



Canada Council for the Arts

Digital Now

Quantitative and Qualitative Analysis of
Grant Application Data, 2021

Prepared by Hill and Knowlton Strategies
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Executive Summary

Executive Summary

Digital Now is a digital innovation initiative launched by the Canada Council for the Arts (CCA) in spring 2021 to aid artists, art groups and organizations in adjusting to a digital world by adapting existing works and creating new ones to be shared with a virtual audience. Specific initiative objectives include: assisting recipients to make the leap into the digital world, boost the arts sector's recovery, and stimulate job creation.

The Council awarded funding for 724 projects, totaling \$50 million, across the full range of artistic fields of practice. A total of 2,034 applications were received during the March and April 2021 competitions.

The analysis presented in this report is meant to assist the Council in determining the extent to which the Digital Now funding is expected to help the arts sector; 1) **make the leap into the digital world**, and 2) **stimulate job creation**.

The results are based on an analysis of 724 successful Digital Now grant applications. In considering the results it is important to bear in mind that applicants were describing how they expected to use the funding. In other words, **the results describe intentions not outcomes**.

Executive Summary (Continued)

Boosting the arts sector's recovery and stimulating job creation

The initiative looks like it will have very broad reach, in that funding will be widely dispersed throughout the sector (as opposed to concentrated). This may be because grants are going to organizations and groups rather than directly individual artists.

Close to 69,000 artists and arts workers are expected to receive compensation (i.e., salaries or fees) through funded projects. This includes close to 61,000 artists and 7,736 arts workers. Combined fees and salaries are expected to be \$30,209,462 for artists and \$20,601,225 for arts workers, for a total of \$50,810,687. These figures amount to the following average financial compensation:

- Artists and arts workers: \$740
- Arts workers: \$2,663
- Artists: \$495

Based on the above figures, **it appears that an amount that is at least equal to the total \$50M in funding will find its way to artists and arts workers** (after expenses for items such as materials, transportation, space rental, equipment, etc.).

Executive Summary (Continued)

Digitalization of Artistic Works and Expansion of Artistic Practice

The funding is **expected to support a broad range of artistic activities**, including “production” and “creation” (respectively identified by 91% and 84% of recipients) and “dissemination/distribution” (identified by 92%).

Funding is expected to generate a great deal of artistic activity, in the form of **12,722 adapted existing works and the production of 10,715 new works. This includes 10% co-produced works**, thus fostering collaboration, knowledge transfer and synergy within the arts sector.

The qualitative analysis suggests that the initiative will allow **almost three-quarters of recipients to improve their approach to digitalization or to digitalize work for the first time** (according to 72% of grant recipients). This is a key objective of this initiative.

In addition to improvements in digitization, 43% of recipients expect impacts in the areas of **skill enhancement or/and adding a new dimension** to their artistic practice, and 31% expect to **blend mediums or work in a new** for the first time.

It is also worth noting that 39% of **recipients expect their professional networks to be expanded or to engage in new collaborations**, thanks to Digital Now funding. This result speaks to the initiative’s job creation objective.

Executive Summary (Continued)

Sharing Digital Works and “Discoverability” Strategies

Analysis of grant application data shows that collectively, recipients expect to make their works available mainly online and in variety of ways. The primary strategy (45%) is through **online video releases**, followed by (27%) the **streaming of a live performance**.

Culturally diverse audiences, **youth** and **Indigenous** audiences were each identified as target audiences by 13 to 14% of successful applicants, only to be surpassed by “new” audiences which represented 15% of the responses.

Most grant recipients identified more than one **discoverability strategy** (i.e., what they planned on doing to raise awareness of their project/work). The most common of these, mentioned by 83%, is promotion through **social media platforms**. The second most common approach to raising awareness through collaborative **cross-organizational or cross-artist promotional strategies** (identified by 57%) whereby artists promote each others work. This latter approach should serve to further solidify and/or expand professional networks. Other interesting discoverability strategies include: search engine optimization (e.g., hash tags, keyword search, YouTube algorithms); no cost advertising/promotion (e.g., postering, artist websites); and donated advertising (e.g., Google for non-profits).

Executive Summary (Continued)

Monetization Strategies

Taken together, funding recipients put forward several different types of monetization strategies. In some cases, recipients expect to **sell their product/art** (15%) or charge on a **pay per view** basis (29%). In most cases, however, the strategies are less transactional based more on forms of patronage, including the solicitation of **donations** (37%), **sponsorships** (24%) and an invitation to “**pay what you can**” (20%).

Reflecting Diversity

The analysis reveals a strong commitment to diversity in the arts among initiative recipients, with many identifying more than one way their project is expected to achieve this. More than half (57%) expect their work reflect **gender balance**. A similar proportion (56%) indicated their work would reflect **Indigenous peoples/experiences**, while (52%) wrote about how their work would pertain and/or involve **racialized communities**.

Executive Summary (Continued)

Ensuring Safety

The analysis shows that all recipients have plans for ensuring safety, and not just from COVID-19.

- Most recipients wrote about the measures they planned to put into place to address safety **during the COVID pandemic** (such as ensuring government guidelines are meant and extra sanitization of equipment). Others explained how working remotely would protect collaborative team members.
- About 1 in 3 referred to implementing workplace **best practices**, including with respect to pay, breaks, training, and workload.
- A quarter of recipients said they have, or would have, **anti-harassment policies** in place.



Objectives and Methodology

Background and Objectives

Digital Now is a digital innovation initiative launched by the Canada Council for the Arts (CCA) to aid artists, art groups and organizations in adjusting to a digital world by adapting existing works and creating new ones to be shared with a virtual audience. Specific objective include: assisting recipients to make the leap into the digital world, boost the arts sector's recovery, and stimulate job creation.

The Council received 2,034 applications of which 1,995 were eligible. There were 724 successful applications from coast to coast, for an overall success rate of 36.3%. The successful applications totaled \$50 million, across a full range of artistic fields of practice.

The analysis presented in this report will help to shed light on potential impacts. It is important to note, however, that the analysis was based on grant application data that describe applicant expectations and intentions.

Methodology

To help determine the extent to which potential projects were aligned with the objectives of the initiative, funding applicants were asked to provide two types of information:

1. quantitative estimates, such as number of new or adapted existing works to be produced, professional fees and salaries to be paid, number of people involved in a project.
2. qualitative responses to the following five grant application questions:

Question 1: Briefly **describe your project** and how it will allow you to further, **develop and extend your group or organization's artistic practice(s) and/or digital knowledge**.

Question 2: Briefly describe: How will you **share your project** in a digital environment? Who do you **intend to reach** with this project? What are your **“discoverability” strategies** relating to promotion, digital marketing, and search engine optimization to ensure that your work can be found by your public?

Question 3: Briefly describe (if applicable): What is your **“monetization” strategy** to generate direct or indirect revenue and value from your digital content (e.g., pay per view, subscription, pay what you choose, donations, product sales, advertising, sponsorships)? How will this project enable you to **adapt your existing business model or explore a new one**?

Question 4: How will this project reflect the **diversity** of your geographic community or region, particularly with the engagement and inclusion of Indigenous Peoples, culturally diverse groups, people who are Deaf or have disabilities, official language minority communities and youth, as well as a commitment to gender balance and diversity?

Question 5: How will you ensure **safe working conditions** for those involved in your activities?

Methodology

The qualitative analysis consisted of the following 4-step process:

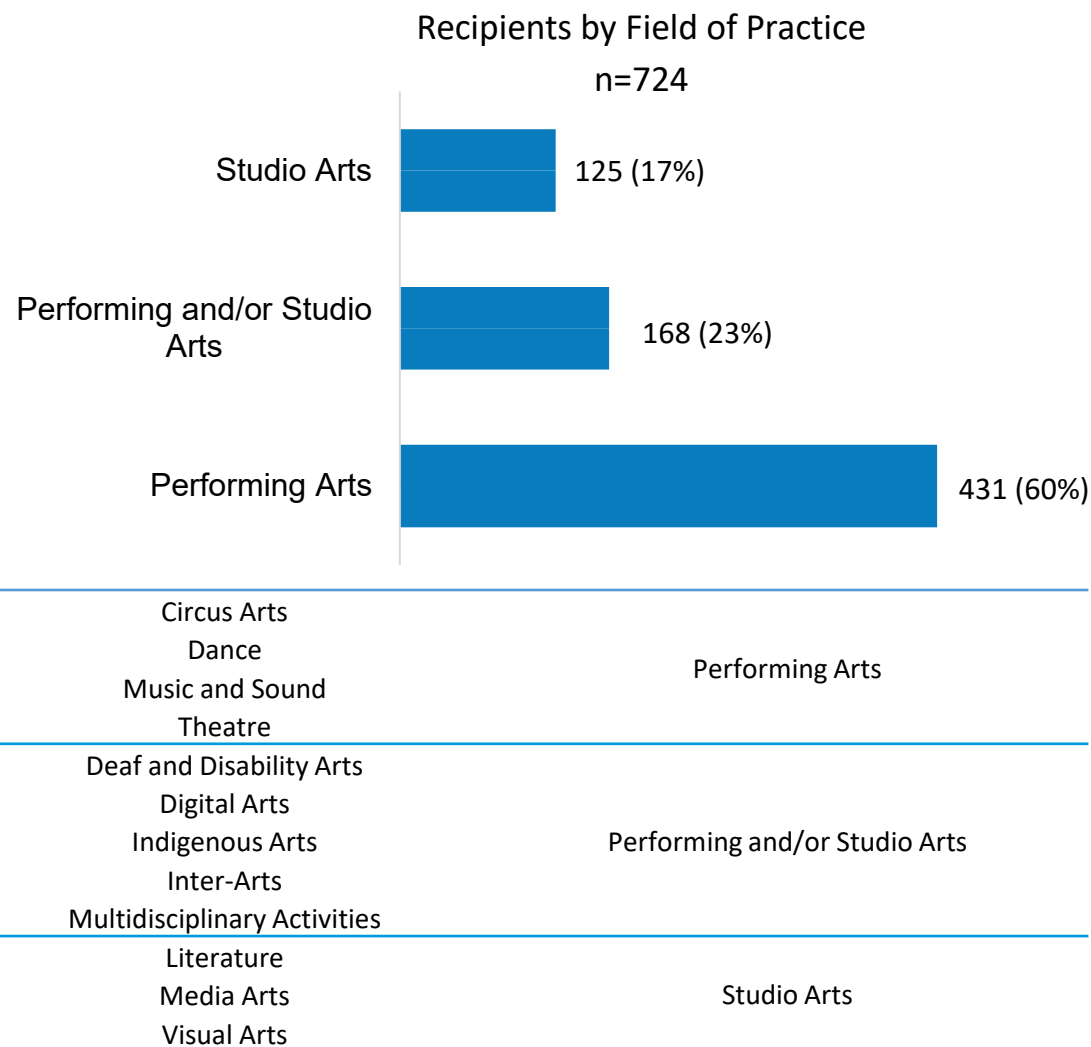
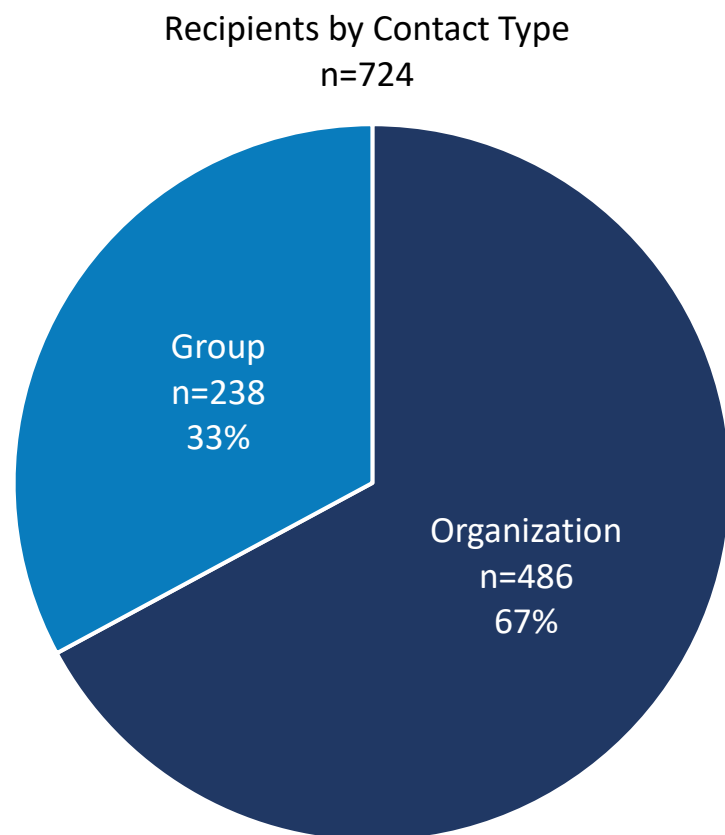
1. An initial random sample of responses from the grant application data set was reviewed to create coding categories.
2. The draft coding scheme was refined in consultation with CCA management.
3. Based on the coding scheme, each response was assigned one or more categories/codes. Multiple codes could be used to analyse responses to grant application questions. Additionally, Q2 on sharing digital works and “discoverability” strategies was broken into three components, coded independently
4. As responses were coded, categories were refined, added or grouped as needed based on the responses.

The recipient profiling information (i.e., contact type and field of practice) contained in the applications was linked to the coded responses to allow for bivariate analysis. The purpose of analysis, the fields of practice were organized into three: studio arts, performing arts, and performing/studio arts.

Note: In a few instances grant recipients did not provide relevant responses to some of the questions or parts of questions. The results presented in this report are based on an analysis of relevant responses only.

Respondents Profile

Based on all 724 grant recipients



Average Grant Amounts

Overall	Average		
	\$69,022		
Contact Type	Group		Organization
	\$63,799		\$71,580
Field of Practice			
	Performing Arts	Performing and/or Studio Arts	Studio Arts
	\$67,511	\$74,107	\$67,400



Detailed Findings: Analysis of Quantitative/Financial Data

Findings

Below we provide an analysis of the quantitative estimates contained in the applications of 724 funding recipients.

Number of funded works (see Table 1): The analysis suggests that the \$50M in grants is expected to generate a great deal of artistic activity, including the adaptation of **12,722** existing works and the production of **10,715** new works, with the vast majority produced by arts organizations.

We also note that **10%** of all activity is expected to take form as co-production, thus fostering collaboration, knowledge transfer and synergy within the arts sector. This prevalence of co-productions is much higher number among groups (17%) as compared to organizations (9%).

Nature of artistic activities supported through funding (see Table 2): The funding is expected to support a broad range of artistic activities, including “production” and “creation” (respectively identified by **91%** and **84%** of recipients) and “dissemination/distribution” (identified by **92%**). This later result is in line with the objective of the initiative of helping artists make the leap into the digital world.

Number of artists and arts workers expected to receive financial compensation (see Table 3): Consistent with the expectation that over 23,000 works will be funded through this initiative, our analysis reveals that close to 69,000 artists and arts workers are expected to receive compensation (i.e., salaries or fees) through funded projects. This includes close to **61,000** artists and **7,736** arts workers, and with the lion’s share (i.e., over 60,000) associated with organizations. These results seem very well-aligned with the twin objectives of the initiative of boosting the arts sector’s recovery and stimulating job creation.

Findings

Financial Compensation: The analysis presented below suggests that the initiative will have very broad funding reach, close to 69,000 artists and arts workers, but limited funding depth (in the sense that per capita funding is relatively modest).

- **Professional Fees to be Paid to Artists and Arts Workers** (see Table 4): Most of the financial compensation to be received by artists and arts workers is expected to be in the form of professional fees (as opposed to salaries): about **\$26.6M** to artists and **\$17M** earmarked for arts workers, for a combined total of \$43.7M. Most of this money is expected to be distributed by arts organizations.
- **Salaries to be Paid to Artists and Arts Workers** (see Table 5): Salaries are expected to form a much smaller proportion of artist and arts worker compensation: about **\$1.7M** for artists and **\$3.6M** for arts workers. Here again, most of the funding is expected to come from arts organizations.
- **Total and average compensation:** Combined fees and salaries are expected to be \$30.2M for artists and \$20.6M for arts workers, for a grand total of **\$50.8M**. This latter total is **\$810,687** above the \$50M in grants. A comparison of expected compensation with expected number of artists and arts workers who will receive funding (recall Table 3) produces the following average levels of per person compensation:
 - Artists and arts workers: **\$740**
 - Arts workers: **\$2,663**
 - Artists: **\$495**

Note: Grant application information does not include information on expected expenses (e.g., materials, travel costs, equipment).

Table 1: Total Number of Funded Works

Number of Works		Groups	Organizations	Total
Number of adapted existing works	Number of Recipients	133	259	392
	Average	8	45	32
	Total	1,128	11,594	12,722
Number of new works	Number of Recipients	211	396	607
	Average	10	22	17
	Total	2,054	8,661	10,715
Total	Number of adapted or new works	3,182	20,255	23,437
Co-produced works	Number of co-produced works	533	1,738	2,291
	Percent of works co-produced	17%	9%	10%

Of the 724 recipients reporting a total of 23,437 new and adapted works, 2291 works were co-produced (10%). This number is higher when we look at groups (17%), compared to Organizations (9%).

Table 2: Artistic Activities Supported Through Funding

Activity	Total	% of total
Creation	610	84%
Production	661	91%
Development	451	62%
Adaptation	359	50%
Dissemination/Distribution	663	92%
Promotion	554	77%
Other Activities	105	15%
Total	724	

Table 3: Number of Artists and Arts Workers Expected to Receive Financial Compensation

		Groups	Organizations	Total
How many artists will be paid professional fees or salaries	Number of Recipients	230	468	698
	Average	17	122	87
	Total	3,996	56,972	60,968
How many arts workers will be paid professional fees or salaries	Number of Recipients	219	455	674
	Average	10	12	11
	Total	2,175	5,561	7,736

Table 4: Professional Fees to be Paid to Artists and Arts Workers

		Groups	Organizations	Total
Total professional fees paid to artists	Number of Recipients	220	442	662
	Average	\$32,784	\$43,956	\$40,243
	Total	\$7,212,379	\$19,428,708	\$26,641,087
Total professional fees paid to arts workers	Number of Recipients	208	420	628
	Average	\$20,774	\$30,266	\$27,122
	Total	\$4,320,943	\$12,711,907	\$17,032,850

Table 5: Salaries to be Paid to Artists and Arts Workers

		Groups	Organizations	Total
Total salaries paid to artists	Number of Recipients	28	46	74
	Average	\$24,200	\$21,836	\$22,730
	Total	\$677,601	\$1,004,434	\$1,682,035
Total salaries paid to arts workers	Number of Recipients	35	110	145
	Average	\$15,467	\$27,519	\$24,609
	Total	\$541,338	\$3,027,037	\$3,568,375



Detailed Findings: Analysis of Qualitative Data

Question 1

Briefly describe your project and how it will allow you to further, develop and extend your group or organization's artistic practice(s) and/or digital knowledge.

Findings

The analysis reveals that **72%** of the grant recipients will be **digitizing their work for the first time** or **improving their digitization methods/approaches**.

- Additionally, 17% will use the funding to enhance their technological abilities.

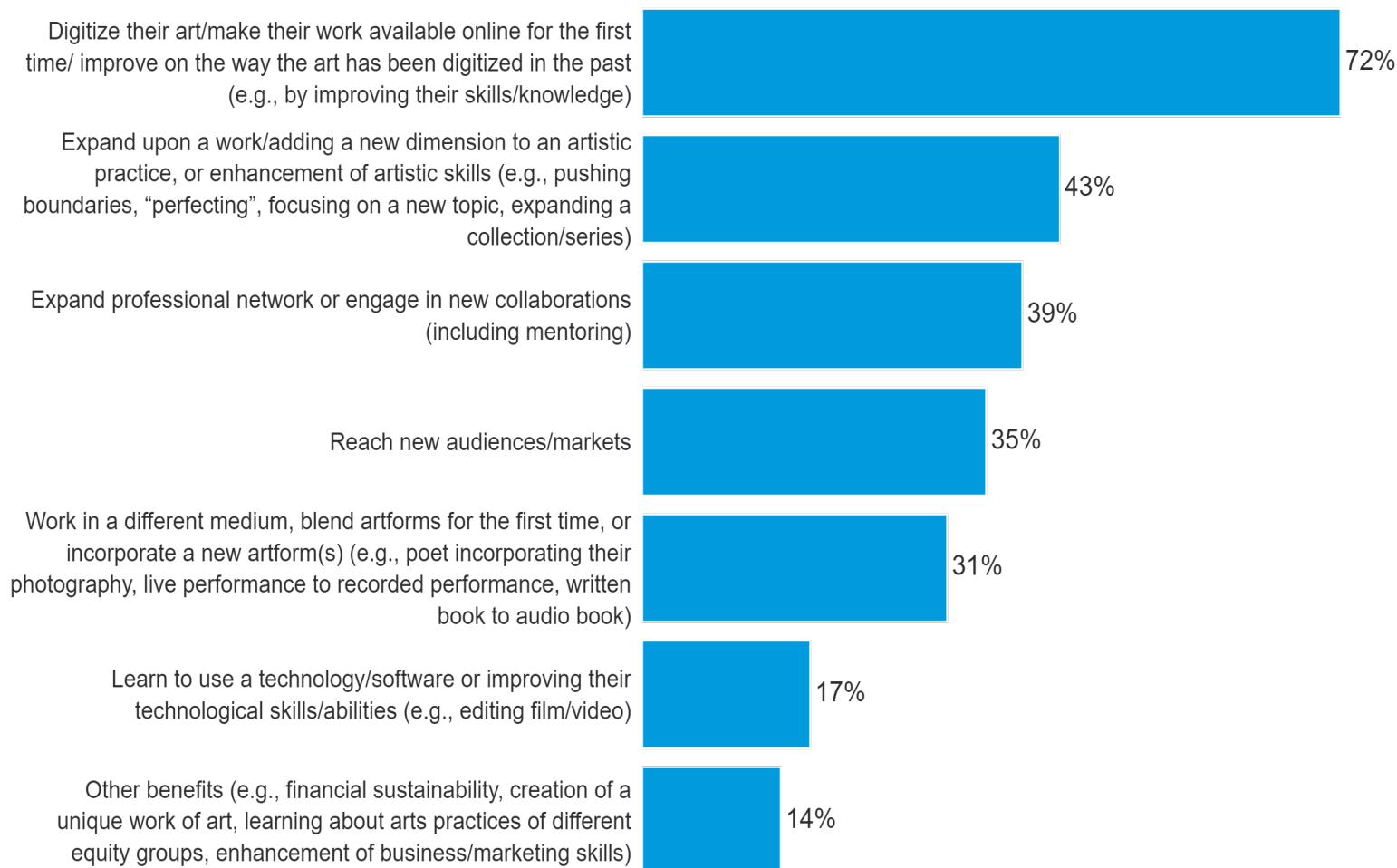
Recipients of the Digital Now fund also expect to use funding to expand their artistic practices. Many recipients (**43%**) say they will **add a new dimension to their work** or **enhanced their artistic skills**.

- Furthermore, 31% of recipients expect to add a new medium to their work or blended artforms for the first time.

A significant number of recipients expect the funding will help them **reach new markets/audiences** (**35%**).

- Similarly, 39% of recipients look forward to expanding their artistic/professional network.

Develop artistic practice and digital knowledge



Sub-group Analysis

- Artists practicing **Performing and/or Studio Arts** are less likely to be **expanding on their work or adding a new dimension** compared to either Performing Arts or Studio Arts (36% vs 45% and 46% respectively)
- Studio Arts** are less likely to be **working in a different medium** (26% compared to the overall Average 31%)
- Recipients in the **Studio Arts** field of practice are the **least likely to learn to use a new technology or software** (10% compared to the overall average 17%)

Sample base: 724

% of respondents

Question 2

Briefly describe: How will you share your project in a digital environment? Who do you intend to reach with this project? What are your “discoverability” strategies relating to promotion, digital marketing, and search engine optimization to ensure that your work can be found by your public?

For analyses this question was divided into three parts:

- A. How will you share your project in a digital environment?
- B. Who do you intended to reach with this project?
- C. What are your “discoverability strategies?

Findings

According to the analysis, recipients expect to use their funding to share their works online in a variety of ways. The most popular of these (**45%** of the 661 who provided a response) is through **online video release**.

- Similarly, many (27%) expect to share their works by streaming a live performance.
- A significant proportion of recipients (18%) say they will share their project via third party platforms, such as festivals.

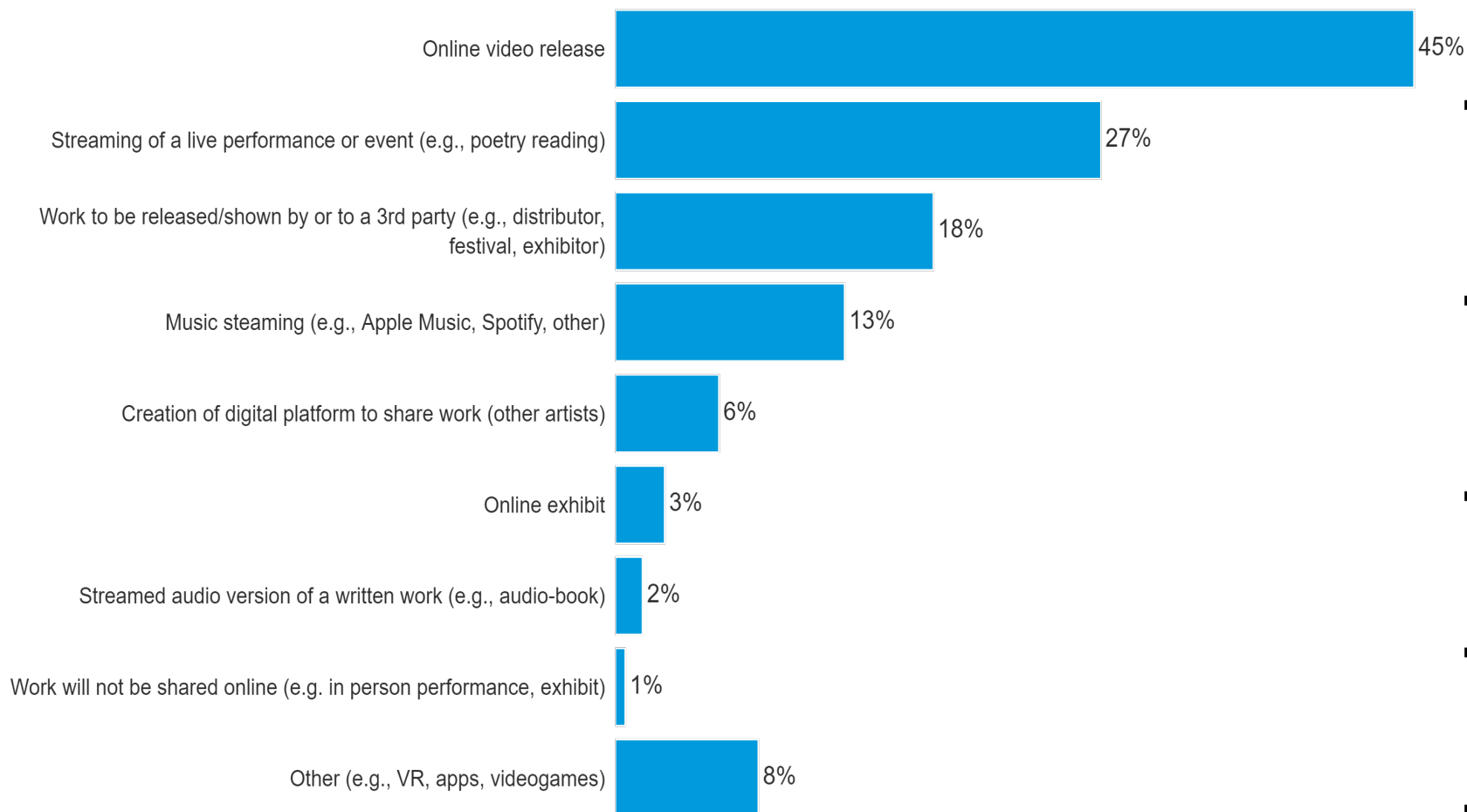
Online distribution of works can allow artists to engage with a wider audience. For this initiative, the audience that is intended to be reached the most (**15%** of the 385 who addressed this question) is a “new” audience without specifying.

- This was closely followed by recipients who aim to reach youth (14%), racialized individuals (14%) and Indigenous peoples (13%).

Collectively, recipients expected to use several “discoverability” strategies to promote their work. The most frequent (identified by **83%** of all 724 recipients) is the **use of the artists’ or organizations’ own/existing social media platform(s)**.

- More than half (57%) expected to promote their project through cross-organizational promotion, whereby artists and organizations promote each other’s work.
- Another common method (56%) is search engine optimization, including utilizing hashtags and keyword searches.

Sharing in a digital environment



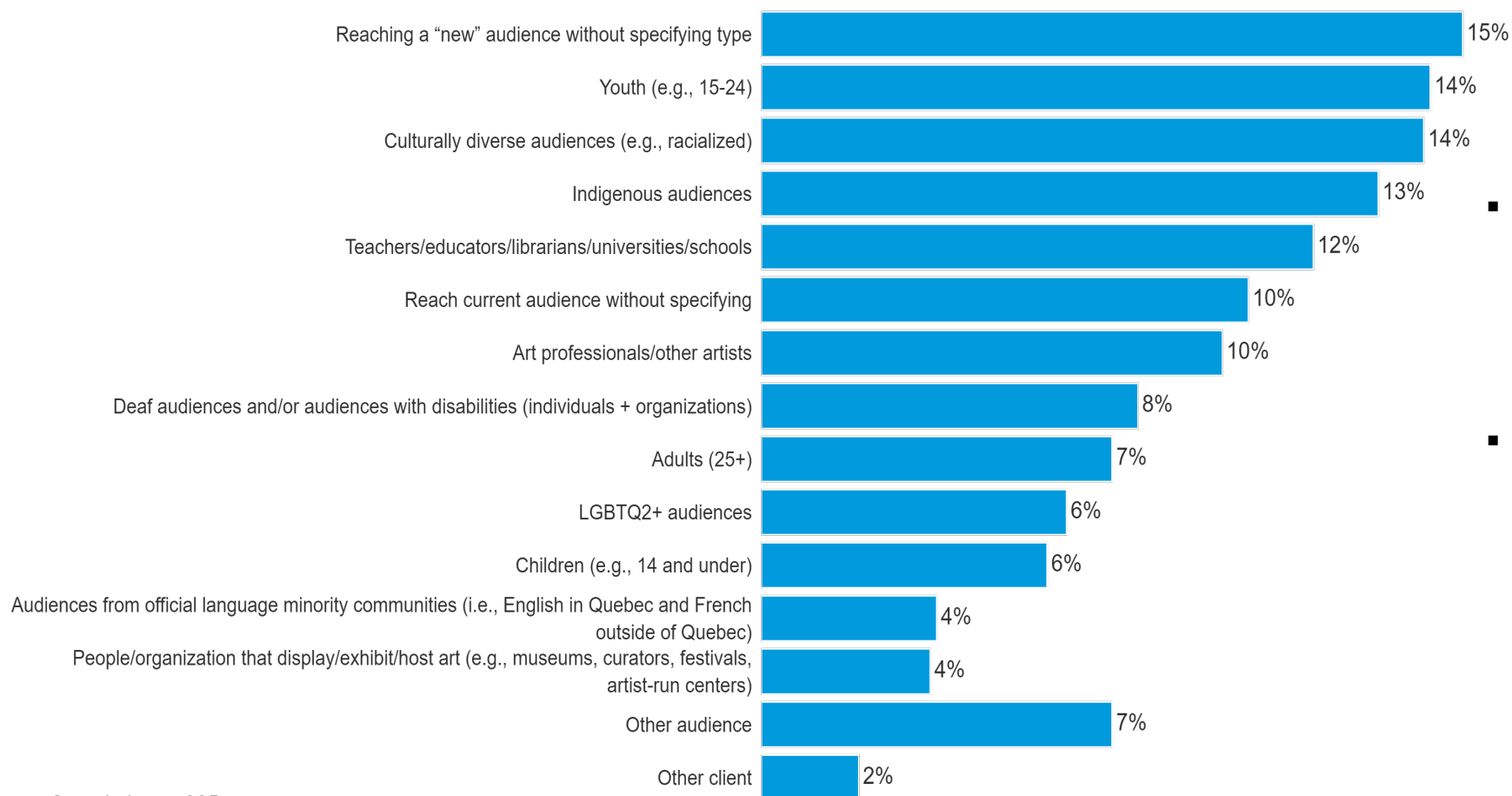
Sample base: 661

% of respondents

Sub-group Analysis

- **Performing Arts recipients are most likely to share their works via an online video release** (50% compared to the overall Average 45%)
- **Studio Arts are the least likely to share their work in an online video release** (37% compared to the overall average 50%)
- Those in **Studio Arts are less likely to live stream** (20% compared to the overall average of 27%)
- **Studio Arts are most likely to share their works in an online exhibit** (12% compared to the average of 3%)
- The “Other” category includes videogames, apps, virtual reality, interactive maps.

Targeted Audience



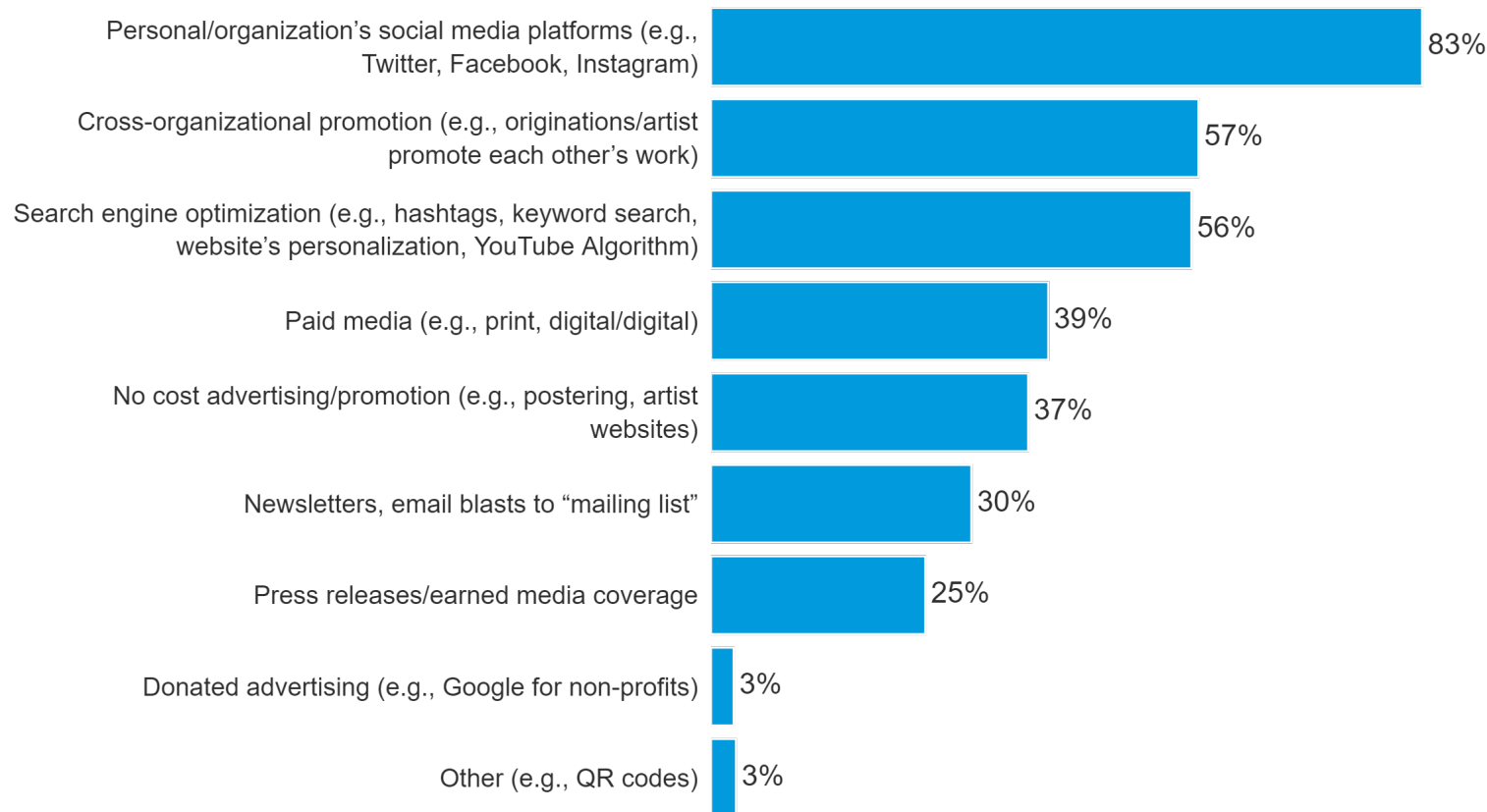
Sample base: 385

% of respondents

Sub-group Analysis

- Organizations are more likely to be reaching teachers, librarians and schools advertising . (14% compared to Groups 7%)
- The "Other audience" category includes the elderly, women, low-income households and areas where internet connectivity is an issue.

Discoverability



Sample base: 708

% of respondents

Sub-group Analysis

- **Organizations are more likely to use no cost advertising** (40% compared to Groups 30%)
- Similarly, **Organizations are more likely to use mailing list and email blasts** as a method of discoverability (34% compared to Groups 22%)
- **Studio Arts are the most likely to advertise using hashtags and key word searches** (66% compared to the overall average 56%)

Sharing in a digital environment – *Selected Quotations*

- *“Since we are all new to the city of Montreal, we could use this opportunity to reach people from our home towns. Amijai Shalev has a strong following in Argentina's Tango community while Abdul-Wahab Khayyali has followers in the middle east and the United States. Hamin Honari is originally from BC. We can each leverage our existing connections to maximize reach and also work with the Center des Musiciens to increase our local and international presence.”*
- *“We will be focusing the promotion and marketing on Indigenous media (especially radio) and be co-promoting with other Indigenous presenters including through the non-profit collaborative VirtualFeast.ca website which features a online calendar of Indigenous streaming music events. We will be simulcasting on local community tv channels and local radio stations were ever possible.”*
- *“The works produced in the Immersions vivantes project will be integrated into immersive virtual reality space Ellipse, which aims to disseminate and document artistic practices that integrate technology. Audiences will be able to view the works in two ways: one through a virtual reality headset and the other through the Web interface (computer or phone) accessible on the Interférences website. This multi-platform distribution guarantees audience access, whether or not people have virtual reality headsets.”*

Sharing in a digital environment – *Selected Quotations*

- *“While this game will be sold (for free or cheaply) on the Apple App Store and therefore playable almost anywhere in the world, we understand the value of offering opportunities to local talent to help It's Not A Box present and promote this prairie-made digital interactive work through our website and social media. Additionally, we hope to find some early-adopters through Torien's digital theater contacts at the Cultch Digital Storytelling Team, and by pitching it to digital arts festivals in Canada such as FoldA, Level Up, etc.”*

Question 3

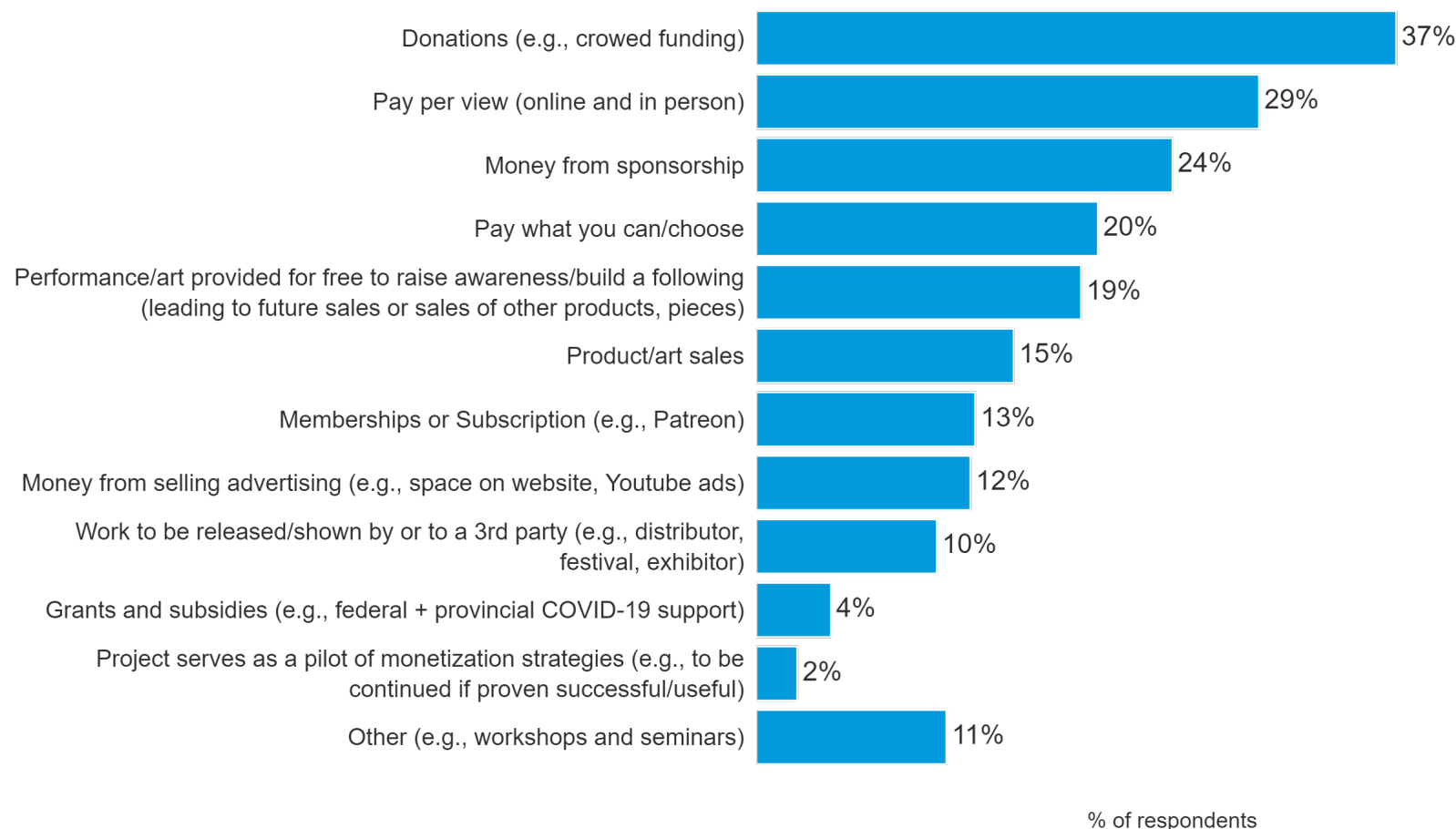
Briefly describe (if applicable): What is your “monetization” strategy to generate direct or indirect revenue and value from your digital content (e.g., pay per view, subscription, pay what you choose, donations, product sales, advertising, sponsorships)? How will this project enable you to adapt your existing business model or explore a new one?

Findings

The analysis reveals that, collectively, **funding recipients intend to monetize their work in a wide variety of ways**. The most common of these is through the **collection of donations** (37% of the 628 recipients who responded to the question).

- Frequently (29%) the implementation of a pay-per-view strategy is expected to be utilized.
- About one quarter (24%) expect to receive money from sponsorships.
- One fifth (20%) of the recipients will implement a pay what choose strategy.

Monetization



Sample base: 628

Sub-group Analysis

- **Organizations are more likely to expect to receive money from sponsorships** (26% compared to Groups 19%)
- **Groups are more likely monetize more from product/art sales** (21% compared to Organizations 12%).
- **Performing Arts are more likely to use the “pay per view” strategy the most** (34% compared to 20% Studio Arts and 24% Performing and/or Studio Arts)
- **Pay what you chose mostly implemented in the Performing Arts** (23%) and least in the Performing and/or Studio Arts (14%).

Question 4

How will this project reflect the diversity of your geographic community or region, particularly with the engagement and inclusion of Indigenous Peoples, culturally diverse groups, people who are Deaf or have disabilities, official language minority communities and youth, as well as a commitment to gender balance and diversity?

Findings

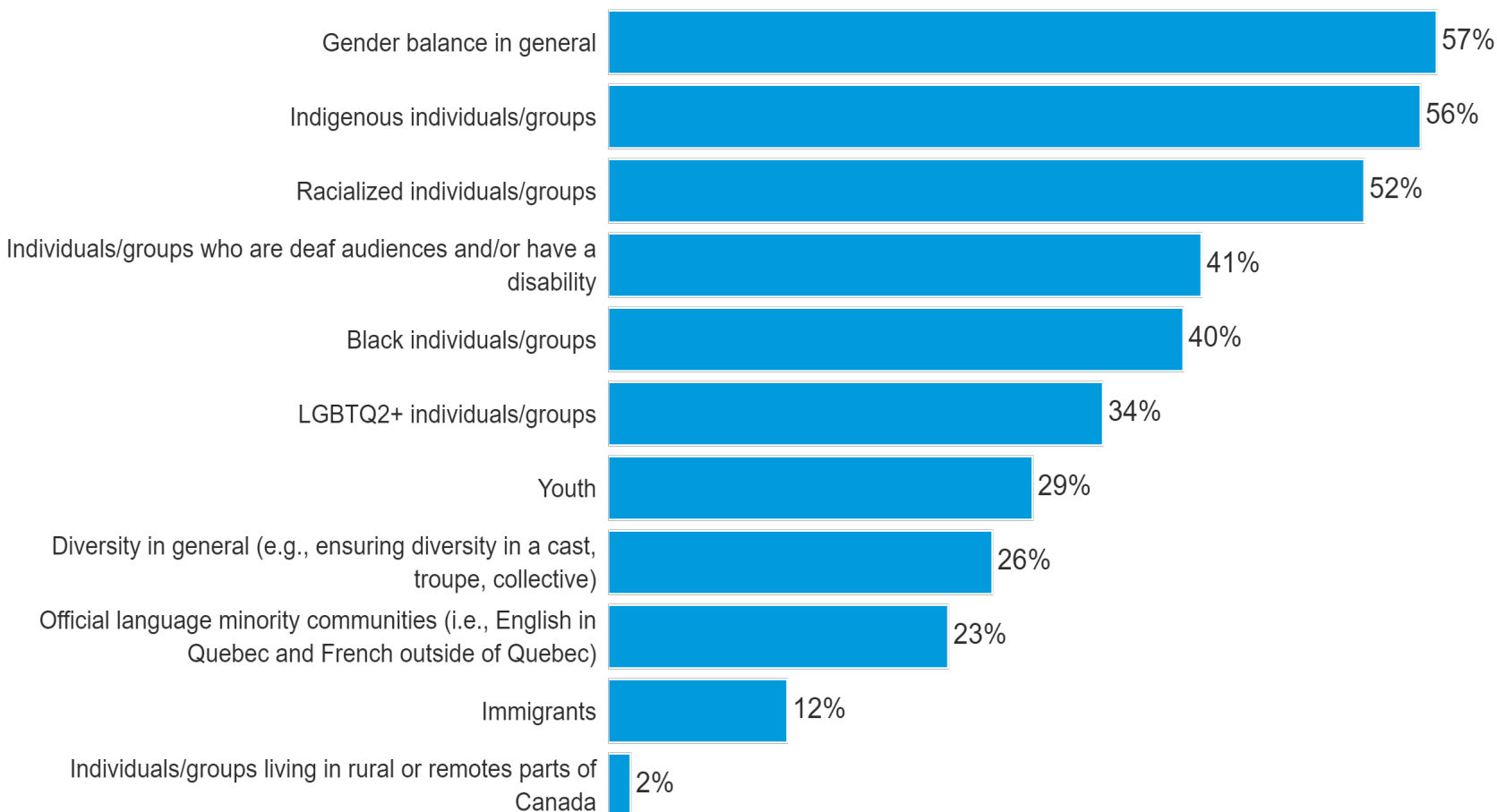
Overall, recipients were able to clearly articulate how they expected their **Digital Now-funded work to reflect the diversity** in their community or region. The most common aspects of diversity identified by recipients are **gender balance (57%)**, **Indigenous peoples (56%)** and **racialized communities (52%)**.

The following chart indicates, many other facets of diversity were also identified.

Diversity

Sub-group Analysis

- **Groups are the most likely to reflect racialized individuals** (63% compared to Organizations 47%)
- The field of **Studio Arts is the most representative of individuals who are deaf and/or have a disability** (52% compared to the overall average 41%)
- Diversity in general is seen the least in Performing and/or Studio Arts (19%) compared to Performing Arts (29%) and Studio Arts (29%)



Sample base: 724

% of respondents

Representation – *Selected Quotations*

- *“We practice antiracism through art and bring communities together. Part of the reason why this collective came together was so that we could create this space- for ourselves but also for our audience and for future generations-so they can see themselves in these careers.”*
- *“The outreach of Francophone theatre is very important to our collective as it enables us to preserve the vitality of our language and culture. It is crucial that our larger team of artists reflect cultural diversity and sexual and gender diversity. That is what guides us in the confirmed participation of our broader team and what will guide us in future hiring processes.”*
- *“The Black communities within Montreal are incredibly diverse, representing families that have been here for generations, as well as a sizeable number of newcomers to the country. Black Artists are the most marginalized and underserved group in the film sector today. Despite these statistics, MIBFF remains the only high-profile platform for Black filmmakers and films in the province. We feature films from all over the world, representing a mosaic of Black experiences, cultures, and stories - many newcomers within the Black community can find a story or filmmaker from their home country among our official film selection.”*

Representation – *Selected Quotations*

- *“The assembled teams will be comprised of diverse peoples who self-identify as IBPOC, Gender and Sexually Diverse, Living with a Disability, and / or Deaf and Hard of Hearing. Mirroring this demographic would result in 30 percent from diverse communities and 50 percent gender parity. This evaluative tool and core principle borrows from Alberta’s 35/50 Initiative and the Government of Canada’s 50/30 Initiative. We are grateful for their work to help us frame our commitment.”*

Question 5

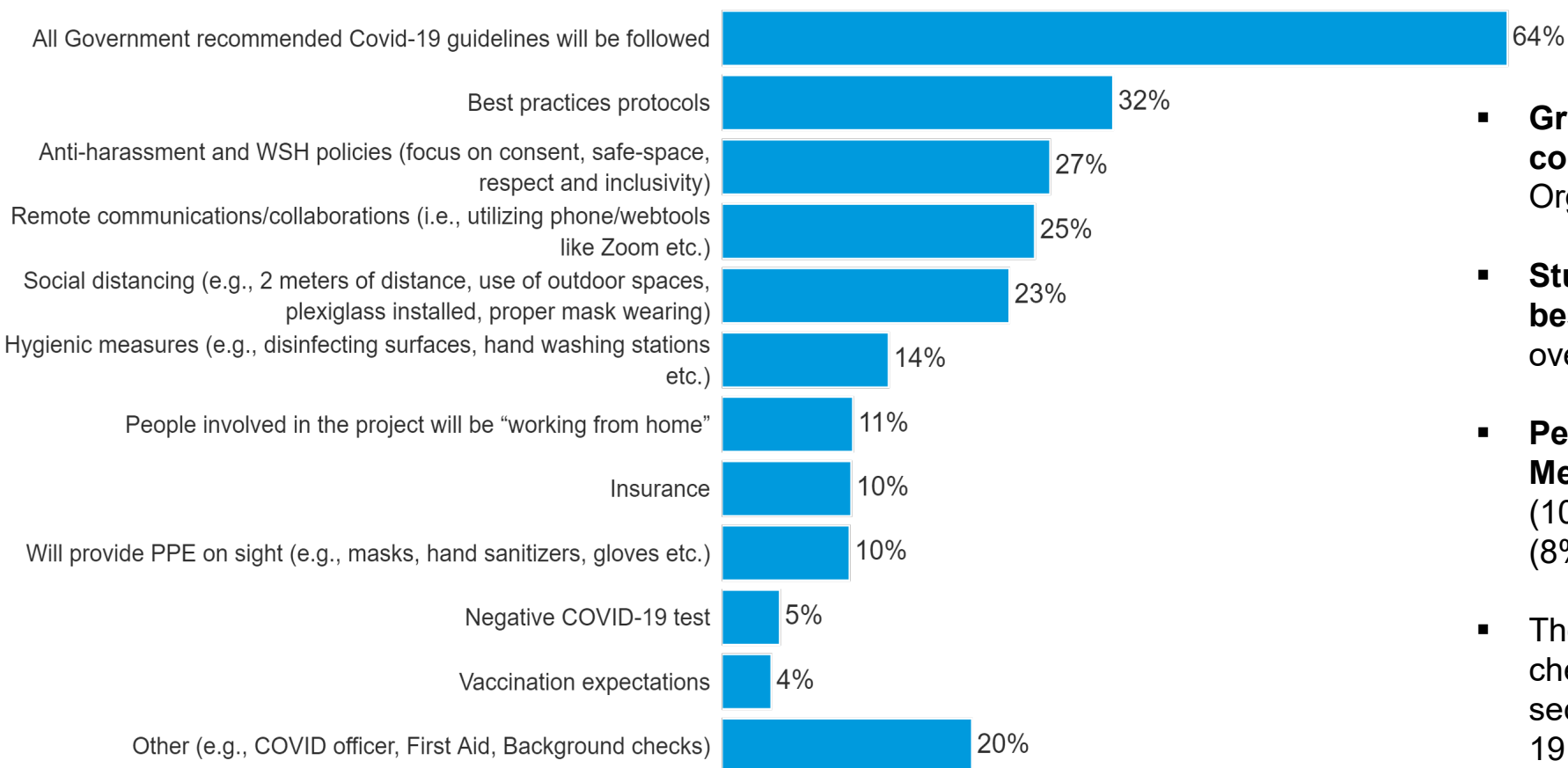
How will you ensure safe working conditions for those involved in your activities?

Findings

The analysis shows safety covers a variety of potential threats, including from COVID-19, but certainly not limited to that.

- **Two thirds (64%)** of recipients will be **ensuring safety by following government COVID guidelines**. There were also several other COVID-19-related measures identified (e.g., “working from home”)
- About **one third (32%)** do, or planned to, **ensure best practices in their workplace related to aspects such as pay, breaks, etc..**
- Furthermore, **27%** of recipients wrote about having **anti-harassment policies in place**.

Safety



Sub-group Analysis

- **Groups are most likely to use remote communications** (32% compared to Organizations 22%)
- **Studio Arts are the least likely to have best practice protocols** (24% compared to overall average 32%)
- **Performing Arts have the most Hygienic Measures** (16%) compared to Studio Arts (10%) and Performing and/or Studio Arts (8%)
- The "Other" category includes background checks for those working with youth, online security, First Aid kits and nurses, "COVID-19 officer", and additional COVID-19 measures, such as contact tracing.

Sample base: 724

% of respondents

Ensuring Safety – Selected Quotations

- *“We are a small non-for-profit, a collective of professional artist who believe in equity and social justice. We believe and embrace principles of Justice, Equity, Diversity and Inclusion. In all our projects we work together to create a safe, welcoming environment in which these JEDI principles can thrive. We do this by valuing all people regardless of race, ethnicity, gender, religion, age, identity, sexual orientation, nationality or disability. This is the foundation of our commitment to co-workers and audience members.”*
- *“Letters of Agreement / contracts will be given to every artist three months prior, outlining their fee and a zero tolerance policy for any racial discrimination, transphobia, gender discrimination, misogyny, bullying, or sexual harassment. Each day will begin with a check-in: “In relationship to this process: 1) How are you feeling? 2) What do you need? 3) What can you offer?” I practice this in my work and I find it creates an open, honest, and safe space.”*
- *“BFL covers performance and rehearsal spaces and includes \$5,000,000 of liability coverage. Safe working conditions are guaranteed, as the insurer always makes certain that working conditions are adequate beforehand.”*

Ensuring Safety – *Selected Quotations*

- *“VERSIONS will be delivered almost exclusively in the virtual sphere. In the instance where a filmmaker may be required to visit a location to capture content, COVID public health and safety protocols will be followed for the duration of the pandemic. In order to work with youth, all contractors hired by the project will be required to undergo a criminal record check.”*
- *“For filming and concerts, CNESST protocols for the arts sector will be implemented and followed at all times. This means that symptomatic individuals will not be admitted; upon arrival, attendees will be asked to sign a mandatory questionnaire, have their temperature taken, wash their hands and wear a procedural mask; an isolation protocol is in effect in case of symptoms; physical distancing is required; and surfaces are sanitized.”*



Conclusions

Conclusions

As noted, Digital Now's specific objectives include assisting recipients to make the leap into the digital world, boost the arts sector's recovery, and stimulate job creation.

Our analysis of the quantitative and qualitative grant application information provided by recipients suggest that, overall, the 724 funded projects are well aligned with its objectives. Our conclusions are as follows.

Conclusion 1: The initiative appears likely to help the art's sector's recovery by encouraging recipients to either make the leap into the digital world or improve current digital approaches.

Almost three-quarters (72%) of recipients expect to improve their approach to digitalization or to digitalize work for the first time.

Recipients expect to make their works available mainly online and in variety of ways. The primary strategy (45%) is through online video releases, followed by (27%) the streaming of a live performance.

Conclusions (Continued)

Conclusion 2: The initiative appears likely to help the art's sector's recovery by encouraging recipients to develop their artistic practice.

In addition to improvements in digitization, 43% of recipients expect impacts in the areas of skill enhancement or/and adding a new dimension to their artistic practice, and 31% expect to blend mediums or work in a new for the first time.

The funding is expected to support a broad range of artistic activities, including “production” and “creation” (respectively identified by 91% and 84% of recipients) and “dissemination/distribution” (identified by 92%). This later result is in line with the initiative’s objective of helping artists make the leap into the digital world.

Funding is expected to generate a great deal of artistic activity, in the form of 12,722 adapted existing works and the production of 10,715 new works. This includes 10% co-produced works, thus fostering collaboration, knowledge transfer and synergy within the arts sector.

Conclusions (Continued)

Conclusion 3: The initiative appears likely to boost the arts sector's recovery and stimulate job creation by allowing almost 69,000 members of the art's sector to receive financial compensation for their work.

The initiative looks like it will have very broad funding reach, in that funding will be widely dispersed throughout the sector:

Close to 69,000 artists and arts workers are expected to receive compensation (i.e., salaries of fees) through funded projects. This includes close to 61,000 artists and 7,736 arts workers. Combined fees and salaries are expected to be \$30,209,462 for artists and \$20,601,225 for arts workers, for a total of \$50,810,687. These figures amount to the following average financial compensation:

- Artists and arts workers: \$740
- Arts workers: \$2,663
- Artists: \$495

Conclusion 4: It appears that an amount that is at least equal to the total \$50M in funding will find its way to artists and arts workers, thereby boosting the arts sector's recovery and stimulate job creation.

The total of \$50,810,687 in expected fees and salaries is \$810,687 above the \$50M in grants. The grant application did not request information on expected expenses (e.g., materials, travel costs, equipment, renting space) or on how these would be paid for. We can conclude, however, given that applicants described "monetization" strategies for their work, that recipients will be raising their own money in addition to the grant they receive, allowing at least \$50M to reach artists and arts workers.

Conclusions (Continued)

Conclusion 5: The initiative is likely to encourage recipients to think in terms of monetization, including promotion/“discoverability”.

Collectively, funding recipients discussed several different types of monetization strategies in their grant application, with most of these based on forms of patronage (e.g., donations, sponsorships).

Most grant recipients identified more than one discoverability strategy (i.e., what they planned on doing to raise awareness of their project/work). The most common of these, mentioned by 83%, is promotion through social media platforms.

Conclusions 6: The initiative is likely to encourage recipients to reflect diversity in their work.

Many identified more than one way their project would reflect diversity, with more than half noting gender balance, Indigenous perspectives, and the perspective of racialized communities.

Conclusion 7: The initiative is likely to raise awareness of workplace health safety and safety and encourage recipients to put measures into place.

All recipients have plans for ensuring health and safety, including in a broad range of areas, from protecting people from COVID-19, harassment, exploitation, and injury.



For more information contact:

Patrick Beauchamp
Vice President, Research and Analytics
613-786-9985 (ext. 285)
Pat.Beauchamp@hkstrategies.ca

HILL+KNOWLTON STRATEGIES CANADA
50 O'Connor Street, Suite 1115
OTTAWA, ONTARIO, K1P 6L2
HKSTRATEGIES.CA