

THE ARTS ECOLOGY OF SASKATCHEWAN

Work



Saskatchewan
Arts Alliance

prepared by

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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.

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, and 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.

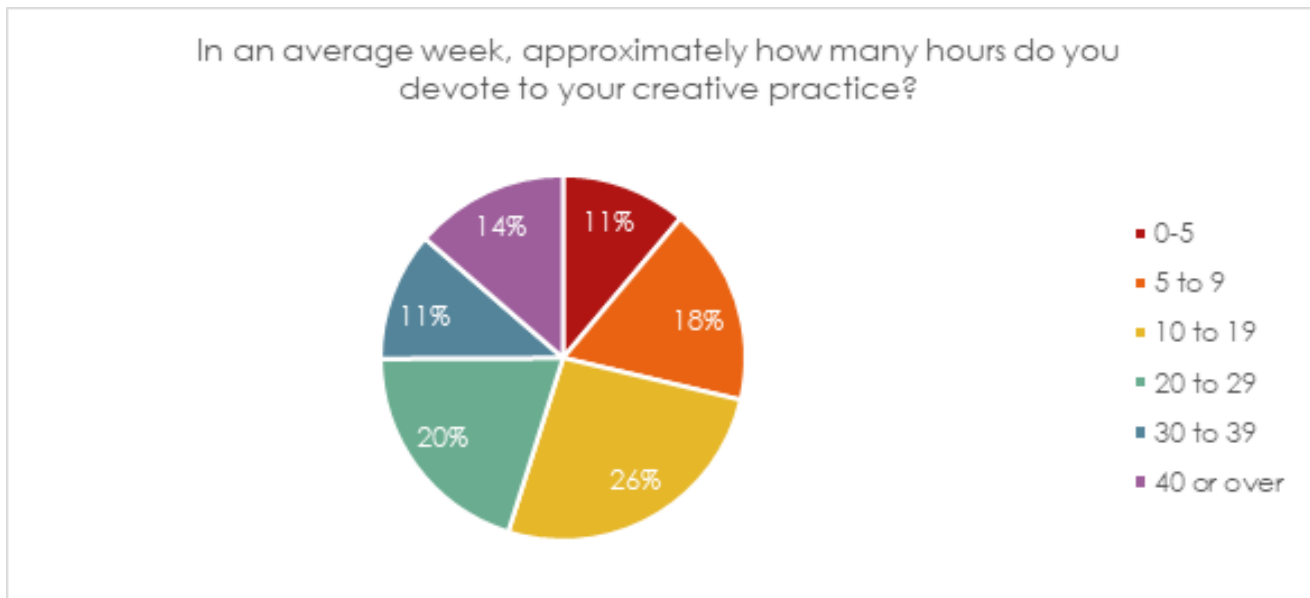
In order to best facilitate comparison, the SAA maintained the original survey as closely as we were able: questions accounting for the effects of COVID-19, as well as some minor edits to language were made in order to elicit the best results, and to facilitate ease of understanding. The SAA circulated two versions of the survey for artists: 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 has decided to generate a number of smaller, 'breakout' reports from the report as a whole, to best showcase all of the findings. This particular report focuses on the work experiences of the artists surveyed.

46% of artists surveyed work part-time outside of their creative practice while 36% work full-time outside of their art. The largest group of respondents (26%) are able to dedicate 10-19 hours per week to their creative practice, while only 13% of respondents are able to work on their art 40 hours or more per week, effectively as a full-time job.

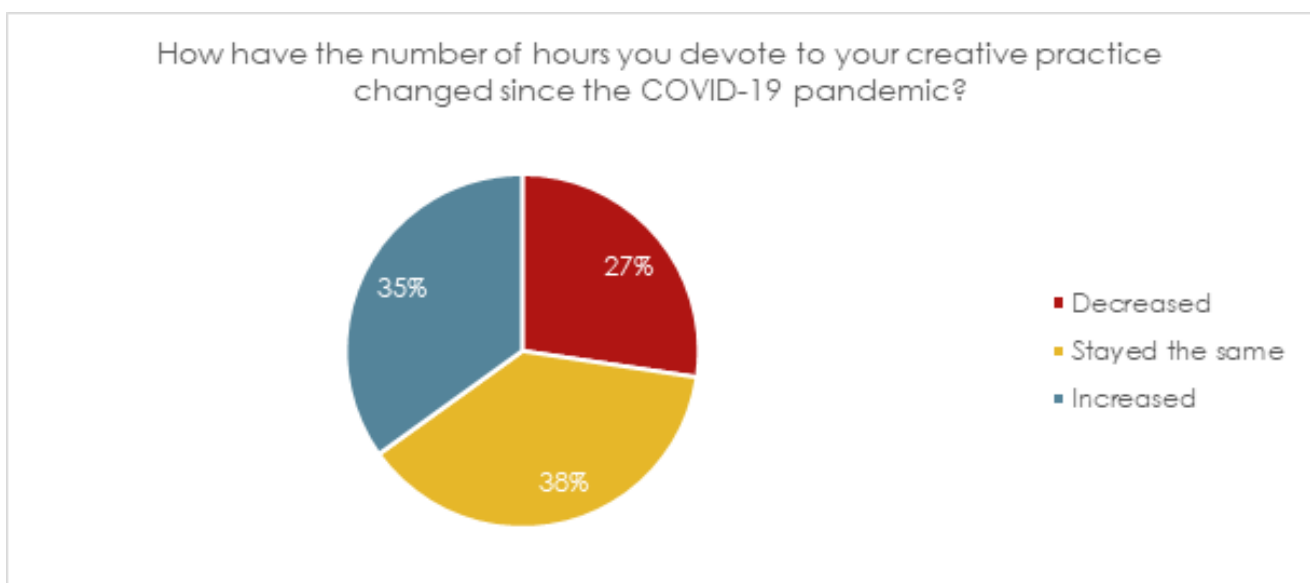
Artists were asked to indicate how many hours, on average, they dedicate to their creative practice. The largest proportion, but only slightly, (26%) of respondents dedicate 10-19 hours on average; 20% dedicate 20-29 hours; 11% dedicate both 0-5 hours and 30-39 hours; 15% dedicate only 5-9 and only 13%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

Figure 1 Hours per week dedicated to artistic practice



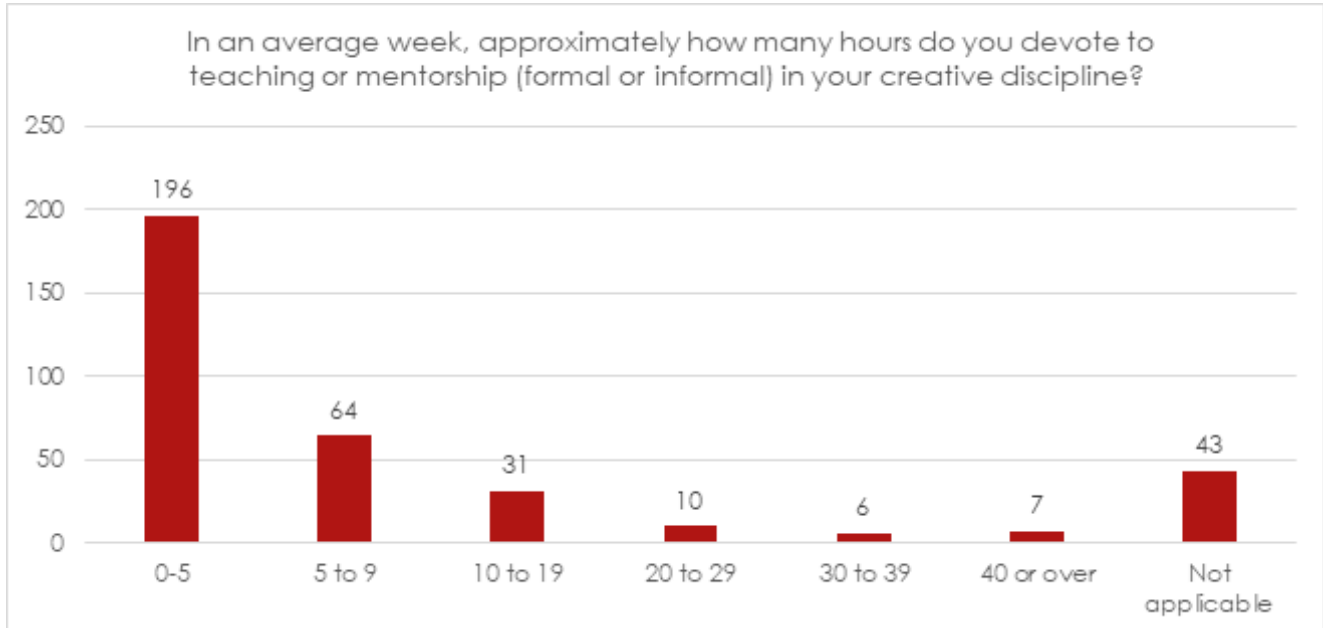
When asked about the impact of the COVID-19 pandemic on the time they were able to dedicate to their creative practice, the answers were relatively evenly split: while a the largest proportion of respondents, 38%, indicated the pandemic had no effect on the hours they could spend on their art, 35% indicated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

Figure 2 Impact of COVID-19 on hours dedicated to creative practice



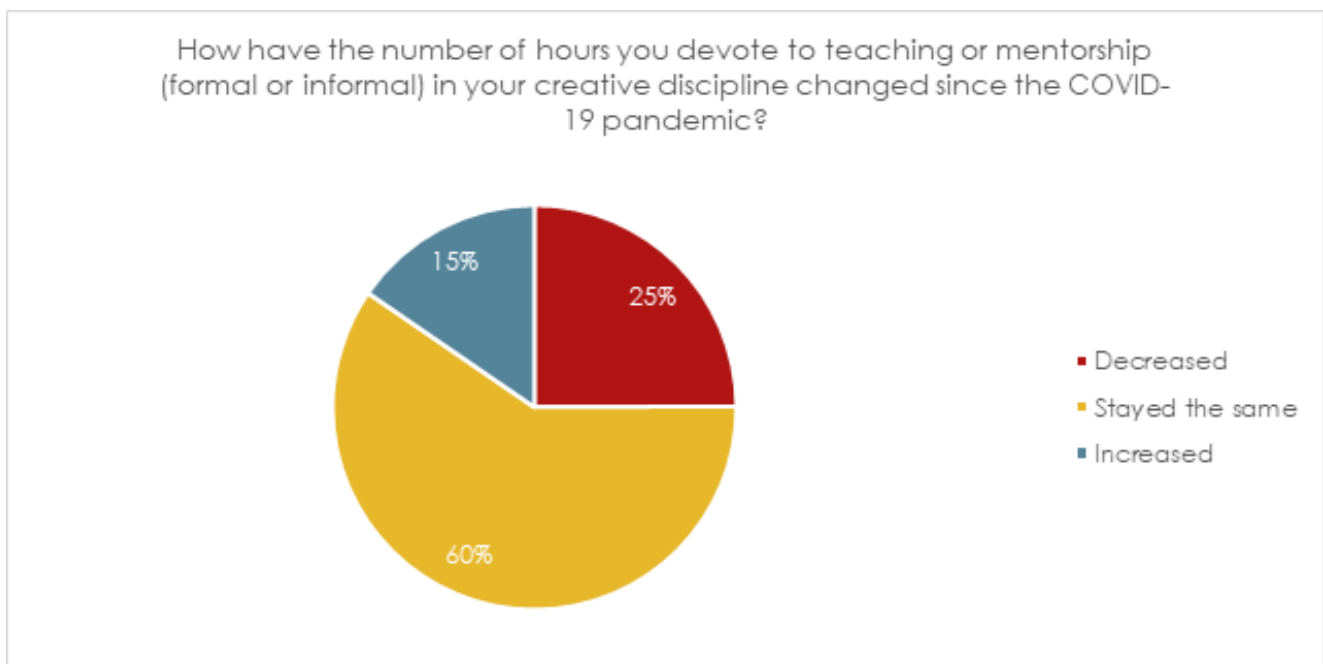
The majority of respondents (66%) indicated that they spend less than 5 hours per week dedicated to teaching or mentorship in their discipline; 54% selected 0-5 hours and 12% of respondents stated this was not applicable to them. Only 4% indicated they dedicate 30 hours or more to teaching or mentorship.

Figure 3 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.

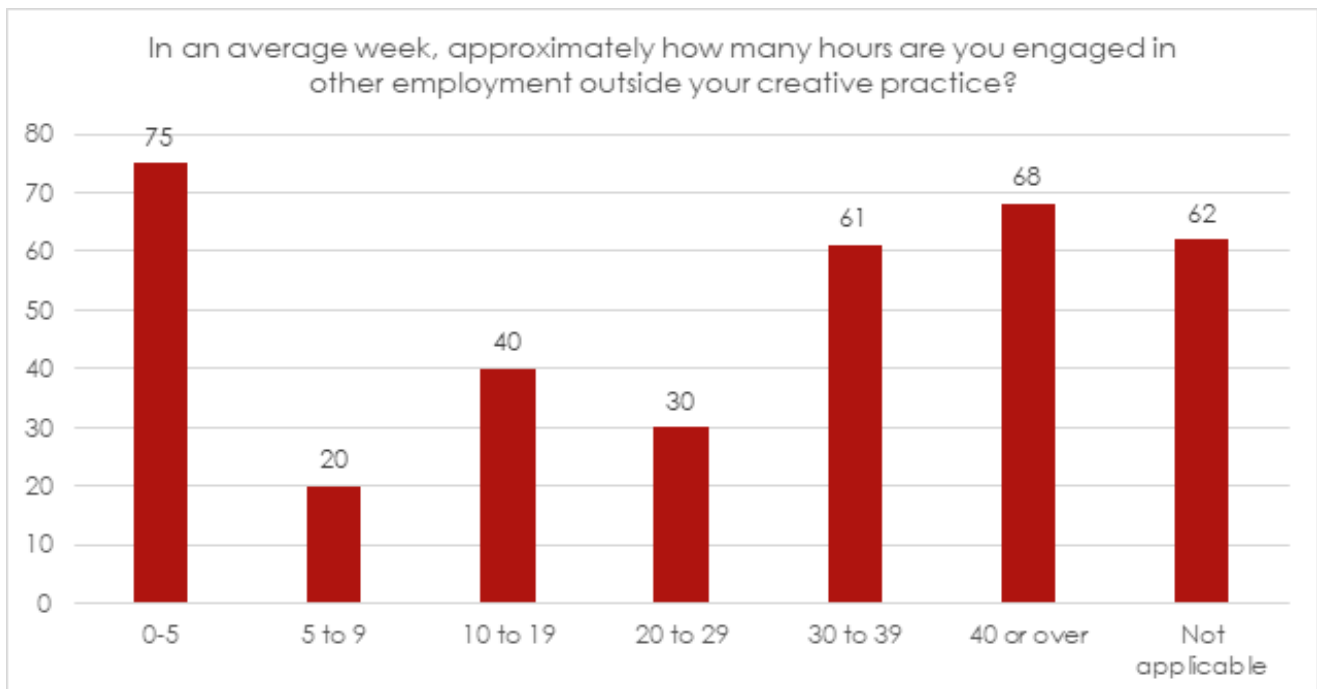
Figure 21 Impact of COVID-19 on teaching and mentorship hours



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.

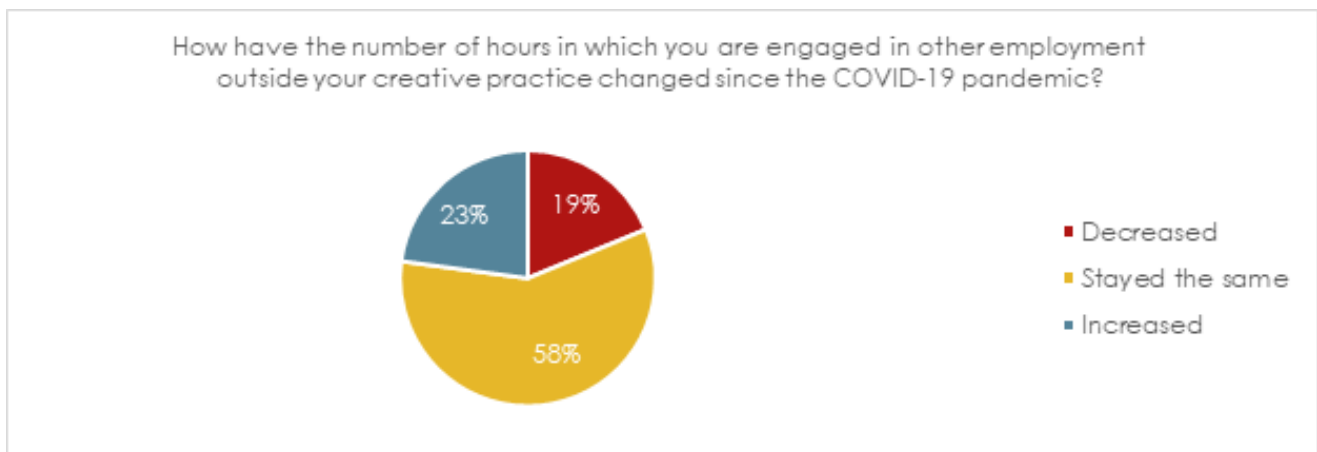
This is a striking difference to the 2014 SPAR survey: 38% of respondents indicated that this question was not applicable to them, while only 29% stated that they worked 30 hours or more in other employment. Therefore, in the 2023 survey, artists are more likely to be employed outside of their creative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

Figure 5 Average number of hours allotted to employment outside of creative practice



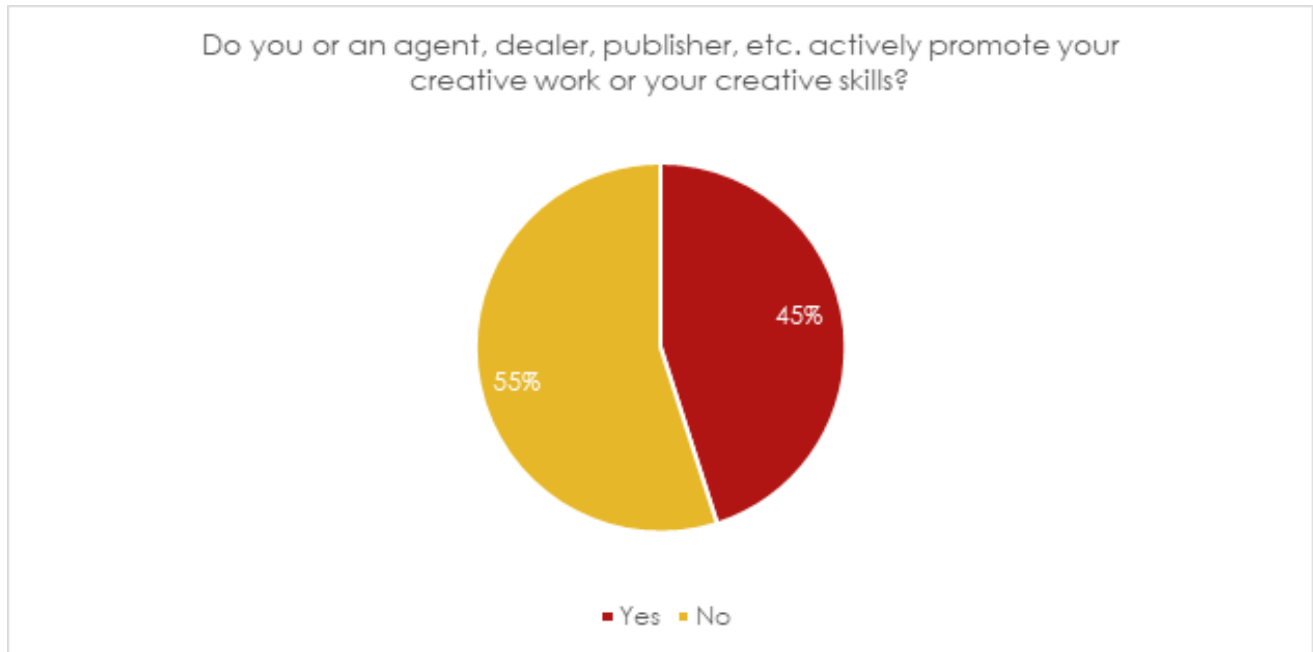
Here, too, the majority saw no change in their employment outside of their creative practice, while 18% saw a decrease in their hours and 23% saw an increase in hours.

Figure 8 Average hours per week dedicated to promotion



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 without an agent, 51% of artist registry respondents are without an agent, 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 7 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 8 Average hours per week dedicated to promotion

