

## Evaluation of the Provisions and Operations of the Status of the Artist Act

### Methodology

- [Document review](#)
- [Key informant interviews](#)
- [Survey of artists](#)

We used four data collection methods in this evaluation:

- document review
- key informant interviews (n=65)
- survey of artists (n=296)
- survey of federal producers (n=8).

We prepared all data collection instruments with input from the Department of Canadian Heritage and the Department of Human Resources Development Canada. This report consolidates the findings obtained through these methods.

### Document review

The document review (see Appendix B, Volume II) provides contextual information for the evaluation as a whole and responds directly to some of the evaluation issues and questions. It describes the economic challenges confronting professional artists, as well as the policy context that led to implementation of the legislation; it also describes the legislation in detail, including key players and their respective roles, as well as Tribunal procedures. Furthermore, it provides an overview of activities to date and reviews some of the key issues that have emerged in the seven years since the Act was implemented. We reviewed a wide range of documents in order to prepare the document review, including:

- CAPPRT web site and documents
- independent research reports and journal articles
- status of the artist legislation and regulations (federal and province of Québec)
- relevant Minutes of Proceedings and Evidence of the Standing Committee on Communications and Culture
- relevant House of Commons Debates
- reports of several federal commissions and task forces on arts and culture
- web sites and publications of a variety of arts and cultural organizations.

A complete bibliography is included with the document review in Appendix B.

## Key informant interviews

We conducted in-depth interviews with 65 key informants through a combination of individual and group interviews. We prepared a separate report on the interview findings, which can be found in Appendix C, Volume II.

The Department of Canadian Heritage identified appropriate individuals and mailed them letters of invitation to participate.

PRA then telephoned each individual to schedule a suitable time for the interview. In some cases, the person identified by Canadian Heritage was not available for an interview during the time period of the study or suggested another person within the organization as an alternate. In addition, a few key informants declined an interview or did not respond to our repeated attempts to contact them (we made at least three attempts per key informant).

We grouped key informants into four categories:

- government
- artists' associations<sup>(2)</sup>
- federal producers
- other key informants

and prepared a separate interview guide for each group. All key informants were given the opportunity to review the interview guide in advance and had the option of completing the interview in either English or French. We conducted the majority of interviews by telephone.

## Survey of artists

We conducted a mail-out survey of self-employed professional artists who are members of certified and non-certified artists' associations. The Department of Canadian Heritage compiled an initial list of 36 associations and sent each one a letter explaining the survey and inviting their members to participate. The letter also requested the assistance of artists' associations in making their membership lists available to PRA for the purposes of the survey.

PRA followed up on the introductory letter with telephone calls to each association. As a result of these calls, 31 of the original 36 associations identified agreed to participate in the survey. Of these, 11 were prepared to provide us with their membership lists, while the remaining 20 agreed to distribute the survey to a sample of their members on our behalf.

Based on the size of each association's membership and their certification status, and given a total sample size of 1,000, we determined the number of surveys to be allocated to each association using the following formula:

- Non-certified associations received 15 surveys each.
- Certified associations with fewer than 1,000 members received 25 surveys each.
- Certified associations with between 1,000 and 10,000 members received 50 surveys each.
- Certified associations with more than 10,000 members received just over 90 surveys each, to make up a total sample of 1,000.

For the 11 associations that provided us with their membership lists, we selected a random sample of their members and mailed each one a package containing the survey, an introductory letter, and a self-addressed, stamped return envelope. For the remaining 20 associations (those that wished to distribute the surveys themselves), we prepared an appropriate number of survey packages and sent these to the relevant associations along with instructions for their distribution to a random sample of their members.

In addition, we invited all associations to inform their members that if they did not receive a copy of the survey in the mail but still wished to participate, they could access the PRA web site to request a copy.

All survey recipients received the survey in both English and French. Individuals who accessed the PRA web site could request the survey in the language of their choice. It should be noted that although one non-certified association was sent 15 surveys for distribution to its members, these were returned to PRA due to an incorrect mailing address. PRA telephoned this association and left a message requesting that the association contact us should it wish to be included in the survey. However, we received no response to this call.

Some 985 surveys (rather than 1,000) were initially distributed to artists, either directly by PRA or by an artists' association. In addition, we received six requests for a survey through our web site. Overall, a total of 991 surveys were therefore distributed to artists, of which we received 296 in return, resulting in a response rate of 29.9%. We suspect that some survey recipients may have felt that they were not sufficiently knowledgeable about the legislation to respond to the survey.

Table 1 on the next page shows the associations that participated in the survey, the size of their membership, the number of surveys allocated to each, the number of surveys received from each, and the response rate for each.

Key findings from the survey of artists have been incorporated into this report. It should be noted that large proportions of survey respondents did not respond to certain survey questions or indicated having no opinion. This was especially true of questions related to the impact of the legislation and its strengths and weaknesses. Although detailed results from the survey of artists can be found in Appendix D, Volume II, the final report focuses

on survey questions that a majority of respondents were able to answer--that is, mainly on questions related to the relevance of the legislation.

<b>Table 1: Survey of artists: sample distribution and response rates</b>				
Association	Total members	Surveys allocated	Surveys returned	Response rate
<b>Certified associations</b>				
Association of Canadian Television and Radio Artists	18,000	93	17	18.3%
American Federation of Musicians of the United States and Canada	16,000	92	22	23.9%
Union des artistes <sup>1</sup>	6,000	51	16	31.4%
Canadian Actors' Equity Association	5,000	50	19	38.0%
Guilde des musiciens du Québec	3,500	50	0	0%
Canadian Artists' Representation	4,000	50	17	34.0%
Writers' Guild of Canada	1,600	50	20	40.0%
Regroupement des artistes en arts visuels du Québec	1,600	50	24	48.0%
The Writers' Union of Canada	1,400	50	31	62.0%
Union des écrivaines et écrivains québécois	1,200	50	19	38.0%
Société des auteurs de radio, télévision et cinéma	850	25	6	24.0%
Conseil des métiers d'art du Québec	700	25	1	4.0%
Canadian Association of Photographers and Illustrators in Communications	500	25	5	20.0%
Periodical Writers' Association of Canada	500	25	8	32.0%
Association des réalisateurs et réalisatrices du Québec	400	25	10	40.0%
Playwrights' Union of Canada	400	25	8	32.0%

Associated Designers of Canada <sup>2</sup>	165	30	9	30.0%
Association des professionnels des arts de la scène du Québec	160	25	12	48.0%
Association québécoise des auteurs dramatiques	150	25	14	56.0%
Société professionnelle des auteurs et des compositeurs québécois	147	25	8	32.0%
<b>Non-certified associations</b>				
Fight Directors Canada	1,000	15	4	26.7%
Association des professionnelles de la vidéo du Québec	900	15	0	0%
Writers' Guild of Alberta	720	15	5	33.3%
Association of Canadian Film Craftspeople (BC)	600	15	1	6.7%
League of Canadian Poets	300	15	6	40.0%
Centre des auteurs dramatiques	200	15	7	46.7%
Writers' Federation of New Brunswick	174	15	4	26.7%
Association des journalistes indépendants du Québec	150	15	0	0%
Literary Translators' Association of Canada	100	15	1	6.7%
Canadian Alliance of Dance Artists (ON)	50	15	2	13.3%
<b>Total</b>	<b>66,466</b>	<b>991</b>	<b>296</b>	<b>29.9%</b>

## Survey of producers

PRA conducted a survey of federal producers subject to the legislation. The Department of Canadian Heritage identified 27 federal producers to participate in the survey. PRA mailed surveys to these 27 producers and asked respondents to return their completed surveys to us in a stamped, self-addressed return envelope or by toll-free fax. We asked survey recipients who felt that another individual from their organization was more

qualified to respond, to return the blank survey, along with that individual's name, to PRA. We then invited the identified individual to participate in the survey.

Twelve of 27 surveys were returned to PRA. Three of the returned surveys were blank, and one indicated that the questionnaire did not apply.<sup>(3)</sup> These four surveys were excluded from the analysis. Thus, the total sample size was eight; of these, seven were in English, and one was in French.

The response rate for the survey was 29.6%, which was somewhat lower than expected. We were told that some of the producers identified by the Department of Canadian Heritage chose not to return their surveys because they were members of a producers' association that had already participated in the research through the interview process. The association representative whom we interviewed informally canvassed the views of the association's membership prior to completing the interview and spoke on behalf of the entire organization. Fifteen of the producers in our sample were members of this producer association.

Detailed results from the producer survey are in Appendix D, Volume II. Due to the small sample size, caution must be used when interpreting these results.

## Notes

1. One survey was requested through the web site; however, it was not returned. Five surveys were requested through the web site; two were returned.
2. Although we invited both certified and non-certified artists' associations to participate in the interview process, only two non-certified associations agreed to an interview. A certified association is one that has been granted the sole right, under the Status of the Artist Act, to represent an artistic sector for the purpose of collective bargaining with producers in federal jurisdiction.
3. This respondent's organization was not represented by the categories of federal producers listed in the questionnaire.