

S.P.A.R

Saskatchewan Partnership for Arts Research

Understanding the Arts Ecology of Saskatchewan

A Research Project Funded by the Social Sciences and Humanities Research Council of Canada, the Saskatchewan Arts Alliance, the Saskatchewan Arts Board, SaskCulture and the University of Regina



Saskatchewan
Arts Alliance



University
of Regina

Saskatchewan Partnership for Arts Research

www2.uregina.ca/spar

E-mail: spar@uregina.ca

Phone: 306.337.3165

Fax: 306.585.5530

c/o: Department of Theatre

RC 271

Riddell Centre

University of Regina

Regina, Saskatchewan S4S 0A2

Contents

Introduction to Goals.....	1
Literature Review and Significant Research Questions	1
Research Objectives.....	5
Methodology and Timelines	6
List of References.....	8

Introduction to Goals

The goal of this research project is to better understand how the shifting arts ecology of Saskatchewan is functioning at the grass-roots level. Although sometimes simply a nebulous synonym for “arts sector” (Centre for Innovation), the term “arts ecology” is used increasingly to imply that artists create within an interactive, symbiotic system of relationships among themselves and with their larger environment (Burgess). But what do we know about the way artists interact among themselves and with society, what connections are important to their art-making, what networks do they form or are they a part of and how would we know if any of that is changing? Effective support for artists and arts organizations and strong programs and policy-making require such information, but the scope and complexity of a research project to address these questions are beyond the capacity of any of the arts organizations to manage individually. However, SPAR’s research partnership with its multi-disciplinary team of university-based researchers and SSHRC funding has made it possible to undertake such a study and provide policy-makers and the community with the knowledge they need for evidence-based decision making. At the same time it is helping to build longer term reciprocal relationships between researchers and arts leaders to facilitate co-creation of further knowledge and related methodology.

In a 2010 study for the Arts Alliance, Marnie Badham articulated the motivation for this partnership and research project: “What is truly lacking is ... a coordinated effort from arts leaders, policy makers, and the private sector to develop a framework that is informed by research expertise from many disciplines including the arts, but also public policy, economics and sociology. This approach will also help us collect better data, both qualitative and quantitative, about the arts and their relationship to our lives and our environment. Over time, this would not only tell us more about the arts, but about how the public feels about the arts, and will help to inform better policy decisions” (p. 19). Much cultural information has been produced by the provincial government and our partners, but much of it has not been available outside the organizations which produced it. This is not a problem peculiar to the arts or Saskatchewan (Badham, p. 8), but this partnership can now facilitate the assimilation of a multidirectional, cross-sector flow of knowledge and create a common base of information accessible to all.

Literature Review and Significant Research Questions

What is the nature of professional connections and networks forged by artists among themselves and with their community (broadly defined) and are these connections contributing to a healthy and sustainable arts ecology and the development of society? Answers to this

central research question cannot come from theory or generalized observations. They require a specific place-based study grounded in the broad and unique arts ecology of Saskatchewan (Badham, p.19), but the importance of this study extends beyond the local and particular to address questions of international scope regarding the contributions of artists to our cultural, social and economic well-being. Too few studies of the kind we propose are being done, and our grass-roots approach is intended to produce valuable data and scholarly insights by creating a testing ground for fundamental assumptions that underpin assertions composing an influential and hotly contested cluster of concepts and theories such as arts ecology, creative classes, creative clusters, creative cities, creative economies and creative ecologies.

Although a subject for study since 1979 (Hope), “arts ecology” remains an emerging field of study fraught with conflicting definitions, differences of perception as to its major components and significant gaps between theory and evidence on how it actually functions. Mark Robinson notes that the term “‘arts ecology’ has often been ill defined, if indeed a definition of any sort has been attempted,” and little attention has been paid to “what the components of an arts ecology are, and how they might interrelate” (pp. 23-4). Writing in the context of financial crisis, Robinson is attracted to ecological thinking because of the emphasis on adaptation and “resilience in ecological and social systems” (p. 5) in the face of change. A US study comparing Philadelphia’s arts ecology to that of 11 other cities defines the arts ecology as consisting of arts infrastructure, their support structures and the community contexts in which they operate” (McCarthy, p. xiv). This differs considerably from Robinson’s definition depicted as a series of concentric circles situating the artist, “creativity,” or “what artists are doing, how they are innovating and evolving ... at the heart of the arts ecology”. The circles radiate out to the economy, “locality”, and society at the edge of the ecology, but he argues that the connections between the various levels of the system work both ways, so that “what happens in a town or city ... impacts on the arts sector. What happens in the arts or in an arts venue changes the city” (p. 25). In fact, he relates the relative health of the ecology, its capacity to maintain creativity in the face of change, directly to “connectivity” and “networks of relationships enabling adaptive behaviour and resilience” (p. 26).

Robinson’s observations highlight the difficulty with trying to develop simplified diagrams or layered structures to depict an “arts ecology”. Systems devised through social network analysis and complexity theory have more potential for depicting the various components of such an ecosystem. Nodes in an arts network include not only artists, arts venues or organizations or a generalized “economy” but specific spaces, places and other types of infrastructure, institutions and businesses etc that are not necessarily automatically associated with the arts. The perception of such a network is also very different if you assume an external perspective like a

traffic helicopter rather than the internal perspective of an artist (Kadushin p. 4). Although ultimately we may be able to construct a partial ‘helicopter’ perspective, we will first explore the complexity of the arts ecology from the inside out through the eyes of both individual artists and members of the general public.

An Arts Council England study focuses on the arts ecology as one component of an even more complex ecology, the “creative economy”--a concept that has had much influence among policy makers around the world thanks to theorists like John Howkins and Richard Florida who popularized concepts such as “creative class” and “creative cities”. The study differentiates between an arts ecology “driven by intrinsic arts and cultural activities; expressive of a social relationship between producers and audiences; strongly linked to public investment and not-for-profit activities,” and a “creative economy ... driven as much by commercial as artistic and cultural factors; expressive of an economic and social transaction between producers and markets; operating in a mixed economy of different types of private investment, alongside public investment”. Composed of a broad set of industries, even scientific research and development according to some researchers, the “creative economy” thrives in a climate of social inclusion and “diversity” where new electronic media enable “the growing blending and convergence of the arts ecology and creative economy” (Fleming, pp. 6-7). Such concepts have been seized upon enthusiastically by cultural policy makers, municipal planners, businesses and artists, and their application has led to whole movements formalized in the form of the Creative Cities Networks run by UNESCO and the Creative City Network of Canada to which four Saskatchewan cities belong.

Given Saskatchewan’s thriving provincial economy and the resulting population boom including both new artists and a substantial influx of immigrants primarily from Asia and Africa (Statistics Canada, *The Canadian Population in 2011, Saskatchewan Population Report*; Bureau of Statistics; Saskatchewan, Gov. Fact Sheet; Sandals; Citizenship and Immigration Canada), obvious questions arise as to whether local artists are connected with and/or benefitting from a “creative economy”. With at least one statistical study suggesting an exceptionally strong “creative economy” in the province (Spencer, p. 110), our study of artist networks could be well positioned to respond to Canadian and international calls for “the appropriate measurement and development of a fuller insight into the stratification and employment/activity patterns of creative workers in the new economy” (Gollmitzer, pp 18, 20). Yet the implication of direct economic benefits and the application of these theories in Saskatchewan, as well as in many other regions of the country, necessitate a questioning approach. In a province with still only two cities having a population over 100,000, limited racial and ethnic diversity in comparison with many other Canadian urban centres despite recent immigration, and groups of rural artists

who still do not have access to high speed internet service, theories drawn from a movement inspired by Europe's centres of urban agglomeration and predicated by such things as diversity and new technology, require adaptation in the spirit of Clifford Geertz' "local knowledge". As has been demonstrated by scholars and practitioners like the Small Cities Community-University Research Alliance, the cultural implications behind creative cities concepts can be applied to small cities as cultural hubs (Garrett-Petts; Duxbury; Rodning Bash; Maranda; Dunphy; Rogers; Hill Strategies). Given what we know of small Saskatchewan villages and towns (e.g., Tagaske, Meacham, East End and Corman Park) sought out by artists who in some cases compose over a third of the business community, creative clusters situated in big cities or small towns may also serve as catalysts for the rejuvenation of communities, but what is the role of artists in them and how do cultural policies and plans vs the artists themselves contribute to the development of creative spaces, clusters and social networks (not necessarily electronic)?

Robert Putnam has argued that deeper research into social capital, the way in which connections and networks are formed, is essential to our understanding of what is at the core of the arts ecosystem (p. 19). Our research has the potential to add to a limited amount of "careful detailed empirical work, involving in-depth ethnographies" offering "greater clarity of the processes at work in different types of clusters" and networks, some of which suggest that economic theories do not square with the working realities of artists (Kong, pp. 62-3; Di Maggio; Spencer, p. 131; Porter; Gibson; Markusen; Van Heur). Scholars like Stephen Tepper have argued that the concept of the creative economy leads to exaggerated economic expectations and a focus on impacts that distract from more important questions. Rather, he argues, "we should direct our analytical and policy energies toward better understanding how creative work and institutions are changing and what might be done to foster a more robust, more creative and more diverse cultural life" (p. 159; O'Connor, p. 400) Identifying this as an area which "needs evidence and research" (Duxbury), scholars have argued that the social and/or cultural capital generated in a creative economy is as important or more so to cohesion and sustainability as economic capital (Mercer; Throsby, 2010; Jeannotte). The connection between the arts ecology and cultural sustainability has been made especially clear in recent work undertaken within our aboriginal communities where artists have been working with youth to promote healthy lifestyles (Goulet, 2010; Goulet 2011; Linds). While the connection between a vital arts ecology and the health of individuals in a community has been embraced by the medical community (Carlson, Cox, Cueva, Archibald), the inclusion of our First Nations communities and their artists in our study will enable us to look at how the integral involvement of artists and art-making in the life of aboriginal communities is connected with practices in the broader arts ecology and/or can serve as a model for interconnections between

artists and their communities elsewhere. Given the holistic nature of First Nations cultures and the extent to which “connectedness” (to the land, to elders and traditional beliefs, to an ecology encompassing humans and the natural world) gives rise to and infuses the creative work of so many First Nations artists and their communities, the diversity of approaches and knowledge they may be able to share could well provide alternative models and ways of understanding the role of artists in the arts ecology as well as securing its vitality and sustainability (McGregor, Williams).

Research Objectives

The literature review reveals the potential value to the national and international scholarly community of a quantitative and qualitative study of the role of artists in the Saskatchewan arts ecology and their professional connections. Well beyond the immediate provincial arts community, there is a need to document how the players in the arts ecology interact and form networks and what impact those connections have on art making, creativity and innovation, our economic and cultural wellbeing, and the health and sustainability of our communities. Saskatchewan artists have something to contribute to our understanding of the relative importance to creativity of “particular” audiences, “imagined” or administratively and geographically determined communities, and virtual networks. Our objectives are:

1. To identify and map the distribution of artists and arts organizations, including any disciplinary specializations, within the nine districts recognized by the Ministry of Sport, Culture and Recreation
2. To compare the distribution of artists and their basic demographic characteristics within and among the provincial districts.
3. To identify and map interactively the key networks and interconnections between artists and other artists, artists and arts organizations, artists and other segments of their “community” (geographical, disciplinary, virtual) and their contributions to local development and the economy.
4. To identify and map the position of artists (actual and desired) in the creative ecosystem of the province as perceived by a cross-section of individuals from outside the ranks of professional artists.
5. To examine in detail through focus groups and case studies the nature of specific social networks of a regional, cultural, disciplinary or virtual nature through which society and the artist are linked.
6. To examine these research results in the context of current provincial cultural policies and evolving theoretical work relating to creative ecologies, creative economies and creative cities and recommend future program and policy options.

Methodology and Timelines

Objective 1: *To identify and map the distribution of artists and arts organizations, including any disciplinary specializations, within the nine districts recognized by the Ministry of Sport, Culture and Recreation.*

Attaining Objective 1 began in the summer of 2012 with the launch of the Arts Alliance Artist Registry, the first effort at creating a comprehensive list of provincial artists. This and other data sharing facilitated by this partnership has produced a baseline data set which is contributing to regional and disciplinary profiles. This work will continue through with Geographic Information System Technology (GIS) mapping of these data and posting of these maps to our website.

Objective 2: *To compare the distribution of artists and their basic demographic characteristics within and among the provincial districts.*

Objective 3: *To identify and map interactively the key networks and interconnections between artists and other artists, artists and arts organizations, artists and other segments of their “community” (geographical, disciplinary, virtual) and their contributions to local development and the economy.*

With the base-line data set as a sampling frame, we are addressing Objectives 2-3 through an on-line survey facilitated by the Sample Survey and Databank Unit of the Faculty of Kinesiology and Health Studies of the University of Regina. Through this survey of individuals drawn from our comprehensive list of provincial artists, we are (a) obtaining basic demographic information about the artists (such as age, gender, community of residence, ethnicity, and education) and the extent to which they conform to various official definitions of ‘professional artist;’ and (b) discovering existing networks and connections that contribute to the respondent’s creative work, its dissemination to an audience or consumers and the generation of income from the creative work. GIS maps and social network charts will incorporate resulting data to reveal similarities and differences between the different regions and the flows of strengths of the network connections among the different regions.

Objective 4: *To identify and map the position of artists (actual and desired) in the creative ecosystem of the province as perceived by a cross-section of individuals from outside the ranks of professional artists.*

Objective 4 responds to Badham’s call for more “data regarding public perceptions of arts activities” (21). It involves the implementation of a second survey directed at approximately 1000 provincial respondents from the adult population. It addresses the following areas: (a) basic demographic information; (b) the extent of the individual’s involvement in arts and

cultural activities as well as any other ways in which they see themselves involved in the province's creative and arts ecologies (e.g., artist networks, education, charitable donations, business partnerships, etc) and (c) the perceived and desired roles of artists in the broader educational, social, economic, cultural and political dimensions of local communities or regions. Data from this survey will also be made available through the SPAR website through GIS mapping as well as reports.

Objective 5: *To examine in detail through focus groups and case studies the nature of specific social networks of a regional, cultural, disciplinary or virtual nature through which society and the artist are linked.*

Addressing Objective 5 will begin with initial analysis of the surveys in a report prepared for the provincial Arts Alliance Congress in May 2014. Where possible it will identify key questions for further study and the nature of the 15 focus groups which will be used to attain a more in depth and qualitative understanding of artist networks and their role in the arts ecology. We anticipate a mixture of focus groups, some composed of artists in particular disciplines or at different stages of their careers others composed of artists and other individuals from particular communities, reserves or districts. The objective will be to elicit dialogue between participants to further our understanding of the nature and degree of connectedness between artists and others in their area and the extent to which artists work within a broader creative network. Where appropriate, cultural mapping approaches will be used, not only "identifying and stating, in a written or visual inventory, all cultural assets within the geographic area" but also experimenting with more qualitative and subjective approaches (Evans, Moore, Stewart, Brennan-Horley). As observed by France Trepanier, "mapping is ... a powerful tool for building bridges to the arts" because it can "reveal where the connections are". These focus groups will begin during the Fall of 2014 and progress concurrently with the development of interactive maps to depict and analyze creative hubs or neighbourhoods and creative clusters emerging from the surveys and focus groups.

By winter 2015 we will move from the focus groups to at least 2 in-depth case studies which will involve further follow up with particular artists and their communities. They will be conducted using semi-structured qualitative research interview methods where data collection will be guided by a checklist of key "themes" and questions addressed in a conversational style. Since not all themes and questions will be appropriate for all art livelihoods and situations, the interviewers will steer the conversation to address only those which apply. The open-ended structure will also allow for elaboration on themes which may not have emerged during the initial surveys and focus groups.

Objective 6: *To examine these research results in the context of current provincial cultural policies and evolving theoretical work relating to creative ecologies, creative economies and creative cities and recommend future program and policy options.*

Work on addressing Objective 6 will begin with the analysis of survey results and continue with the identification of key questions to be explored in the focus groups and case studies as well as dialogue with the partner organizations and the Community of Understanding. Individual policy papers will be developed as issues emerge but a major policy paper relating to integrated policies and programs and co-authored by the partners and participants will be released at the May 2016 provincial Arts Congress.

List of References

- Archibald, Archibald and Jonathan Dewar. "Creative Arts, Culture, and Healing: Building an Evidence Base." *Pimatisiwin: A Journal of Aboriginal and Indigenous Community Health* 8:3 (2010) 1-25.
- "Axing Film Tax Credit Kills Animation Project, Producer Says," CBC News Saskatchewan. 27 Mar 2012. Web. 14 Nov 2012.
- Badham, Marnie. *The Menace of Measurement: A Discussion about Arts Indicators*. Saskatchewan Arts Alliance. 1 Jul 2010. Web. 14 Nov 2012.
- Bakshi, Hasan and David Throsby. *The Culture of Innovation: An Economic Analysis of Innovation in Arts and Cultural Organisations*. National Endowment for Science, Technology and the Arts Research Report, Jun 2010. Web. 14 Nov 2012.
- Bureau of Statistics, Government of Saskatchewan. *Saskatchewan Quarterly Population Report*. Second Quarter 2012. Web. 2 Nov 2012.
- Brennan, Richard J. "Saskatchewan Premier Brad Wall Releases Vision 2020 and Beyond Plan to Lure Workers." *TheStar.com*. 17 Oct 2012. Web. 14 Nov 2012.
- Brennan-Horley, Chris. "Finding Creativity in a Small City: How Qualitative Mapping Methods Can Reveal New Geographies of Creativity." *Cultural Political Economy of Small Cities*. Anne Lorentzen and Bas van Heur, eds. London: Routledge, 2012; pp. 44-62.
- Burgess, Marilyn and Maria De Rosa. *The Distinct Role of Artist-Run Centres in the Canadian Visual Arts Ecology*. For the Canada Council for the Arts. 13 Oct 2011. Web. 14 Nov 2012.
- Campbell, Clayton. "Creative Communities and Emerging Networks." *Cultural Expression, Creativity and Innovation*. Helmut Anheier and Yudhishtir Raj Isar, eds. London: Sage, 2010; pp. 189-200.

Carson, Arlene J., Neena L. Chappell and Carolyn J. Knight. "Promoting Health and Innovative Health Promotion Practice Through a Community Arts Centre." *Health Promotion Practice* 8:4 (Oct 2007) 366-374.

Centre for Innovation in Culture and the Arts in Canada. *Equity within the Arts Ecology: Traditions and Trends*. For the Canadian Public Arts Funders (CPAF) Network. October, 2011.

Citizenship and Immigration Canada. *Facts and Figures 2011--Immigration overview: Permanent and Temporary Residents*. 16 Oct 2012. Web. 2 Nov 2012.

Cox, Susan M., Darquise Lafrenière, Pamela Brett-MacLean, Kate Collie, Nancy Cooley, Janet Dunbrack & Gerri Frager. "Tipping the iceberg? The state of arts and health in Canada." *Arts & Health: An International Journal for Research, Policy and Practice*, 2:2 (2010)109-124.

Cueva, Melany. "Bringing What's on the Inside Out": Arts-based Cancer Education with Alaska Native Peoples." *Pimatisiwin: A Journal of Aboriginal and Indigenous Community Health* 9:1 (2011)1-22.

Di Maggio, Paul. "Cultural Networks." in *The Sage Handbook of Social Network Analysis*. John Scott and Peter J. Carrington, eds. London: Sage Publications, 2011. 286-300.

Dunphy, Kim. *Developing and Revitalizing Rural Communities Through Arts and Creativity: Australia*. Prepared for the Creative City Network of Canada. Mar, 2009. Web. 15 Nov 2012.

Duxbury, Nancy. "Introduction." *Making Connections: Culture and Social Cohesion in the New Millennium*. *Canadian Journal of Communication*, 27:2 (2002).

External Advisory Committee on Cities and Communities. *From Restless Communities to Resilient Places : Building a Stronger Future for All Canadians : Final Report of the External Advisory Committee on Cities and Communities*. Ottawa, June 2006, pp. v., xi, and passim.

_____. "Shifting Strategies and Contexts for Culture in Small City Planning: Interlinking Quality of Life, Economic Development, Downtown Vitality, and Community Sustainability." *Cultural Political Economy of Small Cities*. Anne Lorentzen and Bas van Heur, eds. London: Routledge, 2012; 161-178.

Evans, Graeme and Jo Foord. *Cultural Mapping and Sustainable Communities: Planning for the Arts Revisited*." *Cultural Trends*, 17:2 (Jun 2008) 65-96.

Fleming, Tom and Andrew Erskine. *Supporting Growth in the Arts Economy*. Arts Council England. Jul 2011. Web. 14 Nov 2012.

Florida, Richard. *Cities and the Creative Class*. New York: Routledge, 2005.

_____. *The Flight of the Creative Class: The New Global Competition for Talent*. New York: Harper Collins, 2005.

_____. *The Rise of the Creative Class and How It's Transforming Work, Leisure and Everyday Life*. New York: Basic Books, 2002.

Garrett-Petts, W.F., ed. *The Small Cities Book: On the Cultural Future of Small Cities*. Vancouver: New Star Books, 2005.

Geertz, Clifford. *Local Knowledge: Further Essays in Interpretive Anthropology*. 3rd edn. 1983; New York: Basic Books, 2000.

Gibson, Chris and Daniel Robinson. "Creative Networks in Regional Australia." *Media International Australia*, 112 (2004) 83-100.

Gollmitzer, Mirjam and Catherine Murray. *From Economy to Ecology: A Policy Framework for Creative Labour*, A Report Prepared for the Canadian Conference of the Arts. March 2008. Web. 9 Nov 2012, p. 18.

Goulet, Linda, Jo-Ann Episknew, Warren Linds, and Karen Arnason. "Rehearsing with Reality: Exploring Health Issues with Aboriginal Youth Through Drama." In *Popular Political Theatre and Performance: Critical Perspectives on Canadian Theatre in English*. J. Salverson, ed. Toronto, ON: Playwrights Canada Press, 2010. Pp. 180-195..

_____, Warren Linds, Jo-Ann Episknew and Karen Schmidt. "A Decolonizing Space: Theatre and Health with Indigenous Youth." *Native Studies Review* 20.1 (2012): 35-61.

Government of Saskatchewan. "New Surgery and Outpatient Centre Planned for South Saskatchewan." 5 June 2012. Web. 14 Nov 2012.

Graney, Emma. "Mapping Regina's 'Cultural Oasis'." *Leader-Post*, 3 Nov 2011: A.6.

_____. "U of R Overhauling BFA Program." *Leader-Post*. 4 Oct 2012 Web. 14 Nov 2012.

Hesmondhalgh, David, and Baker, Sarah. *Creative Labour: Media Work in Three Cultural Industries*. New York: Routledge, 2011.

Hill Strategies Research Inc. *Artists by Neighbourhood in Canada*. For the Canada Council for the Arts, the Department of Canadian Heritage and the Ontario Arts Council. *Statistical Insights on the Arts*, 4:2 (Oct 2005).

_____. *Artists in Large Canadian Cities*. For the Canada Council for the Arts, the Department of Canadian Heritage and the Ontario Arts Council. *Statistical Insights on the Arts*, 4:4 (Mar 2006).

_____. *Artists in Small and Rural Municipalities in Canada*. For the Canada Council for the Arts, the Department of Canadian Heritage and the Ontario Arts Council. *Statistical Insights on the Arts*, 4:3 (Feb 2006).

- Hope, A. D., John Passmore and Donald Brook. *The Ecology of the Arts*. North Sydney, N.S.W.: Arts Information Program, Australia Council, 1979.
- Howkins, John. *Creative Ecologies: Where Thinking is a Proper Job*. St. Lucia, Qld: University of Queensland Press, 2009.
- Howkins, John. *The Creative Economy: How People Make Money from Ideas*. 2001; Penguin, Rvsd edn. 2007.
- Innes, Judith E. and David E. Booher. "Indicators for Sustainable Communities: A Strategy Building on Complexity Theory and Distributed Intelligence." *Planning Theory & Practice* 1:2 (2000) 173-186.
- Jeannotte, Sharon. "Singing Alone? The Contribution of Cultural Capital to Social Cohesion and Sustainable Communities." *The International Journal of Cultural Policy*, 9:1 (2003): 35-49.
- Kong, Lily. "Beyond Networks and Relations: Towards Rethinking Creative Cluster Theory." in *Creative Economies, Creative Cities: Asian-European Perspectives*. The Geojournal Library 98. Lily Kong and Justin O'Connor, eds. New York: Springer, 2009. 61-76.
- Kadushin, Charles. *Understanding Social Networks: Theories, Concepts, and Findings*. Oxford: Oxford University Press, 2012.
- Kumaran, Maha and Lorraine Salt. "Diverse Populations in Saskatchewan: The Challenges of Reaching Them." *Partnership: The Canadian Journal of Library and Information Practice and Research*, 5:1(2010). Web. 14 Nov 2012.
- Landry, Charles. *The Art of City Making*. New York: Routledge, 2006.
- _____. *The Creative City: A Toolkit for Urban Innovators*. New York: Routledge, 2008.
- _____ and Phil Wood. *The Intercultural City: Planning for Diversity Advantage*. New York: Routledge 2008.
- Leblanc, Thomas. "The Accent on Creativity: A Montreal Story," *Marketing, Advertising, Media and PR in Canada*. 25 Apr 2012. Web. 9 Nov 2012.
- Lederman, Marsha. "Producers Abandoning Saskatchewan as Tax Credit Ends." *The Globe and Mail*. 27 Jun 2012. Web. 14 Nov 2012.
- Linds, Warren, F. Yuen, Jo-Ann Episkenew, Linda Goulet and K. Arnason. "Forum Theatre: An Opportunity for Examining and Re-creating Indigenous Identity through Performance as Play." In *Children Under Construction: Play as Curriculum*. D. Chappell, ed. Berne: Peter Lang, 2010. Pp. 41-62.
- Maranda, Michael. *Waging Culture: A Report on the Socio-economic Status of Canadian Visual Artists*. Toronto: Art Gallery of York University, n.d. Web. Nov 15, 2012.

Markusen, Ann. "Urban Development and the Politics of a Creative Class: Evidence from a Study of Artists." *Environment and Planning A*, 38:10 (2006), 1921-1940.

Marshall, Jim and Andrea Rounce. *The Importance of the Arts in Saskatchewan*. Prepared for the Saskatchewan Arts Alliance by the Johnson-Shoyama Graduate School of Public Policy. July 31, 2009.

Mayor's Arts Visioning Committee. *Edmonton Arts 2040: Prosperity with Creativity*. Edmonton, November 2011, pp. 11, 34-5 and passim.

McCarthy, Kevin F., Elizabeth Heneghan Ondaatje and Jennifer L. Novak. *Arts and Culture in the Metropolis: Strategies for Sustainability*. Santa Monica, CA: RAND Corporation, 2007.

McGregor, Deborah. "Traditional Ecological Knowledge." *Ideas: The Arts and Science Review*, 3:1 (Spring 2006). Faculty of Arts & Science, University of Toronto. Web. 15 Nov 2012.

Mercer, Colin. *International Intelligence on Culture in Association with Cultural Capital Ltd and Hong Kong Policy Research Institute. Hong Kong Arts and Cultural Indicators Research Report: The Development of a Robust Framework for Identifying and Evaluating Arts and Cultural Indicators in Hong Kong*. Hong Kong: Hong Kong Arts Council, 2005.

Moore, Stephanie. *Cultural Mapping: Building and Fostering Strong Communities*. A Master's Project towards a Master's Degree in Arts Management. Arts and Administration Program. School of Architecture and Allied Arts, University of Oregon, 2011.

O'Connor, Justin. "Creative Industries: A New Direction?" *International Journal of Cultural Policy*, 15:4 (2009) 387-402.

Olfert, Rose and Mark Partridge. "Creating the Cultural Community: Ethnic Diversity vs. Agglomeration." *Spatial Economic Analysis* 6: 1 (Mar 2011) 25-55.

_____ and Simon Weseen. "Cultural Policy in Saskatchewan." *Saskatchewan Institute of Public Policy, Public Policy Paper* 54 (2008).

Porter, Michael E. "Location, Competition and Economic Development: Local Clusters in a Global Economy." *Economic Development Quarterly* 14:1 (Feb 2000) 15-34.

President's Committee on the Arts and the Humanities. *Reinvesting in Arts Education in America: Winning America's Future through Creative Schools*. Washington, DC, May 2011pp. 3, 8 and passim.

Pride of Saskatchewan: A Policy Where Culture, Community and Commerce Meet. Saskatchewan Ministry of Tourism, Parks, Culture and Sport. March 2010.

Robinson, Mark. *Making Adaptive Resilience Real*. Arts Council England. Jul 2010. Web. 14 Nov. 2012.

Rodning Bash, *S Thriving Arts: Thriving Small Communities*. St. Paul: Metropolitan Regional Arts Council, 2006.

Rogers, Maureen. "Social Sustainability and the Art of Engagement--the Small Towns: Big Picture Experience." *Local Environment*, 10:2 (Apr 2005): 109-24.

Sandals, Leah. "Kara Uzelman & Jeffrey Allport: Sounding Saskatchewan." *CanadianArt*. 12 Jul 2012. Web. 14 Nov 2012.

Saskatchewan Arts Alliance. *From Policy to Action: A Proposal for the Arts Sector*. October 2011.

_____. *Profile of Saskatchewan Professional Arts Organizations*. December 2007.

Saskatchewan Housing Corporation. *2011 Annual Report Highlights from 2011*. Web. 14 Nov 2012.

Saskatchewan, Government of. *Moving from Reflection to Action: Towards a Cultural Policy for Saskatchewan*. Regina, March 2010.

_____. *Reflections: A Summary of 30 Years of Cultural Policy Discussions in Saskatchewan*. Regina, 2008.

_____. *Reflections on Cultural Policy: A Summary of Survey Results*. Regina, 2009.

_____. *Saskatchewan Fact Sheet*, July 2012. Web. 2 Nov 2012.

_____. *Saskatchewan Plan for Growth: Vision 2020 and Beyond*. 2012. Web. 15 Nov 2012.

Schwalm, Terry and Associates. *Business & the Arts: Service Relationship Indicators: Final Report*. Prepared for the Saskatchewan Arts Alliance. April 23, 2004.

Scientists & Innovations: *Where it All Started--Animation in the NRC Labs*. 5 March 2008. Web. 10 Nov 2012.

Scoones, Ian. "Livelihoods Perspectives and Rural Development." *Journal of Peasant Studies*, 36:1 (Jan 2009).

_____. *Sustainable Rural Livelihoods: A Framework for Analysis*. IDS [Institute of Development Studies] Working Paper 72. Brighton, Sussex: University of Sussex, 1998.

Spencer, Gregory M.. *The Creative Advantage of Diverse City-Regions: Local Context and Social Networks*. PhD Thesis. Department of Geography, University of Toronto, 2009.

Statistics Canada. *The Canadian Population in 2011: Population Counts and Growth*. 30 May 2012 Web. 2 Nov 2012.

_____. *Saskatchewan Population Report*. 8 Feb 2012. Web. 2 Nov 2012.

Stewart, Sue. *Cultural Mapping Toolkit*. Vancouver: 2010 Legacies Now & Creative City Network of Canada, 2007.

Tepperman, Steven Jay. "Creative Assets and the Changing Economy." *Journal of Arts Management, Law and Society*, 32:2 (Fall 2002): 159-168.

Throsby, David. "Abstract." *Forum for Creative Europe*. Prague, 26-27 Mar 2009. Web. 15 Nov 2012.

_____. *The Economics of Cultural Policy*. Cambridge: Cambridge University Press, 2010.

Trepanier, France. *Final Report: Aboriginal Arts Administration Forum: Aboriginal Leadership and Management*. Banff, AB: The Banff Centre, 2008.

United Nations Conference on Trade and Development and United Nations Development Program. *Creative Economy Report 2008: The Challenge of Assessing the Creative Economy: Towards Informed Policy-making*. Geneva, Switzerland, 2008.

Van Heur, Bas. "The Clustering of Creative Networks: Between Myth and Reality." *Urban Studies*, 46:8 (2009), 1531-1532.

Wasserman, Stanley and Katherine Faust. *Social Network Analysis: Methods and Applications*. Cambridge: Cambridge University Press, 1994.

Williams, Lewis, Rose Roberts, and Alastair McIntosh, eds. *Radical Human Ecology*. Farnham, Surrey: Ashgate, 2012.