



Canada Council  
for the Arts

Conseil des arts  
du Canada

# Canada Council for the Arts

## Engage and Sustain

Performance Measurement Report for 2017-18 Recipients

Research, Measurement and Data Analytics (RMDA)

September 2021



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# Performance Measurement at the Canada Council for the Arts

*How does the Council  
assess the outcomes of its  
programs?*

When the Council implemented its new funding model in 2016, it also developed a Performance Measurement Framework – built on an outcomes-based model – for each of its programs, initiatives and activities. The framework promotes accountability and transparency by reporting on the results of the Council's investments.

This report summarizes the results of each program outcome and the impact of the Engage and Sustain program within the arts sector and beyond.



## Methodology

The Canada Council for the Arts tracks two types of outcomes resulting from a grant program: cross-program outcomes and program-specific outcomes.

Cross-program outcomes are common to multiple programs. They include:

1. Canadian artists have resources and opportunities to explore, take artistic risks and advance their practice.
2. Canadian artists create, produce and present works to the public in a variety of genres and forms.

Program-specific outcomes are tailored to each program and are reported throughout this document.

All outcomes and results are clearly defined and linked to the inputs, activities and outputs of the Council's programs in the program logic models.

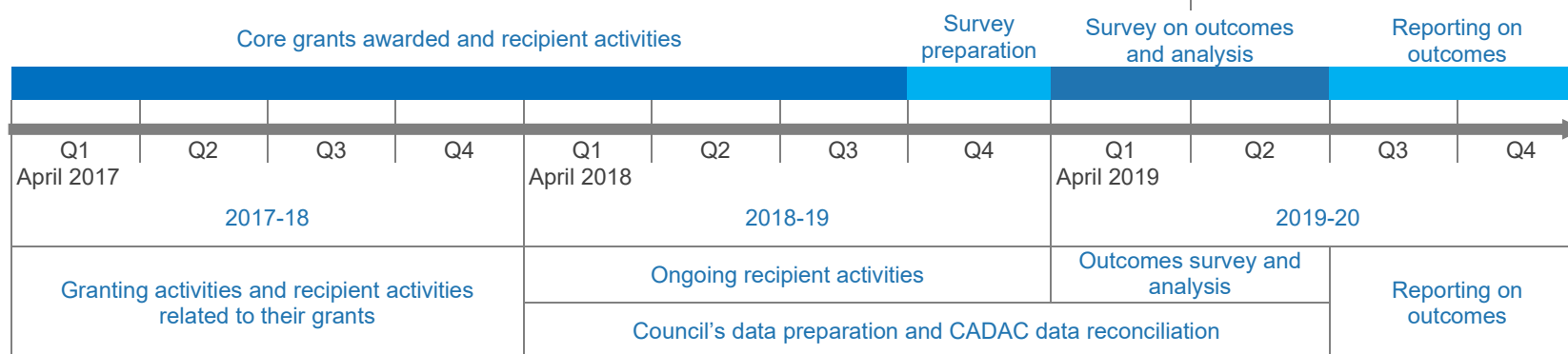
## Data Sources

- Canada Council funding data: includes data for 2017-18 grant recipients
- CADAC (Canadian Arts Data / Données sur les arts au Canada): includes financial and statistical data provided by 2017-18 core grant recipients with financial data that were reconciled in the CADAC system by October 2019
- Outcomes Survey for core grant recipients: includes data from respondents to a survey for 2017-18 core grant recipients



## Reporting Cycle

Most 2017-18 CADAC data for core grant recipient organizations are reconciled and ready for analysis



The reporting cycle can be divided into five time-periods (as shown in the timeline above):

1. the period in which grants are awarded
2. the period in which grant recipients performed activities related to their grants
3. the period for preparing program data and reconciling CADAC data
4. the period for outcome data collection, validation and analysis
5. the period for combined analysis from all data sources and the production and dissemination of outcomes reports.

*“This support enabled us to have the expertise, consistency and competence to engage in a number of key initiatives including outreach to isolated rural communities and the inauguration of a new festival which we will continue on an annual basis. It has also allowed us to strengthen our digital and logistic expertise.”*

Recipient of an **Artistic Catalysts** grant

*“The grant [...] supported programming that connects our gallery to the community and enabled our [...] programs to gain new audiences. Our gallery undertook curatorial visioning and public engagement activities that allowed us to better connect with the African Nova Scotian communities who were under-served by our programming.”*

Recipient of an **Artistic Institutions** grant



# The Engage and Sustain Program

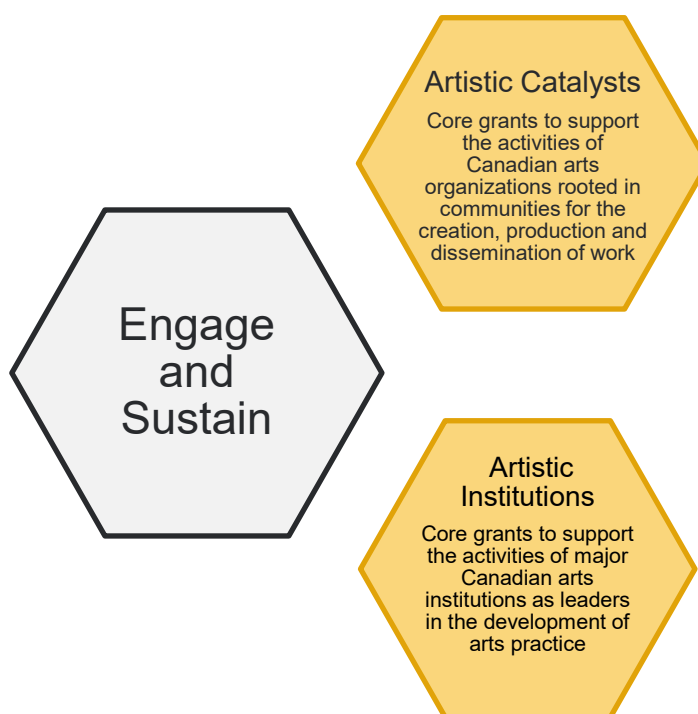
## Objectives and Components

[Engage and Sustain](#) fosters a vibrant foundation for the arts in Canada by supporting arts organizations at the heart of Canada's creative communities.

This program funds organizations that are dedicated to developing excellence in arts practice, advancing the arts through programming and exposing a diverse public to a range of artists and creative works.

The program has **two** components:

 Core grant



# Results

In 2017-18, grants totalling \$64.6 million in funding were awarded through the Engage and Sustain program to 354 organizations.<sup>[1]</sup>

This report examines outcomes for the activities of these organizations:

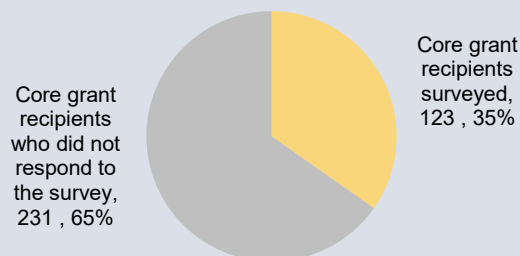
- Program data were available for 354 core grant recipients
- Survey data were available for 123 core grant recipients, representing a 34.7% response rate of the survey sample (see methodological note 1 below)
- CADAC data were available for 349 organizations, 98.3% of which were core organizations (see methodological notes 2 and 3 below)

## Methodological notes:

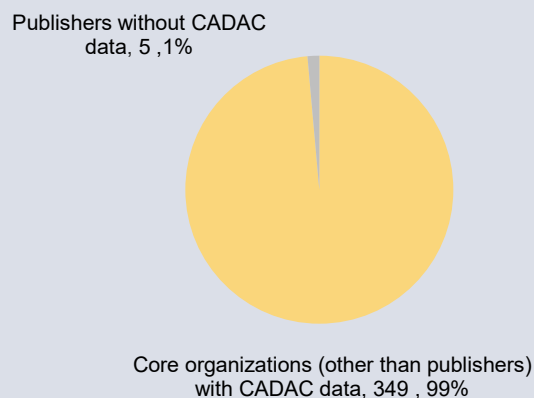
1. Only includes 2017-18 grant recipients who submitted a final report by December 2018 (n=123).
2. Publishers are not required to provide data through CADAC.
3. The number of CADAC organizations that complete each statistical or financial line is variable. Therefore, the sample sizes for CADAC respondents reported throughout the report may differ.

## Overview and Data Sources

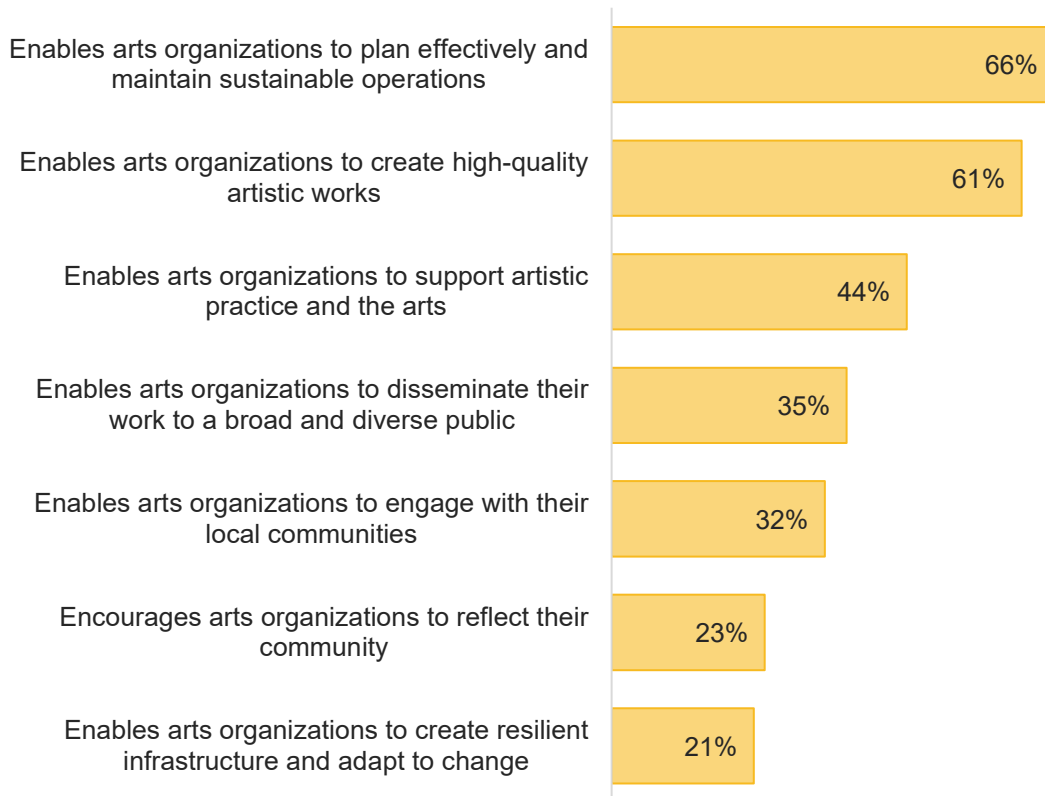
### Outcomes Survey Data: Respondents



### CADAC Data: Core Organizations



## What are the main benefits of the Engage and Sustain program?



■ % of respondents who received a grant (n=123)

# Part 1: Cross-Program Outcomes

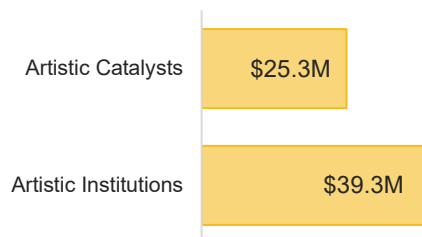
## Outcome 1: More than 350 Canadian arts organizations were supported through the Engage and Sustain program

*Engage and Sustain provided \$64.6 million in funding to reporting recipients in 2017-18*

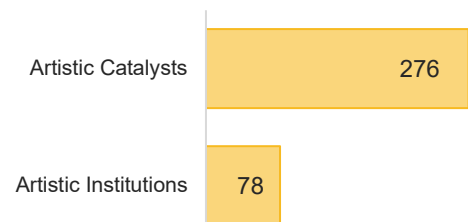
Funding to organizations reporting outcomes totaled \$64,613,509. The average grant amount for the **Artistic Catalysts** component was \$91,718, and \$503,838 for the **Artistic Institutions** component.<sup>[1]</sup>

For the 2017-18 analysis period, the program provided \$64.6M in funding to 354 organizations.

### Amount awarded by component



### Number of grant recipients by component



Program component	Number of distinct grant recipients	Number of grants	Total grant value	Average
Artistic Catalysts	276	276	\$12,314,156	\$91,718
Artistic Institutions	78	78	\$39,299,353	\$503,838
Total	354	354	\$64,613,509	\$182,524

## Outcome 2: Canadian arts organizations supported artists to create, produce and present works in a variety of genres and forms to the public

### *The program supported Canadian arts organizations working in nine fields of artistic practice*

The program supported 123 recipients in the theatre field of practice (35% of total distinct recipients), 94 (27%) in visual arts, 90 (25%) in music and sound and 29 (8%) in dance. It also supported recipients working in other disciplines (18 or 5%), including multidisciplinary, media arts, inter-arts, Deaf and Disability and circus arts.<sup>[1]</sup>

**Variety of Fields of Artistic Practice**  
% of distinct grant recipients by field of practice

Field of Practice	Artistic Catalysts	Artistic Institutions	Field of Practice Totals
Circus Arts	0.4%		0.3%
Dance	8%	8%	8%
Deaf and Disability Arts	1%		1%
Inter-Arts	1%		1%
Media Arts	1%		1%
Multidisciplinary Activities	2%	4%	2%
Music and Sound	25%	26%	25%
Theatre	33%	40%	35%
Visual Arts	28%	23%	27%
<b>Total Distinct Recipients</b>	<b>276</b>	<b>78</b>	<b>354</b>
<b>% of Total Distinct Recipients</b>	<b>78%</b>	<b>22%</b>	<b>100%</b>

Among organizations supported through the program, 119 (34%) were theatre companies, 89 (25%) were music organizations or concert societies, 33 (9%) were art museums, 30 (8%) were public art galleries and 29 (8%) were dance companies.<sup>[1]</sup>



When reviewing grant applications for all recipients, the most mentioned keywords were (in alphabetical order): ballet, classical, community, contemporary, digital, education, Indigenous, interdisciplinary, painting, photography, orchestral, video and youth.<sup>[1]</sup>

[illegible]

*CADAC-reporting organizations recorded more than 25 million attendees at supported events and more than 55,000 public activities*

The Engage and Sustain program provided opportunities for a significant number of attendees to experience the work of Canadian artists. 348 grant recipients with statistical data in CADAC reported a total of 55,918 public activities, an average of 161 public activities per organization.<sup>[2]</sup>

According to the 348 organizations that reported their data in CADAC, there were 25,054,447 attendees at public activities organized by these organizations.<sup>[2]</sup>

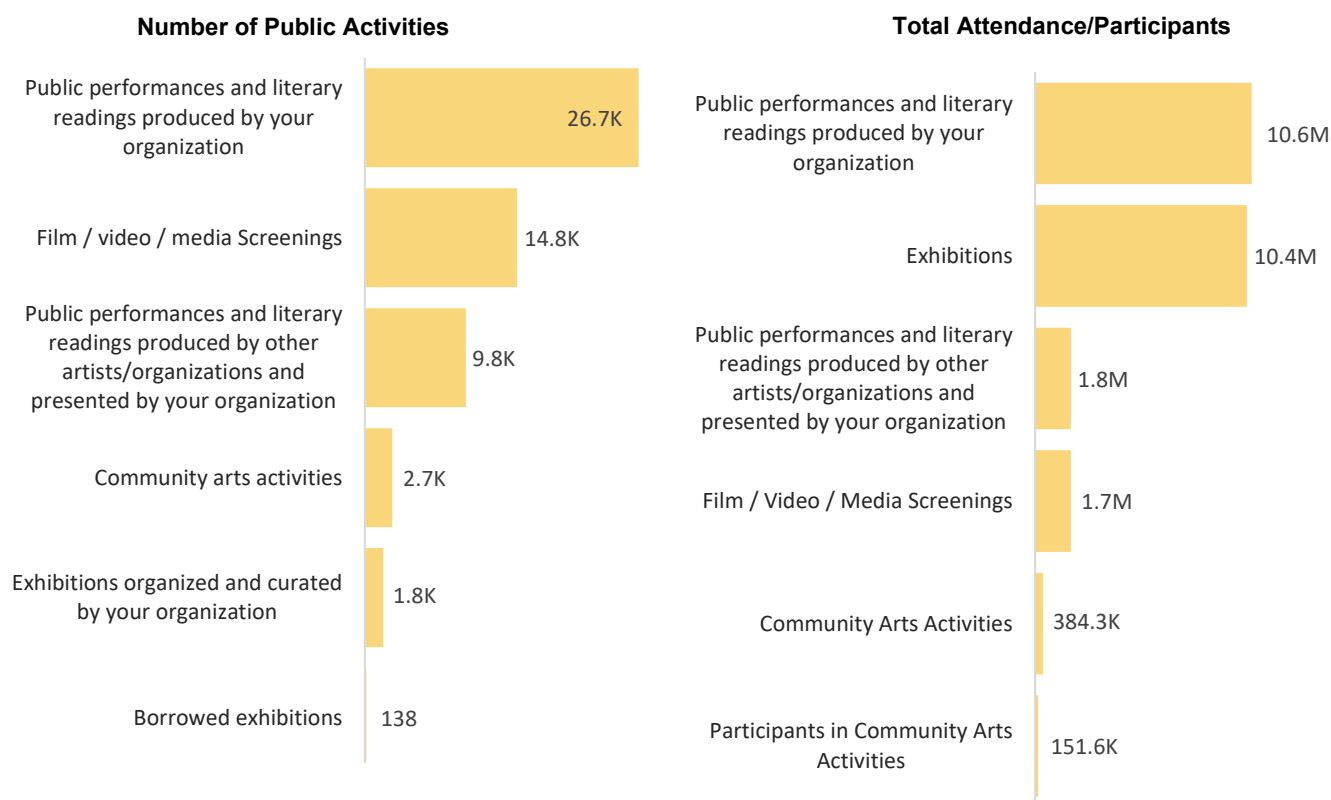
**Total Public Activities and Attendance/Participation by Component**

n=348

Program	Public activities	Attendance/participants
Artistic Catalysts	32,010	10,017,500
Artistic Institutions	23,908	15,036,947
<b>All components</b>	<b>55,918</b>	<b>25,054,447</b>

**Public Activities, Attendance and Participation for organizations in CADAC**

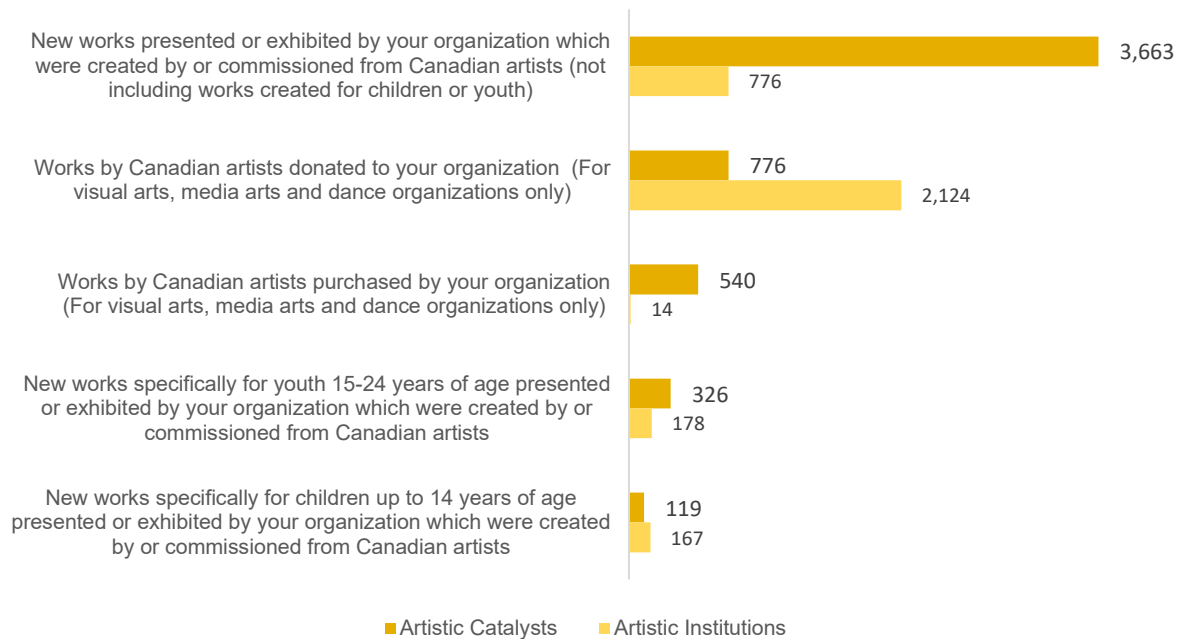
n=348



*77% of recipients with CADAC data, presented, exhibited, acquired or supported the creation of new works*

270 (77%) organizations with CADAC data supported the production of 10,246 new works. Among these organizations, 59% (206) were recipients of Artistic Catalysts grants and 18% (64) were recipients of Artistic Institutions grants.<sup>[2]</sup>

**Presentation, Exhibition, Acquisition or Support for the Creation of Artistic Works by component**  
n=270



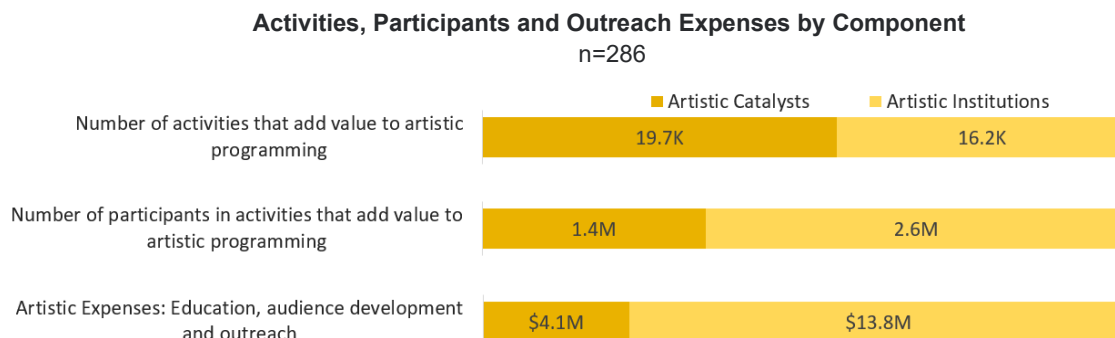
## Part 2: Program-Specific Outcomes

### Outcome 1: Canadian arts organizations offered almost 36,000 education, audience development and outreach activities, engaging almost 4 million participants

#### *Arts organizations provided education, audience development and outreach activities*

286 Engage and Sustain grant recipients with data in CADAC reported a total of 35,931 education, audience development and outreach activities (126 average activities per organization), involving 3.96 million participants.

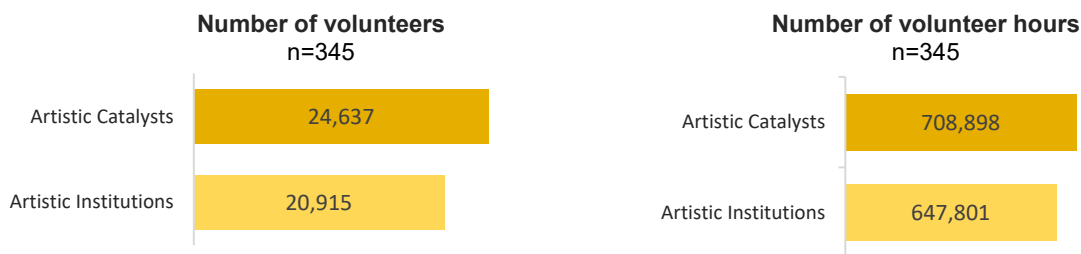
Artistic Catalysts recipient organizations delivered 19,715 of these activities (54.9%), and the remaining 16,216 (45.1%) were carried out by Artistic Institutions recipients.



#### *45,000 volunteers gave 1.35 million hours of their time to arts organizations*

345 Grant recipients with data in CADAC reported that over 45,000 volunteers provided 1.35 million hours of volunteer time. This represents an average of 29.8 hours per volunteer and 3,930 volunteering hours per organization.<sup>[2]</sup>

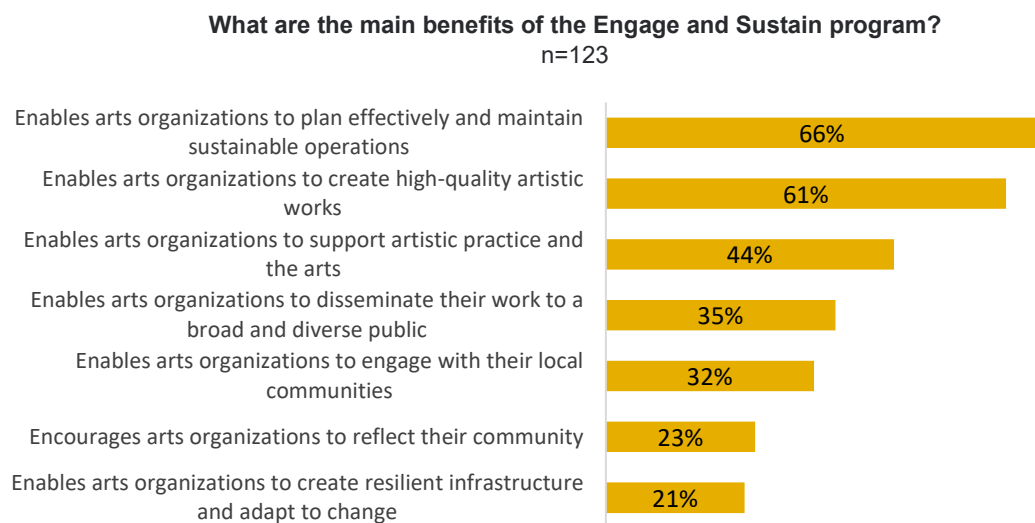
More than half, or 54%, of the total volunteers corresponded to the Artistic Catalyst component.<sup>[2]</sup>



## Outcome 2: Canadian arts organizations created conditions for sustained artistic development

*Grant recipients see the program supporting organizations to maintain sustainable operations and promote artistic development and innovation*

Survey respondents who received support through Engage and Sustain identified the ability to plan effectively and maintain sustainable operations as a key benefit of the program (66%). This was followed by enabling arts organizations to create high-quality artistic works (61%) and enabling arts organizations to support artistic practice and the arts (44%).



Grant recipients identified different forms of innovation as an outcome of the program:

1. **Content:** Supporting the development and production of Canadian content; fostering new artistic content/practices (e.g., commissioning new works; staging world premieres; advocacy); the inclusion of content on social issues (e.g., Residential Schools; Truth and Reconciliation; Anti-Black racism; environment; ableism; mental health; new perspectives on history; end of life care) and the depiction of under-represented populations (e.g., Deaf; disability; Indigenous Peoples; 2SLGBTQ+).

*"We created and toured a renowned new production of Prince Hamlet that featured a cross cultural, gender bent, and bilingual cast in English and ASL. Our Hamlet was played by a woman, and a Deaf actor played Horatio, in a revolutionary staging where the two languages were integrated into one production... Innovation here was... an intersectional piece of theatre that was created with the identities... bodies and perspectives of the artists - which opened up entirely new interpretations of a classic text."*

Recipient of an **Artistic Catalysts** grant

2. Dissemination: Innovative forms of dissemination (e.g., podcasts; webcasts; live streaming; sensory friendly performances; sound art); increased touring, particularly to regional or remote communities, as well as multi-lingual performances (e.g., bilingual French and English, English and ASL).
3. Engagement: New ways of promoting audience engagement (e.g., via digital means; augmented reality; front stage/backstage; creative engagement); increasing accessibility for different audiences (e.g., Deaf; sight impaired; colour blind; physically impaired; infants and youth; parents); outreach and engagement with communities (e.g., Indigenous Peoples; immigrants; students).
4. Partnerships/Collaboration: New collaborations and partnerships with organizations or groups (e.g., schools; adults with disabilities; youth; immigrants/newcomers; Indigenous Peoples).

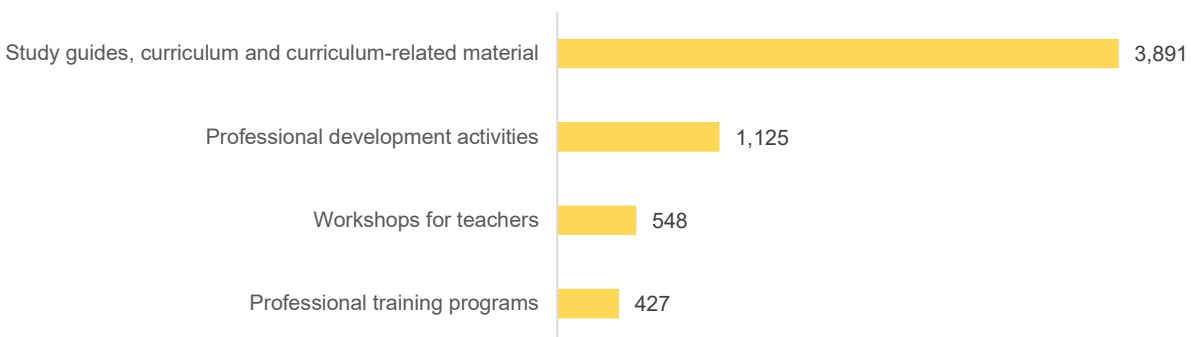
*"We have started closed-captioning all our online video documentation. We now have Kindles containing didactic materials that low-vision visitors can borrow from the front desk. Our vinyl signage meets accessibility standards set out by the Smithsonian. We are redesigning our website to meet current web accessibility standards. We began producing audio descriptions for blind visitors. We are in the process of acquiring corrective glasses for colour blind audience members."*

Recipient of an **Artistic Catalysts** grant

### *CADAC-reporting organizations recorded almost 6,000 teaching or professional opportunities*

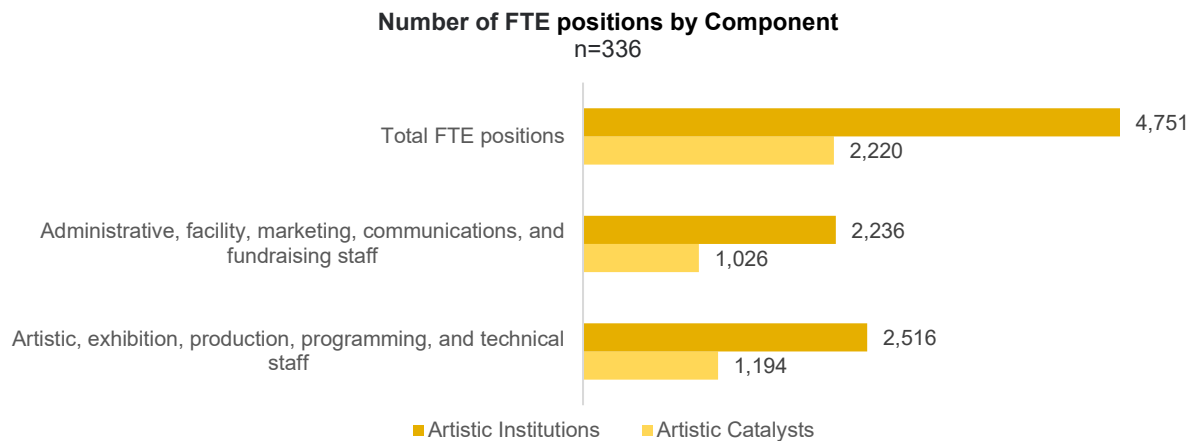
114 Grant recipients with data in CADAC reported almost 6,000 teaching or professional development opportunities. The majority of these (65%) comprised study guides or curricula, followed by professional development activities (19%), workshops for teachers (9%) and professional training programs (7%).<sup>[2]</sup>

**Teaching or Professional Development Opportunities**  
n=114



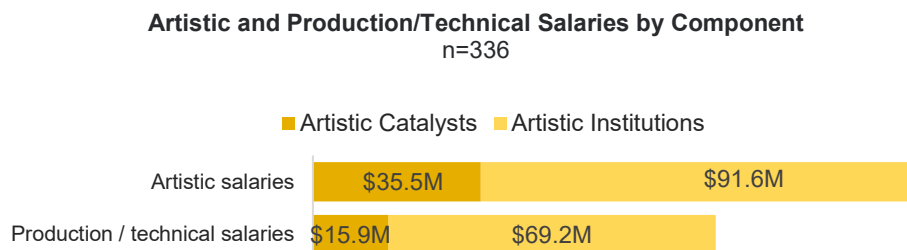
### Recipients reported almost 7,000 Full Time Equivalent jobs

336 Grant recipients with data in CADAC reported 6,971 full-time equivalent (FTE) positions. Artistic, exhibition, production, programming and technical positions (just over 3,700) represented 53% of the total.<sup>[2]</sup>

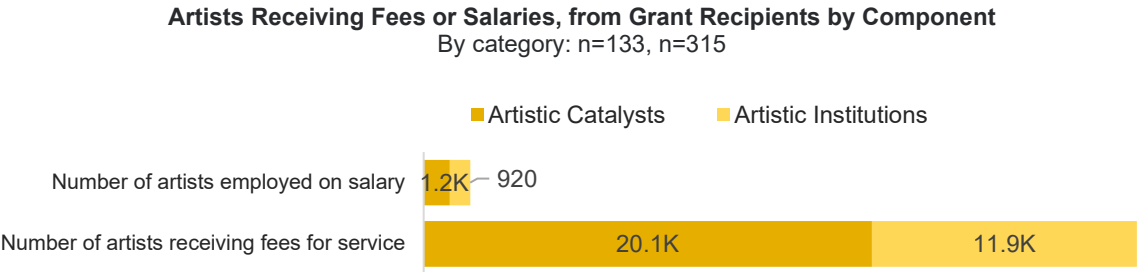


Employees for grant recipients with data in CADAC received \$212.1 million in salaries. 60% of these (\$127.1M) corresponded to artistic salaries, while the remaining 40% (\$85.1M) were production and technical salaries.<sup>[2]</sup>

The amount allocated to artistic salaries was higher in the Artistic Catalysts component (69%) than in the Artistic Institutions component (57%).



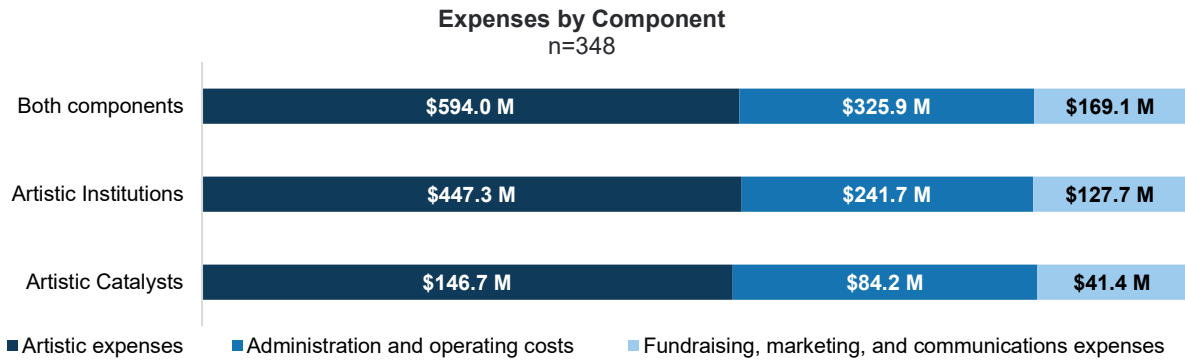
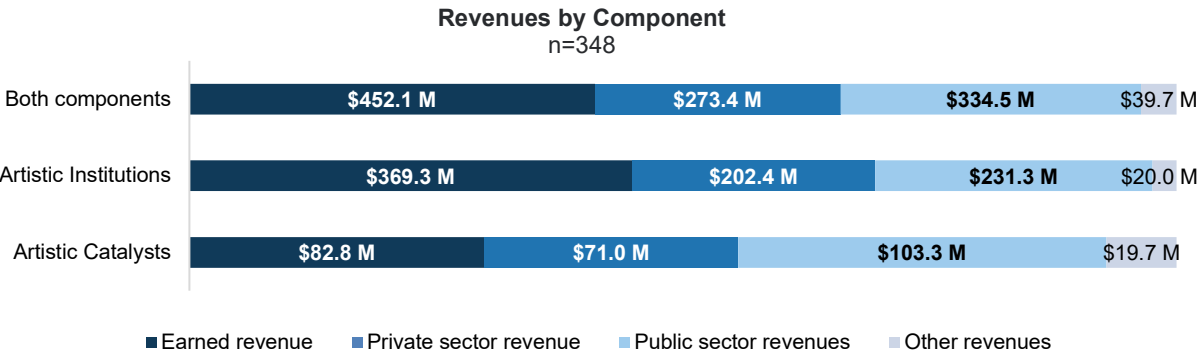
133 Grant recipients with data in CADAC reported paying \$152 million in fees to over 32,000 artists, and 315 reported paying over \$127 million in salaries to more than 2,000 artists.<sup>[2]</sup>



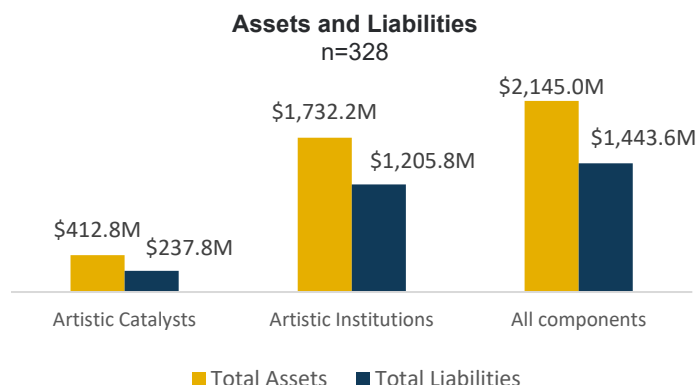
*Arts organizations generated \$1.1 billion in revenue and have a positive debt-to-asset ratio*

348 Grant recipients with data in CADAC reported \$1.1 billion in revenue, with 41% (\$452M) coming from earned revenue, 30% (\$334M) from public sector revenue, 25% (\$273M) from the private sector and 4% (\$40M) from other revenues and investment incomes.<sup>[2]</sup>

In terms of expenses, artistic expenses accounted for over half (\$594M) of total expenses, administration and operating costs for facilities each accounted for approximately 30% (\$326M) of expenses and the remaining 16% (\$169M) was divided between fundraising, marketing and communications expenses.<sup>[2]</sup>



328 Grant recipients with data in CADAC reported \$2.1 million in assets and \$1.4 million in liabilities, representing a positive debt-to-asset ratio of 67%. Artistic Catalysts recipients had a higher debt-to-asset ratio than Artistic Institutions recipients (58% and 70%, respectively).



### Outcome 3: Through programming and outreach activities arts organizations responded to, and reflected their, local communities

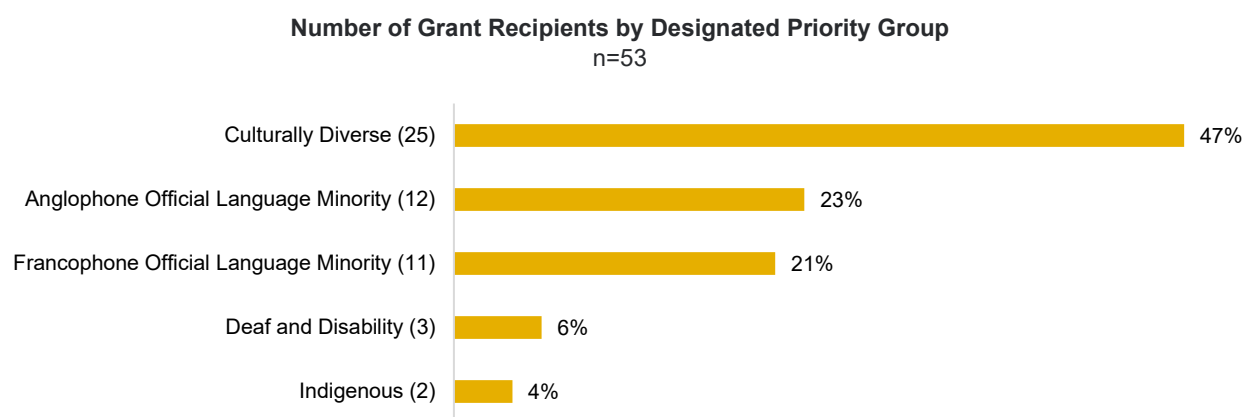
#### *Arts organizations undertook activities to promote equity, diversity and inclusion*

Survey respondents identified a breadth of measures introduced to help their organization respond to and reflect their community in relation to programming, artists hired, governance, staff, accessibility and engagement:

Programming
<ul style="list-style-type: none"> <li>Increasing Indigenous and culturally diverse programming and programming for marginalized populations</li> <li>Offering programming and materials in multiple languages and non-traditional formats</li> <li>Including programming that addresses social issues</li> </ul>
Artists hired
<ul style="list-style-type: none"> <li>Hiring artists with specific identities (e.g., Indigenous, culturally diverse, artists with disabilities)</li> <li>Offering mentorships for marginalized and under-served communities</li> <li>Ensuring gender parity and cultural and racial diversity among artists hired</li> </ul>
Governance
<ul style="list-style-type: none"> <li>Adopting principles of inclusion, diversity, equity and accessibility within organizations</li> <li>Ensuring gender parity, cultural diversity, Indigenous and/or 2SLGBTQ+ representation on board</li> <li>Implementing policies related to equity and diversity, anti-harassment and inclusion of Indigenous art</li> </ul>
Staff
<ul style="list-style-type: none"> <li>Developing recruitment policies that promote equity, gender parity and access</li> <li>Hiring staff who identify as 2SLGBTQ+, Deaf or having a disability, Indigenous, culturally diverse and woman</li> <li>Participating in equity and diversity training</li> </ul>

<b>Accessibility</b>
<ul style="list-style-type: none"> <li>• Conducting an accessibility audit</li> <li>• Increasing accessibility for those with disabilities, those facing financial barriers</li> <li>• Providing gender-neutral washrooms</li> </ul>
<b>Engagement</b>
<ul style="list-style-type: none"> <li>• Targeted outreach and engagement (e.g., Indigenous peoples, 2SLGBTQ+ communities, those who cannot attend traditional venues, regional outreach)</li> <li>• Developing partnerships with community organizations</li> <li>• Collecting feedback from communities</li> </ul>

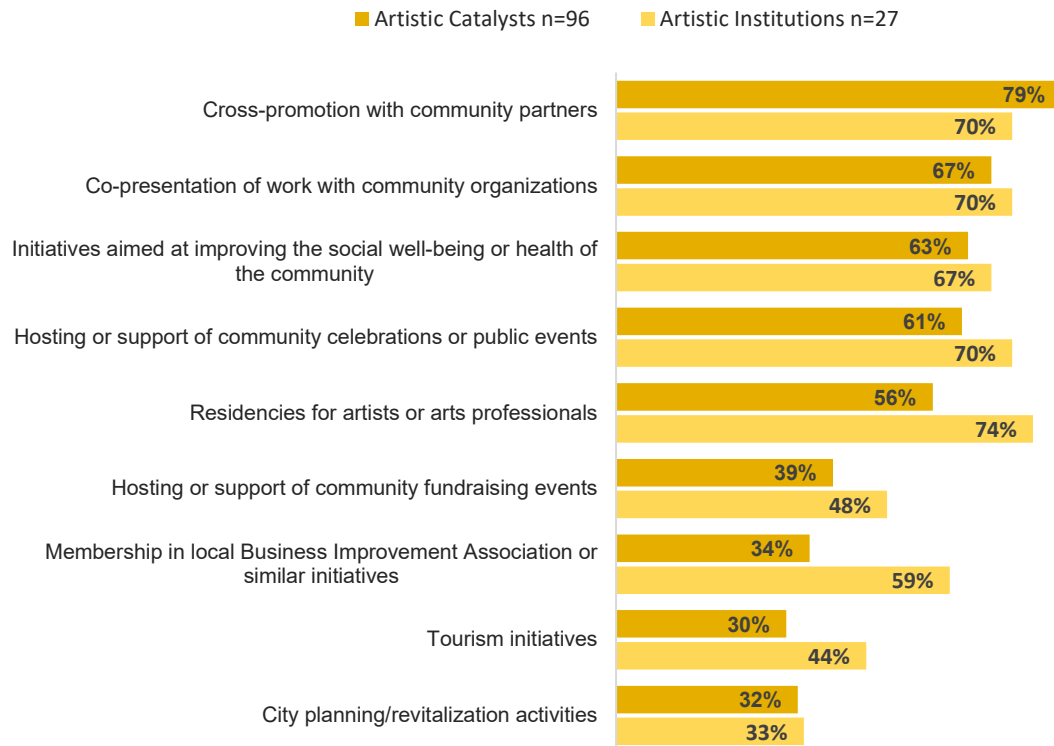
The program supported 53 organizations that self-identified as belonging to one of the Council's designated priority groups. Culturally diverse organizations were the most funded type of organization, with 25 recipients (47.2%).<sup>[1]</sup>




### *Grant recipients undertook partnerships or collaborations with local communities to broaden public outreach*

All (123) survey respondents undertook partnerships or collaboration with local communities to broaden public outreach. Most respondents from both components (79% Artistic Catalysts, 70% Artistic Institutions) mentioned cross-promotion with community partners as the main type.<sup>[3]</sup>

### Types of Partnerships/collaborations Undertaken by Recipients n=123



A person is shown from the back, their silhouette dark against a vibrant background of purple and blue light. They are holding a glowing, translucent object in their right hand. The background is filled with large, bright, circular light patterns that resemble lens flares or stylized suns, creating a dreamlike and ethereal atmosphere.

*“Our core grant provides a greater degree of financial stability, enabling us to allocate resources to projects that advance the field, [and engage] an increasingly diverse range of people in our work. [It] alleviates the need to generate revenues through gallery admission and ticketed programming. [It] enables us to plan long-term in relation to both our exhibitions/programs and our staff and organizational development.”*

Recipient of an **Artistic Institutions** grant

**End notes:**

[1] Canada Council funding data: Includes Council's data on grant recipients that received grants during the 2017-18 fiscal year and who submitted a final report by December 2018.

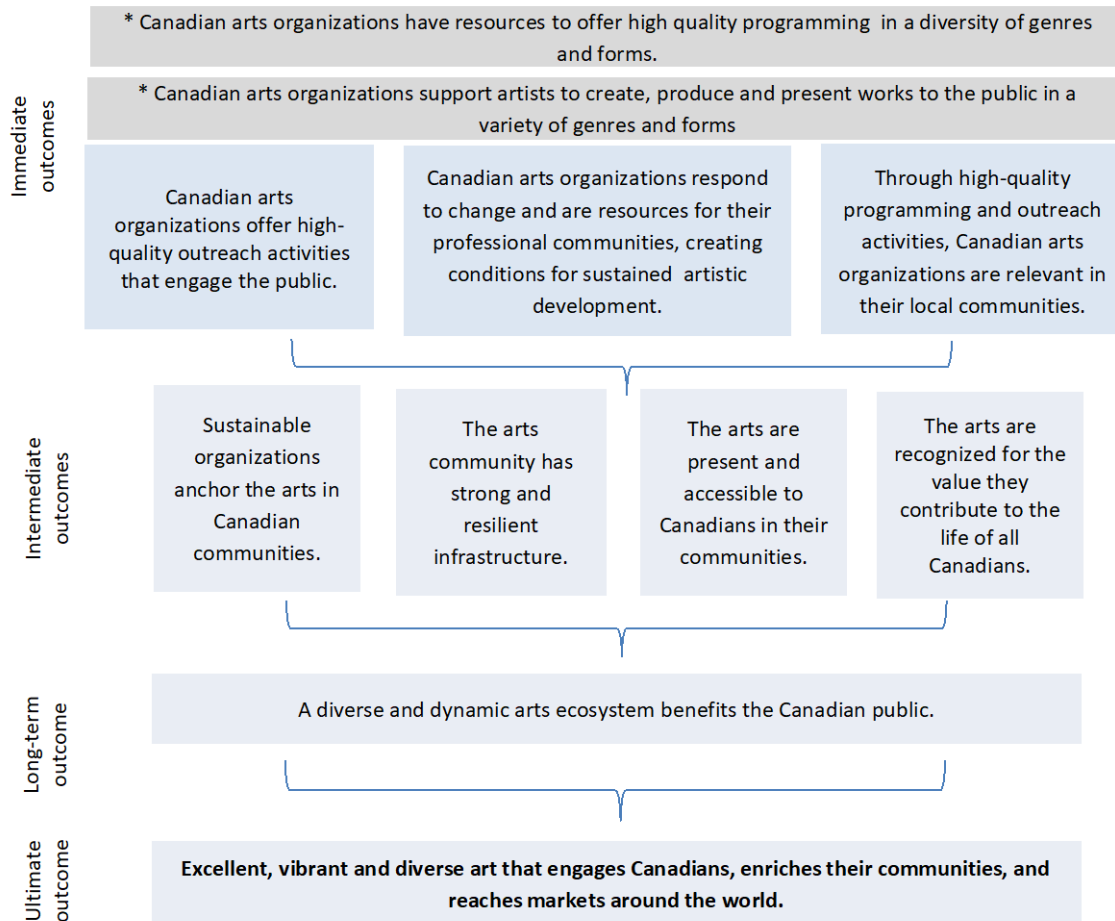
[2] CADAC: Includes CADAC financial and statistical data from core grant recipients who received grants during the 2017-18 fiscal year and for whom the financial data were reported and reconciled in the CADAC system before October 2019.

[3] Outcomes Survey for core grant recipients: Includes data from the respondents of a survey sent to core grant recipients who received core grants during the 2017-18 fiscal year.

# Appendices

## a) Logic model

Program objectives	<ul style="list-style-type: none"> <li>To support and develop professional artistic practices through the programming and activities of arts organizations.</li> <li>To encourage diversity in arts organizations that reflects their communities and informs their public engagement responsibilities</li> <li>To foster a level of excellence in arts organizations making them essential to the vitality of arts practice and the arts sector.</li> <li>To support arts organizations that maintain effective, sustainable operations.</li> </ul>
Inputs	Staff (FTEs); Peer Assessors Resources (grants and program delivery budget)
Program Delivery Activities	Granting program delivery
Outputs	Grants



June 2017, REPM

\* Common indicators and measures for all six programs

\*\* The term artists includes individuals, groups and organizations

## **b) Outcomes Survey (Core Grant Recipients)**

1. Based on your experience, what are the main potential benefits of the program that funds your organization? Select up to 3:
  - provides Canadian artists with the opportunity to advance artistic practice
  - provides Canadian artists with the opportunity to experiment, explore and take artistic risks
  - provides Canadian artists with the opportunity to create new work in a variety of genres and forms
  - provides support for the emergence of new and diverse artistic voices
  - strengthens the local, regional and national recognition of Canadian
  - provides the Canadian public with a diverse array of Canadian work
  - other (please specify)
2. If applicable, what types of local community partnerships or collaborations did you undertake over the past year? Select all that apply:
  - residencies for artists or arts professionals
  - co-presentation of work with community organizations
  - hosting or support of community celebrations or public events
  - hosting or support of community fundraising events
  - cross-promotion with community partners
  - membership in local Business Improvement Association or similar initiatives
  - city planning/revitalization activities
  - tourism initiatives
  - initiatives aimed at improving the social well-being or health of the community
  - other (please specify)
3. The Council wishes to know how the core grant you received impacted the day to day activities of your organization in relation to your initial plans. If possible, provide high-level examples of these impacts.
4. If applicable, share an example of innovation in your artistic and presentation work in the past year.
5. If applicable, describe any measures that you introduced over the past year to help your organization respond to and reflect your community, particularly with regards to the inclusion and engagement of Indigenous Peoples, culturally diverse groups, people who are Deaf or have disabilities, and Official Language Minority Communities, as well as your efforts in furthering gender parity).