



Canada Council
for the Arts

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du Canada

Impact of Canada Council for the Arts Grants on First-Time Recipients

Final Report

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Section
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1 Introduction

1.1 Executive Summary

Research Objective and Methodology

The Research, Measurement and Data Analytics (RMDA) Section at the Canada Council for the Arts hired the consulting firm Goss Gilroy Inc (GGI) to conduct a research project on the impacts of Canada Council grants on first-time recipients. This project aimed to describe the transformative or catalytic effects of a first-time project grant, from immediate impacts on recipients to broader and longer-term community impacts.

The project covered four granting programs: Explore and Create; Arts Abroad and Arts Across Canada; Creating, Knowing and Sharing, and Supporting Artistic Practice. GGI first held discussions with Canada Council staff to gain a better understanding of each program's context and to help design data collection instruments. The GGI team then surveyed individual, organization and group grant recipients who had completed their projects within the study period (782, or 21%, completed the questionnaire). In parallel to the survey, GGI held a series of 10 focus groups and nine key informant interviews (in French and in English).

Impacts of First-Time Canada Council Grants

For many first-time recipients, a first Canada Council grant provides a sense of legitimacy and validation, increases confidence, brings greater financial security, and allows recipients to maintain or expand their practice. This is particularly important for recipients belonging to historically underserved and marginalized communities. In some cases, the funding enabled grant recipients to do things they could not have done otherwise, while for others, a Canada Council grant made projects bigger or more impactful.

A first Canada Council grant can also allow recipients to connect with mentors, peers, collaborators, and other key stakeholders in their artistic community. Through their first Canada Council project, many recipients expanded their network, initiated new partnerships, and shared their knowledge, skills, and experiences with others. Canada Council funding also enabled recipients to hone their crafts, to gain project management experience, to develop other skills, and to innovate. Recipients described how their first grant allowed them to step into new roles. Canada Council funded projects can be catalysts for the creation of new collectives and help organizations and groups define their vision, priorities, and approaches. The majority of Canada Council funded projects positively impacted the visibility and profile of recipients, and led to other opportunities (e.g., invitations, contracts, and access to additional funding).

First Canada Council grants also have broad community impacts. Grant recipients encourage and support others in their communities who are looking to be funded. Funded projects also have a positive impact on communities by offering representation and professional



opportunities for members of their communities; increasing the visibility of underrepresented communities and practices; supporting advocacy; encouraging intercultural dialogues and contributing to discussions of social issues.

Application Experience and Improving Access

Overall, first-time recipients were satisfied with their experience applying to the Canada Council. Individuals who had applied for travel or residency grants, in particular, noted that the process was easy. Grant recipients also underlined the importance of the Canada Council offering Application Assistance to applicants who require accommodation.

Participants suggested improvements that would further improve access for first-time applicants. Potential barriers mentioned by participants included being unaware of the granting programs available, feeling intimidated, and struggling to grasp Canada Council language and criteria. Specific populations may struggle with French or English or with submitting a written application online. Participants also described how applicants from under-served and marginalized communities often need additional support from peers, friends and family to develop applications. These recipients may require support beyond what can be covered through Application Assistance, or not be aware of the help the Canada Council can provide. For Indigenous applicants, there can be a general mistrust in engaging with colonial institutions.

To address these barriers, study participants suggested making grant-writing support more accessible for first-time recipients. One way to do this is to improve access to Canada Council Program Officers; another would be to enable and support peer-to-peer mentorship for first-time applicants. Other process suggestions included: the systematic provision of feedback for unsuccessful applications; improving the application portal with a user-experience lens, and accepting applications in various non-written formats.

Some recipients also encouraged the Canada Council to collaborate directly with Indigenous communities and partners who represent various underserved and marginalized communities, to inform potential applicants about grant opportunities. Recipients also encouraged the Canada Council to use its position as a funder to further encourage and drive positive change in artistic environments when it comes to diversity, equity, and inclusion.



1.2 Introduction

This report presents the findings from a research project on the impacts of Canada Council for the Arts (Canada Council) grants on first-time recipients, conducted by Goss Gilroy Inc (GGI) in collaboration with the Research, Measurement and Data Analytics (RMDA) section and Results and Delivery. With this study, the Canada Council sought to better understand the transformative or catalytic effects of the support provided to grant recipients. The objective of this work is to describe the value of the Canada Council's investment in the arts and to support decision-making. This research is aligned with the Canada Council's [2021-26 Strategic Plan priorities and actions](#), including the following commitments:

- better understand and address the barriers faced by recipients who are part of historically underserved and marginalized groups; and
- allocate at least 20% of project funding to first-time recipients.

This project gathered and analyzed impact data from recipients (individuals, organizations, and groups) who had received their first grant between 2017 and 2021 and completed their project. The following key questions guided this project:

- What role do Canada Council grants play in the development of funded artists / groups / organizations?
- What are the experiences of first-time recipients in accessing Canada Council funding?
- What is the impact of different types of project support (e.g., grants for the creation and production of new work, residencies, touring support, etc.)?
- What is the impact of access to the arts for youth, official language minority communities, and historically underserved and marginalized communities, including Indigenous, Black, racialized, Deaf and disability, and 2SLGBTQI+ and gender-diverse communities, women, and artists at intersections of these groups?
- How does Council funding ensure the vitality of artistic practice across the many cultures and artistic disciplines of interest to the Canadian public?
- What are the tangible effects of the Canada Council's project funding on organizations in terms of their programming, operations, and overall vision?



1.3 Methods

The methods for this research were developed in collaboration with RMDA and Results and Delivery. See Appendix I for the focus group/interview guide and survey instrument.

Discussions with Staff

During the study's planning phase, GGI held group interviews with Canada Council staff representing the four programs included in the study (Explore and Create; Arts Abroad and Arts Across Canada; Creating, Knowing and Sharing: The Arts and Cultures of First Nations, Inuit and Métis Peoples and Supporting Artistic Practice) as well as Granting Programs Operations. The goal of these discussions was to gain a better understanding of each program's context for first-time applicants and recipients and help design the data collection instruments. RMDA and Results and Delivery attended these discussions as observers.

Survey of First-Time Recipients

The GGI team administered an online survey to all Canada Council project grant recipients who had completed their project within the study period. The survey was launched on October 19 and closed on November 13, 2022. A total of 782 grant recipients completed the questionnaire from 3,803 potential respondents (21%).

Sampling characteristics in terms of region, program, funding type, representation of New and Early Career Artist (NECA) profiles, and period of grant (either pre- or post-pandemic) were similar to the proportions present in the entire survey population. However, there was a slight over-representation of individual grantees (84% in the survey, 74% in the population) compared to groups and organizations.

Online Focus Groups and Interviews

In parallel to the survey, GGI held a series of 10 focus groups and nine key informant interviews with a total of 81 recipients. Groups and interviews were held in both official languages and included individual recipients as well as representatives of groups and organizations, across program components, fields of practice, and regions.

Program Components Groupings for Analysis

For the purpose of analysis, GGI grouped similar funding components under thematic categories. The table below summarizes those groupings.



Thematic Category	Program: Program Component(s)
Support for artistic creation and development	<ul style="list-style-type: none"> • Explore and Create: Research and Creation and Concept to Realization
Support for professional development and travel	<ul style="list-style-type: none"> • Explore and Create: Professional Development for Artists • Supporting Artistic Practice: Professional Development for Arts Professionals • Arts Across Canada and Arts Abroad: Travel components
Support for dissemination, circulation, and sector development	<ul style="list-style-type: none"> • Supporting Artistic practice: Sector Innovation and Development; Literary Publishing Projects • Arts Across Canada: Representation and Promotion; Public Outreach • Arts Abroad: Representation and Promotion; Translation; Circulation and Touring; Residencies; Co-production
Creating, Knowing and Sharing	<ul style="list-style-type: none"> • Creating, Knowing and Sharing: Travel, Small-Scale Activities, Short-Term Projects, Long-Term Projects



2 Findings

2.1 Immediate and Short-Term Benefits

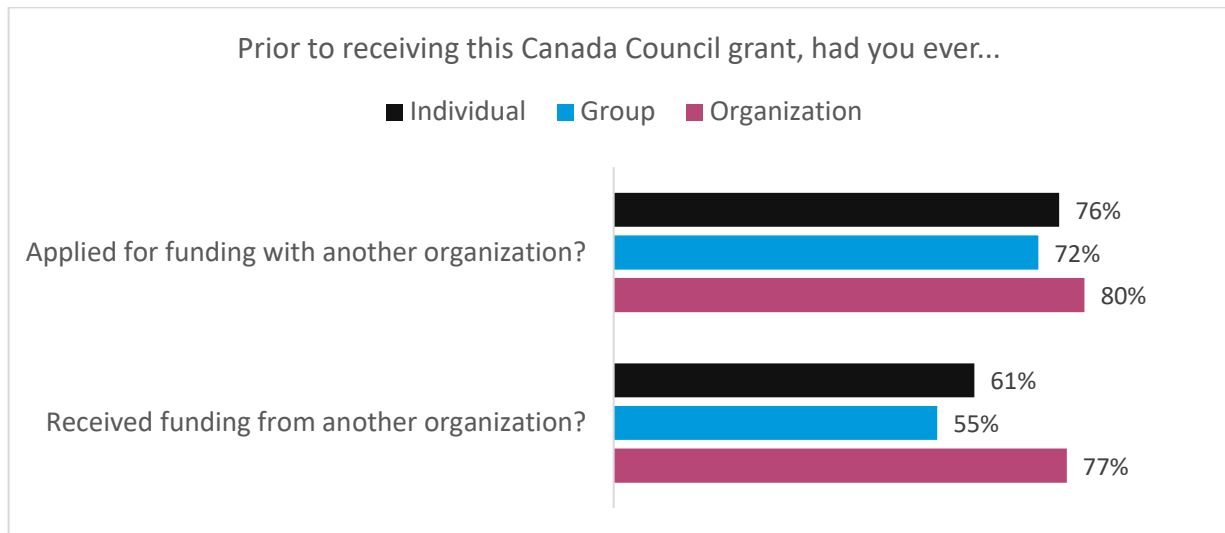
2.1.1 Importance of a First Grant from the Canada Council

To understand the importance of receiving a first Canada Council grant, GGI examined the prior funding experience of first-time recipients. Based on the Canada Council's database, 21% of first-time recipients in the period of study had applied to the Canada Council and were unsuccessful at least once before being funded (5% had applied more than once). The survey also showed that 75% of respondents had applied for funding from at least one other organization prior to receiving their first Canada Council grant, and that 62% were successful (Figure 1). Organizations were the most likely to have applied, or to have received funding before, while groups were the least likely. Explore and Create individual recipients who had a [New and Early Career Artist](#) profile¹ were less likely to indicate they had applied (59%) or received (42%) funding from another source prior to the Canada Council.

¹ The Canada Council created the new and early career artist profile under three components of the Explore and Create program to make it easier for new artists (with no prior Canada Council grant) to apply. This was originally part of a two-year pilot project which has been extended. Using this profile, artists at the start of their careers—including those who are new to Canada—can apply for Canada Council funding.

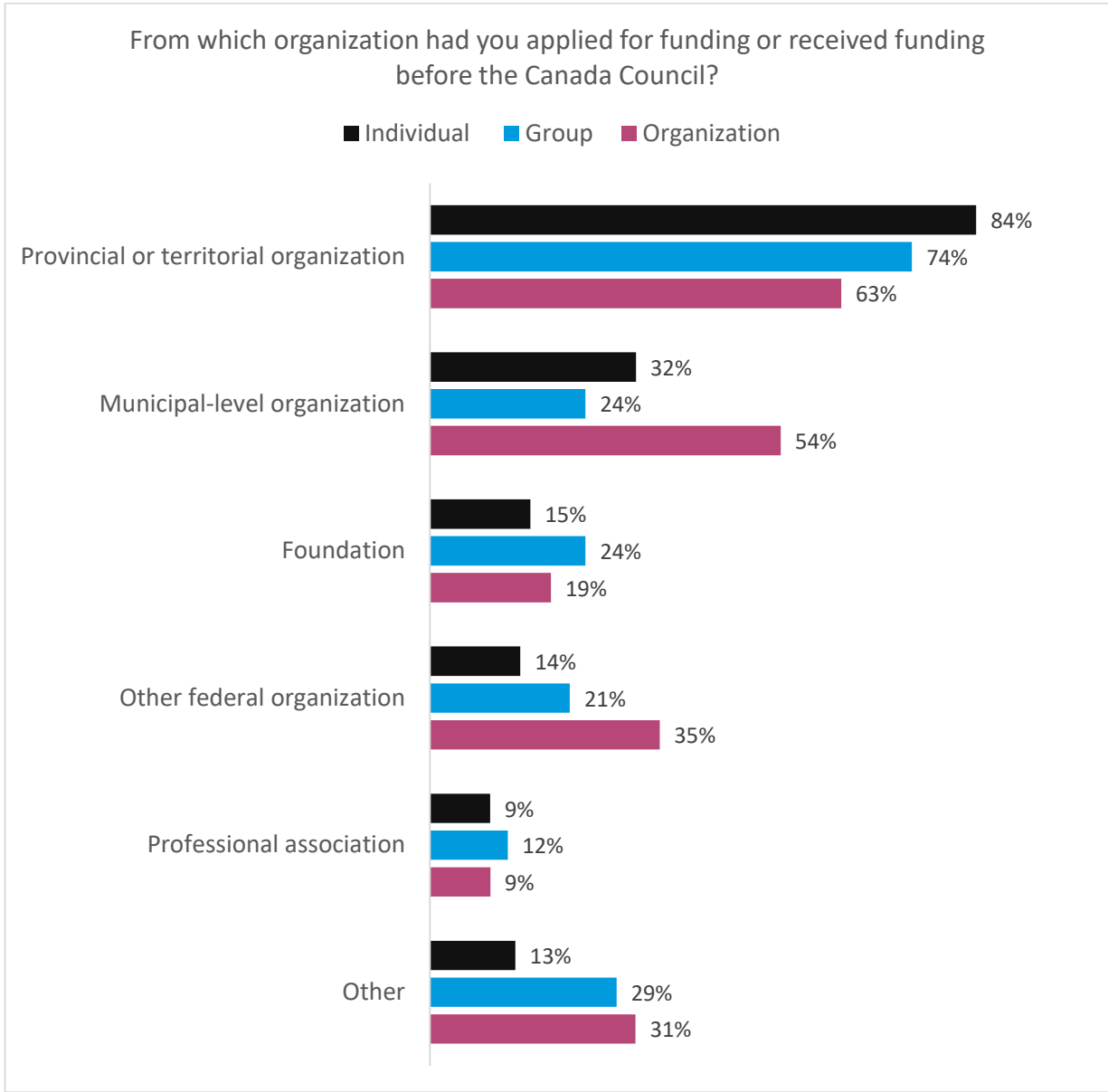


Figure 1: Survey Results - Experience Applying for Other Funding Before Receiving their First Canada Council Grant



Respondents with prior funding or application experience had applied to or received funding from a provincial or territorial organization (81%), municipal-level organizations (33%), a Foundation (16%) or another federal organization (16%) (Figure 2). Other funding sources included private sector support (e.g., corporate sponsorships), support from universities and schools (e.g., scholarships), support from local or other non-profit organizations (e.g., arts centres), and institutions abroad. Participants described a need for multiple sources of funding to complete projects, as well as to maintain or expand their practice.

Figure 2: Survey Results - Other Sources of Funding Support



An artist or art professional may apply to other sources of funding before the Canada Council for various reasons. Participants explained that the Canada Council’s funding programs are often perceived as reserved for those more established within the arts and who have certain artistic credentials. Competition for Canada Council funding was seen as more intense and a person new to writing grant applications may feel that their chances are too low for the effort required. A few focus group participants explained they applied to the Canada Council only years after starting their career, believing they would be unsuccessful. Canada Council staff also explained the existing perception that an applicant must “work their way up” to the Canada Council after receiving funds from other levels of government. These points are covered in more detail in the section on barriers to access for first-time recipients (2.4.2).

*“Getting that grant wasn’t life changing; I had received a provincial grant before. It was important, however, because it was my first Canada Council grant, which I had been aware of for close to a decade prior. **Hadn’t worked up the courage to apply for one.**” – Focus group participant, Arts Abroad individual grant recipient*

Receiving funding for the first time from the Canada Council was significant for many participants: their first Canada Council grant was far more than just another funding source.

Impact on Confidence and Sense of Validation

Many focus group participants described how the grant had a “foundational” or “game-changing” impact on their confidence. Focus group participants explained that receiving a grant from the Canada Council – as an established, prestigious organization with a rigorous evaluation process – gave them a strong feeling of validation. This is especially true for individual recipients, and recipients of creation and development grants.²

*“In my case, the most important part of the grant was [...] **self-belief.** I would have been able to find grants or money elsewhere, but that part of it was very important.” – Focus group participant, Explore and Create individual grant recipient*

Many participants explained that their first Canada Council grant encouraged them to continue, expand or professionalize their artistic practice. Receiving a Canada Council grant gave these grant recipients a sense of legitimacy. The grant also had a positive impact on their reputation and connections, since being Canada Council funded was meaningful to others as well – be it peers, collaborators, funders, etc.

*“Getting the CCA funding was the highlight of my career; before that, I thought I was on the brink of calling it quits. **The legitimacy the grant provided me, being able to have a substantial go of it, was great.**” – Focus group participant, Arts Abroad individual grant recipient*

² For the purpose of analysis, GGI grouped similar funding components under thematic categories. “Creation and development grants” cover two components of the Explore and Create program: Research and Creation and Concept to Realization.



This was especially important for grant recipients who described their artistic practice as fringe or non-mainstream, and for those who were not sure up to that point whether they would be able to continue pursuing their artistic practice. Participants also described the importance a Canada Council grant can have for members of historically underserved and marginalized groups. For instance, a few grant recipients from these groups indicated the grant had helped them feel recognized as serious artists, especially for those who had felt second-guessed and invalidated when applying to other funders.

*“It was also priceless in providing me validity – that **someone out there thinks I’m doing something right** and wants to encourage me. No amount of money can replace that feeling.” – Focus group participant, Arts Abroad individual grant recipient*

Some recipients also noted that the Canada Council offers larger grants when compared to other funders. A few respondents also indicated that a Canada Council grant gave them artistic freedom in the sense that they did not feel they had to change their artistic focus or approach to suit funding requirements. A few participants also noted that the Canada Council is able to fund a wider range of artistic endeavours than some other funders.

2.1.2 Financial Relief

Almost all survey respondents confirmed that their first Canada Council grant helped launch or advance their journey and reduced their financial stress.

Focus group participants and interviewees highlighted how the grant either allowed them to:

- Seize opportunities or undertake projects that would have been otherwise out of reach; or,
- Add value to or expand the scope of a project they would have undertaken anyway, thus enhancing the impacts of that project (for example, being able to include more collaborators or extend their activities over a longer term).

*“[The grant] gave me freedom and peace of mind to know I’m **not sacrificing my financial security** to make my practice work.” – Focus group participant, Explore and Create individual grant recipient*

Many study participants highlighted the importance of the financial relief the grant gave them and how it helped them focus on their project and dedicate more time to it. For example, a few recipients explained that the grant allowed them to take a break from employment for the duration of their project, or to fully dedicate themselves to their art moving forward.

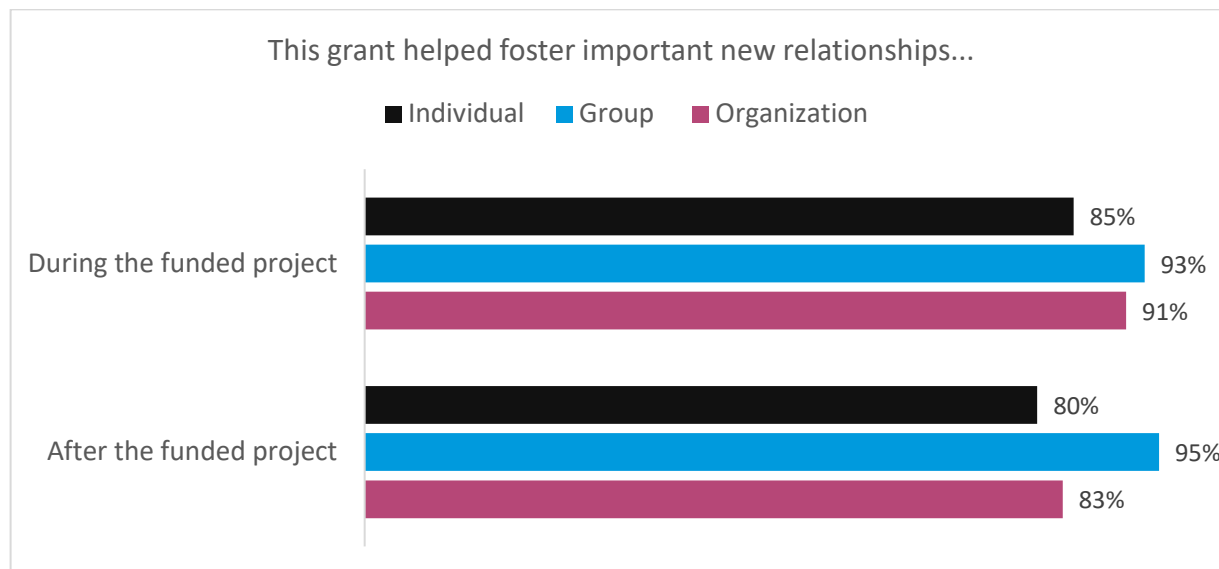
*“Without a grant, **I would have had to find any kind of job** to feed myself and my family. [...] It would have been especially difficult for me as a newcomer.” – Focus group participant, Explore and Create individual grant recipient*



2.1.3 Networking and Relationships

The majority of grant recipients in focus groups, interviews and the survey reported that their first Canada Council grant expanded their network both during (86%) and after (82%) their project. This was especially frequent for groups and individuals funded through the Explore and Create program, and specifically, recipients with New and Early Career Artist profiles.

Figure 3: Survey Results - Impact of The First Grant on Networking, by Type of Recipient



Focus group participants and interviewees indicated that the grant allowed them to:

- Connect with important figures in their artistic community (e.g., agents, publishers, studio directors, curators).
- Form relationships with more established artists and people they looked up to as guides and mentors.
- Make important new connections with artists and form new partnerships, collaborations, and collectives.
- Make connections outside their artistic community, their city, region, province or outside Canada.
- Share their knowledge, skills, and experience with others.

*"In terms of networking, the grant really had an impact, especially after the project [...]. Not only was I able to meet people I really admired, it also **allowed me to become part of the family.**" – Focus group participant, Explore and Create individual grant recipient*

Grant recipients explained how new relationships had "ripple effects", leading them to new opportunities including employment, commissions, and invitations; the launch of subsequent projects and initiatives; identifying new funding opportunities, etc. Findings from this study



illustrate the importance of connections: new relationships have a catalytic effect and often lead to impacts after a funded project.

2.1.4 Learning and Innovation

A majority of survey respondents reported that their first Canada Council grant allowed them to learn or innovate. This type of impact is present across programs and components.

Focus group and interview participants described how their first Canada Council-funded project allowed them to grow and learn artistically.

Learning occurred not only in the context of professional development projects, but through all types of funded projects. Recipients developed artistic technical and digital skills, received feedback from peers or mentors to hone their craft; explored new approaches; accessed new work environments, and assumed new roles and responsibilities in their field.

Grants allowed recipients to acquire a wide variety skills and experience. Some recipients explained how their first Canada Council grant taught them about funding programs and grant writing. Other grant recipients learned about the Canadian art market, how to market their work internationally, or developed their project management skills including negotiating, hiring, and budgeting.

In terms of innovation, participants described how getting a grant opened up space for creativity and experimentation. Funding allowed some to incorporate new elements into their work, push boundaries, as well as try new techniques and approaches. For some, this involved taking risks and being able to get out of their comfort zones. For some artists, being funded during the COVID-19 pandemic drove experimentation with digital approaches. The grants also enabled groups or artists to experiment and innovate together.

*“I decided to **take a risk** and do a performance that I would’ve never been comfortable doing before. [...] **It’s defined my career** because [now] I know I can push those boundaries.” – Focus group participant, Explore and Create*

*“[The project] gave me the experience of being a tour manager. **It helped me with tours that came up after that; it helped me understand** all the work that goes into it.” – Focus group participant, Arts Across Canada individual grant recipient*

*“This grant helped **develop a new way of approaching multilingual collaboration.** [...]” – Survey respondent, Arts Abroad organization grant recipient*

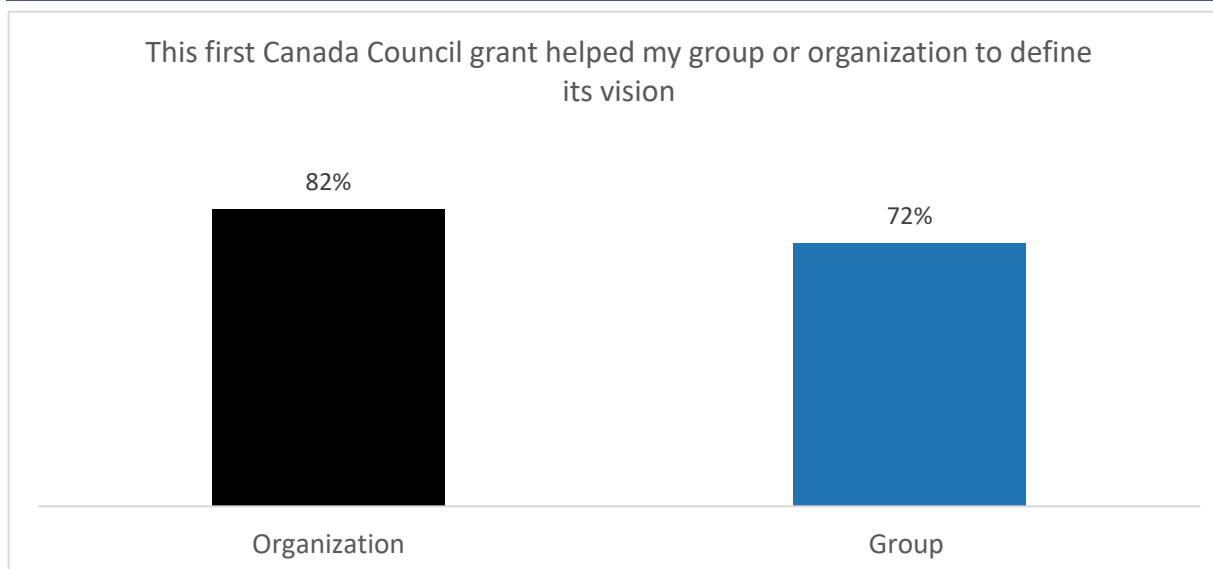


2.1.5 Impact on Organizations and Groups

Some recipients from organizations and groups explained how their first grant impacted their development. In some cases, those first grants served as a catalyst for new organizations and groups or allowed them to launch or expand a key activity (e.g., annual event). The funds also allowed organizations and groups to identify their priorities, refine their objectives, or change their approach. Grants also provided legitimacy to those organizations and allowed them to connect with key partners.

*“This grant enabled us to realize **our first festival as an independent organization** [...]. The funding allowed us to maintain professional standards across all aspects of the festival and ensured **appropriate and fair compensation of artists, festival staff, and technical personnel.**” – Survey respondent, Art Across Canada organization grant recipient*

Figure 4: Survey Results - Impact of Grants on Organizations and Groups



2.1.6 Impacts Across Programs and During the Pandemic

All impacts examined – whether financial relief, networking, learning, innovation, longer-term and community impacts – were achieved by first-time recipients across the different components and programs. However, the extent of different impacts varied by type of program and type of funding. For example:

- A slightly higher proportion of professional development, travel and dissemination/circulation grant recipients indicated that they formed new relationships during their funded projects compared to other types of grants;
- A slightly higher proportion of dissemination/circulation grant recipients indicated they raised visibility of an artistic practice in Canada or abroad, that their work was



subsequently recognized and used and that the project helped them access other opportunities following their project;

- The vast majority of Creating Knowing and Sharing grant recipients indicated their project contributed to Indigenous cultural revitalization and sustainability and more frequently indicated that they used their first Canada Council grant to hire and pay others;
- Experimentation and innovation during and after projects were reported more frequently amongst creation and development grant recipients; and
- Compared to other first-time individual Explore and Create recipients, a higher percentage of New and Early Career Artists indicated they had developed important new relationships during and after the funded project. These recipients were slightly less likely to report recognition and community-level impacts.

There was no significant variation in impacts reported by recipients who received grants before or during the pandemic.³ A slightly higher proportion of recipients receiving funding during the pandemic indicated that their projects helped them dedicate more time to their artistic practice and hire or engage people. They were also slightly less likely to indicate their grant had fostered new relationship during their project than those who received funding before the pandemic.

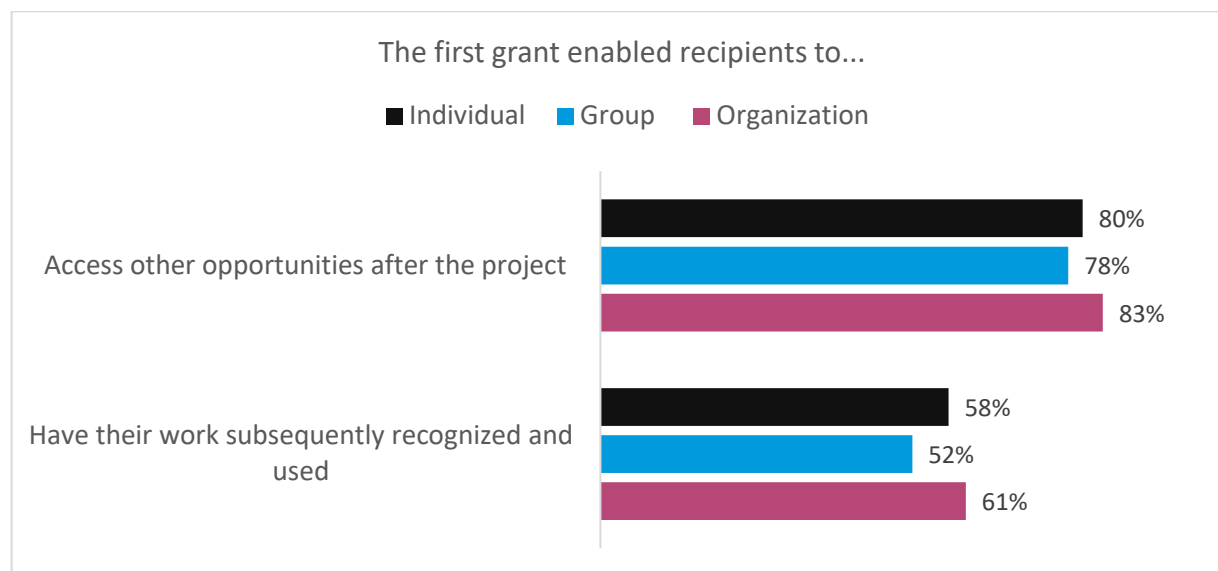
³ “Before the pandemic” means that the grant was approved before April 1 2020. “After the pandemic” means that the grant was approved on or after April 1 2020.



2.2 Mid-Term to Long-Term Benefits

The study also explored the benefits of a first Canada Council grant in the longer term, after the project was completed.

Figure 5: Survey Results - Medium-Term Benefits



2.2.1 Recognition and Subsequent Opportunities

Focus group participants and interviewees frequently mentioned that their first grant boosted their visibility and helped them gain recognition – this was true for individuals, organizations, and groups. About 57% of survey respondents indicated work created in the context of their funded project was subsequently recognized or used by an organization. Participants noted that a first grant can impact their visibility because it allows recipients to showcase their work at key events or in their community, receive peer recognition, and gain exposure to new, different, or larger audiences. This was more frequent for recipients of creation/development grants (62%) and dissemination/circulation grants (69%) than for recipients of professional development and travel grants (49%) and Creating, Knowing and Sharing recipients (43%).

Some participants indicated that they received awards and accolades, media coverage, or other recognition for their projects – either directly or for accomplishments that directly resulted from the funding – which enhanced their visibility. As mentioned above, having received Canada Council funding can be in and of itself an element of visibility and recognition. Some participants explained how being a Canada Council recipient gave them the credibility or standing to engage in conversation with gatekeepers, funders, and collaborators in their respective artistic communities.

Many participants in focus groups and interviews drew a direct line between their first Canada Council grant and subsequent opportunities. Almost all survey respondents indicated that their first Canada Council grant gave them access to subsequent opportunities (80%) (Figure 5).

These opportunities varied and included invitations, commissions, exhibit opportunities, and subsequent tours or participation in events. Some met with key collaborators or contacts leading to further opportunities to create or showcase their work. Several artists explained that the funding they received allowed them to initiate a new journey or phase of their work.

In addition, some participants explained that their funded project also led them to play different roles in their community or gave them visibility as a subject matter expert in their field. The first grants played a role in becoming an expert or advocate within their community. Participants also described how their funded project allowed others to gain visibility.

*“[The project has] led to some **commission work** and being asked by the residency host **to be a jury on a panel for another residency.**” – Focus group participant, Arts Abroad individual grant recipient*

*“It’s helped me to become more known, **now I get called to speak about art and accessibility.** [...] With the project, I was approached as an expert.” – Interviewee, Creating, Knowing and Sharing individual grant recipient*

2.2.2 Accessing Other Funding

Canada Council data showed that about 70% of first-time recipients applied again, and that most of those returning applicants received at least one other Canada Council grant (73%). Overall, this means that 51% of all first-time recipients between 2017 and 2021 received subsequent Canada Council funding. These percentages are highest for organizations (Figure 6) and recipients from culturally diverse communities (Figure 7).



Figure 6: Canada Council Database - Percentage of First-time Recipients who Applied Again and were Successful at Least Once (by recipient type)

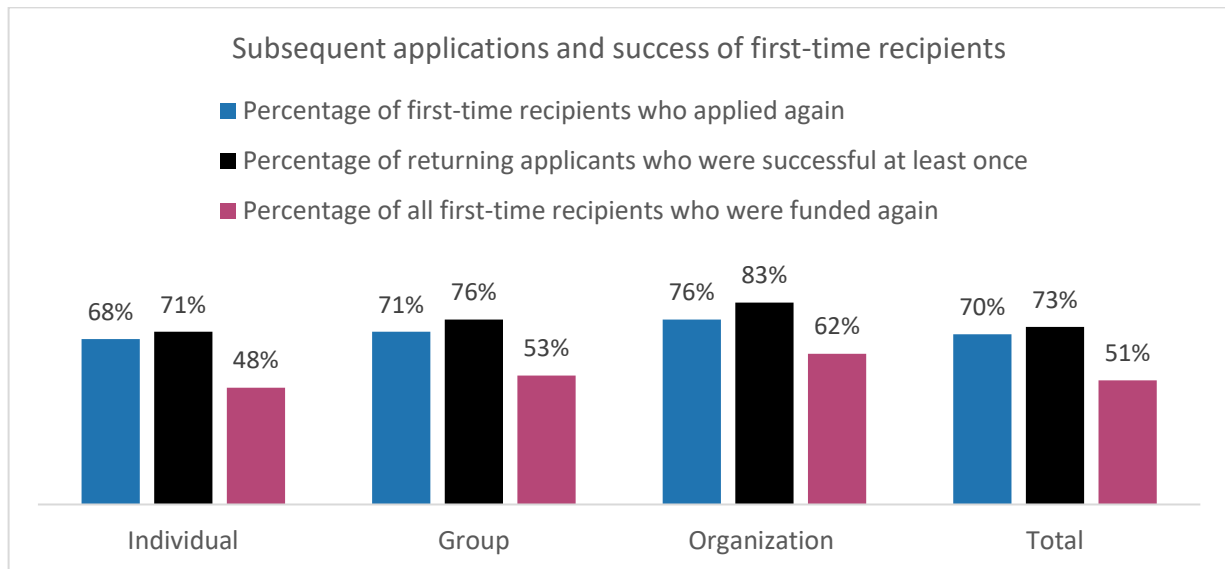
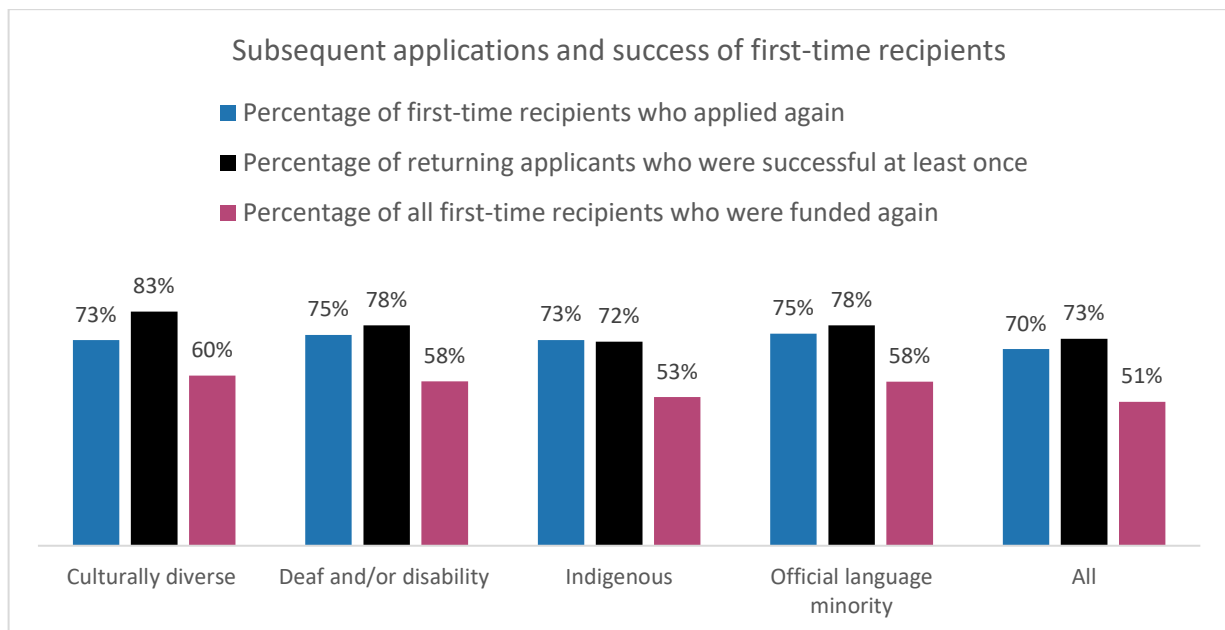


Figure 7: Canada Council Database - Percentage of First-time Recipients who Reapplied and % of Returning Applicants that were Successful at Least Once (Designated Priority Groups⁴)



⁴ Designated priority groups are groups that receive [targeted funds and initiatives](#) from the Canada Council.

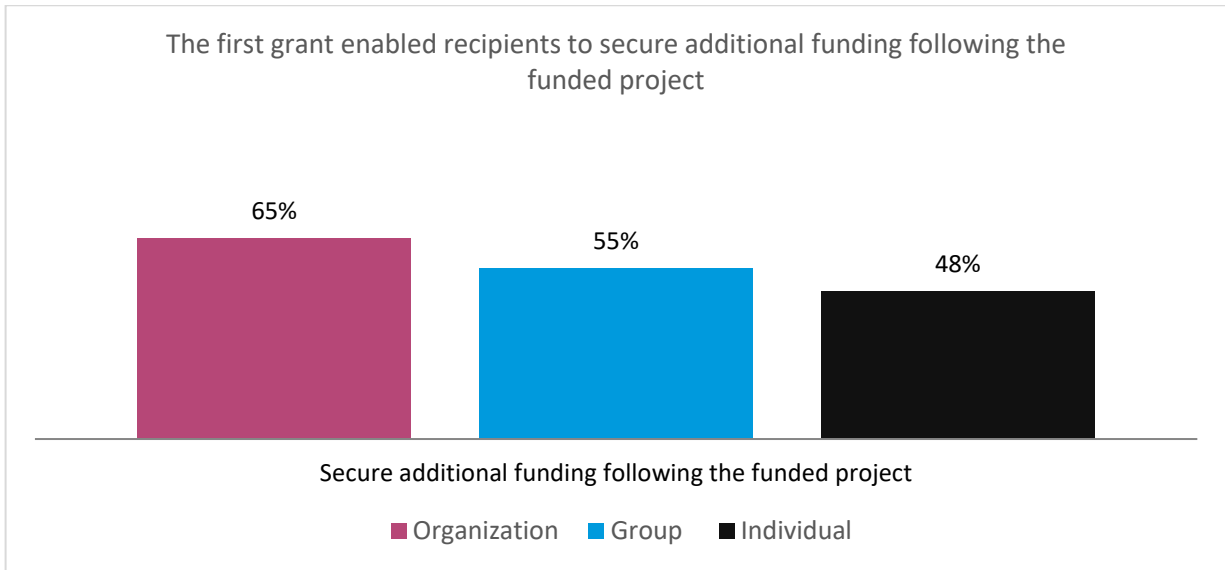


Half of survey respondents agreed that their first Canada Council grant helped them to secure additional funding, either from the Canada Council or other sources. Interview and focus group participants often drew a connection between their first Canada Council grant and funding obtained down the road, explaining how the grant was either a “steppingstone”, an “enabler” or an otherwise “ground-breaking development” for them. For a few, their Canada Council funded project served as a conversation opener or “selling point” when engaging funders or donors.

*“We wouldn't have been able to get **the grants we've had since** without that first Canada Council grant” – Interviewee, Creating, Knowing and Sharing organization grant recipient*

The boost in confidence from receiving a Canada Council grant encouraged many participants to apply elsewhere – for other or larger grants. They explained that being a Canada Council grant recipient gave them additional credibility for subsequent funding applications. Respondents also explained how activities completed with a Canada Council grant also added to recipients’ CVs and profiles, making them eligible for further funding or for increasing their chances as applicants. For instance, work created or refined with Canada Council support added valuable pieces to portfolios. For other grant recipients, access to other sources of financial support happened through connections made during their Council-funded project.

Figure 8: Survey Results - Impact of First-Time Canada Council Grant on Receiving Subsequent Funding



2.3 Community Impacts

This research revealed the many ways in which first-time recipient projects benefitted the people in the grantee’s network, the members of their artistic community, as well as other communities.

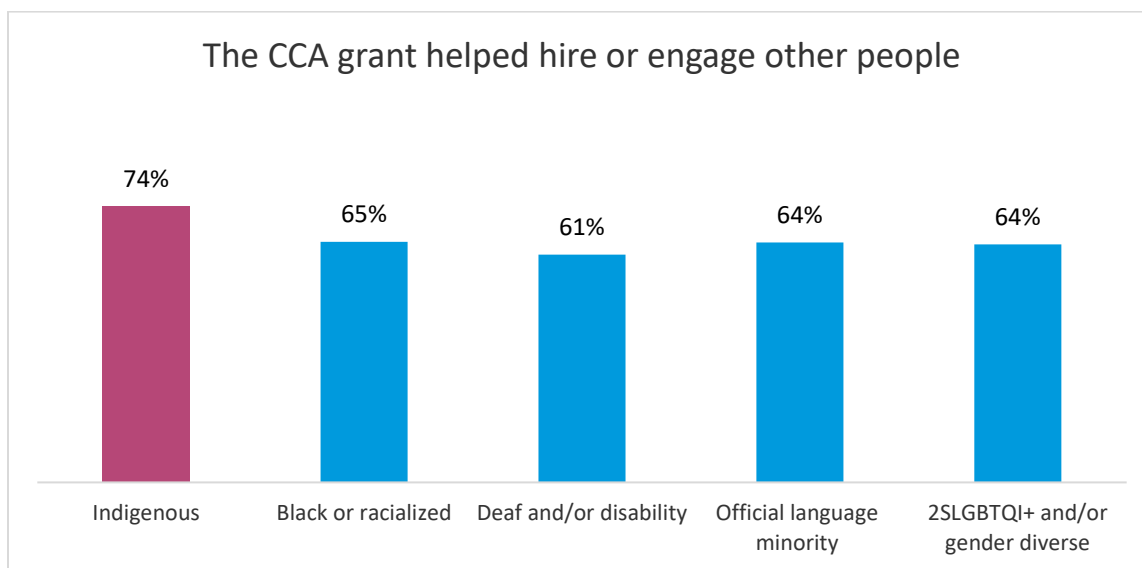
2.3.1 Recipients Helping Other Artists

Hiring and Compensating Fairly

Close to two in three respondents (59%) indicated that their first-time Canada Council grants allowed them to hire or otherwise engage people. This was especially high for organizations (76%) and groups (72%), and also more frequent for recipients who identified as belonging to Indigenous (74%), Black or racialized (65%), official language minority (65%), and 2SLGBTQI+ and/or gender diverse (64%) communities. This impact was also very frequently reported amongst Creating, Knowing and Sharing recipients (81%).

*“To bring people in from so many different backgrounds and not only cover the costs but **be able to pay them** for the art they made was a powerful place to come from.” – Focus group participant, Explore and Create group grant recipient*

Figure 9: Survey Results - Impact of the First Grant on Others: Hiring and Compensating



In focus groups and interviews, participants frequently mentioned the importance of having been able to contract or engage professionals (e.g., producers, technicians, coaches, actors, other experienced artists) to assist in their projects. These included mentees and mentors, early-career artists, and individuals from smaller or regional communities. Recipients mentioned collaborators and contributors from various backgrounds, including artists from historically underserved and marginalized groups. Many participants emphasized the



importance of being able to pay others well or fairly for their contributions, as opposed to asking for favours or having people volunteer.

Giving Back, Sharing and Representation

Focus group participants and interviewees frequently explained how, after getting funded, they directly helped other artists by encouraging them to apply to the Canada Council or supporting peers through their own application. These grant recipients have offered guidance to others, and also shared their successful application submission.

Recipients also helped fellow artists by including them in their funded project and giving those collaborators an opportunity to make their own critical connections. A few recipients became mentors and teachers as a result of their experience, or otherwise shared the knowledge or techniques they had acquired through their project.

Focus group participants and interviewees also explained how their Canada Council projects have inspired them to encourage other artists in their community to apply for funding, or to follow in their footsteps.

Community-Building and Advocacy Work

Some first-time recipients founded collectives, groups and undertook advocacy or activism projects as a result of their project. Many of those grant recipients seek to amplify historically underserved and marginalized voices (e.g., minority language communities in the film industry), or to create new spaces or systems for connection and exchanging knowledge (e.g. transfer of elder and cultural knowledge in an Indigenous community).

*“The community benefit was that I was able to talk to others in the community and then **offer my help putting together a proposal**, because I was successful in getting one.” – Focus group participant, Arts Abroad individual grant recipient*

*“There are not many Black women [who do what I do], in Canada. To do such highly acclaimed work has given me a lot of visibility - **I think it will encourage others, especially young women.**” – Focus group participant, Explore and Create individual grant recipient*

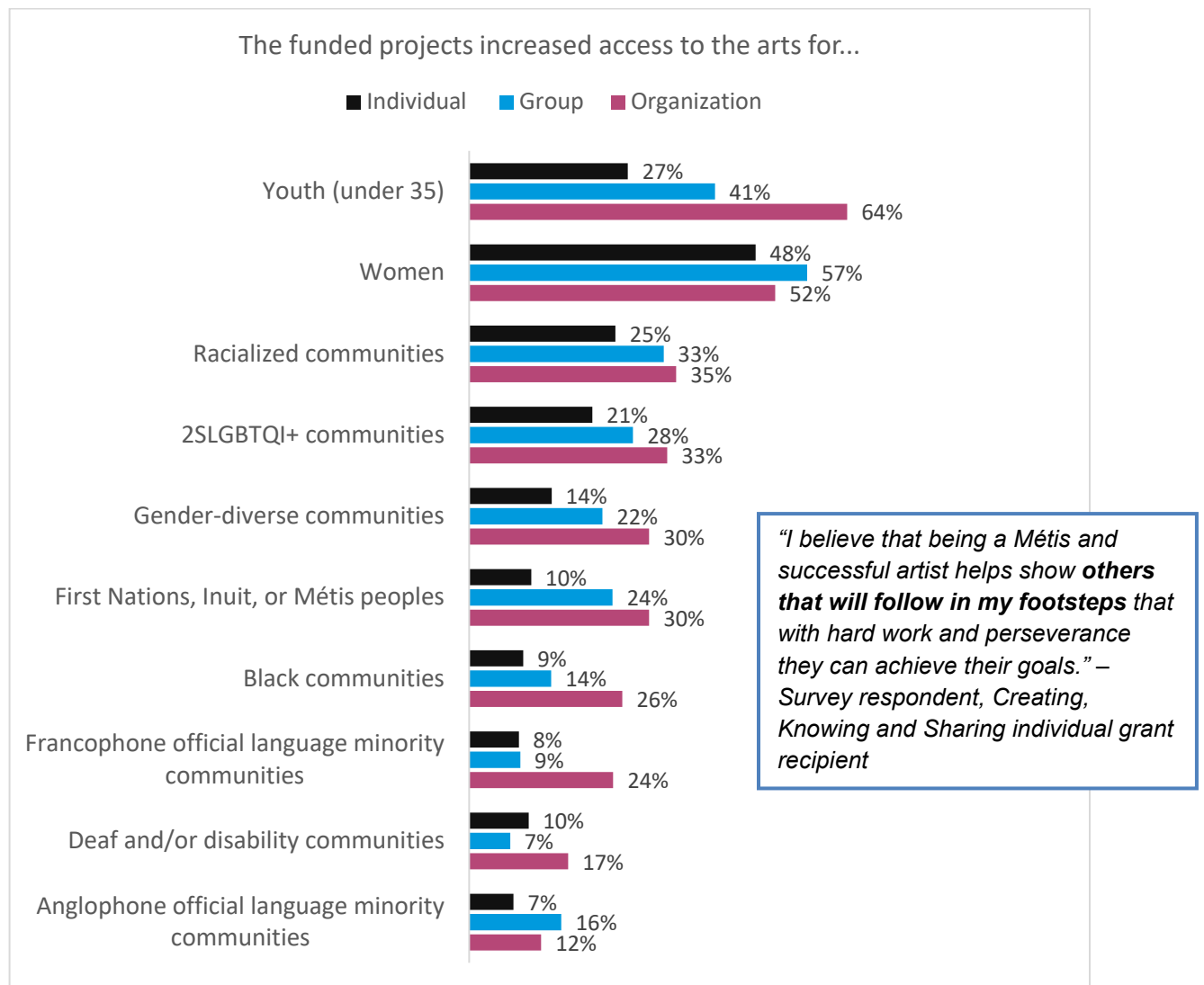
*“[We] **built a [...] support network** across the world and try to be a voice in the industry to address racism and cultural appropriation. [We are] **creating space to let people [know] that they are not alone**, that there is a group to support them and voices collectively to shout that it’s not okay.” – Focus group participant, Creating, Knowing and Sharing individual grant recipient*



2.3.2 Benefits for Strategic Groups

Most survey respondents (74%) indicated that their funded projects contributed to increasing access to the arts or increasing artistic capabilities for at least one strategic group⁵ (Figure 10 and Figure 11). The graphs show that these impacts are more frequent for projects led by groups and organizations when compared to individual-led projects. Almost all respondents (around 90%) indicated that their projects increased access or artistic capabilities for more than one community.

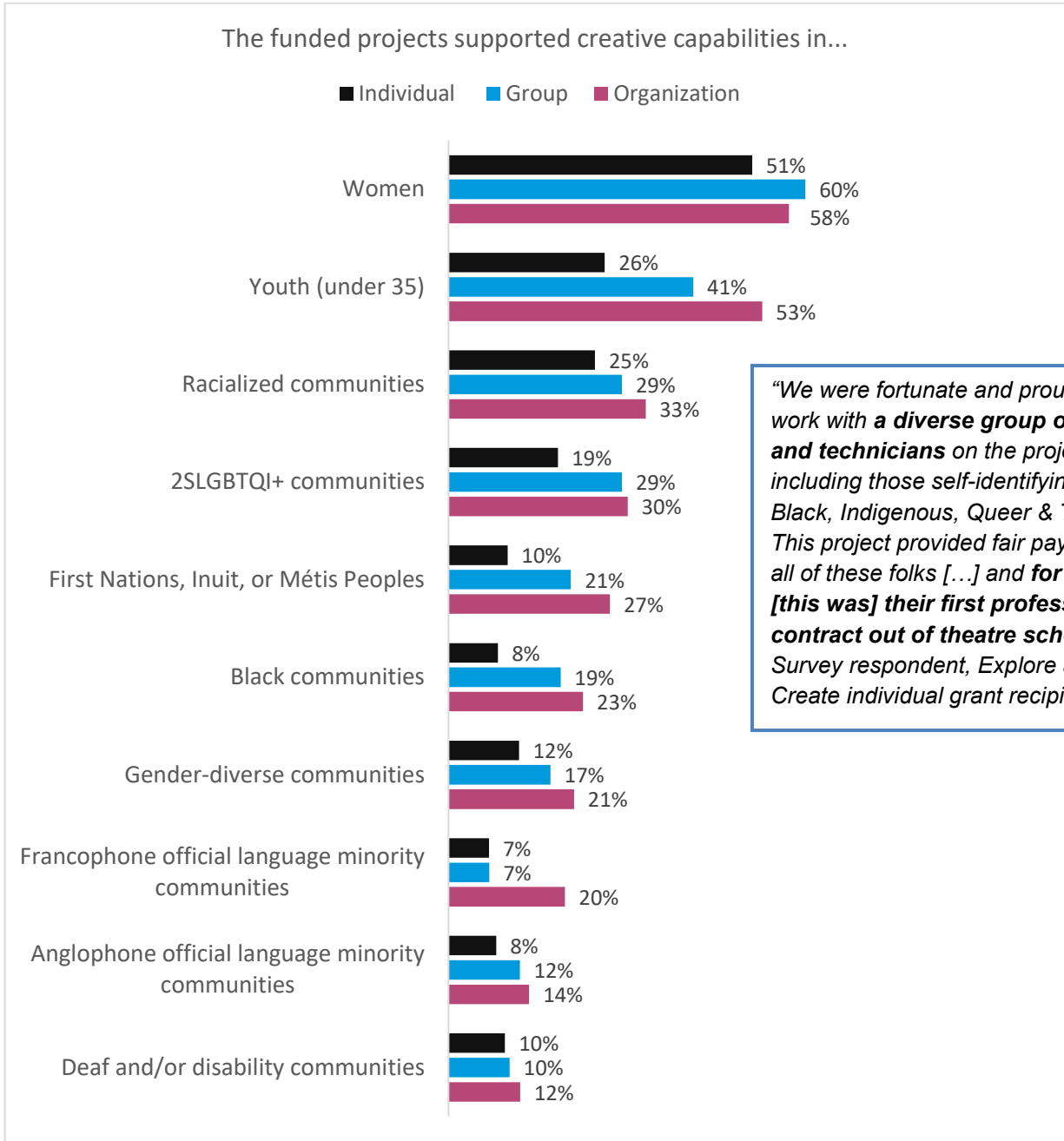
Figure 10: Survey Results - Community Impacts - Increasing Access to the Arts



⁵ “Strategic groups include youth, official language minority communities, Indigenous, Black, racialized, Deaf and disability, and 2SLGBTQI+ and gender-diverse communities, women, and people at intersections of these groups.”



Figure 11: Survey Results - Community Impacts - Supporting Creative Capabilities



For about half of the respondents whose projects improved access and artistic capabilities for strategic groups, this was done through representation. In some instances, the recipients themselves being a member of a given community, indicated that their projects could have an impact on others by providing a model, and inspiring others. In other cases, grant recipients provided representation of a given experience through the subject matter of their art.

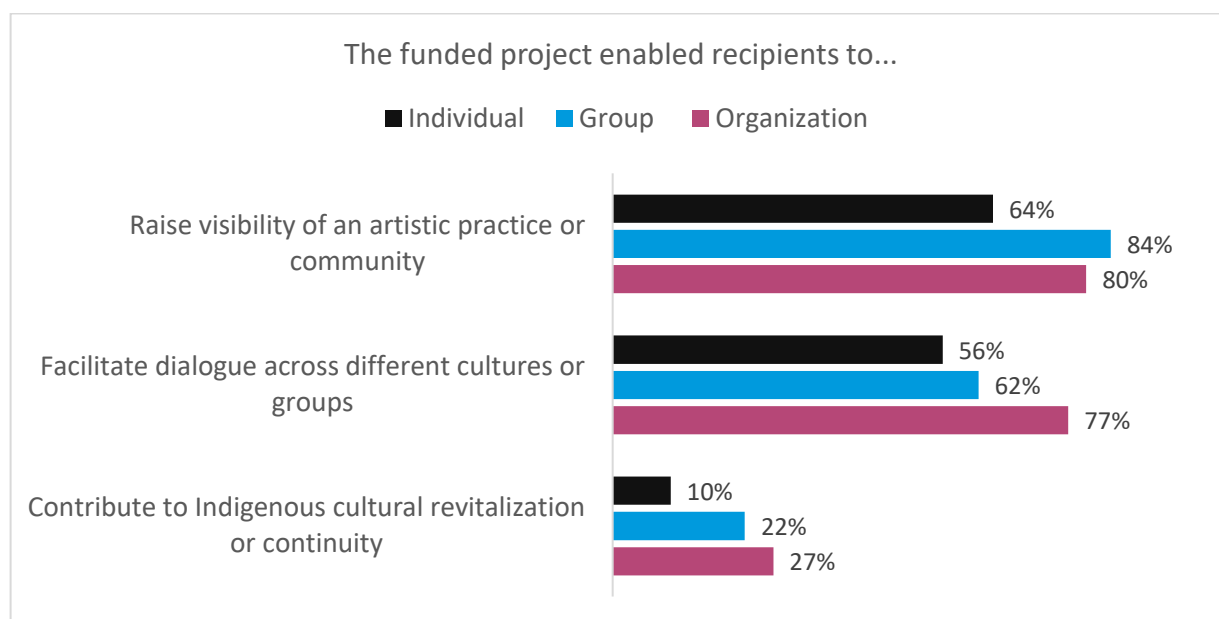
The second-most cited community impact relates to the active participation of community members as team members and collaborators, including respondents who explicitly referred to paid professional engagement of artists and others from those communities in their projects.

Some responses also mentioned community benefits related to training, teaching, mentoring or education (of artists and others). Other positive impacts on communities included: making the arts accessible to different audiences; facilitating networking and community building, promoting an artform or artistic practice or contributing to social debates and discussions.

2.3.3 Vitality of Artistic Practices, Intercultural Dialogue, and Indigenous Revitalization

Survey results show that projects supported through a first Canada Council grant generated other community-level impacts (Figure 12).

Figure 12: Survey Results - Community Impacts on Raising Visibility, Intercultural Dialogue, and Indigenous Cultural Revitalization (by recipient type)



About 67% of survey respondents indicated their projects raised visibility of an artistic practice or artistic community within Canada or abroad – this was higher for groups (84%) and organizations (80%). Some recipients explained how their projects directly aimed to increase the visibility of an artistic community, from cultivating an emerging artistic practice in a given region to elevating formerly banned Indigenous cultural practices or artforms.

About 58% said that their projects supported intercultural dialogue; this is especially frequent for dissemination and circulation projects (77%), Creating, Knowing and Sharing recipients (73%), as well as in the case of recipients who identify as belonging to Black and racialized



(71%), Indigenous (66%, and 73%), Deaf and/or disability (66%) or official language minority communities (65%).

A number of focus group participants and interviewees explained how their projects directly or indirectly fostered intercultural dialogue and understanding. These projects either aimed to build bridges between communities, educate audiences, or contribute to open discussions about various topics including lived experience of disability, Indigenous cultural practices, and issues of racism and stereotypes. Creators can also contribute to societal discussions and change (e.g., reconciliation).

About 12% of survey recipients indicated that their projects contributed to Indigenous cultural revitalization, however, this increased to over 78% of Creating, Knowing and Sharing recipients, and close to 20% for Arts Across Canada and Supporting Artistic Practice recipients. Participants described projects that contributed to preserving or rehabilitating an artistic practice through educating the public, allowing people to learn more about their personal or community history, or enabling the transmission of knowledge from Elders to other community members.

“Teachers will connect with me saying this is fantastic - especially in the East where people don’t know [about this Indigenous practice]. That has definitely been a huge benefit.” – Focus group participant, Creating, Knowing and Sharing organization grant recipient

Discussions with participants in focus groups and interviewees highlighted the many ways in which Canada Council funded projects can benefit communities by bringing artists and audiences together, showcasing art from particular communities, making creative spaces more accessible for artists with disabilities, etc. A few recipients argued that grants awarded to historically underserved and marginalized communities are especially important because they have an impact on the arts ecosystem as a whole.

2.4 Application Experience and Perspectives on Improving Access

2.4.1 Support Received and Positive Application Experiences

The majority (92%) of survey respondents indicated they were satisfied with their experience applying to the Canada Council. Although still high on the whole, satisfaction was slightly lower for Creating, Knowing and Sharing recipients and recipients who live or work in remote and rural, First Nation, or Inuit communities, or in Métis settlements.

Support Received

A majority of survey respondents (83%) indicated they received some support when preparing their Canada Council applications. A little over half (55%) indicated they had received help from Canada Council staff, via email or phone, followed by peers and colleagues (44%), and



friends and family (24%). About 16% of respondents had attended an information session delivered by the Canada Council.

Figure 13: Survey Results - Supports Accessed by Recipients

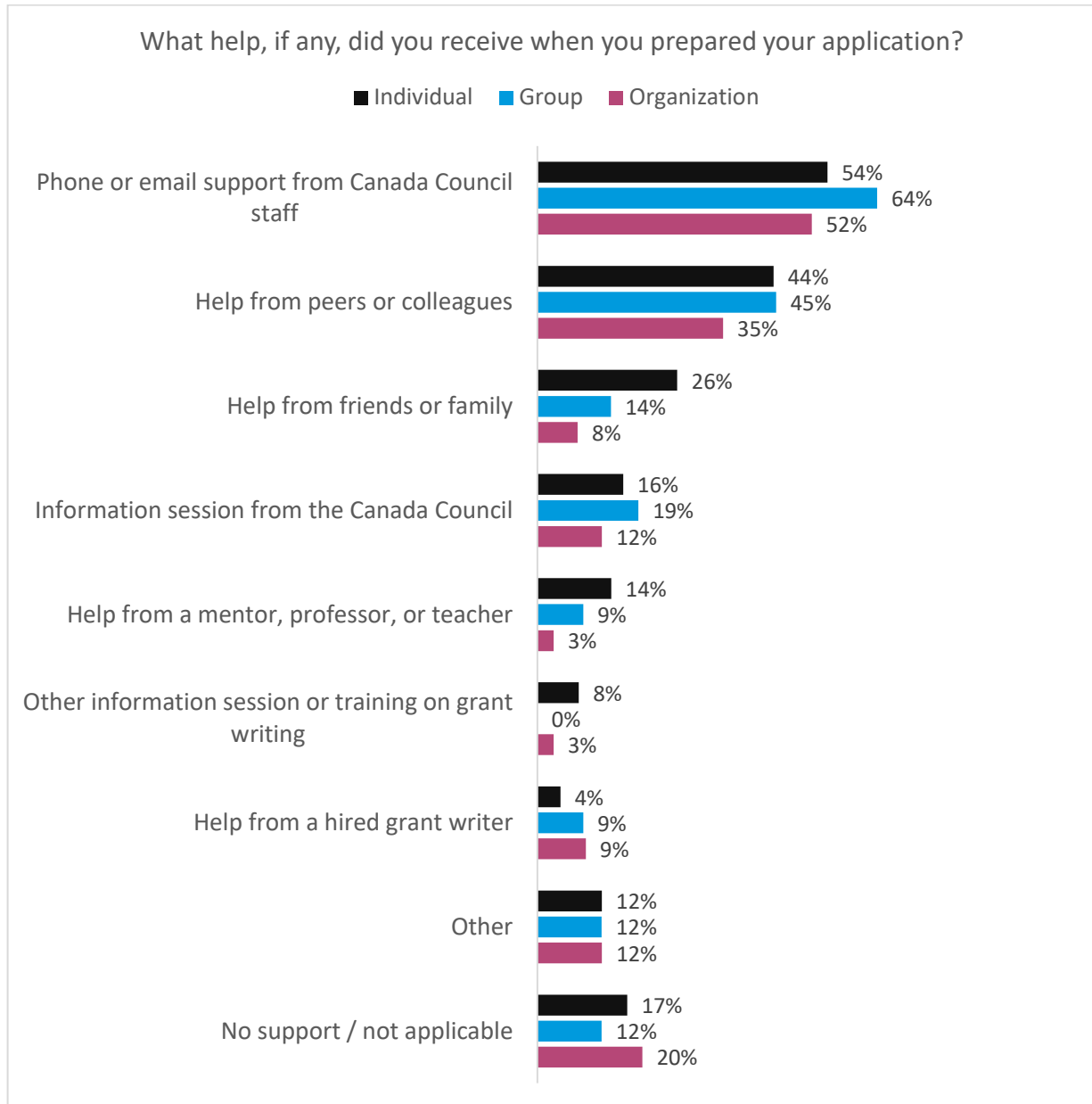


Figure 14: Survey Results - Supports Used by First-Time Recipients (by Specific Groups)

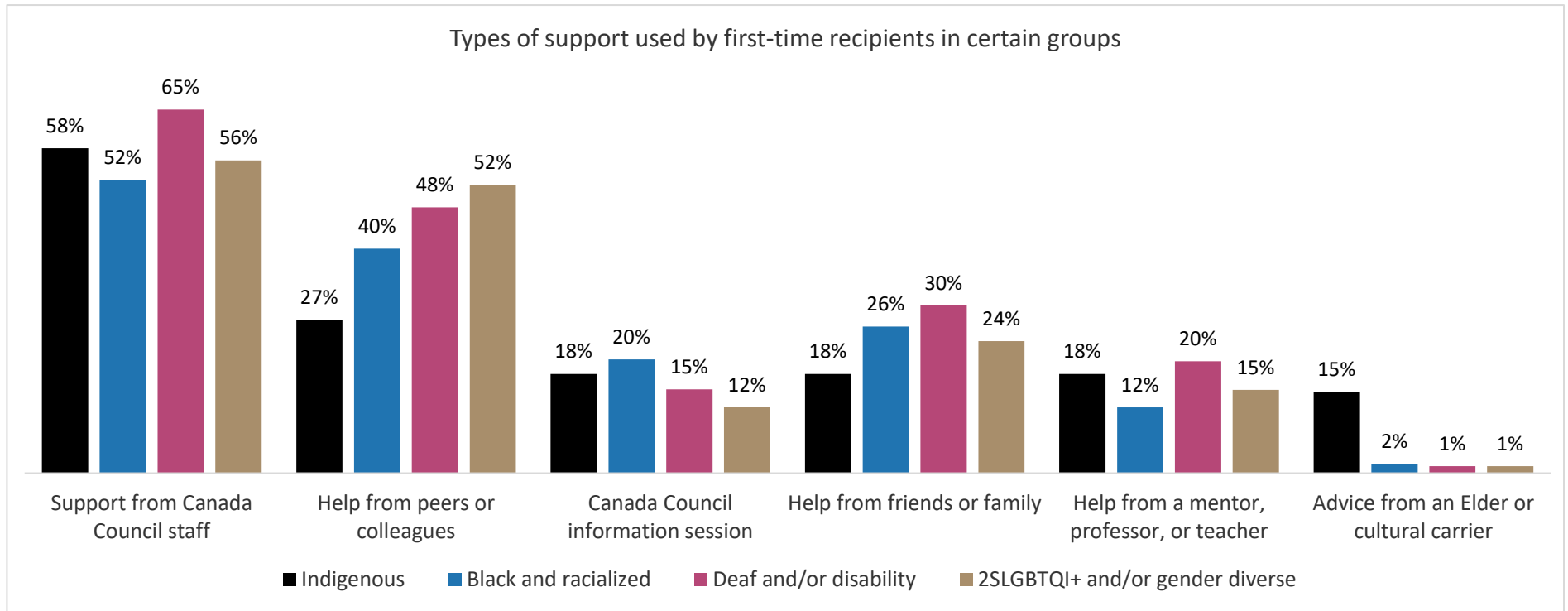


Figure 14 demonstrates how different groups use different types of supports when preparing an application. Indigenous recipients seem to access to help from peers and colleagues at lower rates. Survey respondents identifying with Deaf and/or disability communities use the help of friends and family more so than other groups. Participants noted that the process of filling out an application in writing can be daunting and demanding for a person who is neurodivergent or has a disability, hence the need to ask for support from their friends or family members.

Interviewees and focus group participants who received help to prepare their application had primarily found support in their network or community (e.g., peers, friends, mentors, professors, other organizations). A few indicated they had hired a professional grant writer at some point, but that this was not always a successful experience. Most who had contacted the Canada Council for guidance before or while preparing their applications said it was helpful, but a few participants had a negative experience where they indicated staff had shown limited understanding of their needs or had discouraged them from applying.

Positive Experiences

In focus groups and interviews, participants across different programs made comments about positive aspects of the application process. Some compared the Canada Council favourably to other funders. Some focus group participants had participated in Canada Council peer assessment committees and recommended it as a learning experience as it helped them understand the granting process. Individuals who had applied for travel or residency grants noted that the process was easy and less daunting than applying for a larger grant.

Grant recipients underlined the importance of the Canada Council offering application assistance and access support for applicants who require accommodation. For instance, one interviewee appreciated that the Canada Council funded their access support request in a streamlined way and without asking for too much personal information.

Other positive remarks included the ability to have other parties provide letters of support and noted improvements to the Canada Council's application process and the language used.

2.4.2 Challenges

Barriers for First-Time Applicants

Participants indicated that not knowing about granting opportunities is likely a barrier for first-time applicants, especially for those who may have less access to support networks in the arts (e.g., newcomers to Canada, artists in remote and

"I did not realize that I could apply to Canada Council for a travel grant until I was told by a mentor." – Survey respondent, Arts Abroad individual grant recipient

rural communities). Grant recipients also explained that applying for funding to the Canada Council can be daunting and intimidating, especially for emerging artists and for larger grants. Some participants said they had been working as an artist for years before working up the courage to develop a grant application for the Canada Council because they were convinced that they would not be funded due to being too young or not established enough, or that they would not be taken seriously.



Many participants noted that understanding the Canada Council's language can be challenging. For instance, while the Canada Council aims to not only support *professional* artists within many of its programs, some still think of funding opportunities through this framing. More broadly, some grant recipients described the language used by the Canada Council as “jargon”, making it hard for first applicants to understand requirements, what needs to be in an application and why.

*“It can be **very intimidating** for a first-time applicant to contact CCA. I wasn't even sure what questions to ask and so was reluctant to reach out to a program officer... I wondered if my lack of experience (which would become apparent through any questions) might affect my application.” – Survey respondent, Explore and Create individual grant recipient*

Barriers for Specific Populations

The Canada Council currently only provides instructions for potential applicants on its website in French and English, and applications have to be filed in one of the two official languages. This was raised as a potential barrier by several recipients. Participants also described the challenges inherent to a writing-based process that can be challenging for individuals who have disabilities, are neurodivergent or whose first language is not English or French. Furthermore, a writing format is not suitable for some stakeholders who may want to add their voice in support of a project, such as Elders.

Participants described that there can be major challenges for individuals who experience barriers and need support to develop a grant application (e.g., profile creation, accessing information, understanding requirements, formulating ideas, preparing written responses in English or French, etc.). Even though the Canada Council offers application assistance,⁶ grant recipients described that community members often provide this type of help to others without compensation. This is either because grant applicants are not aware of the support available, are hesitant to request assistance, or because the support provided is not sufficient to cover all the help an individual requires.

*“[...] **Equity-deserving communities have to do free labour** to support our community with their grant applications [...] We're essentially doing outreach and the work of a grant officer **because people don't feel comfortable contacting the Canada Council.**” – Focus group participant, Arts Across Canada group grant recipient*

Focus group participants pointed out that, for Indigenous grant applicants, there may be a general mistrust of government organizations because of their colonial nature. For example, a few participants pointed out that the simple word “officer” (as in Program Officer) has an

⁶ [Application Assistance](#) contributes to costs for services to help applicants with the application process. Individuals (or the lead applicant for a group) who self-identify as Deaf, hard of hearing, having a disability or living with a mental illness, First Nations, Inuit or Métis or facing language, geographic and/or cultural barriers can request assistance via phone or email at any stage of the application process.



enforcement connotation that can be interpreted negatively and make the process of asking for assistance unappealing. Other participants pointed out that granting officers, if they are not based in the region of the applicant, may lack understanding of their specific context or community.

A few participants indicated that they did not fully understand how the Canada Council uses information on self-identification with specific groups in the assessment of applications. Some grant recipients were concerned about identifying as a member of a given community in an application when this characteristic had little to do with their artistic practice. Participants also noted that they did not want to take away from other community members who might be more in need.

A few Indigenous recipients described that they had hesitated to apply through the Creating Knowing and Sharing program because they did not consider their Indigeneity to be a central element of their artistic practice.

Some participants indicated they would like to see more funding dedicated for specific populations (e.g., artists with disabilities). A few respondents noted that the Canada Council's list of historically marginalized and underrepresented groups was not exhaustive. Those respondents pointed out that mothers and caregivers, as well as, older and returning artists and low-income individuals can also face significant challenges and may also be in need for dedicated support.

Other Challenges

The time to get a funding decision was raised as a challenge by many grant recipients. Participants noted that having to pay out-of-pocket up front to launch a project or seize an opportunity is a barrier for some applicants. Therefore, the timing of decisions can force applicants to turn down opportunities (like invitations) because the funds are not confirmed quickly enough.

"I've had good experiences with the granting officers, but most of them are not based in BC [...] – I think it's important to have local point of contacts appointed across Canada that understand each region's geographic communities." – Focus group participant, Arts Abroad group grant recipient

"Sometimes my art doesn't have anything to do with me being Indigenous. It's just that I'm an indigenous person. So, it's like I have an existential crisis before I even start – which door do I choose?" – Focus group participant, Arts Abroad individual grant recipient

"In general, wait times from the Canada Council always seem very long. It can put you in a tricky situation [...] of having to self-fund up front. That's especially hard if you're just starting out; people can't just put the money out themselves." – Focus group participant, Arts Abroad group grant recipient



Financial difficulty is a cross-cutting theme when discussing challenges. In some cases, the amount received was less than the amount requested or was only sufficient to cover part of the project, which meant these recipients ran out of funds before completion or were only able to fund their artistic work and not living expenses. Many funded recipients – though immensely grateful for

the support they did receive – pointed out that they had to make difficult choices and continue to face financial challenges day-to-day. Having to develop a budget for their application, and then manage project funding proved challenging for many first-time recipients across programs and groups. In addition, a few participants living with disabilities indicated that they faced challenges when receiving a large grant that might impact their income and access to disability benefits. In addition, a few participants from organizations noted it was challenging for them to have to repeatedly apply for project funding and from many different sources.⁷

Participants also noted that project-based funding can be a challenge for repeat events (e.g., annual festival) and for grant recipients who are starting a project (e.g., with creation funding) and then have to secure funding for the next stage of their endeavour. Grantees wondered how the Canada Council can offer funding for the early stages of a creative project – validating it – but still require some artists to reapply for what constitutes the natural progression of that same project.⁸

*“One thing to be very aware of is **the struggle for an artist to survive – especially in the disability community**, with people living on [disability support programs]. There is this question of whether art councils can play a role in supplementing living expenses and income.”*
– Focus group participant, Supporting Artistic Practice organization grant recipient

⁷ Organizations that have received one composite grant or two Canada Council project grants in 5 years are then eligible to apply for core (operating) funding.

⁸ Creating, Knowing and Sharing (Long-Term Projects), Explore and Create (Concept to Realization) and Arts Across Canada (Public Outreach), fund projects lasting up to 3 years.



2.4.3 Improving Access

Additional Grant Writing Supports

When asked what could improve access for first-time applicants, many respondents suggested providing more support. Suggestions included offering easier access to and more responsive or substantive help from Canada Council staff.

Another frequent suggestion was for the Canada Council to facilitate access to experienced applicants (peer mentors) willing to assist others. As noted above, many grant recipients had received support directly from their community to write their grant. And many also provide this type of help by informing others about grant opportunities, encouraging them to apply, sharing their successful grant application as an example, answering questions from others and supporting them through grant writing. This led many study participants to suggest that the Canada Council should fund such community-based resources to help provide guidance and support first-time applicants. This is important because it may be easier for many first-time applicants to interact with a peer or member of their community, as opposed to Canada Council staff. It is also important for recipients who may not have the benefit of such resources in their own networks.

*“I wonder if you could **have Peer Mentors for first-time applicants**, I thought the Canada Council staff were friendly and excellent (even encouraging!), but it **would have been nice to talk to an artist in my field who had been through the application process**. [...] I didn't really have anyone in my social circle to reach out to.” – Survey respondent, Explore and Create individual grant recipient*

*“Every October and April, I'm reading over at least five grants from people applying for the first time. Of course, it's labour I'm happy to do. **But it's blowing my mind that we all do this – it illustrates there's a gap.**” – Focus group participant, Arts Abroad group grant recipient*

The provision of feedback was one of the most frequent suggestions made by participants: applicants are looking for ways to improve their application and would like to receive feedback from the Canada Council, especially following an unsuccessful application.⁹

Other suggestions included changing the title of Program Officers and offering clear information about how staff can help and when to call them, in the spirit of making the organization more approachable. Participants noted that interactions that are friendly, positive, inclusive and accommodating go a long way towards improving the applicant experience. Recipients also suggested that the Canada Council provide videos (in various languages) to explain the granting process and guidelines and continue to offer information sessions as well as practical workshops (in person and online) across artistic communities.

⁹ The Canada Council provides support to applicants with future applications through funding workshops and individualized support but does not provide specific feedback on past applications.



Outreach and Visibility of Canada Council Grant Programs

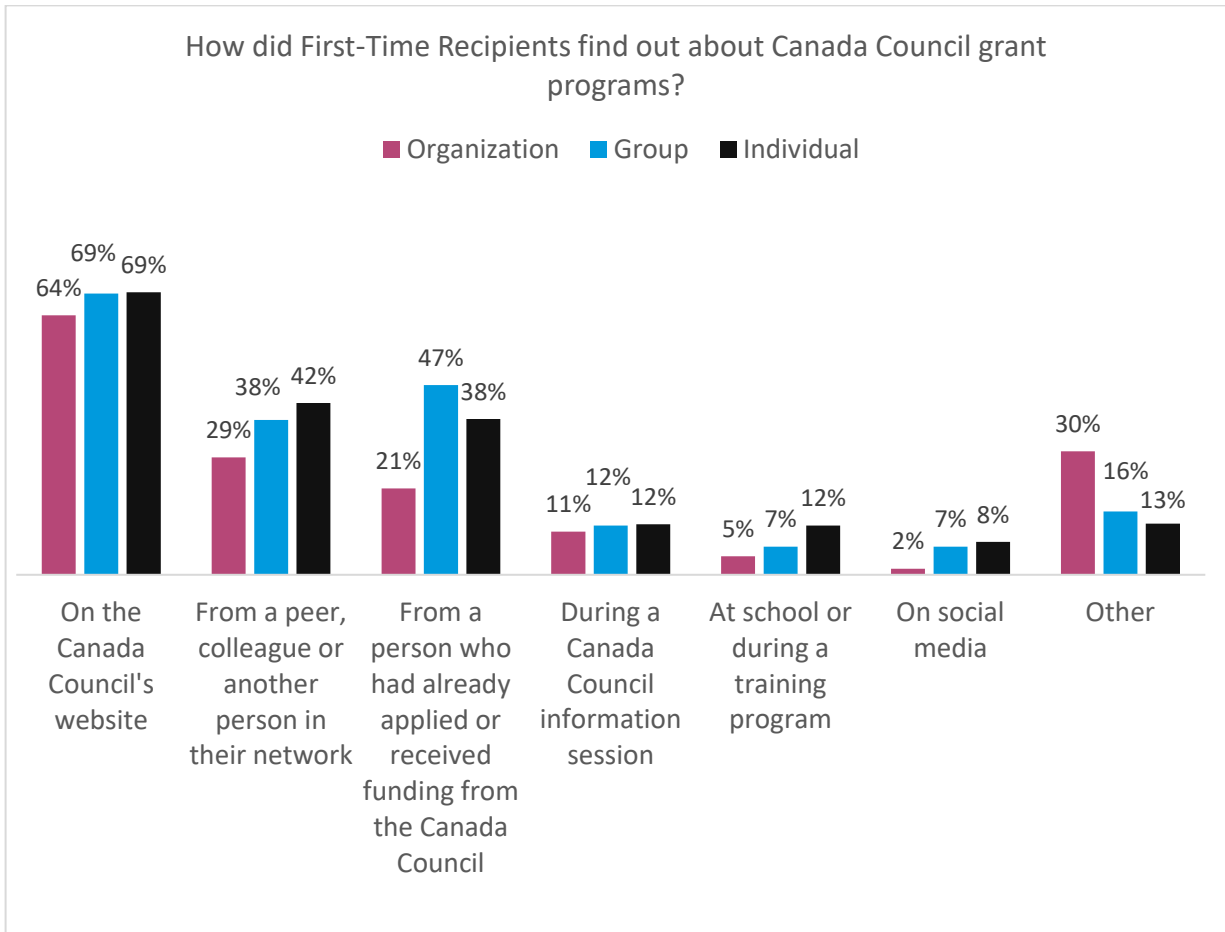
To improve the Canada Council's reach, grant recipients suggested partnering and building relationships directly with Indigenous communities across Canada.¹⁰ Participants also suggested that the Canada Council engage with organizations (e.g., educational institutions) or associations that can efficiently spread information to within a community, such as groups representing individuals with disabilities.

Many survey respondents said they found out about their Canada Council grant opportunity on their website, which highlights the importance of having clear and thorough information online. The two most frequent sources of information after the website were people's personal networks, including people who had already applied or received funding. This confirms the importance of grant recipients themselves spreading the word about funding opportunities. Relatively few respondents indicated they had learned about Canada Council funding programs in school or in a training program, or on social media. For organizations who selected 'other', several indicated that their members were experienced individuals with knowledge of the Canada Council.

¹⁰ In the summer of 2022, the Canada Council announced a [co-delivery pilot initiative to support Inuit artists](#), and a [partnership to support emerging Indigenous artists in the Yukon](#).



Figure 15: Survey Results - Means Through Which Recipients Learned About Canada Council Funding Programs



Other Process Improvements

On the technical side, participants indicated there is room to improve the application portal, primarily by building in a stronger user-experience focus. The profile creation process, in particular, was noted to cause confusion. Some grant applicants may have challenges accessing an online platform – personally, or due to infrastructure limitations in their community. Also, various grant recipients found it irritating that the Canada Council seems to consider that filling out an application takes at most a few hours (this is asked at the end of the application questionnaire) when applicants noted that they spend days or weeks putting an application together.

Participants also noted that putting together a budget as requested by the Council is often challenging, for individuals as well as organizations and groups. This seems to be both an issue in the complexity of and technical difficulties with the budget template. Some recipients noted that they do not always know what they may need to pay for in the course of a given project.

Focus group participants and interviewees also encouraged the Canada Council to:

- Accept applications in alternative formats, either video or live conversations¹¹; and
- Continue to strengthen its relationship with First Nations, Inuit and Métis peoples through direct exchanges with communities, and by continuing to improve the Creating, Knowing and Sharing program.

Finally, some grant recipients encourage the Canada Council to play an active role in facilitating change in artistic environments. For example, grant recipients described that the Council could support organizations to hire and give substantive professional opportunities to artists with disabilities. One interviewee explained that the Council has a role to play to ensure that the activities it supports are also respecting principles of equity, diversity, and inclusion. This interviewee explained they had attended events supported with Canada Council funding that were not inclusive of marginalized and underrepresented populations, even though the subject-matter directly concerned these communities. The respondent argued that the Council, as a funder, should support projects that are inclusive, and have ways to hold grant recipients accountable for applying equity, diversity and inclusion principles in their activities.

*“I’ve been to conferences on social impact and the arts and throughout these conferences there are vulnerable people, disabled people, people from minority languages – who **could not participate or only in a limited way, but where [the discussion] was mostly about them!** That does not make sense” – Interviewee, Arts Across Canada individual grant recipient*

¹¹ One respondent mentioned that the BC Law Foundation, for example, allows for applications in the form of interviews.



3 Conclusions

Most first-time recipients had applied for or received funding from other sources, but a first Canada Council grant provides a sense of legitimacy and confidence. For many recipients, a Canada Council grant brings increased financial security, the ability to dedicate more time to the arts, and a chance to maintain or expand their practice. The impacts of a first-time grant are particularly significant for recipients who have fewer resources or connections, including recipients from historically underserved and marginalized groups.

Networking and relationship building was one of the strongest impacts identified by participants. Canada Council funding allows artists to connect with key figures in their field, mentors, guides, as well as new partners and collaborators. The Canada Council funding also enabled artists to innovate, hone their crafts, gain project management experience, and develop other skills. First-time grant recipients described how Canada Council funded projects were catalysts for the creation of new collectives, and helped organizations and groups define their vision, priorities, and approaches.

In most cases, Canada Council funded projects increase the visibility and profile of recipients and lead to other opportunities including invitations, collaborations, contracts, and access to additional funding. First Canada Council grants also have community impacts. Study participants explained how they encourage and support others in their communities who are looking to be funded. The work of funded recipients can also provide representation and professional opportunities for community members; increase the visibility of underrepresented communities and practices; support advocacy; encourage intercultural dialogues and contribute to important social discussions.

Overall, the experience of first-time recipients in accessing Canada Council funding was positive, but participants suggested ways to improve access to grants. Potential barriers for all first-time applicants include being unaware of the opportunities, feeling intimidated, and struggling to grasp the language used by the Canada Council. Some applicants may struggle with French or English or with a written format, while some may need additional support to develop applications. For Indigenous applicants, there can be a general mistrust in engaging with colonial institutions.

Improving supports for first-time recipients could include easier access to responsive and more substantive assistance from the Canada Council, as well as supporting peer-to-peer mentorship for first-time applicants. Other suggestions for improvement included the provision of feedback, improving the application portal with a user-experience lens, and accepting applications in non-written formats. Some recipients would also encourage the Canada Council to further support change in artistic environments when it comes to diversity, equity, and inclusion.



Appendix I: Final Instruments

Focus Group/Interview Guide

Introduction

Welcome to this Impact of Funding for First-time Recipients focus group. The Research, Measurement and Data Analytics section of the Canada Council for the Arts has hired Goss Gilroy (GGI) to conduct a project focused on the impact of funding for first-time recipients from 2017-2021 who have completed their projects.

The Council seeks to better understand the impact of this support and inform approaches to improving access for first-time recipients.

Your participation in these focus groups is voluntary and you may choose to withdraw at any time. Any information that you provide during our discussion will be presented in aggregate only and you will not be identified by name. If a quote attributable to you is used in reporting, your consent will be obtained beforehand.

We would like to record this discussion, with your permission. This recording will not be shared beyond GGI's team and will be used only for notetaking and analysis. All recordings will be destroyed upon completion of the project. Information provided will be used to respond to the key research questions.

Do you have any questions before we begin?

Do we have your consent to start recording?

Questions

- 1) Please introduce yourself and briefly describe the project for which you received Canada Council funding for the first time.
- 2) As a first-time recipient, why was it important to you to receive funding from the Council?
- 3) How did this grant benefit you/your group/organization
 - a) during your project?
 - b) After your project was completed?
- 4) What role did this grant play in:
 - a) Fostering relationships and networks?
 - b) The development and sharing of skills?



- c) Promoting experimentation and innovation?
 - d) [For organizations and groups]: the development of your group or organization? How did funding impact the programming, operations of your organization and your overall vision?
- 5) What challenges did you encounter over the course of your project? How did you address these challenges?
 - 6) How did your grant benefit others in your community? Were there any benefits for historically underserved and marginalized communities?
 - 7) Have any of the following impacts occurred over the long-term as a result of receiving this grant?
 - a) Accessing additional funding?
 - b) Accessing other opportunities?
 - c) Recognition and visibility of your work, your community or artistic practice?
 - d) Promoting dialogue and understanding across cultures or groups?
 - 8) In your opinion, what was the most significant impact realized as a result of your project? What made it significant?
 - 9) How would you describe your experience when you applied for this grant? (i.e., What worked well? What challenges did you encounter? If any, what supports did you access?)
 - 10) How can the Council improve access to funding for first-time recipients, especially first-time recipients from historically underserved and marginalized communities?
 - 11) Is there anything else that you would like to add that we haven't touched on that is relevant for this study?



Survey Instrument

Canada Council for the Arts – Survey of First-Time Grant Recipients

Thank you for your interest in completing the survey of first-time grant recipients. Through this research, the Canada Council for the Arts seeks to better understand the impact of this support and inform approaches to improving access for first-time recipients.

Individuals who are Deaf, have disabilities, or who may experience language barriers, and require accommodation to fill out the survey can contact GGI by calling 613-230-5577 extension 255 or emailing Lisa Allison at lallison@ggi.ca.

Your participation is voluntary. Your responses to the survey will have no impact on your relationship with the Canada Council for the Arts. All responses are confidential and any public reporting will be in aggregate only, with no identifying information. The results from the survey will only be used for the purpose of this research.

If you have any questions about the survey or about the research project, please contact Marie-Philippe Lemoine, Project Manager at Goss Gilroy Inc. (mplemoine@ggi.ca). If you experience any technical difficulties with the survey online, please contact Lisa Allison at lallison@ggi.ca.

INSTRUCTIONS: The survey should take no longer than 20 minutes to complete. On each screen, after selecting an answer, click on the 'Back' or 'Next' buttons at the bottom of the screen to move backwards or forwards in the survey. If you leave the survey before completing it, your answers up to that point will be saved. You can return to your unique survey URL later, and you will be returned to the screen you were viewing when you left.

Section 1: Impact of Grants on First-Time Recipients

When answering all the following questions, please respond in relation to the following Canada Council for the Arts grant:

Name of the applicant:

Fiscal Year:

Program:

Program component:

Title of the project:

We are interested in understanding the immediate and long-term benefits of Canada Council funding on first-time recipients, their communities, and the artistic practices they work in.



Q1 What were the main benefits of this grant? You may refer to any benefit, whether anticipated or unanticipated.

[1] Please limit your answer to 2500 characters (currently 0).

Theme 1: Recipient Impact

To what extent do you agree with the following statements?

	[1] Strongly disagree	[2] Disagree	[3] Neither agree nor disagree	[4] Agree	[5] Strongly agree	[97] Don't know / Not applicable
Q2_1 {Overall, this funding had a positive impact for me as an artist or arts professional} Overall, this funding had a positive impact on my organization or group	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Q2_2 {This grant helped reduce my financial stress} This grant helped reduce my organization or group's financial stress	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Q2_3 {This grant helped me to launch or advance my journey as an artist or arts professional} This grant helped my organization or group to expand or improve its activities	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Q2_4 This grant helped me to dedicate more time to my artistic or professional practice	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Q2_5 {This grant helped me to hire or engage other people} This grant helped my organization or my group to hire or engage other people	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Q2_6 This grant helped my organization or group to define its vision	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>



Theme 2: Impact on Connectivity

To what extent do you agree with the following statements:

	[1] Strongly disagree	[2] Disagree	[3] Neither agree nor disagree	[4] Agree	[5] Strongly agree	[97] Don't know / Not applicable
Q3_1 This grant fostered important new relationships during the funded project	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Q3_2 This grant fostered important new relationships after the funded project	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Q3_3 {This grant had another important impact on my network or my relationships (please specify)} This grant had another important impact on my organization or group's network or relationships (please specify) Please limit your answer to 2500 characters (currently 0). <input type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Theme 3: Impact on Learning and Innovation

To what extent do you agree with the following statements:

	[1] Strongly disagree	[2] Disagree	[3] Neither agree nor disagree	[4] Agree	[5] Strongly agree	[97] Don't know / Not applicable
Q4_1 {This grant helped me to develop my knowledge and/or acquire new skills during the funded project} This grant helped people in our organization or group to develop their knowledge and/or acquire new skills during the funded project	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
- Q4_2 This grant encouraged the sharing of skills and resources after the funded project	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
- Q4_3 {This grant enabled me to	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>



<p>experiment, innovate or try something new during the funded project}</p> <p> This grant enabled my organization or group to experiment, innovate or try something new during the funded project </p>						
<p>-</p> <p>Q4_4 This grant enabled experimentation and innovation in an artistic practice or cultural production, after the funded project</p>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<p>Q4_5 This grant had another important impact related to learning or innovating (please specify)</p> <p>Please limit your answer to 2500 characters (currently 0).</p> <div style="border: 1px solid #ccc; padding: 2px; width: 150px; height: 20px; margin-bottom: 2px;"></div> <div style="border: 1px solid #ccc; padding: 2px; width: 150px; height: 20px;"></div>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q5

Theme 4: Challenges

What challenges did you experience during the course of this funded project? How did you address these challenges?

[1] Please limit your answer to 2500 characters (currently 0).

Q6

Theme 5: Community Impact

Did this project help increase access to the arts for any of the following groups?

Select all that apply

- [1] First Nations, Inuit, or Métis peoples
- [2] Black communities
- [3] Racialized communities
- [4] Deaf and/or disability communities
- [5] Anglophone official language minority communities
- [6] Francophone official language minority communities



- [7] 2SLGBTQI+ communities
- [8] Gender-diverse communities
- [9] Women
- [10] Youth (under 35)
- [96] None of the above/not applicable

Definitions:

Racialized: Those of African, Asian, Latin American, West or Central Asian, Pacific Islander, or mixed heritage that includes one or more of these groups.

Deaf: People with hearing loss, hard-of-hearing, oral-deaf, deaf-blind and late-deafened, many of whom identify as culturally Deaf — sharing distinct sign languages, traditions, histories, and values.

Disability: People, with actual or perceived impairments, that experience discrimination and disadvantage, as a direct result of that impairment, or due to social, policy or environmental barriers. Impairments are physical, mental or learning conditions that have long-term, temporary or fluctuating effects.

Anglophone official language minority communities: English speakers in Quebec.

Francophone official language minority communities: French speakers outside of Quebec.

2SLGBTQI+ communities: refers to Two-Spirit, lesbian, gay, bisexual, transgender, queer, intersex and additional sexually-diverse and gender-diverse people.

Gender-diverse: those who are trans, non-binary, Two-Spirit, genderqueer or agender.

Q7 Did this project help increase or support creative capabilities for any of the following groups?

Select all that apply

- [1] First Nations, Inuit, or Métis peoples
- [2] Black communities
- [3] Racialized communities
- [4] Deaf and/or disability communities
- [5] Anglophone official language minority communities
- [6] Francophone official language minority communities
- [7] 2SLGBTQI+ communities
- [8] Gender-diverse communities
- [9] Women
- [10] Youth (under 35)
- [96] None of the above/not applicable



Definitions:

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Anglophone official language minority communities: English speakers in Quebec.

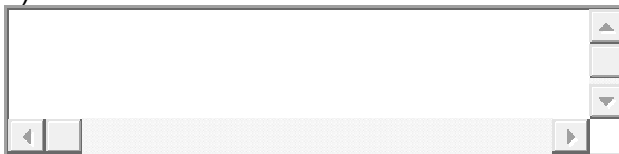
Francophone official language minority communities: French speakers outside of Quebec.

2SLGBTQI+ communities: refers to Two-Spirit, lesbian, gay, bisexual, transgender, queer, intersex and additional sexually-diverse and gender-diverse people.

Gender-diverse: those who are trans, non-binary, Two-Spirit, genderqueer or agender.

Q8 Briefly describe the benefits for the communities you selected in the two previous questions.

[1] Please limit your answer to 2500 characters (currently 0).



Theme 6: Long-Term Impacts of this Grant

To what extent do you agree with the following statements:

	[1] Strongly disagree	[2] Disagree	[3] Neither agree nor disagree	[4] Agree	[5] Strongly agree	[97] Don't know / Not applicable
<p>Q9_1 {This grant helped me secure additional funding following the funded project}</p> <p> This grant helped my organization or group secure additional funding after the funded project </p>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<p>Q9_2 {This grant helped me to access other opportunities following the project (e.g., new partnerships, projects, clients, etc.)}</p> <p> This grant allowed my organization or group to access other opportunities after the funded project (e.g., new partnerships, projects, clients, etc.) </p>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<p>Q9_3 The work created during this project was subsequently recognized and/or used by an organization(s)</p>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<p>Q9_4 This project raised visibility for an artistic practice or artistic community within Canada or abroad</p>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<p>Q9_5 This project contributed to Indigenous cultural revitalization or continuity</p>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<p>Q9_6 This project facilitated understanding and meaningful dialogue across different cultures or groups</p>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<p>Q9_7 This grant had other important long-term or community impact(s) after the funded project (please specify)</p> <p>Please limit your answer to 2500 characters (currently 0).</p> <div style="border: 1px solid gray; padding: 2px;"> <input style="width: 100%; height: 20px;" type="text"/> </div>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>



Q10

Section 2: Application Experience

{How did you find out about the Canada Council grant program you used to fund this project? }

|How did your organization or group find out about the Canada Council grant program used to fund this project?|

Select all that apply

- [1] On the Canada Council's website
- [2] On social media
- [3] Elsewhere online
- [4] During an information session organized by the Canada Council
- [5] During another type of public event
- [6] At school or during a training program
- [7] From a person who had already applied or received funding from the Canada Council
- [8] From a peer, colleague or another person in my network
- [95] Other (please specify):
Please limit your answer to 2500 characters (currently 0).

- [96] Don't know / Not applicable

Q11 {Prior to receiving this Canada Council grant, had you ever applied for funding with another organization (other than the Canada Council)?}

|Prior to receiving this Canada Council grant, had your group or organization ever applied for funding with another funder? (other than the Canada Council)|

- [1] Yes
- [2] No
- [96] Don't know / Not applicable

Q12 {Prior to receiving this Canada Council grant, had you ever received funding from another organization (other than the Canada Council)?}

|Prior to receiving this Canada Council grant, had your group or organization ever received funding from another funder? (other than the Canada Council)|

- [1] Yes
- [2] No
- [96] Don't know / Not applicable

Q13 {From which organization had you applied for funding or received funding before the Canada Council? }



|From which entity had your group or organization applied for funding or received funding before the Canada Council? |

Select all that apply

- [1] Other federal organization (please specify)

Please limit your answer to 2500 characters (currently 0).

- [2] Provincial or territorial organization (please specify)

Please limit your answer to 2500 characters (currently 0).

- [3] Municipal-level organization (please specify)

Please limit your answer to 2500 characters (currently 0).

- [4] Professional association (please specify)

Please limit your answer to 2500 characters (currently 0).

- [5] Foundation (please specify)

Please limit your answer to 2500 characters (currently 0).

- [95] Other (please specify)

Please limit your answer to 2500 characters (currently 0).

- [96] Don't know



Q14 Thinking about when you applied for this grant from the Canada Council, what help, if any, did you receive when you prepared your application?

Select all that apply

- [1] Phone or email support from Canada Council staff
- [2] Information session from the Canada Council
- [3] Information or support from a service organization or professional association
- [4] Other information session or training on grant writing
- [5] Help from friends or family
- [6] Help from peers or colleagues
- [7] Help from a mentor, professor, or teacher
- [8] Help from a hired grant writer
- [9] Help from an interpreter or translator
- [10] Help from another service provider
- [11] Advice from an Elder or cultural carrier
- [95] Other (please specify)

Please limit your answer to 2500 characters (currently 0).

- [97] No support / not applicable
- [96] Don't know

Q15 How satisfied were you with the process when you applied for this grant?

- [1] Very satisfied
- [2] Satisfied
- [3] Neither satisfied nor dissatisfied
- [4] Dissatisfied
- [5] Very dissatisfied
- [96] Don't know / not applicable

Q16 Based on your experience applying for this grant, what could the Canada Council do to improve access to funding for first-time recipients?

- [1] Please limit your answer to 2500 characters (currently 0).



Q17

Section 3: Demographic Information

{Please state whether you identify as part of any of the following groups:}

|Organizations from designated groups are those that are dedicated to serve, led by, and direct the majority of their artistic activities, and financial and human resources to one or more of these groups.

If your organization meets these criteria, please select one or more groups below:|

Select all that apply

- [1] First Nations
- [2] Inuit
- [3] Métis
- [4] First Nations, Inuit and Métis persons may also describe their Indigenous identity in their own words

Please limit your answer to 2500 characters (currently 0).

- [5] Black
- [6] Racialized
- [7] Racialized persons may also describe their racial and ethnic identity in their own words:

Please limit your answer to 2500 characters (currently 0).

- [8] Deaf and/or disability
- [9] Persons who are Deaf and/or have a disability or disabilities may also describe their identity in their own words:

Please limit your answer to 2500 characters (currently 0).

- [10] Anglophone official language minority communities
- [11] Francophone official language minority communities
- [12] 2SLGBTQI+
- [13] Gender-diverse
- [14] Women
- [15] Youth (under 35)
- [99] Prefer not to answer

Racialized: Those of African, Asian, Latin American, West or Central Asian, Pacific Islander, or mixed heritage that includes one or more of these groups.



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Gender-diverse: those who are trans, non-binary, Two-Spirit, genderqueer or agender.

Q19 {Where are you currently living?}

|Where is your organization or group currently based?|

- [1] Newfoundland and Labrador
- [2] Prince Edward Island
- [3] Nova Scotia
- [4] New Brunswick
- [5] Quebec
- [6] Ontario
- [7] Manitoba
- [8] Saskatchewan
- [9] Alberta
- [10] British Columbia
- [11] Northwest Territories
- [12] Yukon
- [13] Nunavut
- [14] Outside Canada
- [99] Prefer not to answer



Q20 {In what type of region do you live and work?}

|In what type of region does your organization or group work?|

Select all that apply

- [1] Urban (in a city)
- [2] Suburban (in a community within commuting distance to a city)
- [3] Rural (in a small community)
- [4] Remote (in a community with limited or no road access)
- [5] A First Nation or Inuit community or Métis settlement
- [99] Prefer not to answer

Thank you very much for taking the time to complete this survey. If you wish to return to a question to add additional information, please click the «Back» button below to page back to the previous question.

Otherwise, click the «Submit» button below to exit the survey. All your answers have been saved. If for any reason you would like to get back into your survey after clicking the «Submit» button and closing this window, please email Lisa Allison at lallison@ggi.ca.

