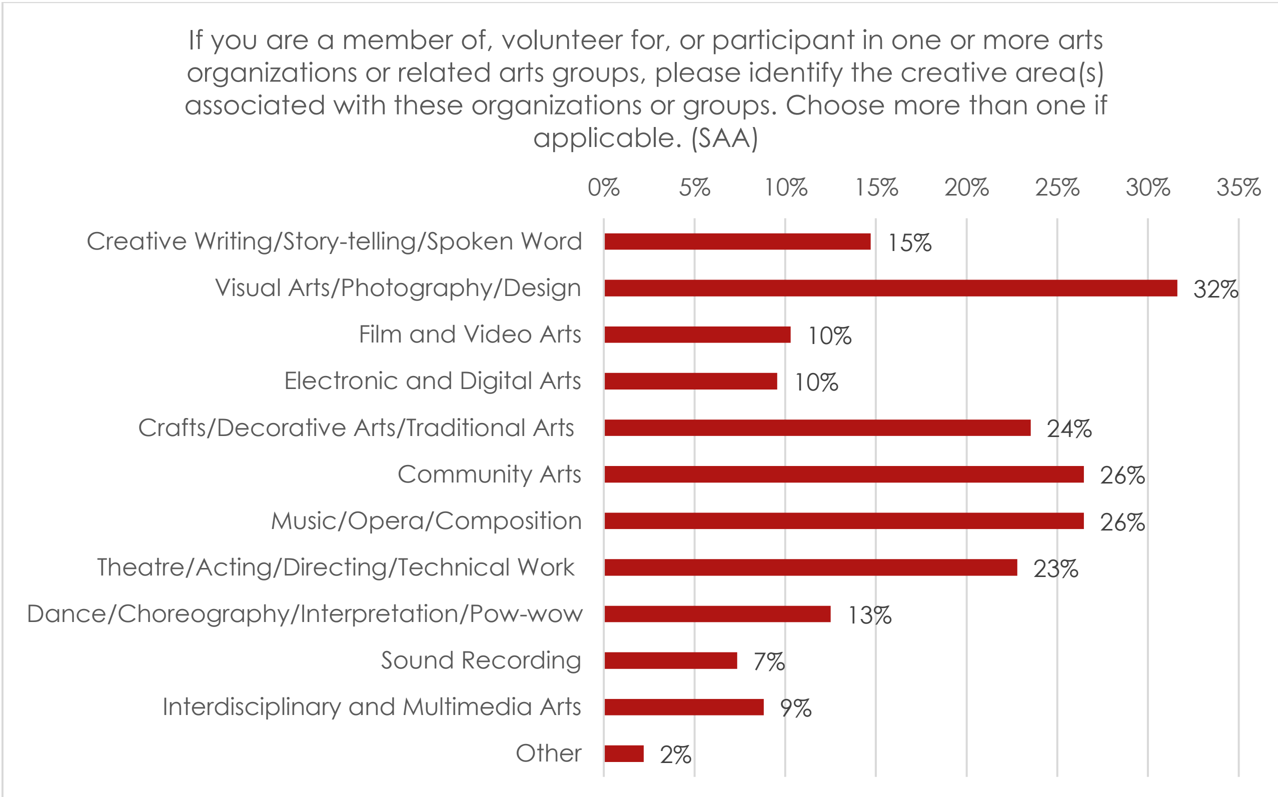
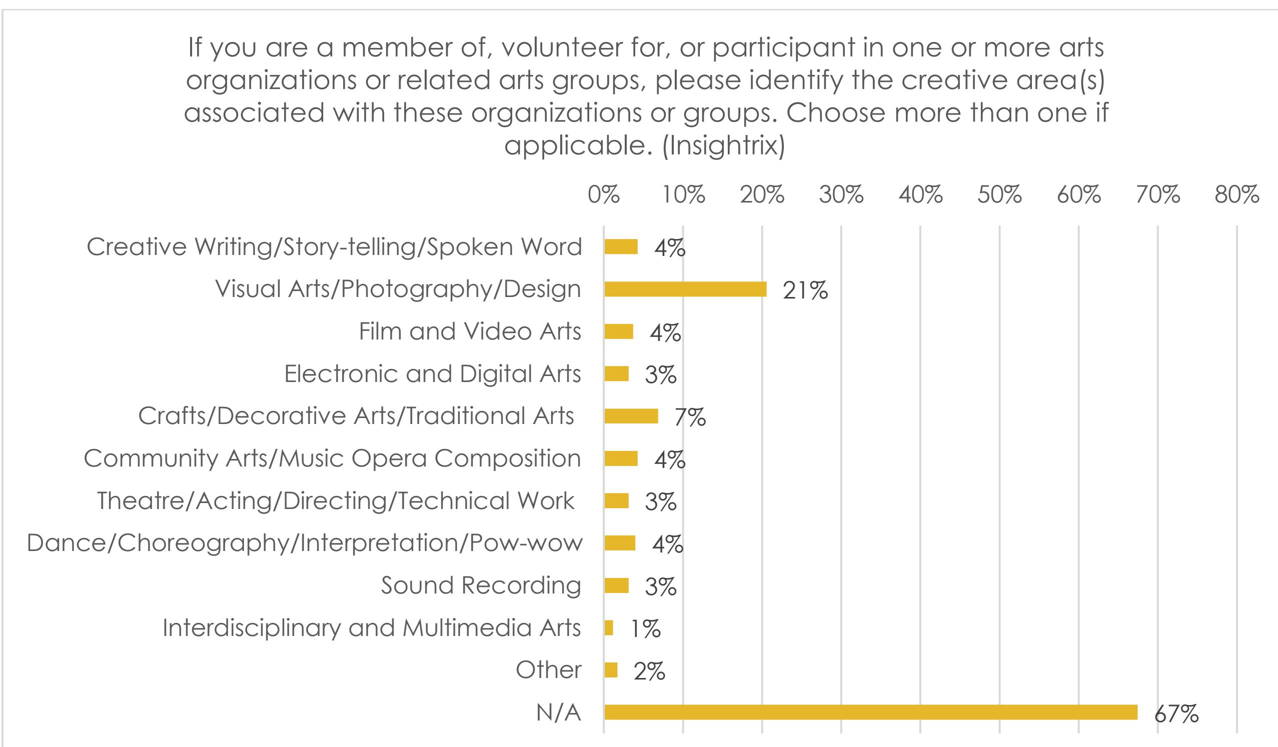


Figure 9 Insightrix involvement in arts organizations or arts-related groups



As above with the questions about being acquainted with artists, this question revealed that the respondents to the SAA survey are far more engaged with the arts than a random sampling from the general public. Across the board, the SAA respondents indicated a higher level of involvement with the arts than those who responded to the Insightrix survey.

The survey then asked how frequently they had participated in creative activities as a consumer, patron, or audience member through a variety of different mediums in the past 5 years. The options were as follows:

- Live performance (e.g., concerts; plays; dancing; street busking; live readings, story-telling, spoken word performance)
- Art objects or installations as seen at public or commercial exhibition spaces, craft sales or fairs, ceremonial activities, in public spaces, etc.
- Printed formats such as books or magazines
- Public screenings of film or video Television, VCR, DVD, Blu-Ray
- Sound recording through radio or CD format
- Interactive media (apps, social media)
- Streaming services (YouTube, Spotify, Netflix, Disney+ etc.)

Here, the Insightrix survey combined Sound Recording and Interactive Media, and the two datasets are separated again.

In the SAA survey, 67% indicated that they had engaged with Interactive Media either Often or Very Often, and 66% indicated they had engaged with Streaming Services either Often or Very Often. The least popular medium was Public Screenings, in which only 18% indicated they had participated Often or Very Often. There was a large disparity between the least popular and the second least popular option of Television/VCR/DVD/Blu-Ray, as 45%, in this case, participated Often or Very Often.

On average, 50% of respondents to the SAA survey engaged with one or more of the creative activities Often or Very Often, with only 21% having engaged either Not at All or Rarely, and 30% having engaged 'Sometimes,' across the board.

The most popular activity in the Insightrix survey was Streaming Services, with which 58% had engaged either Often or Very Often, followed by Television/VCR/DVD/Blu-Ray at 43% and the Sound Recording or Interactive Media blended option at 41%. The least popular option was again, Public Screenings, with 64% having engaged either Not at All or Rarely in the past 5 years (compared to 39% of the SAA survey for the same option,) and only 10% having participated Often or Very Often.

On average, 32% of the Insightrix respondents had participated in creative activities in the past 5 years either Often or Very Often, while 40% indicated they had participated Rarely or Not at All – and 29% having participated sometimes. Here again, the higher level of engagement with the arts among the SAA survey respondents is evident.

Figure 10 SAA engagement with creative activities

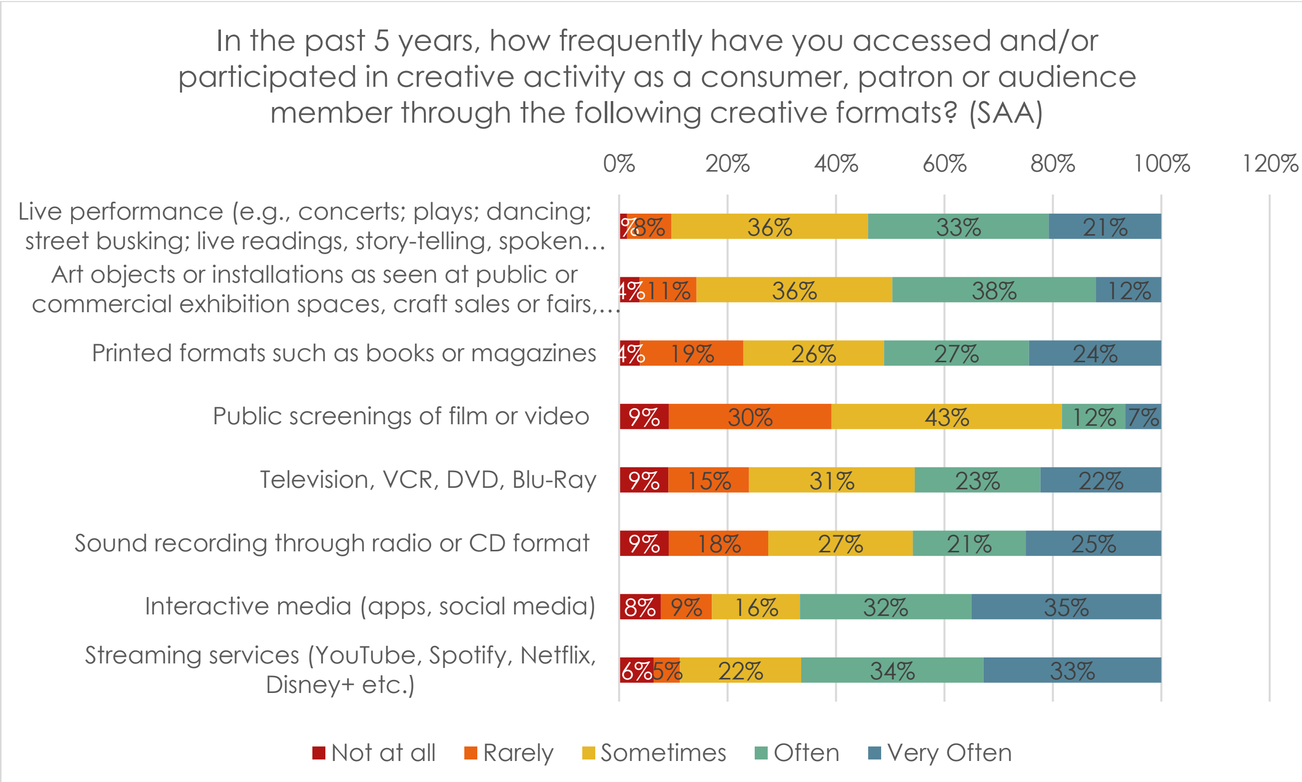
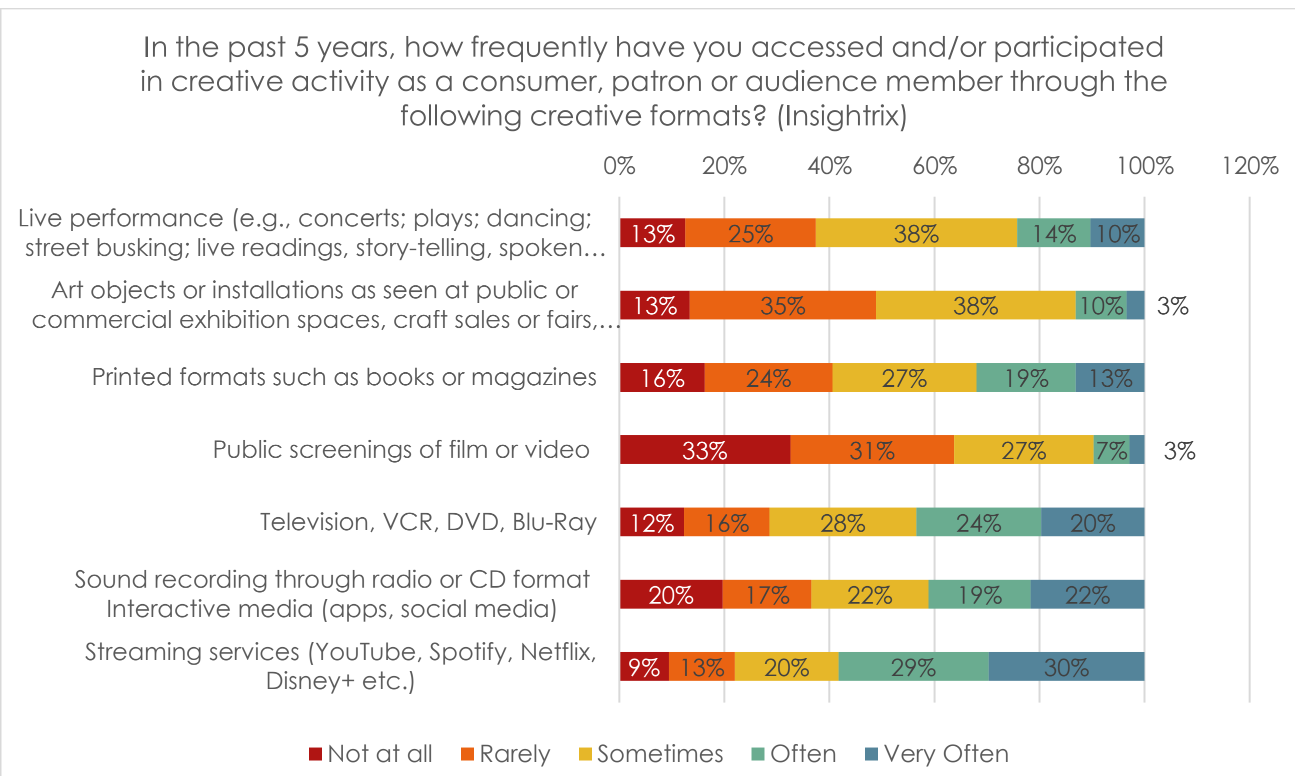
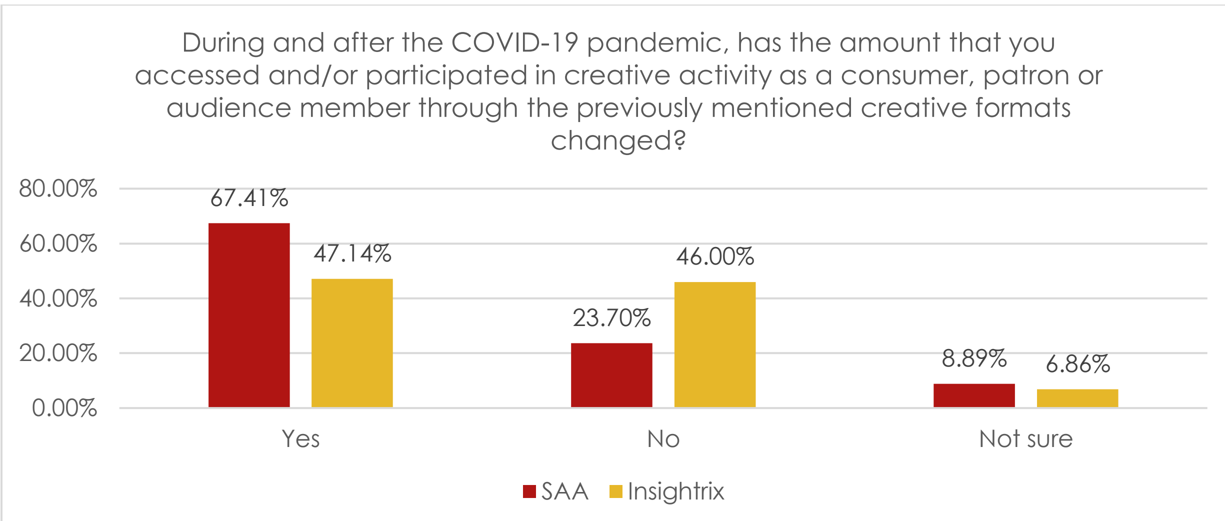


Figure 11 Insightrix engagement with creative activities



The survey then asked participants if the COVID-19 pandemic had an effect on the amount that they accessed or participated in the above creative activities. The majority (67%) of the SAA respondents indicated that it had, and the largest proportion (47%) of the Insightrix survey indicated that it had as well. This is not at all surprising considering some of the above creative formats (eg. live performances) were heavily impacted by COVID-19 and respondents in both surveys indicated some level of engagement in all categories.

Figure 12 Impact of COVID-19 on participation in/engagement with creative activities



The survey then asked how their participation had changed. Here, the Insightrix survey combined Public Screenings with Television/VCR/DVD/Blu-Ray and the datasets are thus separated.

Unsurprisingly, in both surveys, creative activities that involved being out in public saw less participation and less engagement: 70% of the SAA survey and 68% of the Insightrix survey participated less often in Live Performance; 58% of both surveys indicated they participated less often in Arts Objects or Installations as seen in public galleries. 63% of the SAA survey indicated they participated less often in Public Screenings. As this category was combined with 'Television' in the Insightrix survey the data is obscured.

58% of the SAA survey stated they accessed streaming services more, as did 53% of the Insightrix survey. 52% of the SAA survey engaged with interactive media more frequently, compared to only 41% of the Insightrix survey. For both sets of respondents, participation in Sound Recording remained the same for the majority: 56% of SAA participants and 57% of Insightrix participants. 50% of the Insightrix survey maintained the same amount of access/participation with Printed Media, as did 53% of the SAA survey.

Across all categories, 15% of the Insightrix respondents indicated they had never accessed or participated in any of the creative activities before, compared to only 3% of the SAA survey.

Figure 13 Change in access and participation in creative activities since COVID-19 (SAA)

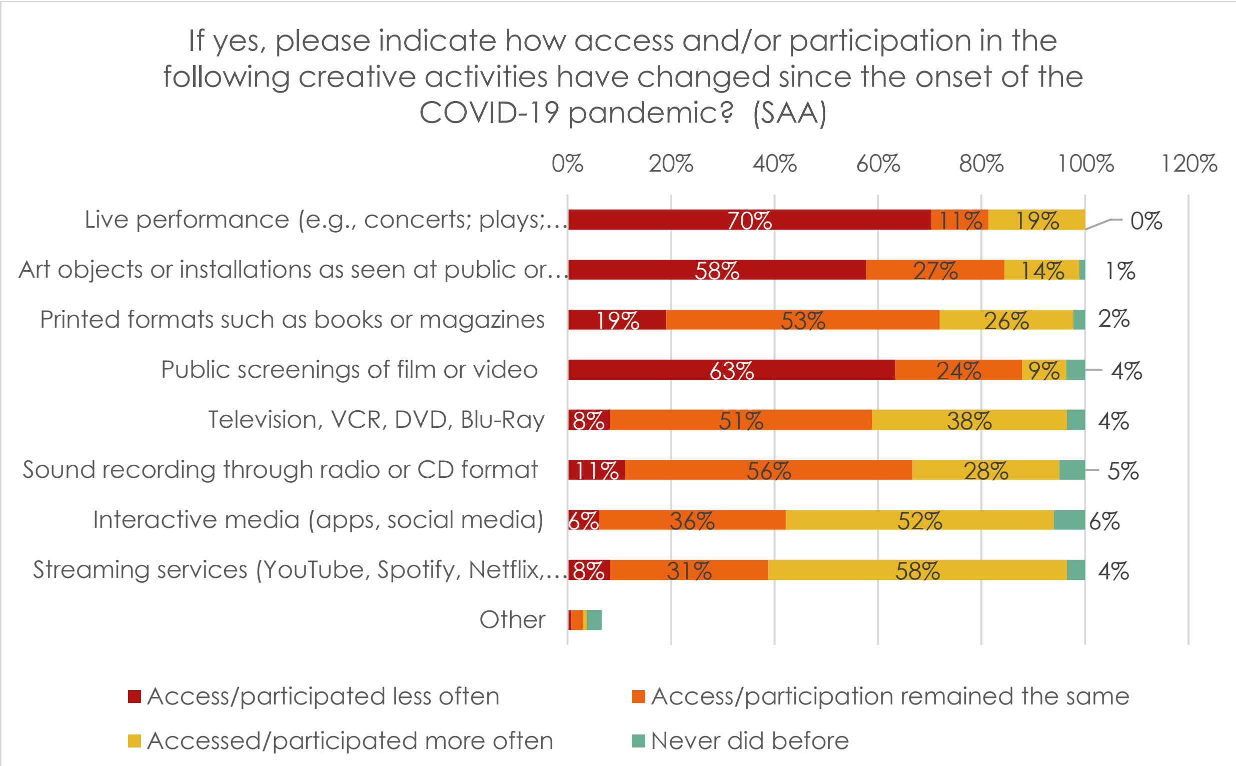
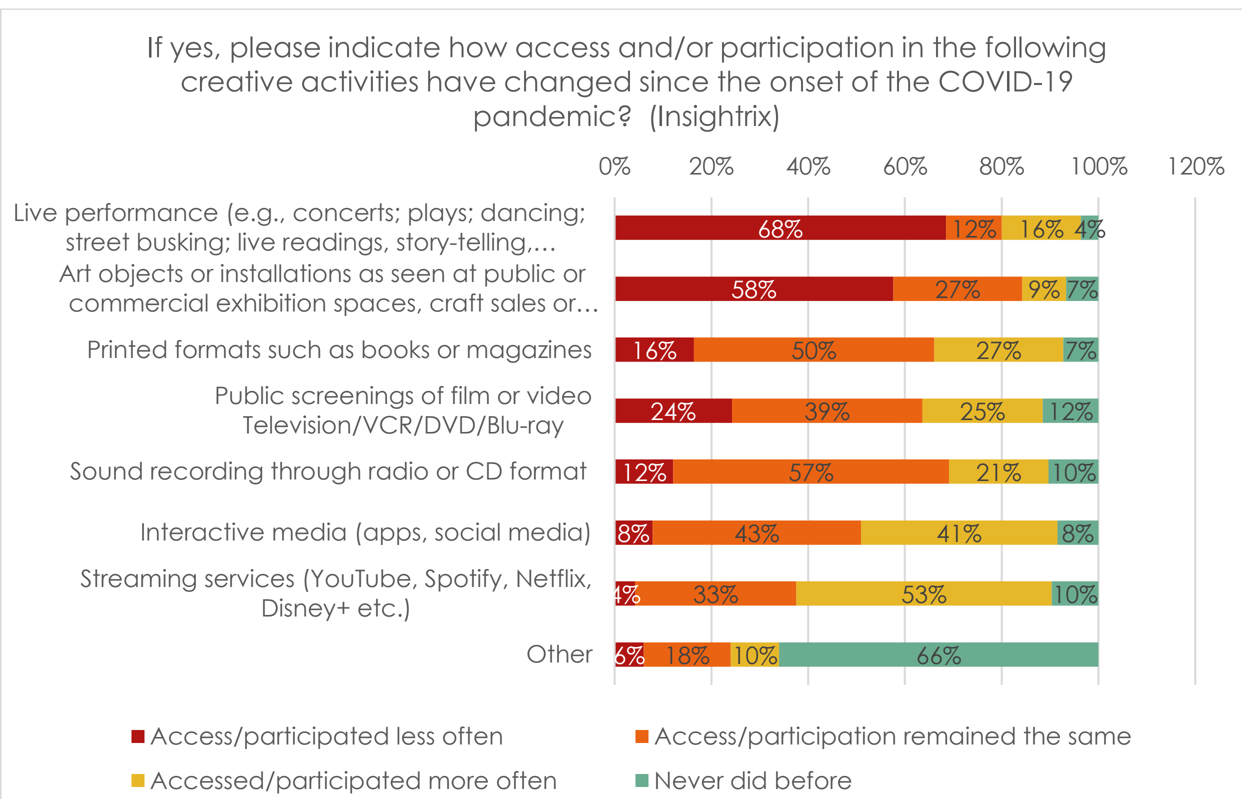


Figure 14 Change in access and participation in creative activities since COVID-19 (Insightrix)

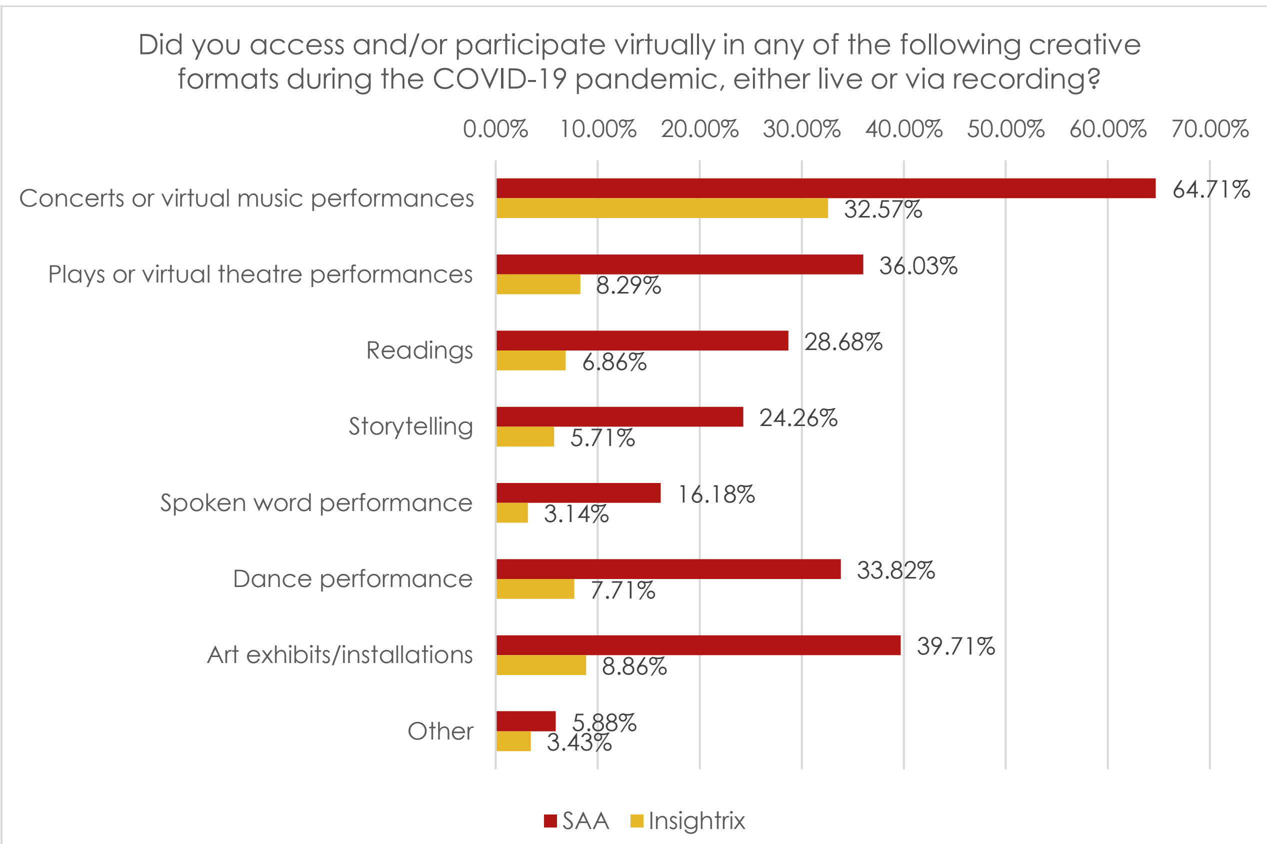


Participants were then asked if they had participated in any of the following creative formats virtually during the COVID-19 pandemic, as many arts organizations and programs offered both live and pre-recorded events. Participants had the ability to select more than one option.

Concerts and virtual music performances were the most popular, with 65% of the SAA respondents having engaged with music virtually during the pandemic and 33% of the Insightrix survey. With the exception of Other, the least popular option was Spoken Word Performance for both the SAA survey (16%) and Insightrix (3%.)

On average, 31% of the SAA participants indicated they had participated virtually in some form of creative activity, while only 10% of the Insightrix survey indicated participation.

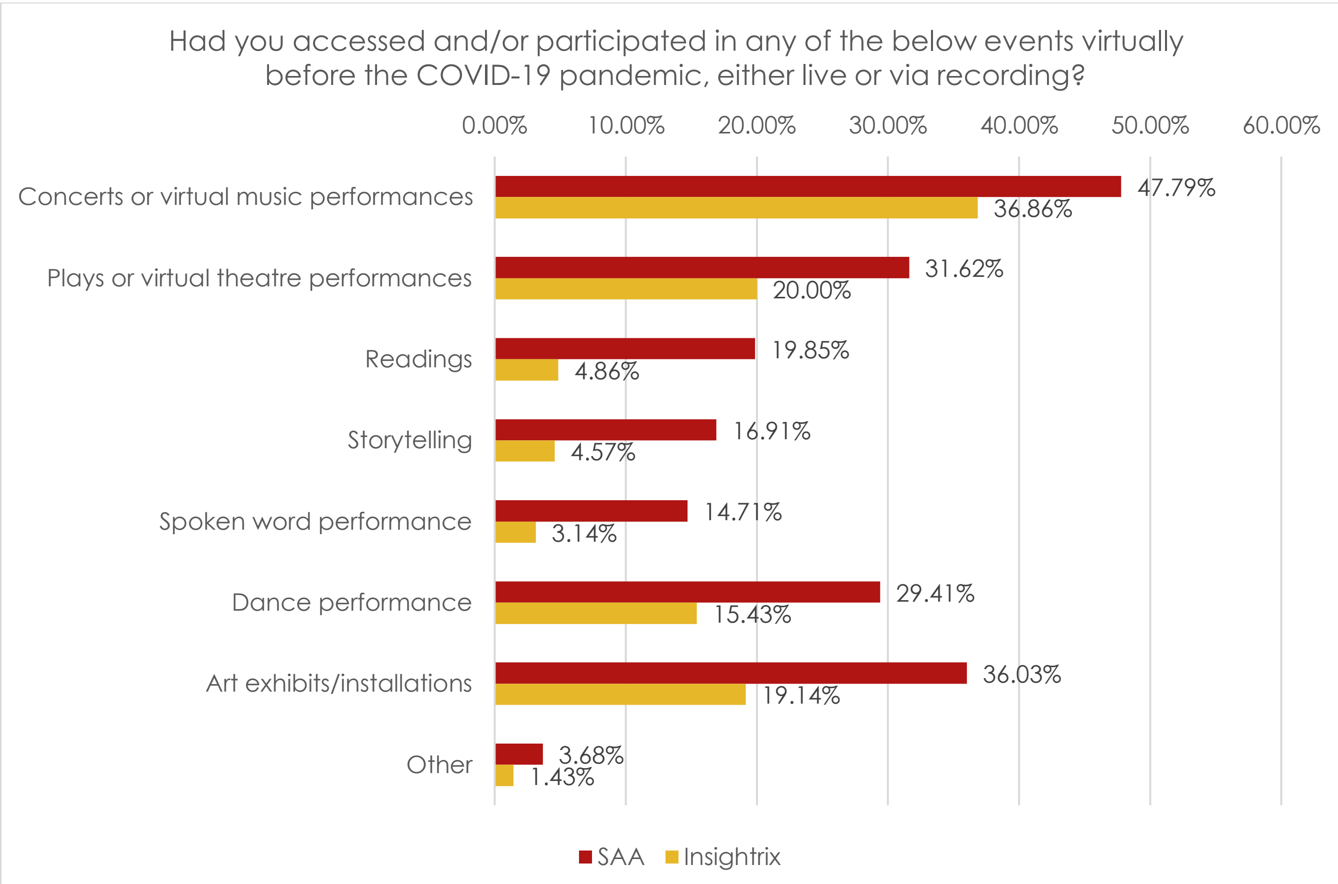
Figure 15 Did you access or participate in creative activities virtually during COVID-19?



It was then asked whether or not respondents had participated virtually in any of the events prior to the COVID-19 pandemic. The largest proportion of respondents from both groups (48% SAA and 37% Insightrix) indicated they had participated in a virtual concert prior to COVID-19; 36% of SAA respondents had accessed a virtual art exhibit, as did 19% of the Insightrix survey; 32% of the SAA had participated in a play or virtual theatre performance and 20% of Insightrix had as well. Spoken Word was again the least popular, with only 15% of the SAA survey and 3% of the Insightrix survey having participated prior to COVID-19.

25% of the SAA respondents indicated they had participated in virtual creative activities prior to COVID-19, compared to 13% of the Insightrix survey.

Figure 16 Had you accessed and/or participated in creative activities virtually prior to COVID-19?



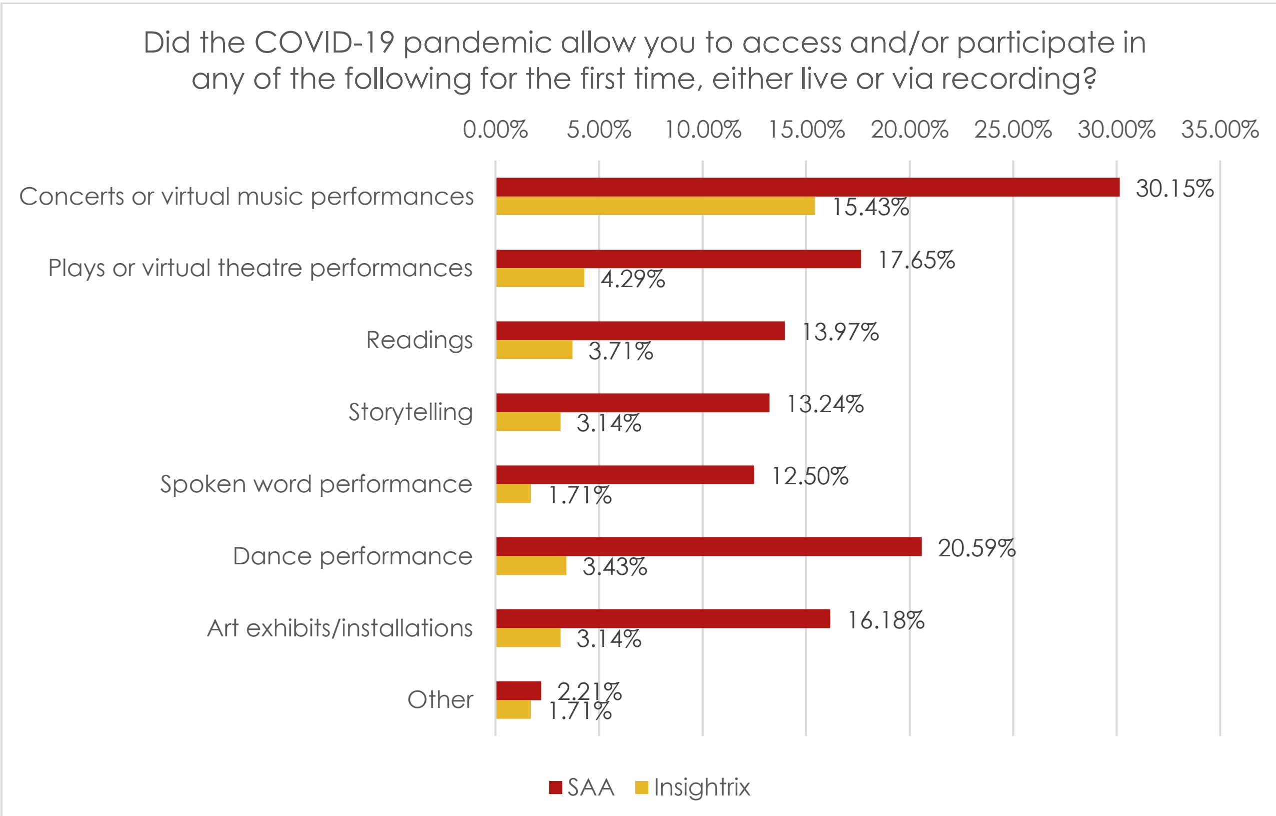
One of the benefits of creative performances and activities becoming virtual during COVID-19 was that it provided access to audiences who may not otherwise have been able to participate. For that reason, the survey then asked participants if they had accessed or participated in any of the following creative formats for the first time, on account of the COVID-19 pandemic.

For the SAA participants, Concerts and live music performances were the most popular (30%) to have been accessed for the first time, followed by 21% who accessed Dance Performances and 18% indicated they had accessed Plays or Virtual Theatre Performances.

The most popular response for the Insightrix participants was also Concerts and Virtual Music Performances (16%,) Plays and Virtual Theatre Performances (4%) and Readings (4%.)

On average, 16% of the SAA respondents had participated in a creative activity for the first time, compared to only 5% of the Insightrix respondents.

Figure 17 Did the COVID-19 pandemic allow you to access and/or participate in any of the following for the first time?

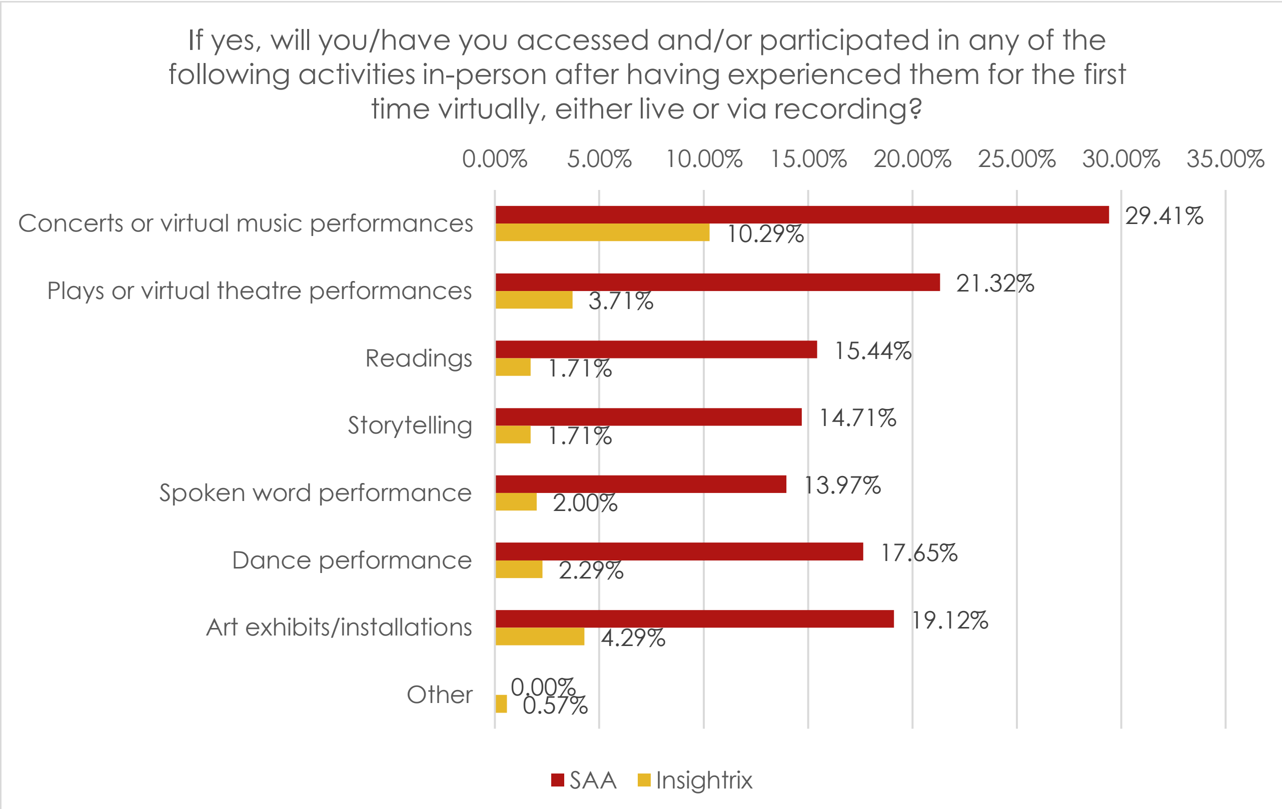


The survey continued to ask if those who had participated for the first time in a creative activity, virtually during the COVID-19 pandemic if they had subsequently participated in or intended to participate in the activities in-person.

The SAA respondents indicated, again, a higher level of interest and engagement in the arts than the Insightrix respondents. 16% indicated that they either had or intended to participate in in-person art events, compared to only 3% of the Insightrix respondents.

For both, Concerts or Virtual Music Performances were the most likely for them to have attended/intended to attend (29% SAA, 10% Insightrix,) followed by Plays or Virtual Theatre Performances for the SAA (21%) and Arts Exhibits and Installations for Insightrix (4%.)

Figure 18 Will you/have you accessed and/or participated in any of the creative activities in-person after having experienced them for the first time virtually?



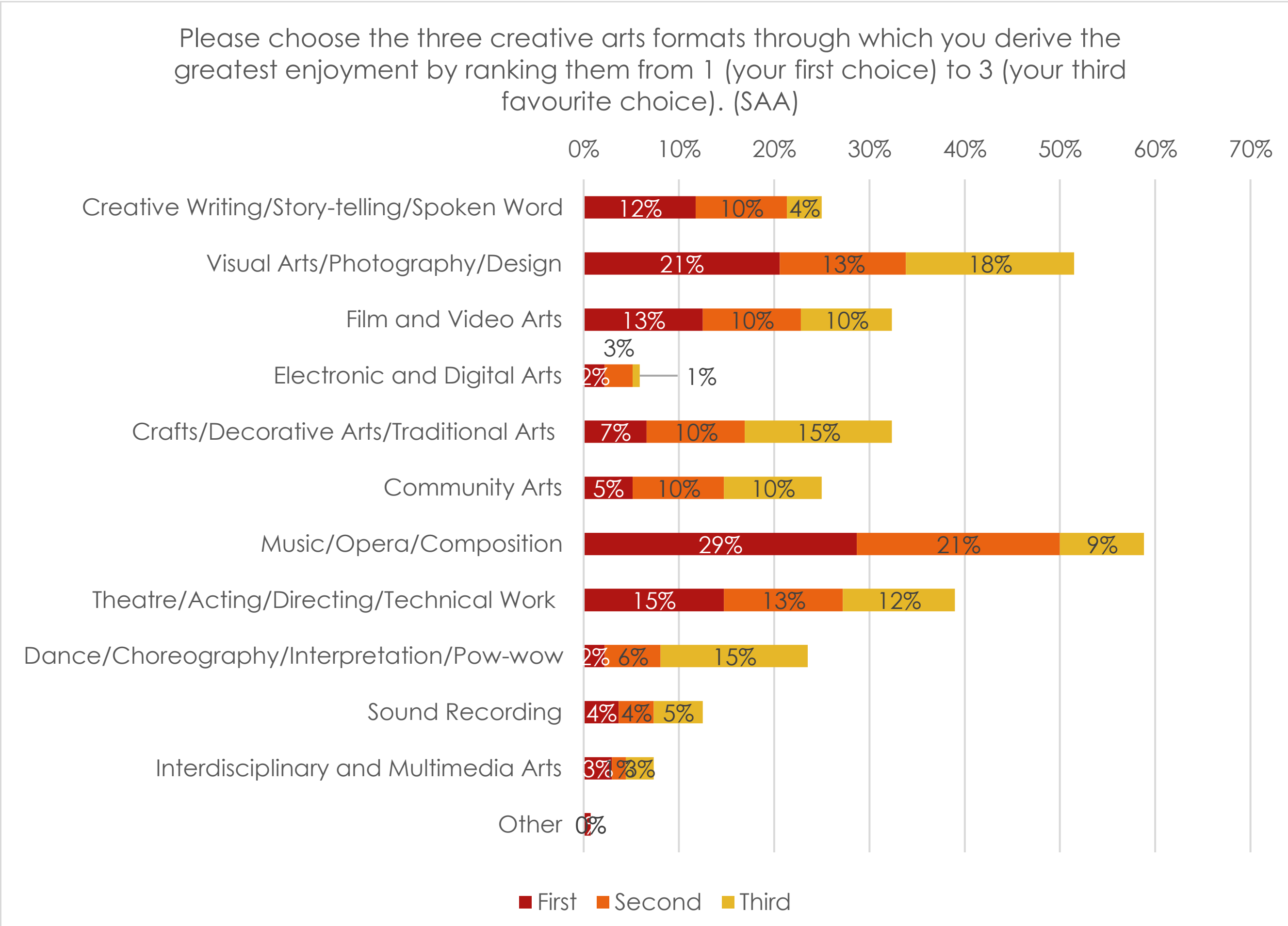
Next, participants were given a list of creative disciplines and they were asked to rank them by selecting that each discipline was either first, second or third. They had the ability to select multiple options. The options were as follows:

- Creative Writing/Story-telling/Spoken Word
- Visual Arts/Photography/Design
- Film and Video Arts
- Electronic and Digital Arts
- Crafts/Decorative Arts/Traditional Arts
- Community Arts
- Music/Opera/Composition
- Theatre/Acting/Directing/Technical Work
- Dance/Choreography/Interpretation/Pow-wow
- Sound Recording
- Interdisciplinary and Multimedia Arts
- Other

Unfortunately, here the Insightrix survey mixed four categories together: Community Arts and Music/Opera/Composition were once again combined, as were Dance/Choreography/Interpretation/Pow-wow and Sound Recording. The two datasets are once again separated.

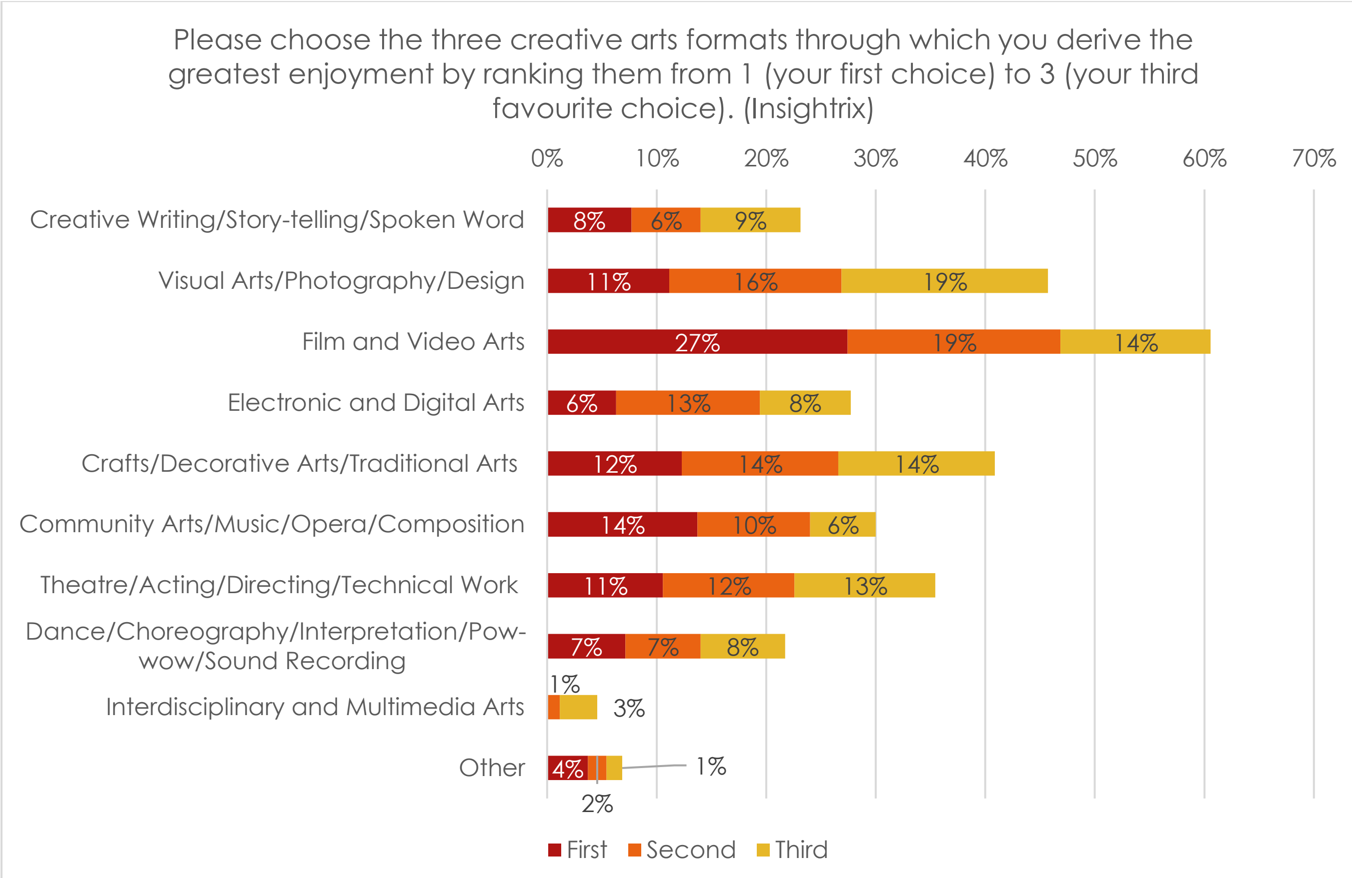
The most popular medium for SAA respondents was Music/Operation/Composition, with 59% of participants ranking it as first, second or third. Visual Arts/Photography/Design were second, with 51% ranking it as one of their top three favourites. Theatre/Acting/Directing/Technical Work came in third with 39% having ranked it as one of their top three favourites.

Figure 19 SAA ranking of three creative arts formats



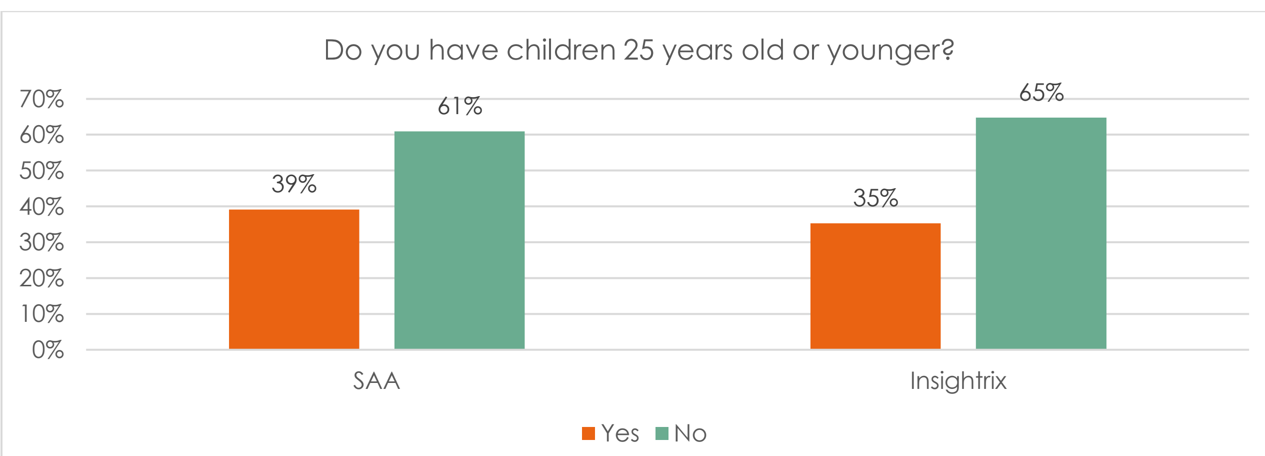
In the Insightrix survey, the most popular option was Film and Video Arts with 61% of respondents ranking it in their top three. Visual Arts/Photography/Design came second, with 46% of participants having ranked it in some way, and Craft/Decorative Arts/traditional Arts came in third with 41% of participants having given it some sort of ranking.

Figure 20 Insightrix ranking of three creative arts formats



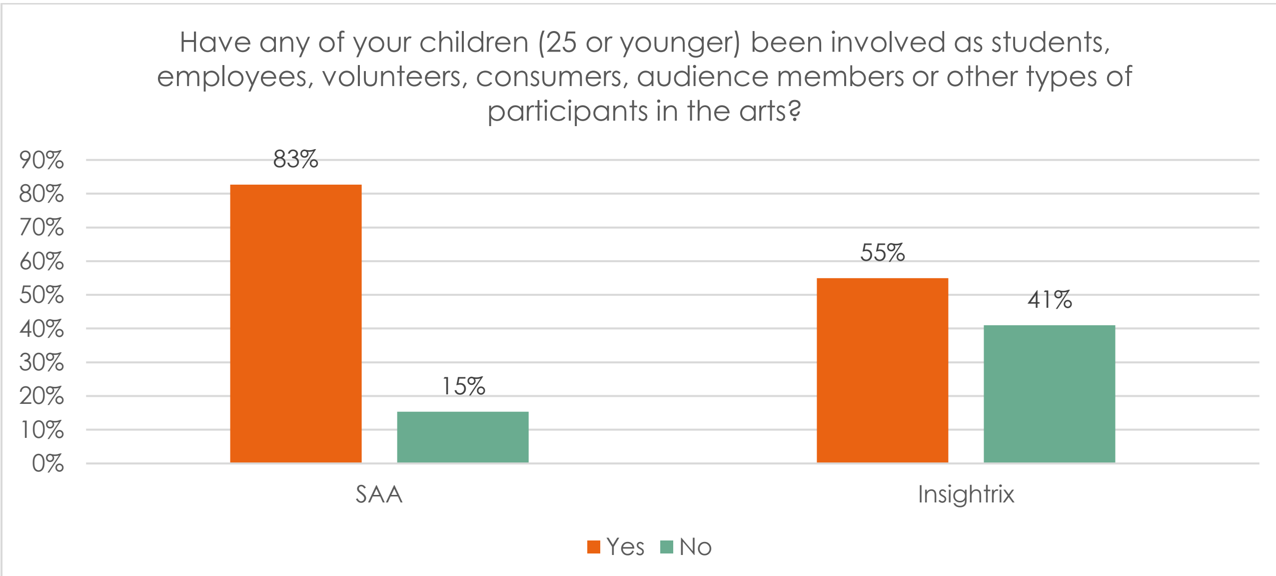
The survey then asked about respondents' children: first they were asked if they had any children aged 25 or under, and then they asked if said children had participated in the arts.

Figure 21 Do you have children 25 years old or younger?



Somewhat unsurprisingly, considering the prior responses, the respondents to the SAA survey were much more likely to indicate their children had participated in the arts: 83% indicated their children had been involved in the arts compared to only 55% of the Insightrix respondents. In both surveys, the majority of respondents indicated their children had been involved in the arts.

Figure 22 Have any of your children been involved in the arts?



Participants were then asked about the type of arts disciplines in which their children had participated. The Insightrix survey had combined Community Arts with Music/Opera/Composition again and so the datasets are presented separately. It was possible for respondents to select more than one option.

The SAA respondents demonstrated that Craft/Decorative Arts/Traditional Arts had been the most popular amongst their children, with 56% indicating their children had participated. The second most popular was Visual Arts/Photography/Design, in which 54% stated their children had partaken. 38% of the SAA indicated their children had participated in Dance/Choreography/Interpretation/Pow-Wow. The least popular option, outside of 'Other' was Interdisciplinary and Multimedia Arts.

When it came to the Insightrix survey, there were much lower rates of participation: the most popular discipline in which their children had participated was Dance/Choreography/Interpretation/Pow-Wow with 26%. The second most popular was again Crafts/Decorative Arts/Traditional Arts, though with only 24%. Theatre/Acting/Directing/Technical Work was the third most popular, with 19%. The least popular medium amongst Insightrix respondents was Interdisciplinary and Multimedia Arts, in which only 1% indicated their children had participated.

Figure 23 SAA children's participation in art forms

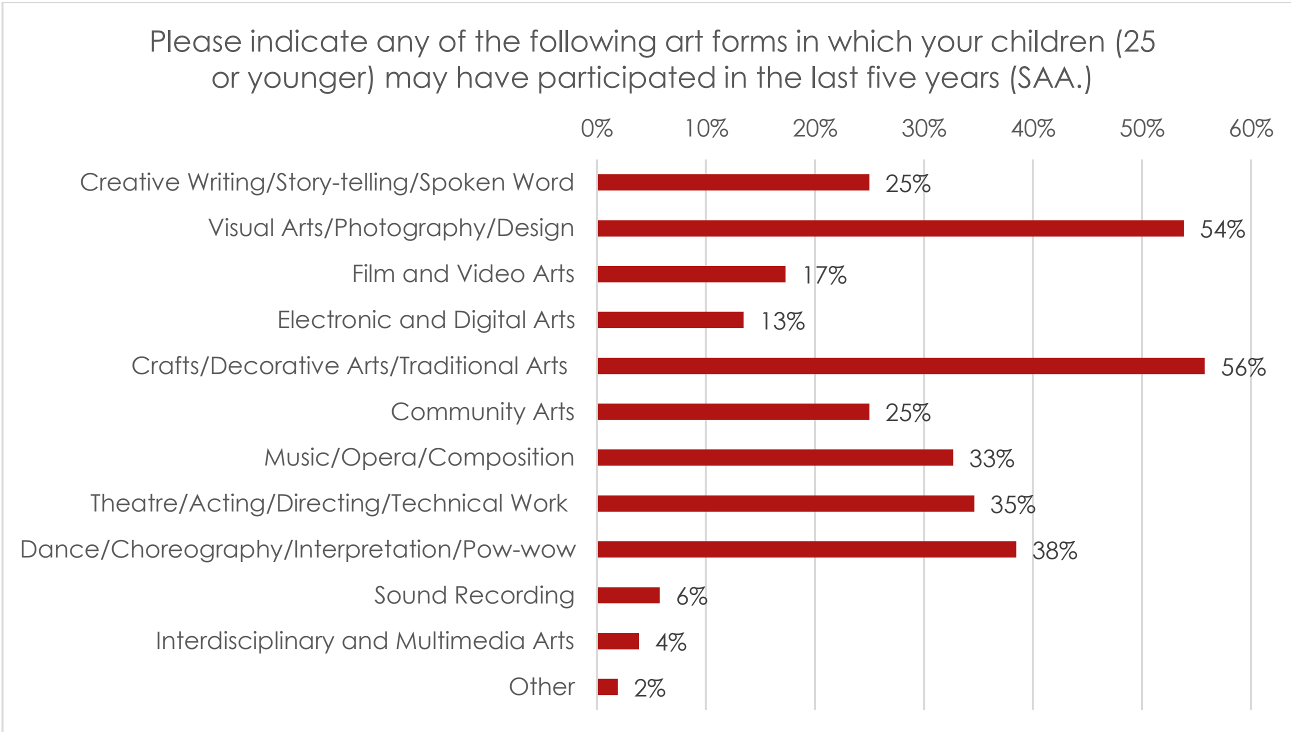
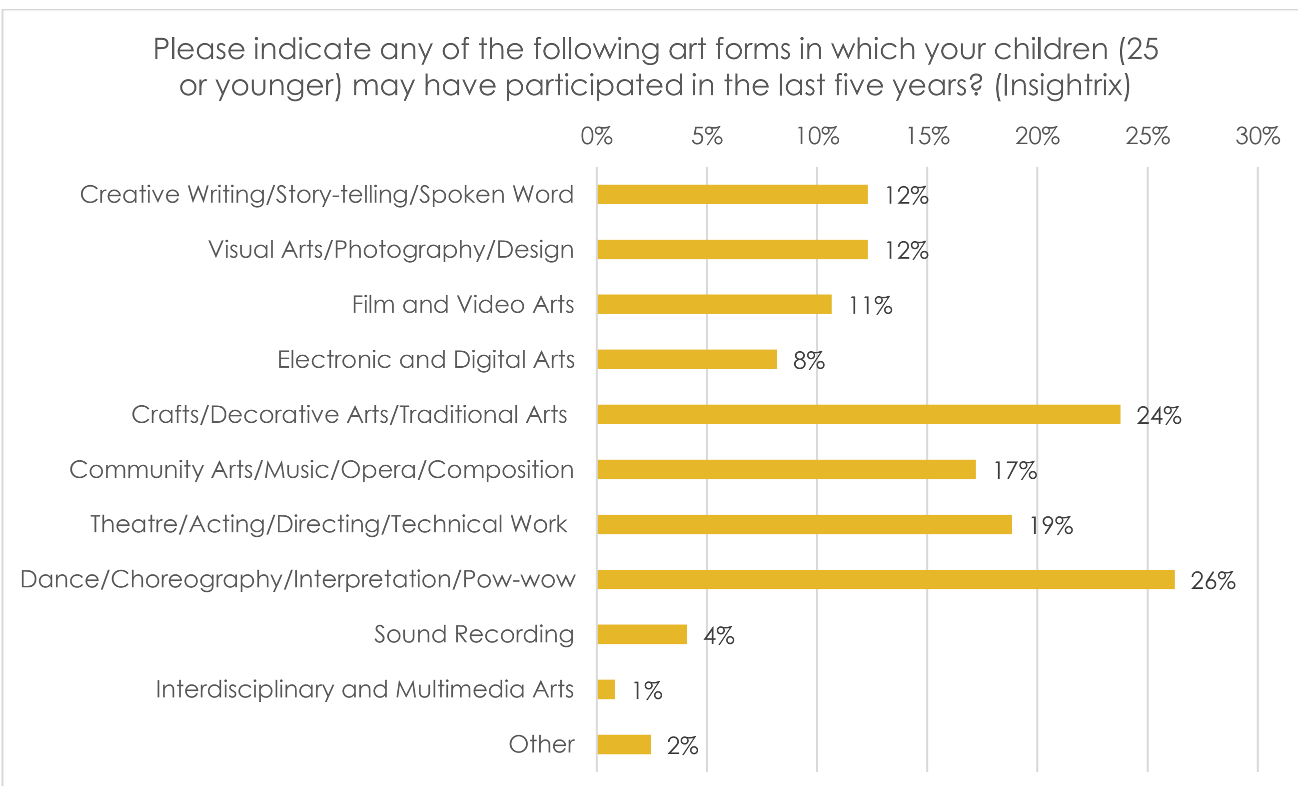


Figure 24 Insightrix children's participation in art forms



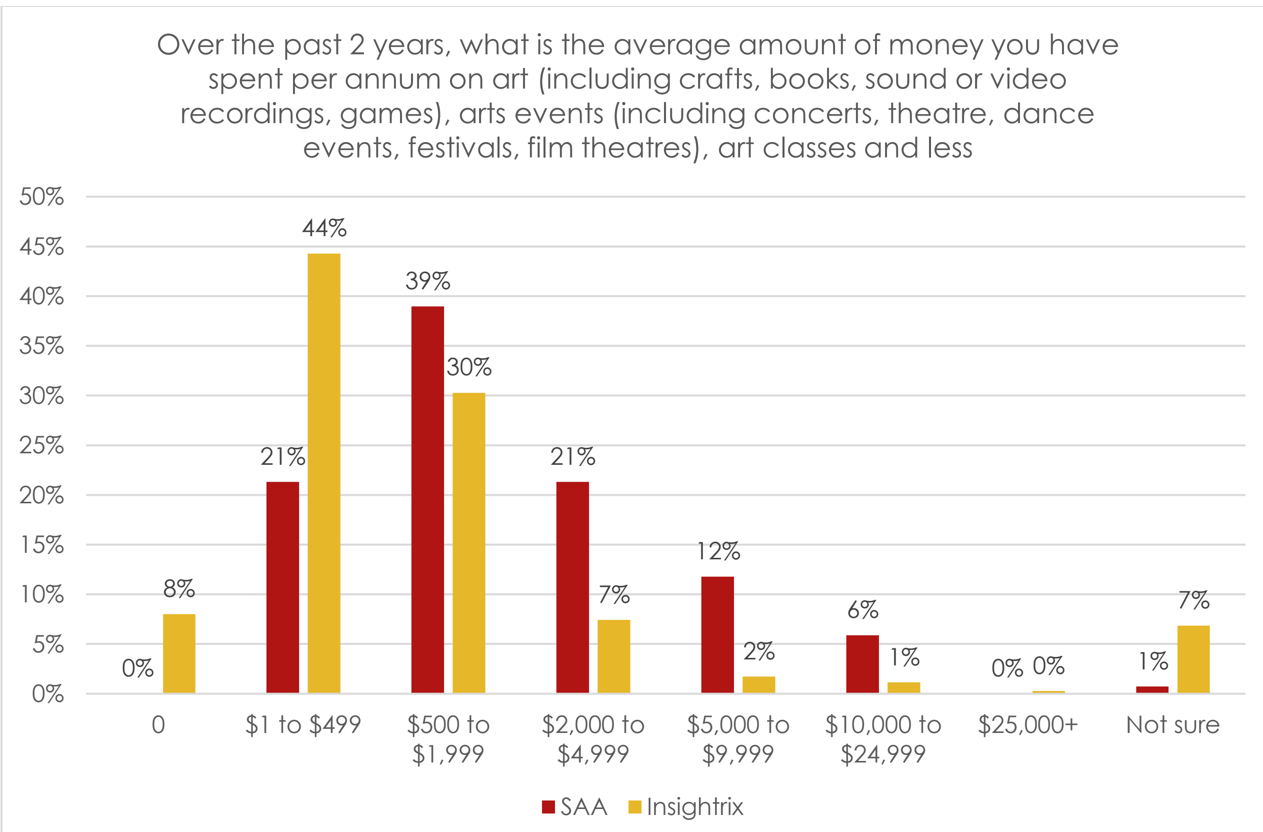
When asked what the average amount of money respondents had spent annually on the arts (including purchasable media, events, instruction, workshops and donations) the disparity between the SAA survey and the Insightrix survey was once again apparent.

While a majority of all respondents indicated they had spent less than $2,000 annually on the arts, it was a much more significant majority for Insightrix (83%) than the SAA (60%.)

No respondents from the SAA survey indicated that they spent no money on the arts in the past two years, meanwhile 8% of the Insightrix survey stated they had spent $0, meaning that a majority of Insightrix respondents (52%) had spent less than $500 annually in the last two years.

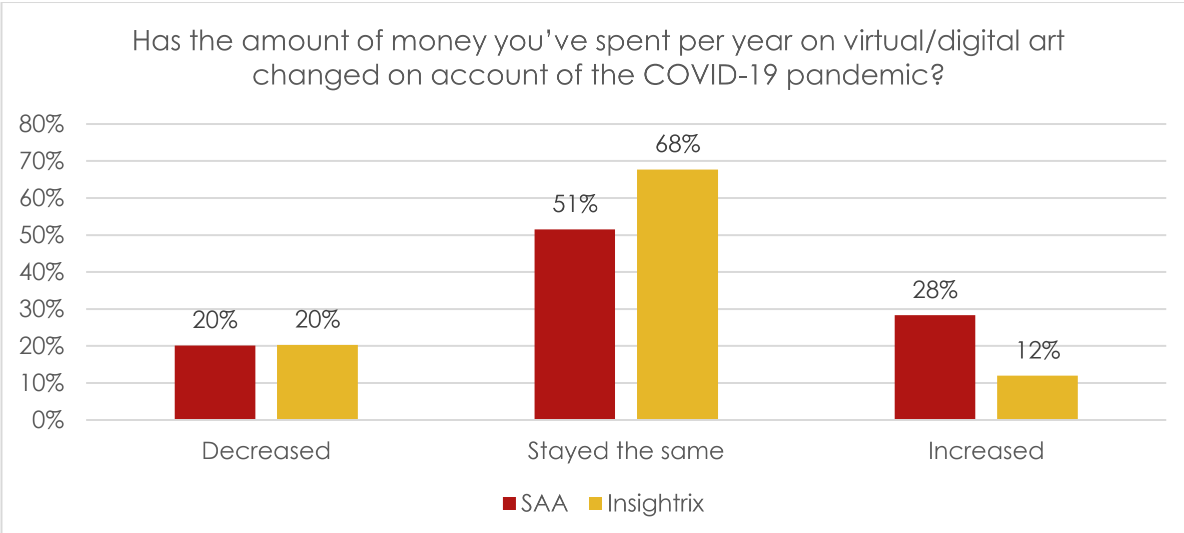
The highest portion of SAA respondents (39%) indicated they had spent between $500 and $1,999, with a tie of 21% indicating they spent both under $500 and $2,000-$4,999.

Figure 25 Average annual spending on the arts in the past two years



When asked if the amount of money spent on the arts had increased, decreased or stayed the same, a majority of both survey respondents indicated that their spending on the arts had been unaffected by the COVID-19 pandemic, although a larger majority on the Insightrix survey (68%) indicated no change, compared to the SAA survey (51%.) 20% of both surveys indicated less spending, while 28% of the SAA respondents indicated that they had spent more.

Figure 26 Impact of COVID-19 on arts spending



The survey then asked the respondents how important they believed the work of artists and the arts are in contributing to the following list:

- Formal or informal education at the elementary, secondary and post-secondary levels
- Education of the general public
- Knowledge and understanding of human behaviour and the world around us
- Formation of personal identity, values and beliefs
- The local, provincial or national economy
- The creative or innovative capacity of other local or provincial businesses/professionals
- The social cohesiveness of your local community or the province as a whole
- The sense of place shared by individuals in your local community, the Prairie region and/or the country
- The health, well-being and sustainability of your local community
- Cultural diversity and development (the preservation and/ or evolution of a particular culture
- The exploration of social, economic and/or political issues (e.g., related to gender, sexual or political orientation, cultural identity, the environment, etc.

In both surveys, the majority of respondents indicated that they felt the arts were either Important or Very Important in all of the above categories: on average, 86% of the SAA respondents indicated that the arts were either Important or Very Important, compared to an average 64% from the Insightrix survey. In the SAA survey, only two responses of Not at All Important were recorded in any of the categories.

Figure 27 SAA importance of arts and artists

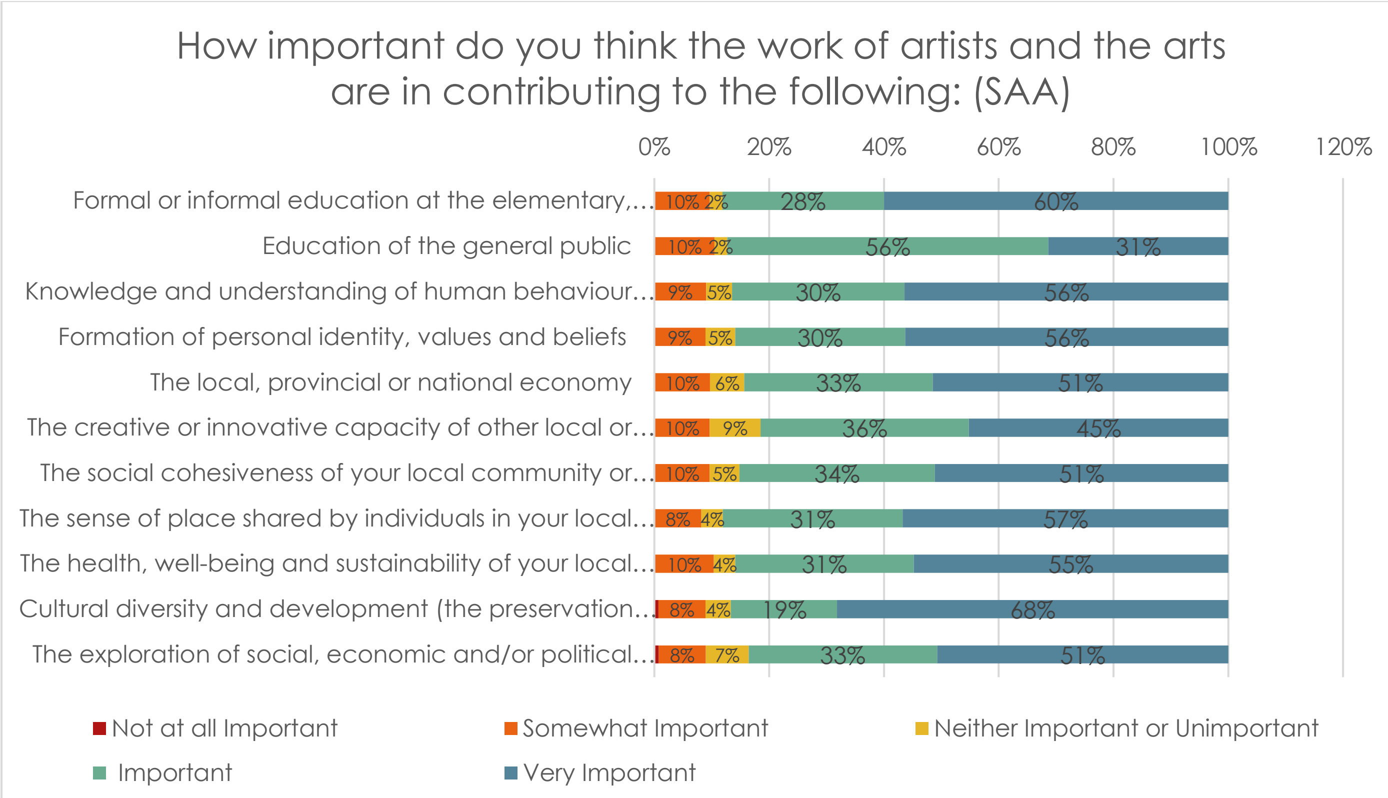
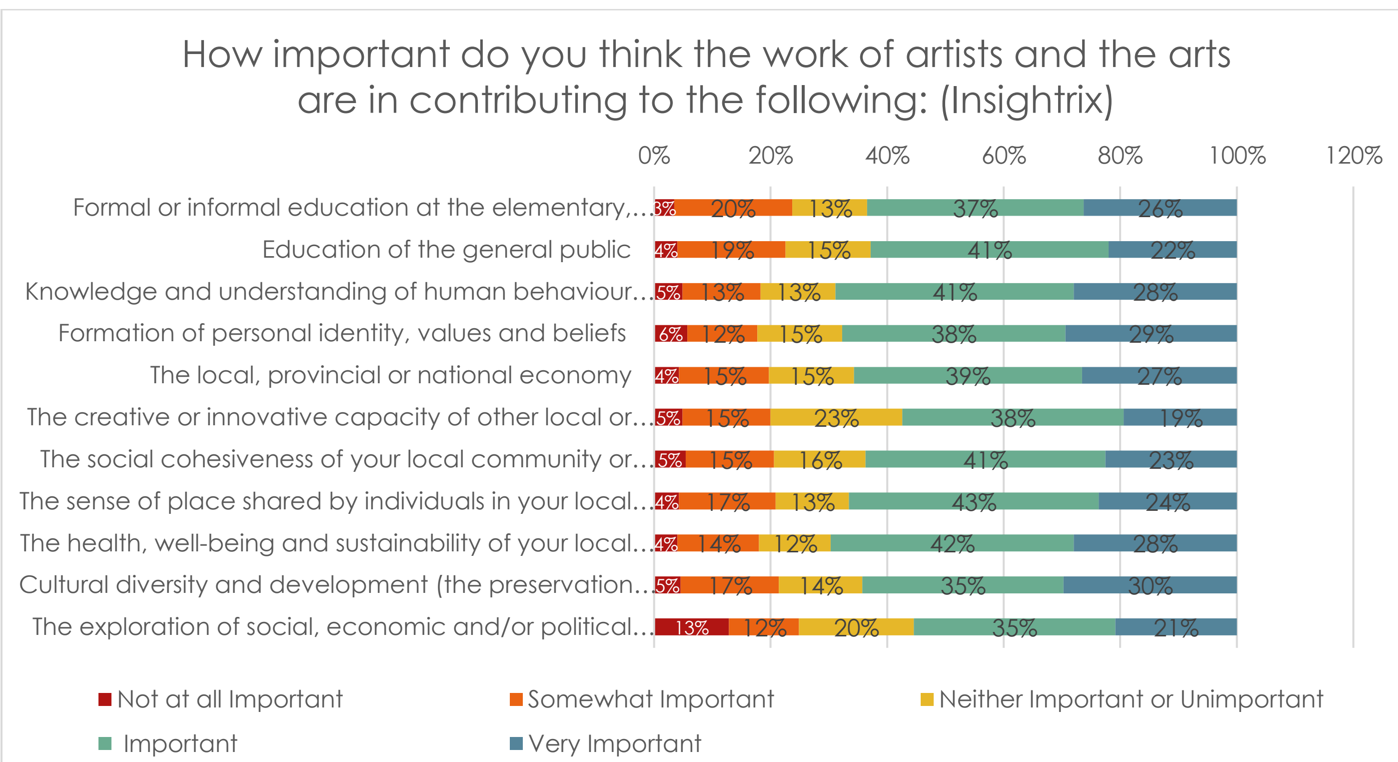


Figure 28 Insightrix importance of arts and artists



For SAA respondents, the category in which the arts & artists were deemed to be the most important (88.15%) was Formal or Informal Education, followed by 'The sense of place shared by individuals in your community' (88.06%,) and then 'Cultural diversity and development' (86.67%.) The least important was 'The creative or innovative capacity of other local or provincial businesses/professionals' with only 81.48% indicating it was Important or Very Important.

For Insightrix, the category in which the largest majority of respondents thought the arts & artists are Important or Very Important was 'The health, well-being and sustainability of your local community' with 69.71%; the second was 'Knowledge and understanding of human behaviour and the world around us,' with 68.86% and the third was the 'Formation of personal identity, values and beliefs' with 67.71%. The least important was 'The exploration of social, economic and/or political issues' in which only 55.43% believed the arts & artists were Important or Very Important.

Figure 29 Table comparing Insightrix & SAA importance of the arts and artists

Category	SAA: Important & Very Important	Insightrix: Important & Very Important
Formal or informal education at the elementary, secondary and post-secondary levels	88.15%	63.43%
Education of the general public	87.31%	62.86%
Knowledge and understanding of human behaviour and the world around us	86.47%	68.86%
Formation of personal identity, values and beliefs	85.93%	67.71%
The local, provincial or national economy	84.33%	65.71%
The creative or innovative capacity of other local or provincial businesses/professionals	81.48%	57.43%
The social cohesiveness of your local community or the province as a whole	85.19%	63.71%
The sense of place shared by individuals in your local community, the Prairie region and/or the country	88.06%	66.57%
The health, well-being and sustainability of your local community	85.93%	69.71%
Cultural diversity and development (the preservation and/ or evolution of a particular culture	86.67%	64.29%
The exploration of social, economic and/or political issues (e.g., related to gender, sexual or political orientation, cultural identity, the environment, etc.	83.58%	55.43%

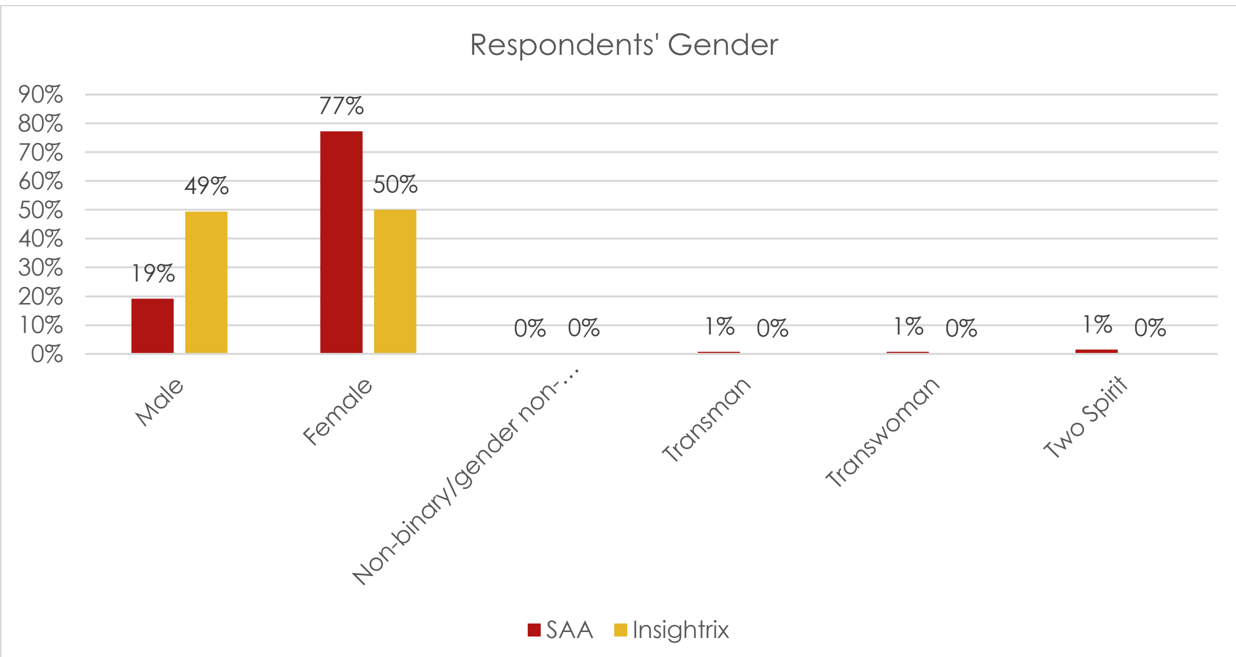
Demographics

As the Insightrix survey had set quotas for respondent demographics, the gender of the Insightrix respondents are more even: 50% identified as female, 49% identified as male, and the remaining 1% were split between Non-binary/gender non-conforming and Two Spirit. This split is much closer to the most recent census data.

In the SAA survey, the overwhelming majority of respondents were female (77%) with only 19% identifying as male, and the remaining respondents identifying as transmen, transwomen and Two Spirit.

Overall, the SAA survey shows a much higher proportion of female respondents than there are women in the general population: according to Statistics Canada's[1] populations estimates for 2023, approximately 50.4% of the overall population were male. The results from the Insightrix survey, therefore, are a closer match to the overall population.

Figure 30 Respondents' gender

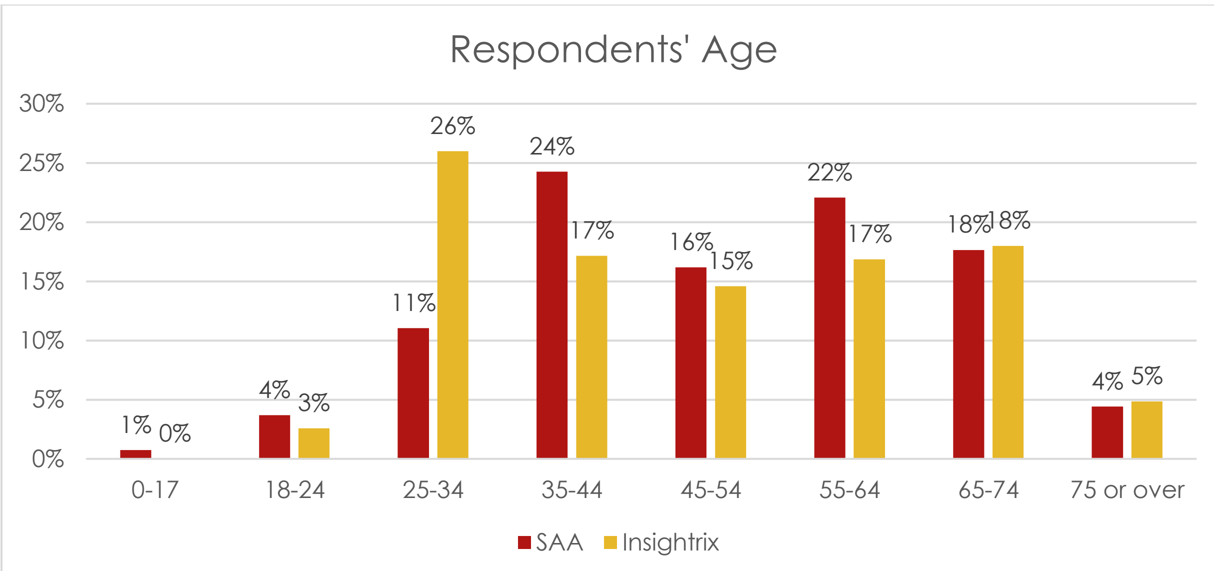


With regards to age, in many of the categories, the rate of response was relatively similar between the SAA survey and the Insightrix survey: 18% of responses from both surveys came from the 65-74 age range; only 1 respondent to the SAA survey was under 18 with zero from the Insightrix survey; 15% of the Insightrix survey was aged 45-54 compared to 16% of the SAA survey; 3% of the Insightrix survey was 18-24 beside 4% of the SAA survey; 5% of the Insightrix survey was over 75 compared to 4% of the SAA survey.

[1]Statistics Canada. [Table 17-10-0005-01 Population estimates on July 1, by age and gender]

Only three ranges showed a wider disparity: 22% of the SAA respondents were 55-64, compared to only 17% of the Insightrix survey; 11% of SAA respondents were 25-34 compared to 26% of the Insightrix survey and 24% of the SAA survey was 35-44 compared to 17% of the Insightrix survey. Therefore, the largest group from the SAA survey was 35-44 and the largest group from the Insightrix survey was 25-34. Overall, 41% of total respondents were aged 25-44, but a good cross-section of the population was surveyed.

Figure 31 Respondents' age



Participants were then asked about the type of community in which they live,[2] and were given the options of: a large population centre of 100,000 people or more; a medium population centre with 30,000 – 99,000; a small population centre of 1,000 – 29,000; a rural community of 1,000 people or less; a remote location with no close population centre.

The majority (57%) of SAA respondents indicate that they live in a large population centre, as do the largest (43%) of respondents to the Insightrix survey. Small population centres were the next most frequent option, with 29% of Insightrix respondents living in a community of <29,000 and 18% of the SAA survey indicating the same.

According to the 2021 Census[3], 66% of Saskatchewan residents lived in census metropolitan areas – defined as population centres with 100,000 people or more,

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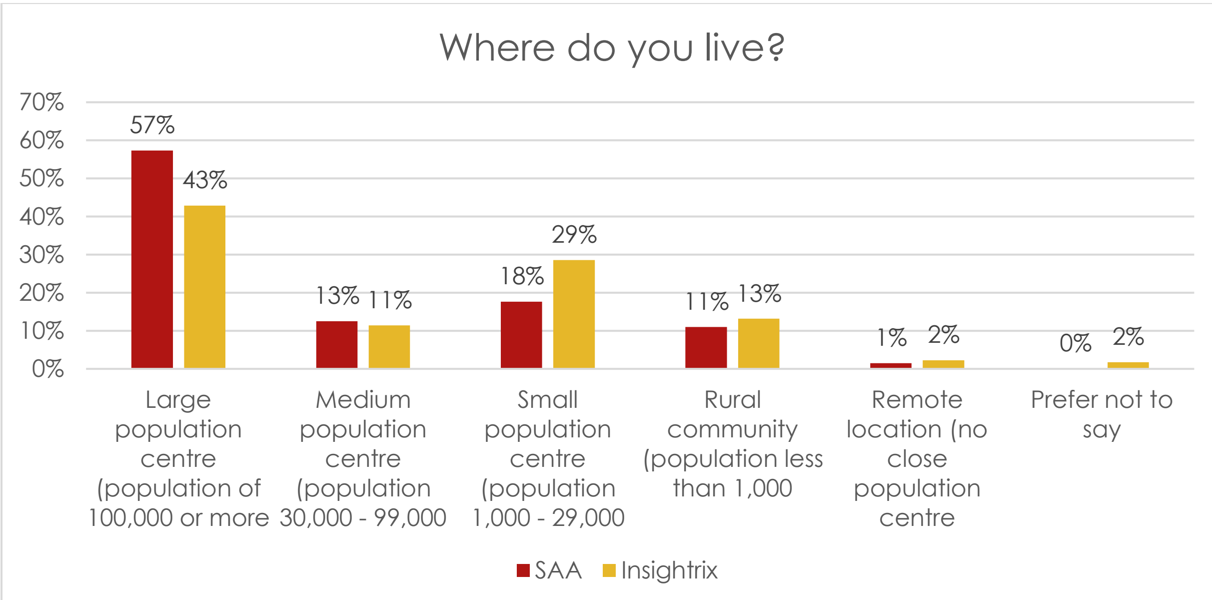
[2] The classifications for this question were inspired by the definition of population centres, as per Statistics Canada's *Dictionary, Census of Population 2021*. However, the Statistics Canada definition does not include a classification for anything smaller a 'small population centre' with a population of less than 1,000; any area with less than 1,000 people is considered rural, per the *Dictionary.* While this undoubtedly works nationally, in the Saskatchewan context, it was deemed more appropriate to include categories for both a rural community, with a population of less than 1,000, and remote areas, with no close population centre.

[3] Statistics Canada. 2021 Census of Population. https://www12.statcan.gc.ca/census-recensement/2021/as-sa/fogs-spg/page.cfm?topic=1&lang=E&dguid=2021A000247

meaning that both surveys received responses from more diverse a range of regions than representative of the general population.

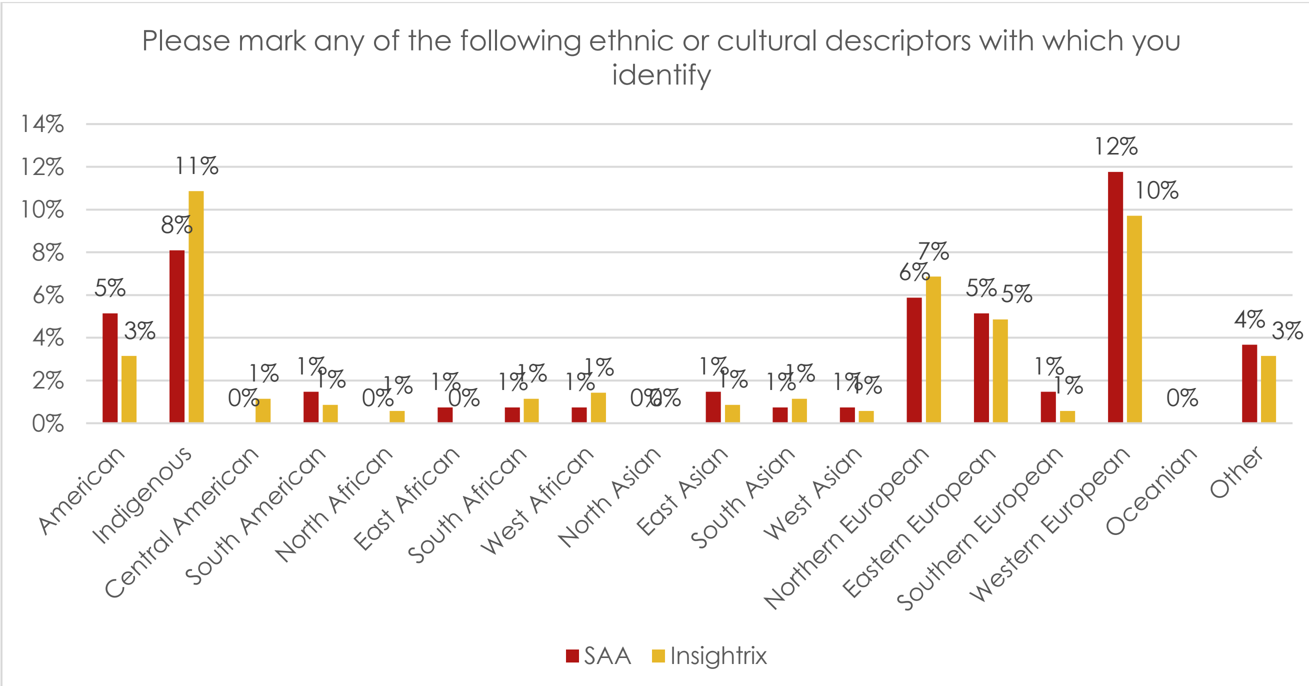
Figure 32 Where respondents live



The survey asked participants with which ethnic or cultural descriptors they identify. Participants had the ability to select multiple options. The vast majority of respondents in both surveys (91% SAA, 90% Insightrix) identified as Canadian. The second most popular option was Western European, as selected by 12% of the SAA survey and Indigenous, as selected by 11% of the Insightrix survey; the same categories were also the third most popular options with 10% of the Insightrix survey identifying as Western European and 8% of the SAA survey identifying as Indigenous.

As the vast majority identified as Canadian, it has been excluded from the below chart.

Figure 33 Respondents' self-identified ethnicity



The survey then asked if participants identified as a member of an equity-seeking group, and then which equity-seeking group(s) with which they identify. A greater proportion of the SAA survey (29%) identified as a member of an equity-seeking group than the Insightrix survey (8%.)

Of those who identified as a member of an equity-seeking group, 41% of Insightrix respondents indicated they were Indigenous, First Nations, Inuit or Metis, 34% identified as someone with a disability, 21% identified as LGBTQIA2S+, 14% preferred not to say and 10% identified as a member of a racialized group.

From the SAA survey, 41% identified as LGBTQIA2S+, 36% identified as Indigenous, First Nation, Inuit or Metis, 33% identified as someone with a disability, and 26% identified as a member of a racialized group.

Figure 34 Do you identify as a member of an equity-seeking group?

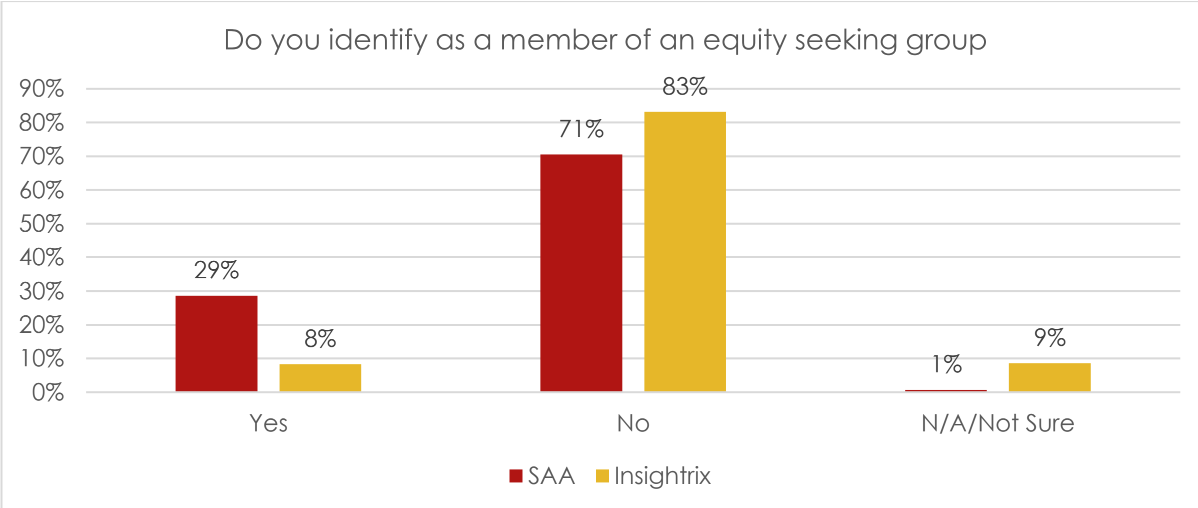
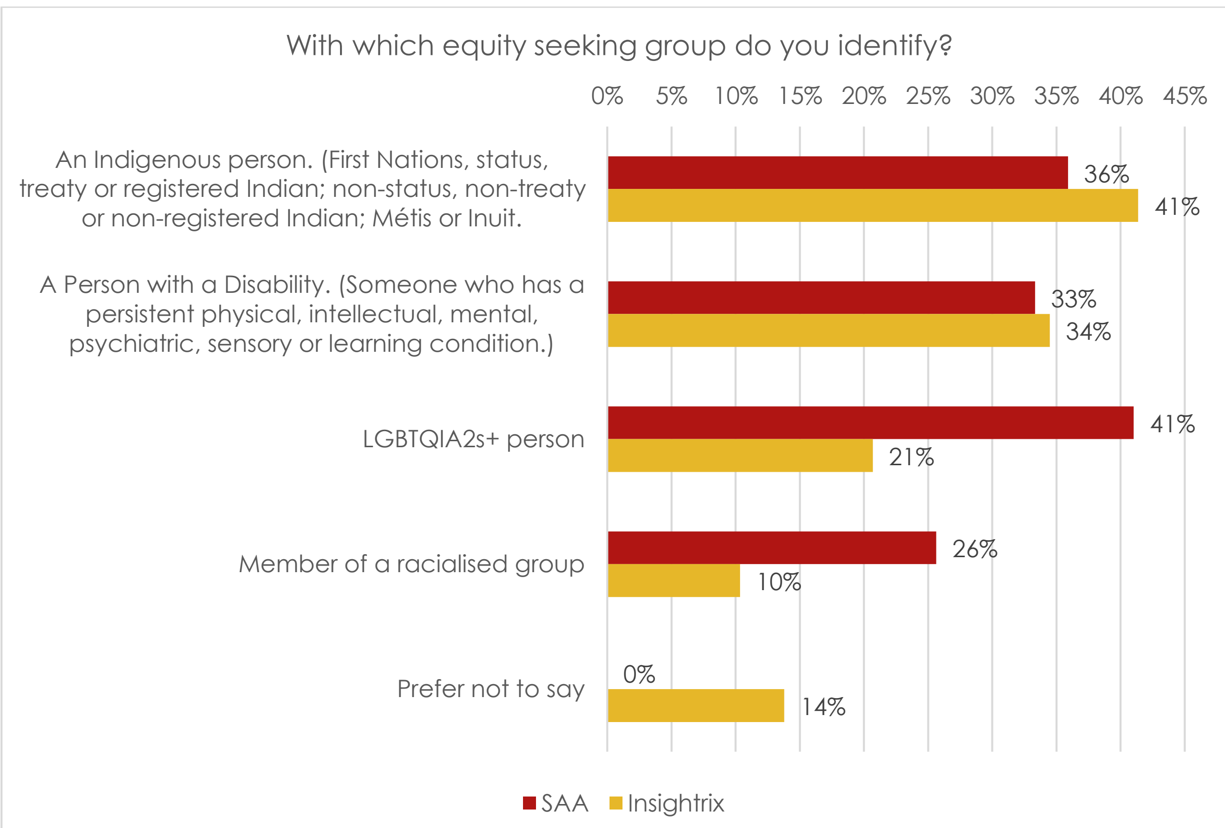
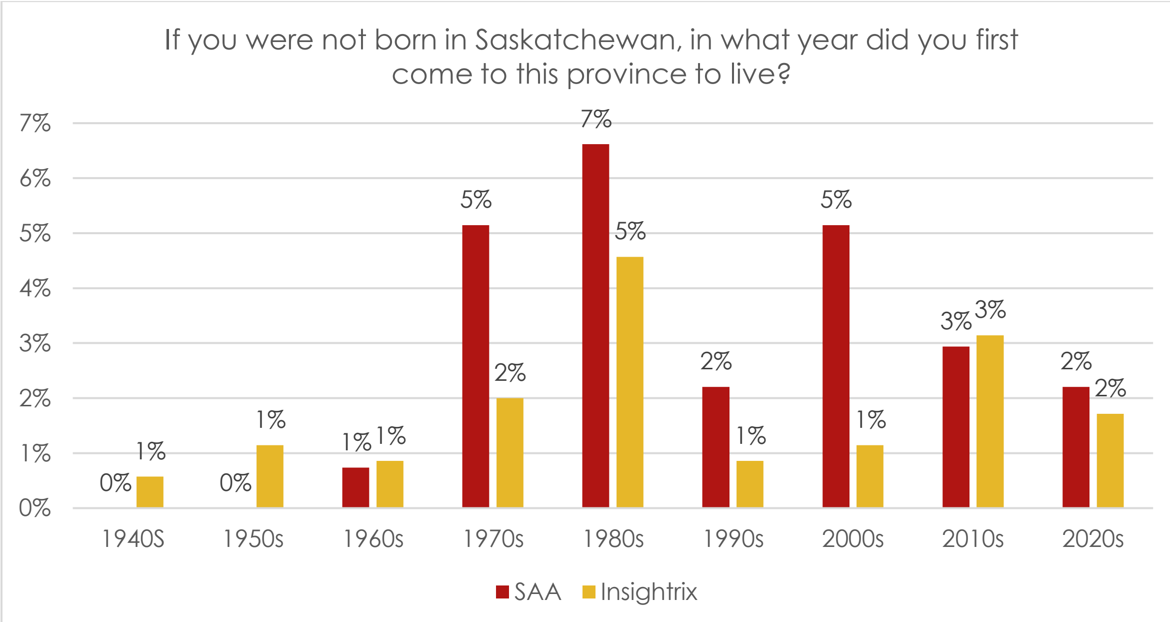


Figure 35 With which equity-seeking group do you identify?



The survey then asked participants who were not born in Saskatchewan to identify the year in which they came to the province to live. Very few respondents across both surveys indicated that they had moved into the province, though the 1980s saw the most number of respondents: 7% of the SAA survey and 5% of the Insightrix survey.

Figure 36 In what year did you first come to Saskatchewan to live?



Participants were then asked to identify the highest level of educational credential that they had received. The results from both survey indicate that the population surveyed, both by the SAA and by Insightrix, are more highly-educated than the general population: according to the 2021 census data on education for Saskatchewan,[4] 18.1% of the population holds no educational credential; 32.2% have completed high school as their highest level of education. Only 49.7% of the population holds a postsecondary certificate, diploma or degree, with only 14.7% holding an undergraduate degree with 5.8% having completed a degree above the bachelor level.

Only 2% of Insightrix respondents and 0% of the SAA respondents stated that they have education below the high school level. 15% of the Insightrix respondents and 8% of the SAA have high school as their highest level of education.

88% of SAA respondents indicated they had a postsecondary education, with 74% of the Insightrix survey indicating the same – both significantly higher than the 50% of the general population. 41% of the SAA survey indicated they have an undergraduate degree, compared to 23% of the Insightrix survey – both well above the 15% from the census, and 24% of the SAA survey and 18% of the Insightrix survey indicated they have some form of graduate degree – far above the 6% from the census.

[4]Statistics Canada. Table 98-10-0429-01 Highest level of education by census year, visible minority and generation status: Canada, provinces and territories, census metropolitan areas and census agglomerations

Figure 37 Highest level of formal education

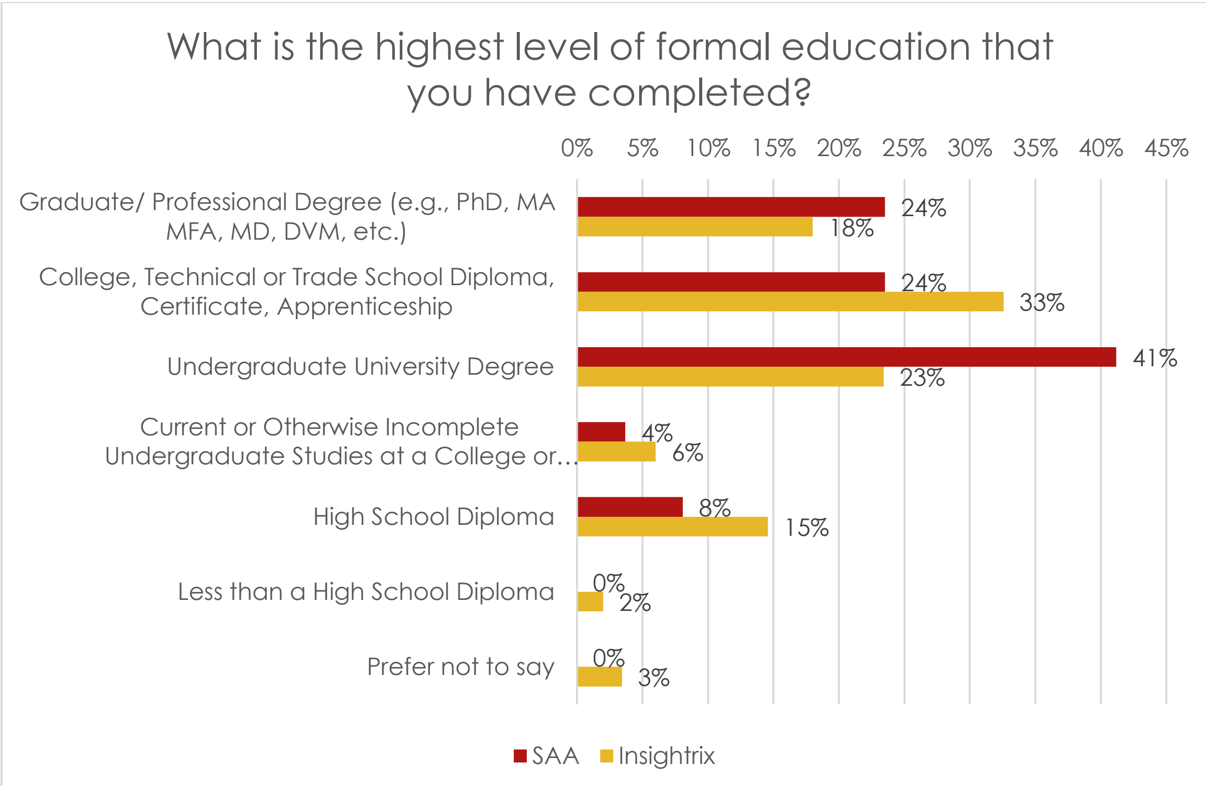
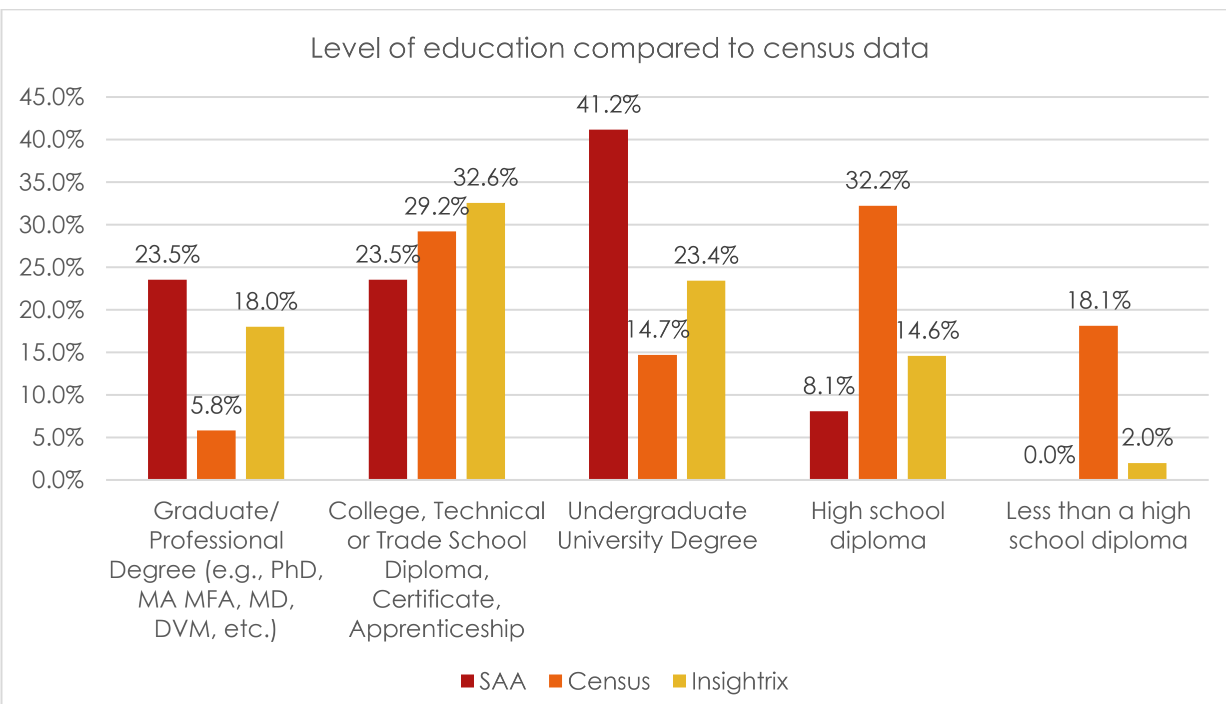


Figure 38 Highest level of education: survey results compared to census



Participants were then asked about their employment status, and to estimate their average annual income over the past two years. In both surveys, the largest proportion of respondents identified as working full time, and the second largest proportion of respondents in both surveys indicated that they are retired.

According to Statistics Canada data,[5] the average weekly wage in Saskatchewan in 2022 was $1,140.71, which works out to an annual income of $59,316.92. Based on the survey responses, 50% of respondents to the SAA survey made less than $59,999, meanwhile only 36% of Insightrix respondents indicated that they made less than the average wage in Saskatchewan.

Figure 39 Respondent employment status

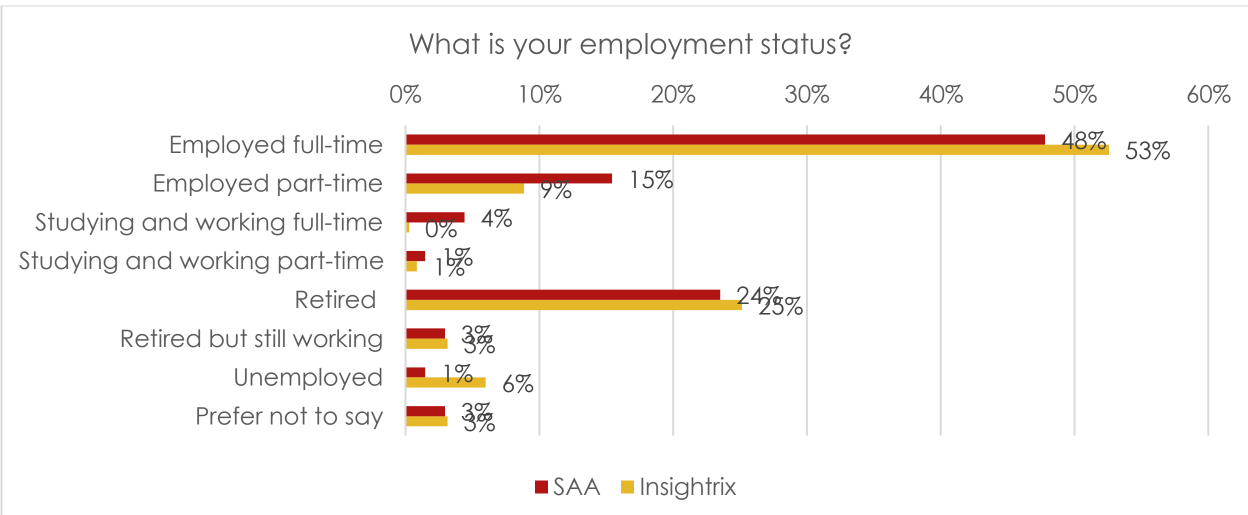
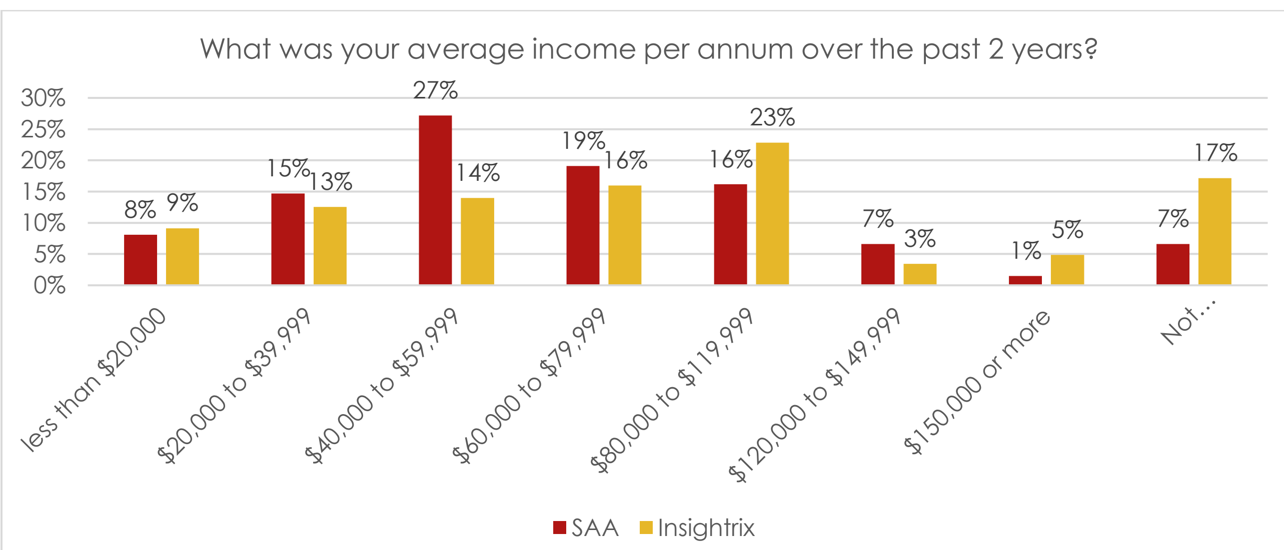


Figure 40 Average annual income



[5] Statistics Canada. Table 14-10-0204-01 Average weekly earnings by industry, annual

Finally, participants were asked to estimate the average number of volunteer hours that they contribute to volunteer activities in their community in a month. The vast majority (90%) of Insightrix respondents indicated that they volunteer less than 10 hours per month in their community, compared to 66% of SAA respondents. 85% of SAA respondents indicated that they volunteer 20 hours per month or less, with only 7% indicating they volunteer 21-30 hours per month.

These results can potentially be related to the fact that SAA respondents were more likely to participate in arts organizations (Figures 8 & 9 above) and those may have been taken into consideration when providing these estimates below.

Figure 41 Monthly volunteer hours