

The Status of the Artist in Peterborough

Final Report
by
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Status of the Artist in Peterborough Report- June 2018

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Introduction to the Status of the Artist in Peterborough

Peterborough and the surrounding area has been home to many talented musicians, theatre professionals, writers, visual artists, poets and craftspeople that fill galleries, venues and book stores that enrich our lives and contribute to our local economy. Artists are the practitioners of unique experiences and celebrations that unite communities of Peterborough. They initiate important dialogue about our world today and teach and inspire the next generation of creative professionals. Just last year the Ontario Arts Council explored Ontarians' perspectives on the impact of art on quality of life and well-being, and the findings weren't surprising. The vast majority of Ontarians feel the arts and culture sector contribute to personal health and community well-being, and that public dollars should be used to invest in fostering creative talent among Ontario's youth ("Impressions of the impact of the arts on quality of life and well-being in Ontario", 2017). The findings also indicated that the arts bring people together, enrich a sense of community identity, and fuel local economies ("Impressions of the impact of the arts on quality of life and well-being in Ontario", 2017).

It is important not only to acknowledge the value of the arts and culture sector on the communities of Peterborough, but to appreciate that like all working professionals, artists are entitled to labour policies and protections that ensure their well-being and future opportunities in their field. Supporting existing initiatives that give space to artists to collaborate as well as work independently will be critical for all people's quality of life, artist or otherwise, and to keep local talent living and working in Peterborough.

Research into the Status of the Artist of Peterborough is unfolding at a critical time for the city, as significant changes are underway. There is a groundswell of awareness building on a grassroots level in Peterborough, with citizens pushing for city council to re-evaluate how it connects to its citizens, especially on topics related to transit, affordable housing, and new development. Other changes include new infrastructure in public space, the closing of local business, cultural venues, and major job generating institutions like Sears and General Electric. In addition, basic services in Peterborough for people living in poverty are gradually reaching capacity, as secure employment and affordable housing become harder to access. This is exacerbated by Peterborough's large ageing population and a growing growing influx of refugees and displaced and precarious residents coming from the GTA.

Based on previous national and provincial reports written on the Status of the Artist in Canada, it was not surprising to find in the survey data, that the majority of Peterborough artists are living on low-income or worse. These changes will not only impact their access to affordable housing and professional work space but will exacerbate the competition of the arts for public tax dollars, from investments in project funding and grants, to arts organizations and education.

Context and Background

In January of 2017, Kate Story, local playwright, author and multidisciplinary artist, was pulling together grant applications for the Precarious Peterborough: ArtsWORK festival. Kate understood that in order to improve policies for artists and their eligibility for funding, statistical evidence indicating the precarity of creative labour in Peterborough would be necessary. Kate contacted Su Ditta, Executive Director of the Electric City Culture Council (EC3) to discuss the

feasibility of conducting a survey of artists to gather this data and how they might utilize the Precarious festival as an avenue to promote it. Around the same time, Kate had been brainstorming with John Marris from the Trent Community Research Centre (TCRC) about how they might collaborate on this project. Collectively, they met to establish a formal proposal for the Trent Community Research Centre. Both organizations were also supporting partners in the grant applications for the Precarious festival. Thanks to the efforts of Kate Story, grants from the Ontario Arts Council and the City of Peterborough's Community Investment Grant were awarded.

During the time they waited on grant results, Su, Kate and the TCRC developed a proposal to conduct a Status of the Artist study in Peterborough. Su shared an array of literature on Status of the Artist, community well-being and the arts and reviewed other Status of the Artist studies and best practices to determine what the survey should aim to uncover. Using the Status of the Artist term for the Peterborough study felt appropriate. Both Su and Kate generously volunteered their time to pursue this project.

In the Fall, Kate, the EC3 team and the TCRC began recruiting a graduate student to help develop and promote the survey, and for the Winter term, create a course credit to evaluate and report on the data. The primary author of this report, Anna Currier, a Master of Arts in Sustainability Studies student at Trent became connected to the initiative through her thesis Supervisor, and colleague of Su, Colleen O'Manique. Anna felt it was a good fit for her research on civic engagement of marginalized demographics and brought with her a background in community-based research. Although she is a strong consumer of the arts and culture sector of Peterborough, the team felt it was an asset that she was not embedded within it as an artist, herself.

Anna met with John, Su, and Kate, in early October to discuss a work plan for developing and promoting the survey through the Precarious festival. Su created the first draft based on past surveys from the Canada Council for the Arts and the Ontario Arts Council, and utilized Hill Strategies Arts Monitor as a resource on best practices. SurveyMonkey was the chosen survey tool. A number of professionals with expertise in the field of community research, and government and arts funding were also consulted on how to structure and articulate aspects of the survey, i.e. racial identity, sexual orientation, and mental health. Some of whom included Penny Mccann, Director of Saw Video Media Art Centre, Ian Attridge from Reimagine Peterborough, Mark Seasons from the University of Waterloo School of Planning, and Derek Newman Stille, an established scholar and artist in Peterborough. The team tested the survey with a handful of local artists, including Laurel Paluck and Ann Jaeger.

The survey was launched on October 25th during the Precarious festival kick-off and was promoted by Anna at six separate Survey Soiree events during the festival in November, where people could complete hard copies. The survey was also promoted through a flyer which was hand-delivered by Kate to high traffic venues around downtown Peterborough, as well as through social media and various membership lists of the Theatre on King, EC3, and Public Energy. The deadline to complete the survey was December 15th, 2017. The feedback was overwhelmingly positive, but the few concerns that were shared were dealt with by Su and Kate. Ultimately, people wanted to know more about what the goal of the survey was and what purpose it would serve. Su and Kate explained that the data would serve as evidence for EC3 and other organizations to push for new and improved policies and programs to help advance the status of the artist in Peterborough. It was also made clear that the results would be made public for people to use as they wish for their own initiatives. The team feels that people's comfort

reaching out was a testament to Su and Kate's approachability and the level of trust the community has in their role within this initiative. The survey was completed online 187 times, and 42 in hard copy for a total of 229 respondents.

Lessons in Methodology

In 2007, the Art Gallery of York University conducted a study exploring the social and economic conditions of visual artists in Canada. The authors consider the last reliable national data on visual arts producers to have been from the 1993 Statistics Canada Canadian Cultural Labour force survey ("Waging Culture", 2009: Intro). A key finding from the 2007 study was that a typical artist in Canada made only \$20,000 in a year from *all* income sources, arts work and otherwise. This is below the national average from all occupations ("Waging Culture", 2009: Intro). This report debunked the perception that the majority of artists receive their financial support from government funding instead of buyers when the opposite is true. Grants enable the preparatory labour of work, but such profit that may be realized comes from sales.

'Waging Culture' explains that the census data was inadequate because it doesn't thoroughly account for people working two jobs, which is the reality for a lot of artists in Canada. Nor does it break down income sources ("Waging Culture", 2009: 9). In addition, the census overlooks commercially and industrially-zoned buildings, places that are often used as studio space for artists ("Waging Culture", 2009: 9). Despite provincial and federal efforts on the status of the artist, arguably they have been inadequate.

'Waging Culture' weighed the strengths and weaknesses of various methodologies for recruiting participants to complete the survey, understanding that with a lack of official artist registries, they had to go to locations where artists frequent, like studios and venues, as well as

relying on word of mouth, or “referral snowball sampling”. This report also spoke to the challenges with bias associated with tapping into social networks that exist among artists and their disciplines to disseminate information. For example, more independent disciplines like visual arts or writing may be less communal than theatre professionals, potentially resulting in an unbalanced representation of their cohort.

The ‘Waging Culture’ report helped to inform the following methodologies for the Status of the Artist in Peterborough project.

Recruitment

The Peterborough survey was conducted using a mixed-methods process for recruiting participants, including location-based recruitment, and referral snow-ball sampling. The Precarious festival was used as a location-based referral strategy, in which a series of events were held out of high traffic cultural venues including Evans Contemporary, the Theatre on King, Art Space and the Market Hall. One especially well attended event held out of the Market Hall was the November 20th Chris Hedges talk on Writing as Resistance. This, along with five other Survey Soirees allowed over 40 hard copies of the survey to be completed. EC3, Public Energy and the Theatre on King spearheaded word of mouth promotion of the survey by tapping into their respective networks. They also left flyers at local venues like high traffic cafes (referral snow-ball sampling), and promoted it through organizations’ membership lists, email blasts and online news letters from institutions such as Art Space, Evans Contemporary and the Art Gallery of Peterborough. These venues maintain wide and diverse networks among not just individual artists and their disciplines, but cultural organizations as well.

Evaluation

The evaluation methodology has been a process of translating quantitative data into a qualitative report of findings. The purpose of this report is to provide a picture of the social and economic reality of artists in Peterborough, so people may use it however they wish to advance their own initiatives to support artists in Peterborough. The report has been separated into main themes, and deriving patterns, trends, and correlations among the data sets has been the basis for interpretation of results. Data analysis of study findings will be used as evidence to advance a particular cause for artists, such as work space taxation policy, or improved project funding.

Background on Status of the Artist in Canada

A literature review of research on artists' socio-economic status in Canada was conducted in January of 2018 by Anna Currier to establish what has been written on the subject, and to learn of research approaches taken elsewhere. The Status of the Artist initiative was founded during a United Nations conference in Belgrade, Serbia in 1980, in which a number of key issues were highlighted. This included employment and working conditions for artists, recognition of professional and collective bargaining rights, measures for social status like access to health benefits and insurance, protection for free expression and property rights, education and training opportunities and support during periods of unemployment (Neil, 2010: 1). Since then, a number of provincial and federal reports have been produced on the Status of the Artist in Canada, but

little research has explored how to assess and sustainably improve the precarity of creative labour within smaller urban centres like Peterborough.

This literature review helped to inform the methodologies for this project as well as to highlight key issues and provide a basis for recommendations on translating the report into action. Aspects of the literature review have been helpful in unpacking results from this study and are embedded in the Detailed Report on Findings section below.

New Thinking

A report prepared for the Network of Canadian Public Arts Funders explores the concept of “Rewilding” the arts ecosystem. Using ecological language this report illustrates the benefits of multidisciplinary approaches to the arts. Like an ecosystem, the arts sector could be much richer and more resilient if composed of a myriad of specialized parts supporting one another. This might look like an arts sector that encourages the mixing of disciplines, one that is heavily socially engaged and composed of a variety of knowledge bases, incorporating technology and science, and managed based on for-profit and not-for-profit philosophies. In practical terms, a multidisciplinary approach to the arts would mean working spaces would be much more inclusive and flexible, skillsets would broaden, revenue sources would diversify, and community networks would expand and strengthen (Yung, 2017: 13). However, a multidisciplinary approach to art challenges the Western system of disciplinary specialization in which an artist becomes an expert in one area alone, and competes with others similarly specialized. Regardless, many professional artists are perfectly happy operating this way, and aren’t accustomed to collaborating. Nor is it easy to find common ground among a pool of art makers, when so many

are living in precarious situations. This approach would also require a shift in bureaucratic systems, and narrow-sighted funding programs, as well as the accessibility of flexible work space (Yung, 2017: 10).

Detailed Report on Findings

Age and Professional Artist Career

- Most artists are between 25 and 44 years of age
- 82% of artists reported being professional artists, and were equally represented as emerging, mid-career and established
- The length of time artists reported working as professional artists varied significantly

These results suggest that the majority of artists who participated in this survey didn't switch to an artist career later in life but have been active *professionals* since they were 25 years or younger. However, despite their professional status, it appears artists don't consider themselves mid-career or established until later on in life.

Family Structure

- Almost 60% of people reported being married or in a domestic partnership, while 27% reported being single

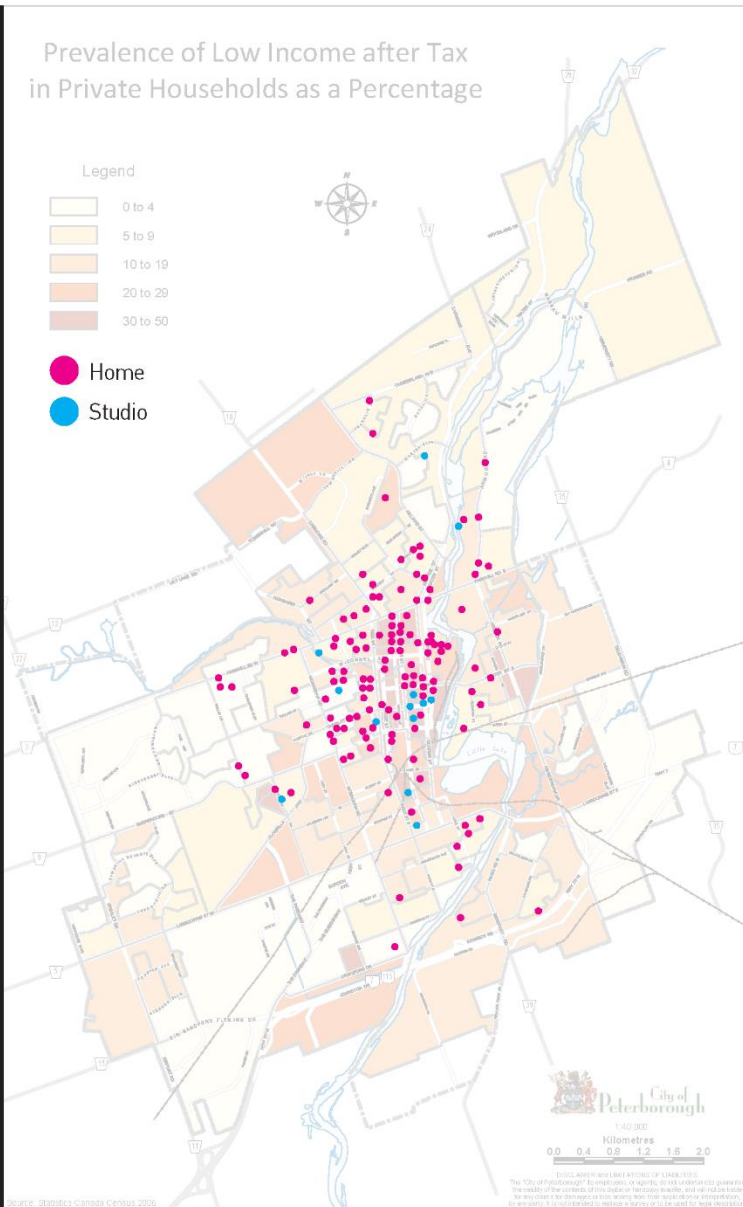
- 2/3 of all artists reported supporting a family with their income, with 70% supporting at least 1 person

Where Artists Live and Work

- 79% of people live within the city of Peterborough, with 12% residing in Peterborough County, and 8% living elsewhere, including Millbrook and the GTA
- Only 3.5% of people reported living in Peterborough less than a year, while the majority have lived in the area for well over a decade

Where Artists Live and Work/Income Map

- 79% of artists live within the city of Peterborough and have for over a decade
- 12% reside in Peterborough County
- 8% live elsewhere, including Millbrook and the GTA



This map shows where artists live and work in Peterborough, layered over a map indicating prevalence of low income after tax in private households according to the 2016 census.

Identity Profiles

- 52% identify as female, 41% male, 4% non-binary, and 3% “other”
- 74% identify as heterosexual or straight, 3% gay, 2% lesbian, 13% queer and 9% “other”
- Indigeniety: 10 out of 226 artists are Indigenous. 10% of this number identify as either metis or First Nations, 2% identify as Inuit, and the rest identify as an “other”.
- 95% of artists are white, and 5% are people of colour
- 2 people reported as deaf
- Nearly half of artists reported living with some kind ability altering condition affecting their mental or physical health. 20% reported a learning disability, 10% a mobility disability and 7% blind or low vision

It is evident that most artists in Peterborough are living with ability altering conditions, either mental or physical. Whether these inhibit, inspire or don't affect their practice, is something to consider. As well, the representation of artists from minority groups was low, raising the question of whether there were barriers in place for certain artists to participate, or whether the statistics for minority artists accurately reflect the current overall ethnic and national demographics of Peterborough.

According to “Hard Numbers: A Study on Diversity in Canada’s Galleries”, by Michael Maranda, diversity is an ever-more important component to new funding policy of the Canadian Council for the Arts. Maranda is the assistant curator for the Art Gallery of York University, who also led the Waging Culture study on Canadian visual artists. The aim of Maranda’s study was to

get a read on the level of diversity in leadership roles of major art institutions in Canada, specifically directors and curators. Maranda compiled a list of 80 institutions that recently got the most amount of financial support from the Canada Council, and divided it into four sections, from the lowest to the highest. The indicators included gender, indigeneity and people of visible minorities. The findings showed that compared to all Canadian artists, management was significantly whiter in representation (Maranda, 2017). Interestingly, women actually dominate as directors and curators, but the farther they get up the ladder of holding power and influence, the more female representation dwindles and wage disparities between men increase. Of the male directors and curators, there were none of a visible minority (Maranda, 2017).

Of the literature found on the Status of the Artist, the topic of gender and representation of minority groups is scarcely critically addressed. In addition to Maranda's study, Hill Strategies attempts to delve deeper into the layers of inequality facing artists. According to a 2014 Hill Strategies report, the gender wage gap across the entire Canadian workforce seems to apply equally within the artist community. "Female artists earn much less than their male counterparts, but the difference in earnings is equal to the difference among the overall labour force" ("A Statistical Profile of Artists and Cultural Workers in Canada", 2014).

The findings in these reports allude to the fact that representation in leadership roles don't reflect the diversity of Canadian artists, which can have an impact on whose needs are met. Further, these studies did not explore the representation of people in arts leadership roles who were living with a disability or who identified with the LGBTQ+ community. Gender and ethnicity are major considerations in the conversation on diversity, but so are ability and sexuality. Representation in leadership can directly influence policy, and in the case of Canadian art institutions, there is a long way to go, as there is with the scope of research on these matters.

Artist Profiles

Artists were asked to check all disciplines that apply to them.

- 54% are visual artists
- 32% are poets
- 28% work in theatre
- 26% are contemporary musicians
- 21% are media artists
- 20% work in performance art
- 18% are multidisciplinary artists
- 13% are story tellers
- 9% are dancers
- 8% are spoken word artists
- 7% are classical musicians
- 3% are puppeteers
- 2% are circus artists

It is clear that most artists in Peterborough are working in fairly individualistic disciplines typically unprotected by unions and guilds, such as visual artists, poets, and musicians. Although for most disciplines included, there are collectives and local business supporting them, they generally don't receive reliable and sufficient funding or coverage by labour rights policy.

Income

- 50% of artists had a total income before taxes of less than \$25,000 a year, with less than 20% of their total income coming from their work as a professional artist

According to the 2016 Peterborough census, the median after-tax income in 2015 among recipients amounted to \$27, 754, nearly \$3,000 above the average artist

- Over 80% make less than \$50,000 a year from *all* income sources combined

Low income for private households in Peterborough in 2016 ages 18 to 64 was \$48,865

- Only 10% make the majority of their income from their art work
- Less than a quarter make income from grants
- For 77% of artists, their work as an artist only covers 10-20% of their living expenses
- Most artists have a shared income with a partner or family member

Education

- 90% of artists have a secondary school education or higher
- 35% of artists have at least a Bachelors degree of education
- 70% have specialized training in the arts, most of which came from art college or university, followed closely by independent workshops or courses of study

It is evident that despite formal education, most artists are not able to make a living from their creative labour and need to supplement their artist income with other forms of work. According to the 2016 Peterborough census, 945 people in Peterborough have visual and performing arts education. Future research could be aimed at identifying how many of those 945 work as artists or within the sector.

The artist profession is unique compared to conventional forms of employment regulated by institutions that receive standardized forms of rights, freedoms and protections. Artists often work independently, out of passion, have inconsistent productivity, and invest major amounts of time, energy and expertise in producing a work that only after completion will be a means of subsistence (Neil, 2010: 2). As well, artistic output is valued across different scales, and often the creative labour invested in an artwork isn't valued like other forms of work that produce commodities. Further, we are generally led to believe that the more education we have the higher our skills and labour will be valued. According to the Status of the Artist 2010 update, "over 40 percent of artists have completed university degrees, certificates or diplomas, compared to 22 percent of the overall labour force", yet are in the lowest income bracket compared to all other occupations in Canada; a figure that has steadily worsened since the early 1990s (Neil, 2010: 3). Of the artist professions, dancers are reportedly the lowest earners, followed closely by musicians and singers, with film workers in the highest earning bracket, but in aggregate- falling below the "low-income" status for Canadians (Neil, 2010: 4).

Career Profiles

In addition to their independent work as an artist, nearly half of the artists work in another sector of the arts, spanning a wide variety of occupations, from administration and marketing to arts education. For those who work outside the arts sector, the responses were varied. The highest concentrations were in retail, the service industry and education.

The percentage of time artists spend on their creative labour is varied. Nearly a 1/3 of artists spend over 60% of their time on their creative labour.

Expenses

- 51% as opposed to 49% of artists pay for production costs like studio space rent or materials
- 51% own their own home, and the rest pay rent
- 80% of artists spend over 20% of their total income on accommodations or housing

Benefits

- Out of 226 artists, only 161 receive benefits
- 57% receive health insurance, the same amount pension and RRSP plans, and only 11% receive public benefits. Several reported having student benefits, employment insurance, Ontario disability support and benefits from their partners or parents.

It is clear from existing research on the artist in Canada and the findings from the Peterborough study that an artist is particularly susceptible to precarity due to a variety of

factors. In most cases, the individual artist isn't consistently connected to a profitable organization or industry that can guarantee them both reliable and sustaining work, much less work where they have creative power over their artistic outputs. On the contrary, professional athletes, for example, invest considerable amounts of time and money into developing a skill that is showcased at events for millions of fans. Driven by business with a view to profit, these events are salted with supplication for the consumption of goods and merchandise. Although professional athletes and artists are alike in that they're at the mercy of their corporate sponsors, coaches, directors and producers, large amounts of money are dedicated to the pockets of athletes, not per game but according to contract. Artists, however, are paid by the show that they hope is successful, the gallery sale they hope to make, or the concert they hope will be well attended. Often, athletes can fall back on an acting cameo or product promotion to make up for a bad game, poor season or short career.

This is not to suggest that the value of the arts should outweigh those of sports, but rather to illustrate how athletes and artists don't have the same options. Professional artists employed through corporations like entertainment industries, or those who have organizational backing like unionized film workers and museum curators, are more likely to have a steady contract or financial stability. But, even in these fields artists are often forced to sacrifice their creative reign to oblige the vision of those holding the power, such as producers and directors. While unions and guilds do exist, the majority of individual artists are self-employed, presenting a further set of challenges, the report attempts to address (Neil, 2010: 4).

Let's consider writers; according to the 2005 Writers' Union of Canada report for Ontario, a unique characteristic of being a writer is that they're often at the mercy of publishers. For example, if a publisher goes bankrupt, there is no safety net in place to ensure the author

receives their due royalties (“A Status of the Artist Act for Ontario”, 2005: 4). What of other artist professions that are reliant on a secondary actor to ensure they see a return on their investment? (“A Status of the Artist Act for Ontario”, 2005: 8). For example, what if a gallery is forced to liquidate its assets? Is there insurance that will compensate the artist? The Writer’s Union report also challenges the practice of taxing subsistence grants, arguing that this defeats their purpose entirely (“A Status of the Artist Act for Ontario”, 2005: 7). This is like taxing a guaranteed annual income when its very purpose is to provide *minimum* income for survival- no strings attached.

Ultimately, the Writers’ Union report highlighted the need for an alternative to collective bargaining power for individual artists, which is what most other professions enjoy, to protect them from these circumstances. The report goes on to suggest that artists themselves need to be involved in policy decision-making. Could a labour relations regime be a possible outcome from the Peterborough Status of the Artist project?

Advancing the Status of the Artist in Peterborough

The research responses identified a wide variety of possible initiatives to promote the status of the artist, including: increased operating funding to local arts organizations, municipal grants to individual artists, incentives to landlords for studio space, increased project funding and better physical and social accessibility to arts spaces. Accessibility was a prominent theme, as well as promoting the arts sector and drawing on the arts community for knowledge and resource sharing purposes.

It is relevant to note that each of the favoured initiatives can be implemented on a local scale with the help of our municipal government.

77% of artists agreed to participating in future research.

Recommendations and Next Steps

1. Public Incubator: The Status of the Artist in Peterborough project team wanted to ensure the public was involved in deciding how the information would be used. Hosting a Public Incubator felt like an appropriate course of action. This will be an opportunity for the public to explore ways of utilizing survey outcomes as evidence for new policy, research and other initiatives aimed at improving the lives of artists and the creative sector in Peterborough.

There are several considerations and recommendations for government action that have emerged from existing research on the Status of the Artist in Canada. These revolve primarily around the lived reality of the practicing artist. Arguably, the regulations that surround self-employment, as either an independent contractor or freelancer, are narrow and challenging. This research provides an excellent framework for the Status of the Artist in Peterborough, and a ready set of contextualized indicators to compare and contrast with our findings. The following summary of discussion points could be helpful for the Peterborough Public Incubator to reference:

- **Taxation:** many artists aren't considered professionals by the CRA under the "reasonable expectation of profit" test, rendering them unable to deduct legitimate expenses against their income (Neil, 2010: 4). Perhaps allowing for artists to submit letters from colleagues that vouch for their professionalism could be an option. Further, many artists invest significant time and money into producing a product without compensation for

their creative labour, and when they finally see a profit, are taxed in full on this income (Neil, 2010: 5). Instead, might this income be averaged according to how long they worked on the product that is generating it?

- **Social, Economic and Health Benefits:** In contrast to other professions, few artists have benefits, employer insurance, or make enough to contribute to retirement (“A Status of the Artist Act For Ontario”, 9). Although minor improvements have been made, recommendations have been made for a more in-depth re-evaluation of the EI special benefits program for self-employed people. However, this is only beneficial to artists already incorporated, and can present challenges for young and emerging artists, newcomer artists, those with limited literacy or those requiring support to navigate current systems. Often, an understanding of how to apply for grants, or navigate governmental services is at the very root of what enables an artist to merely stay afloat.
- This also brings into question health and safety protections as independent contractors, artists don’t enjoy supplementary coverage through an employer. If they are injured, there is no protection.
- **Training and Professional Development:** Being independently employed, professional development money comes directly out of the artist’s pocket. (Neil, 2010: 6). Access to affordable training and professional development programs would help artists accelerate their careers.
- **Work spaces:** For many artists living on low income, affording a separate space for home and work is very challenging (Neil, 2010: 8). However, while several institutional cultural venues have closed, there are collaborative art spaces and consignment

businesses opening up across Peterborough. Hopefully, the Peterborough report will fuel this momentum.

Several organizations on federal, provincial and municipal levels are working to address the myriad issues mentioned in this report. During the Public Incubator, it would be useful to explore how Peterborough might be better supported by all levels of government. Establishing support from the inside- out is also important. EC3, as well as other recent initiatives emerging to support artists and the sector in Peterborough are excellent examples, and will be important to draw on for support in strategizing for change.

2. Future Research: Although the purpose of this project was to generate an overarching picture of the social and economic experience of artists in Peterborough, the findings present opportunities for more nuanced research. The following are some possibilities:

Complex Data Analyses

- Comparing income among specific demographics according to factors related to age, gender, and race would help to uncover patterns of inequality at play in the Peterborough community.
- Tracking the movement of artists around the city over time could help to answer questions related to why artists work and live where they do right now, and how certain aspects of the city's physical, social and political environment might have fostered artistic practice.

Market Research

There is typically a long growth period involved in starting a new company or for an artist to establish a professional career. Start-up is time consuming and expensive. Additionally, time and energy is spent on research, experimentation and development, building a reputation, networking and recruiting a client base (Lent et al., 2017). The irony is, that the actual makers of art make much less than those managing, directing and coordinating cultural organizations (Lent et al., 2017).

The Precarious festival focused on the theme of precarity in creative labour and the compounding nature of socioeconomic inequalities, drawing attention to the personal and collective experiences of artists in the city of Peterborough. The Precarious festival covered topics related to a guaranteed annual income, indigenizing the arts, and shame and precarity, as well as explored futurisms for the arts and artists. The Wallace Foundation, a philanthropic organization working to improve the vitality of the arts, speaks to the challenges associated with building new audiences during a recession, especially with technological innovation rapidly advancing new forms of entertainment and platforms for creative expression like YouTube and blogging, blurring the lines between professional and amateur artistry (“Engaging Audiences”, 2009). In their 2009 article, Engaging Audiences, it is suggested that artists could benefit from research into changing demographic needs and audience preferences. This is a consideration worth noting for future research on the Status of the Artist in Peterborough.

Reflections from the TCRC Research Celebration- March 27th, 2018

On Tuesday, March 27th, 2018, in the Champlain Great Hall at Trent University, the TCRC held a Celebration of Research event for all active projects students are currently

completing. It was an opportunity to present on preliminary findings from the Status of The Artist project and discuss the project with people visiting the event. Many who attended were Board members from the TCRC, faculty and staff from Trent University and fellow student researchers. Two Board members who spoke with Anna at length about the project were artists themselves and involved in various professional and volunteer capacities with the art scene in Haliburton, Ontario. The individuals were interested in conducting a similar study for the Haliburton region, and were interested in learning more about the role of EC3, having spoken about Haliburton's art council. Conducting Status of the Artist studies in surrounding regions would be interesting to consider for future research, as would exploring synergies between Peterborough and Haliburton's art and culture councils. One individual, who works in economic development and the arts, asked if survey respondents mentioned the possibility of learning about how to do business as an artist; how to do market research on one's discipline, how to promote oneself as an artist, how to network, develop portfolios, and navigate becoming self-employed. This presented as another education component to add to the list of recommendations or next steps. *See the last page of this report for the poster that was created for the TCRC Research Celebration.*

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Status of the Artist in Peterborough



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 Collaborator: **Precarious: Peterborough ArtsWORK Festival**



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 Department: **Master of Arts in Sustainability Studies | Course Code: 5901**
 Host Supervisor: **Su Ditta | TCRC Project Coordinator: David Tough**



Research Question/Topic/Purpose
 This project is the first ever comprehensive survey of the socioeconomic status of artists in Peterborough. Kate Stary, coordinator of the Precarious: Peterborough ArtsWORK Festival (Nov., 2017), initiated this project in partnership with Su Ditta, ED from the Electric City Culture Council (EC3) in January of 2017 with support from the Trent Centre for Community Research (TCRC). This project is also supported by research data collected by the Peterborough City-County Health Unit's Precarious Employment Research Initiative (PERI).

Methodology

Mixed-Methods Recruitment:

- Survey content was developed by referring to other Status of the Artist surveys and consultation with local artists and experts in community based research.
- Survey was conducted using a mixed-methods design for recruiting participants, including location-based recruitment, and referral snow-ball sampling.
- Location-based referral strategy: During the Precarious Festival a series of events were held at high traffic venues like Evans Contemporary and the Theatre on King.
- Referral snow-ball sampling: EC3, Public Energy and their associates promoted the survey by leaving flyers at local venues, through word of mouth, an email blast to organizations' membership lists, email blasts and online news letters, like those of Public Energy, Artspace, and the Art Gallery of Peterborough and multiple social media platforms.

Findings or Preliminary Outcomes

Age and Professional Artist Career:

- Most artists surveyed are between 25 and 44 years of age.

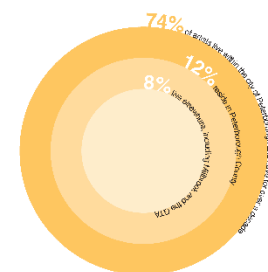


- 82% of artists are professional artists, and were equally represented as emerging, mid-career and established artists.
- Most artists who participated in this survey have been active professionals since they were 25 years or younger, but don't consider themselves mid-career or established until later in life (25-44).

Family Structure

- Over half of artists are married or in a domestic partnership and 27% are single.
- 2/3 of all artists support a family with their income.

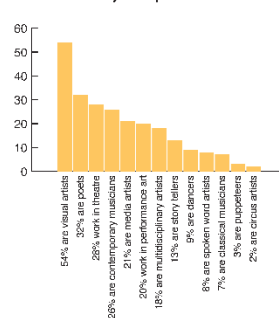
Where Artists Live and Work



Identity Profiles

- 52% of artists are female, 41% male, 4% non-binary, and 3% "other".
- 10 out of 226 respondents are Indigenous artists.
- 95% of artists are white, 5% are people of colour.
- Nearly half of artists are living with an ability altering condition affecting their mental or physical health.
- The representation of artists from minority groups including race, sexuality and gender orientation was low, raising the question of whether these statistics are accurate or whether there were barriers in place for certain artists to participate.

Artist Profiles by Discipline



Most artists in Peterborough are working in predominantly individualistic disciplines like visual art, poetry and music, typically unprotected by unions and guilds that provide funding, education and labour rights policy and advocacy.

Income

- 50% of artists have a total before-tax income of less than **\$25,000** a year, with less than 20% coming from their work as a professional artist.

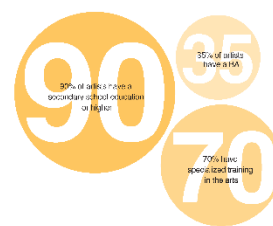
*According to the 2016 Peterborough census, the median after-tax income was **\$27,754**, nearly \$3,000 above the average artist.

- Over 80% make less than **\$50,000** a year from all income sources combined.

*Low income for private households in Peterborough ages 18 to 64 was **\$48,865**.

- Out of **226** respondents, only 161 receive benefits (i.e. health, pension & RRSP), and several collect ODSP.

Education



Career Profiles

In addition to their independent work as artists, nearly half of artists work in another sector of the arts, from administration and marketing to arts education. For those who work outside the arts sector, the highest concentrations were in retail, the service industry and education.

Advancing the Status of the Artist in Peterborough

The following were the highest rated initiatives suggested to advance the status of the artist in Peterborough. Each can be implemented on a local scale with the support of the municipal government.

- Increased municipal operating funding to local arts organizations
- Municipal grants to individual artists
- Incentives to landlords for affordable studio space
- Increased project funding
- physical and social accessibility to arts spaces
- Greater accessibility to arts spaces
- Promoting arts sector and connecting arts community

Next Steps

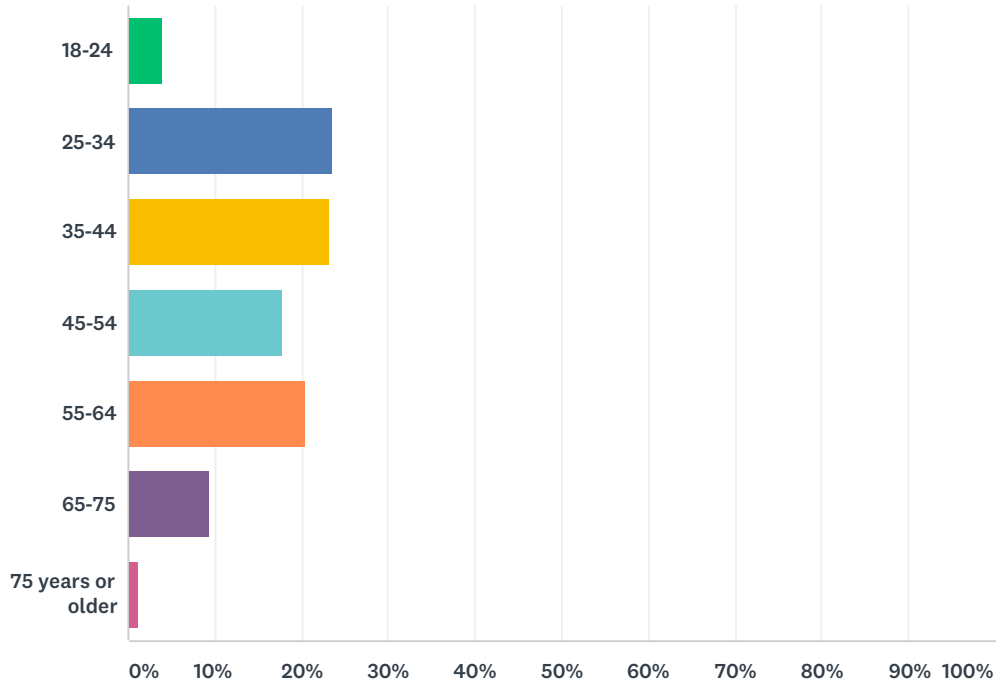
- Host a public incubator with those who agreed to follow-up research, to explore ways of utilizing survey outcomes as evidence for new policy, research and other initiatives aimed at improving the lives of artists and the creative sector in Peterborough.

- Secure funding for more complex data analysis of survey findings so that detailed correlations between data sets and themes among individual responses can be explored. I.e. comparing income among demographics related to age, gender, and race.

77% of respondents agreed to participating in future research.

Q1 How old are you?

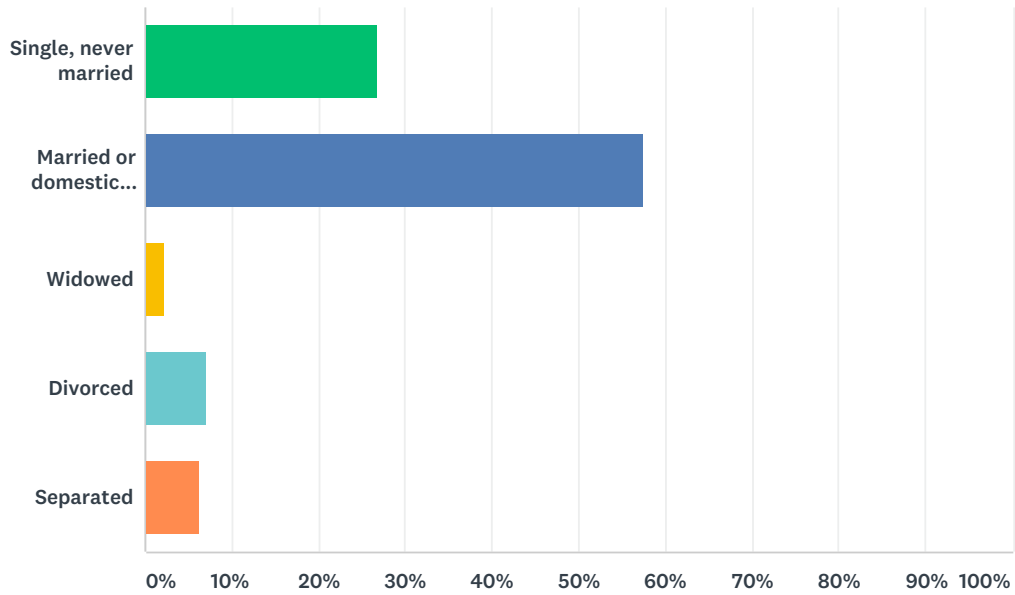
Answered: 224 Skipped: 2



ANSWER CHOICES	RESPONSES	
18-24	4.02%	9
25-34	23.66%	53
35-44	23.21%	52
45-54	17.86%	40
55-64	20.54%	46
65-75	9.38%	21
75 years or older	1.34%	3
TOTAL		224

Q2 What is your marital status?

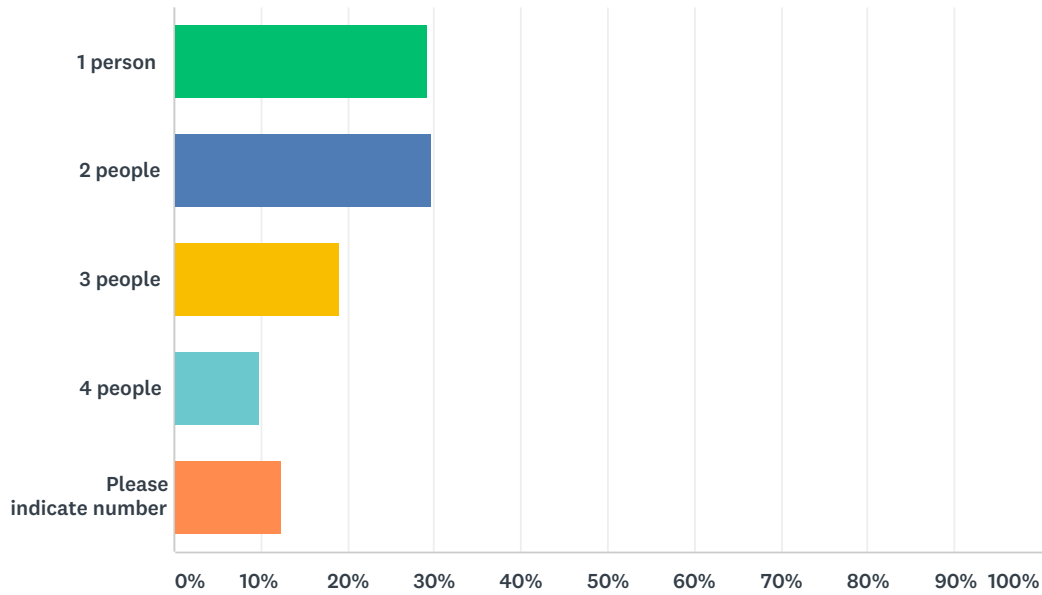
Answered: 224 Skipped: 2



ANSWER CHOICES	RESPONSES	
Single, never married	26.79%	60
Married or domestic partnership	57.59%	129
Widowed	2.23%	5
Divorced	7.14%	16
Separated	6.25%	14
TOTAL		224

Q3 If you support a family, how big is your family?

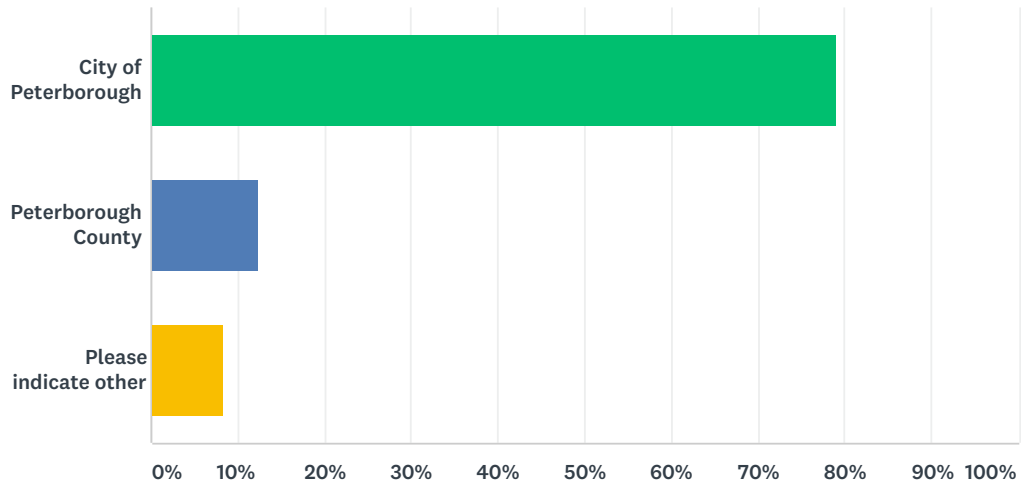
Answered: 195 Skipped: 31



ANSWER CHOICES	RESPONSES	
1 person	29.23%	57
2 people	29.74%	58
3 people	18.97%	37
4 people	9.74%	19
Please indicate number	12.31%	24
TOTAL		195

Q4 Where do you live?

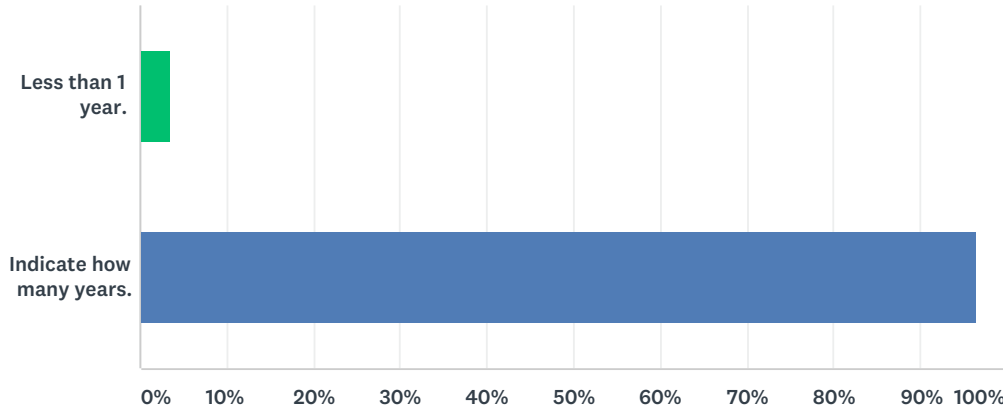
Answered: 225 Skipped: 1



ANSWER CHOICES	RESPONSES	
City of Peterborough	79.11%	178
Peterborough County	12.44%	28
Please indicate other	8.44%	19
TOTAL		225

Q5 How long have you lived here?

Answered: 224 Skipped: 2



ANSWER CHOICES	RESPONSES	
Less than 1 year.	3.57%	8
Indicate how many years.	96.43%	216
TOTAL		224

Q6 What is your postal code?

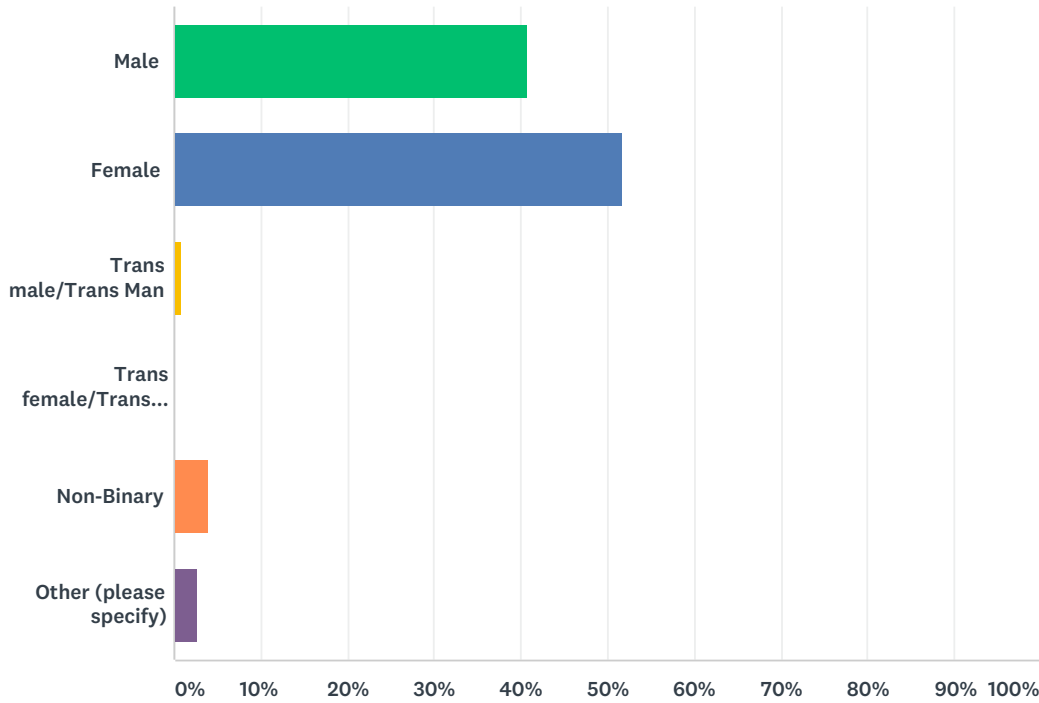
Answered: 220 Skipped: 6

Q7 If you have artistic work space separate from your living space, what is that space's postal code?

Answered: 80 Skipped: 146

Q8 The following set of questions is designed to give a picture of the constitution of Peterborough’s artistic community, so that comparisons can be made with the Peterborough population as a whole; the intention is to gather information so that gaps in artistic support and production, if any, can be more effectively addressed. What is your current gender identity? (Please check all that apply)

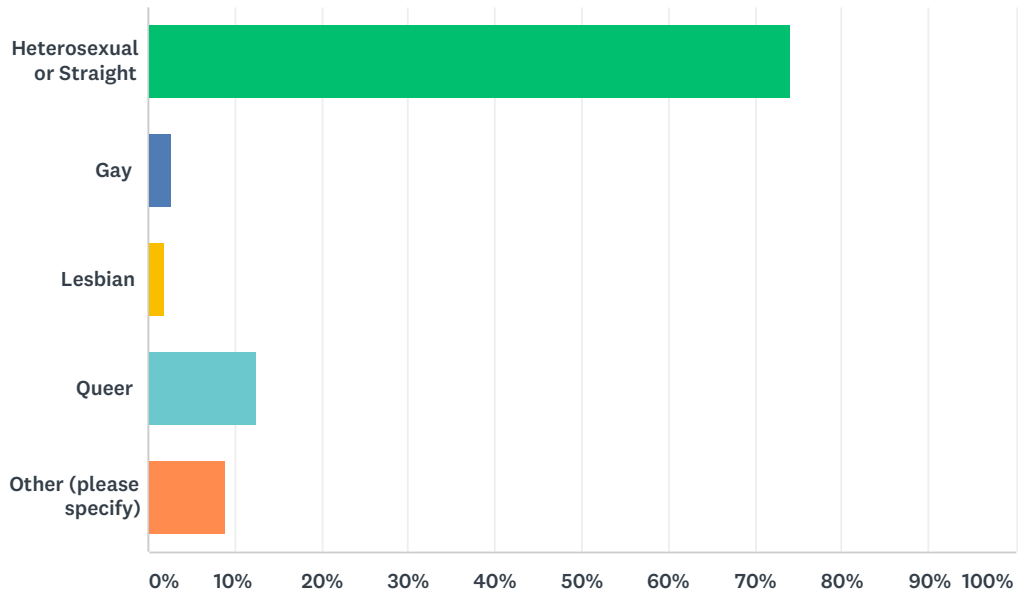
Answered: 226 Skipped: 0



ANSWER CHOICES	RESPONSES	
Male	40.71%	92
Female	51.77%	117
Trans male/Trans Man	0.88%	2
Trans female/Trans woman	0.00%	0
Non-Binary	3.98%	9
Other (please specify)	2.65%	6
TOTAL		226

Q9 Do you identify as:

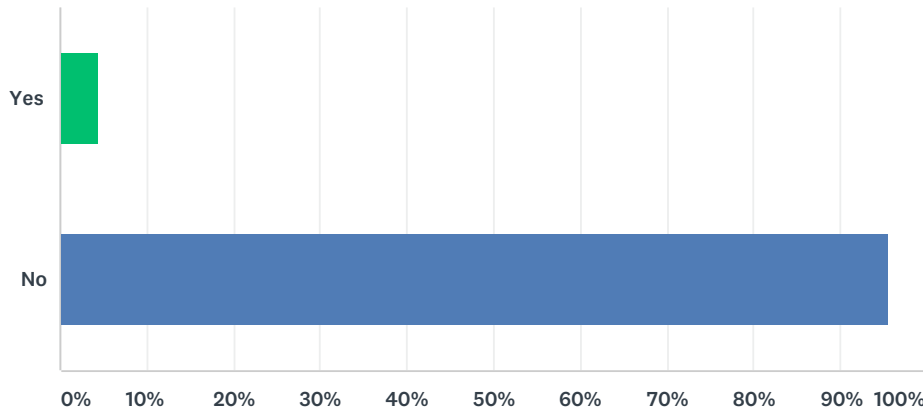
Answered: 224 Skipped: 2



ANSWER CHOICES	RESPONSES	
Heterosexual or Straight	74.11%	166
Gay	2.68%	6
Lesbian	1.79%	4
Queer	12.50%	28
Other (please specify)	8.93%	20
TOTAL		224

Q10 Do you identify as an Indigenous artist?

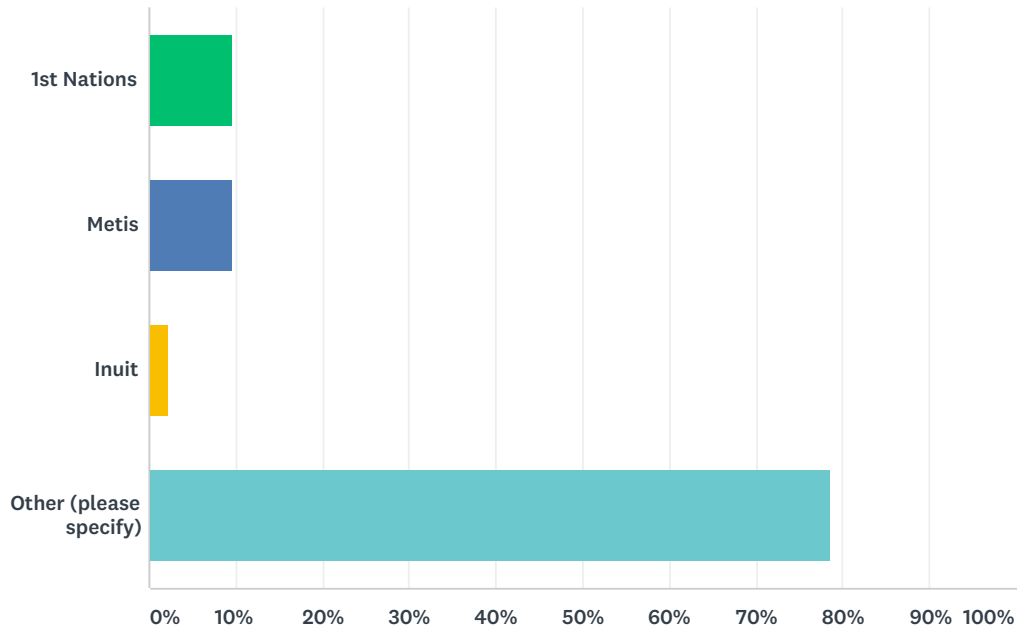
Answered: 225 Skipped: 1



ANSWER CHOICES	RESPONSES	
Yes	4.44%	10
No	95.56%	215
TOTAL		225

Q11 If yes, do you identify as:

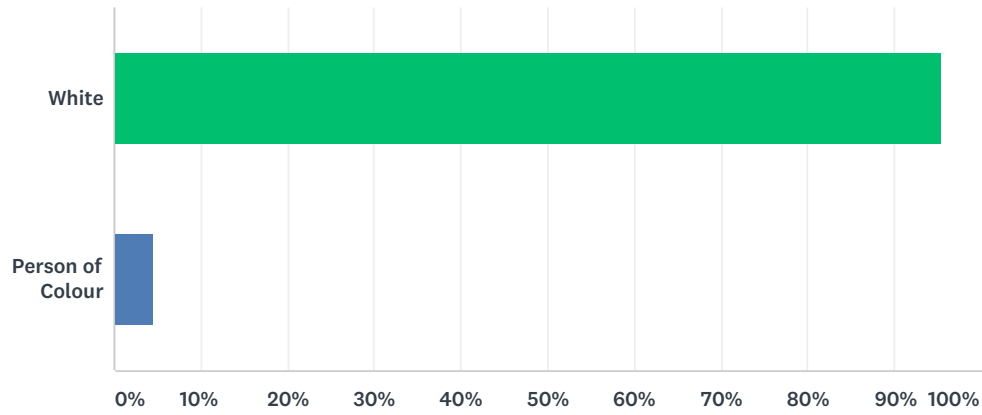
Answered: 42 Skipped: 184



ANSWER CHOICES	RESPONSES
1st Nations	9.52% 4
Metis	9.52% 4
Inuit	2.38% 1
Other (please specify)	78.57% 33
TOTAL	42

Q12 Do you identify as an artist who is:

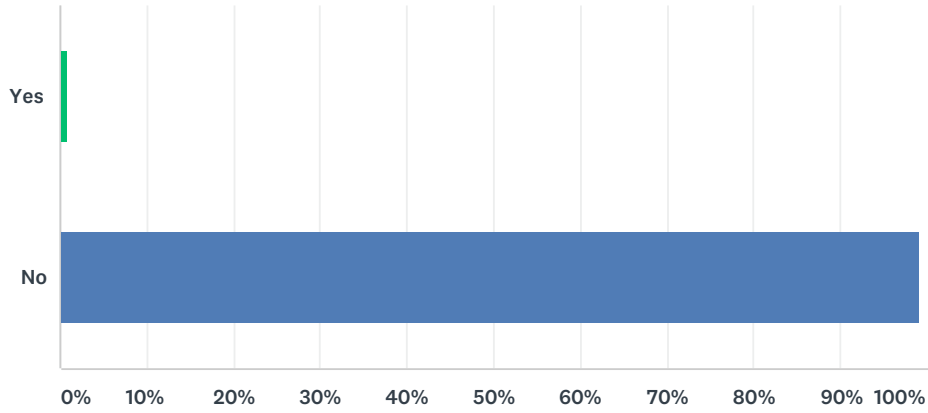
Answered: 217 Skipped: 9



ANSWER CHOICES	RESPONSES	
White	95.39%	207
Person of Colour	4.61%	10
TOTAL		217

Q13 Are you an artist who identifies as Deaf or hard of hearing?

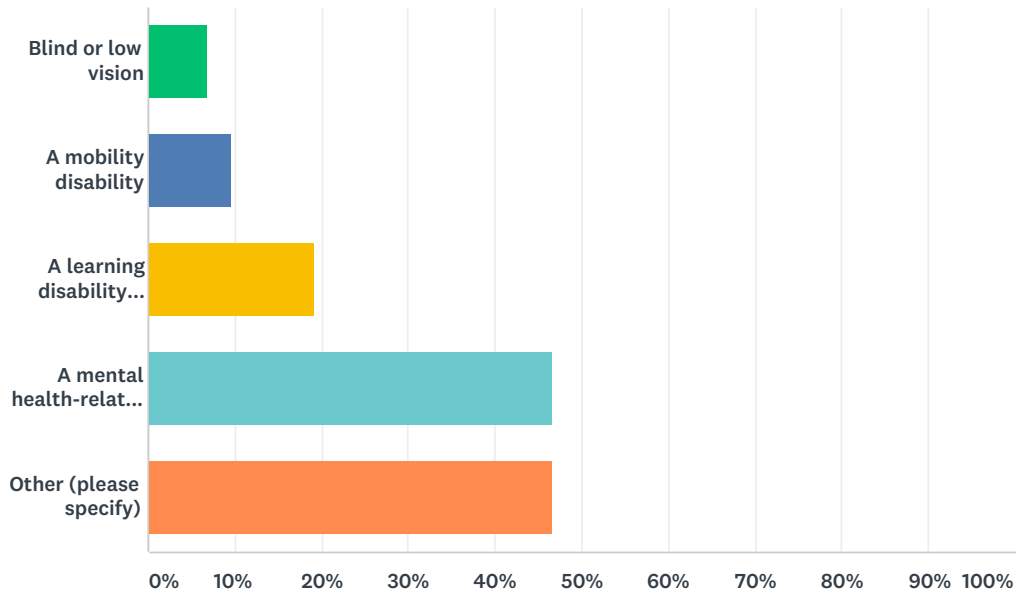
Answered: 223 Skipped: 3



ANSWER CHOICES	RESPONSES	
Yes	0.90%	2
No	99.10%	221
TOTAL		223

Q14 Are you living with any of the following? Please check all that apply.

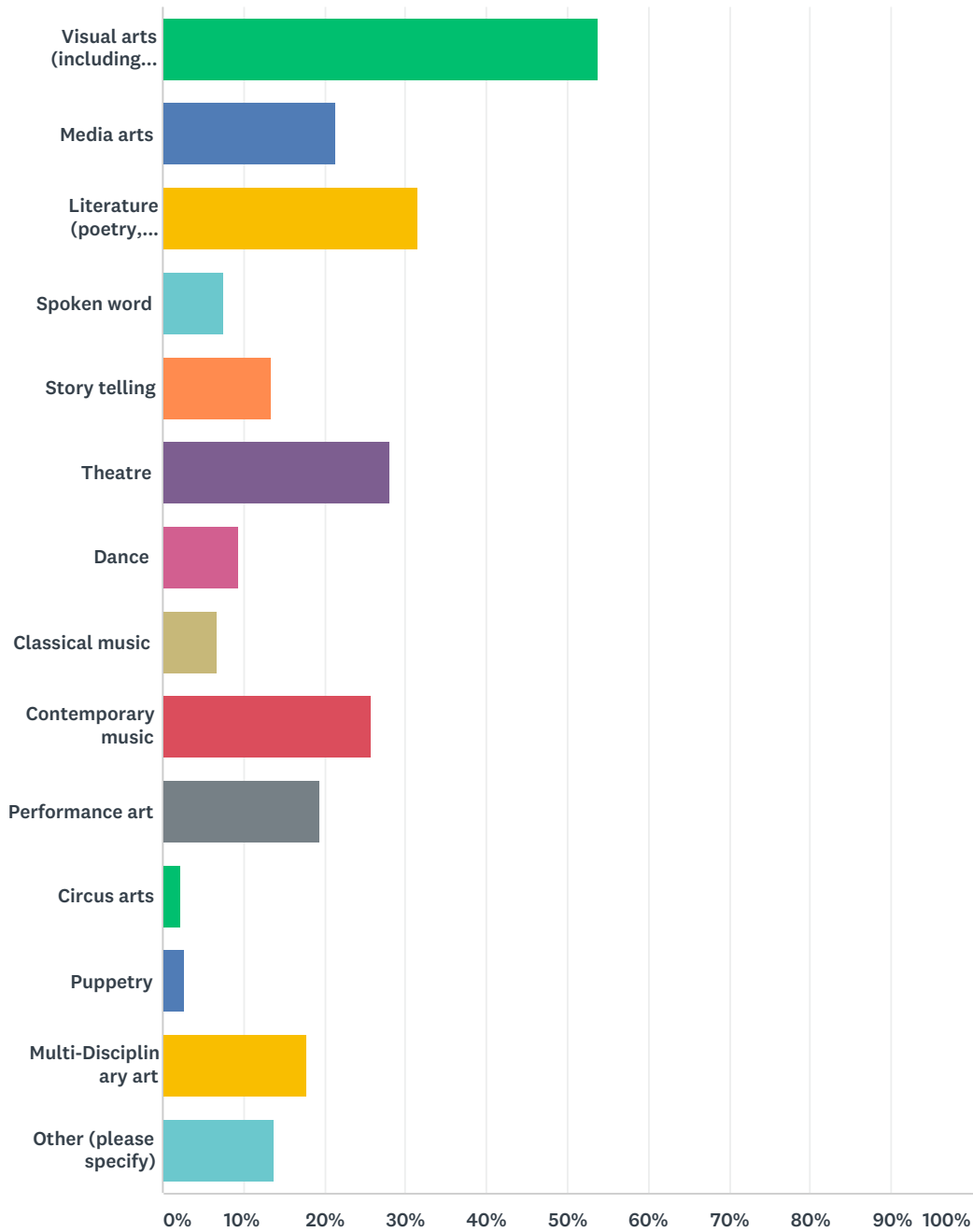
Answered: 73 Skipped: 153



ANSWER CHOICES	RESPONSES	
Blind or low vision	6.85%	5
A mobility disability	9.59%	7
A learning disability (e.g., ADHD, dyslexia)	19.18%	14
A mental health-related disability	46.58%	34
Other (please specify)	46.58%	34
Total Respondents: 73		

Q15 What is/are your artistic discipline(s)?

Answered: 225 Skipped: 1



ANSWER CHOICES	RESPONSES	
Visual arts (including contemporary craft)	53.78%	121
Media arts	21.33%	48
Literature (poetry, fiction, non-fiction)	31.56%	71
Spoken word	7.56%	17
Story telling	13.33%	30

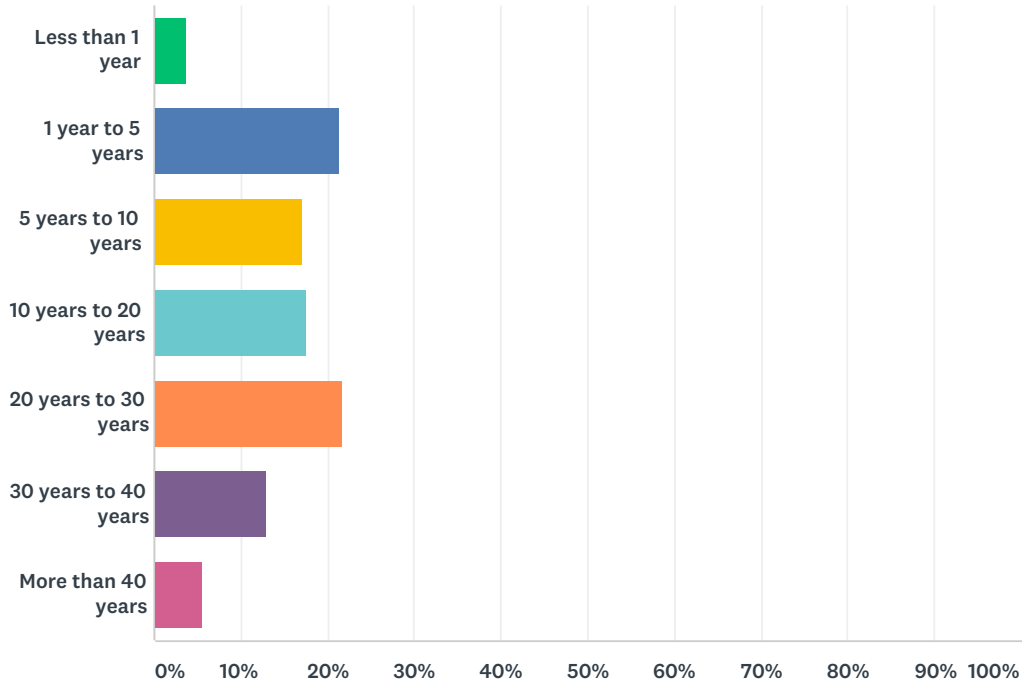
STATUS OF THE ARTIST IN PETERBOROUGH PROJECT

SurveyMonkey

Theatre	28.00%	63
Dance	9.33%	21
Classical music	6.67%	15
Contemporary music	25.78%	58
Performance art	19.56%	44
Circus arts	2.22%	5
Puppetry	2.67%	6
Multi-Disciplinary art	17.78%	40
Other (please specify)	13.78%	31
Total Respondents: 225		

Q16 How long have you worked as a professional artist?

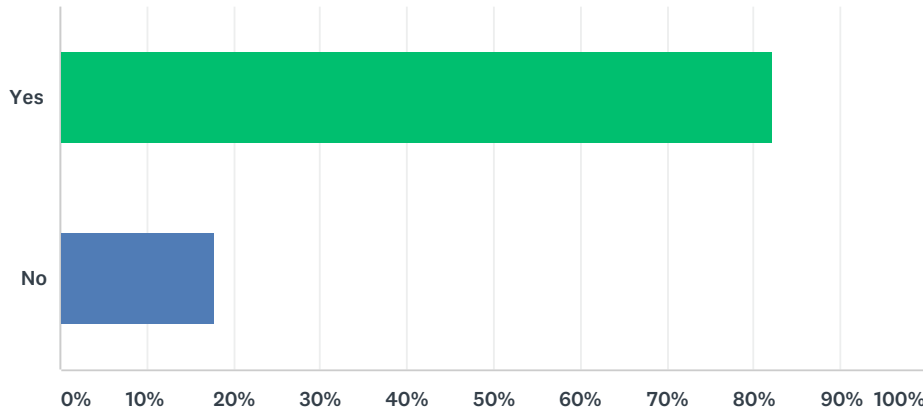
Answered: 216 Skipped: 10



ANSWER CHOICES	RESPONSES
Less than 1 year	3.70% 8
1 year to 5 years	21.30% 46
5 years to 10 years	17.13% 37
10 years to 20 years	17.59% 38
20 years to 30 years	21.76% 47
30 years to 40 years	12.96% 28
More than 40 years	5.56% 12
TOTAL	216

Q17 Arts Information We define a professional artist as someone who has developed skills through education, training or practice, is recognized by other artists working in the same artistic tradition as a professional, has a history of public presentation or publication of their work, receives payment for their work and actively practices their art. Do you identify as a professional artist?

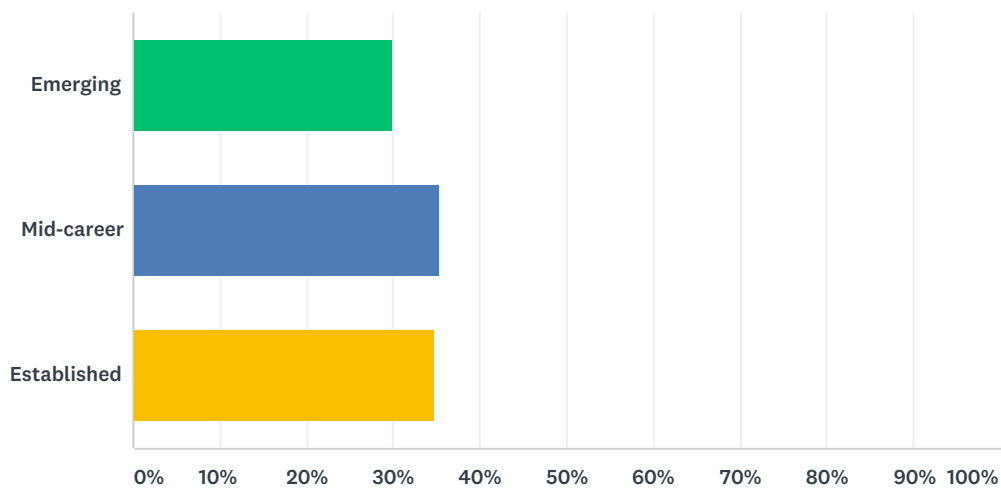
Answered: 225 Skipped: 1



ANSWER CHOICES	RESPONSES
Yes	82.22% 185
No	17.78% 40
TOTAL	225

Q18 Would you describe yourself as an emerging, mid-career or established artist? Emerging: You have completed and presented, exhibited, published, performed etc., at least one professional art work to the public (student work not included). Mid-career: You have completed and presented, exhibited, published, performed etc., at least three professional art works to the public. You have been practising for at least five years. Established: You have completed and presented, exhibited, published, performed etc., at least five professional art works to the public. You have been practising for at least 15 years.

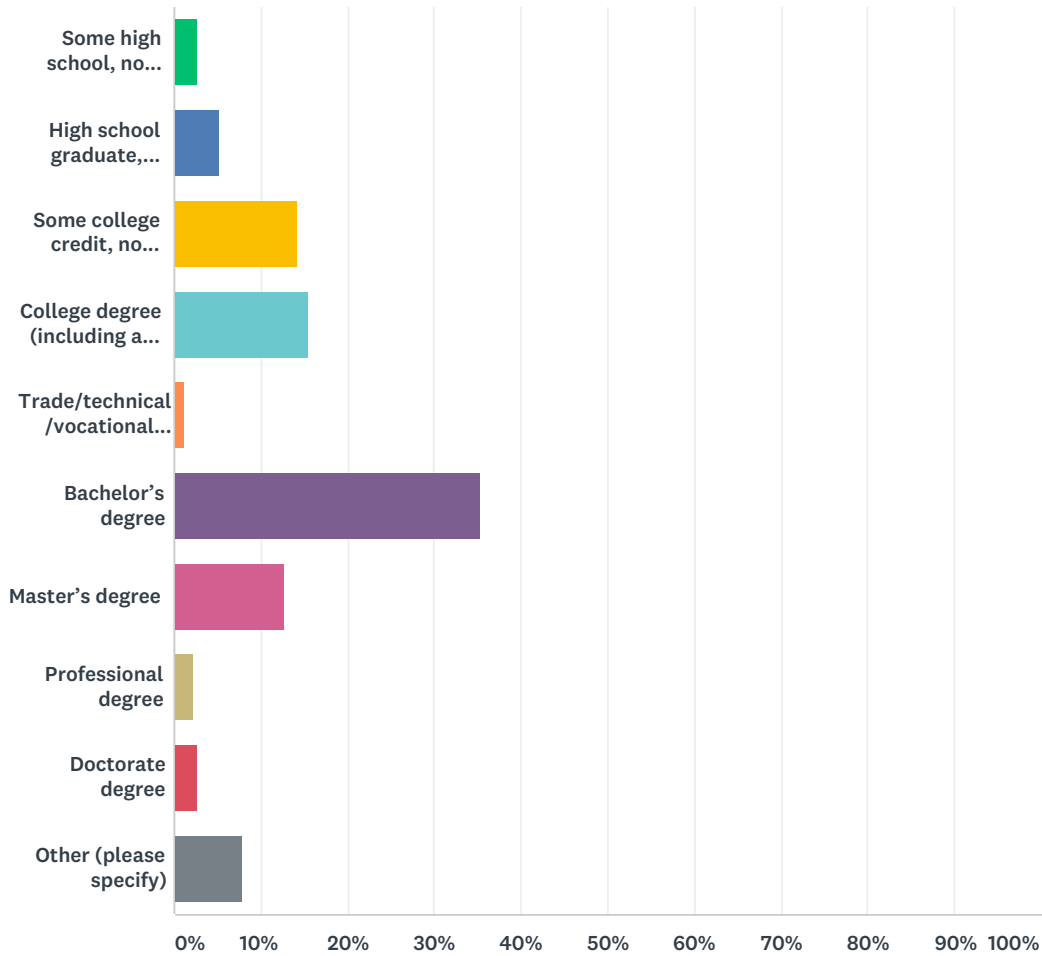
Answered: 224 Skipped: 2



ANSWER CHOICES	RESPONSES	
Emerging	29.91%	67
Mid-career	35.27%	79
Established	34.82%	78
TOTAL		224

Q19 Education What is the highest degree or level of formal education you have completed?

Answered: 226 Skipped: 0



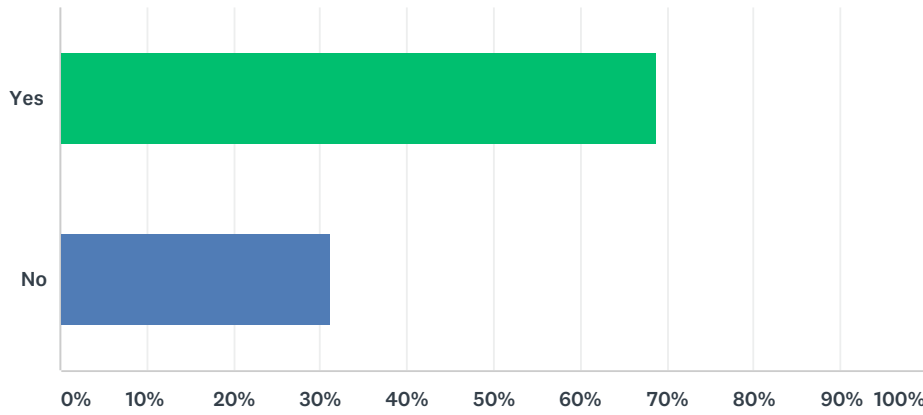
ANSWER CHOICES	RESPONSES	
Some high school, no diploma	2.65%	6
High school graduate, diploma or the equivalent	5.31%	12
Some college credit, no degree	14.16%	32
College degree (including art college)	15.49%	35
Trade/technical/vocational training	1.33%	3
Bachelor's degree	35.40%	80
Master's degree	12.83%	29
Professional degree	2.21%	5
Doctorate degree	2.65%	6
Other (please specify)	7.96%	18

TOTAL

226

Q20 Do you have specialized training in the arts?

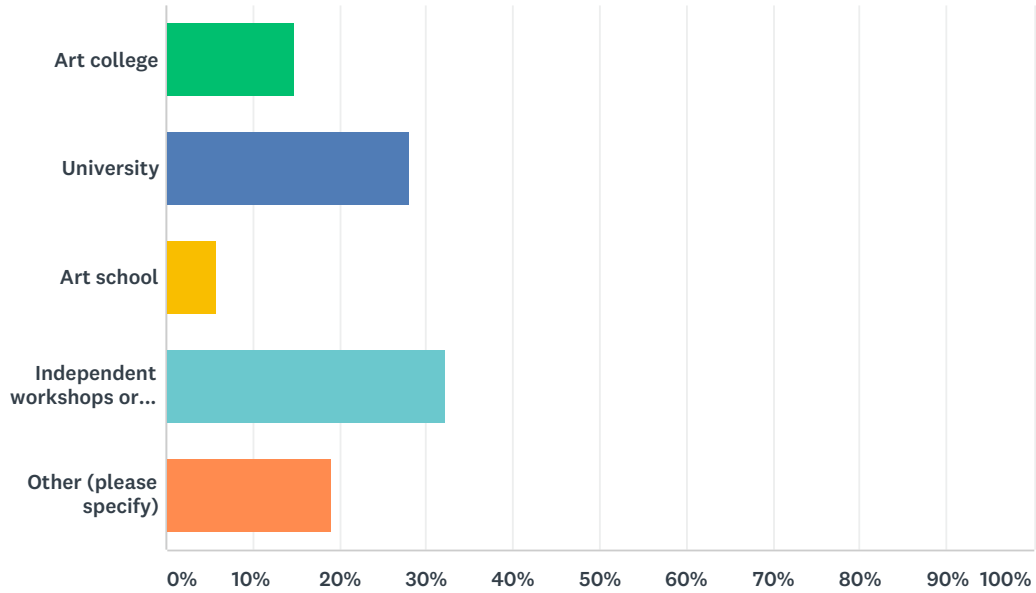
Answered: 224 Skipped: 2



ANSWER CHOICES	RESPONSES	
Yes	68.75%	154
No	31.25%	70
TOTAL		224

Q21 If so what kind?

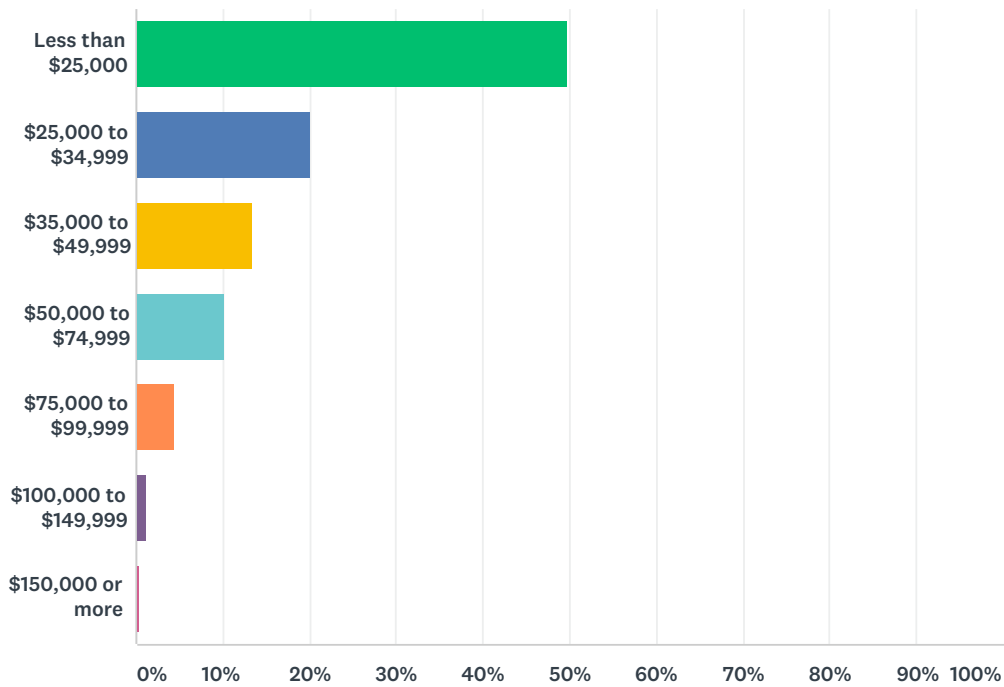
Answered: 168 Skipped: 58



ANSWER CHOICES	RESPONSES	
Art college	14.88%	25
University	27.98%	47
Art school	5.95%	10
Independent workshops or course of study	32.14%	54
Other (please specify)	19.05%	32
TOTAL		168

Q22 Financial Information What was your total annual income before taxes during the past 12 months?

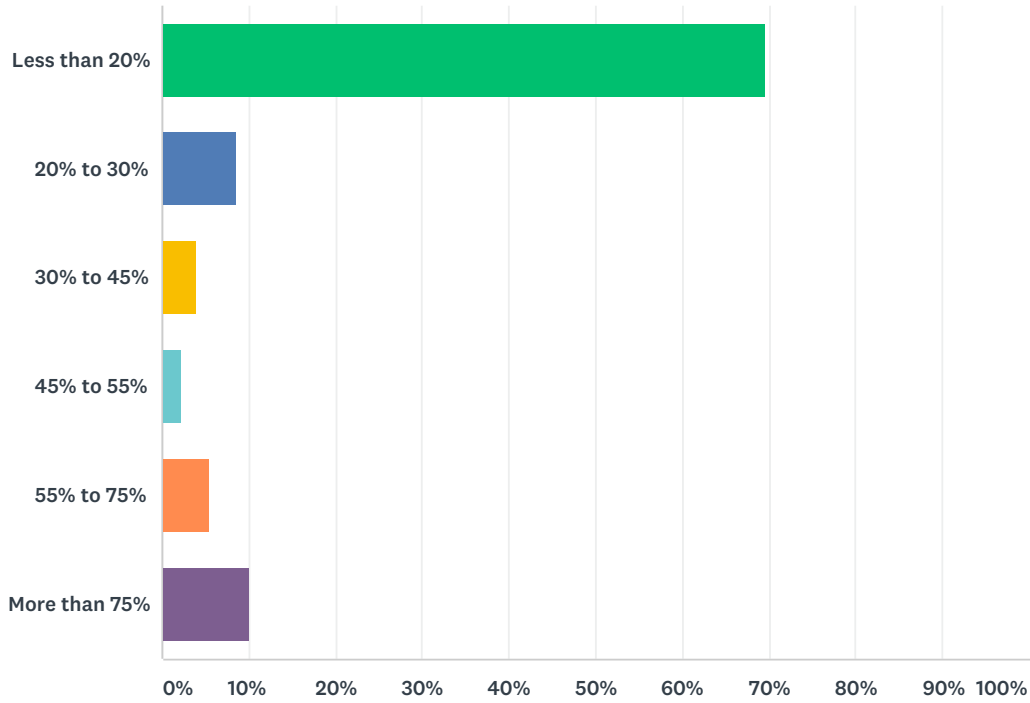
Answered: 223 Skipped: 3



ANSWER CHOICES	RESPONSES	
Less than \$25,000	49.78%	111
\$25,000 to \$34,999	20.18%	45
\$35,000 to \$49,999	13.45%	30
\$50,000 to \$74,999	10.31%	23
\$75,000 to \$99,999	4.48%	10
\$100,000 to \$149,999	1.35%	3
\$150,000 or more	0.45%	1
TOTAL		223

Q23 Approximately what percentage of your annual income comes directly from your work as a professional artist? If it varies from year to year, estimate an average over the past 3 years.

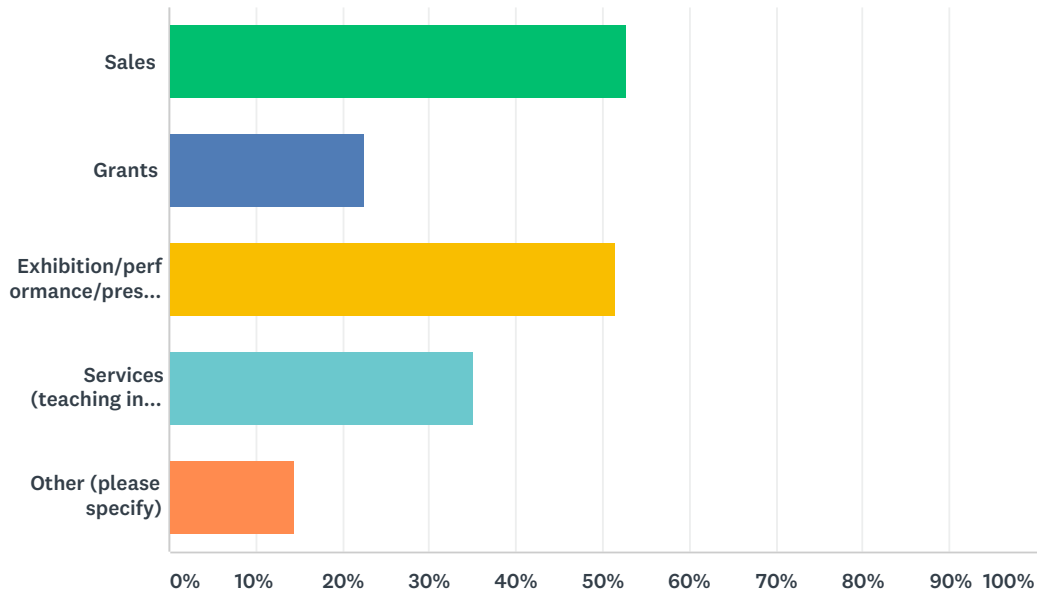
Answered: 221 Skipped: 5



ANSWER CHOICES	RESPONSES	
Less than 20%	69.68%	154
20% to 30%	8.60%	19
30% to 45%	4.07%	9
45% to 55%	2.26%	5
55% to 75%	5.43%	12
More than 75%	9.95%	22
TOTAL		221

Q24 Where does your artistic income come from?

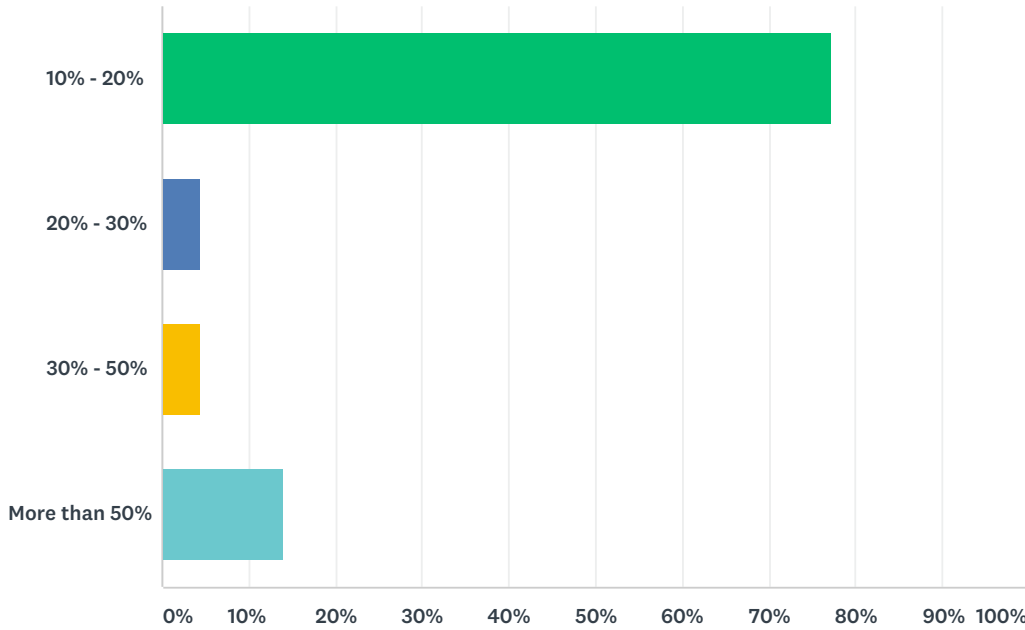
Answered: 216 Skipped: 10



ANSWER CHOICES	RESPONSES	
Sales	52.78%	114
Grants	22.69%	49
Exhibition/performance/presentation/publication fees	51.39%	111
Services (teaching in your discipline, workshops etc.)	35.19%	76
Other (please specify)	14.35%	31
Total Respondents: 216		

Q25 What percentage of your artistic income covers your living expenses? Please estimate by thinking about your total living expenses and what percentage is covered by these sources in relationship to your total earned income.

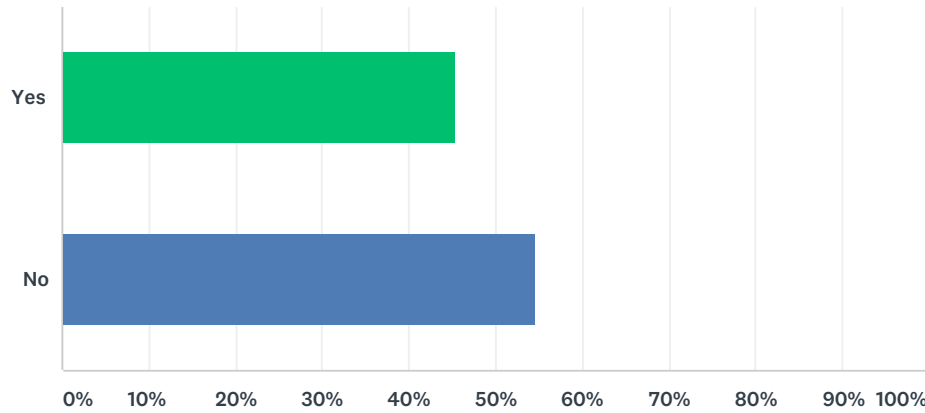
Answered: 206 Skipped: 20



ANSWER CHOICES	RESPONSES	
10% - 20%	77.18%	159
20% - 30%	4.37%	9
30% - 50%	4.37%	9
More than 50%	14.08%	29
TOTAL		206

Q26 Do you receive financial support from a partner or other family members?

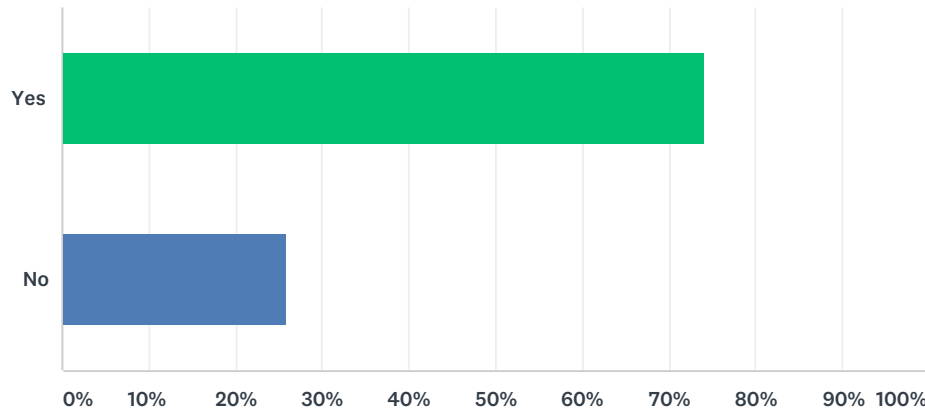
Answered: 225 Skipped: 1



ANSWER CHOICES	RESPONSES	
Yes	45.33%	102
No	54.67%	123
TOTAL		225

Q27 Do you work for pay outside of your practice as a professional artist?

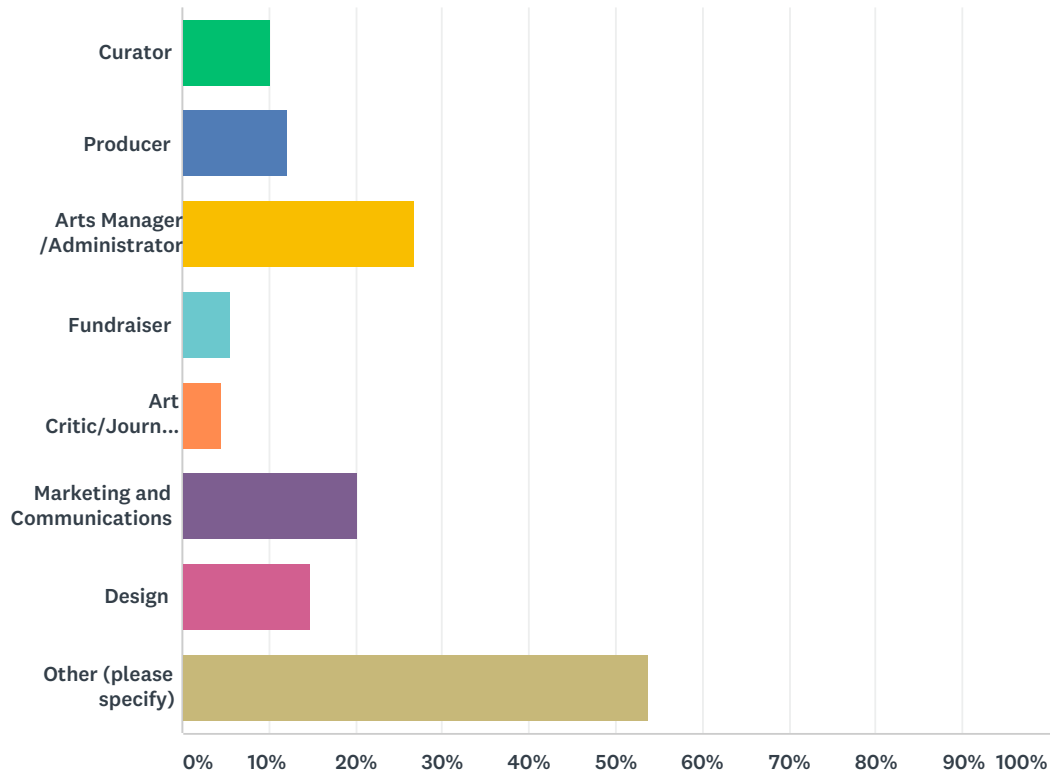
Answered: 224 Skipped: 2



ANSWER CHOICES	RESPONSES	
Yes	74.11%	166
No	25.89%	58
TOTAL		224

Q28 If yes, do you work in other aspects/sectors of the arts?

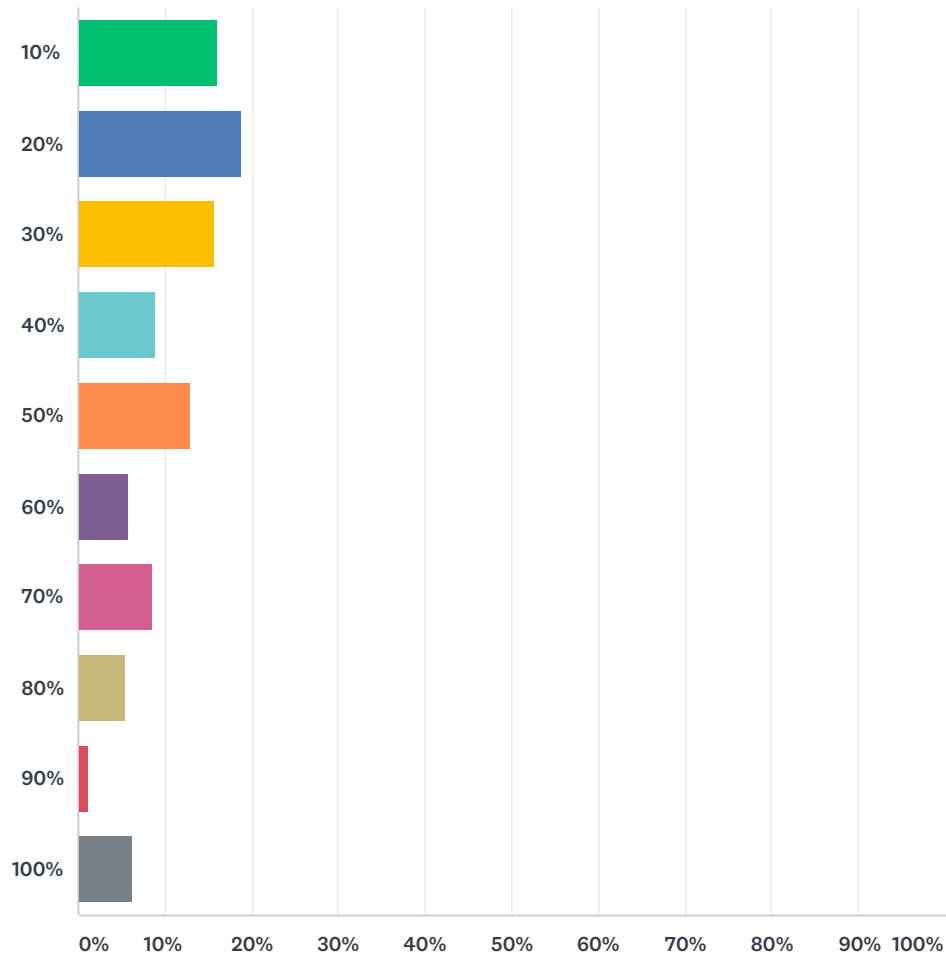
Answered: 108 Skipped: 118



ANSWER CHOICES	RESPONSES	
Curator	10.19%	11
Producer	12.04%	13
Arts Manager /Administrator	26.85%	29
Fundraiser	5.56%	6
Art Critic/Journalist	4.63%	5
Marketing and Communications	20.37%	22
Design	14.81%	16
Other (please specify)	53.70%	58
Total Respondents: 108		

**Q29 What percentage of your time do you spend on your creative labour?
Estimate including research, development (seeking funding), creation,
production/presentation/exhibition.**

Answered: 223 Skipped: 3



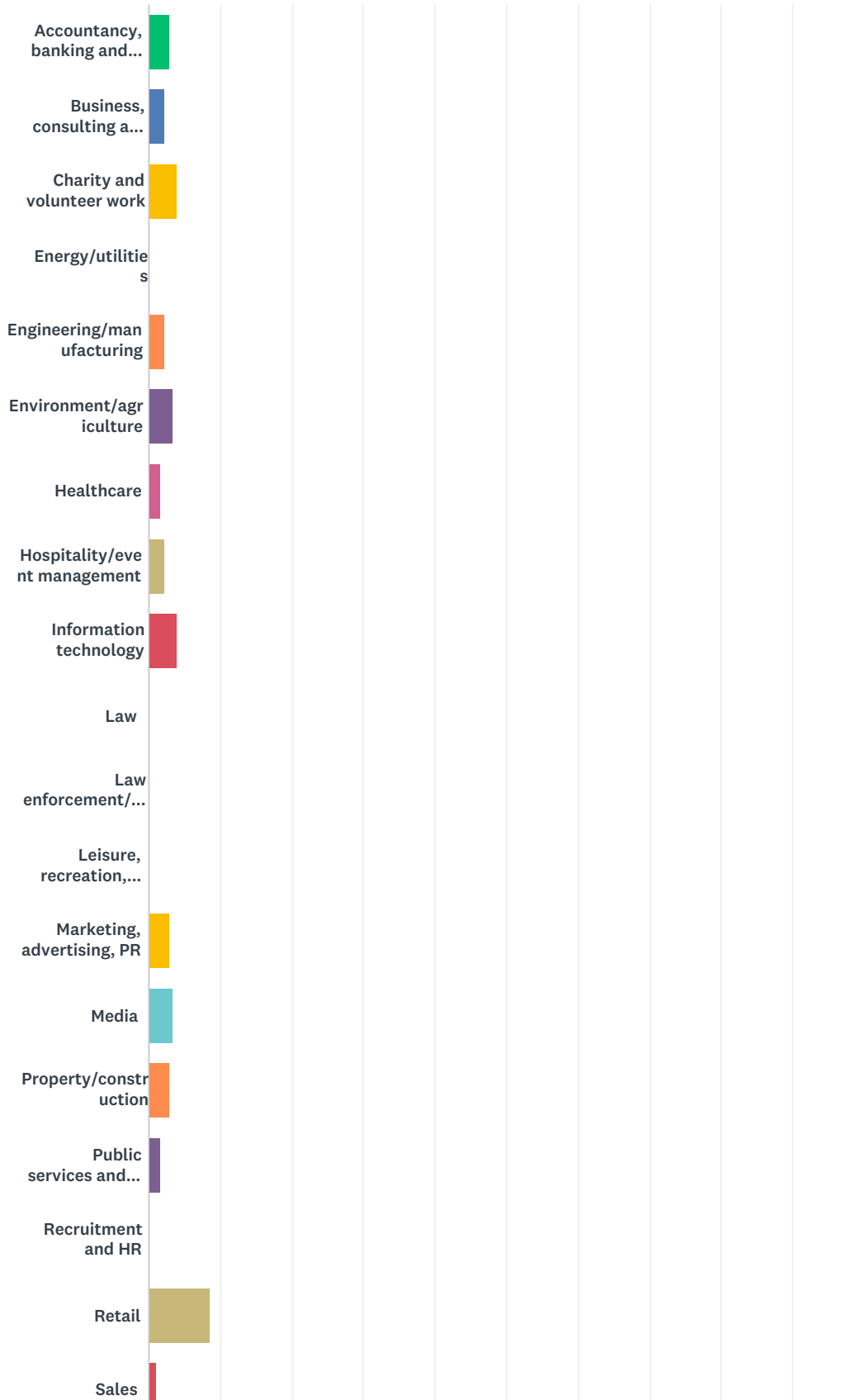
ANSWER CHOICES	RESPONSES	
10%	16.14%	36
20%	18.83%	42
30%	15.70%	35
40%	8.97%	20
50%	13.00%	29
60%	5.83%	13
70%	8.52%	19
80%	5.38%	12
90%	1.35%	3
100%	6.28%	14

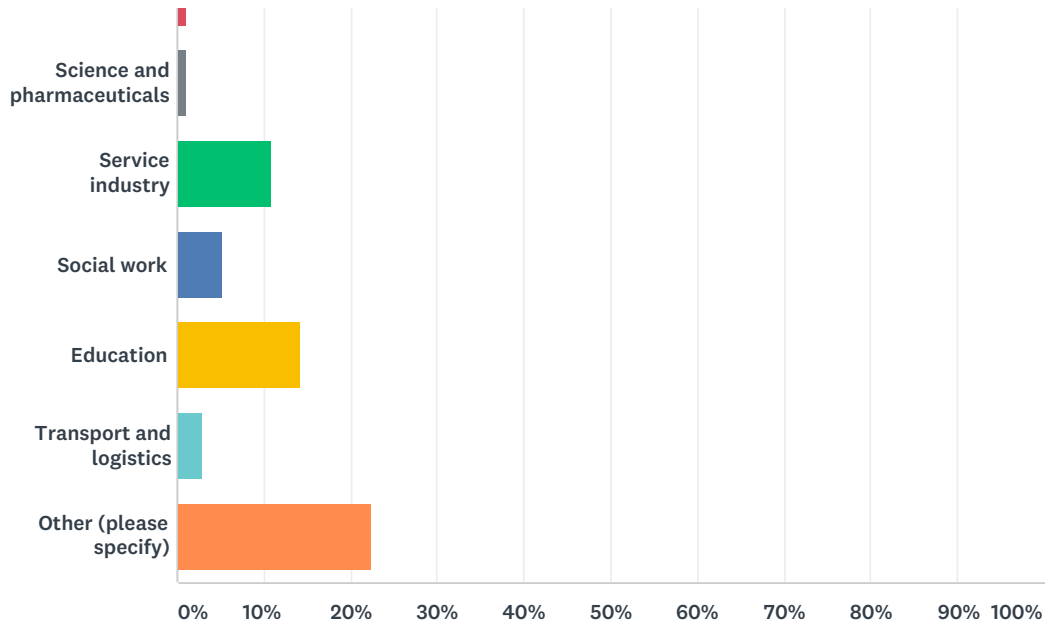
TOTAL

223

Q30 if you work outside the arts, in what sectors?

Answered: 175 Skipped: 51





ANSWER CHOICES	RESPONSES	
Accountancy, banking and finance, insurance	2.86%	5
Business, consulting and management	2.29%	4
Charity and volunteer work	4.00%	7
Energy/utilities	0.00%	0
Engineering/manufacturing	2.29%	4
Environment/agriculture	3.43%	6
Healthcare	1.71%	3
Hospitality/event management	2.29%	4
Information technology	4.00%	7
Law	0.00%	0
Law enforcement/security	0.00%	0
Leisure, recreation, sports, tourism	0.00%	0
Marketing, advertising, PR	2.86%	5
Media	3.43%	6
Property/construction	2.86%	5
Public services and administration	1.71%	3
Recruitment and HR	0.00%	0
Retail	8.57%	15
Sales	1.14%	2
Science and pharmaceuticals	1.14%	2
Service industry	10.86%	19

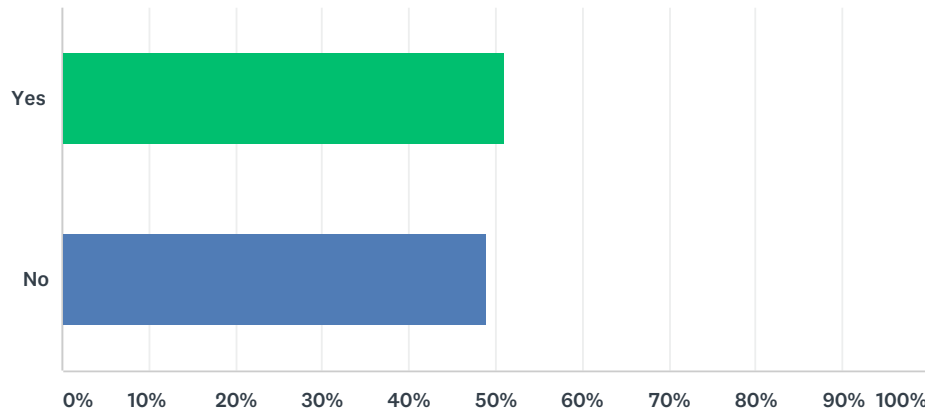
STATUS OF THE ARTIST IN PETERBOROUGH PROJECT

SurveyMonkey

Social work	5.14%	9
Education	14.29%	25
Transport and logistics	2.86%	5
Other (please specify)	22.29%	39
TOTAL		175

Q31 Production Costs Do you pay rent for a studio, rehearsal space, office; and/or spend funds on materials and other production costs for your artistic work?

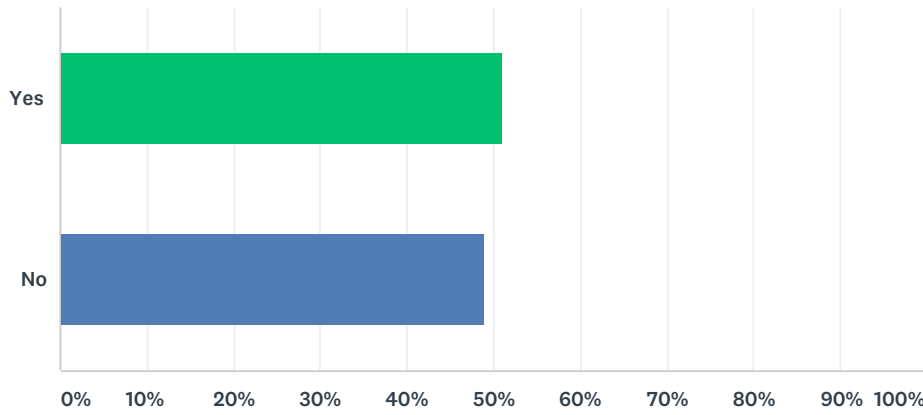
Answered: 223 Skipped: 3



ANSWER CHOICES	RESPONSES	
Yes	51.12%	114
No	48.88%	109
TOTAL		223

Q32 Do you own your own home?

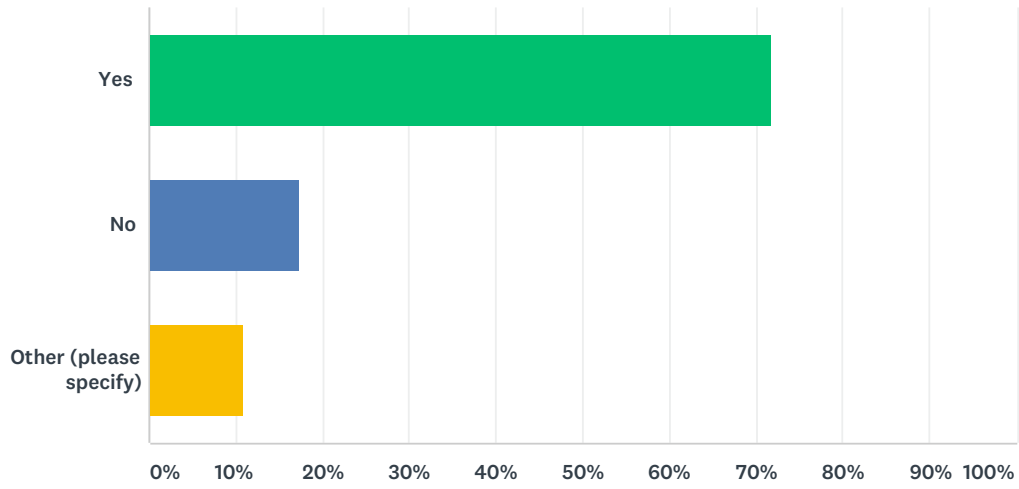
Answered: 223 Skipped: 3



ANSWER CHOICES	RESPONSES	
Yes	51.12%	114
No	48.88%	109
TOTAL		223

Q33 If no, do you rent?

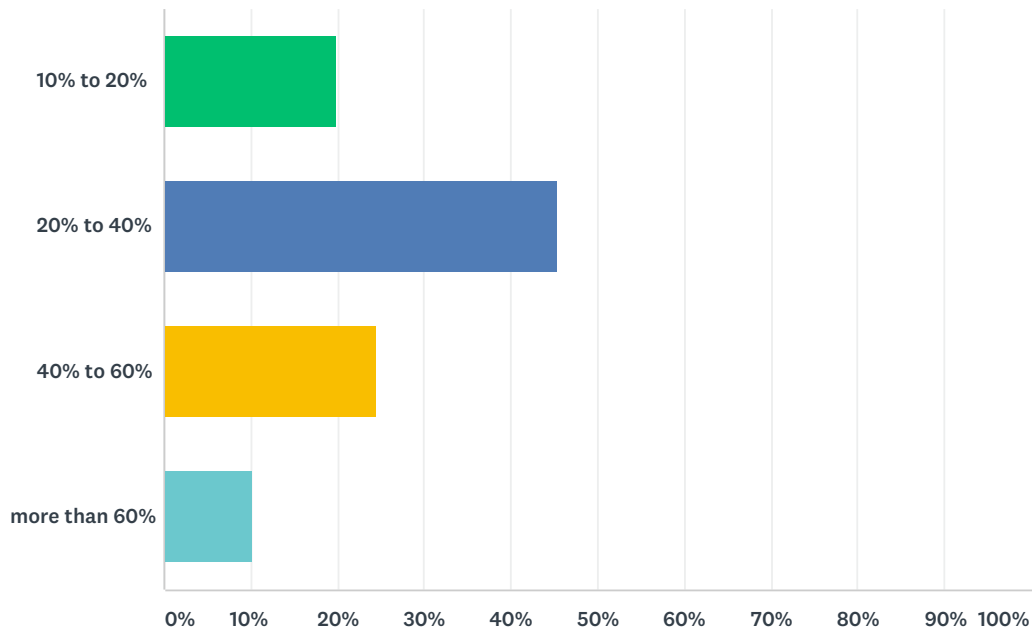
Answered: 138 Skipped: 88



ANSWER CHOICES	RESPONSES	
Yes	71.74%	99
No	17.39%	24
Other (please specify)	10.87%	15
TOTAL		138

Q34 What percentage of your total income is spent on accommodation/housing?

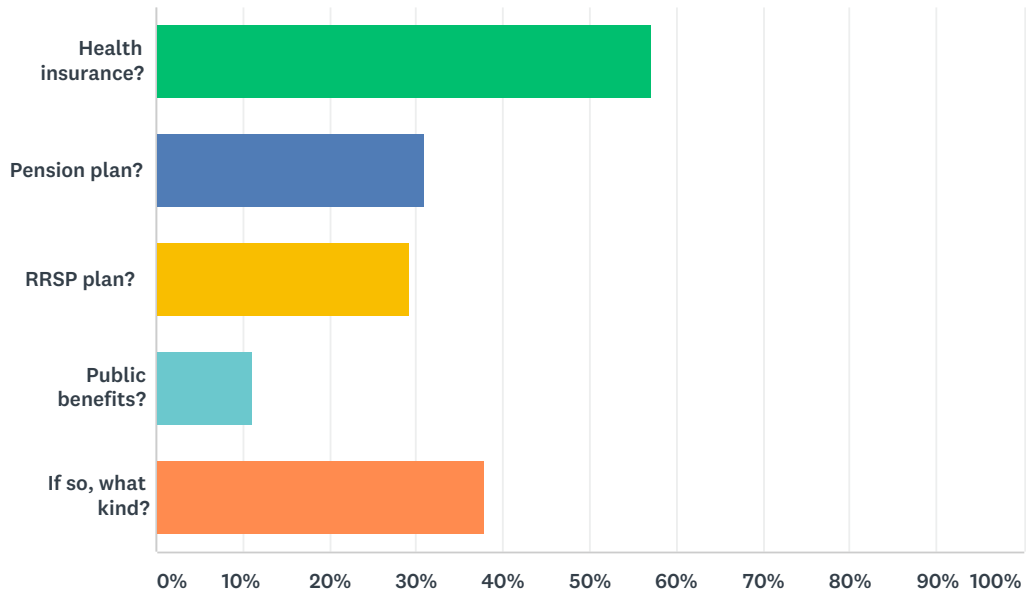
Answered: 216 Skipped: 10



ANSWER CHOICES	RESPONSES	
10% to 20%	19.91%	43
20% to 40%	45.37%	98
40% to 60%	24.54%	53
more than 60%	10.19%	22
TOTAL		216

Q35 Benefits What benefits do you have?

Answered: 161 Skipped: 65



ANSWER CHOICES	RESPONSES	
Health insurance?	57.14%	92
Pension plan?	31.06%	50
RRSP plan?	29.19%	47
Public benefits?	11.18%	18
If so, what kind?	37.89%	61
Total Respondents: 161		

Q36 Initiatives to advance the Status of the Artist in Peterborough Please rank each of these on a scale of 1-5, with 1 being the least important and 5 being the most important.

Answered: 221 Skipped: 5



	1	2	3	4	5	N/A	TOTAL	WEIGHTED AVERAGE
Municipal grants to individual artists	3.00% 6	4.50% 9	10.50% 21	29.50% 59	49.00% 98	3.50% 7	200	4.21
Arm's length, peer assessment processes	8.90% 17	15.18% 29	26.70% 51	18.32% 35	24.08% 46	6.81% 13	191	3.36
Support for local access to secondary-school-level education in the arts	6.60% 13	4.57% 9	16.75% 33	24.37% 48	45.18% 89	2.54% 5	197	3.99

STATUS OF THE ARTIST IN PETERBOROUGH PROJECT

SurveyMonkey

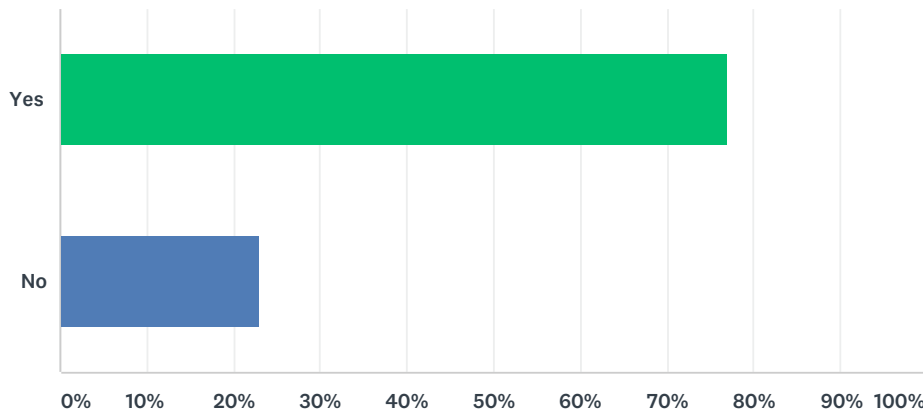
Support for local access to post-secondary education in the arts	2.99% 6	7.46% 15	21.89% 44	22.39% 45	41.79% 84	3.48% 7	201	3.96
Increased operating funding to local arts organizations	5.91% 12	2.46% 5	9.36% 19	24.14% 49	55.17% 112	2.96% 6	203	4.24
Increased project funding	3.94% 8	4.93% 10	9.36% 19	26.60% 54	51.72% 105	3.45% 7	203	4.21
Incentives to landlords on studio space and other cultural facilities rentals	4.48% 9	6.97% 14	11.94% 24	23.88% 48	49.75% 100	2.99% 6	201	4.11
Group health insurance	3.09% 6	9.28% 18	18.56% 36	21.13% 41	44.33% 86	3.61% 7	194	3.98
Cultural hubs	4.57% 9	7.11% 14	17.77% 35	20.81% 41	45.69% 90	4.06% 8	197	4.00
Prizes and awards	10.31% 20	18.04% 35	27.84% 54	16.49% 32	22.68% 44	4.64% 9	194	3.24
Artist in Residence programs	3.52% 7	6.53% 13	21.11% 42	32.66% 65	31.16% 62	5.03% 10	199	3.86
Basic income guarantee	7.62% 16	4.29% 9	10.95% 23	15.24% 32	54.76% 115	7.14% 15	210	4.13
Physical/social accessibility to art spaces	3.52% 7	4.52% 9	11.56% 23	18.59% 37	56.78% 113	5.03% 10	199	4.27

Q37 Other Comments:

Answered: 53 Skipped: 173

Q38 Ongoing Research Are you willing to participate in additional research?

Answered: 200 Skipped: 26



ANSWER CHOICES	RESPONSES	
Yes	77.00%	154
No	23.00%	46
TOTAL		200

Q39 Optional/Prize Draw

Answered: 127 Skipped: 99

ANSWER CHOICES	RESPONSES	
Name	99.21%	126
Address	92.13%	117
Email	98.43%	125
Phone	85.83%	109