



Canada Council
for the Arts

Conseil des arts
du Canada

Outcomes for Prizes and the Art Bank

Art Bank Outcomes

PREPARED FOR:

**Research, Measurement and Data
Analytics
Canada Council for the Arts**

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1.0 Introduction

This report presents the findings for the Art Bank from a research project on the outcome and impacts of prizes and the Art Bank, conducted by Goss Gilroy Inc (GGI) in collaboration with the Research, Measurement and Data Analytics (RMDA) section.

With this study, the Canada Council for the Arts (Canada Council) sought to better understand the various outcomes and impacts on artists whose work is in the Art Bank collection. The objective of this work is to support decision-making and describe the value of the Canada Council's investment in the arts. This research is aligned with Canada Council's 2021-26 Strategic Plan priorities and actions, including the commitment to modernize the Art Bank to build a more inclusive and equitable collection, broaden public access to the collection, and ensure a sustainable business model.¹

This study collected and analyzed outcome and impact data, as well as demographic data for artists with works acquired by the Art Bank between April 1, 2001 and March 31, 2021. The research was informed by the Art Bank logic model included in Appendix A. The Canada Council tracks two types of outcomes resulting from programs: cross-program outcomes (applied across several Canada Council programs) and program-specific outcomes.

Cross-Program Outcomes for Prizes and the Art Bank

- **Outcome 1:** A diversity of artists² have resources and opportunities to share their work across Canada and internationally
- **Outcome 2:** A diversity of artists share their work in a variety of genres and forms

Program-specific outcomes are tailored to each program and are reported throughout this report. All outcomes and impacts are clearly defined and linked to the inputs, activities and outputs within the program logic model.

¹ Canada Council for the Arts. 2021-26 Strategic Plan: Art, now more than ever.

<https://canadacouncil.ca/priorities/actions>

² The term "artists" includes individuals, groups, and organizations.



2.0 Methods

The methods for this research were developed in collaboration with the RMDA section. Please see Appendix B for the survey instrument and the focus group/interview guide.

Online Survey of Art Bank Respondents

The GGI team developed one online survey for both Art Bank and prizes respondents that included skip logic and conditions to tailor questions to the respondent based on administrative data information. The sample included all artists whose work was purchased by the Canada Council Art Bank between April 1, 2001 and March 31, 2021. The survey was launched on February 28, 2023 and closed on March 27, 2023. A total of 94 people completed the questionnaire from 456 potential respondents (20%).³

Online Focus Groups and Interviews

In parallel to the online survey, GGI held a series of three focus groups and five key informant interviews with a total of 22 participants. Focus groups and interviews were held in both official languages.

Three focus groups were held:

- One group in English with Indigenous artists, moderated by an Indigenous facilitator;
- One group in English with non-Indigenous artists; and
- One group in French with non-Indigenous artists.

Eight interviews were held with Art Bank partners and clients (n=5) and artists who could not attend a focus group (n=3).

Program Data

Additionally, the Canada Council shared program outcome and impact data in the form of administrative data, dashboards, reports, and organizational-wide reporting efforts to address the 20-year period covered by the research.

³ Due to the 20-year span of the study reliable contact information was not available for many artists whose work had been acquired by the Art Bank.

3.0 Findings

Cross-Program Outcomes

3.1 Outcome 1: A diversity of artists have resources and opportunities to share their work across Canada and internationally

The Art Bank makes contemporary artwork available to a wide public across the country through art rentals, loans to museums, and outreach. The Art Bank has the largest collection of contemporary Canadian art anywhere. The Art Bank houses paintings, sculptures, drawings, photographs and prints by emerging and established artists, including a significant number of artworks by Indigenous artists. The entire collection can be viewed online.⁴

As of 2021, the Art Bank collection included 17,169 works by 3,168 artists. The total appraised value of the collection was estimated at \$73.2.7M.⁵ There were 3,724 works in circulation earning almost \$1.6M in rental income.

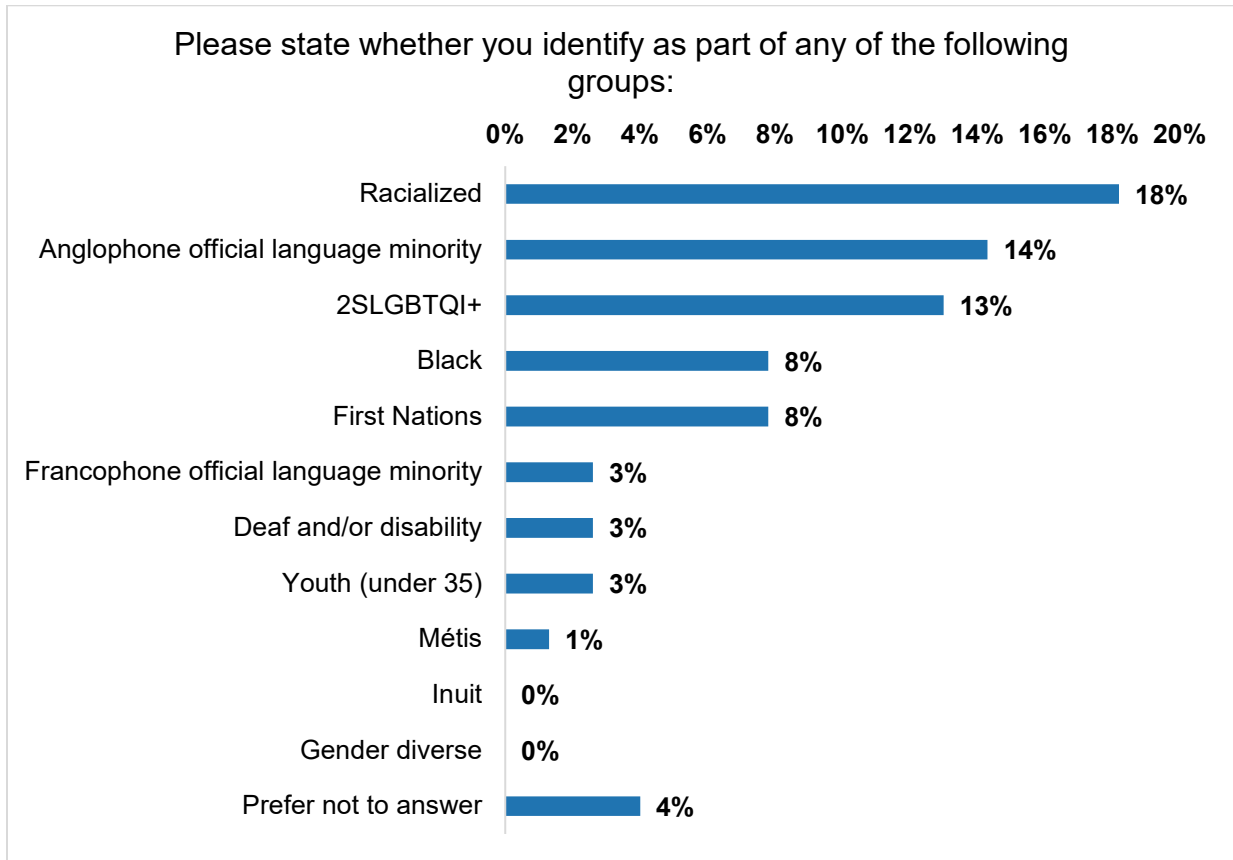
The following section explores the demographics of surveyed artists who have had their work purchased by the Art Bank. The diversity elements considered included identification with the Canada Council's strategic groups;⁶ gender identity; province; age; type of region; place of birth; and citizenship.

⁴ Art Bank website: <https://artbank.ca/>

⁵ Canada Council for the Arts. Annual Report 2020-21: Arts and Resilience. <https://canadacouncil.ca/about/governance/corporate-reports>

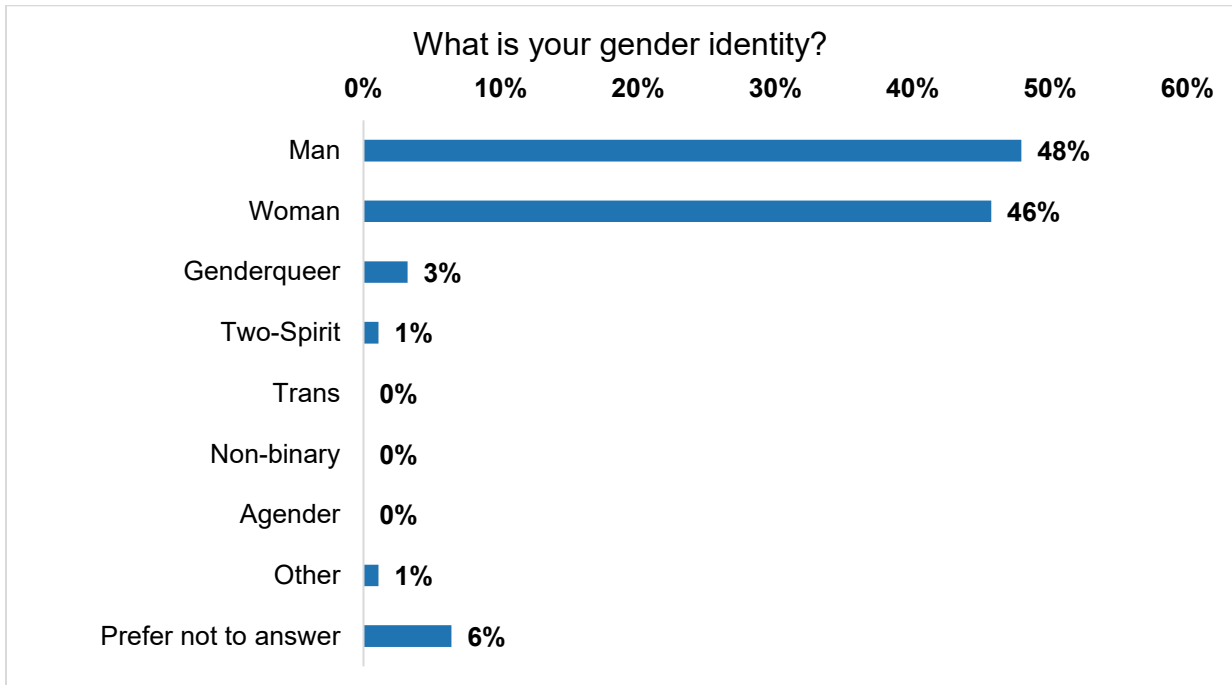
⁶ The Canada Council's strategic groups include youth, official language minority communities, and historically underserved and marginalized communities including Indigenous, Black, racialized, Deaf and disability, 2SLGBTQI+ and gender-diverse communities, women and artists at the intersections of these groups.

Figure 1: Identities of Surveyed Artists (n=77)



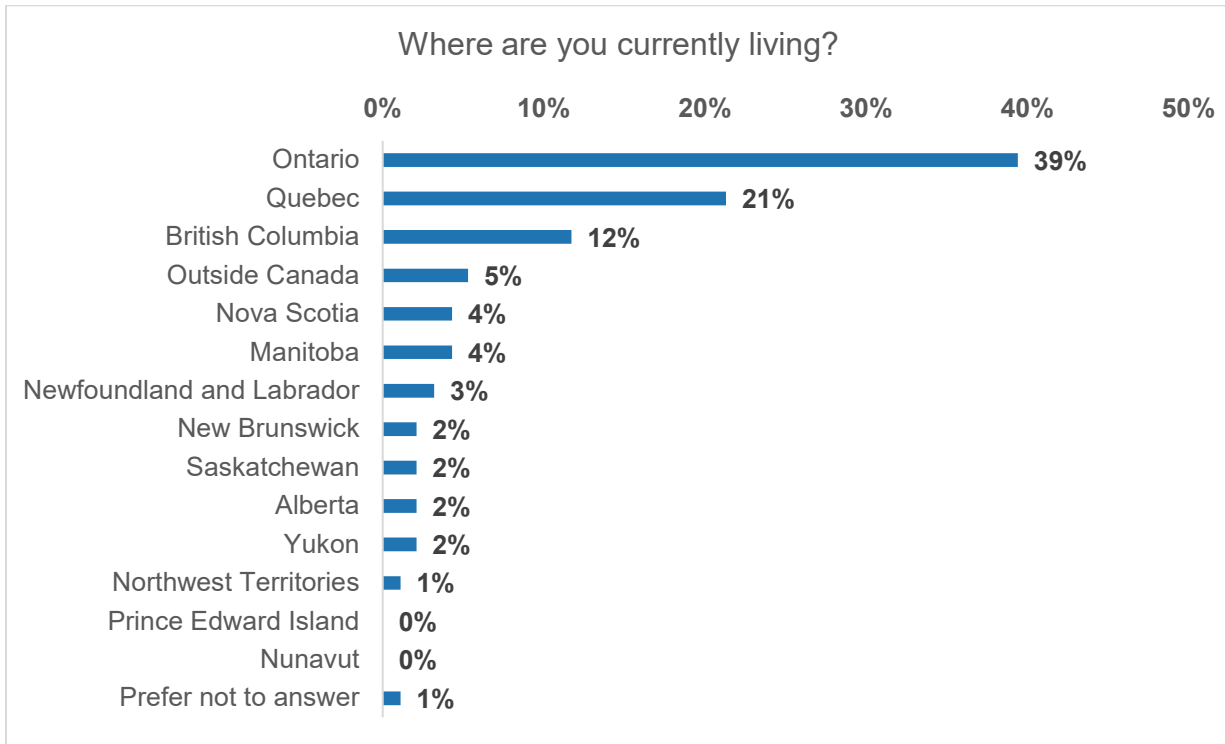
The three most frequent responses of surveyed artists included identifying as racialized (18%), Anglophone official language minority (14%) and 2SLGBTQI+ (13%).

Figure 2: Gender Identity of Surveyed Artists (n=94)



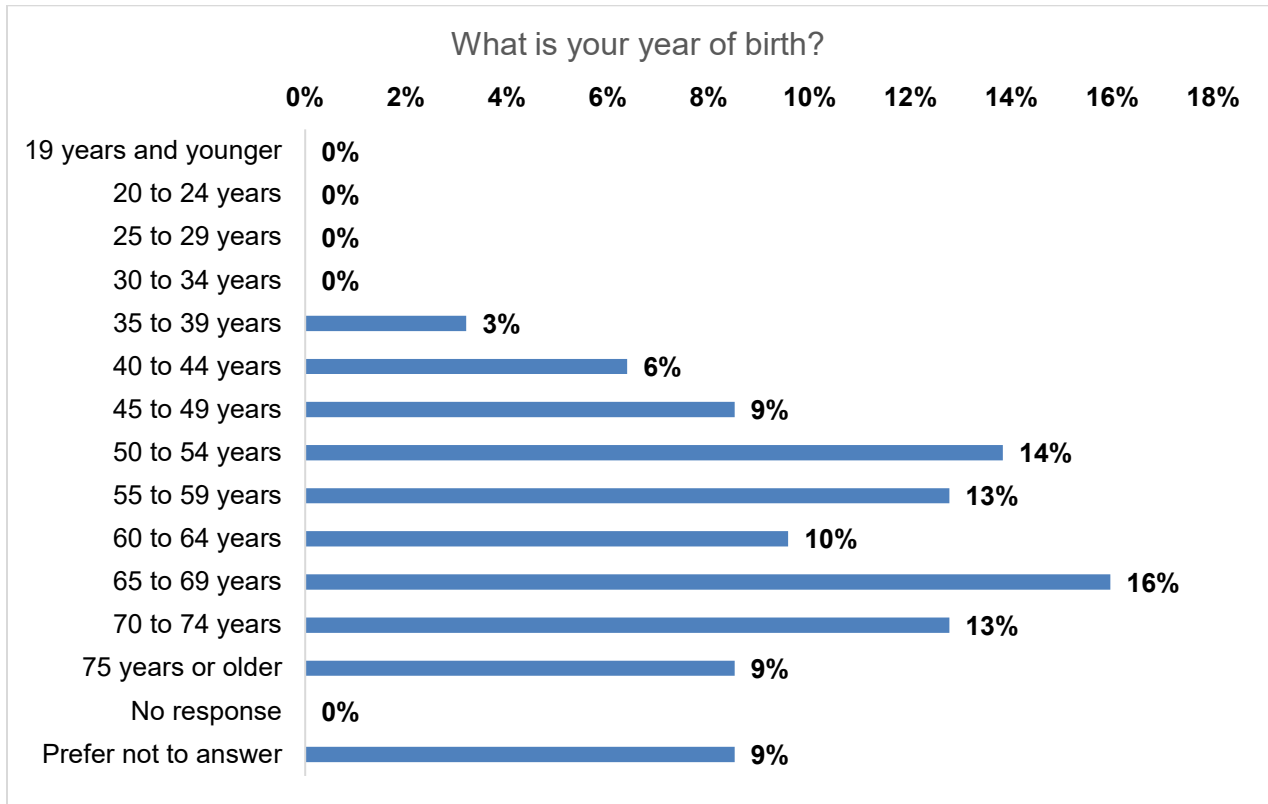
Similar proportions of surveyed artists identified as women (46%) and men (48%). A small proportion identified as genderqueer (3%), Two-Spirit (1%) or another gender identity (1%).

Figure 3: Current Place of Residence of Surveyed Artists (n=94)



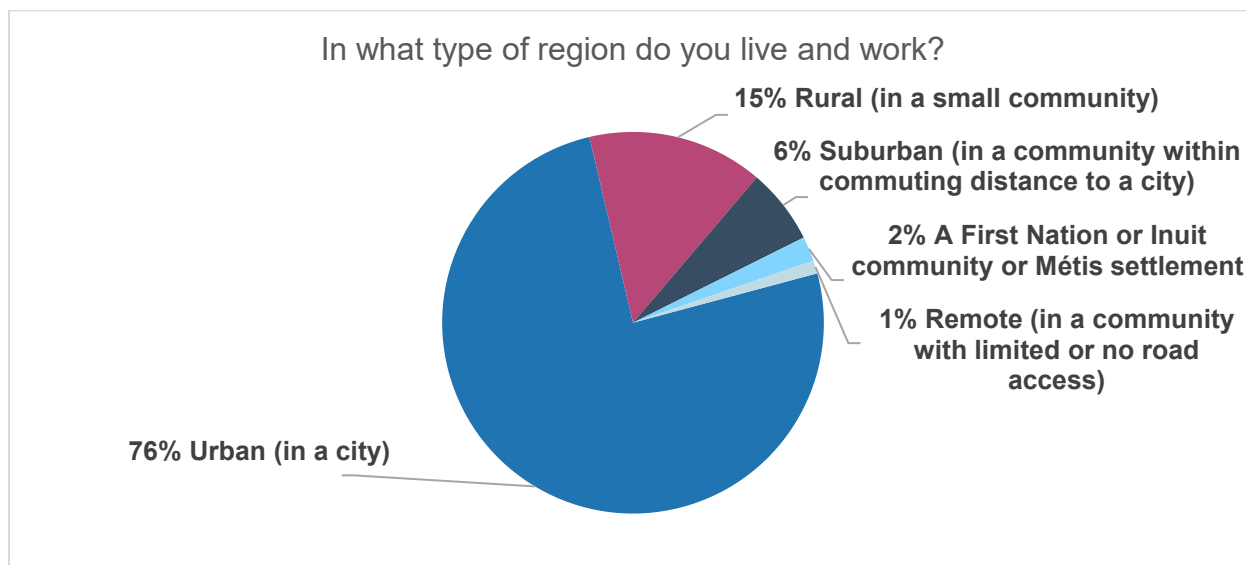
Ontario (39%), Quebec (21%) and British Columbia (12%) represented the three most common provinces selected by surveyed artists.

Figure 4: Age of Surveyed Artists (n=94)



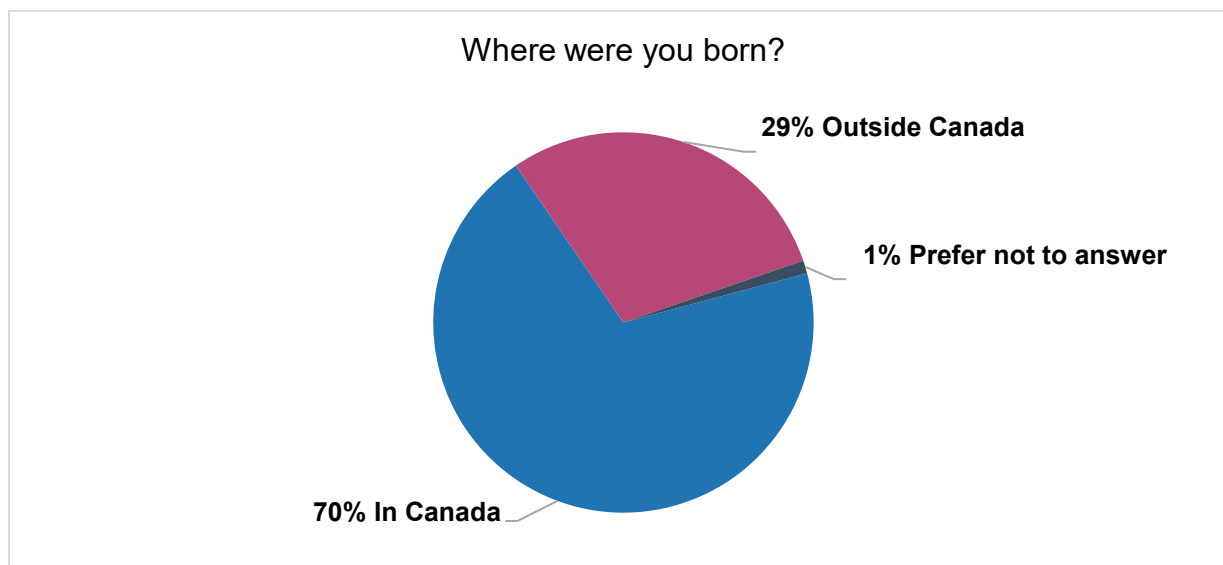
Surveyed artists most frequently identified as belonging in the 65-69 years old age bracket (16%), followed by 50-54 years old (14%), 55-59 years old and 70-74 years old (each at 13%).

Figure 5: Type of Region in which Surveyed Artists Live and Work (n=94)⁷



Surveyed artists reported living and working in an urban area most frequently (76%). With lesser frequency, surveyed artists also reported living and working in a rural area (15%), followed by living and working in a suburban community, and in a First Nation, Inuit community or Métis settlement (2%).

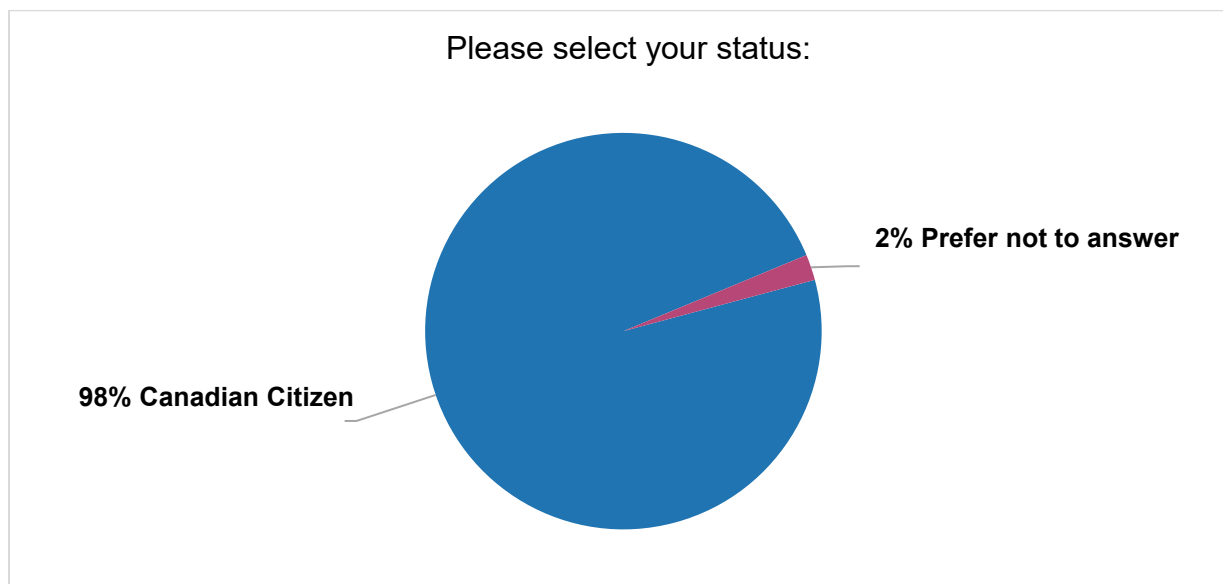
Figure 6: Birth Location of Surveyed Artists (n=92)



⁷ When the total percentage exceeds 100%, this is as a result of rounding.

The majority of surveyed artists (70%) were born in Canada, and more than one-quarter (29%) were born outside of Canada.

Figure 7: Citizenship Status of Surveyed Artists(n=94)



Nearly all surveyed artists were Canadian citizens (98%).

Table 1: Art Rental and Exhibitions and Outreach Statistics 2011 to 2020 – Unique Artists and Communities⁸ of Artists Represented

	Art Rentals	Exhibitions and Outreach
Unique artists represented	2,067	358
Communities of artists represented	398	121

From 2011 to 2020, the work of 2,000 artists from more than 300 communities has been shown through art rentals, and the work of 358 artists from more than 100 communities has been shown through exhibitions and outreach.⁹

⁸ Communities refers to cities, towns and First Nations, Inuit and Métis communities.

⁹ Many artworks have been rented and loaned multiple times during the 10-year period.

Table 2: Number of Works Rented and on Loan 2011–2020

Number of Art Works Rented	Number of Works on Loan
7,099	109

From 2011 to 2020, the Art Bank had 7,099 works rented and 109 works on loan through exhibitions and outreach.

Art Bank loans had a broad reach in 2019–20, with 67 artworks by 36 artists from the collection exhibited at 25 venues in cities across Canada and abroad. Geographic representation across Canada included: Burnaby, British Columbia; Calgary, Alberta; Regina, Saskatchewan; Winnipeg, Manitoba; Toronto, Windsor and Ottawa, Ontario; Charlottetown, Prince Edward Island; St. Johns, Newfoundland; and Iqaluit, Nunavut. International geographic locations included: New York City, New York, Durham, North Carolina; Memphis, Tennessee; Miami, Florida; Santa Fe, New Mexico; Vienna, Austria; Bonn, Germany; and Geneva, Switzerland.

In 2020–21, works were loaned to art galleries in Canada such as the National Gallery of Canada, the Montreal Museum of Fine Arts, the Ottawa Art Gallery, the Art Gallery of Windsor; the Winnipeg Art Gallery; and Museum London. Works were also loaned internationally to the Art Museum of the Americas of the Organization of the American States in Washington D.C., the Museum of Art and Design Miami Dade College, and das weisse haus, in Vienna, Austria.

Examples of loans in various years of this research study follow.

In 2014–15, a four-month exhibition “Carole Sabiston: Everything Below All of the Above” at the Art Gallery of Greater Victoria featuring the artwork of Carole Sabiston saw a total of 4,687 visitors.

In 2015-16, a touring exhibition titled “Group of Seven: Professional Native Indian Artists Incorporated” organized by the Mackenzie Art Gallery, featuring the work of artist Norval Morrisseau, saw a total of 10,438 visitors.

In 2019-20, 41% of Art Bank rental clients were from federal crown corporations or agencies; 30% from the private sector, 17% from federal departments and ministries of state, 9% from non-profit organizations, 2% from municipal/regional governments or libraries and 1% from other institutions.

3.2 Outcome 2: A diversity of artists share their work in a variety of genres and forms

As of March 2020, 60% of the Art Bank's collection comprised of works on paper, 16% of photographs, 14% of paintings, 6% of sculptures, 3% other, and 1% fibre.

Table 4: Number of Works Acquired by the Art Bank by Category 2011 to 2020

Categories	Number of works acquired
Painting	36
Photograph	31
Work on paper	25
Sculpture	7
Other	3
Fiber	1
Total	103

From 2011 to 2020, the Art Bank acquired 103 works. The majority of works acquired were paintings (n=36), followed by photographs (n=31), works on paper (n=25), sculptures (n=7), other (n=3) and fiber works (n=1).

Program-Specific Outcomes

3.3 Outcome 3: A diversity of artists disseminate their work to communities across Canada and internationally

Table 5: Number and Profile of Communities Reached through Art Bank Rentals and Loans, 2011 to 2020

	Rentals	Loans
Canadian communities of contracts/loans	24	32
Provinces/territories of contracts/loans	8	8
International communities of contracts/loans	4	7
International countries of contracts/loans	3	4

Through the rental program, artwork went to 24 Canadian communities in 8 provinces and territories and 4 communities in 3 countries internationally. Works on loan went to 32 communities in 8 provinces and territories and 7 communities in 4 countries internationally.

Table 6: Number and Diversity of Artists with Works Disseminated, 2011 to 2020

	Rentals	Loans
Artworks on contract/loan	7,099	615
Distinct artists represented	2,067	358
Communities of artists represented	398	121

From 2011 to 2020, the Art Bank rented out 7,099 artworks and loaned 615 artworks. A total of 2,067 distinct artists were represented through the rental program and 358 through the loan program.

Artists from almost 400 communities across Canada had their work rented out by the Art Bank while artists in 121 communities across Canada had their work on loan from 2011 to 2020.



Snapshot – Loans in 2014–15

41 exhibitions took place in 2014-15, including 6 touring exhibitions, with over 300 artists featured. In some galleries, loaned works have been on display for 10+ years.

Exhibitions at international galleries included the Philadelphia Museum of Art and La Virreina Image Centre (Spain). Exhibitions at galleries in Canada include the National Arts Centre, Âjagemô, the Art Gallery of Alberta, the Art Gallery of Ontario, and the National Gallery of Canada, among others.

Some touring exhibitions comprise both national and international galleries. For instance, a touring exhibition organized by the Justina M. Barnicke Gallery featured artwork by Robert Fones, Tom Sherman, and Michael Snow. Works were exhibited at the University of Toronto, Halifax INK, Art Gallery of Alberta, Concordia University, Vancouver Art Gallery, Badischer Kunstverein (Germany) and Canadian Cultural Centre (France).

3.4 Outcome 4: A diverse array of activities connect artists with the Canadian and international public

The following exhibition and outreach initiatives were held in Canada between 2018 and 2020:

- Art Bank (Ottawa): Doors Open Ottawa (2018–19, 2019–20)
- Âjagemô (Ottawa): Open Channels exhibition (2019–20), *Thunderstruck* exhibition (2018–19), *Threshold* exhibition (2018–19)
- Gananoque Sculpture Park (Gananoque): 2018–19 and 2019–20
- Reford Gardens, Jardin des Métis (Grand Métis): 2018–19 and 2019–20
- School of Photographic Arts: Ottawa (Ottawa): *Canadiana* exhibition (2018–19)
- Office of the Lieutenant Governor of Ontario (Toronto): *Awakening* exhibition (2018–19)



The following international exhibition and outreach initiatives were held between 2018 to 2020:

- *Awakening* exhibition, United Nations Office (Geneva, 2019–20); *Awakening* exhibition, Global Climate Conference (Bonn, 2019–20); *Awakening* exhibition, United Nations Office (New York, 2018–19); and
- *A New Light* exhibition, Canadian Embassy (Washington, 2019–20).

In 2020–21, the Art Bank’s website saw a total of 14,629 users, with a total of 35,923 page views.

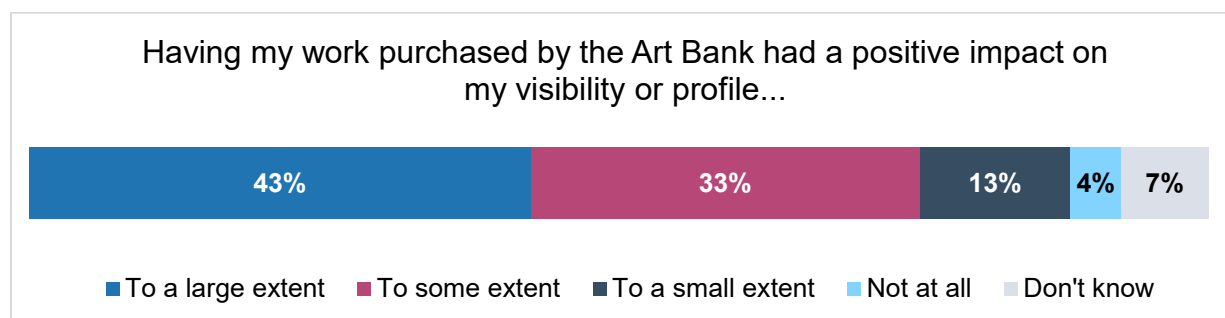
Examples of Art Bank digital engagement activities

The Art Bank has maintained a blog (artbank.ca/blog) since 2014. In June 2019, the Council highlighted the *Awakening* exhibition, which travelled to the United Nations Headquarters in New York City, the United Nations Headquarters in Geneva, and the World Conference Centre in Bonn through the United Nations Global Climate Conference.

3.5 Outcome 5: Strategic approaches and initiatives develop national and international opportunities for a diversity of artists and arts professionals

Impact of the Art Bank on artists’ profile and visibility

Figure 8: Impact of the Art Bank on Surveyed Artists’ Visibility or Profile (n=94)



The majority of surveyed artists indicated that having their work purchased by the Art Bank had a positive impact on their visibility or profile (89%).

Moreover, surveyed artists who identified as women (54%) frequently identified the impact as being “to a large extent”. Also, surveyed artists who had two or more works purchased by the Art Bank tended to frequently identify “to a large extent” (52%).

Partners interviewed indicated that having an artist’s work in the Art Bank’s collection can impact their visibility and profile. They explained that this is possible because a much broader range of audiences may engage with the work after it has been loaned or rented. They noted that this effect was significant when the artists’ work was exhibited internationally.

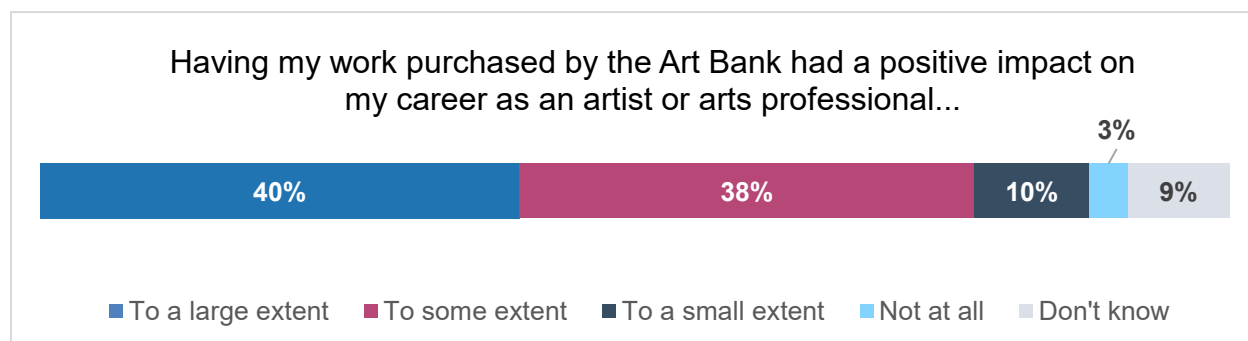
Partners indicated that representation in the Art Bank, can bring visibility to the perspectives of communities that have been historically under-represented and marginalized. For example, the work of Black artists was featured at an exhibition in the Canadian embassy in Washington for Black History Month.

Exhibitions were identified by partners as particularly effective in raising an artist’s visibility and profile. Partners described the role of museums, galleries, and other institutions as placing artists’ work in front of different audiences and building public interest in their work.

“In order for [a] work to continue to be active, it has to be in the world and shown, seen by audiences... That kind of one-to-one interaction with an artwork... it’s a huge opportunity for visibility for an artist... It also puts that artist and their work in front of... multiple audiences, arts and cultural workers, and then it builds from there.”
– Art Bank Partner

Impact of the Art Bank on artists’ careers

Figure 9: Impact of the Art Bank on Surveyed Artists’ Careers

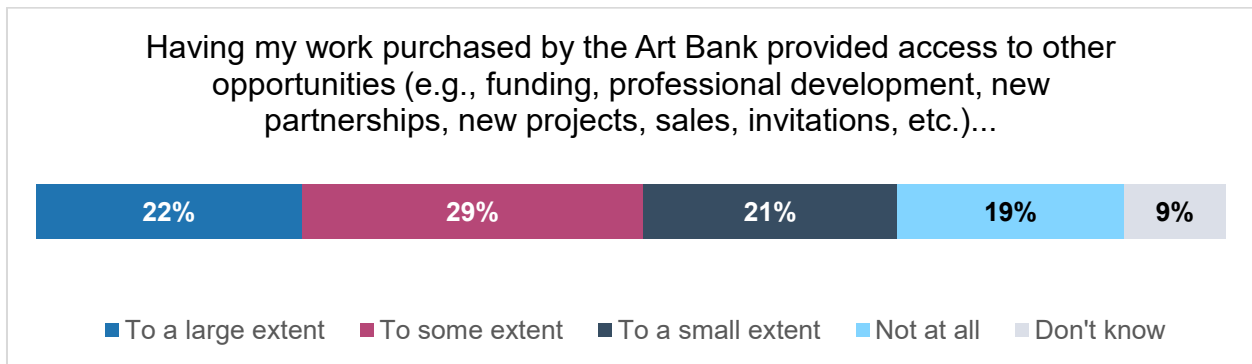


The majority of surveyed artists indicated that having their work purchased by the Art Bank had positive impacts on their career (88%).

Artists indicated that having their work purchased by the Art Bank impacted their career by providing legitimacy and validation. Artists noted that having their work acquired by the Art Bank led to a stronger CV, bolstering their professional accomplishments. Personal impacts were also described including a sense of worthiness, as well as motivation.

Impact of the Art Bank on accessing other opportunities

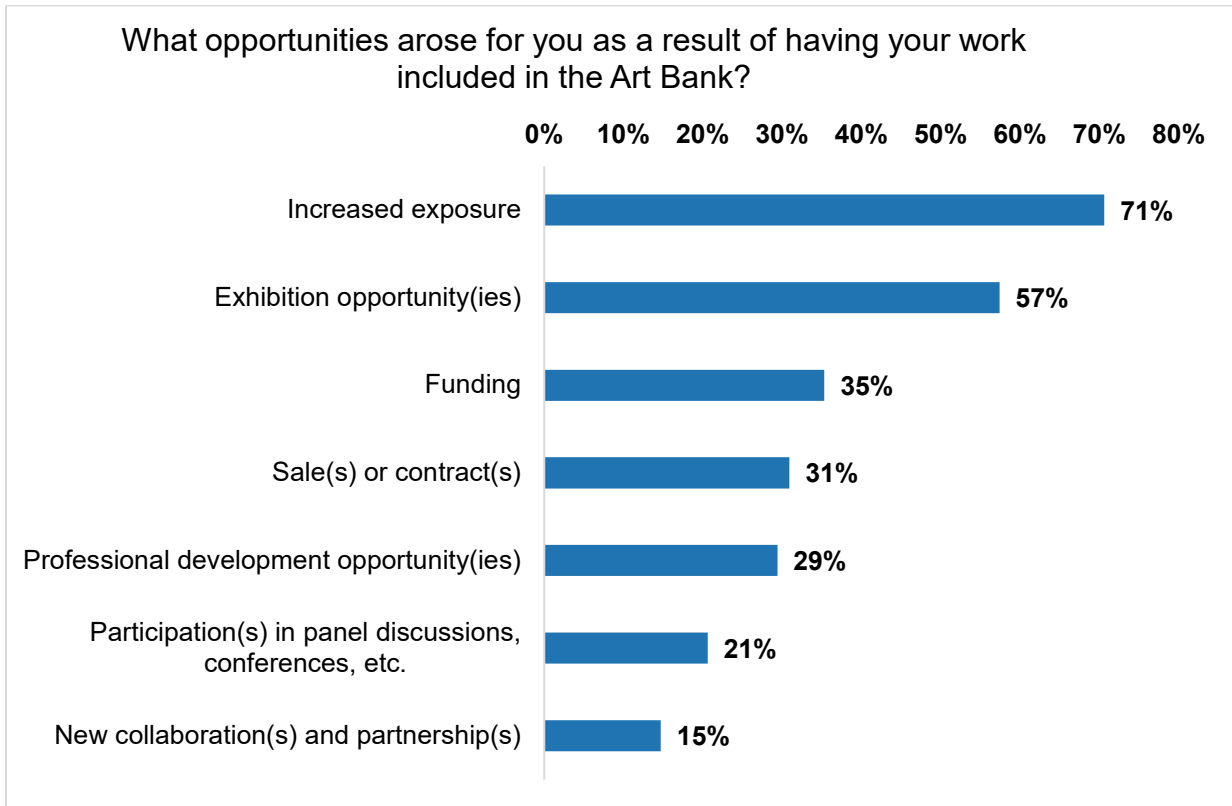
Figure 10: Impact of the Art Bank on Surveyed Artists' Ability to Access Other Opportunities



The majority of surveyed artists indicated that having their work purchased by the Art Bank provided access to other opportunities (72%).

Some artists were able to access new opportunities as a result of their works being purchased, including being represented in exhibits or by a gallery. Artists mentioned leveraging the value of the Canada Council's prestige to share their work outside of their provinces of residence. Access to these opportunities was described as spanning the duration of their artistic careers.

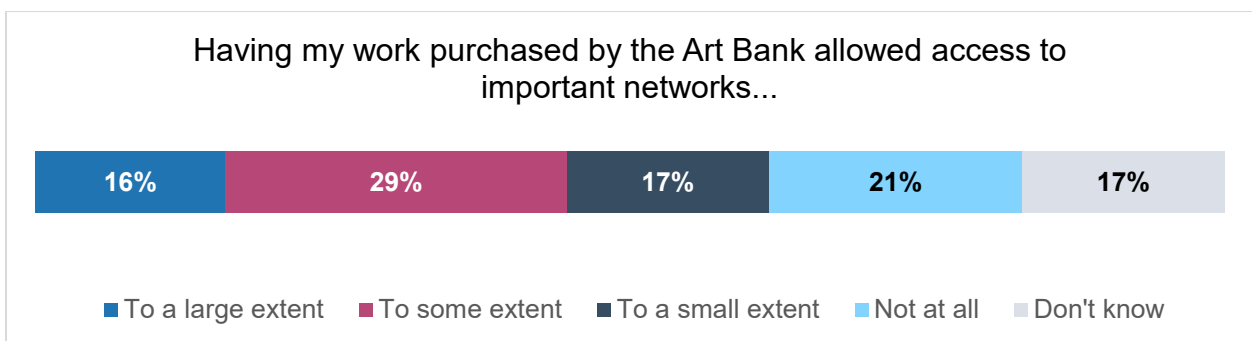
Figure 11: Types of Opportunities Reported by Surveyed Artists (n=94)



Surveyed artists identified several opportunities that resulted from the Art Bank purchasing their work. This included increased exposure (71%), exhibition opportunities (57%), funding (35%), sales or contracts (31%), professional development opportunities (29%), participation in panel discussions and conferences (21%), as well as new collaborations and partnerships (15%).

Impact of the Art Bank on artist’s networks

Figure 12: Impact of the Art Bank on Surveyed Artists’ Networks

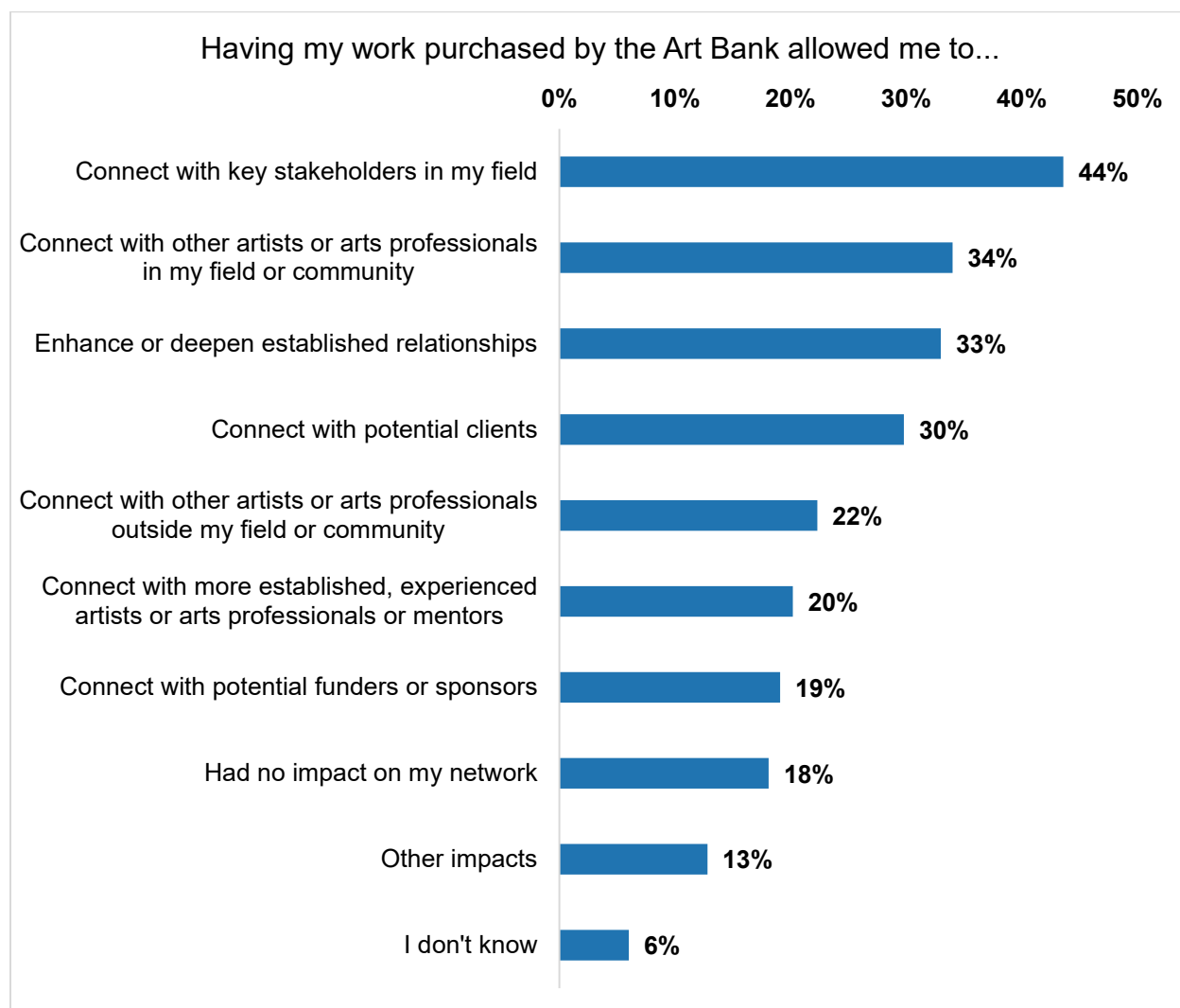


The majority of surveyed artists indicated that having their work purchased by the Art Bank

allowed access to important networks (62%).

Some artists noted that the Art Bank's purchase enabled connections with other artists, institutions and curators.

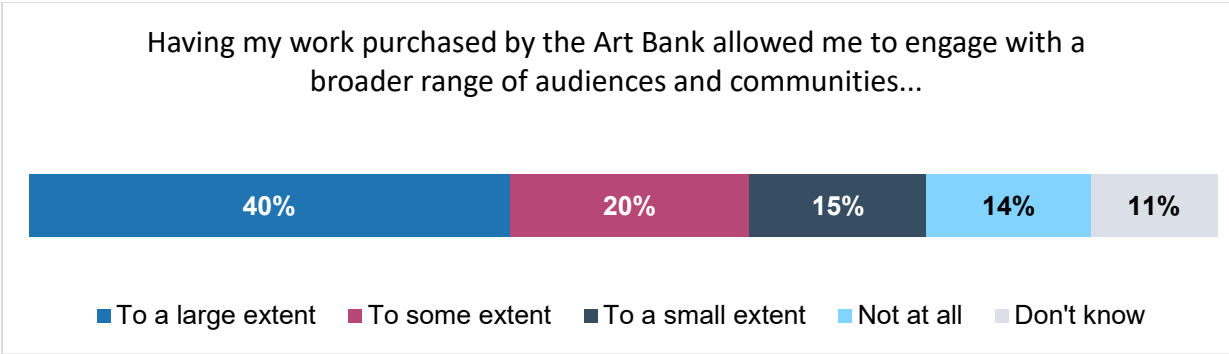
Figure 13: Type of Impact of the Art Bank on Surveyed Artists' Networks (n=94)



Surveyed artists identified several impacts on their networks after having their work purchased by the Art Bank. These included connecting with key stakeholders in their field (44%), connecting with other artists or arts professionals (34%), enhancing or deepening established relationships (33%), and connecting with potential clients (30%). Impacts also included connecting with other artists outside their field (22%), connecting with more established, experienced artists or mentors (20%) and potential funders or sponsors (19%).

3.6 Outcome 6: A diversity of artists and arts professionals increase their capacity to engage a range of audiences

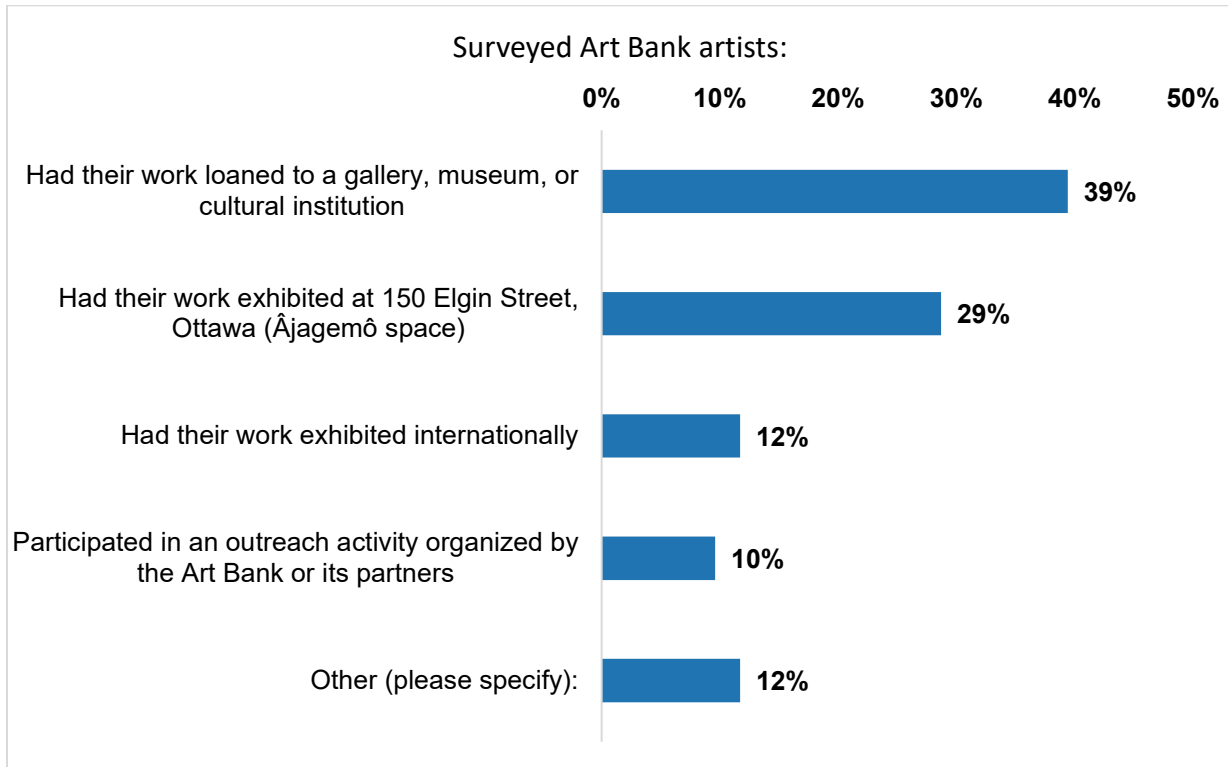
Figure 14: Impact of the Art Bank on Artists' Engagement of Broader Audiences and Communities (n=94)



Three quarters of surveyed artists (75%) indicated that having their work purchased by the Art Bank allowed them to engage with a broader audience and community.

Surveyed artists who had two or more artworks purchased by the Art Bank frequently reported engaging with a broader range of audiences and communities to “a large extent” (64%).

Figure 15: Activities Participated in by Surveyed Artists (n=94)



Under one-half of surveyed artists (39%) reported having their work loaned to a gallery, museum, or cultural institution. Over one-quarter had their work exhibited in Âjagemô (29%), and around one-tenth either had their work exhibited internationally (12%), participated in an outreach activity organized by the Art Bank or its partners (10%) or attended another type of outreach activity.

These opportunities were impactful for people identifying as belonging to one of the Canada Council’s strategic groups. The majority of Indigenous artists (71%) and 2SLGBTQI+ artists (70%), and over half of Black artists (58%) indicated that they had their work loaned to a gallery, museum or cultural institution. Additionally, many surveyed artists born outside of Canada had their work exhibited in Âjagemô (44%), loaned to a gallery, museum or cultural institution (59%), had their work exhibited internationally (19%), or participated in an outreach activity organized by the Art Bank or its partners (19%).

Partners interviewed highlighted how the Art Bank increases an artists' ability to engage a broader range of audiences. Through rentals and exhibitions, the Art Bank shares work with diverse clientele in different communities, venues and spaces. This facilitates reach to a broad range of audiences, nationally and internationally.

One partner emphasized the importance of the Art Bank particularly for promoting the visibility of artwork by Inuit artists, allowing for these works to reach Inuit and Northern audiences through digital engagement.

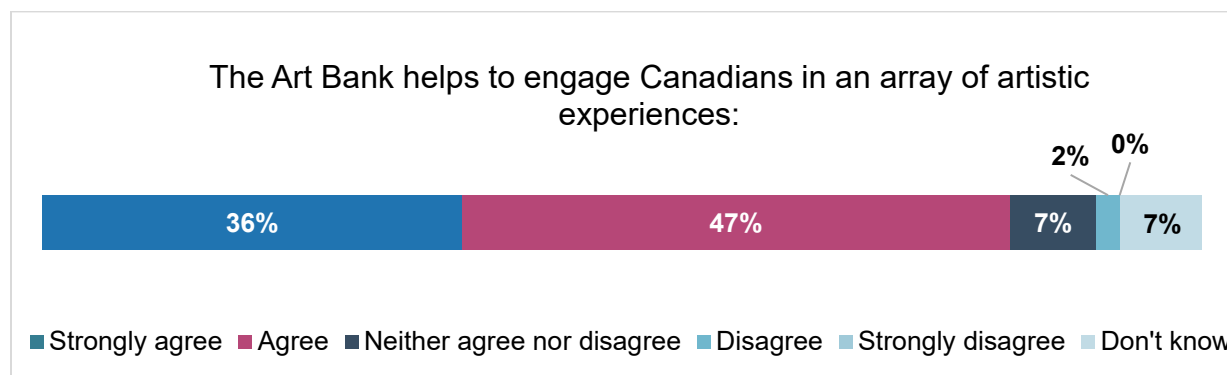
“With Inuit art, ... so much work produced in the North leaves the North, and isn't documented and doesn't find its way back... Having that work digitized and accessible... allows community members within northern communities to be able to see, engage with, feel proud of, and celebrate work produced by members of their communities.”

– Art Bank Partner

3.7 Outcome 7: A diverse public engages with an extensive array of artistic experiences

Impact on an array of artistic experiences

Figure 16: Impact of the Art Bank on Engaging Canadians in an Array of Artistic Experiences (n=94)¹⁰



The majority of artists surveyed (83%) agreed that the Art Bank helps engage Canadians in an array of artistic experiences.

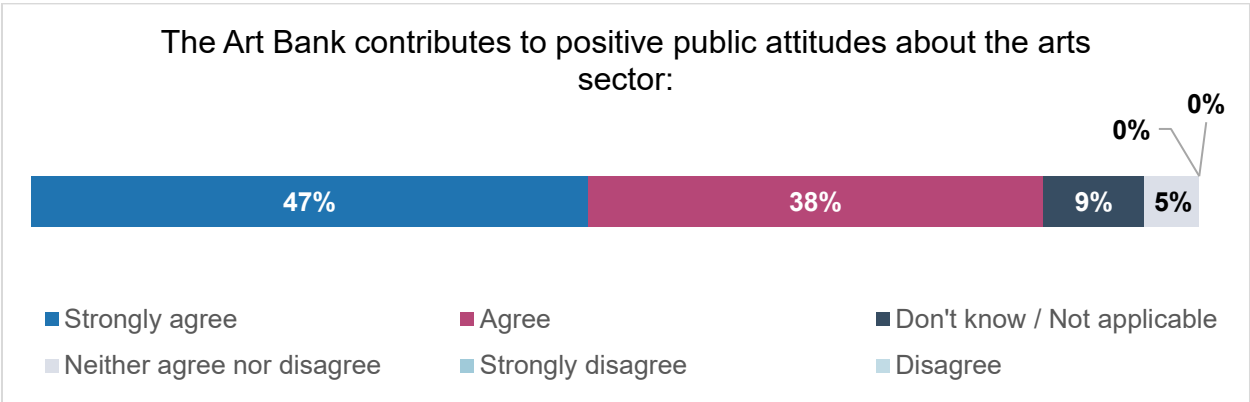
¹⁰ When the total percentage exceeds 100%, this is as a result of rounding.

Partners interviewed believed that the Art Bank can increase public engagement in the arts, by enabling the display of art in public spaces. Some partners noted that the rental program is especially effective in reaching those who may not regularly visit museums and galleries. Partners also noted that making the Art Bank collection available online promotes access for a broad range of audiences.

3.8 Outcome 8: The visual arts sector in Canada thrives and new opportunities are nurtured

Impact on public attitudes towards the arts

Figure 17: Impact of the Art Bank on Positive Public Attitudes about the Arts Sector (n=94)



The majority of surveyed artists agreed (83%) that the Art Bank contributes to positive attitudes about the arts sector.

Partners interviewed indicated that the Art Bank often facilitates spaces to access art for free, which contributes to positive public attitudes about the arts sector. Partners also noted that the works in the Art Bank contribute to conversations of what is happening in the country, and reflect the diversity within Canada, promoting dialogue and understanding. This was deemed vital to ensuring that the collection is relevant and contributes to positive public attitudes about the arts sector.

3.9 Outcome 9: A diverse and dynamic arts ecosystem benefits the public and leads to international co-operation and development

Partners interviewed indicated that the Art Bank contributes to increased recognition and visibility of the arts within Canada and internationally.

The Art Bank's affiliation with the Canada Council contributes to its overall influence and visibility. Interviewed partners noted that both rentals and exhibitions provide opportunities to reach international audiences, such as international clients, officials and tourists.

One partner noted that having contemporary artwork in public spaces, nationally and internationally, promotes understanding of the variety of cultural work that occurs in Canada and its value. This sends a message that Canada itself values art and culture.

“[Showing] critically engaged, interesting, and in many ways also cutting-edge contemporary Canadian artwork... in a thoughtful way, is so vital to ensuring that Canada is able to communicate the kinds of interesting cultural work that happens here and putting the country as a whole forward as a place that values art and culture, and that kind of critical engagement.”

– Art Bank Partner

4.0 Conclusion

Outcome 1: As of 2021, the Art Bank included 17,169 works by 3,168 artists. In 2020-21, there were 3,724 works in circulation earning almost \$1.6M in rental income. Art Bank acquired works were shared across Canada and internationally.

Outcome 2: The collection includes paintings, photographs, works on paper, sculptures, fibre and other works by emerging and established artists, including a significant number of artworks by Indigenous artists.

Outcome 3: From 2011 to 2020, the Art Bank rented out 7,099 artworks and loaned 615 artworks. A total of 2,067 distinct artists were represented through the rental program and 358 through the loan program.

Outcome 4: The Art Bank reached a wide variety of public audiences through exhibitions and outreach initiatives, as well as through digital engagement.

Outcome 5: Artists are positively impacted after having their work purchased by the Art Bank. The Art Bank supports their career development, enhances their visibility/profile, and enables access to networks and other opportunities.

Outcome 6: The Art Bank enables artists to engage with a broader audience and community.

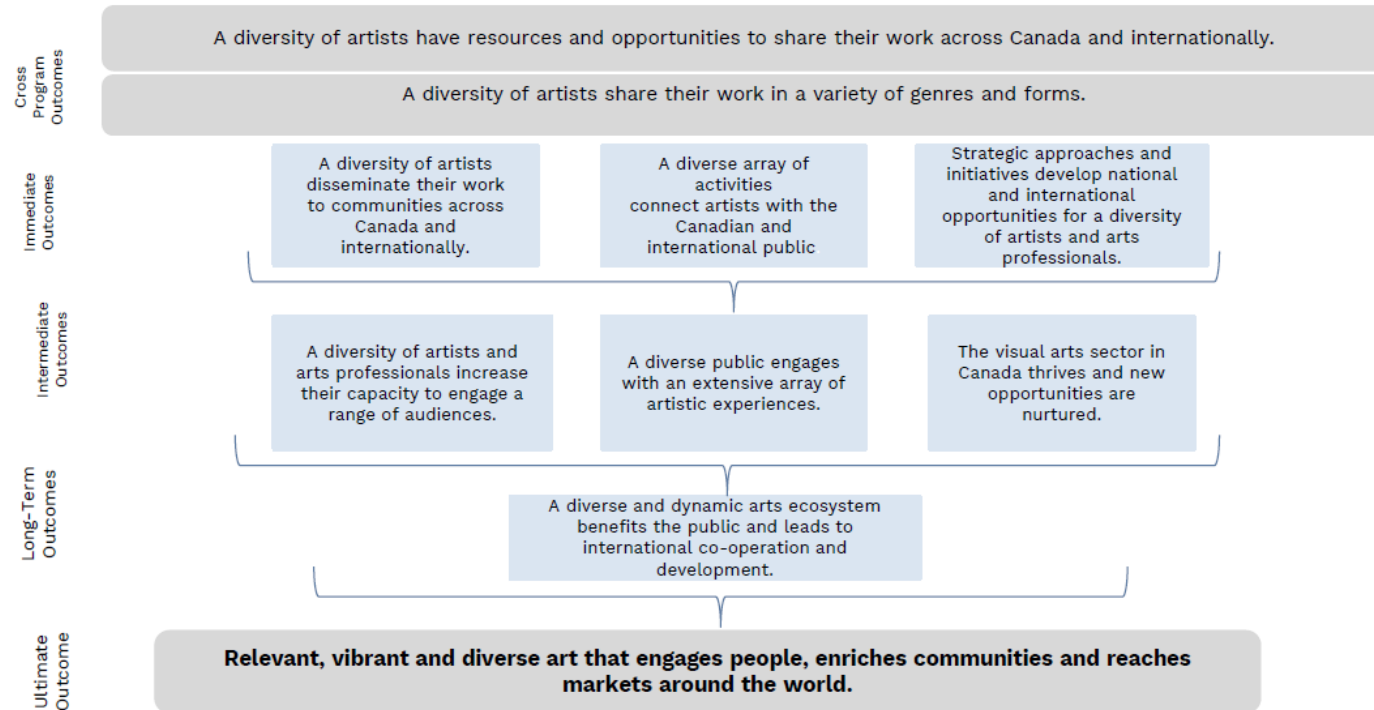
Outcome 7: The Art Bank contributes to public engagement in the arts by facilitating access to a diverse collection.

Outcome 8: The Art Bank is perceived to contribute to positive attitudes about the arts sector.

Outcome 9: The Art Bank is perceived to increase recognition and visibility of the arts both in Canada and internationally.

Appendix A: Art Bank Logic Model

Program objectives	Amplifying the benefits of art to society and advancing equity by supporting a diversity* of artists and artistic practices by shaping and managing the Art Bank collection Connecting national and international audiences with contemporary visual art and provoking conversation through rental to corporate and public sector clients, partnerships, exhibitions, communications and outreach	
Inputs	People: staff, peer assessors, curators, appraisers, partners Financial resources: budget, rental revenue	Fixed Resources: Facilities, collection, IT systems
Program Delivery Activities	Collection management Art acquisition and deaccessioning Facilities & support system management	Client development and support, including art rental Digital and in-person exhibitions Communications, public engagement and outreach Domestic and international partnerships
Outputs	Challenging and relevant collection of contemporary art Relationships with clients and partners	Exhibits and outreach activities Revenue from art rentals



* A commitment to diversity includes improving access 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.

Appendix B: Survey Instrument and Focus Group/Interview Guide

Survey Instrument

Canada Council for the Arts – Survey of Prize Recipients and Art Bank Artists

Thank you for your interest in completing the survey. Through this research, the Canada Council for the Arts seeks to better understand the impact of its activities related to Prizes and the Art Bank.

Individuals who are Deaf, have disabilities, or who may experience language barriers, and require accommodation to fill out the survey can contact Goss Gilroy Inc. (GGI) at 613-606-2750 or email Sam Mercier at smercier@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. If quotes are used in the report, they will not be attributed and will contain no identifiable information unless consent is provided. 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 GGI at 613-606-2750 or email Sam Mercier at smercier@ggi.ca.

INSTRUCTIONS: The survey should take approximately 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. Using the unique survey link that was sent to you by email, you will be returned to the screen you were viewing when you left.

When answering all the following questions, please respond in relation to the following:

- Name of the artist: &I_APPLICATION_NAME
- Artwork(s) purchased by the Art Bank and year(s) of purchase:
&I_TITLE_YEAR_UPTO5

You can search for this work in the [Art Bank website](#) online.

Q1 What were the main benefits of having your work purchased by the Art Bank? You may refer to any benefit, whether anticipated or unanticipated.

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

Q2 To what extent do you agree with the following statements?

[1] Not at all

[2] To a small extent

[3] To some extent

[4] To a large extent

[96] Don't know

Q2_1 Having my work purchased by the Art Bank had a positive impact on my career as an artist.

Q2_2 Having my work purchased by the Art Bank had a positive impact on my visibility or profile as an artist.

Q2_3 Having my work purchased by the Art Bank allowed me to access important networks.

Q2_4 Having my work purchased by the Art Bank helped me engage with a broader range of audiences and communities.

Q2_5 Having my work purchased by the Art Bank helped me access other opportunities (e.g., funding, professional development, new partnerships, new projects, sales, invitations, etc.).

Q3 How did having your work included in the Art Bank impact your career, visibility or profile as an artist?

[1] Please limit your answer to 1000 characters (currently 0).

Q4 How did having your work purchased by the Art Bank impact your network?

Select all that apply

[1] It enhanced or deepened established relationships

[2] It allowed me to connect with other artists or arts professionals in my field or community

[3] It allowed me to connect with other artists or arts professionals outside my field or community

[4] It allowed me to connect with more established, experienced artists or arts professionals or mentors

[5] It allowed me to connect with key stakeholders in my field (e.g., critics, galleries, producers, publishers, curators, critics, etc.)

[6] It allowed me to connect with potential clients

[7] It allowed me to connect with potential funders or sponsors

[8] It had no impact on my network

[95] Other impacts (please specify): Please limit your answer to 1000 characters (currently 0).

[96] I don't know

Q5 How did having your work purchased by the Art Bank help you engage with a broader range of audiences and communities?

[1] Please limit your answer to 1000 characters (currently 0).

Q6 What opportunities arose for you as a result of having your work included in the Art Bank?

Select all that apply

[1] Increased exposure

[2] Sale(s) or contract(s)

[3] Funding

[4] Exhibition opportunity(ies)

[5] Participation(s) in panel discussions, conferences, etc.

[6] Invitation(s) to create, choreograph, or otherwise contribute to a work

[7] New collaboration(s) and partnership(s)

[8] Professional development opportunity(ies)

[95] Other (please specify): Please limit your answer to 1000 characters

Q7A As a result of your work being acquired by the Art Bank, did you participate in the following activities? Select all that apply

- [1] Having your work exhibited at 150 Elgin Street, Ottawa (Âjagemô space)
- [2] Having your work loaned to a gallery, museum, or cultural institution
- [3] Having your work exhibited internationally
- [4] Participating in an outreach activity organized by the Art Bank or its partners (e.g., Doors Open Ottawa)
- [95] Other (please specify): Please limit your answer to 1000 characters
- [5] None of the above
- [96] I don't know

Q7B How did your participation in the activity(ies) you selected in the previous question impact your visibility or profile as an artist or arts professional?

- [1] Response Please limit your answer to 1000 characters
- [2] No impact

Q8 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
- [96] Don't know / Not applicable

Q8_1 The Art Bank helps to engage Canadians in an array of artistic experiences.

Q8_2 The Art Bank contributes to positive public attitudes about the arts.

Q9 Demographic Information

The Canada Council for the Arts wishes to collect key demographic and self-identification information from respondents, in order to analyze the results of this survey. The information collected through the following questions will only be used in the context of this research. You are free to skip these questions or indicate that you prefer not to answer.

Please state whether you identify as part of any of the following groups.

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 1000 characters
- [5] Black
- [6] Racialized
- [7] Racialized persons may also describe their racial and ethnic identity in their own words: Please limit your answer to 1000 characters
- [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 1000 characters
- [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

Q9 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 and gender diverse people.

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

Q10 Where are you currently living?

- [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

Q11 In what type of region do you live and work?

- [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

Q12 What is your year of birth?

- [1] Enter four digit year:
- [99] Prefer not to answer

Q13 Where were you born?

- [1] In Canada
- [2] Outside Canada
- [99] Prefer not to answer

Q14 Please select your status.

- [1] Canadian Citizen
- [2] Permanent Resident
- [3] None of the above

Q15 What is your gender identity? Select all that apply

- [1] Trans
- [2] Woman
- [3] Man
- [4] Non-binary
- [5] Two-Spirit
- [6] Genderqueer
- [7] Agender
- [95] Other (please specify): Please limit your answer to 1000 characters
- [99] Prefer not to answer

Focus Group Guide

Welcome to this focus group regarding the impact of the Canada Council Art Bank.

The Research, Measurement and Data Analytics (RMDA) section of the Canada Council has hired Goss Gilroy (GGI) to conduct this study which aims to support decision-making and to describe the value of the Council's investment in the arts.

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 only 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 your work(s) that are in the Art Bank collection.

- 2) Would you say that having your work included in the Art Bank had an impact on **your career** as an artist? If so, how so? If not, why not?
- 3) Did having your work included in the Art Bank influence your **profile or visibility** as an artist? How so?
- 4) Did having your work in the Art Bank collection allow you to connect **with other artists or stakeholders**?
- 5) As a result of your work being included in the Art Bank, were you able to access **other opportunities** (e.g., contracts, sales, invitations, etc.)?
- 6) Have you been able to engage **a broader range of audiences and communities** as a result of having your work included in the Art Bank? How so?
 - a) Did you participate in any activities organized through the Art Bank after your work was included in the collection? [3.1.1] *Probe for exhibit at 150 Elgin (Âjagemô), other exhibits, loans, rental, other outreach activities organized by the Art Bank, etc.*
- 7) In your view, how does the Art Bank contribute to public **engagement in the arts**?
- 8) In your view, to what extent does the Art Bank contribute to **more positive public attitudes towards the visual arts sector**, or toward the arts more generally?
- 9) This brings us to the end of the focus group discussion. Is there anything you would like to add?

Interview Guide

The Research, Measurement and Data Analytics (RMDA) section of the Canada Council of the Arts (CCA) has hired Goss Gilroy (GGI) to conduct this study about the impacts of the Canada Council Art Bank. This work aims to support decision-making and to describe the value of the Council's investment in the arts.

Thank you for agreeing to participate in this interview. This interview is confidential. 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 or your organization 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 only 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 how you have been involved with the Art Bank collection.
 - a) [For renters only] What artwork has your organization rented?
 - b) [For renters only] Where and how was the artwork displayed?
 - c) [For renters only] Who saw the artwork rented from the Art Bank?
- 2) [For renters only] Why did you/your organization rent work from the Art Bank / work with the Art Bank?

- i) **What is unique** about the Art Bank (i.e., how is it different from accessing artworks any other way)?
- 3) In your view, to what extent does having their work included in the Art Bank collection impact the **visibility or profile** of artists? [3.2.1]
 - a) To what extent do Art Bank outreach and exhibit activities impact the profile of participating artists? [3.2.1]
- 4) In your view, to what extent does the Art Bank contribute to artists engaging **with a broader range of audiences and communities**? [4.1.1]
- 5) In your view, to what extent does the Art Bank **contribute to public engagement in the arts**? [5.2.1]
 - a) Did you gather any feedback from audiences who saw the artwork on display at your location/exhibit? If yes, how did you gather this feedback and what were the results? [6.1.1]
- 6) In your view, to what extent does the Art Bank **contribute to positive public attitudes about the visual arts sector**? [6.1.1]
- 7) In your view, to what extent does the Art Bank increase recognition and visibility of the arts:
 - a) **in Canada** [7.1.1]?
 - b) **internationally** [7.1.1]?

This brings us to the end of the interview. Is there anything else you would like to add?