THE ARTS ECOLOGY OF SASKATCHEWAN

The views of artists in the province

Saskatchewan Arts Alliance

Contents

Table of Figures

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.

The SAA promoted the general public survey on social media, as well as via email and outreach communication, and through partner organizations' communications as well. 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 we 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 artists.

The SAA conducted the online survey of artists from July 5th 2023 to July 19th 2023, using the online platform JotForm. Prior to the launch of the survey, the SAA had promoted the survey, and the artist registry, via email and outreach communications as well as social media messaging, informing potential participants of the upcoming dates and encouraging them to add themselves to the artist registry. All participants had the possibility of entering a draw to win a Visa gift card at the end of the survey.

The link to the 'Artist Registry survey' was provided, via email, to members of the SAA's Artist Registry. At the time of the survey, there were 1059 members of the Artist Registry, of which 989 had active email addresses and contact information. Of these, 180 responded to the survey, giving a participation rate of 18%. This is a lower participation rate than the 24% seen in the 2014 survey.[1]

The 'General Artist survey' was disseminated via social media, email and outreach communications as well as partner organizations' email and outreach communications and social media. In total, the General Artist survey received 181 responses, putting the total number of responses to the artist survey at 361.

It is not possible to calculate a response rate for the General Artist survey, as there is no way to determine the exact number of people reached by the combination of social media and email communications.

The findings of the survey reflect the responses of the subpopulation surveyed, and these findings cannot and should not be extrapolated to the wider artist population as a whole. As no complete, verifiable registry of artists in the province exists, it is likely not possible to truly have the entire artist population of Saskatchewan represented in survey data. Although the SAA's Artist Registry is an excellent resource, and the best one available, it can hardly be considered comprehensive: the 2021 census identified 3,900 professional artists in the province.[2]

The census strictly defines professional artists as those who spent more time on their art than any other profession, with the result that any emerging or avocational artists are not captured in this number. The SAA's Artist Registry, which allows for artists of any level of expertise or vocation to register, is therefore broader in scope than the census in considering who qualifies as an artist. For that reason, while the 3,900 professional artist number is relevant to know, it is not strictly applicable to the survey results and is not reflective of the number of artists, overall, in the province.

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[1] The 2014 survey additionally conducted a follow-up survey immediately after the closure of the initial survey, to allow for additional participants who had missed their initial run. The original participation rate was 23%, but including the follow-up survey, and the total number of participants, puts the response rate at 24%.

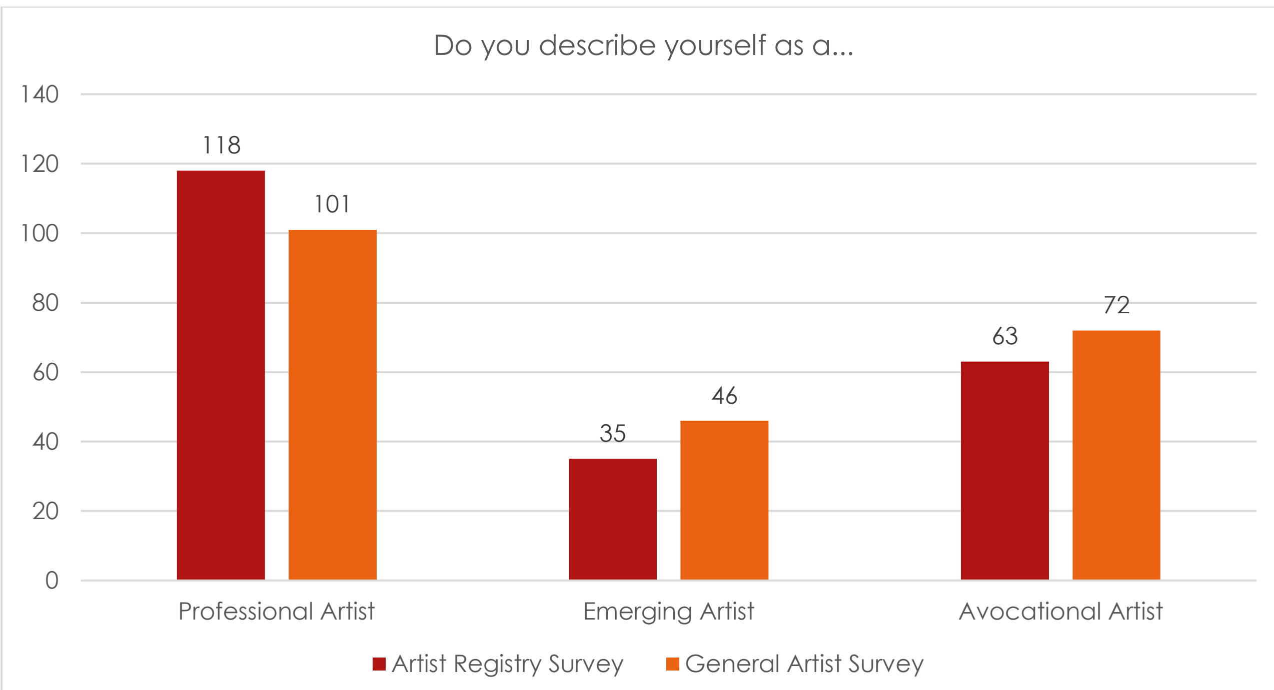
[2] Hill, Kelly. 2023. *Professional Artists in Rural Saskatchewan*. https://statsinsights.hillstrategies.com/p/professional-artists-in-rural-saskatchewan?utm_source=%2Fsearch%2Fsaskatchewan&utm_medium=reader2

The two artist surveys were kept separate in order to determine if there were any major differences between artists who are members of the registry and those who are not. If major discrepancies were to be identified, this could aid in the development of the Artist Registry to perhaps make it more reflective of the overall artist population.

The differences between the two respondent bases of the General Artist survey and the Artist Registry survey were, however, rather negligible. The majority of the responses between the two surveys are similar, if not identical in some instance (9.4% of respondents to each survey, as example, identified as Indigenous, First Nations or Metis.)

There are, of course, some notable differences and these will be identified and discussed throughout the report. As example, more artists who responded to the Artist Registry Survey identified as professional artists, while more artists who responded to the General Artist Survey identified as either emerging or avocational than in the Artist Registry Survey.

Figure 1: Artist Registry Survey and General Artist Survey comparison of self-identification



For that reason, the findings from both surveys will be presented as a cohesive whole in most instances, with notes made of any particular discrepancies, and any major variations (cf. pg. 60) discussed at further length.

Summary of Key Findings

Demographics

- Majority of respondents (65%) identified as female, at a higher rate than is seen in the general population, however it is analogous with the wider trend of artists being more likely to be women.
- A higher proportion of transgender and non-binary respondents (6%) self-identified in the survey than are present in the overall population.
- The largest number of participants (31.6%) were aged 55-64, and the smallest amount (0.3%) were under 18.
- A significant majority of participants (91.2%) identified as Canadian.
- 9.4% of respondents identified as Indigenous.
- 86% of participants indicated that they had an educational qualification from a third-level institution, significantly higher than among the general population.
- 35% of respondents identified as a member of an equity seeking group.
- 66% of respondents live in a large population centre (population >100,000) and 8% live rurally or remote.

Artistic Practice

- 33.5% of all respondents indicated they participate in only one artistic discipline.
- Visual Arts/Photography/Design was the most popular discipline, followed by Creative Writing/Story-telling/Spoken Word and Craft/Decorative Arts/Creative Arts
- The least popular discipline was Dance/Choreography/Interpretation/Pow-wow
- 61% of respondents identified as a Professional Artist; artists on the artist registry were more likely to identify as professional artists than those not on the registry
- 96% of participants stated their creative work had been presented to the public, with 80% indicating their work had received public or peer recognition.

Work

- The largest group of respondents (26%) dedicate 10-19 hours per week to their creative practice
- Only 13% dedicate 40 hours or more per week to their creative practice.
- The largest percentage(38%) of respondents indicated that COVID-19 had no effect on the time they were able to dedicate to their creative practice.
- The vast majority (66%) spend less than 5 hours a week dedicated to teaching or mentorship in their discipline; this was unaffected by COVID-19 for most (60% of respondents.
- 46% of artists work part-time outside of their creative practice and 36% work full-time outside of their art; this too, was unaffected for the majority (58%) of respondents by COVID-19.
- 55% of participants have someone else (agent, dealer, publisher etc.) promote their creative work; 64% spend less than 5 hours a week promoting their work.

Community

- 48% of respondents indicated their local context was Very Important in facilitating their creativity; 62% did not have this affected by COVID-19.
- 56% of overall respondents indicated they were involved in their community in some way
- Only 28% indicated that they were Not Involved or Not Very Involved in their respective communities.
- 65% saw no change in their involvement due to COVID-19.
- 88% of respondents stated that they consider arts organizations and artists to be either Important or Very Important in contributing to their communities; 55% of all respondents having selected Very Important.
- Only 12% of artists had volunteered in some capacity in the past 12 months and 8% had made a charitable donation.

Collaboration & Resources

- 71% of participants primarily communicate by email, with 49% communicating face-to-face; 57% of respondents indicated their methods of communication had not changed due to COVID-19.
    - Of those who had seen the change, in-person communication methods had decreased while digital and electronic ones had increased.
- 96% of respondents have access to high speed internet at home.
- 69% of participants indicated that collaboration had been either Important or Very Important to their evolution as an artist.
- 63% indicated that collaboration had been Important or Very Important to their ability to create or interpret work.
- The majority of respondents (69%) stated that collaboration with artists in their specific discipline had been Important or Very Important.
- Networking and informal connections was found to be Important or Very Important to the evolution as artists of 78% of respondents, while it was Important or Very Important to the ability to create or interpret work of 61% of respondents.
- Connections and networking with artists within the same discipline was considered Important or Very Important to 79% of respondents.
- Connections within Saskatchewan and the prairie region were of the most importance to respondents, with 76% indicating it was either Important or Very Important; local neighbourhood or municipality was important to 75% of respondents and the least important were international connections, though close to half (41%) of respondents identified these as Important or Very Important.
- While, overall, 61% of respondents indicated that connections with organisations within arts and culture, were Important or Very Important, only 42% indicated connections with organisations outside arts and culture were Important or Very Important.
- 53% indicated they had adequate access to collaboration within the arts while 63% indicated they did not have adequate access to collaboration outside of the arts.

- Social media & email was found to be the most important resource, with 73% of respondents considering it Important or Very Important.
- 70% of respondents indicated that they did not have access to the resources listed prior to the COVID-19 pandemic; 59% indicated that their access to resources had changed on account of COVID-19.
- Electronic and digital resources were shown to have increased the most in importance since COVID-19.
- 65% of respondents believe that local public institutions provide Moderate to Substantial support to artists; 59% indicated they had personally received Moderate to Substantial support from local public institutions.

Finances

- 92% of participants had received income for their artistic work
- 66% of respondents indicated that Direct Sales were Important or Very Important to their creative work; 65% indicated a salary or stipend from an arts organization was Important or Very Important.
- 60% stated that SK Arts/Saskatchewan Arts Board was Important or Very Important as a source of direct income.
- For those who received a salary, stipend, fee or utilised direct sales, physical sales of work were the most important to the majority (58%.)
- 51% of participants had their direct income affected by COVID-19.
    - 32% had their salary, stipend or fee from arts organizations affected
    - 31% indicated that direct sales were impacted
        - 34% of which was in-person performance
- The majority of respondents (51%) have received less than $5,000 a year, on average, in the past two years.
- 75% of respondents indicated that 50% or more of their artistic income came from within Saskatchewan.
- 64% have not received a public grant.; 86% received less than $10,000 in funding in 2020 and 2021.
- 71% of respondents did not receive any kind of COVID-19 emergency response funding.
    - 80% of those who did received CERB.
    - 83% had received less than $10,000.
- The majority of respondents (61%) spent less than $5,000 a year in professional expenses.
- 67% of participants received an income from arts & culture outside of their creative practice; 51% indicated they had received income from outside arts & culture.

  A quarter of respondents made between $20,000-$39,999 in 2022; 18% had made less than $20,000 and 14% made more than $80,000.

Demographics

The survey asked for basic demographic data from respondents: gender, age, ethnicity, as well as whether or not they were born or had moved to Saskatchewan.

The majority of respondents identified as female: in the previous survey, 60% had identified as female whereas in the 2023 survey, 65% identified as female. 29% identified as male, a decrease from the 40% that identified as male in the previous survey.

The survey shows a higher proportion of female respondents than there are women in the general population: according to Statistics Canada's[3] populations estimates for 2023, approximately 50.4% of the overall population were male, showing a much more even divide than represented here.

The 2014 SPAR had a category for 'Other,' in which 0.3% had identified, but the updated survey included more options for participants in order to be more inclusive: respondents were given the additional options of non-binary/gender non-conforming; Two Spirit; Transman; Transwoman; as well as an open response in which they could self-identify. 6% of respondents identified as non-binary/gender non-conforming while 0.3% identified as transmen.

The higher proportion of female respondents can either be viewed as evidence that a higher proportion of artists in Saskatchewan are women, or an indication that more women were reached by the survey. Hill Strategies[4] requested custom census data from the 2021 census regarding professional artists, which shows a similar trend: 65% of professional artists in Saskatchewan are women (including some transgender and non-binary people,) as noted by Hill Strategies, the highest percentage in Canada.

While this data is exclusively focused on artists who dedicate more working hours to their art than any other profession, and is therefore not entirely analogous to the artists represented by this survey, it is reasonable to conclude that the higher percentage of female respondents is reflective of a wider trend of more female artists in the province.

The 2021 census was the first to record information on transgender and non-binary people.[5] According to this data, Saskatchewan had the second lowest proportion of transgender and non-binary people, representing only 0.16% and 0.12% of the population respectively. The custom census data requested by Hill Strategies only provided numbers for the prairies as a collective (1.4% for both transgender and non-binary combined.) In that regard, the survey shows a higher proportion of transgender and non-binary respondents than are represented in the general population.

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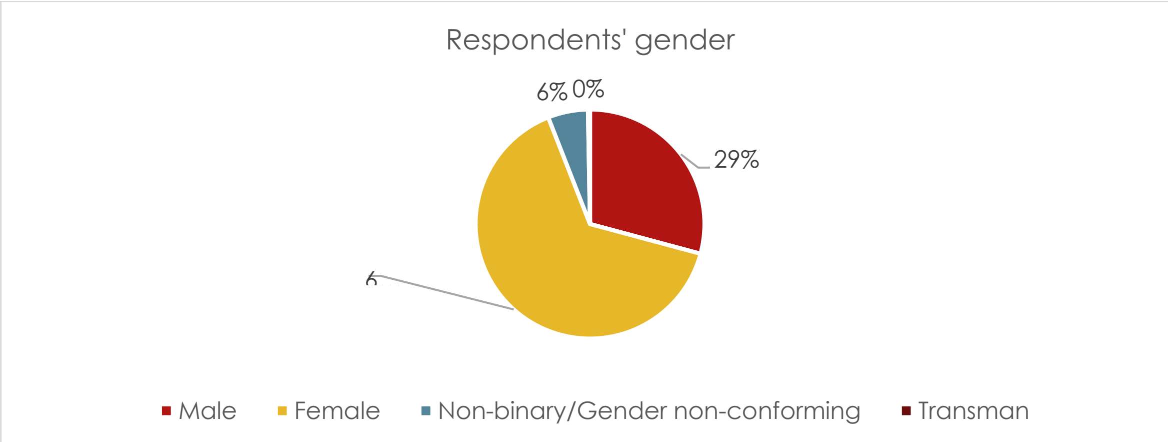
[3]Statistics Canada. Table 17-10-0005-01 Population estimates on July 1, by age and gender

[4] Hill, Kelly. 2023. *Artists in Saskatchewan in 2021*. https://statsinsights.hillstrategies.com/p/artists-in-saskatchewan-in-2021?utm_source=%2Fsearch%2Fsaskatchewan&utm_medium=reader2

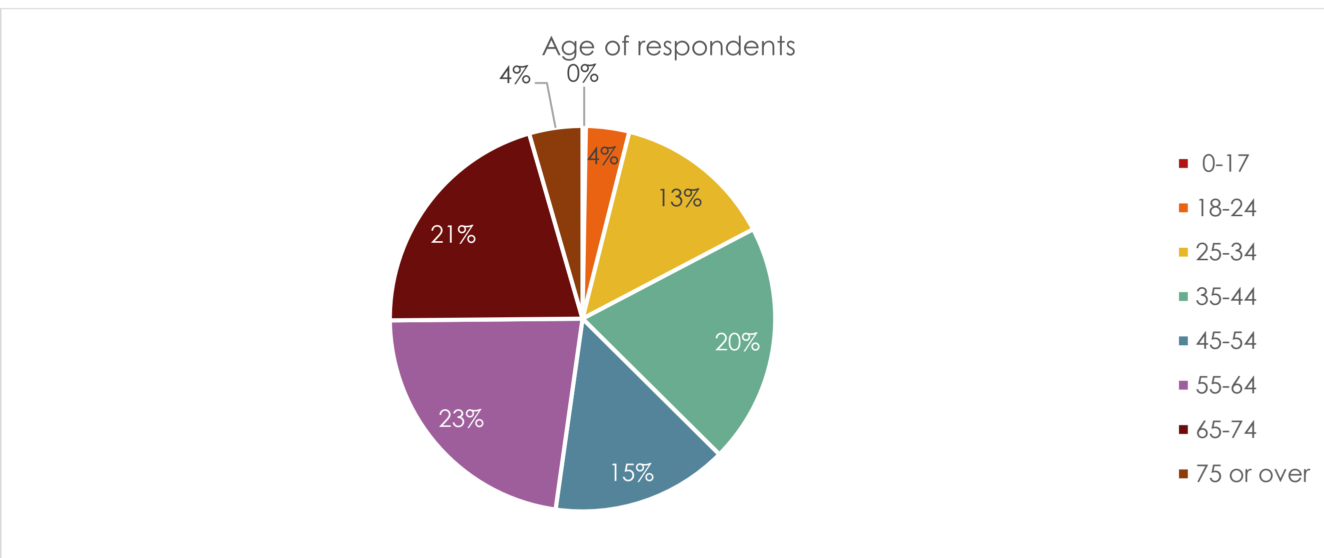
[5] The Daily: Canada is the first country to provide census data on transgender and non-binary people. https://www150.statcan.gc.ca/n1/daily-quotidien/220427/dq220427b-eng.htm

Figure 2 Respondents' Gender



In the 2014 SPAR survey, the largest age group represented was the 55-64 range with 31.6% of respondents in that range, with 45-54 (19.4%) as the second largest age group. Although the 55-64 age range was the largest age group in this survey (22.6%,) there was a fairly even spread of respondents: 20.7% is 65-74; 20.1% is 35-44; 14.8% is 45-54; 13.4% is 25-34. The majority of respondents (92%) are between the ages of 25-75, with the 4.5% 75 and over, 3.6% 18-24 and 0.3% under 18.

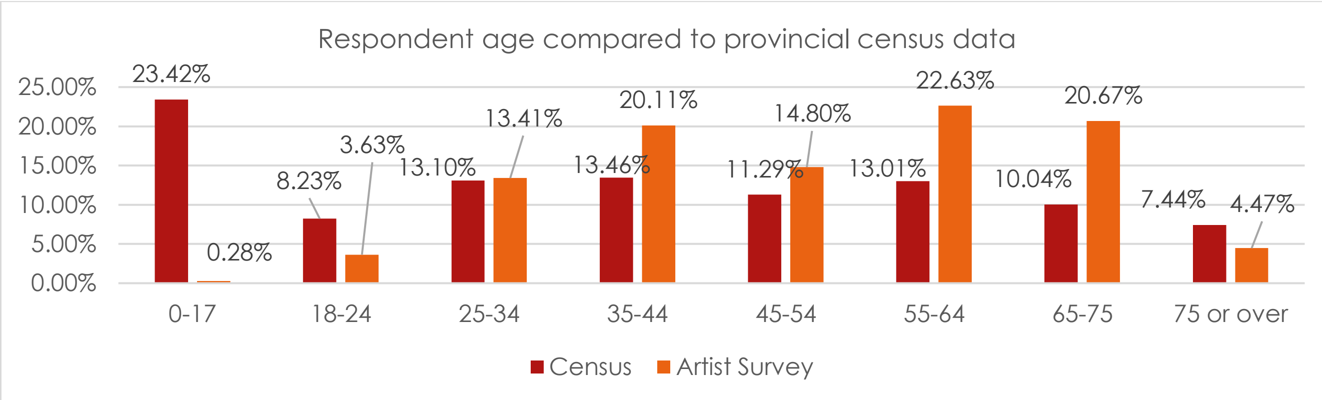
Figure 3 Age of respondents



When compared to census data,[6] the biggest disparity is, obviously, in the under 18 age range. The other age categories, therefore, represent a high percentage of the survey respondents than are represented in the general population. Even so, the proportion of respondents over 55 is higher than in the general population.

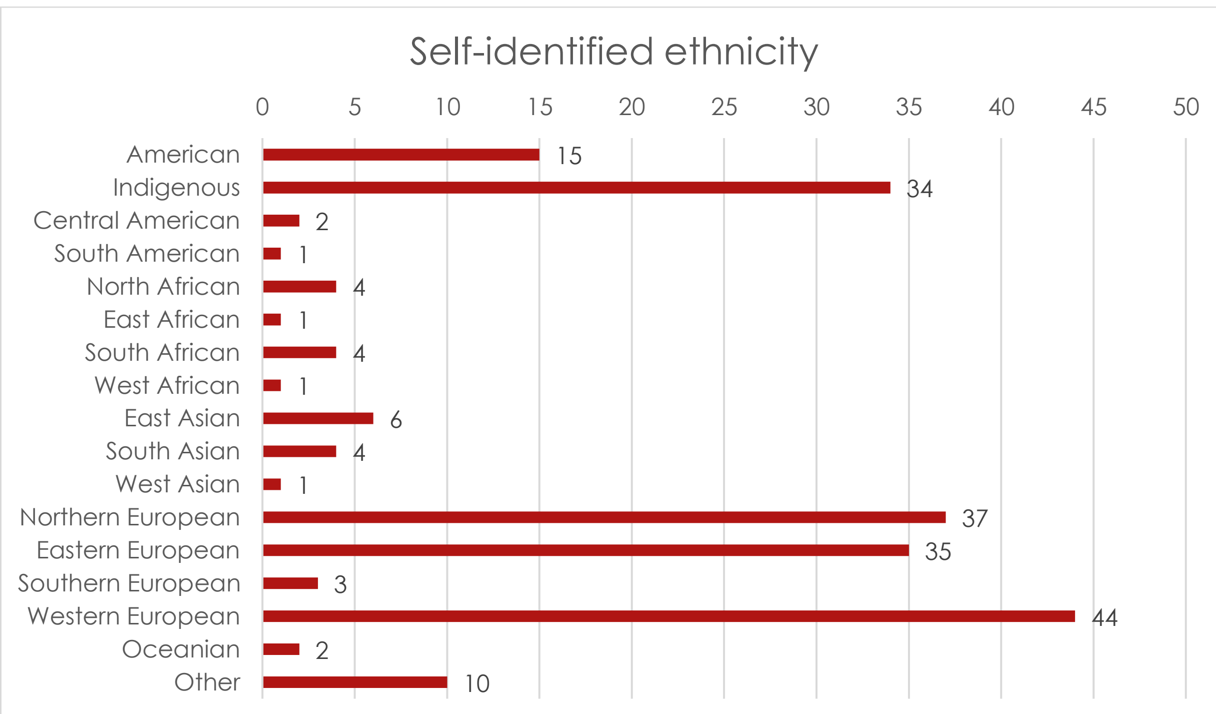
[6]Statistics Canada. Table 98-10-0023-01 Age (in single years), average age and median age and gender: Canada, provinces and territories, census divisions, census subdivisions and dissemination areas

Figure 4 Respondent age compared to provincial census data



Respondents were asked to self-identify their ethnicity, and respondents were able to select multiple identifiers. The vast majority of respondents (91.2%) identified as Canadian. The next largest groups of respondents were Western European (12.2%,) Eastern European (9.7%,) Northern European (10.25%,) Indigenous (9.4%,) and American (4.2%.)

Figure 5 Self-identified ethnicity

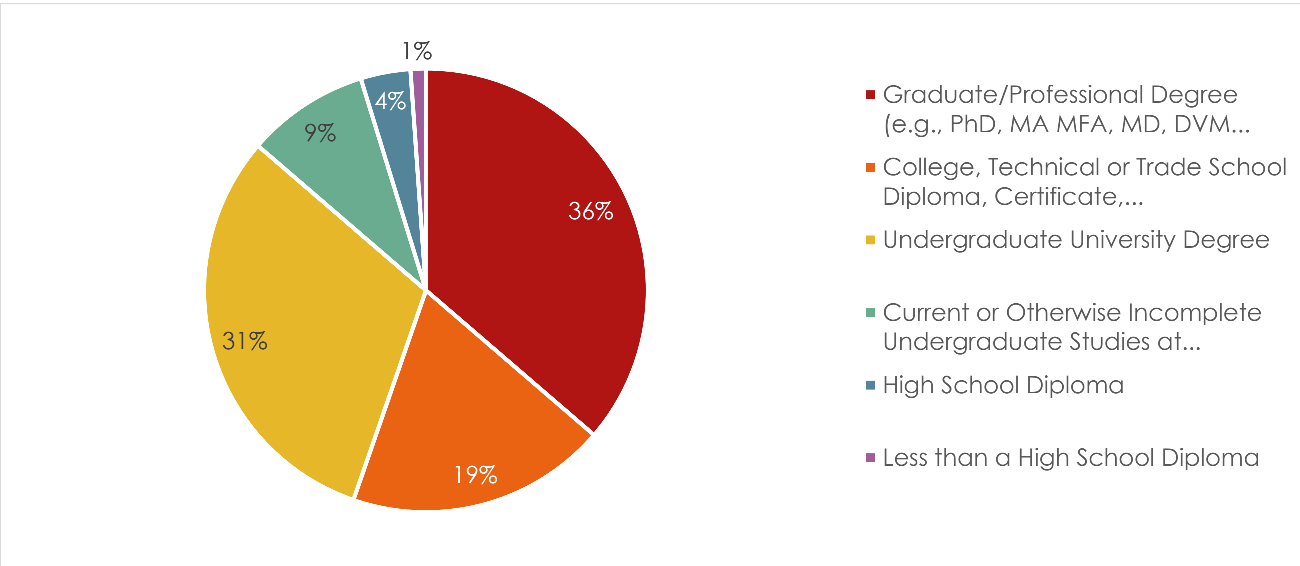


The previous SPAR report used different categories for identifying ethnicity: while 8.9% of respondents identified as 'Aboriginal (First Nations, North American Indian, Metis or Inuit),' the remaining respondents identified either as British, Canadian, East Indian, French, German, Irish, Polish or Ukrainian.

86.3% respondents indicated that they have some form of third-level qualification; 36.4% have a graduate degree: 31% of respondents indicated that they have a university degree and 19% indicated that have a qualification from a college, technical or trade school. These numbers are comparable to the 2014 study in which 33% indicated they had a graduate degree, 38% held an undergraduate degree and 15% indicated they held a college-level qualification.

In addition to those who indicated they have some form of higher education, 8.9% indicated that they had incomplete undergraduate studies, 3.6% held a high school diploma and only 1.1% held less than a high school diploma.

Figure 6 Artist level of education



This is a stark contrast to the 2021 census data on education for Saskatchewan.[7] According to the census, 18.1% of the population holds no educational credential; and 32.2% of Saskatchewan residents 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.

The educational level of survey respondents therefore skews quite high when compared to the general population, but also in comparison to the professional artist date collected by Hill Strategies,[8] which indicates 38% of professional artists in Saskatchewan hold a bachelor's degree or higher – compared to the 67% of survey respondents.

[7]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

[8] Hill. 2023. *Artists in Saskatchewan 2021*.

35% of respondents identified as a member of an equity-seeking group, and of that 35%, 18% identified as LGBTQUIA2S+, 17% as a person with a disability, 10% as Indigenous and 3.8% as a member of a racialized group.

Figure 7 Self-identified equity seeking group members

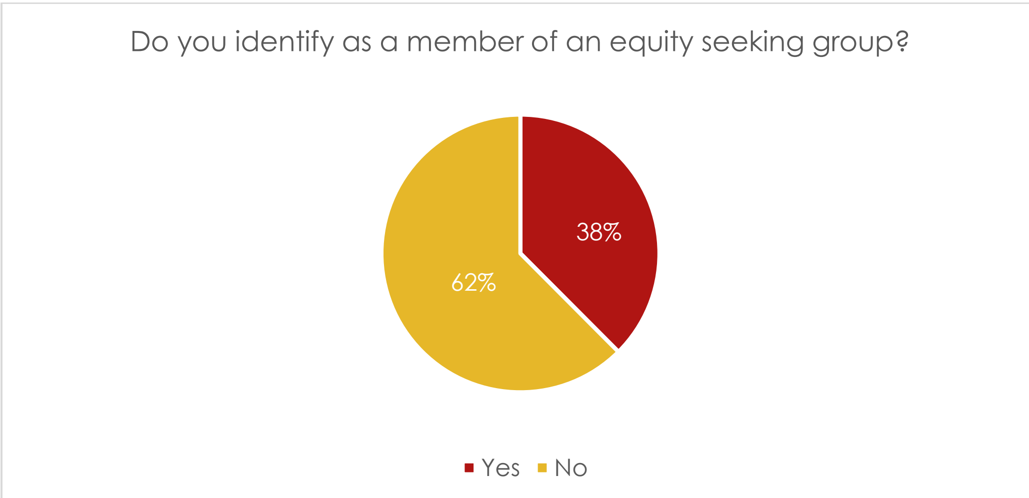
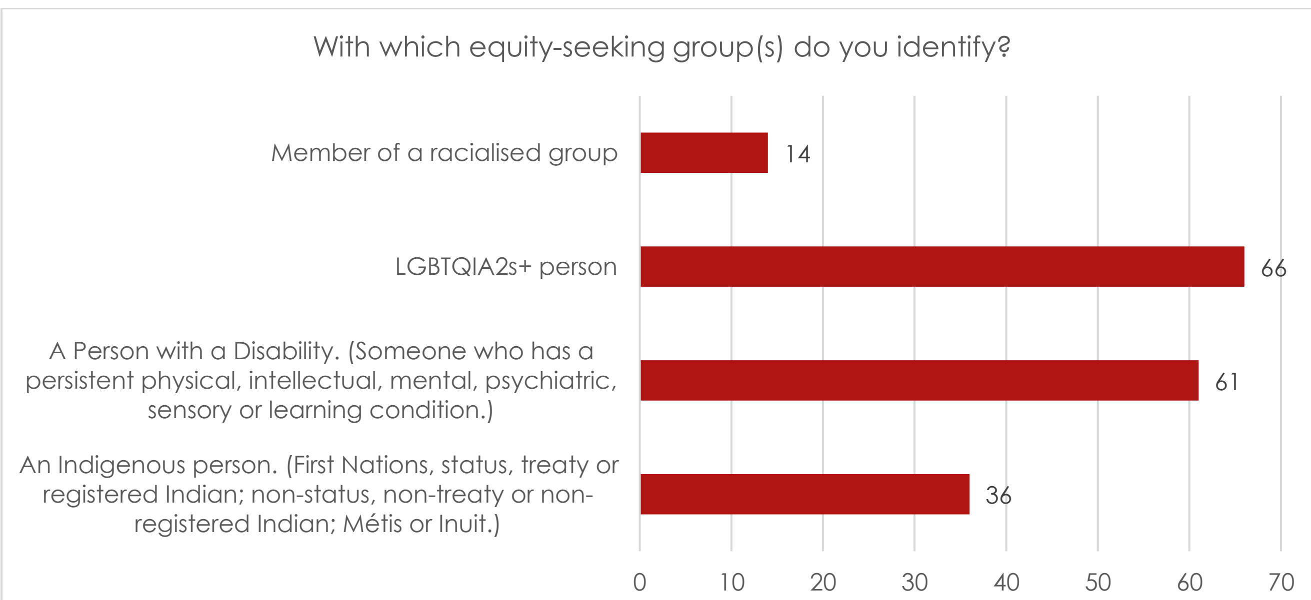


Figure 8 Distribution of equity seeking group members



89% of respondents indicated that they were born in Canada, with 3% born in America and 7% born elsewhere: Bangladesh, Bosnia, Cuba, England, France, Iran, New Zealand, the United Kingdom and the Republic of South Africa.[9] According to the 2021

[9] The respondent who gave their place of birth as 'the Republican Part of the USA' was included in the 3% who identified as having been born in America.

census,[10] 12.5% of Saskatchewan residents were immigrants, thus immigrants were slightly underrepresented in the survey respondents when compared to their presence in the overall population. This is a broader range of birthplaces than found in the 2014 study: only Canada, America, the United Kingdom, Germany and India were identified last time.

The survey then asked respondents who were not born in Canada to indicate when they had moved to Canada, as well as asking those who were not born in Saskatchewan to identify when they had moved to Saskatchewan. The highest percentage of immigrants came to Canada in the 2010s, with the 2000s and the 1980s tying for second place, and the highest percentage of people moved to Saskatchewan in the 2000s, though the 19080s were a close second, followed by the 2010s as well.

Figure 9 What decade in which respondents immigrated to Canada

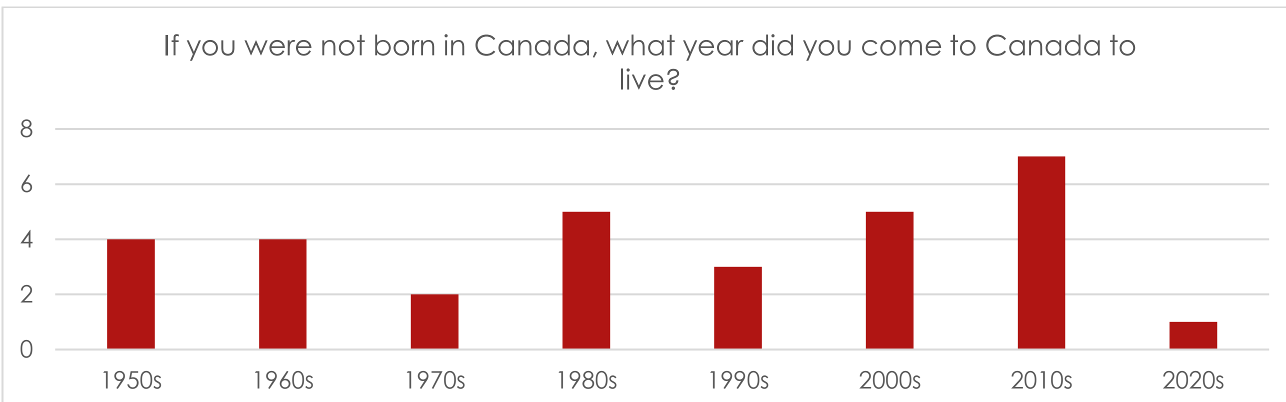
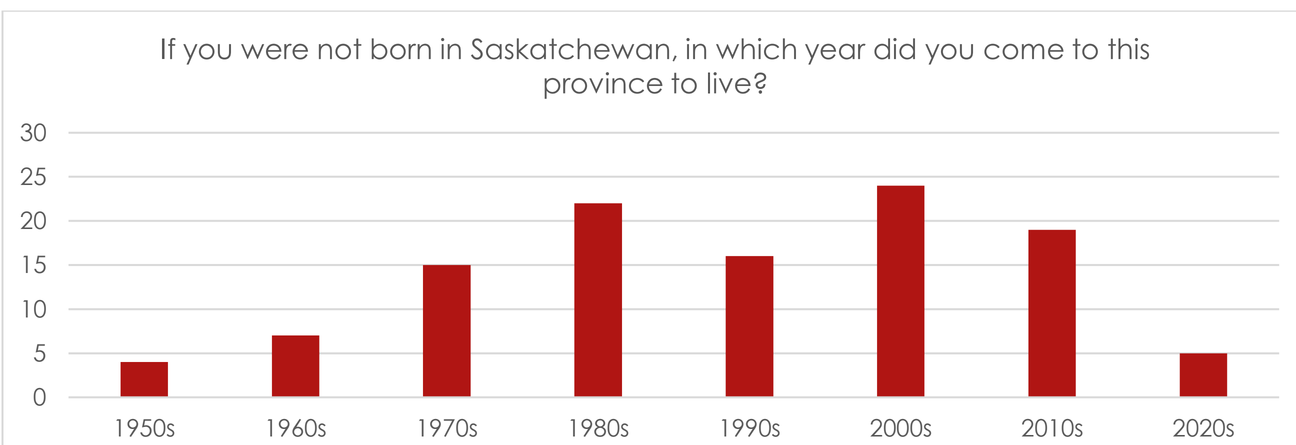


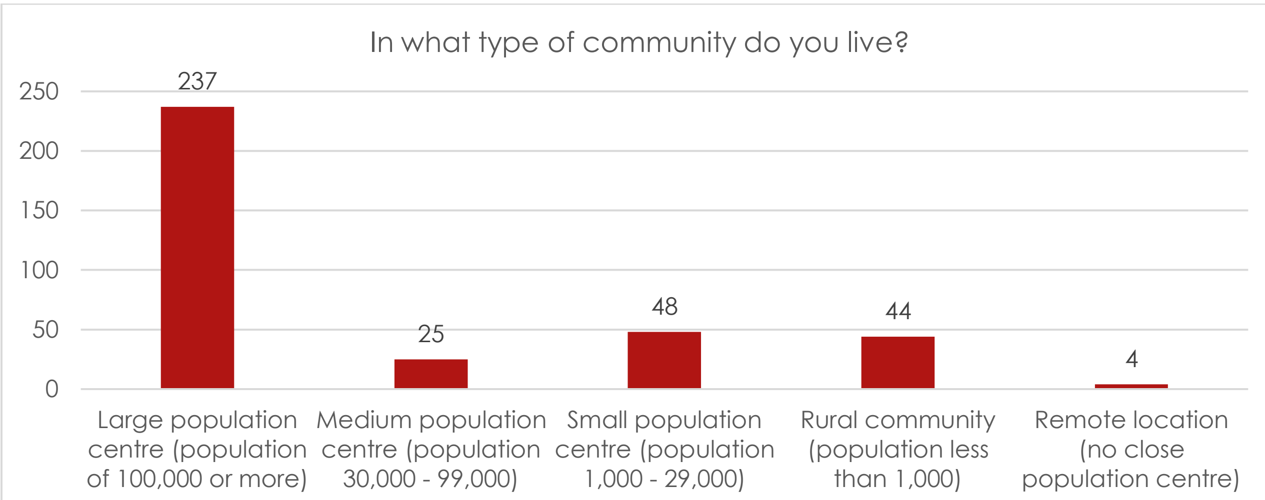
Figure 10 Decades in which respondents moved to Saskatchewan



[10] Statistics Canada. Census 2021 of Population. https://www12.statcan.gc.ca/census-recensement/2021/as-sa/fogs-spg/page.cfm?topic=9&lang=E&dguid=2021A000247

The survey then asked artists about the type of community in which they live.[11] The majority (66%) of respondents live in a large population centre of 100,000 people or more (namely, Regina or Saskatoon;) 13% indicated they live in a small population centre of 1,000 – 29,000; 12% live in a rural community of 1,000 people or less; 7% live in a medium population centre with 30,000 – 99,000 (Prince Albert or Moose Jaw;) and 1% live in a remote location with no close population centre.

Figure 11 Distribution of respondents within community types



According to the 2021 Census[12], 66% of Saskatchewan residents lived in census metropolitan areas – defined as population centres with 100,000 people or more, which maps exactly to the results of this survey.

[11] 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.
[12] 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

Artistic Discipline

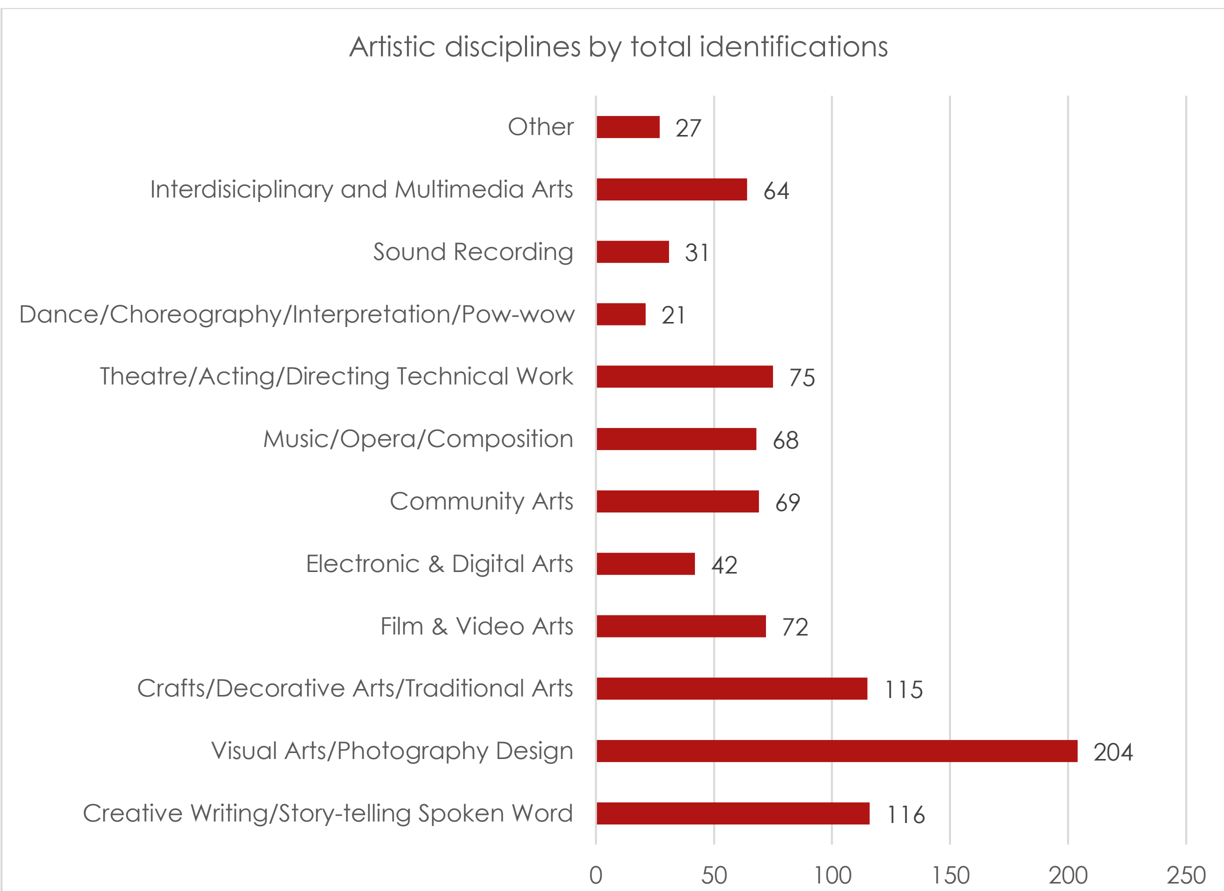
Artists were asked to identify their general arts discipline, and were able to select as many disciplines as they so wished. The results indicated that the majority of artists are cross-disciplinary artists, with 2.5 disciplines identified, on average, per person.

In the 2014 SPAR survey, only 25.6% of respondents identified a single discipline. In this survey, the number of artists indicated they only practised a single arts discipline was higher, with 33.5% of all respondents only selecting one discipline.

There was, however, a difference between the artist registry survey and the general artist survey, with 28.3% of artists on the artist registry only identifying with a single discipline (a number not too disparate from the 25.6% of the 2014 SPAR survey,) meanwhile 38.2% of the general artist survey respondents indicated they only engage with a single discipline.

Similar to the 2014 SPAR survey in which Visual Arts/Photography/Design and Creative Writing/Story-telling/Spoken Word were the two disciplines which received the largest number of responses. Unlike the 2014 survey, the third highest – and by a very close margin – in this survey, was Craft/Decorative Arts/Creative Arts.

Figure 12 Artistic discipline by total identification

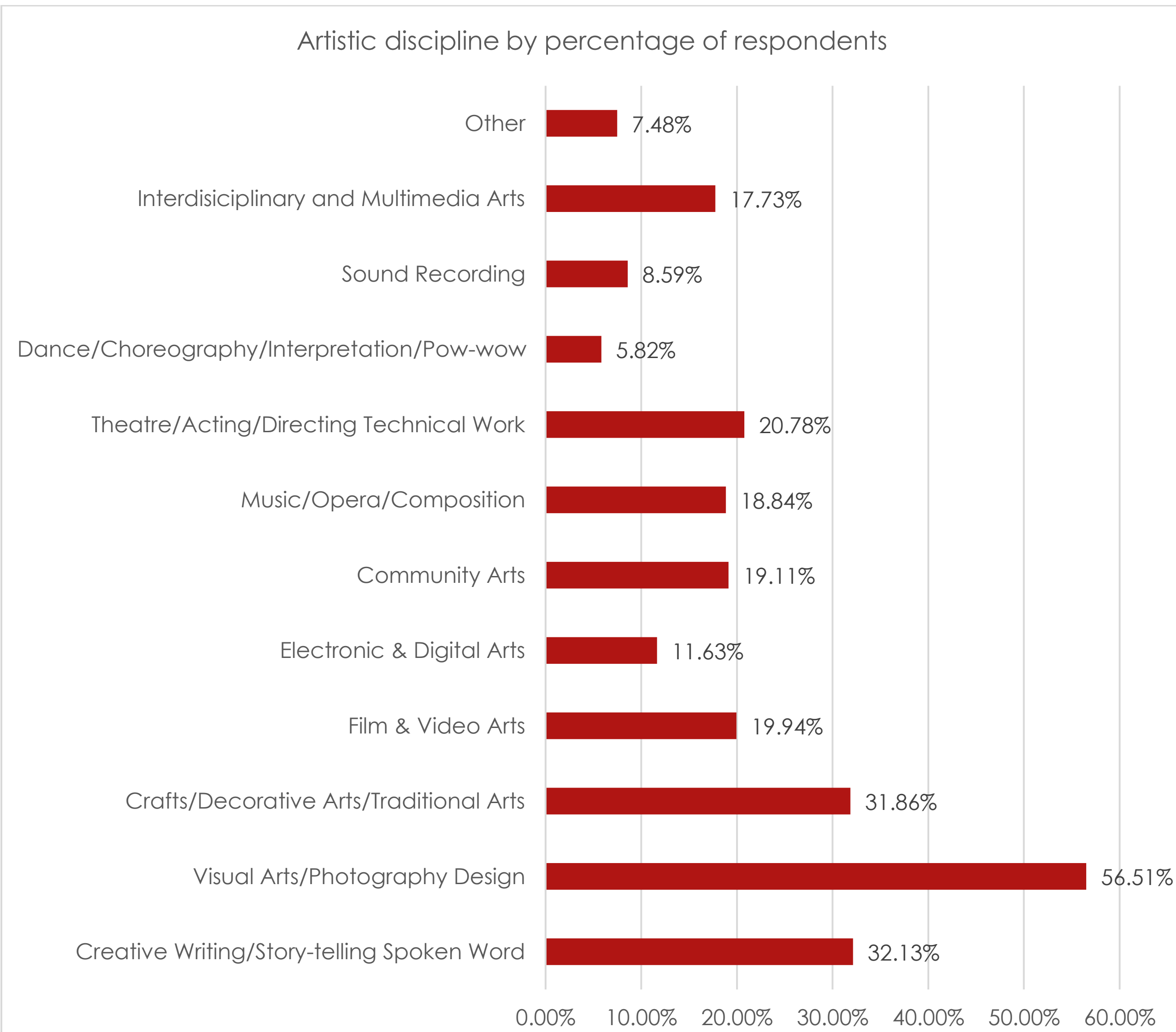


56.5% of respondents identified as engaging with in Visual Arts/Photography/Design, and overall 32.1% identified Creative Writing/Story-telling/Spoken Word as one of their artistic mediums.

For the most part, there were minimal differences between the artist registry survey and the general artist survey, the only stark difference being that 37% of the artist registry respondents indicated they participate in Creative Writing/Story-telling/Spoken Word, compared to 27% of the general artist survey.

Dance/Choreography/Interpretation/Pow-wow is the least represented of all of the disciplines, with only 5.82% of respondents indicating that this is a medium with which they engage. This is less than half of the 12.10% who engaged with this same category in the 2014 SPAR survey.

Figure 13 Artistic discipline by percentage of respondents



Respondents were asked to identify as professional, emerging and avocational artists. Definitions of these were given on the survey and are as follows:

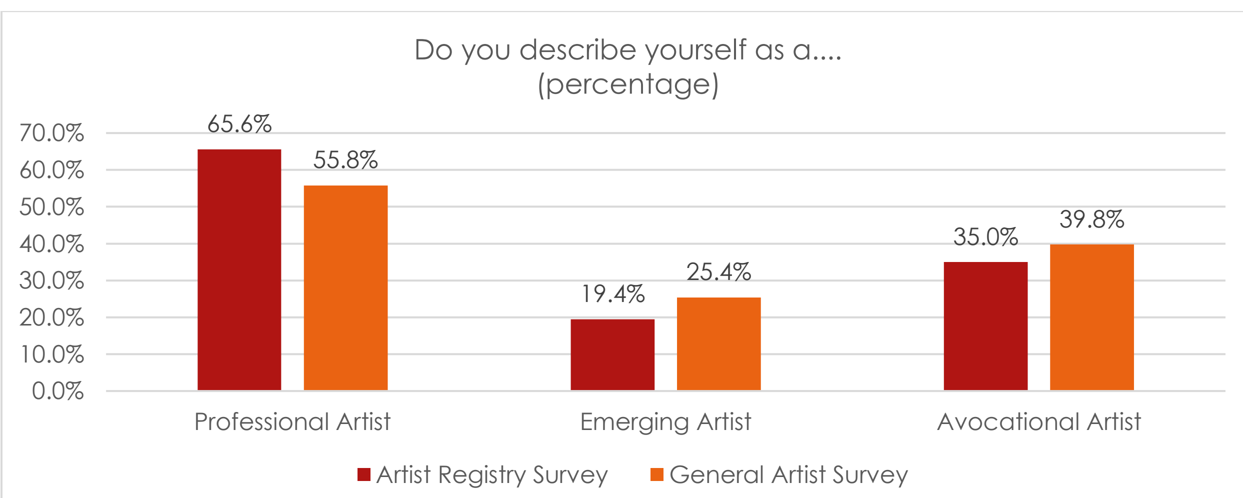
- Professional artist (receives an income from creative work)
- Emerging artist (student, recent graduate, apprentice etc.)
- Avocational artist (engages in creative work but does not receive an income or receives minimal income from it)

It was possible to select more than one identifier. Overall, 61% of respondents described themselves as professional artists, 37% described themselves as avocational and 22% described themselves as emerging. Interestingly, in the 2014 SPAR survey, it would appear that respondents were more likely to have selected more than one identifier, as all three categories saw a higher rate of response: 88.7% identified as a professional artist, 62% identified as an emerging artist and 65% identified as an avocational artist.

At first glance, the 219 professional artists identified in this survey potentially could represent 5.6% of the 3,900 professional artists in the province as per the 2021 census,[13] however, the definitions for 'professional artist' are not the same. The SAA's survey utilised a much broader definition than that of Statistics Canada: our definition incorporates anyone who receives an income from creative work, whereas the census only looks at those who receive the majority of their income from their creative work. It is therefore not possible to map the professional artists identified in this survey directly to the professional artists identified in the census.

As noted in the Introduction (pg. 6,) there are differences between the artist registry survey and the general artist survey. Namely, the artist registry artists were more likely (65.6%) to identify as professional artists than the general artist survey respondents (55.8%,) and the general artist survey were more likely (25.4%) to identify as an emerging artist, than those on the artist registry (19.4%.)

Figure 14 Artist Registry Survey and General Artist Survey comparison of self-identification (percentage)



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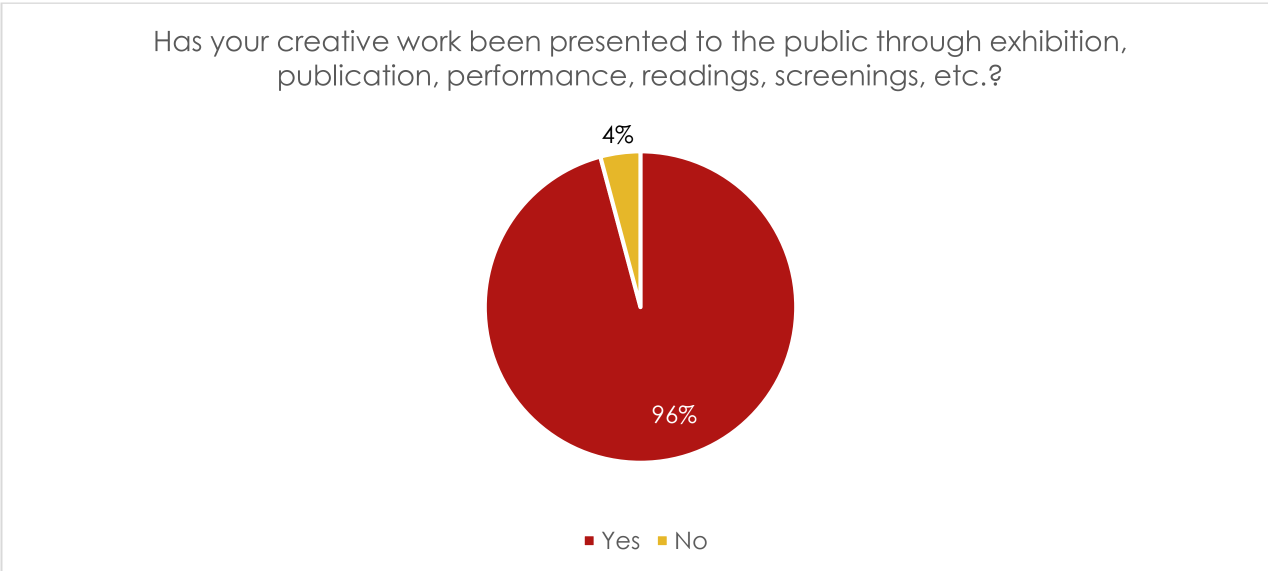
13 Hill. 2023. *Artists in Saskatchewan 2021*.

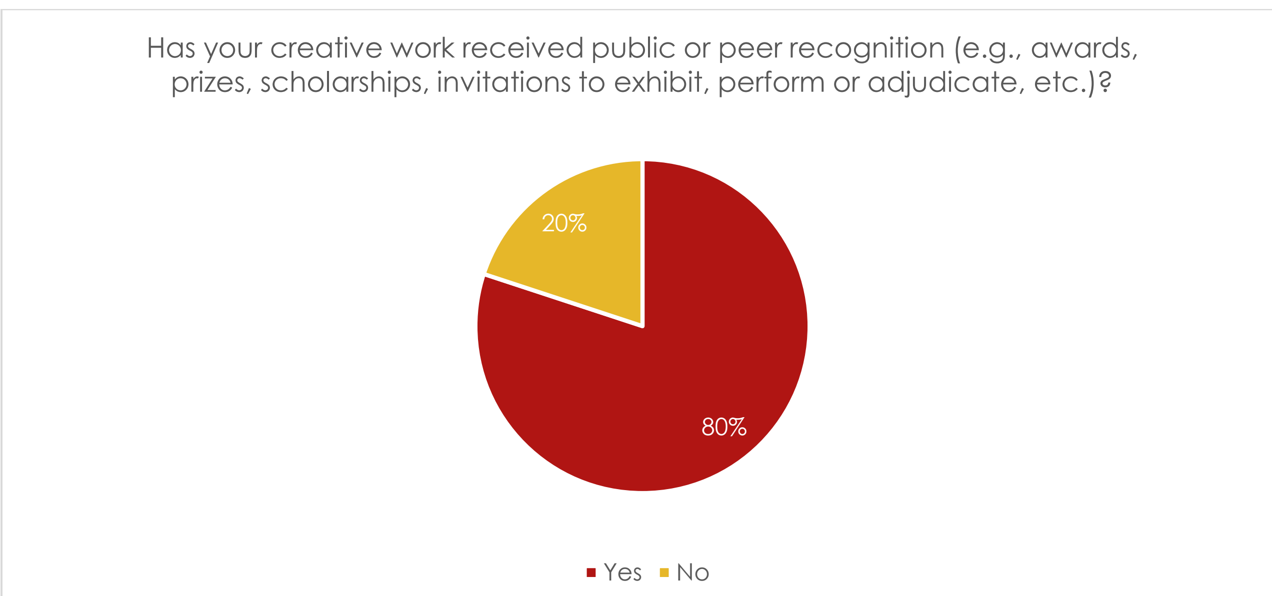
Despite this disparity, 96% of respondents indicated that their creative work had been presented to the public in some form or another. This is similar to the 2014 survey in which 98% indicated their work had been presented to the public.

Figure 15 Presentation of creative work to the public



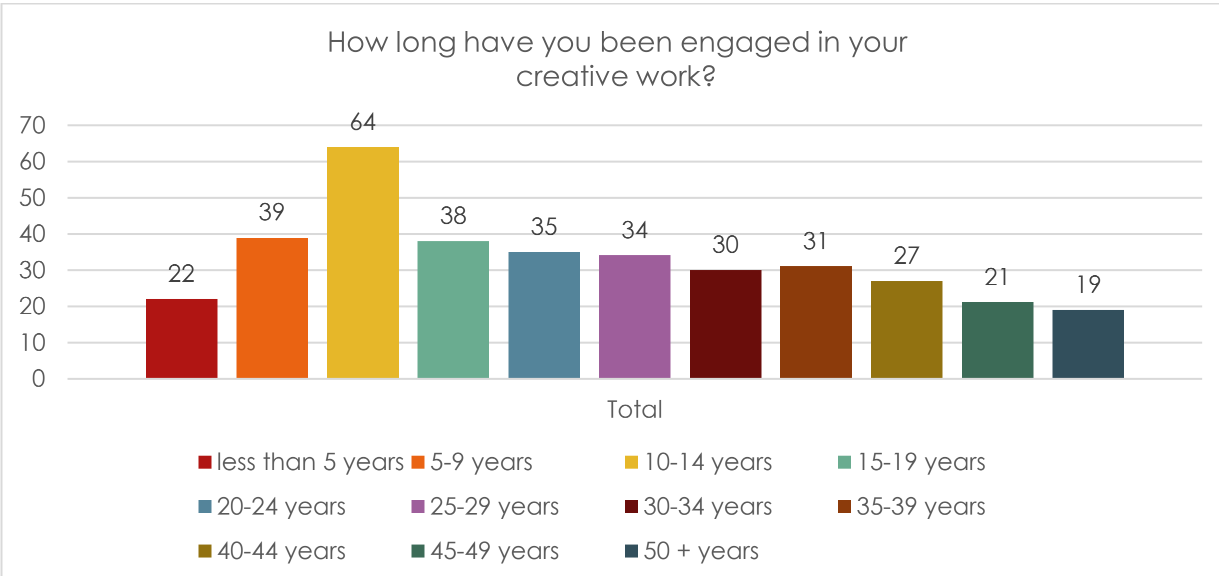
Overall, 80% of respondents indicated their creative work had received public or peer recognition in some form. This was more likely for artists on the artist registry, in which 86% indicated their work had received public recognition, compared to 74% of the general artist survey. This is less than the 89% who indicated the same in the 2014 survey.

Figure 16 Public or peer recognition of creative work



The largest portion (18%) of overall respondents had been engaged in their artistic practice for 10-14 years; 5-9 years as well as 15-19 years both saw roughly 11% of respondents; 10% of respondents had been practising for 20-24 years and 9% had been engaged in their creative practice for 25-29 years. 5% indicated they had been engaged in their creative work for 50+ years.

Figure 17 Number of years engaged in creative work

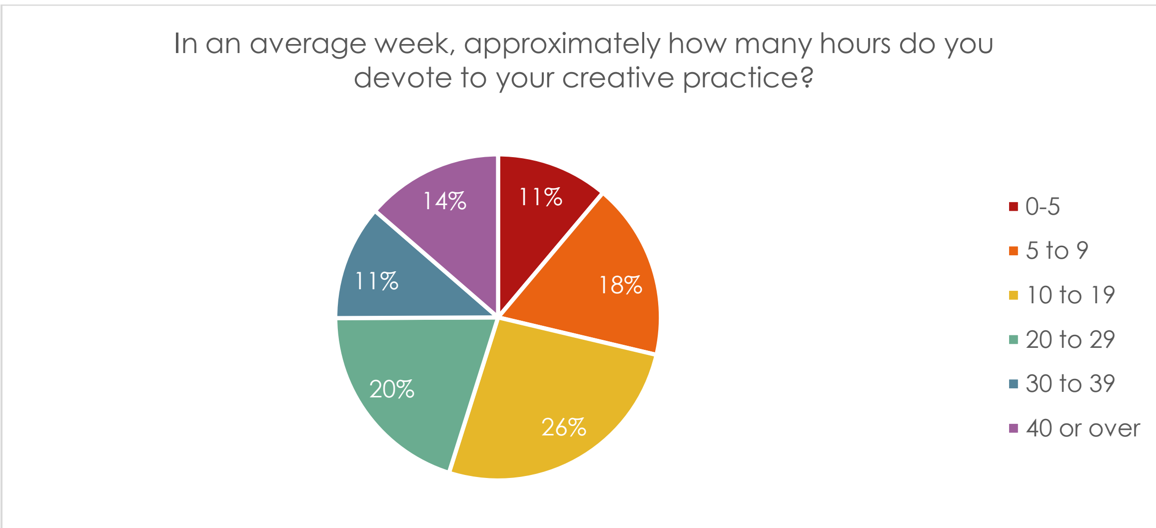


In this instance, another major disparity between the artist registry and the general artist survey was observed: nearly 44% of the general artist survey respondents indicated that they had been engaged in their creative practice for 14 years or less, compared to only almost 26% of the artist registry participants. Equally, almost 41% of artist registry respondents indicated they had been practising for more than 30 years, compared to 21% of the general artist survey. It is therefore possible to say that artists who have registered themselves on the artist registry are more likely to have been engaged in creative work longer than respondents who are not on the registry.

Work

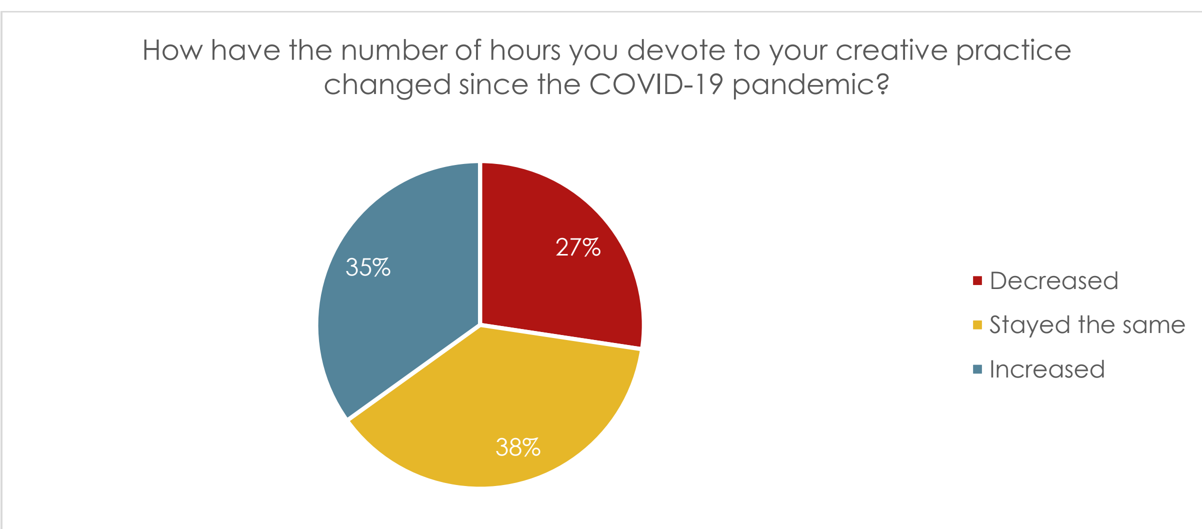
Artists were asked to indicate how many hours, on average, they dedicate to their creative practice. The largest proportion, but only slightly, (26%) of respondents dedicate 10-19 hours on average; 20% dedicate 20-29 hours; 11% dedicate both 0-5 hours and 30-39 hours; 15% dedicate only 5-9 and only 13% dedicate 40 hours or more per week.

Figure 18 Hours per week dedicated to artistic practice



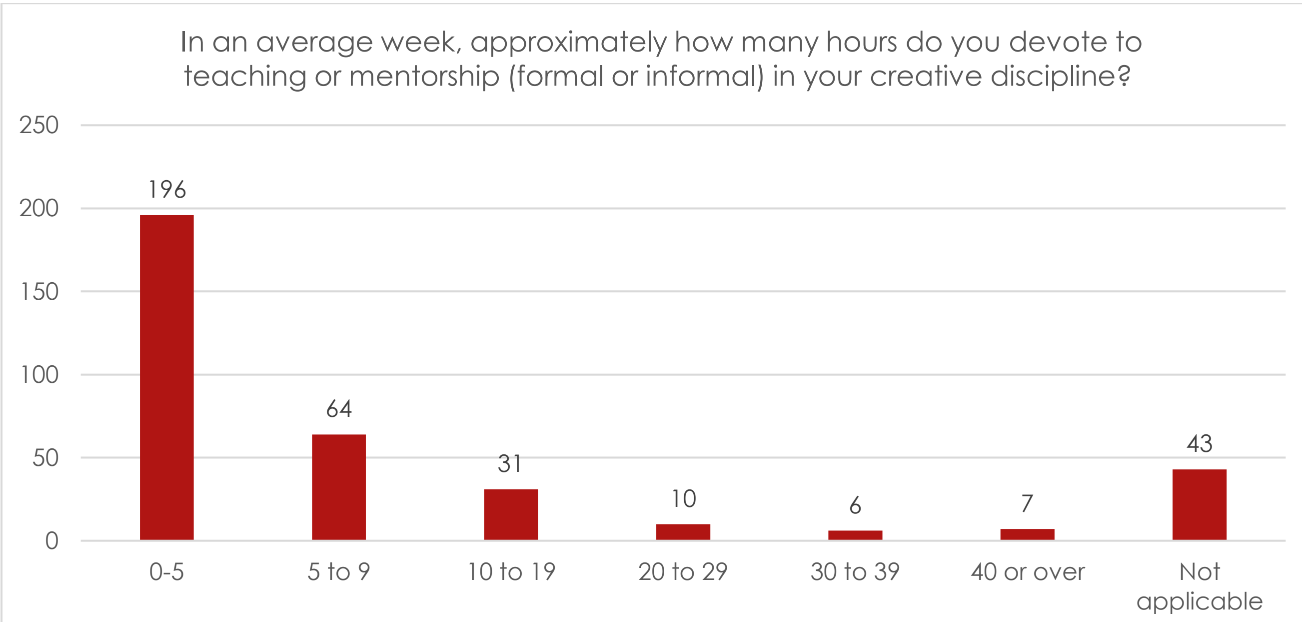
When asked about the impact of the COVID-19 pandemic on the time they were able to dedicate to their creative practice, the answers were relatively evenly split: while a the largest proportion of respondents, 38%, indicated the pandemic had no effect on the hours they could spend on their art, 35% indicated they had increased the time they were able to dedicate to their art, while 27% indicated they saw a decrease.

Figure 19 Impact of COVID-19 on hours dedicated to creative practice



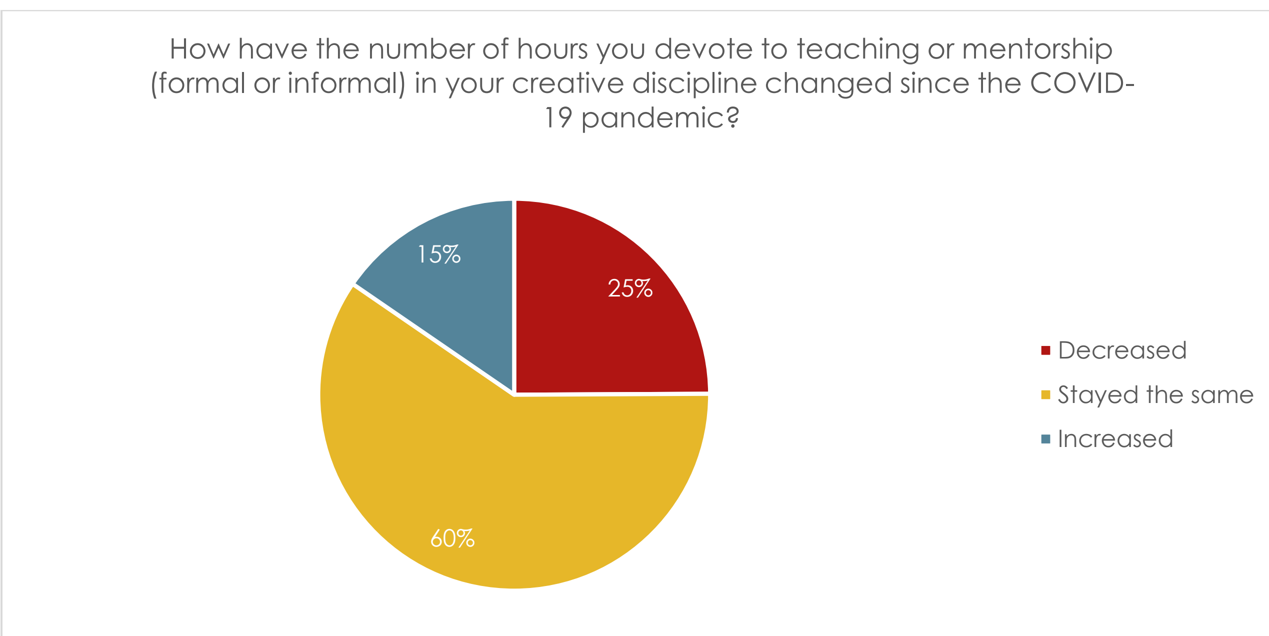
The majority of respondents (66%) indicated that they spend less than 5 hours per week dedicated to teaching or mentorship in their discipline; 54% selected 0-5 hours and 12% of respondents stated this was not applicable to them. Only 4% indicated they dedicate 30 hours or more to teaching or mentorship.

Figure 20 Average hours dedicated to teaching or mentorship in creative discipline



A significant majority indicated that their ability to allocate time for teaching and mentorship was not affected by the COVID-19 pandemic, though a quarter of respondents indicated their teaching and mentorship hours had decreased.

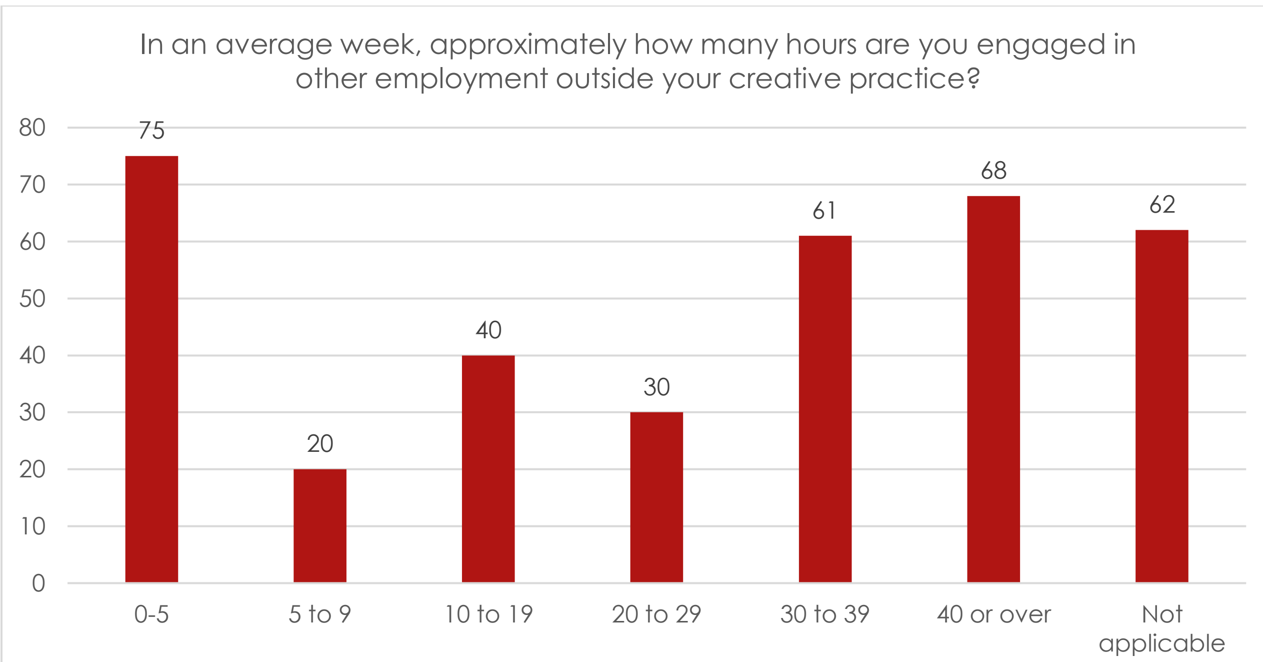
Figure 21 Impact of COVID-19 on teaching and mentorship hours



Artists were then asked about the amount of time they spend on other employment outside of their creative practice. 46% indicated that they're engaged in part-time work (less than 30 hours per week) outside of their creative practice and 36% are engaged in full-time work (30 hours or more.) 17% indicated that this question was not applicable to them.

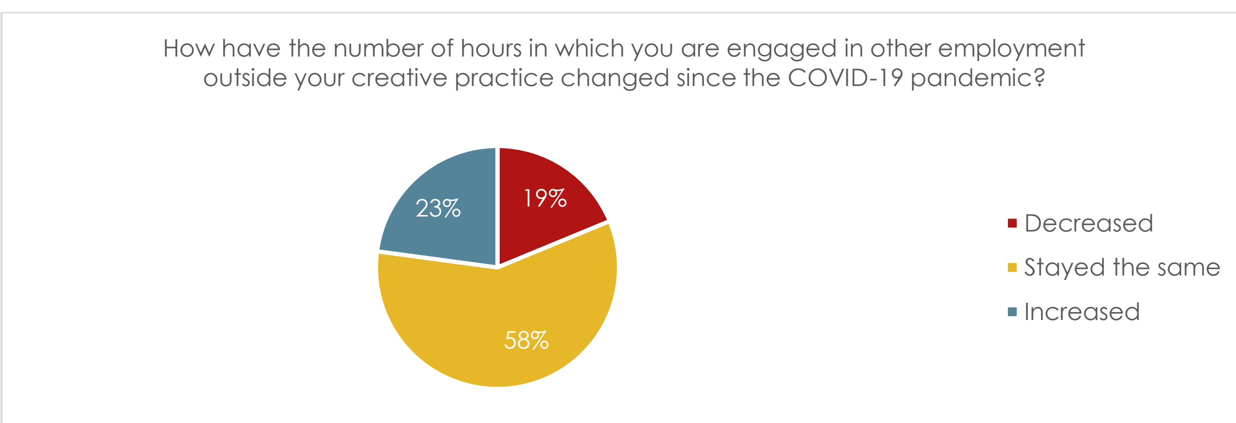
This is a striking difference to the 2014 SPAR survey: 38% of respondents indicated that this question was not applicable to them, while only 29% stated that they worked 30 hours or more in other employment. Therefore, in the 2023 survey, artists are more likely to be employed outside of their creative practice than the artist surveyed in 2014.

Figure 22 Average number of hours allotted to employment outside of creative practice



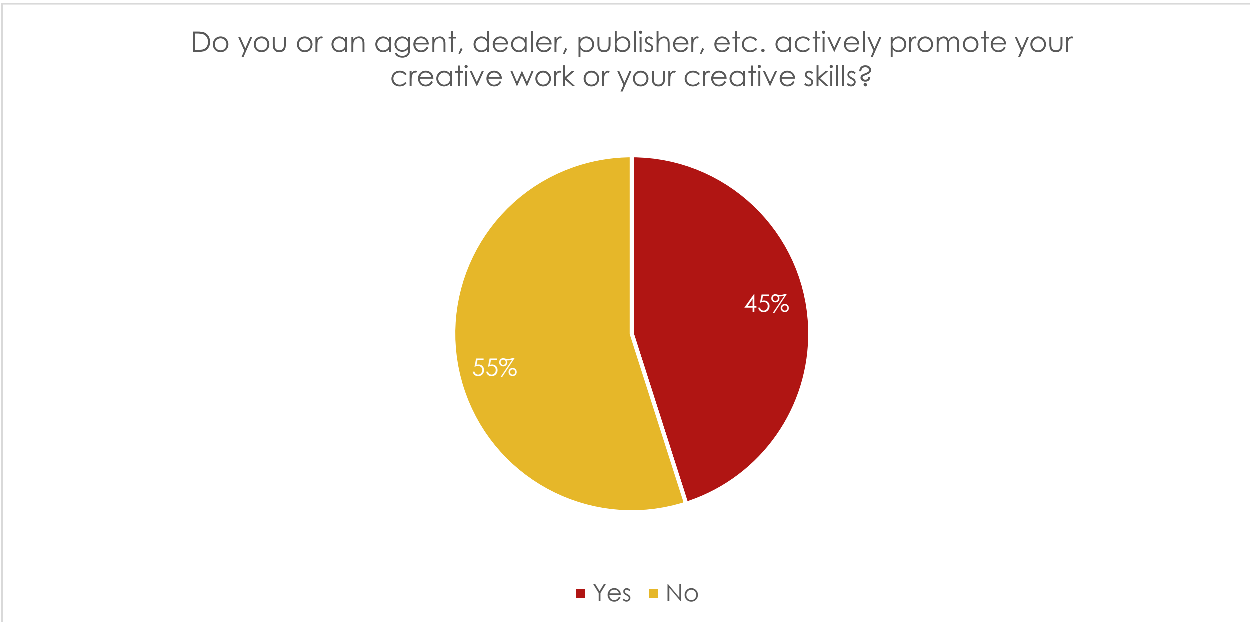
Here, too, the majority saw no change in their employment outside of their creative practice, while 18% saw a decrease in their hours and 23% saw an increase in hours.

Figure 23 Impact of COVID-19 on hours of employment outside of creative practice



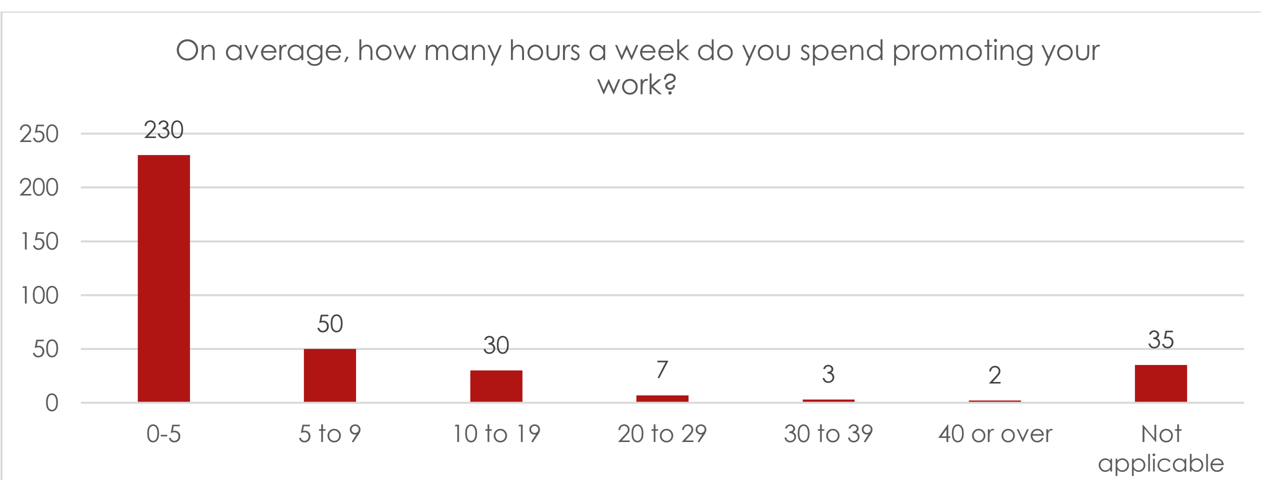
45% of respondents indicated that they do not have an agent, dealer, publisher etc. who actively promote their work, while 55% are agented. While 59% of the general artist survey are unagented, 51% of artist registry respondents are unagented, indicating that the artists who responding to the general artist survey are less likely to have an agent, while it was a nearly even split amongst artists on the registry. In 2014, 60% of responses indicated they had an agent.

Figure 24 Agents, dealers, publishers etc. involved in promotion



The majority of respondents (64%) spend less than five hours a week promoting their work. 14% dedicate 5-9 hours to promotion of their work, 10% indicated it was not applicable; 8% dedicate 10-19 hours and the remaining 4% spend between 20 and 40 hours or more on promotion.

Figure 25 Average hours per week dedicated to promotion

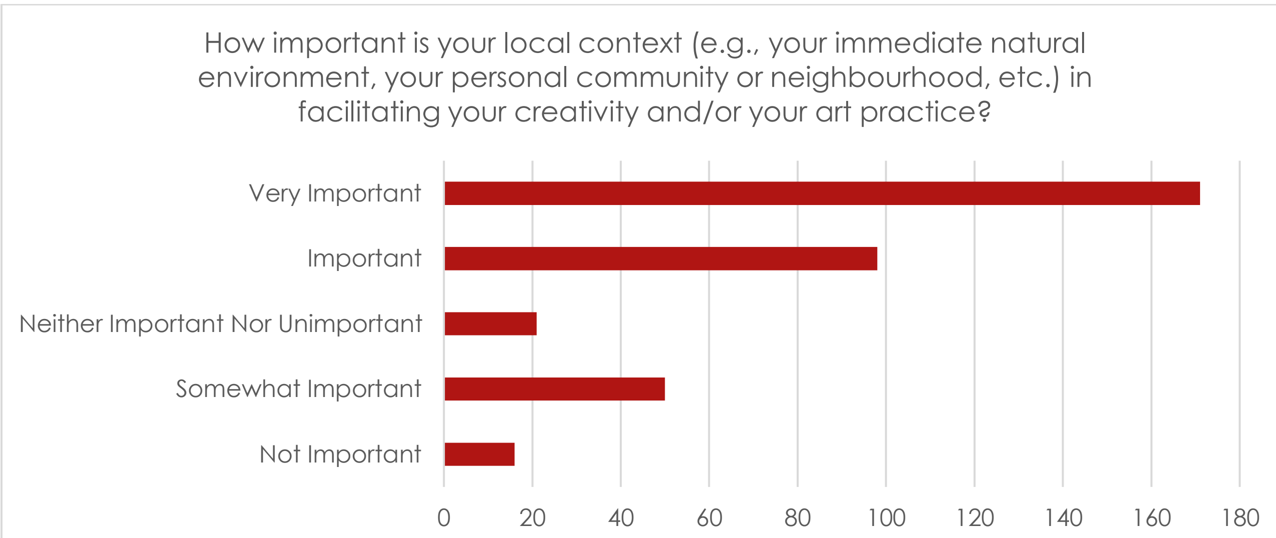


Community

The artists who responded to the survey were asked a number of questions about their perceived importance of their community, as well as their involvement in their community.

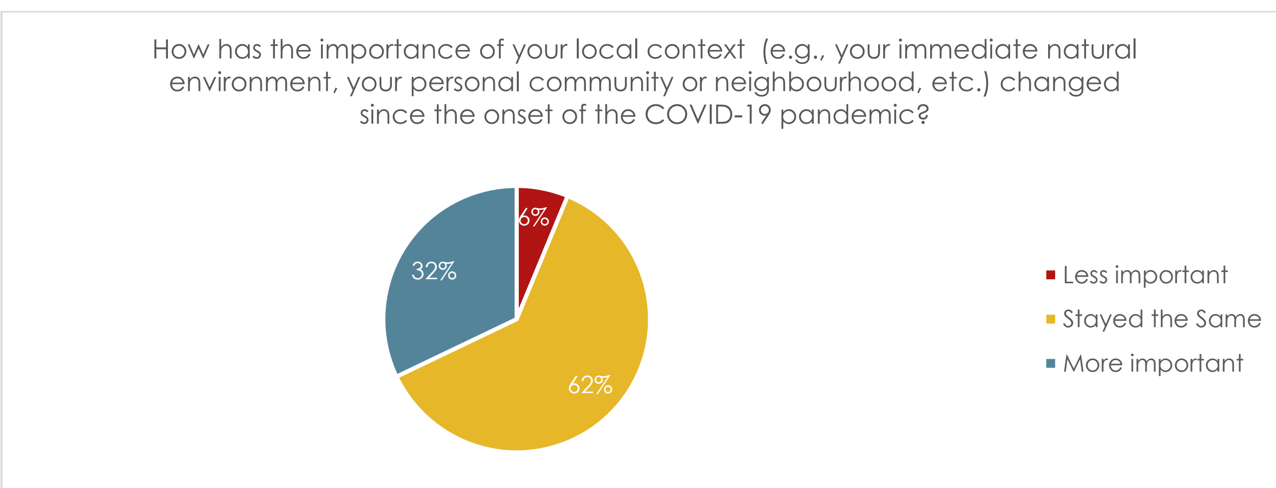
48% of respondents indicated that their local context is Very Important in facilitating their creativity and/or their artistic practice; 27% indicated it was Important, 14% indicated it was Somewhat Important with the remaining 9% indicating it was Neither Important nor Unimportant or Unimportant.

Figure 26 Importance of local context



62% of respondents indicated that importance of their local context was not affected by the COVID-19 pandemic, while 32% stated it increased in importance and only 6% indicated a decline.

Figure 27 Importance of local context in relation to the COVID-19 pandemic

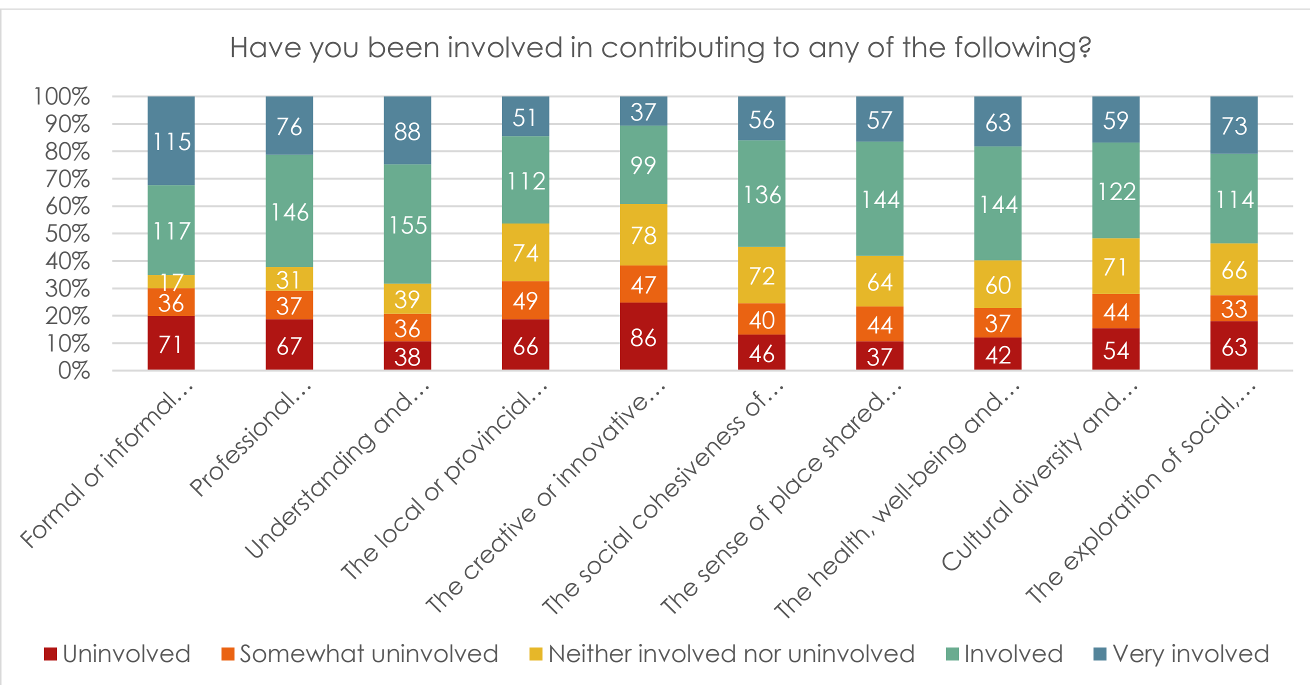


Artists were then asked how involved they were in the following community activities:

- Formal or informal education at the elementary, secondary and post-secondary levels
- Professional development or mentorship of other artists
- Understanding and appreciation of the arts among the general public at the local or provincial levels
- The local or provincial economy
- The creative or innovative capacity of other local or provincial businesses or professionals
- The social cohesiveness of your local community
- The sense of place shared by individuals in your local community
- 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.)

The artists who responded to the survey were, for the most part, involved in their community, with 56% overall stating that they were either Involved or Very Involved in community activities across all of the above categories. Only 28% stated they were Not Involved or Not Very Involved, and 16% were Neither Involved nor Uninvolved. The only noticeable difference between artist involvement was that 70% of respondents from the artist registry noted that they were Involved or Very Involved in the category of 'Formal or informal education,' while only 60% of the general artist survey indicated the same.

Figure 28 Artist involvement in the community

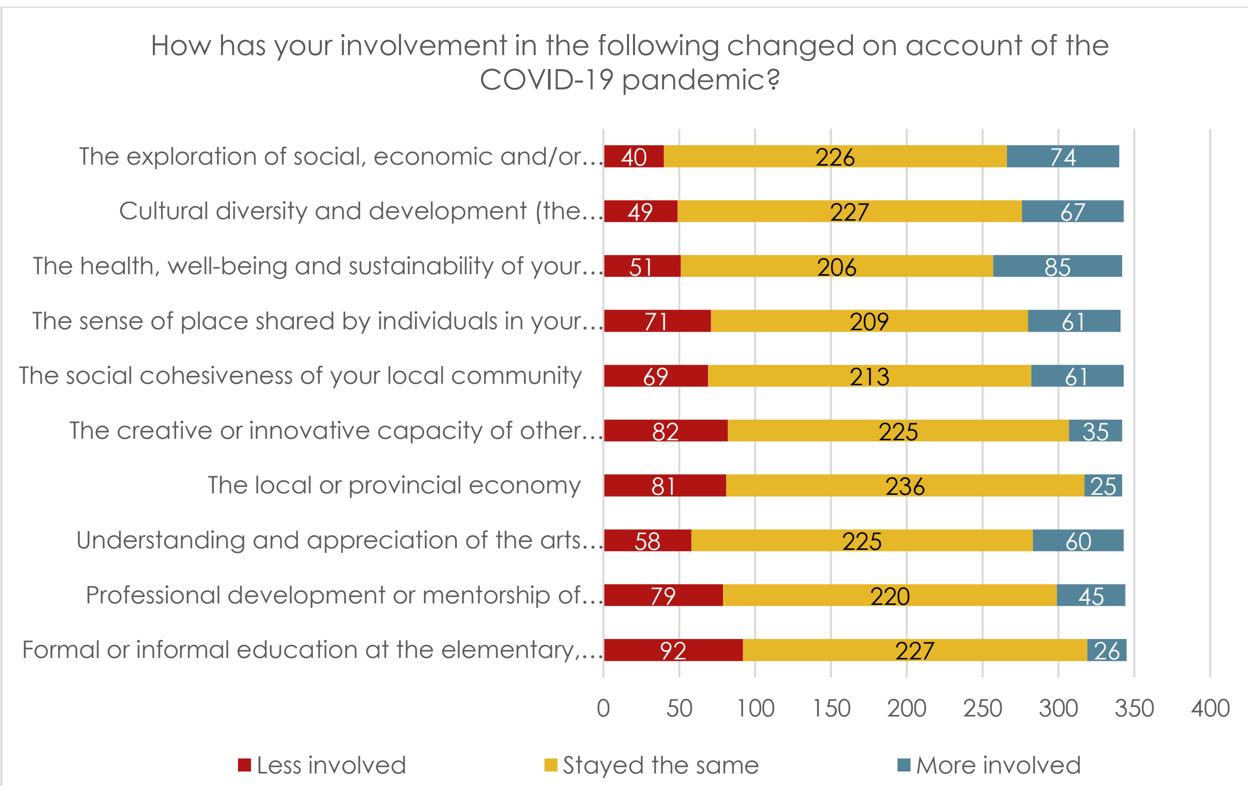


Across all of the above categories, 65% saw no change in their involvement due to the COVID-19 pandemic: 20% indicated that they were less involved, while 16% were more involved. Education showed the largest number of individuals who stated they were Less Involved, while participation in the 'health, well-being and sustainability of the community' saw the most amount of respondents indicate they had increased their involvement.

There were only two notable differences between the responses in the artist registry survey and the general artist survey. 20% of the artist registry respondents stated that they were Less Involved in the 'understanding and appreciation of the arts among the general public' on account of the COVID-19 pandemic, in contrast with the 20% of general artist survey respondents who indicated that they were more involved.

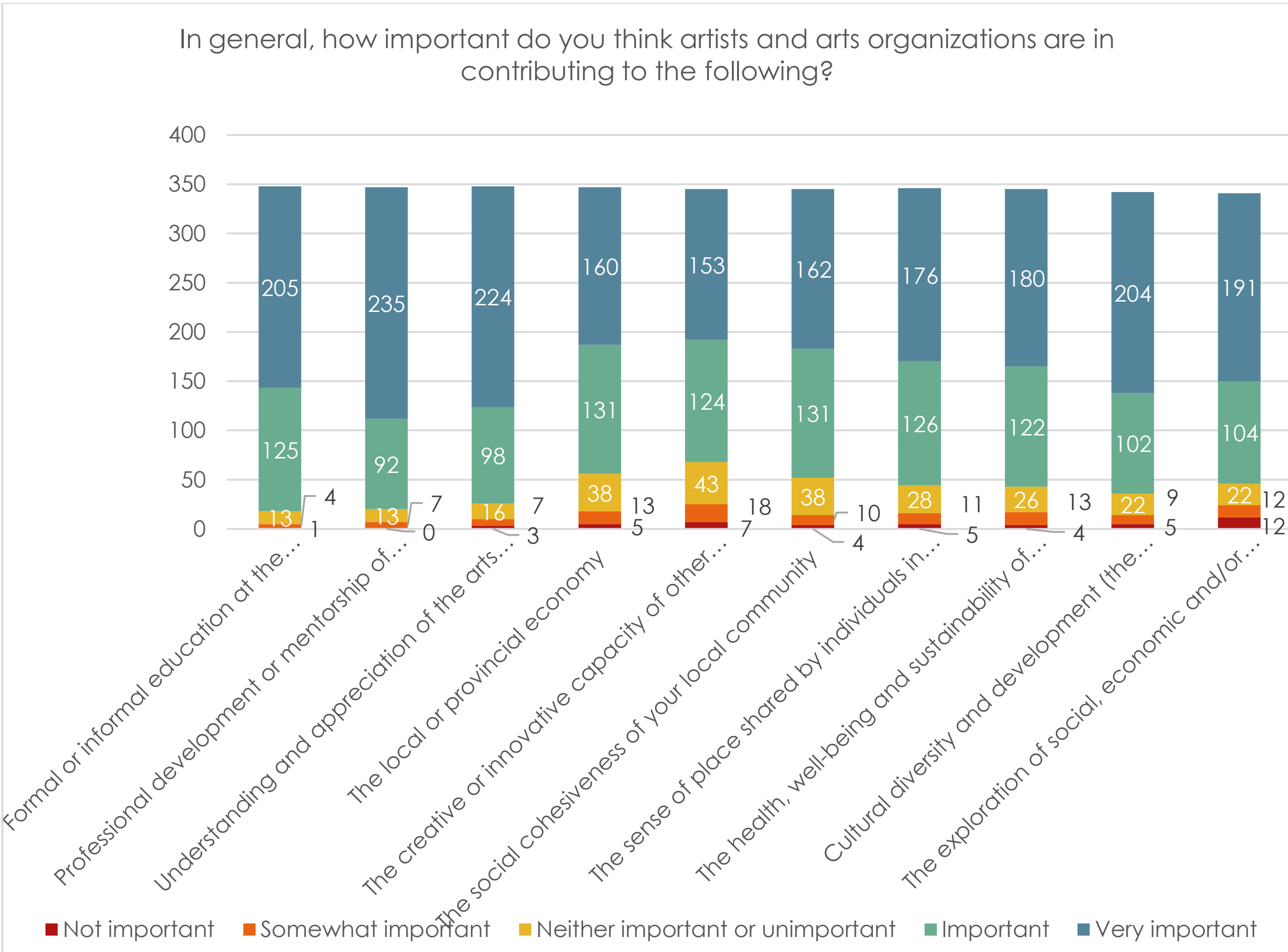
Similarly, 27% of the general artist survey respondents indicated that they were More Involved in the 'exploration social/economic and/or political issues' due to the pandemic, compared to only 17% of the artist registry respondents who indicated increased involvement.

Figure 29 Effects of COVID-19 on community involvement



A significant majority of respondents (88%) stated that they consider arts organizations and artists to be either Important or Very Important in contributing to the above community categories: 55% alone indicated that the arts are Very Important across all categories.

Figure 30 Importance of arts organizations and the arts in community

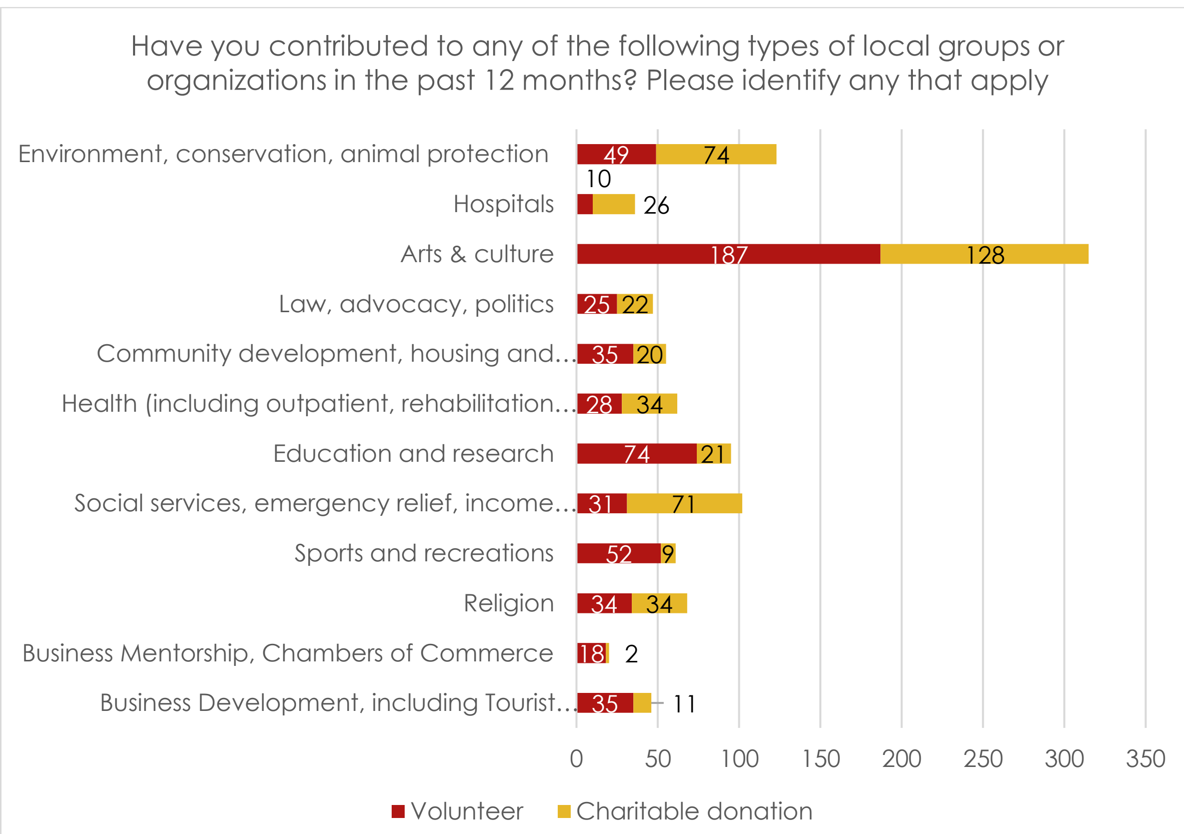


Artists were then asked if they had either volunteered or made charitable contributions to any of the following categories in the past 12 months:

- Business Development, including Tourist Associations
- Business Mentorship, Chambers of Commerce
- Religion
- Sports and recreations
- Social services, emergency relief, income support
- Education and research   Health (including outpatient, rehabilitation and support services)
- Community development, housing and employment training
- Law, advocacy, politics
- Arts & culture
- Hospitals
- Environment, conservation, animal protection

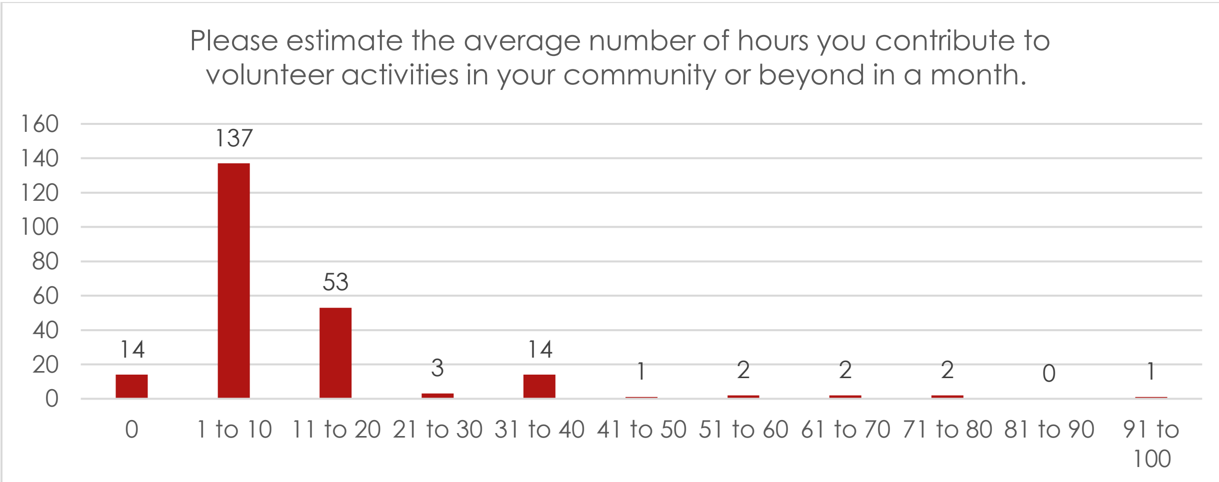
Overall, 12% of respondents had volunteered in some capacity while 8% had made some sort of charitable donation. Arts & culture was, far and away, the category in which participants had provided the most amount of contributions, with Business Mentorship, Chambers of Commerce seeing the least amount of involvement.

Figure 31 Contributions to local groups or organizations



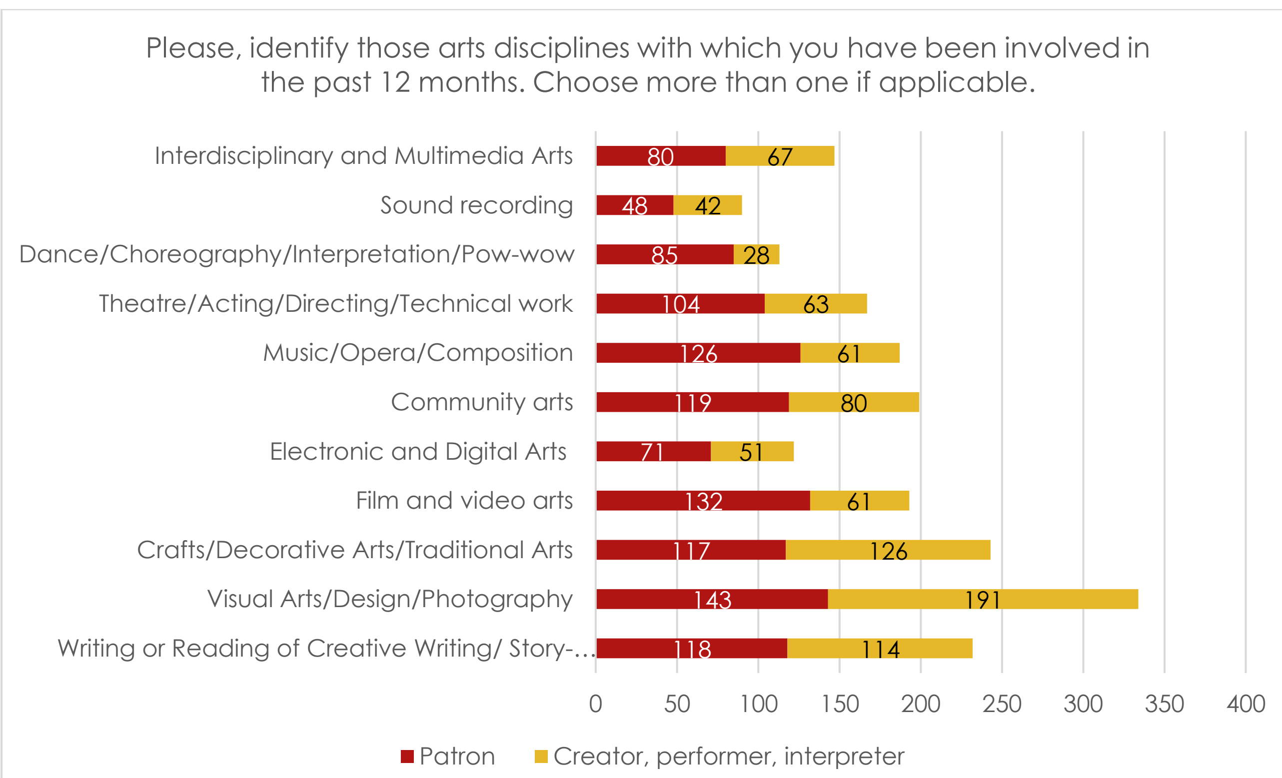
Of the artists who stated that they had volunteered, 60% indicated they spent 1-10 hours per month volunteering, with 11-20 hours being the second most common.

Figure 32 Average number of monthly volunteer hours



Respondents were then asked to identify which, if any, arts disciplines with which they had been involved, either as patron or creator, performer or interpreter, in the past 12 months. Participants had the ability to select more than one option. Visual Arts/Design/Photography saw the most amount of engagement, as both patrons and performers.

Figure 33 Involvement in arts disciplines as patrons and creators, performers, interpreters

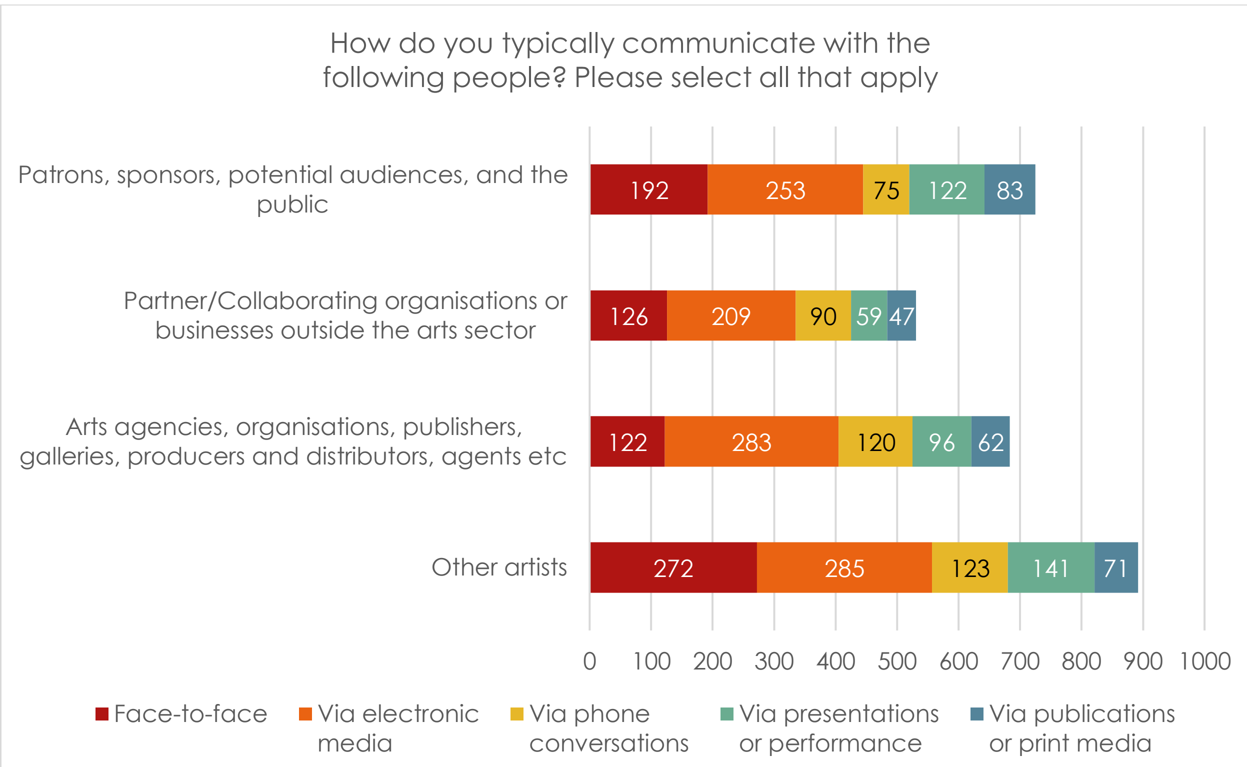


Collaboration & Resources

The survey additionally asked respondents about their professional relationships, as well as their communication methods. The majority of the questions in this section deal with collaboration and networking, but there were a few questions about how they foster those connections.

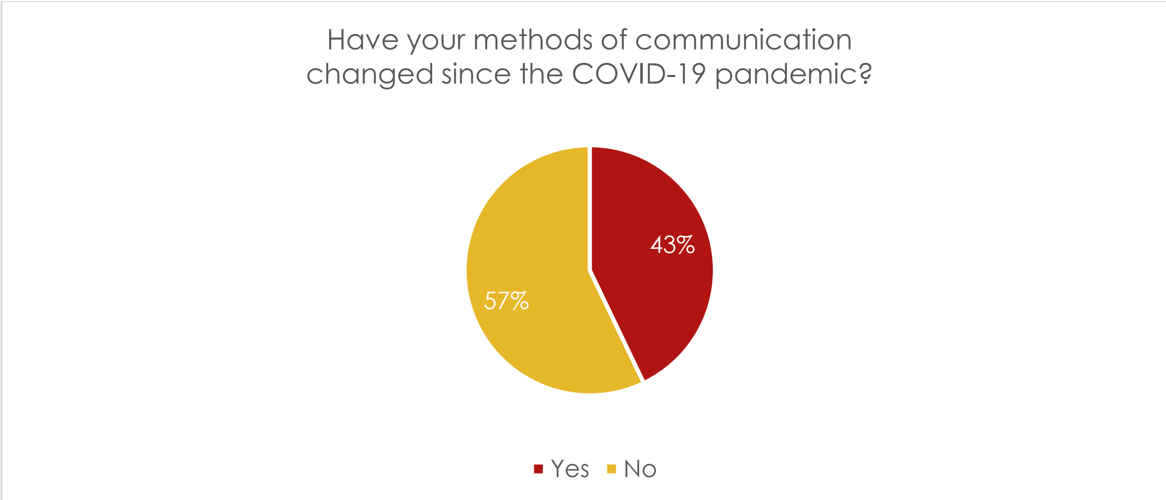
The artists were asked how they typically communicate with various professional contacts: patrons, partners, arts organisations and other artists. Participants had the ability to select multiple options. The most popular, by far, was electronic media, with 71% of respondents indicating this was how they communicate across the board, followed by face-to-face communication, which 49% of respondents selected.

Figure 34 Methods of communication with professional contacts



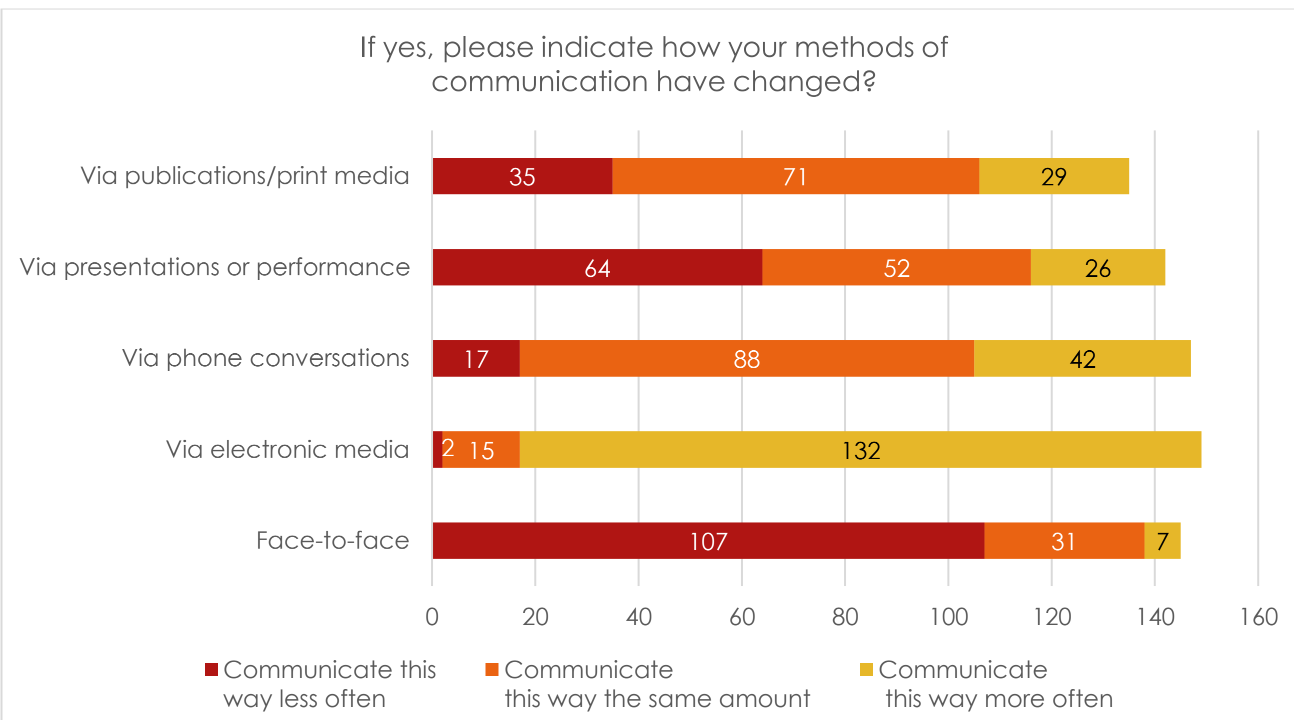
Artists were subsequently asked if their methods of communication with the above entities had changed due to the COVID-19 pandemic. 57% stated that they had seen no change.

Figure 35 Impact of COVID-19 on communication methods



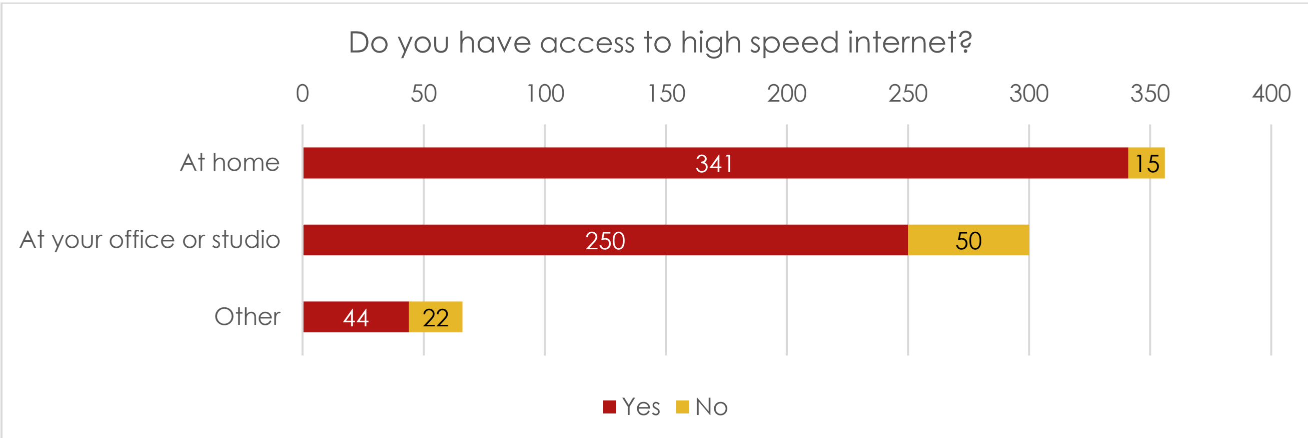
For those who stated that their methods of communication had changed because of the pandemic, the results were unsurprising: methods of communication that complied with social distancing, by and large, either increased or stayed the same – such as via electronic media or via phone conversations – while methods of communication that were restricted or limtied due to pandemic measures saw decreases – such as via presentation or performance and face-to-face communication.

Figure 36 Changes in communication due to COVID-19



96% of respondents indicated they have high speech internet at home while only 70% have it in the office or studio. In both cases, this is less than in 2014, in which 98% had access at home and 88% had access in the studio.

Figure 37 Access to high speed internet

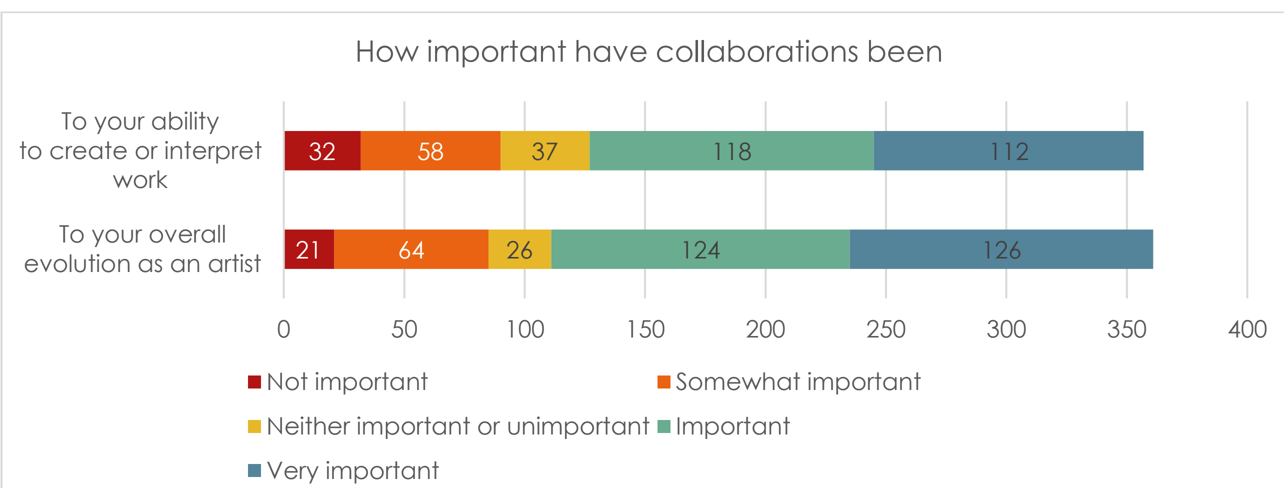


As part of the survey, respondents were asked a number of questions relating to networking and collaboration. The first two questions asked how important collaboration had been to the artists' creative practices, and further asked with whom collaboration had been important.

69% of respondents indicated that collaboration had been either Important or Very Important to their evolution as an artist, while 63% indicated that collaboration had been either Important or Very Important to their ability to create or interpret their work.

Here there was a distinction between the general artist survey and the artist registry, as 41% of the general artist respondents indicated that collaboration was Very Important to their overall evolution as an artist, compared to only 28% of respondents from the artist registry.

Figure 38 Importance of collaboration

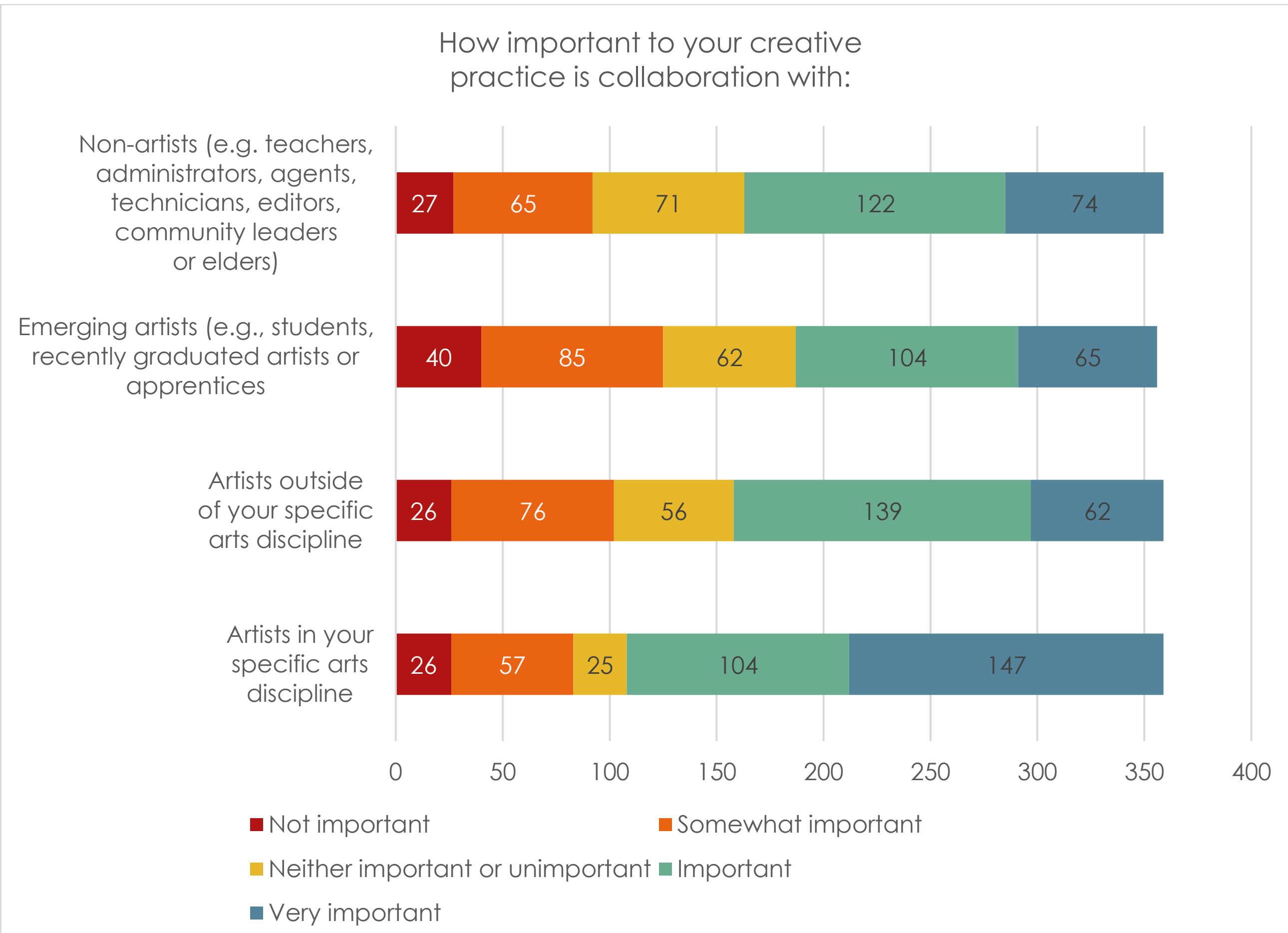


Respondents indicated that collaboration with other artists in their specific artistic discipline had been the most important (69% of respondents indicating it had been Important or Very Important,) followed by artists in different disciplines (55%,) non-artists (54%) and emerging artists (48%).

49% of the respondents to the general artist survey indicated artists in their discipline were Very Important to their overall evolution as an artist, compared to 32% of the artist registry.

The majority of respondents indicated that collaboration was important in some way: although collaboration with emerging artists was not shown to be important to the majority, at 48% it was Important or Very Important to nearly half of respondents.

Figure 39 Importance of collaboration to creative practice

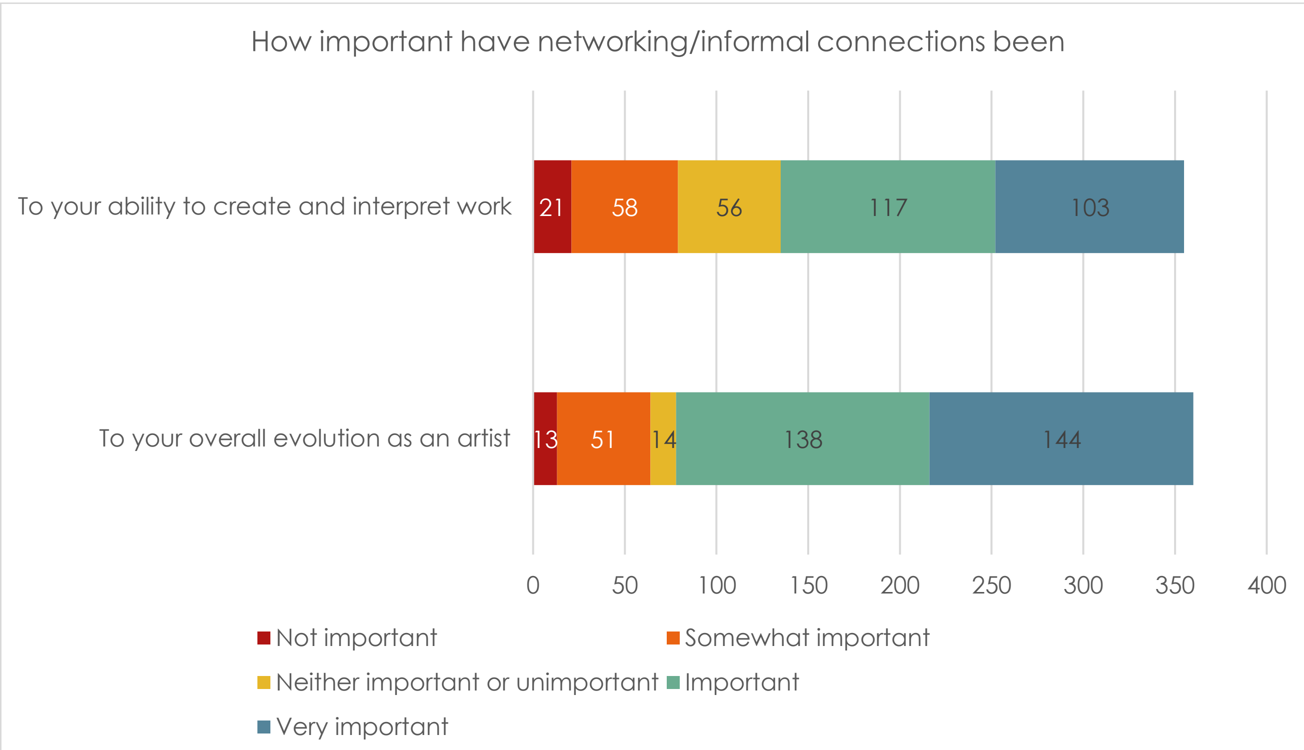


The survey then asked about the importance of networking and informal connections and their importance to the respondents' creative practices, as well as to whom they felt networking and informal connections were important.

78% of respondents indicated that networking and informal connections had been Important or Very Important to their evolution as an artist, while 61% indicated it had been important to their ability to create and interpret work.

Here, too, the general artist survey respondents were more likely to indicate that networking and collaboration were Very Important to them than participants on the artist registry survey. The general artist survey had 46% of respondents indicate that networking and informal connections had been Very Important to their overall evolution as an artist, compared to 34% of the artist registry respondents. Similarly, 33% of the general artist survey indicated networking and informal connections were Very Important to their ability to interpret work, compared to only 24% of respondents to the artist registry survey.

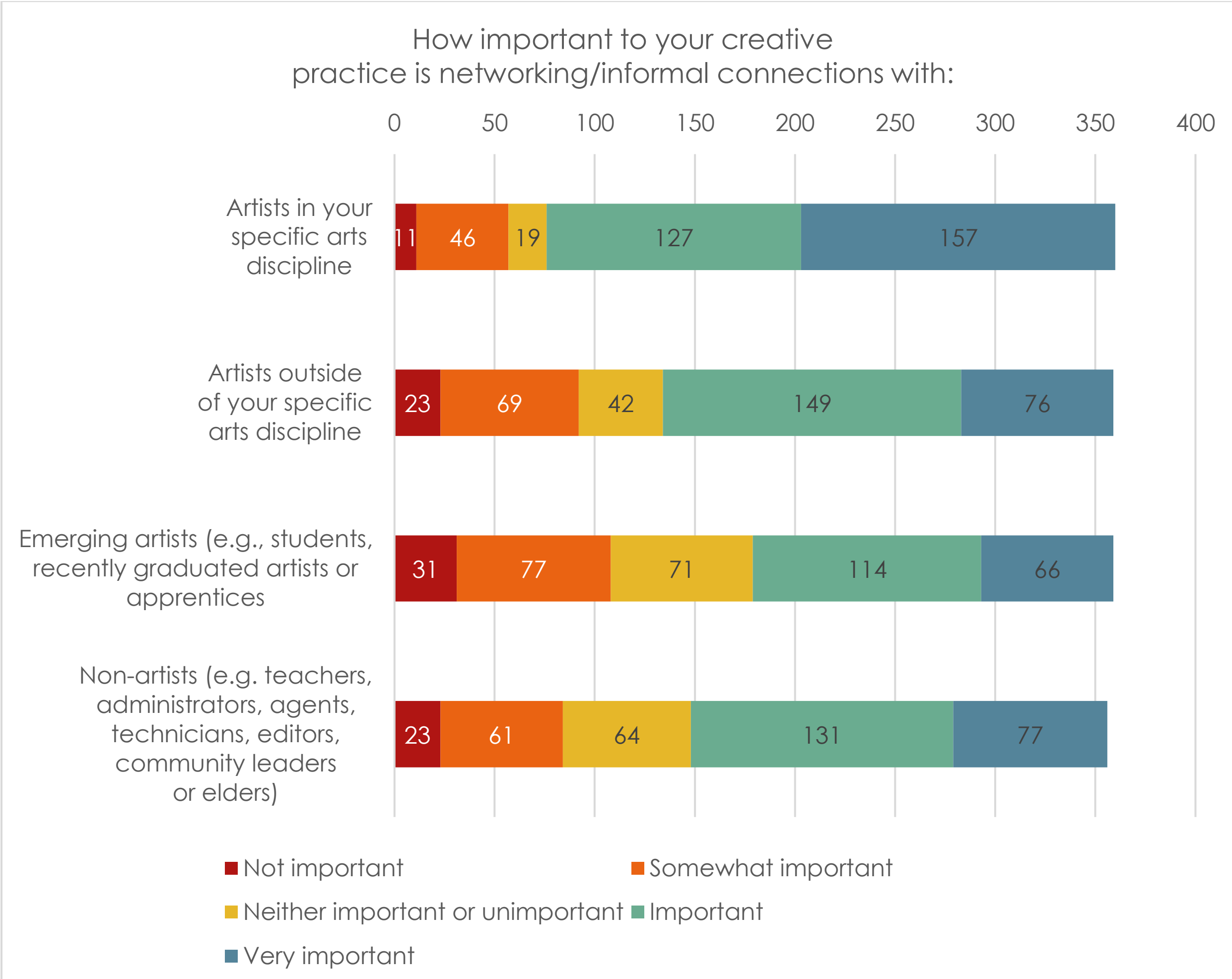
Figure 40 Importance of networking and informal connections



Similar to collaboration, the respondents indicated that networking and informal connections with artists within their specific discipline were Important or Very Important (79%,) followed by artists in different disciplines (62%,) non-artists (58%,) and emerging artists (50%.) Once again, networking and informal collaborations were shown to be of importance to the majority of respondents, with collaboration with emerging artists showing the lowest amount of importance, but still having half of the respondents indicate it had been Important or Very Important.

The largest proportion of general artist survey respondents (48%) indicated networking and informal connections with artists in their discipline was Very Important, compared to 40% of respondents from the artist registry.

Figure 41 Importance of networking/informal connections to creative practice

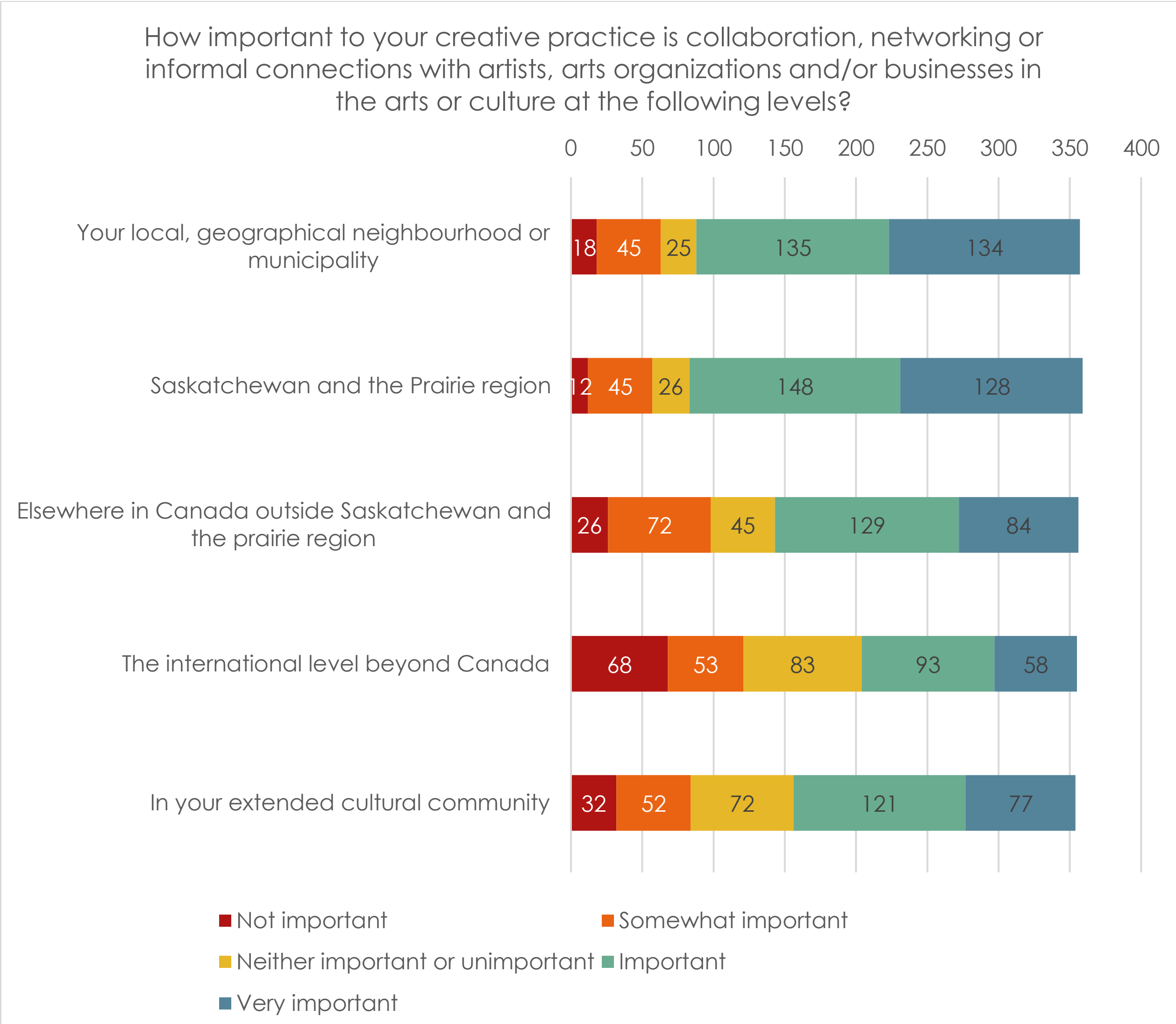


The survey then asked how important respondents found collaboration, networking or informal connections with arts, arts organizations and/or businesses within the arts at a variety of different levels.

Connections within Saskatchewan and the prairie region were demonstrated to be the most important to respondents, with 76% indicating it was Important or Very Important, followed closely by connections in their local neighbourhood or municipality (75%,) elsewhere in Canada (59%,) in the extended cultural community (54%,) and internationally (41%.)

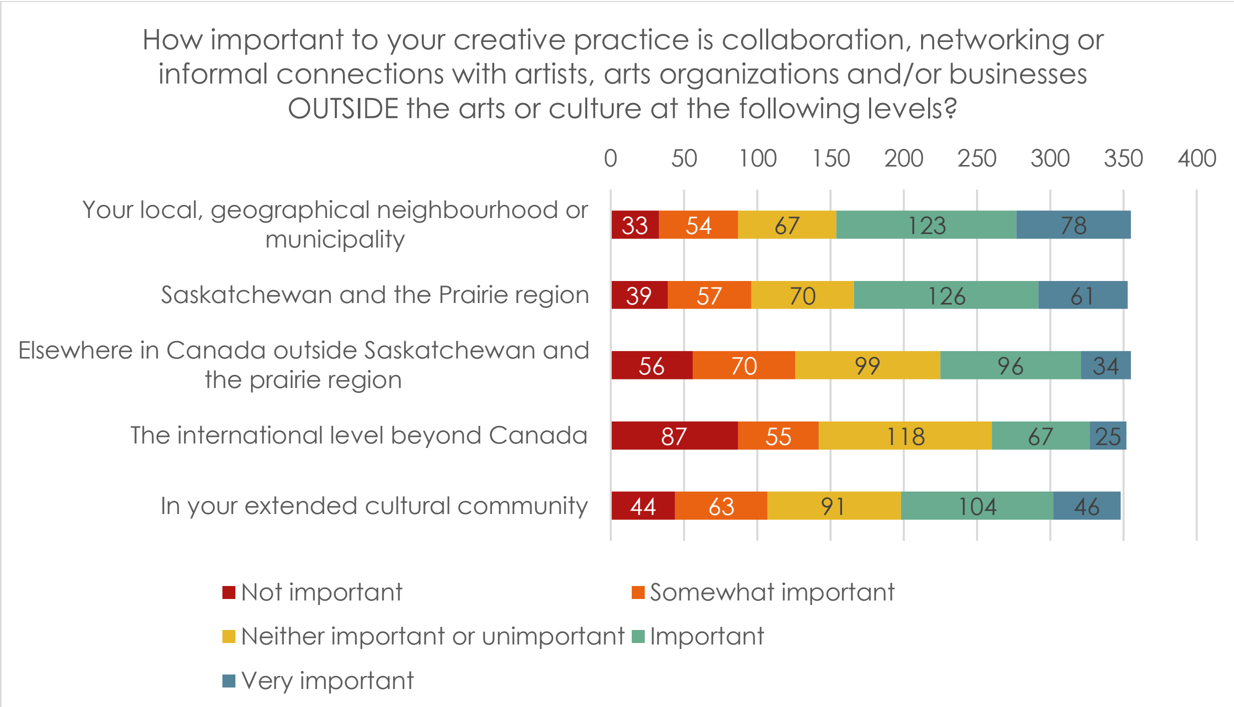
Once again, the general artist survey and the artist registry survey showed differences: the largest group of the general artist survey respondents (41%) stated that collaboration within their local geographic context was Very Important compared to 33% of the artist registry respondents. Similarly, 39% of the general artist survey stated that collaboration within the prairie provinces was Very Important, compared to 29% of the artist registry.

Figure 42 Importance of collaboration, networking and informal connections within the arts & culture



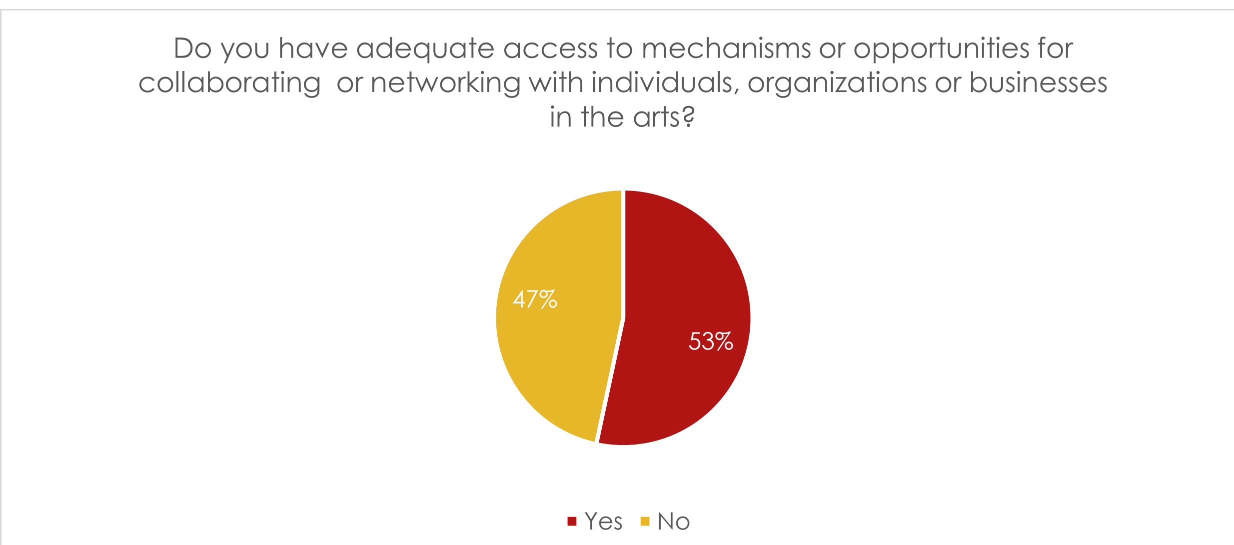
The survey then asked the same question, but this time about organisations and businesses outside arts & culture. Connections with organisations and businesses outside of arts & culture were indicated to be less important overall to respondents, with only a very slight majority indicating local or municipal connections were Important or Very Important (55%,) within the province and the prairie region (51%.) Slightly under half of respondents indicated that connections outside arts & culture in their wider cultural community were Important or Very Important (42%,) while only 36% found connections elsewhere in Canada to be of importance and only 25% indicated international connections outside arts & culture were important.

Figure 43 Importance of collaboration, networking and informal connections outside of arts & culture



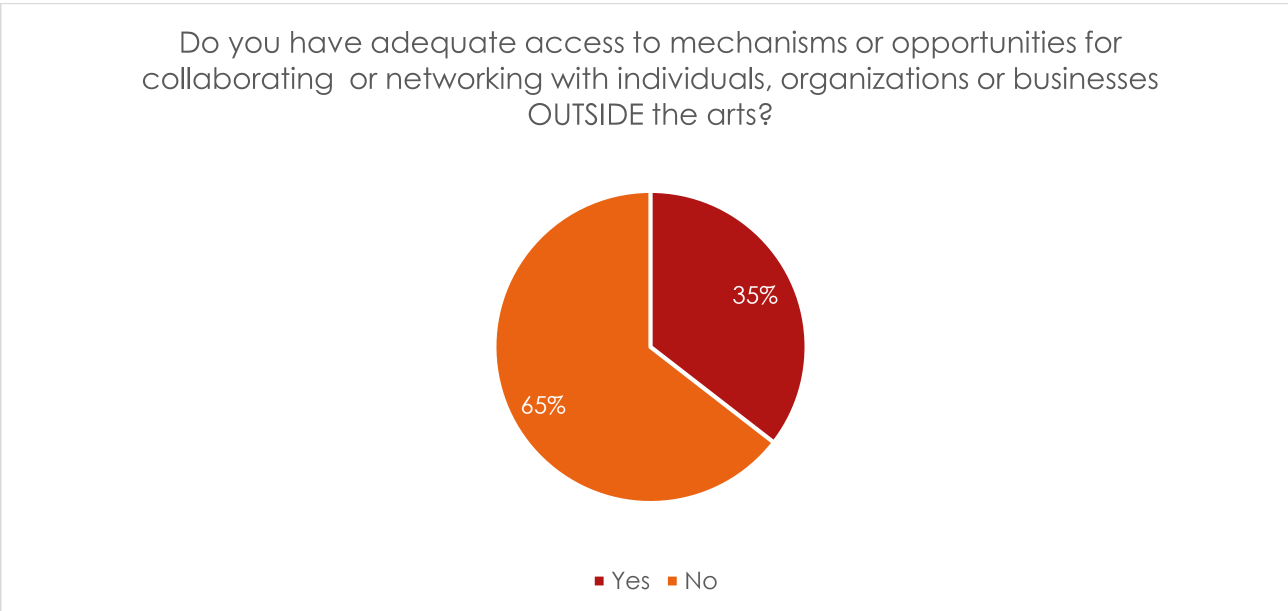
The survey then asked if respondents felt they had adequate access to collaborations and connections with organisations in arts & culture, as well as outside of arts & culture. The majority of respondents (53%) indicated they had adequate access to collaborating and networking within the arts.

Figure 44 Access to mechanisms or opportunities for collaboration within the arts



63% of all respondents indicated they did not have adequate access to collaborating outside of the arts. Nearly 70% of the general artist survey respondents indicated that they did not have access, contrasted with 60% of participants in the artist registry survey.

Figure 45 Access to mechanisms or opportunities for collaboration outside the arts



The final question about networking and collaboration asked how important certain organisations and institutions had been in helping respondents make connections necessary for their creative work. The organisations were as follows:

- Readings, artist talks, residencies and other visiting artist positions
- Festivals and fairs
- Commercial galleries
- Public galleries
- Found temporary performance or exhibition spaces (not purpose-built arts facilities)
- Print publications
- Electronic publications, blogs, galleries and websites
- Social media and email
- Video and tele-conferencing
- Artist cooperative, shared facilities and/or equipment
- Commercial film theatres
- Independent/not-for-profit film theatres/screenings/festivals
- Arts facilities in educational institutions
- Multipurpose or arts facilities managed by municipal, First nations, regional or provincial governments
- Other not-for-profit performance spaces
- Commercial performance spaces

- Conferences and meetings
- Informal social gatherings
- Other

The below table ranks the organisations/institutions by the percentage of respondents who indicated that they were either Important or Very Important in helping them make necessary connections for their creative work.

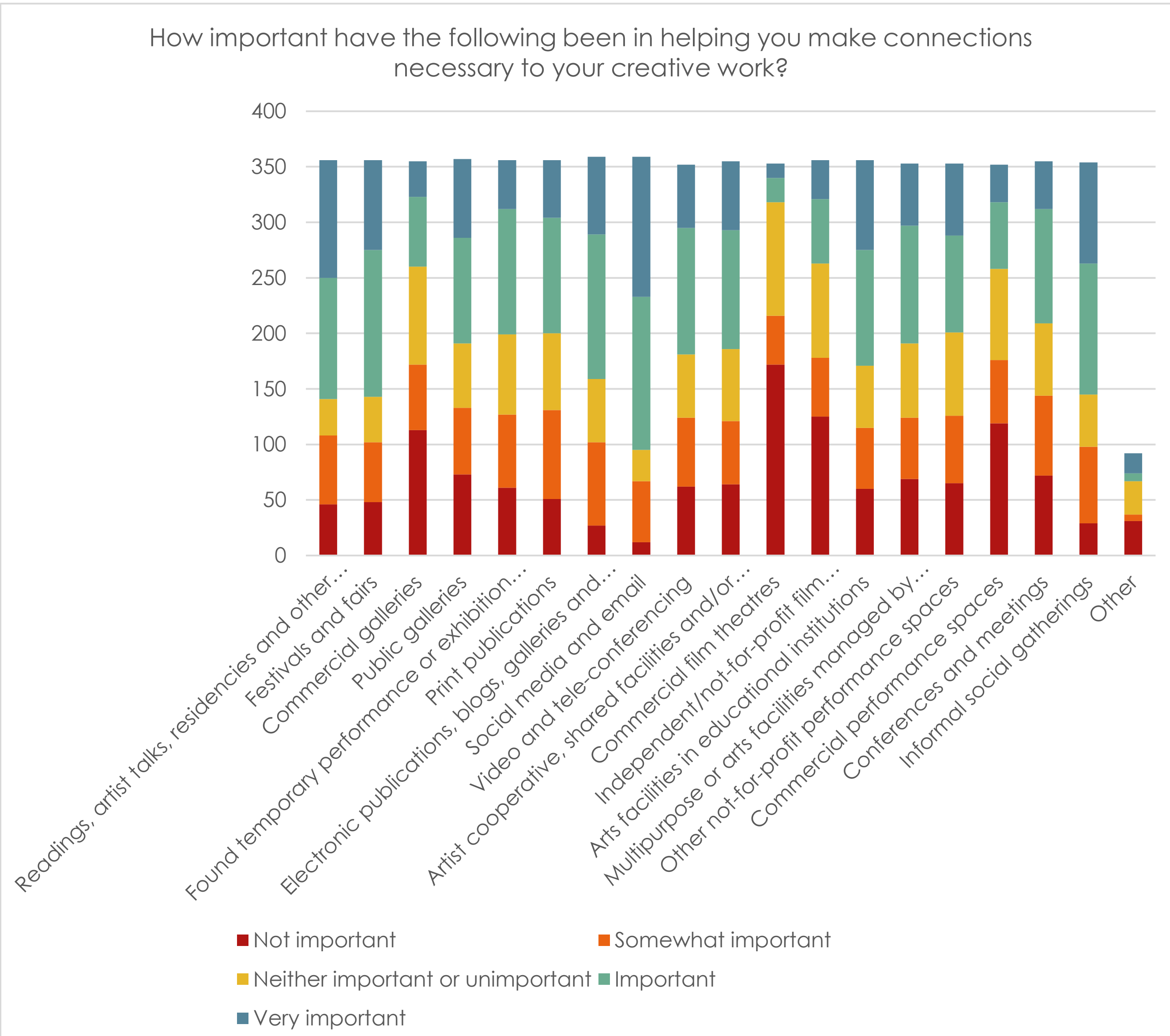
There were only minor discrepancies between the general artist survey and the artist registry survey: Festivals and fairs were stated to be Important or Very Important by 30% of the general artist survey vs to 16% of the artist registry; Print publications were considered of importance by 48% of the general artist survey vs 39% of the artist registry; 'Multipurpose or arts facilities' were considered Very Important by 21.5% of the general artist survey, but only 9.4% of the artist registry, with 48% and 42% respectively, indicating some level of importance; 15.5% of the general artist survey indicated Conferences and meetings were Very Important, compared to 8.3% of the artist registry.

Figure 46 Organisations and institutions ranked by importance

Organisation/Institution	**Important & Very Important**	**Important & Very Important in 2014**
Social media & email	73%	62%
Readings, artist talks, residencies & other visiting artist positions	60%	55%
Festivals and fairs	59%	50%
Informal social gatherings	57%	54%
Electronic publications, blogs, galleries and websites	55%	58%
Arts facilities in educational institutions	51%	47%
Video and teleconferencing	47%	21%
Artist cooperatives, shared facilities and/or equipment	46%	35%
Public galleries	46%	41%
Multipurpose or arts facilities managed by municipal, First nations, regional or provincial governments	44%	36%
Found temporary performance or exhibition spaces (not purpose-built arts facilities)	43.5%	37%
Print publications	43%	47%
Other not-for-profit performance spaces	42%	42%
Conferences and meetings	40%	37%
Commercial performance spaces	26%	27%

Independent/not-for-profit film theatres/screenings/festivals	26%	24%
Commercial galleries	26%	17%
Commercial film theatres	10%	7%
Other	7%	21%

Figure 47 Importance of organisations and institutions in making necessary connections



For the ease of the reader, the below table identifies which response was the most common for each individual category.

Figure 48 Most popular response in relation to organisations and institutions important to making necessary connections

Option	Most Popular Response	Response Value
Readings, artist talks, residencies and other visiting artist positions	Important	31%
Festivals and fairs	Important	37%
Commercial galleries	Not Important	32%
Public galleries	Important	27%
Found temporary performance or exhibition spaces (not purpose-built arts facilities)	Important	32%
Print publications	Important	29%
Electronic publications, blogs, galleries and websites	Important	36%
Social media and email	Important	38%
Video and tele-conferencing	Important	32%
Artist cooperative, shared facilities and/or equipment	Important	30%
Commercial film theatres	Not Important	49%
Independent/not-for-profit film theatres/screenings/festivals	Not Important	35%
Arts facilities in educational institutions	Important	29%
Multipurpose or arts facilities managed by municipal, First nations, regional or provincial governments	Important	30%
Other not-for-profit performance spaces	Important	25%
Commercial performance spaces	Not Important	34%
Conferences and meetings	Important	29%
Informal social gatherings	Important	33%
Other	Not Applicable	75%

Artists were then asked if the importance of any of these organisations/institutions had changed for them since the onset of the COVID-19 pandemic. In this instance, 59% of respondents indicated that there had been some change in these organisations'/institutions' importance, although, 70% indicated that they had not had access to these resources prior to the pandemic.

Figure 49 Impact of COVID-19 on resources for making necessary connections

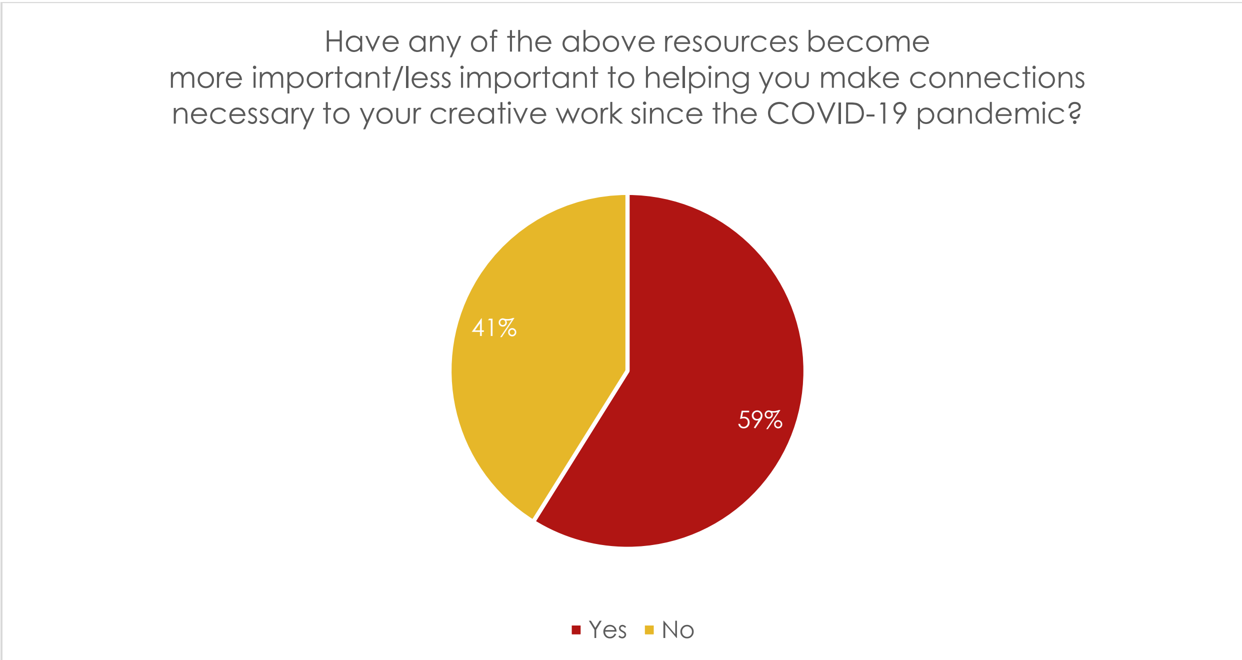
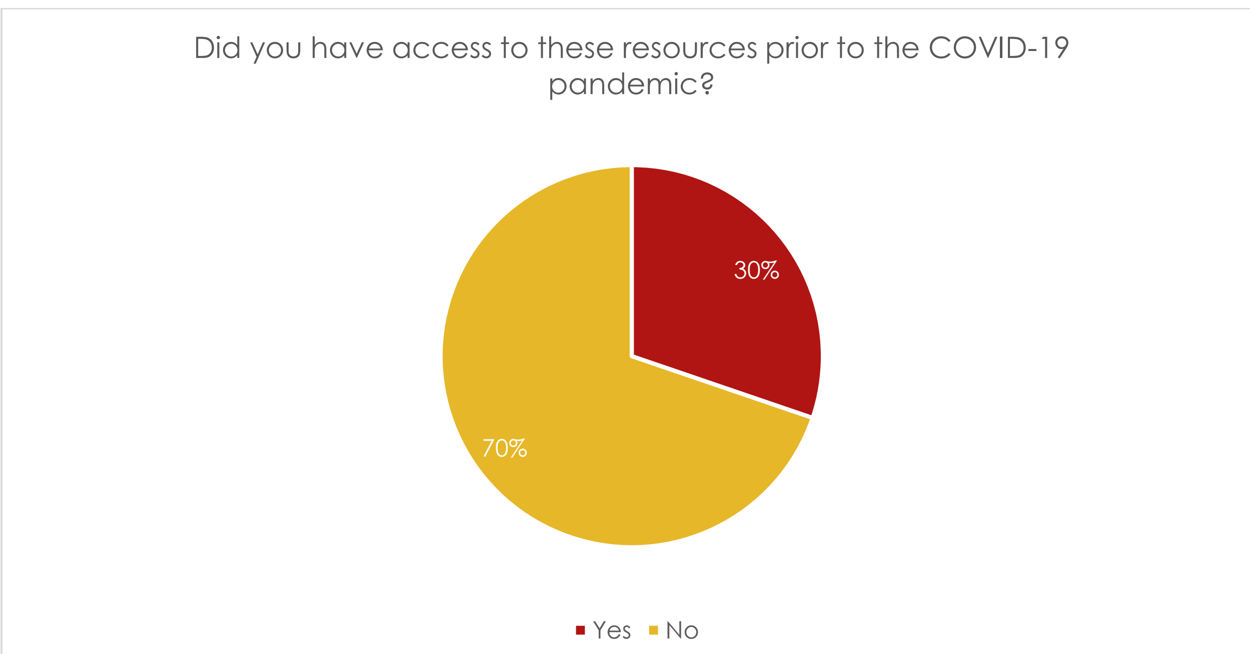
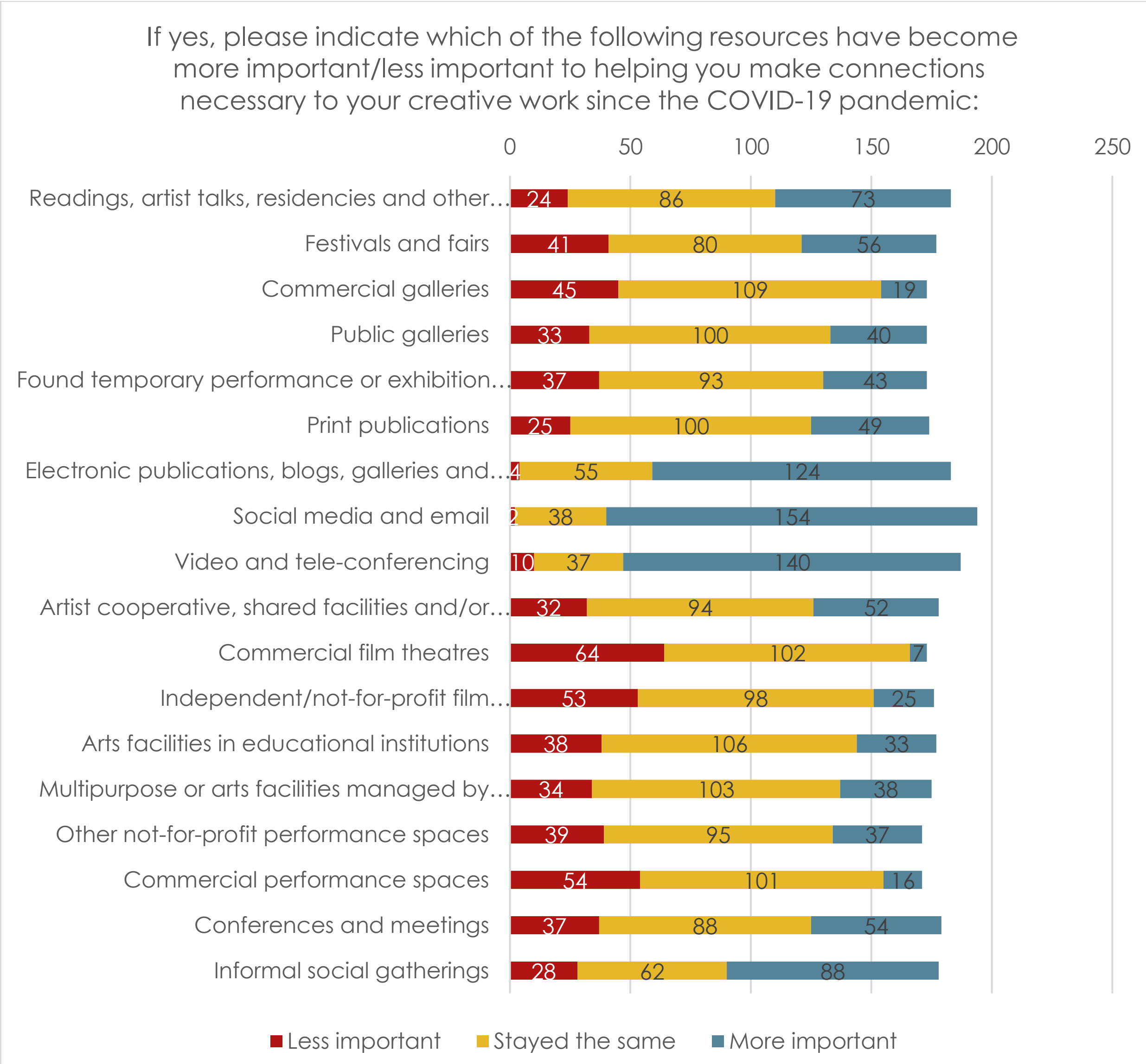


Figure 50 Access to resources prior to COVID-19



Somewhat unsurprisingly, electronic and digital resources were indicated to have increased in importance for the majority of respondents: 'Electronic publications' had 67.8% of respondents indicate it has increased in importance; 79.4% indicated Social media and email had increased in importance; and 74.9% stated Video and tele-conferencing was now more important. Commercial film theatres saw the largest decline in importance, with 37% indicating they were less important.

Figure 51 Change of importance of resources for making necessary connections



There were some variances between the two surveys here: 'Arts facilities' were more important to 25% of the general artist survey as opposed to 12% of the artist registry; Conferences were 25% less important, 41% the same and 33.7% more important to respondents to the general artist survey compared to 15.5% less important, 58.3% the same and 26.2% more important to the artist registry respondents. A similar trend was observed with informal gatherings, in which the general artist survey respondents indicated they were 21.3% less important, 27.7% the same, 51% more important, while artist registry respondents indicated they were 9.5% less important, 42.9% the same and 47.6% more important.

When asked about local public institutions and the amount of support provided, 65% indicated that they believe organisations provide Moderate to Substantial support to artists, and 59% indicated they have received Moderate to Substantial support.

Figure 52 Amount of support provided to local artists by local public institutions

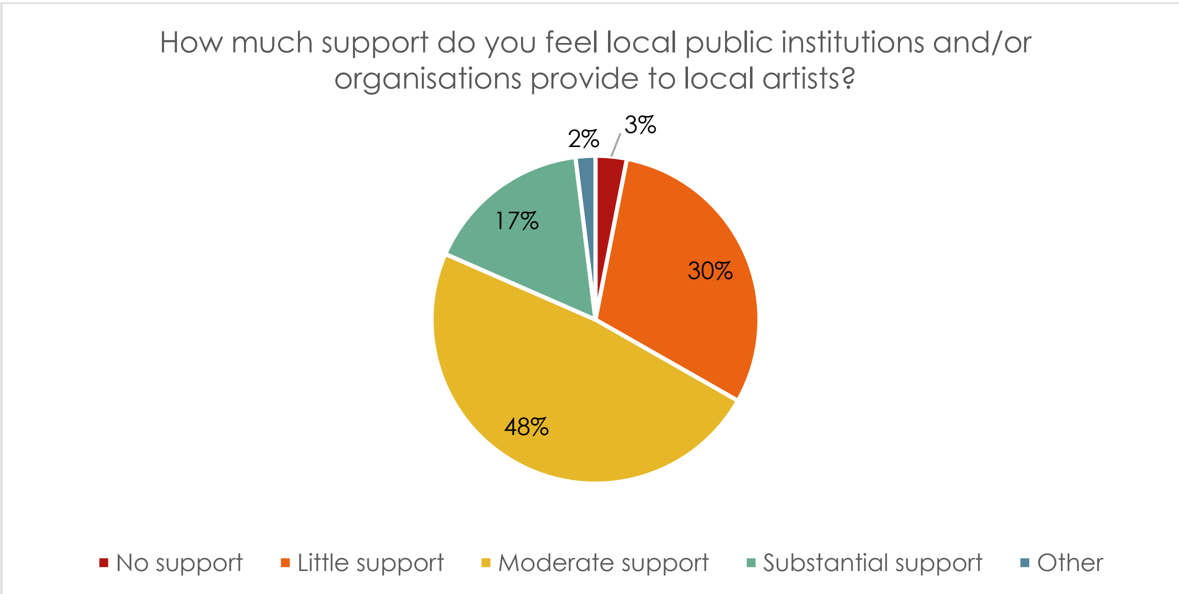
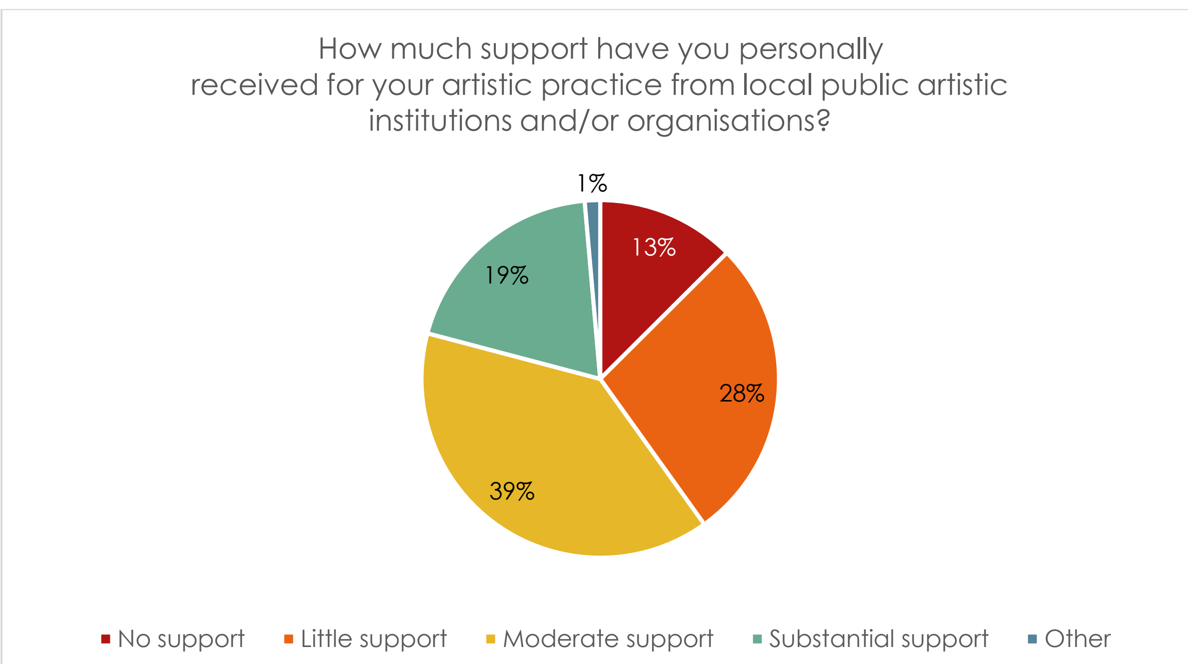


Figure 53 Amount of personal support received from local public institutions

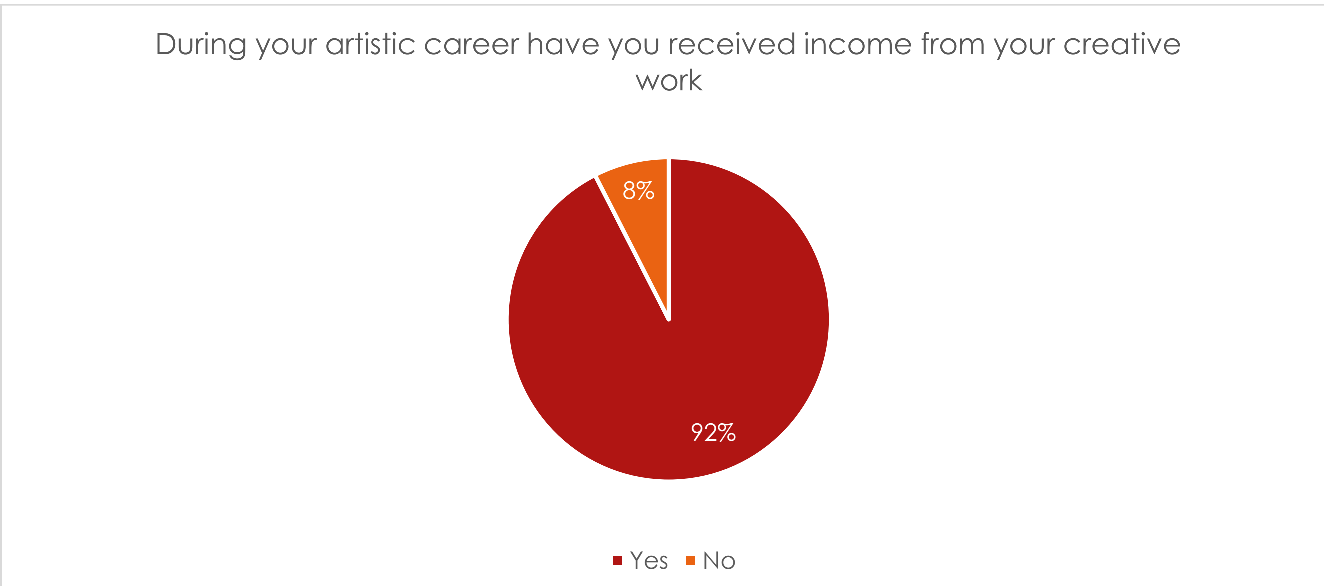


Finances

The longest section of the survey dealt with questions about finances: how much income artists received and from where they received that income. The survey asked both about income received directly from their creative practice, as well as other sources of income.

The first question asked if they had received income from their creative work throughout their career. 92% indicated that they had received income for their artistic practice. There was no major discrepancy here between the two sets of respondents: 91% of the general artist survey had received an income compared to 94% of artist registry respondents. In the 2014 SPAR report, 97% indicated they had received income from their creative work.

Figure 54 Has income been received for creative work



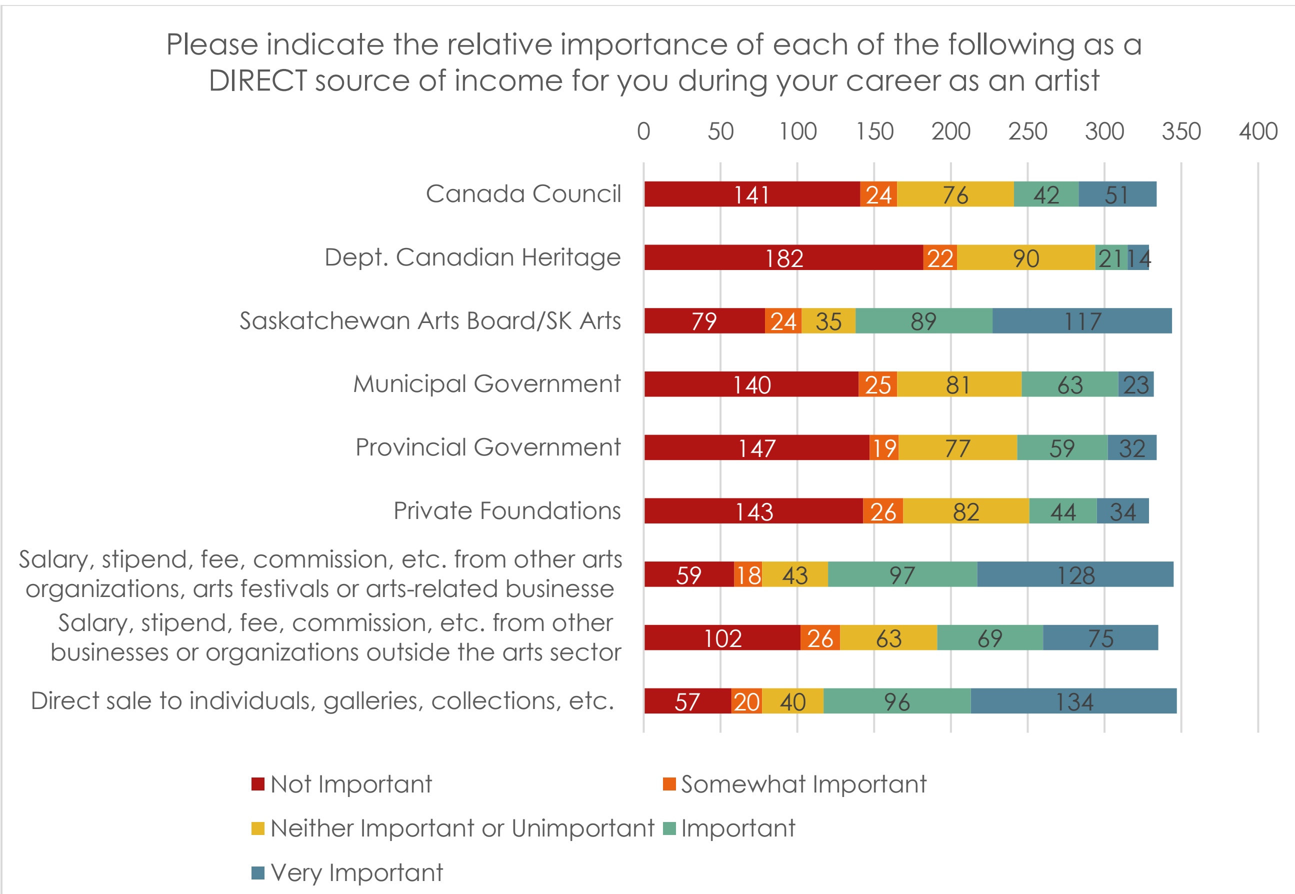
The artists were then asked about the relative importance of a number of possible income sources, as a source of direct income for them. The sources were as follows:

- Canada Council
- Dept. Canadian Heritage
- Saskatchewan Arts Board/SK Arts
- Municipal Government
- Provincial Government
- Private Foundations
- Salary, stipend, fee, commission, etc. from other arts organizations, arts festivals or arts-related businesses
- Salary, stipend, fee, commission, etc. from other businesses or organizations outside the arts sector
- Direct sale to individuals, galleries, collections, etc.

66% of respondents indicated that Direct Sales were either Important or Very Important as a direct source of income. 65% indicated a salary or stipend from an arts organisation was Important or Very Important.

42% indicated that a salary or stipend from non-arts organsations were an Important or Very Important source of direct income, though 36% of the general artist survey respondents indicated this option was Not Important compared to only 24% of the artist registry survey.

Figure 55 Relative importance of various sources of direct income



The below table provides the most popular response, and the percentage of respondents who provided that response for all of the above categories. There is also a comparison with the most popular response with the 2014 SPAR survey. Although the percentages of the respondents are different, all of the most popular responses were the most popular response in the 2014 survey.

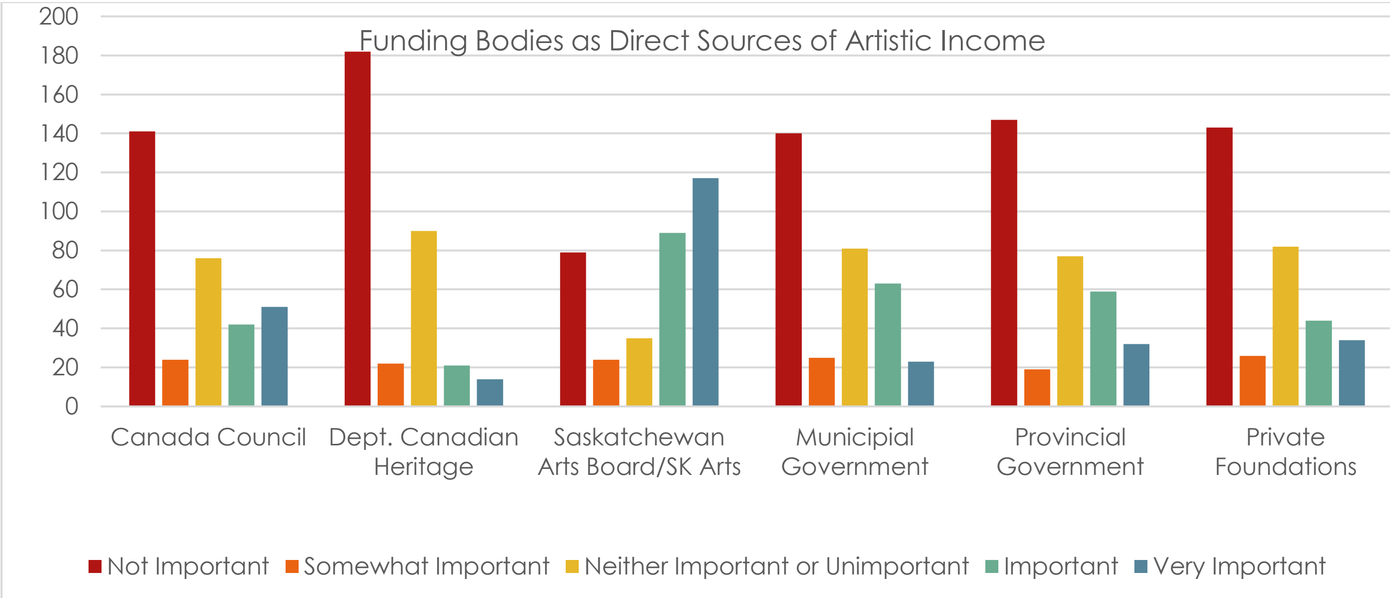
Figure 56 Most popular response for the importance of sources of direct income

Option	Most Popular Response in 2023 Survey	Response Value in 2023 Survey	Value of Same Response in 2014 Survey
Canada Council	Not Important	42%	59%
Dept. Canadian Heritage	Not Important	55%	77%
Saskatchewan Arts Board/SK Arts	Very Important	34%	37%
Municipal Government	Not Important	42%	60%
Provincial Government	Not Important	44%	56%
Private Foundations	Not Important	43%	57%
Salary, stipend, fee, commission, etc. from other arts organizations, arts festivals or arts-related businesses	Very Important	37%	39%
Salary, stipend, fee, commission, etc. from other businesses or organizations outside the arts sector	Not Important	30%	34%
Direct sale to individuals, galleries, collections, etc.	Very Important	39%	41%

Of the major funding bodies, 60% indicated that SK Arts/Sask Arts Board was either Important or Very Important as a source of direct income. Canada Council was either Important or Very Important to 28% of respondents; the provincial government was of importance to 27% of respondents, compared to 26% for municipal government funding. Private foundations were important to 24% of respondents and the Department of Canadian Heritage was only Important or Very Important to 11% of respondents, with 55% indicating it was Not Important.

The only noticeable variation between the general artist survey and the artist registry survey respondents were that 47% of the general artist survey indicated municipal government funding was not important, compared to only 37% of the artist registry respondents. As well as 50% of the general artist survey indicating provincial funding was Not Important as a source of direct income, compared to 38% of the artist registry.

Figure 57 Relative importance of funding bodies as sources of direct income



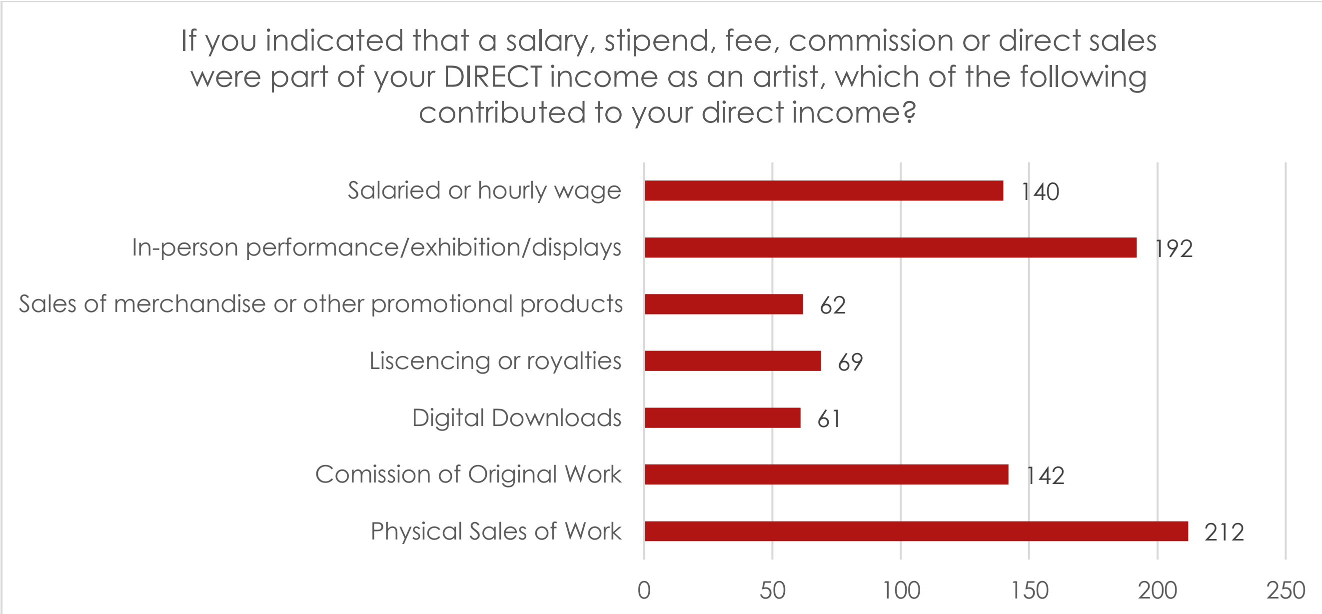
When compared to the 2014 survey, all of the funding bodies, with the exception of Private Foundations, were found to be of more importance in 2023 than they were to artists in 2014, as seen in the table below. Interestingly, the only funding body to see a decrease was that of Private Foundations, which dropped steeply from being of importance to 57% of respondents in 2014, to only 24% of respondents in 2023.

Figure 58 Importance of funding bodies compared to 2014

Funding Body	**Very Important & Important**	**Very Important & Important 2014**
Canada Council	28%	25%
Dept. Canadian Heritage	11%	9%
Saskatchewan Arts Boards/SK Arts	60%	46%
Municipal Government	26%	15%
Provincial Government	27%	18%
Private Foundations	24%	57%

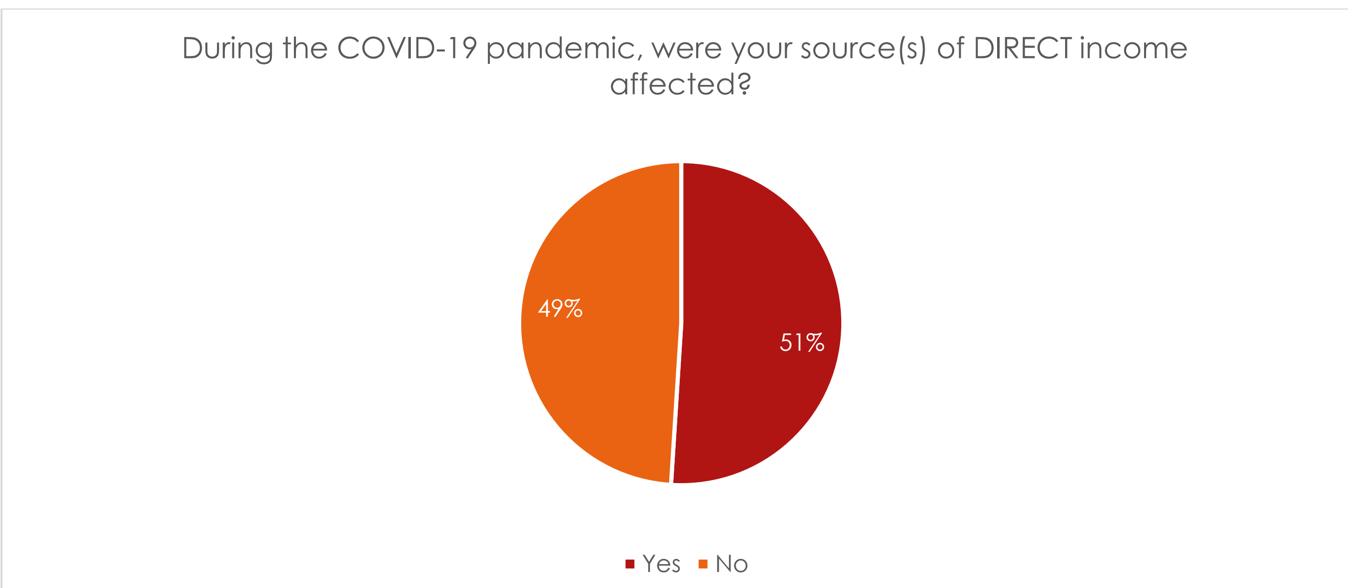
Of the respondents who indicated that a salary, stipend, fee or direct sales of work were part of their direct sources of income, 58% indicated physical sales of work were part of their direct income. 53% indicated that in-person performance was a major component, with sales or merchandise and digital downloads, both with 17% being the least important source of direct income.

Figure 59 Types of physical sales, salaries, stipends and fees that contribute to direct income



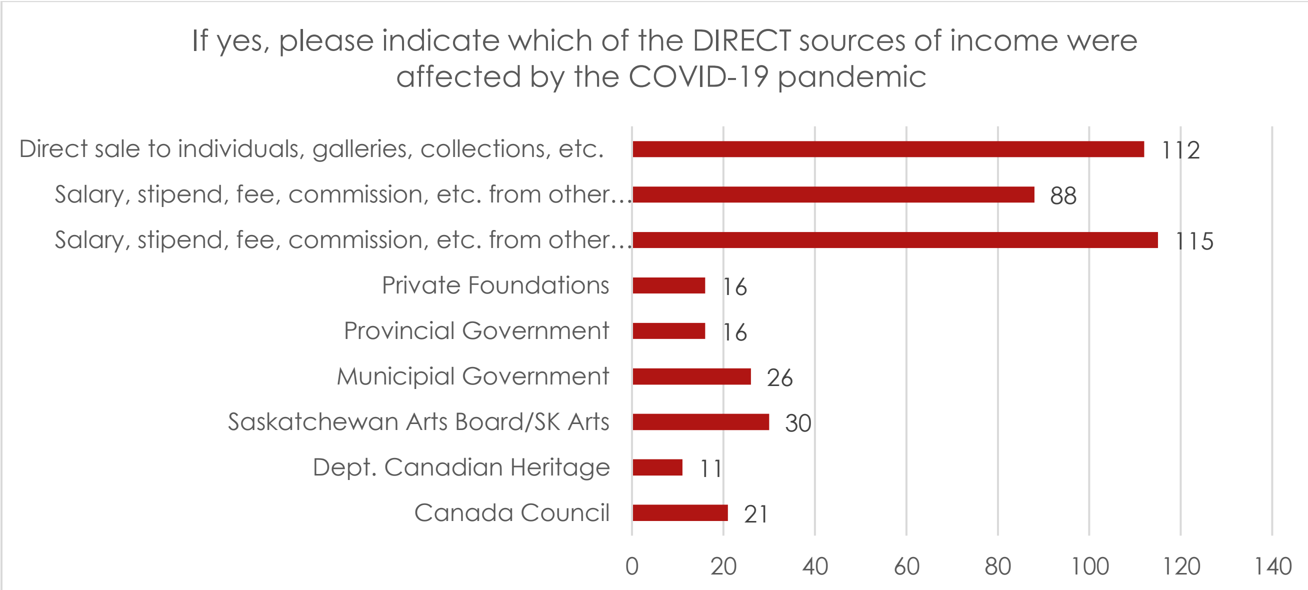
Overall, 51% of respondents had their direct income affected by the COVID-19 pandemic. Artists who responded to the general artist survey were more likely (52%) to have had their income affected than those on the artist registry (45%).

Figure 60 Impact of COVID-19 on direct income sources



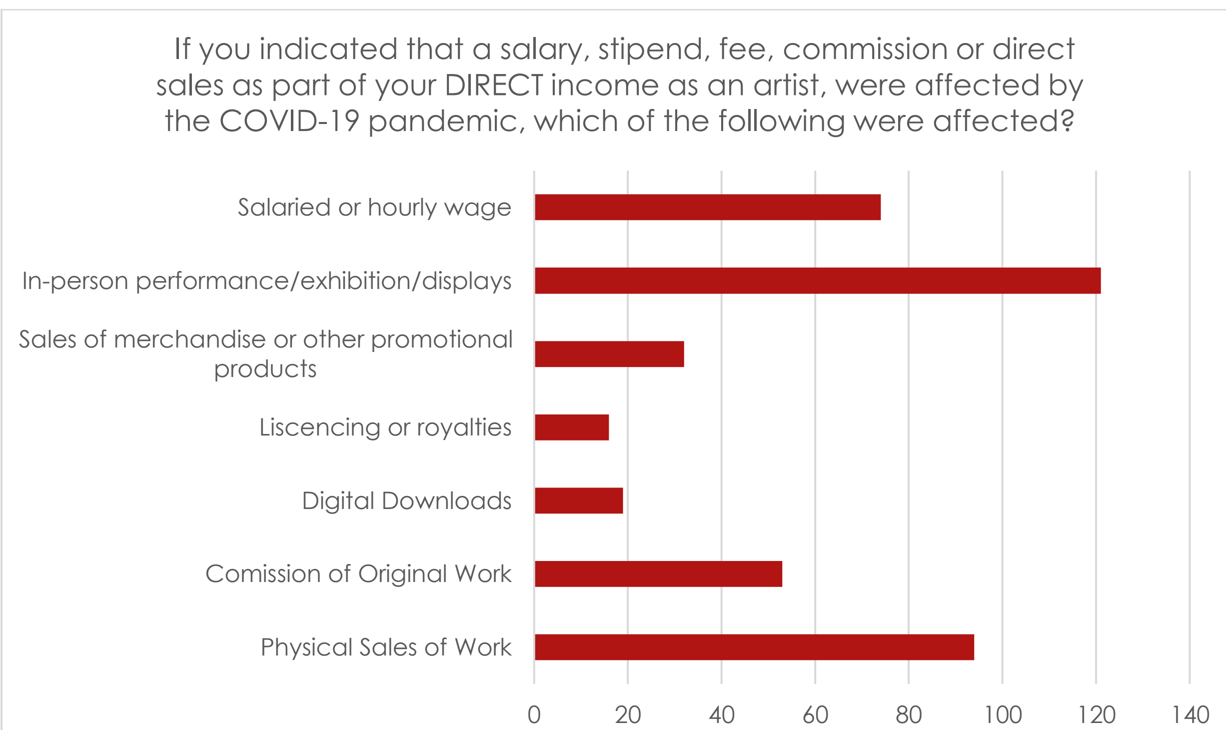
Of those who indicated their income was affected, 32% indicated that their salary, stipend or fees from arts organizations were affected, and 31% indicated direct sales were impacted. 24% of overall respondents indicated that their salary, stipend or fees from organizations outside the arts were affected, with this being indicated by 31% of the artist registry participants, but only 18% of the general artist survey participants.

Figure 61 Direct sources of income that were impacted by COVID-19



Of the respondents who indicated that their salary, stipend, fees or direct sales were impacted, unsurprisingly, 34% indicated that in-person performance was impacted. 26% had their physical sales impacted, 21% saw an impact on their salaried or hourly wage, 15% saw an impact on commission and 9% saw an impact on sales of merchandise.

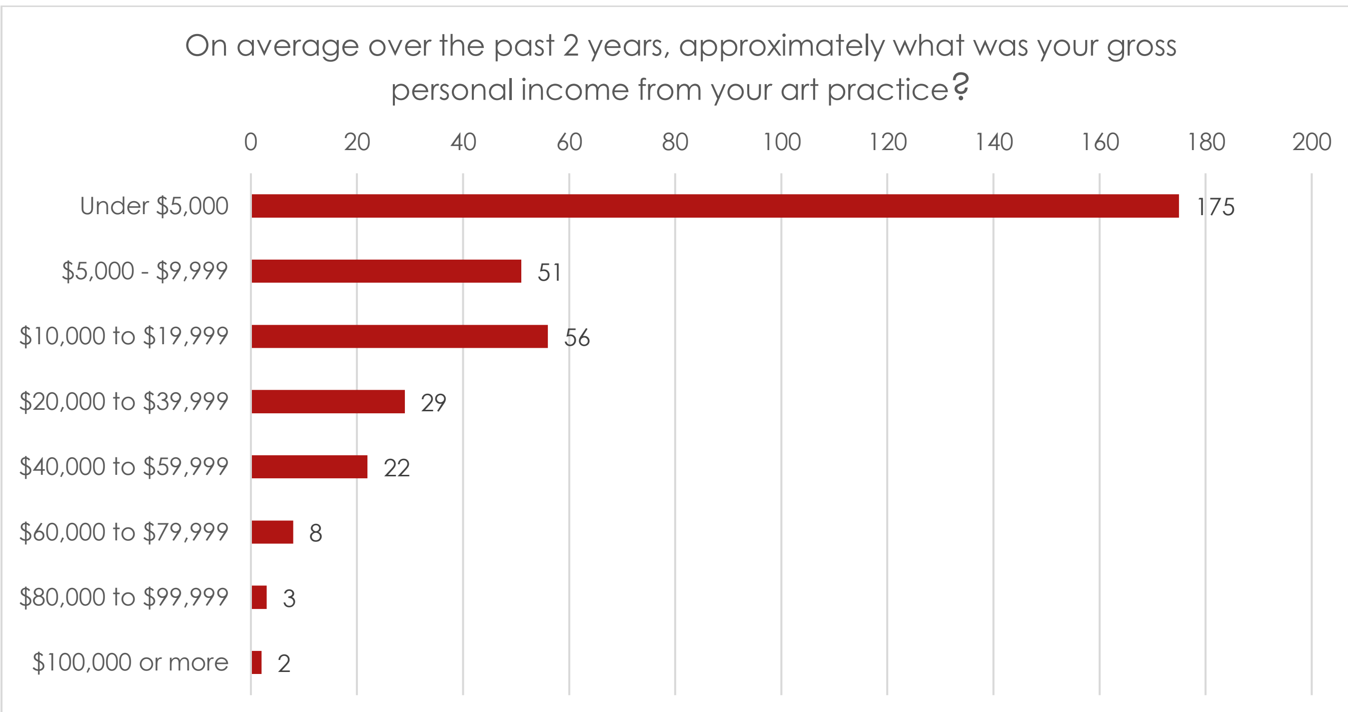
Figure 62 Types of direct sales, salaries, stipends and fees that were impacted by COVID-19



The artists were then asked how much income they had derived from their creative work, on average, in the past two years. 51% indicated that they had made less than $5,000 from their creative practice (53% of respondents to the general artist survey but 49% of the artist registry survey.)

According to a report by Hill Strategies,[14] professional artists, meaning those who spent more time dedicated to their creative practice than any other profession, had a median income of $27,800 in 2020. Only 18.5% of our survey respondents indicated that they had made more than $20,000 a year, on average, in the past two years. Of course, this survey does not define professional artist in the same way, nor was it restricted exclusively to professional artists, and thus some discrepancy is to be expected. However, 60% of respondents had identified themselves a professional artist and so it is interesting to compare.

Figure 63 Average income over two years derived from professional art practice



In one of the reports on the 2014 data, Olfert (pg. 2)[15]determined that the average income that artists in the 2014 survey had generated from their creative work was $15,380.[16] Utilising the same methodology, the average income derived from creative work by the respondents to the 2023 survey was $13,865. According to the Bank of

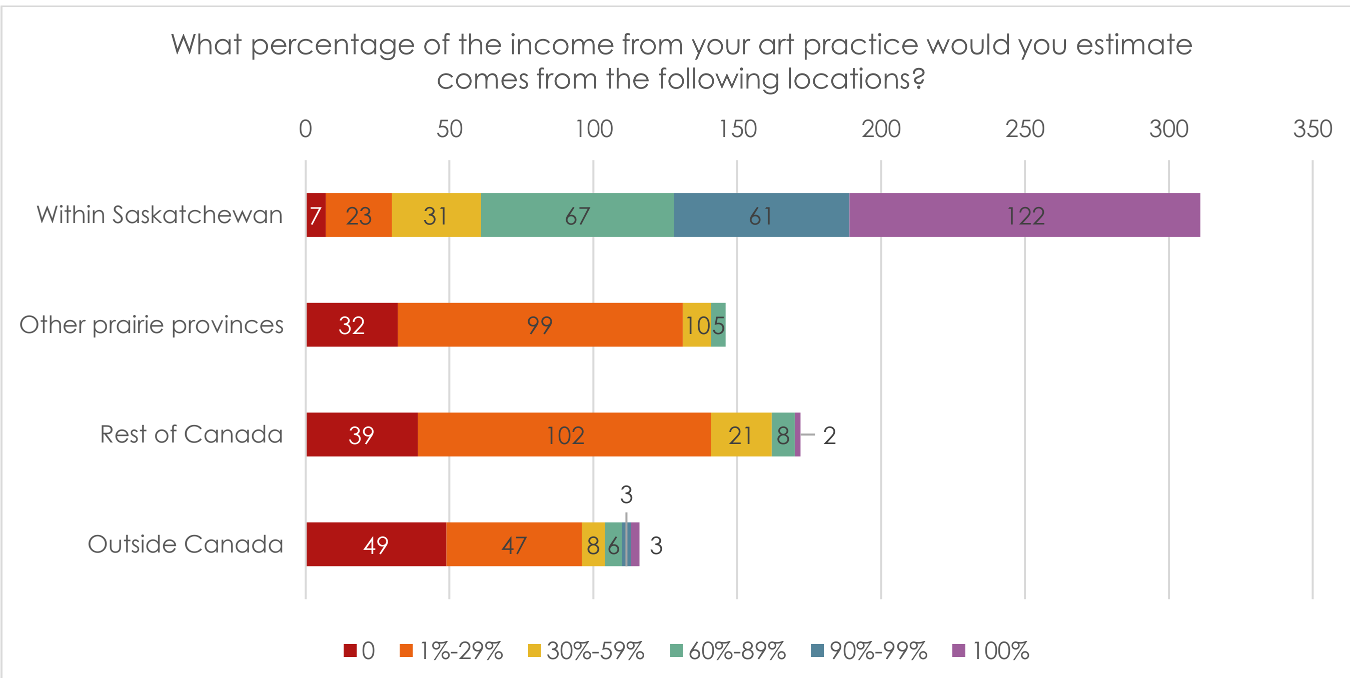
[14] Hill. 2023. *Artists in Saskatchewan 2021*.
[15] Olfert, Rose. July 2014. *SPAR Artist Survey Comparisons with Some Provincial Benchmarks, and Artists' Contribution to the Economy, Report Prepared for SPAR.* https://www2.uregina.ca/spar/images/docs/R.Olfert.July.2014.Artists.Contributions.pdf
[16] Olfert used the mid-point of all income ranges, except for the lowest range (<$5,000) in which $4,000 was used, and the highest range ($100,000+) in which $110,000 was used.

Canada's inflation rate calculator[17], $15,380 in 2014 is equivalent to $19,193 in 2023 dollars, meaning that, accounting for inflation, artists in the current survey earned 27% less from their creative practice than their 2014 counterparts.

Olfert (pg. 1) additionally calculated that the 2014 artists were, on average, working 24.5 hours per week at their creative practice. This means that the 2014 artist were earning approximately $15/hour, using 2023 dollars. Following Olfert's methodology,[18] it can be determined that the 2023 artists worked, on average, 20.7 hours per week at their creative practice, therefore earning roughly $13/hour, $1 less an hour than Saskatchewan's minimum wage as of October 1st 2023.

75% of respondents indicated that 50% or more of their income came from within Saskatchewan.

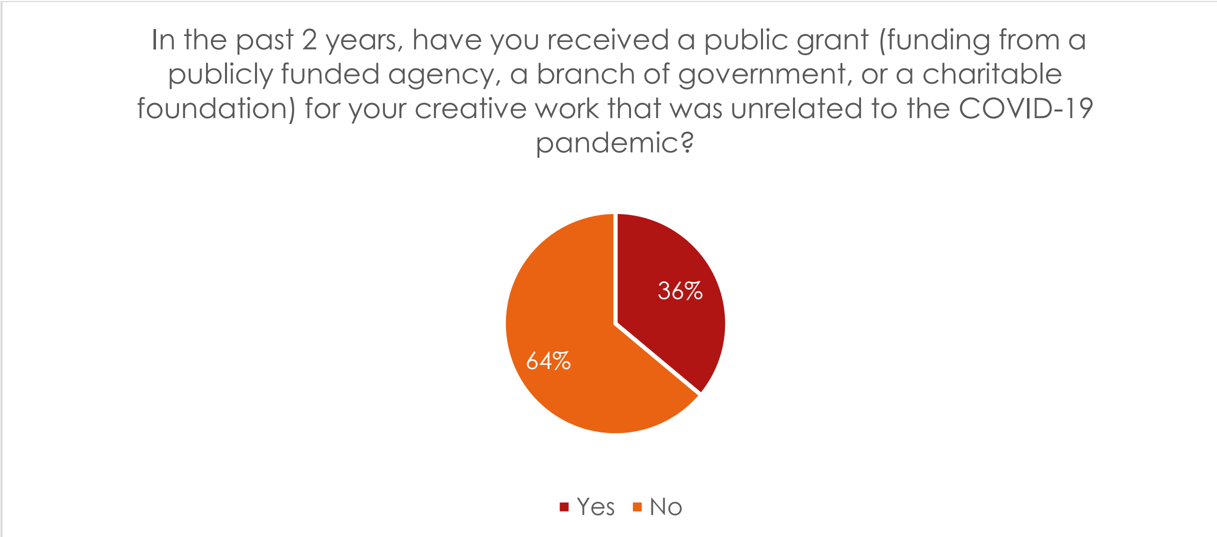
Figure 64 Percentage of income derived from specific geographic locations



The majority of respondents did not receive any kind of public grant unrelated to COVID-19: 64% did not receive while 36% did. This is an improvement from the 2014 survey in which 72% had not received a public grant, and only 28% had.

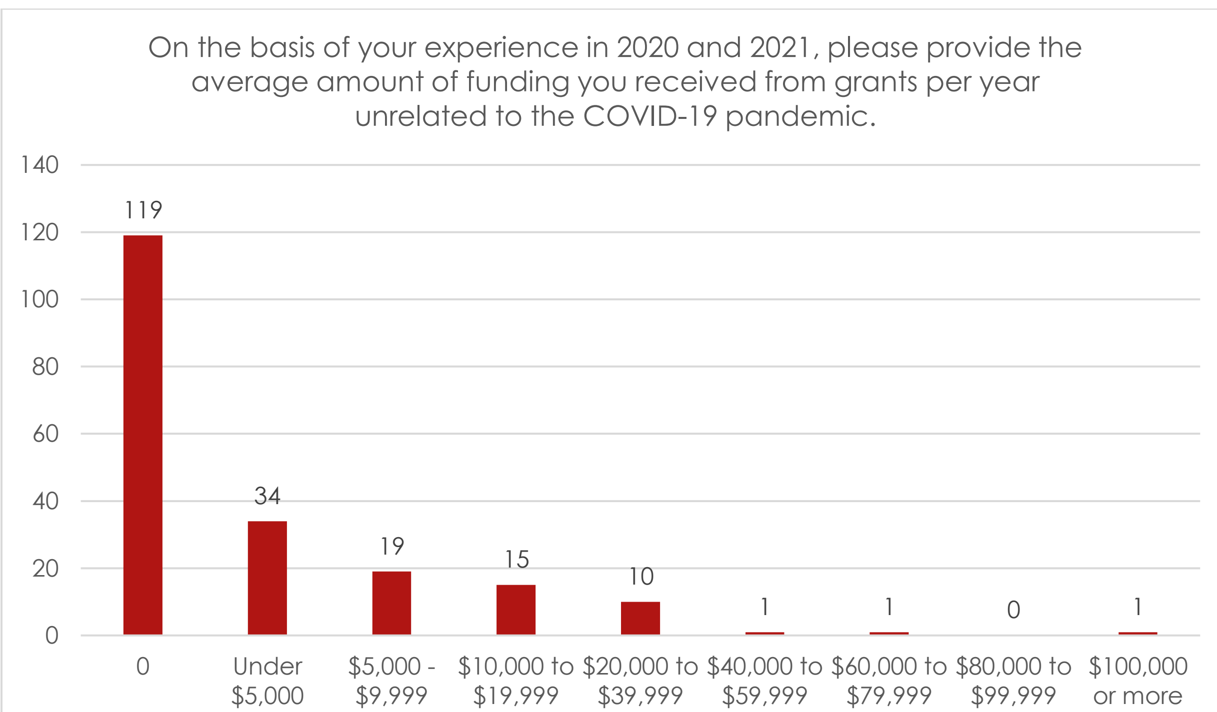
[17] https://www.bankofcanada.ca/rates/related/inflation-calculator/
[18] For the ranges as follows: <5= 4, 5-9 = 7, 10-19 = 15, 20-19 = 25, 30-39 = 35, 40+ = 45

Figure 65 Proportion of artist who received a public grant in the past two years



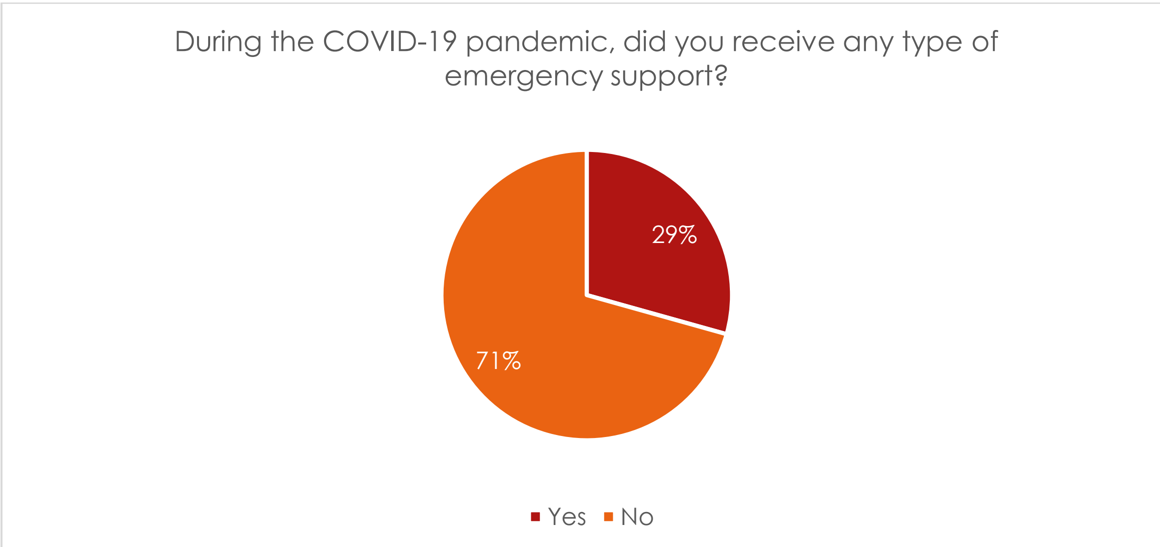
Respondents were then asked to indicate the average amount of grant funding they have received per year, based on their experiences in the past two years, that was unrelated to COVID-19. As can be interpolated from above, the vast majority of respondents have not received any amount of money in grants: 86% of respondents indicated they had received less than $10,000 in funding, with 60% having received 0.

Figure 66 Amount of grant funding unrelated to COVID-19 received in 2020-2021



Similarly, 71% did not receive any kind of COVID-19 emergency response funding. While 30% overall did, the artist registry was more likely (33%) to have received this support than the general artist survey participants (25%.)

Figure 67 Proportion of respondents who received COVID-19 emergency support



Participants who indicated that they had received emergency support were then asked what type of support they have received. They were able to select multiple options.

Of the 29% who received some kind of COVID-19 support; 80% received the Canada Emergency Response Benefit (CERB;) 28% received private support; 9% received support from the provincial government; 8% received employment insurance; 7% received other emergency support; 4% received the Canada Emergency Student Benefit and only 1% had received support from the municipal government.

Respondents were asked how much emergency COVID-19 support they had received. 83% indicated they had received less than $10,000 with 59% indicating they had received 0 in COVID-19 emergency support.

14% of respondents had received under $5,000, with $5,000-$9,999 and $10,000-$19,999 have been received by 10% of the participants, respectively. Only 1% of respondents indicated they had received in excess of $40,000, with no one having received over $80,000.

Figure 68 Types of emergency COVID-19 funding

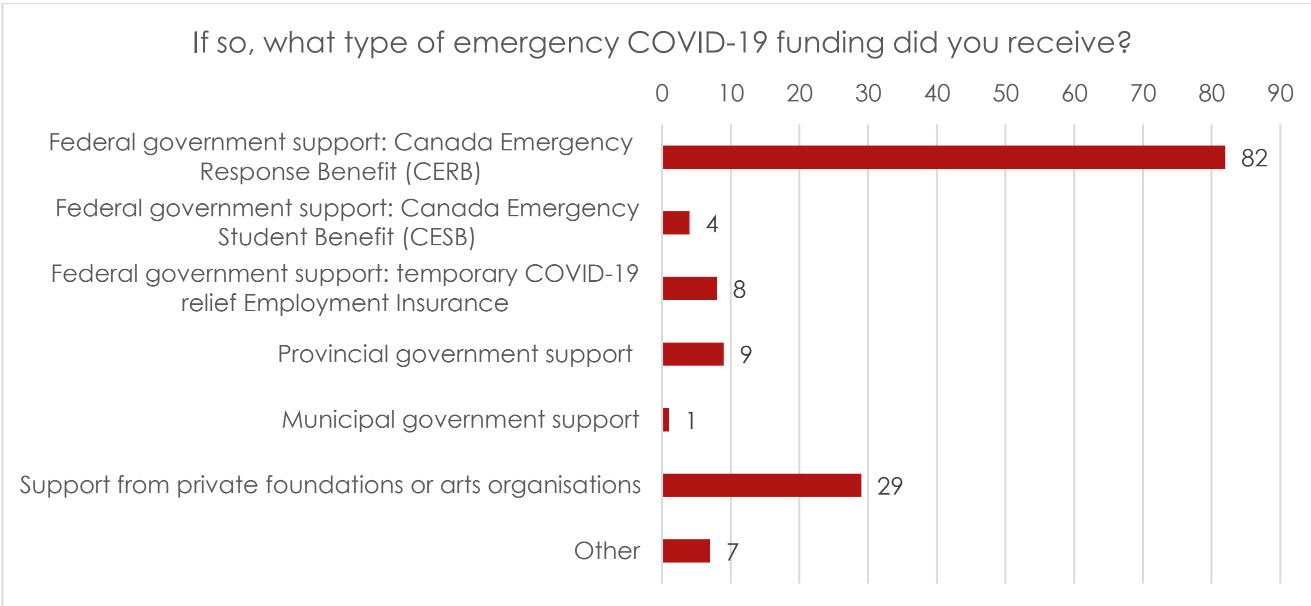
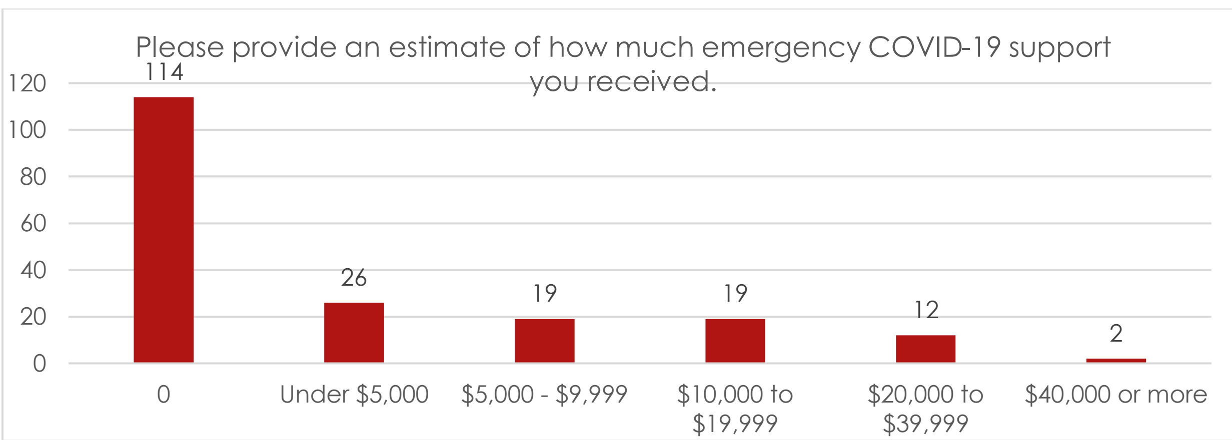
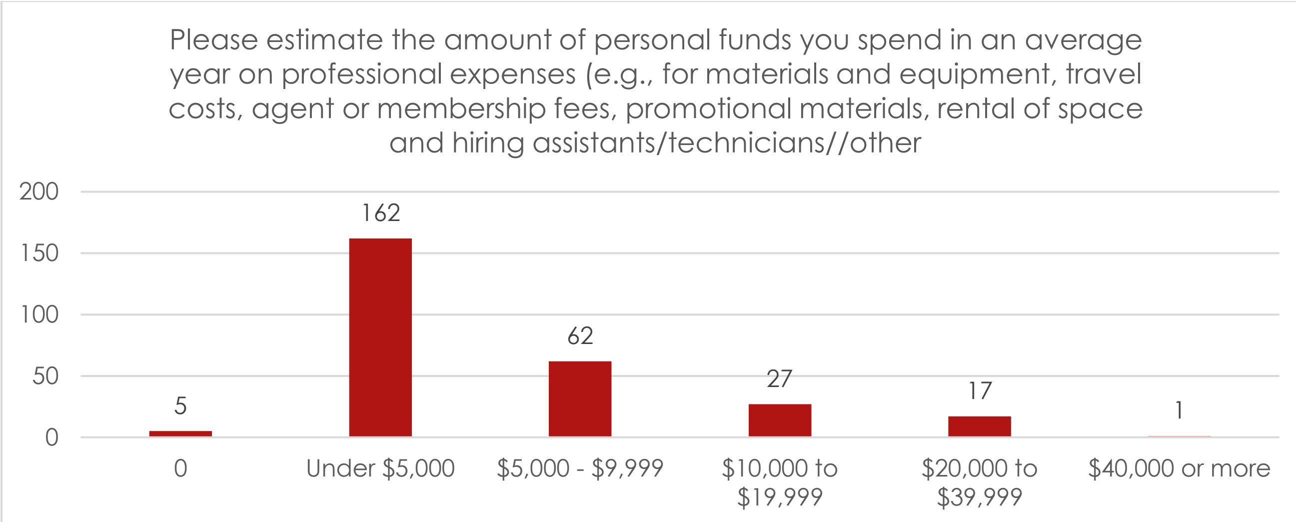


Figure 69 Amount of emergency COVID-19 support received



Participants were then asked about the amount of personal funds they spend in an average year on professional expenses. 61% indicated they spent less than $5,000; 23% spent between $5,000-$9,999; 10% spent between $10,000-$19,999; 6% spent $20,000-$39,000 and only 0.36% spent more than $40,0000 a year on professional expenses.

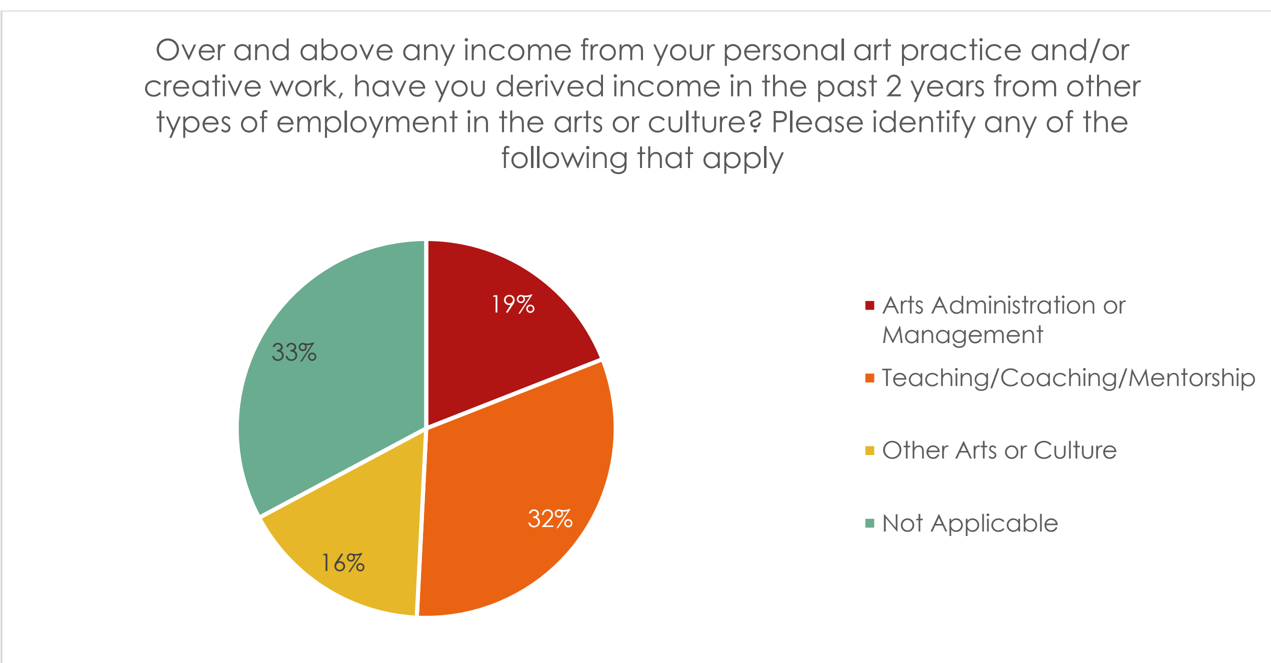
Figure 70 Amount of personal funds spent on professional expenses in an average year



The majority of participants (67%) stated that, outside of their creative practice, they had received income from the arts & culture. Of that 66%, 47% had received income from teaching/coaching or mentorship, 28% had received an income from arts administration and 24% had received income from other arts-related work.

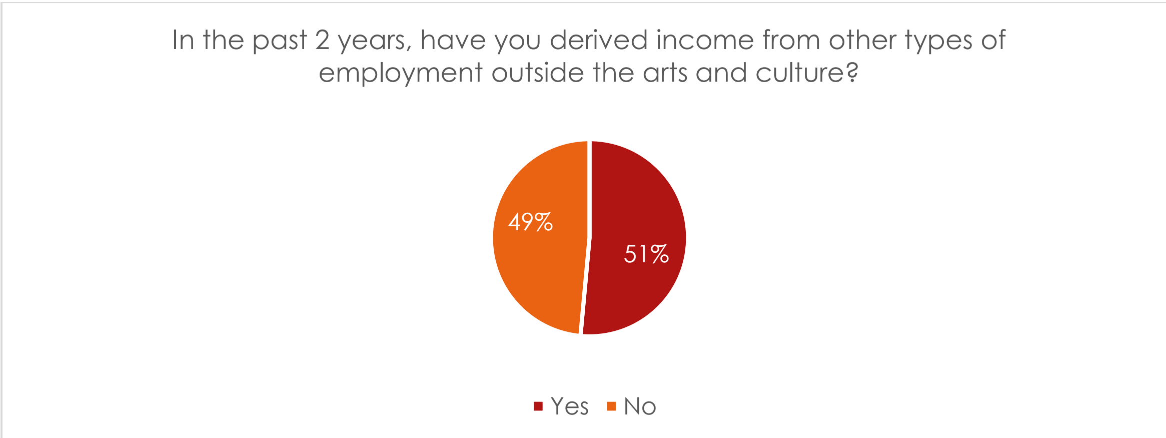
Overall, of all the respondents, 33% had not received any income from work in arts & culture unrelated to their artistic practice; 32% had received income from teaching/coaching or mentorship, 19% had received income from arts administration and 16% had derived income from other work in the arts.

Figure 71 Other types of employment in arts or culture



In the past two years, 51% of respondents indicated they had received income from outside of the arts & culture, compared to 55% in the 2014 SPAR survey.

Figure 72 Proportion of respondents who have received income outside of arts & culture

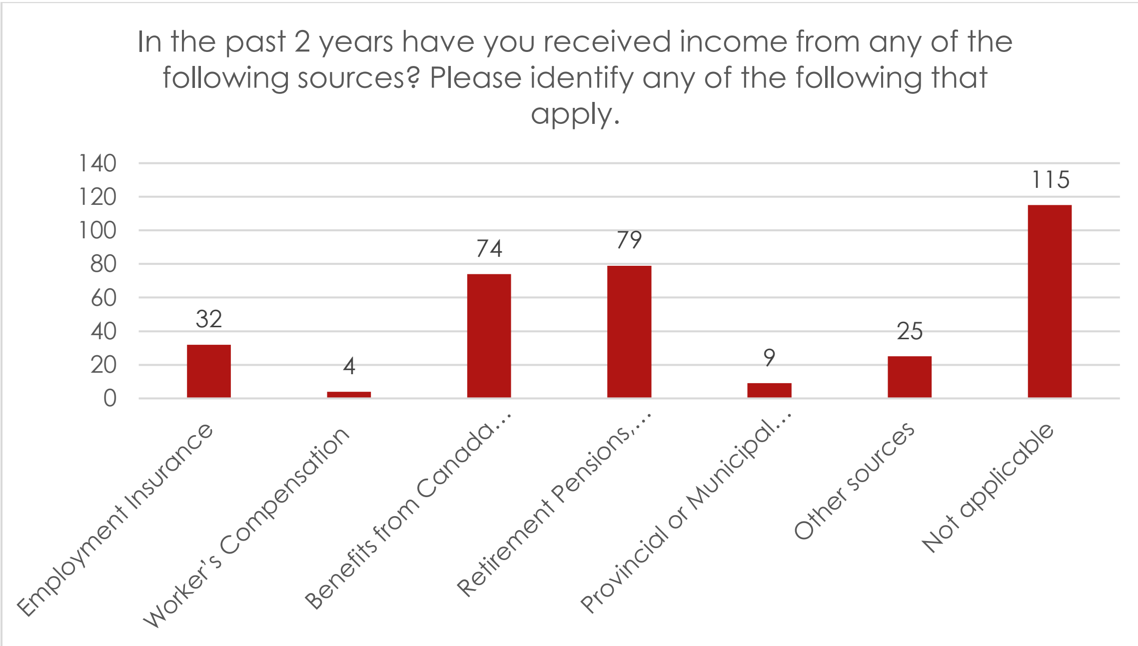


Participants were then asked if they had received any income from a variety of sources. These sources were:

- Employment Insurance
- Worker's Compensation
- Benefits from Canada or Quebec Pension Plan, Old Age Security, Guaranteed Income Supplement or Survivor's Allowance
- Retirement Pensions, Superannuation, Annuities and Other Investments
- Provincial or Municipal Social Assistance or Welfare
- Other sources

23% of respondents indicated they had received a retirement pension; 22% had received benefits from Canada or Quebec Pension Plan; 9% had received Employment Insurance – with 12% of the artist registry having received EI compared to 6% of the general artist survey; 7% had received income from other sources; 3% had received a form of welfare and 1% had received Worker's Compensation. 35% of respondents indicated that none of these options were applicable.

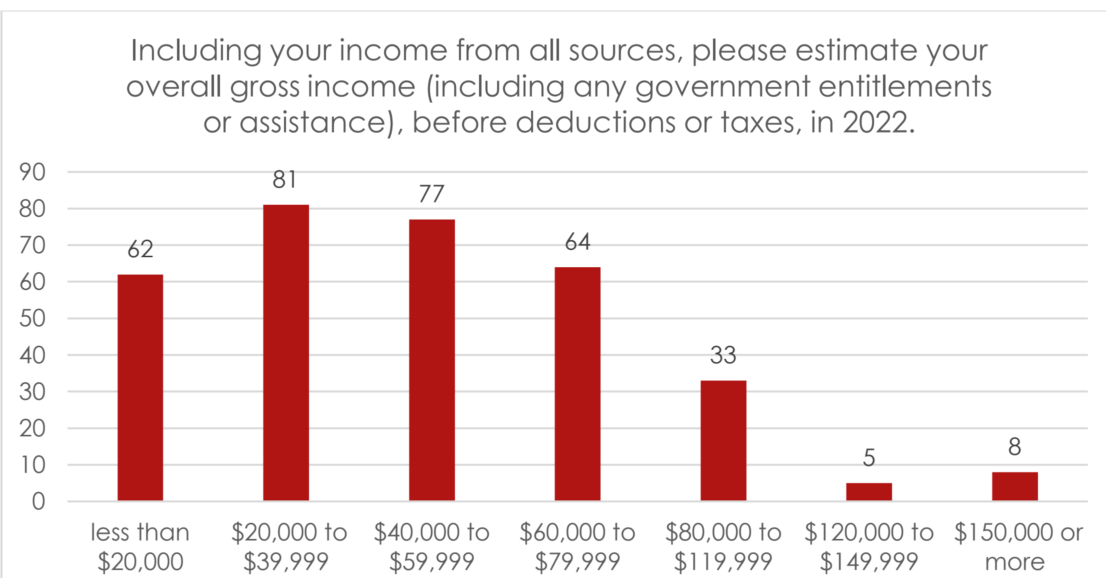
Figure 73 Other income sources



The survey then asked respondents to estimate their overall gross income, from any and all sources, including government entitlements and assistance for 2022.

25% of respondents indicated they had made between $20,000-$39,999 in 2022, with 24% having made between $40,000-$59,999 and 19% having made $60,000-$79,999. 18% of respondents indicated they had made less than $20,000 and 14% having made more than $80,000.

Figure 74 Estimated gross income for 2022



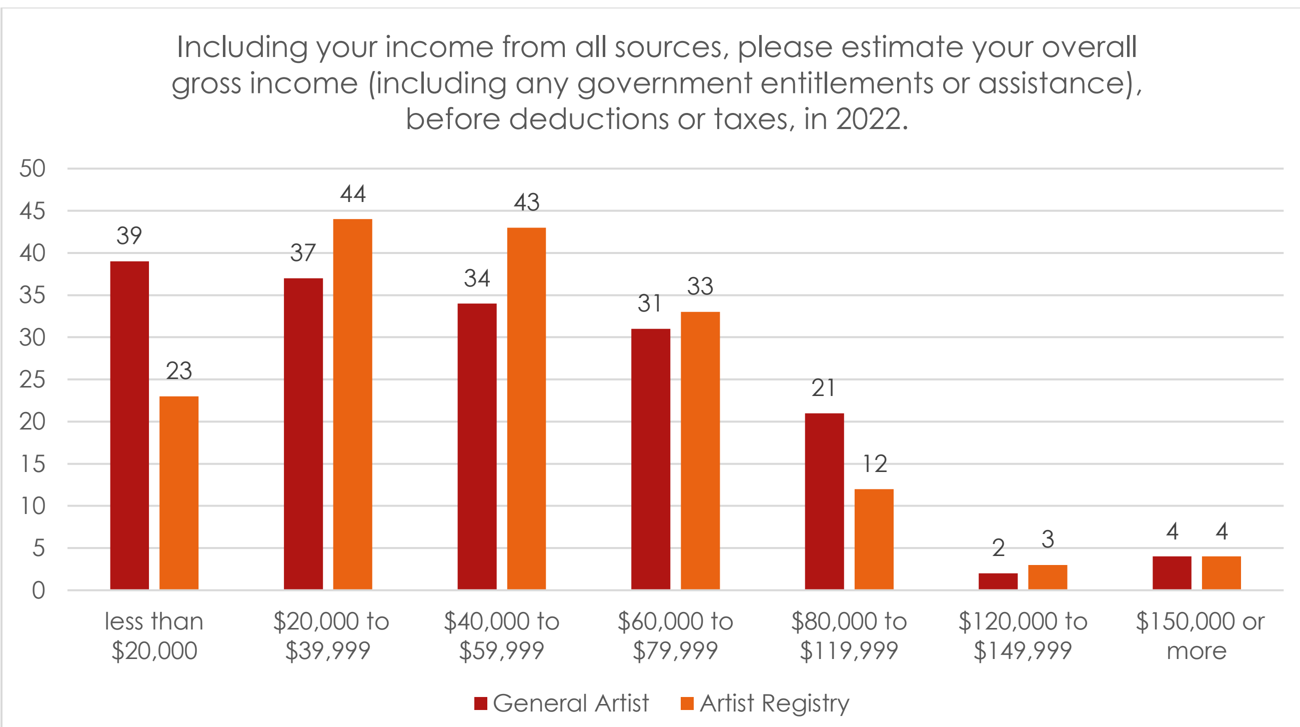
In the 2014 survey, Olfert (pg. 3) determined that the average wage from all sources for the artists in that study was $44,335. Using the same methodology, it can be determined that the average wage of artists surveyed in 2023 made $51,469. According to the Bank of Canada's inflation calculator, the average wage of 2014 artists in 2023 dollars was $55,330, meaning that artists in 2023 earn, on average, 7% less from all income sources than they did a decade ago.

According to Statistics Canada data,[19] the average weekly wage in Saskatchewan in 2022 was $1,140.71, which works out to an annual income of $59,316.92, putting the average artist surveyed at approximately 14% below the average annual income for the province.

However, the average weekly wage for Arts, Entertainment & Recreation was $653.87, which would be an annual salary of $34,001.24, which means the respondents to survey earn nearly roughly 40% more than the average worker in Arts, Entertainment and Recreation.

The largest disparities between the artist survey participant results and the general artist participant results were found in this question

Figure 75 Artist registry vs general artist survey income differences



The largest proportion (27.1%) of artist registry survey respondents indicated that they made between $20,000-$39,999, with a close second being the 26.5% who made $40,000-$59,999. The largest proportion (23.2%) of the general artist survey respondents,

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

however, indicated that they made less than $20,000, compared to the only 14% of the artist registry participants who made the same amount.

A similar, stark contrast is in the $80,000-$99,999 range, in which 12.5% of the general artist survey participants indicated they made this amount, compared to only 7.4% of the artist survey respondents. 16% of the general artist survey respondents made more than $80,000 in 2022, compared to only 12% of the artist registry respondents.

Overall, the results are fairly similar: 65.5% of the general artist survey and 67.9% of the artist registry survey earned below $60,000 in 2022, there are just a higher proportion of the general artist survey who earned below $20,000 and above $80,000 than shown in the artist registry results. Using Olfert's (pg. 3) methodology, it can be determined that the average income of an artist registry artist was $51,790, while the average income of a general artist was $51,160, a difference of $630, demonstrating only a minor difference between the two groups of respondents.