



Canada Council  
for the Arts

Conseil des arts  
du Canada

# Outcomes for Prizes and the Art Bank

## Prizes Outcomes

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# 1.0 Introduction

This report presents the findings for prizes 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 of its prizes on artists, writers, translators, illustrators and scientists. 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 review and modernize prizes to ensure they better recognize artistic and literary contributions to the development of an inclusive society.<sup>1</sup>

This study collected and analyzed outcome and impact data, as well as demographic data for prize recipients from the period of April 1, 2016 to March 31, 2021.<sup>2</sup> The research was informed by the Prizes 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 artists<sup>3</sup> 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 results are clearly defined and linked to the inputs, activities and outputs of the program within the program logic model.

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

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

<sup>2</sup> A few surveys (n=2) were completed by 2022 prize recipients after being forwarded the link to the survey by prize administrators.

<sup>3</sup> 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 Prize Respondents*

The GGI team developed one online survey for both Art Bank and prize respondents that included skip logic and conditions to tailor questions to the respondent based on administrative data information. The sample included all recipients of a prize from April 1, 2016 to March 31, 2021.<sup>4</sup> The survey was launched on March 1, 2023, and closed on March 27, 2023. A total of 293 people completed the questionnaire from 804 potential respondents (36%).<sup>5</sup>

### *Online Focus Groups and Interviews*

In parallel to the online survey, GGI held a series of three focus groups and nine key informant interviews with a total of 26 participants. Focus groups and interviews were held in both official languages.

Three focus groups were held:

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

Nine interviews were held with partners (e.g., coordinators, communication and engagement managers, etc.) involved in prizes (n=5) and prize recipients who could not attend a focus group (n=4).

### *Program Data*

Additionally, the Canada Council shared program outcome and impact data in the form of administrative data, individual prize reports/survey, as well as organizational-wide reporting efforts to address the 5-year period covered by the research.

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<sup>4</sup> The survey was delivered to prize recipients in multiple ways. Canada Council administered prizes were emailed directly while others such as the Coburn Fellowships, Peter Dwyer Scholarships, Governor General's Performing Arts Awards, and Governor General's Medals in Architecture were provided via open survey links through partners who were asked to distribute the link. The Killam prizes were not included in the scope of this study as administration of these prizes was transferred to the National Research Council of Canada in 2022. Further, the Vida Peene Awards were not included as part of the sample as they are an organizational endowment.

<sup>5</sup> The survey responses were found to be representative of the administrative sample provided across all prizes.



## 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

Every year, the Canada Council awards a broad range of prestigious prizes to more than 200 artists and scholars in recognition of their quest for innovation and excellence. At the Canada Council, prize recipients can be nominated, apply to or be awarded a prize via grant programs through which they received a grant. Additionally, the selection of some prize recipients is managed by partner organizations. Prizes are awarded across the fields of architecture, dance, literature, media arts, music and sound, theatre, social sciences and humanities, and visual arts. Some prizes are awarded annually, while others are awarded in cycles.

During the study period, the Canada Council offered 38 different prizes across various disciplines (see Appendix C). From 2016 to 2021, over 800 artists and scholars were awarded prizes.

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

##### Types of dissemination activities

Dissemination activities were held for winners of many of the prizes. For instance, in 2018 prize presentations were held for the Canada Council for the Arts Molson Prizes during the Kingston Writers Festival and for the Jacqueline Lemieux Prize at the Festival Trans Amériques (FTA) in Montreal.

Ceremonies and galas were held for recipients of the Governor General's Performing Arts Awards, the Governor General's Awards in Visual and Media Arts, and the Governor General's Literary Awards. Annual readings (prior to the COVID-19 pandemic) were hosted for recipients of Governor General's Literary Awards in 2016, 2017, 2018 and 2019, which saw attendance rates of between 200 and 270 attendees.

Additionally, the Canada Council sent e-bulletins to announce prize recipients which reached up to 50,000 recipients.

Finally, prize winners were announced through social media and traditional media. For example, in 2018, the Canada Council announced the winners of the 2018 Musical Instrument Bank competition through a targeted media outreach and a social media campaign. The campaign had nearly 64,000 impressions on Facebook, and close to 3.5 million impressions on twitter.

### **Example: Public Engagement for the Governor General's Literary Awards**

In 2019, partnerships to host events celebrating and promoting Governor General's Literary Award recipients and their books were made with partners in Ontario, Quebec, Alberta, British Columbia and New Brunswick. Partners reported a total attendance of nearly 2,000 festival events for literary award recipients.

The Governor General's Literary Awards winners and finalists were also promoted through the media and on the web. In 2019, finalists and Winners were included in over 400 news items and 155 unique interviews. Email blasts announcing the finalists and winners were opened by over 14,000 people. Web announcements announcing the finalists and winners reached over 11,000 people. Finally, social media efforts in 2019 had a potential reach of over 6 million users on Twitter.

## **Program-Specific Outcomes**

### **3.3 Outcome 3: A diversity of artists and arts professionals are recognized for the quality, originality and relevance of their practices and their relationship with the public**

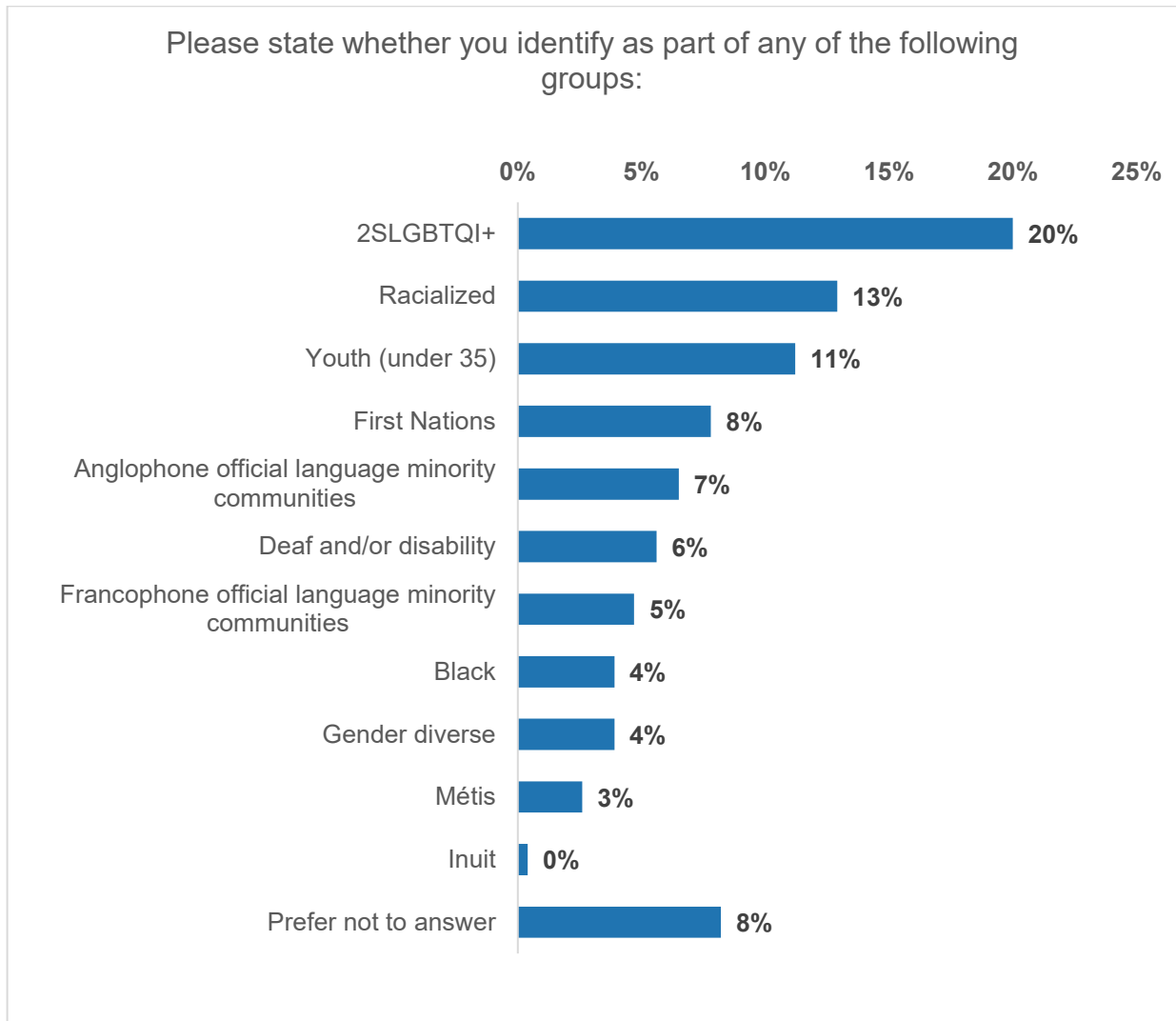
This section explores the demographics of surveyed prize recipients. The diversity elements considered included identification with the Canada Council's strategic groups;<sup>6</sup> gender identity; province; age; type of region; place of birth; and citizenship.

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<sup>6</sup> 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.



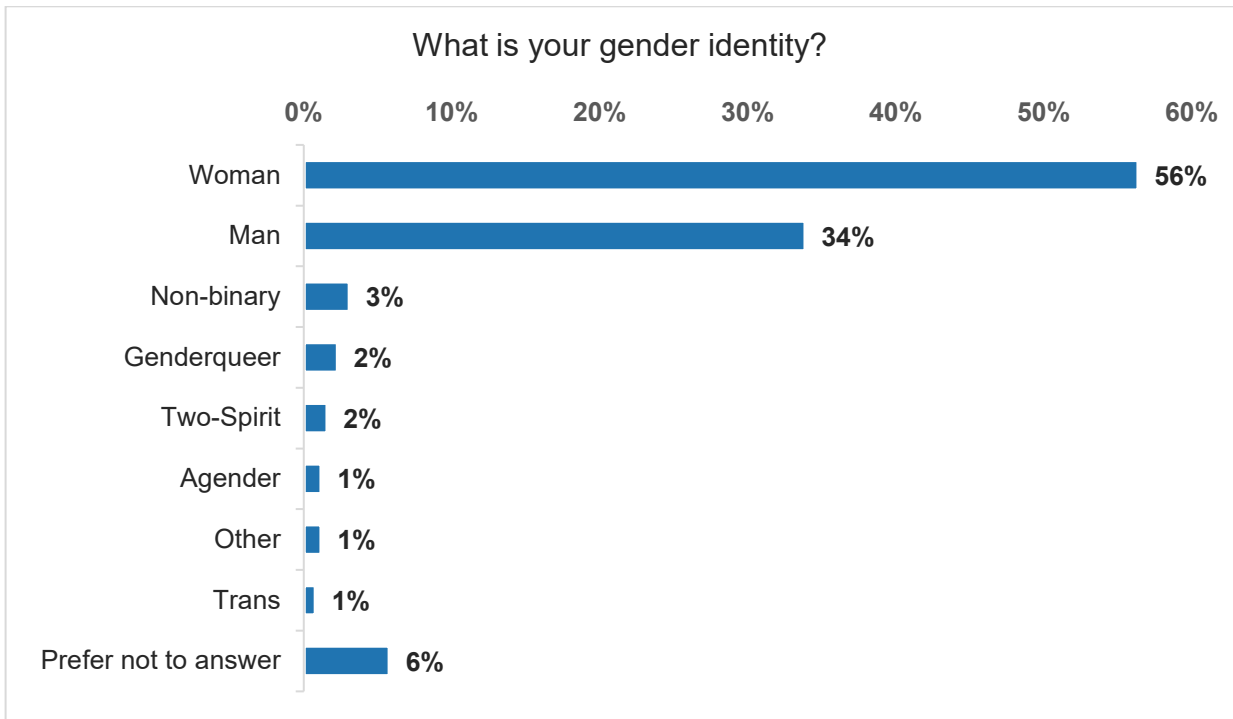
**Figure 1: Identities of Surveyed Prize Recipients (n=232)**



The three most frequent responses of survey recipients included identifying as 2SLGBTQI+ (20%) followed by Racialized (13%) and Youth (under 35) (11%).



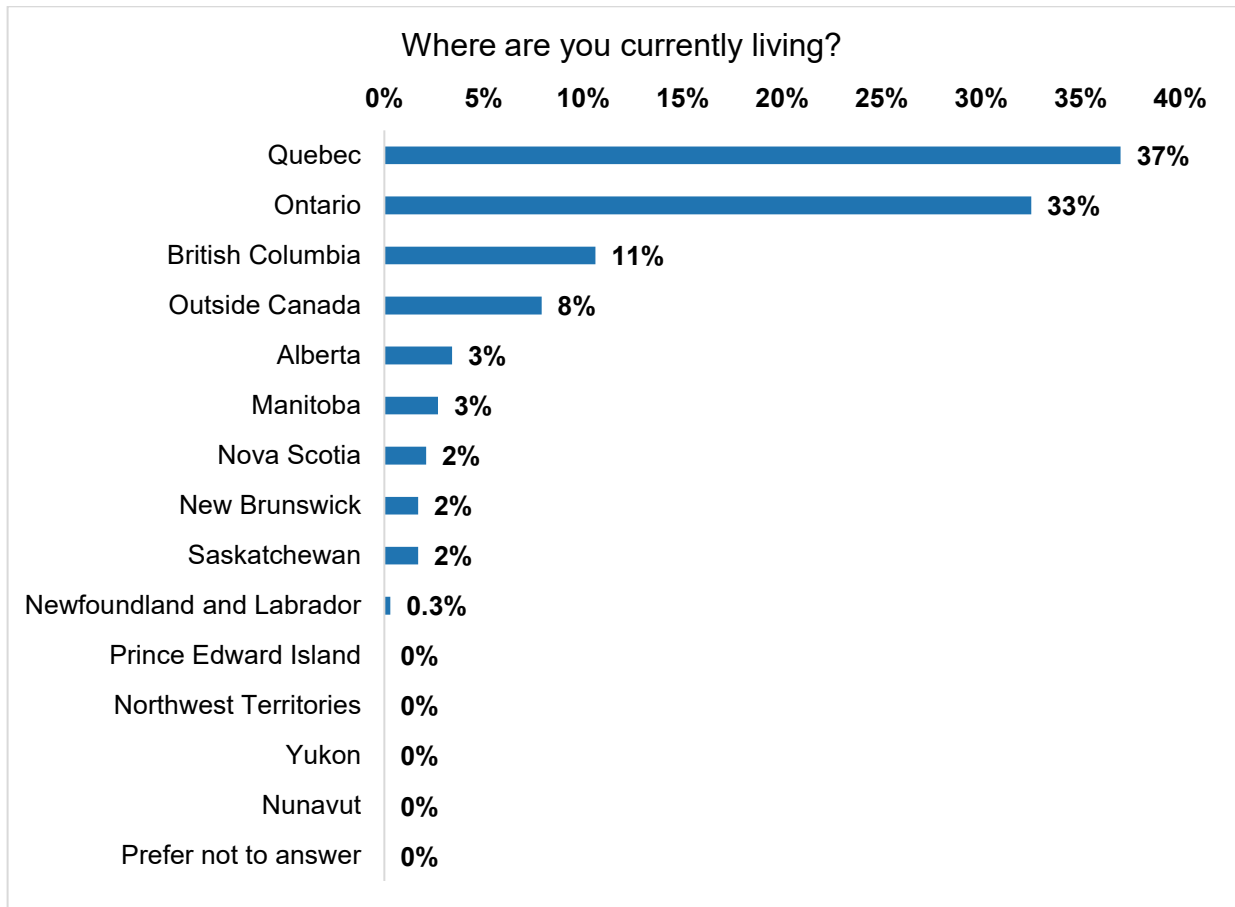
**Figure 2: Gender identity of Surveyed Prize Recipients (n=257)**



The majority of surveyed prize recipients (56%) identified as women while just over a third identified as men (34%). A smaller proportion identified as non-binary (3%), genderqueer (2%), Two-Spirit (2%), agender (1%), trans (1%), or another gender identity (1%).

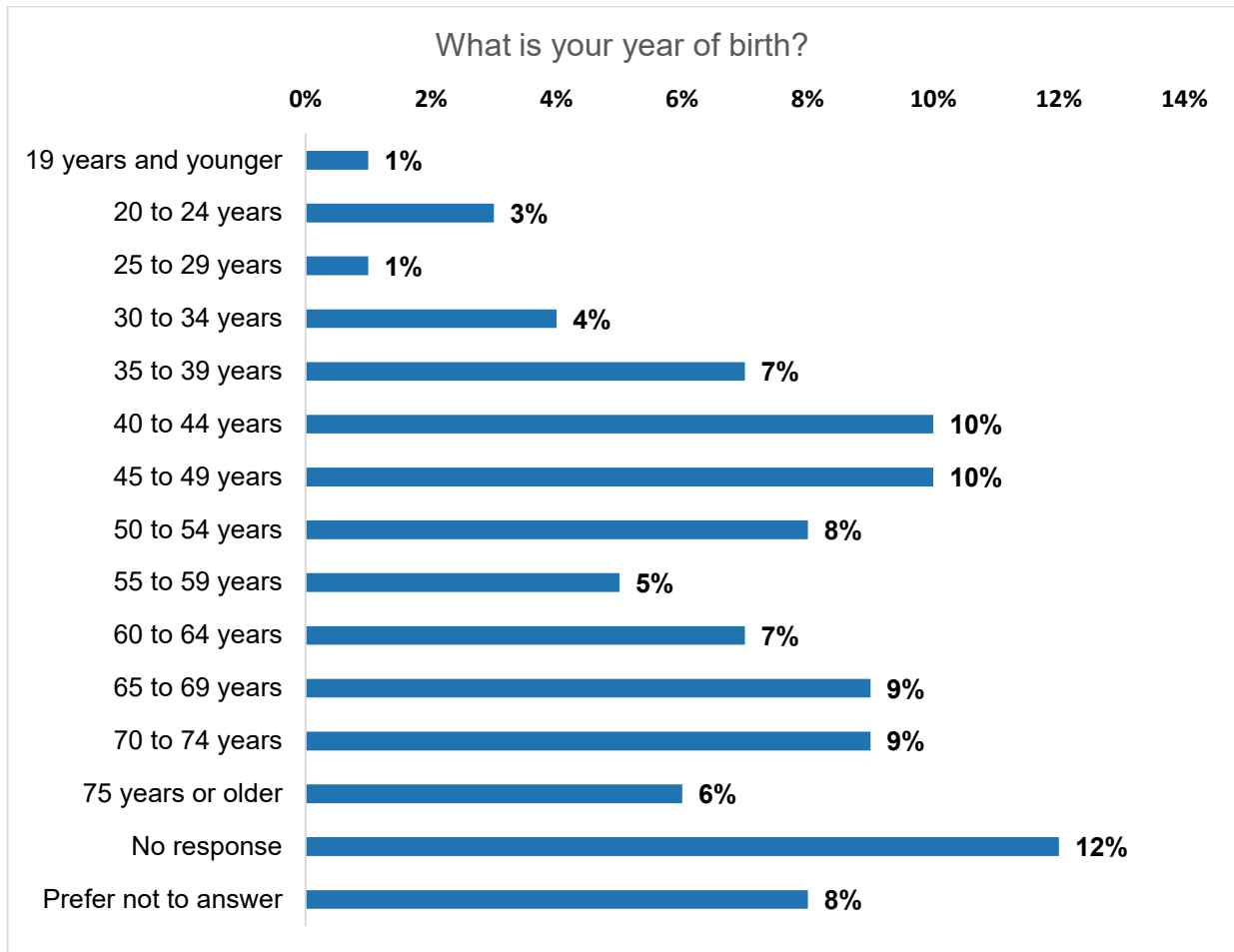


**Figure 3: Current Place of Residence of Surveyed Prize Recipients (n=292)**



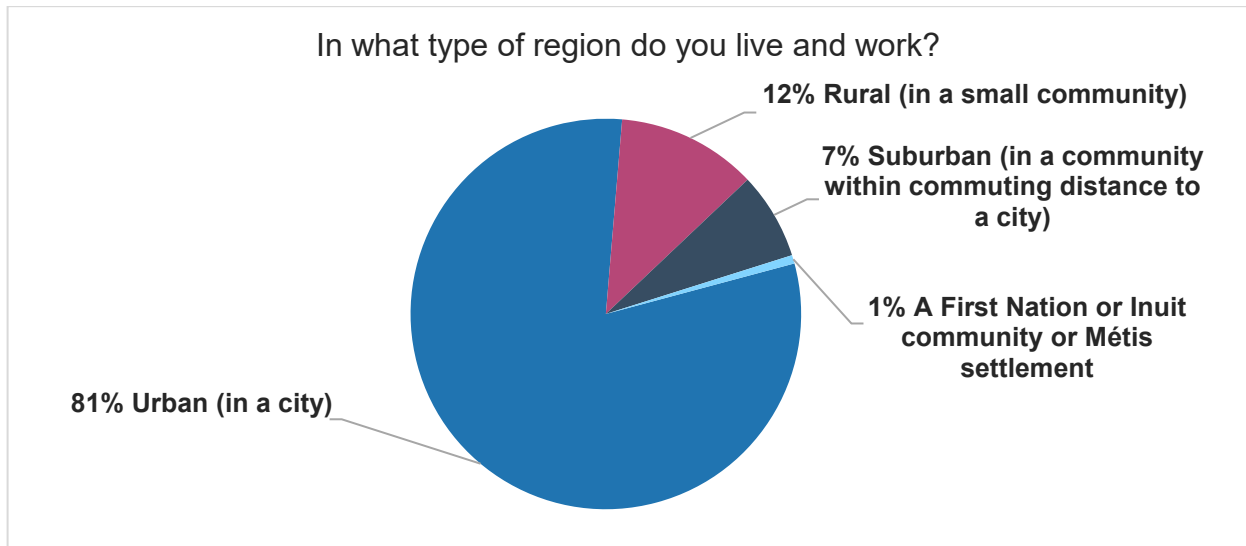
Quebec (37%), Ontario (33%), and British Columbia (11%) represented the three most common provinces selected by surveyed prize recipients.

**Figure 4: Age of Surveyed Prize Recipients (n=293)**



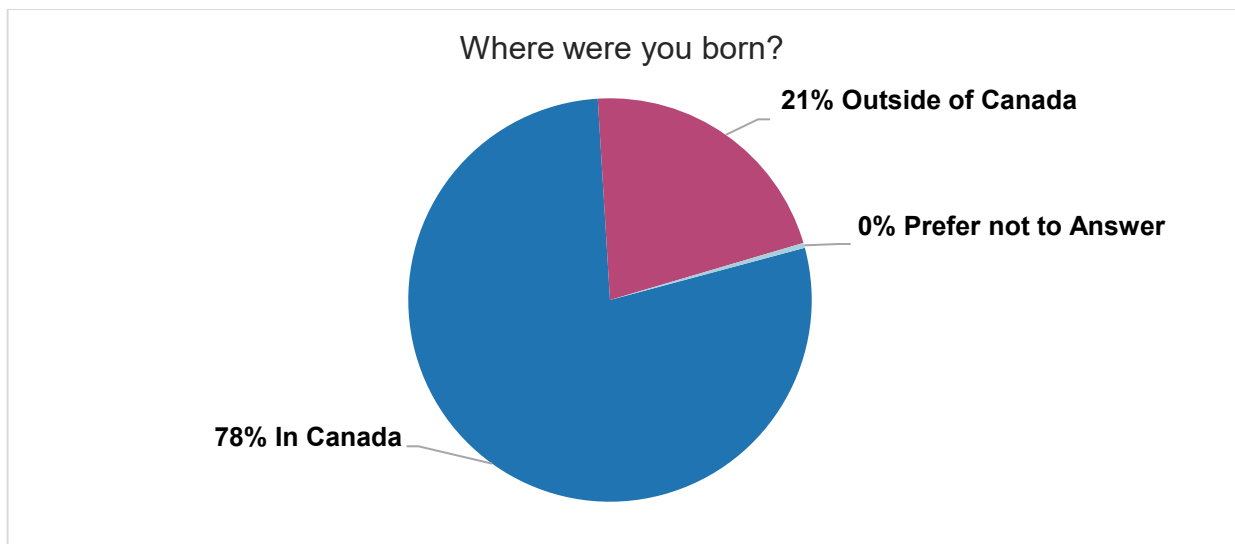
Surveyed Prize Recipients most frequently identified as belonging in the 40-44, and 45-49 years old age brackets (10% each). This was followed by the 65-69, and 70-74 years old age brackets (9% each).

**Figure 5: Type of Region in which Surveyed Prize Recipients Live and Work (n=293)**



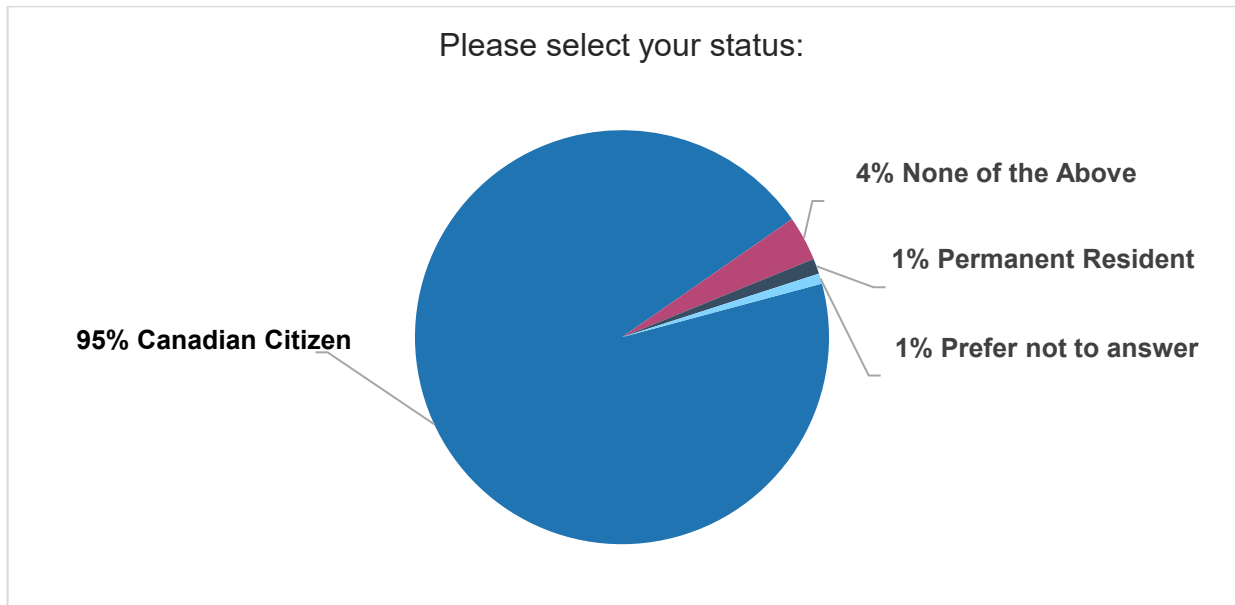
Surveyed prize recipients reported living and working in an urban area most frequently (81%). With lesser frequency, surveyed prize recipients also reported living and working in a rural area (12%), followed by living and working in a suburban community (7%), and in a First Nation, Inuit community, or Métis settlement (1%).

**Figure 6: Birth Location of Surveyed Prize Recipients (n=257)**



The majority of surveyed prize recipients (78%) were born in Canada, and less than one-in-five were born outside of Canada (21%).

**Figure 7: Citizenship Status of Surveyed Prize Recipients (n=256)**

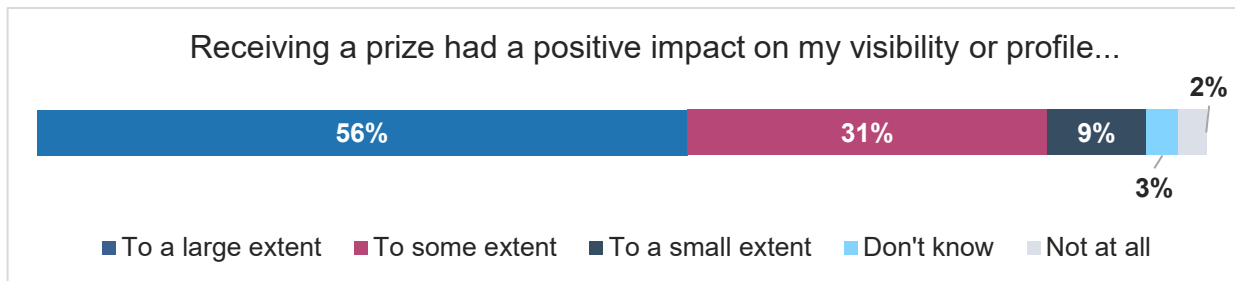


The majority of surveyed prize recipients were Canadian citizens (95%).

### 3.4 Outcome 4: A diversity of artists and arts professionals benefit from activities that recognize their work

#### Impact of prizes on prize recipients’ profile and visibility

**Figure 8: Impact of Prizes on Surveyed Prize Recipients’ Visibility or Profile (n=293)<sup>7</sup>**



Nearly all surveyed prize recipients felt receiving a prize had a positive impact on their visibility or profile (96%). More prize recipients identifying as Indigenous (73%) and as being deaf or having a disability (75%) reported this impact “to a large extent” than recipients identifying as

<sup>7</sup> When the total percentage presented exceeds 100%, this is a result of rounding.

2SLGBTQI+ (53%), Black and/or racialized (58%), Women (61%), Youth (65%) or Official language minorities (65%).

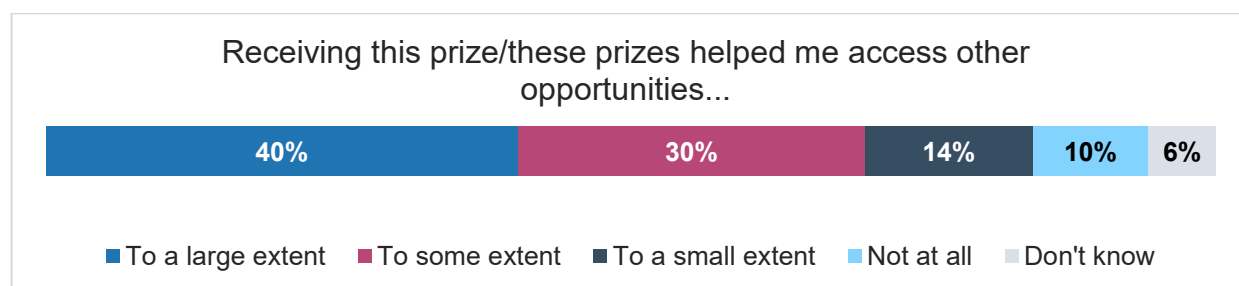
Many prize recipients felt their prize impacted their profile and visibility, especially arts professionals in architecture, theatre, arts administration and arts management. A prize recipient noted that the prize helped inspire their students “who otherwise don’t think you can be a woman and be an arts designer,” thus “[making] them see that it is possible.”

Other prize recipients also felt the prize had a significant impact. One recipient, at the time living on a small rural island, described their prize as having broad impact: “everyone on the island, everyone in Ottawa, every family member ... everywhere I went, someone had read my poem ... It was on the back of every airplane seat and most magazines.” In doing so, the prize also legitimized their work and opened the door to new opportunities. Others also described impacts such as extensive media coverage or credibility, heightened visibility of their work in the teaching space (e.g., teachers using their published works in their classrooms), or being able to present their work to institutions due to the prestige of the prize they received.

One prize recipient noted that artists receiving a prize alongside a well-known recipient boosted their own profile or visibility, as well as bringing greater visibility to the award overall. Moreover, it was perceived by a few artists that promotional activities in the last few years had brought a higher profile, and greater visibility to prize recipients overall.

## Impact of prizes on accessing other opportunities

Figure 9: Impact of Prizes on Surveyed Prize Recipients Accessing Other Opportunities (n=293)



The majority of survey respondents identified that receiving a prize helped them access other opportunities (84%).

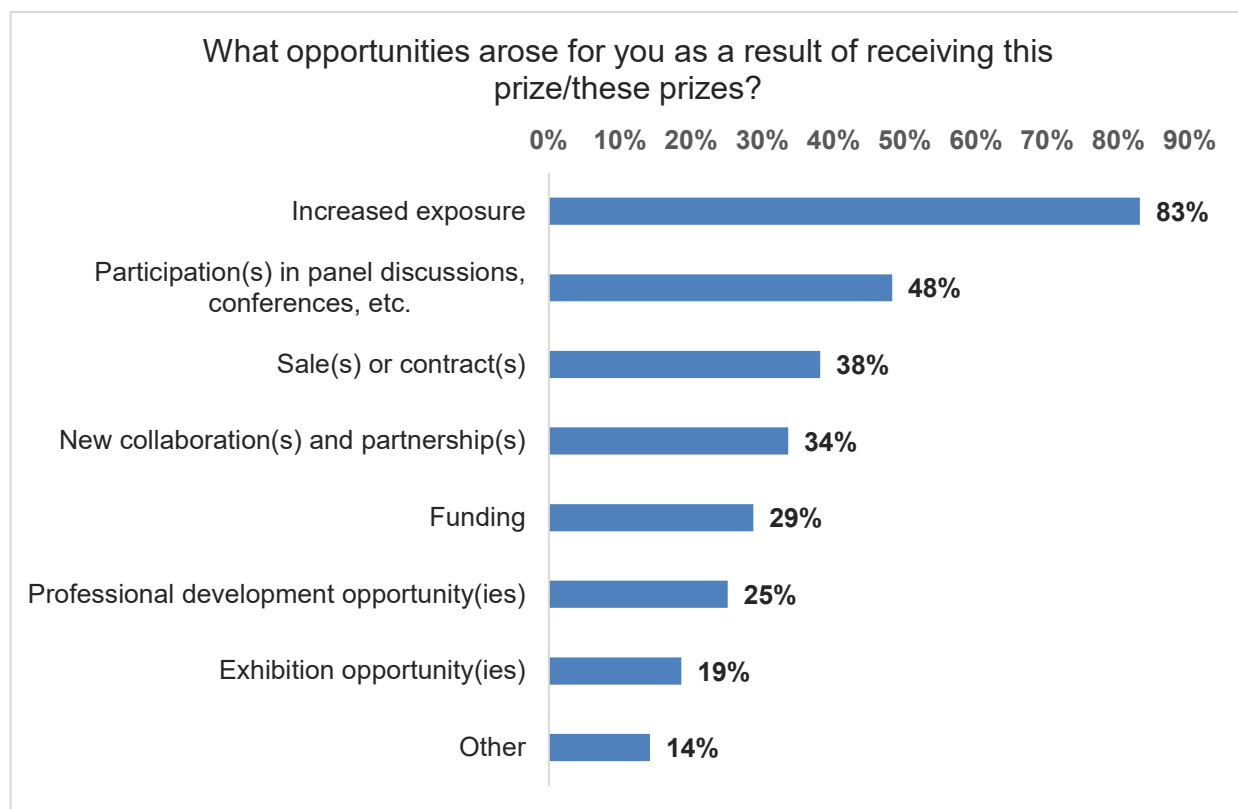
Prize recipients elaborated on the impact of prizes in accessing other opportunities. They agreed that being a prize recipient could facilitate access to other professional opportunities. Artists and arts professionals identified professional impacts such as enhanced CVs, and noted that the financial value of the prize allowed them to dedicate more time to their craft.

Prize partners interviewed agreed and indicated that receiving a prize can increase a recipient’s ability to access other opportunities, for instance by making them stand out in grant

applications (especially for artists who may not have applied for funding prior to receiving a prize) or by giving them more legitimacy. Being a prize recipient was described as having a domino effect; winning a prize was identified as providing access to other opportunities, prizes or grants. Being a prize recipient can also contribute to an artist’s increased confidence in themselves and their work, or simply by contributing to their professional CV. Prize partners highlighted that prize recipients can have more options for international opportunities, as work permits in other countries may require applicants to demonstrate that they have won awards or prizes.

One prize partner stated that when looking for potential guests on a specific subject, they usually go to previous recipients for potential collaboration opportunities. Through this, past recipients can build relationships with stakeholders, which can expose them to other opportunities. Another noted that literary festivals seek out prize-nominated books or authors, leading to “cross-pollination” of promotion and opportunities.

**Figure 10: Types of Opportunities Reported by Surveyed Prize Recipients (n=247)**

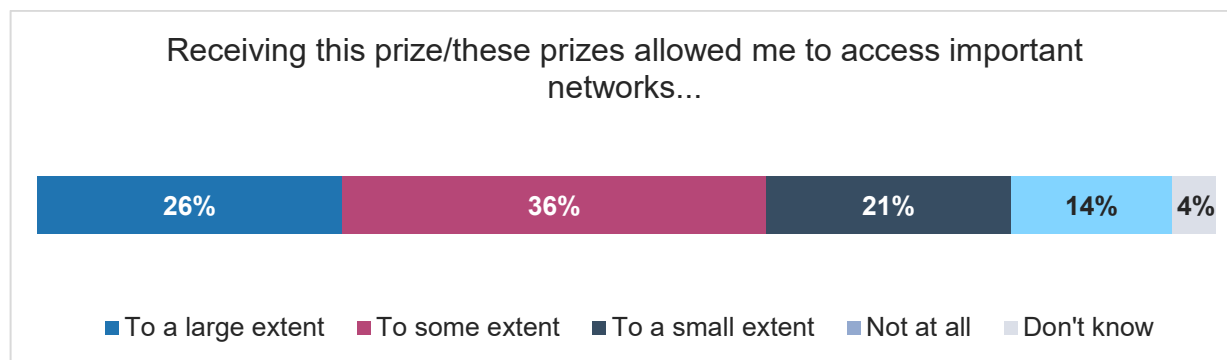


Surveyed recipients identified several opportunities that resulted from receiving a prize. This included increased exposure (83%), participation in events such as panel discussions or conferences (48%), sales or contracts (38%), new collaborations and partnerships (34%), funding (29%), and professional development opportunities (25%), and exhibition opportunities

(19%). Prize recipients also identified opportunities to guest lecture, to teach courses, to provide workshops, undertake research and have their work included in curricula.

## Impact of prizes on recipients/finalists' networks

**Figure 11: Impact of Prizes on Surveyed Prize Recipients' Networks (n=293)<sup>8</sup>**



The majority of surveyed prize recipients felt that receiving a prize allowed them to access important networks (83%).

Some prize recipients noted that they were able to connect with previous prize winners or other industry stakeholders.

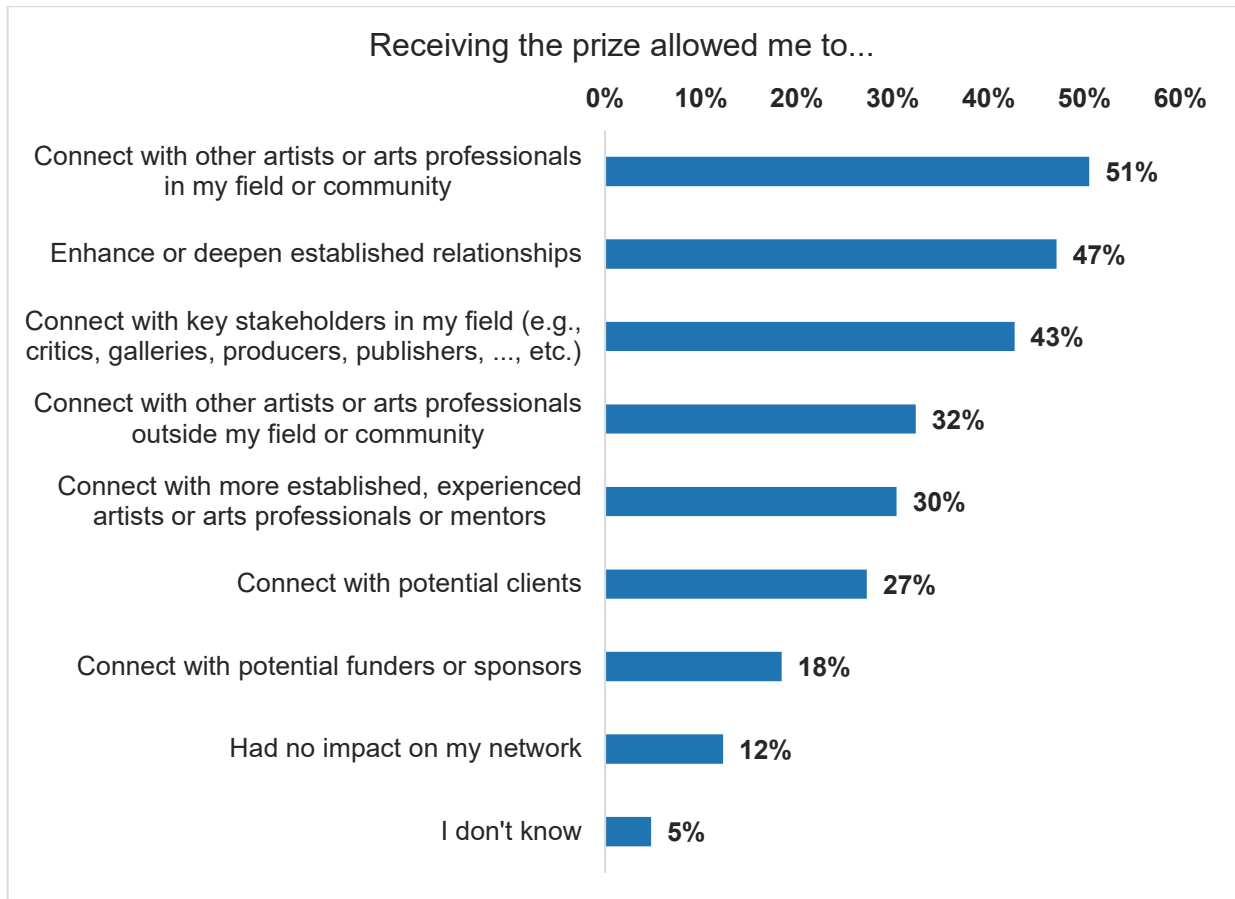
Prize partners interviewed stated that prizes can increase a recipients' ability to connect with other artists or stakeholders, primarily through the greater awareness and social opportunities that they gain by winning a prize, such as participating in events, visibility on social media, alumni networks across prize recipients, conferences, interviews, etc. These opportunities allow recipients to engage in the field and make connections. In an interview, a prize partner also described how the partner makes an effort to have diverse guest lists for events to which recipients are invited, including a range of people across the industry that recipients otherwise wouldn't have access to, which allows them to connect with people in their field. One prize partner noted that they "spend a lot of time creating space" and opportunities for prize recipients to connect with one another, and cohorts often "form alliances and collaborations that are impactful."

"[Receiving the prize] was really amazing for networking, connecting, meeting peers, mentors, people who are part of the industry. It had a really amazing impact, and at the residency I did as a result, I continued to make other professional connections that were really amazing."

- Prize Recipient

<sup>8</sup> When the total percentage presented exceeds 100%, this is a result of rounding.

**Figure 12: Type of Impact of Prizes on Surveyed Prize Recipients' Networks (n=293)**

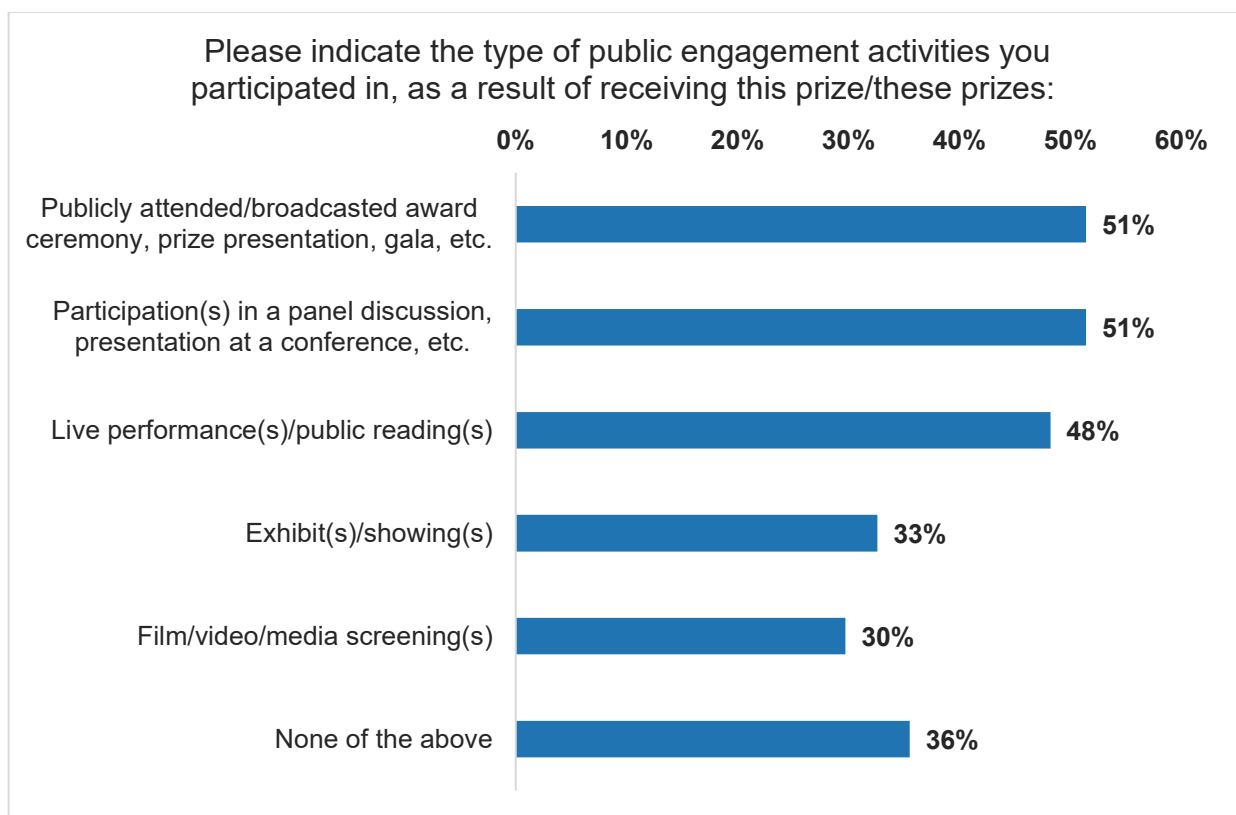


Surveyed artists identified several impacts on their networks after receiving a prize. Approximately half reported that the prize allowed them to connect with other artists or arts professionals in their field or community (51%), and that it enhanced or deepened established relationships (47%) and/or allowed them to connect with key stakeholders in their field (43%). Surveyed prize recipients also identified that the award allowed them to connect with other artists outside their field or community (32%); connect with more established, experienced artists or arts professionals or mentors (30%); and connect with potential clients (27%) or funders and sponsors (18%).



### 3.5 Outcome 5: A diverse array of activities connect artists and arts professionals with the Canadian and international public

**Figure 13: Public Engagement Activities Reported by Surveyed Prize Recipients (n=276)**



Around half of surveyed prize recipients participated in a publicly attended or broadcasted award ceremony, prize presentation, gala or similar event (51%), a panel discussion or presentation at a conference (51%), or a live performance or public reading (48%). Around one-third of respondents, participated in an exhibit or showing (33%) or film/video/media screening (30%).

More prize recipients identifying as Indigenous indicated attended an award ceremony, prize presentation, gala or similar event (75%) compared to other groups, with women and official language minority communities attending the least (53% and 54%, respectively). More recipients identifying as Indigenous also attended live performance(s)/public reading(s) (70%), and those identifying as deaf and/or as having a disability attended the least (36%). Similarly, those identifying as Indigenous also attended exhibit(s)/showing(s) the most (60%), and both those identifying as deaf and/or as having a disability (29%), official language minority communities (29%) and women (32%) the least. Again, similar findings are noted for

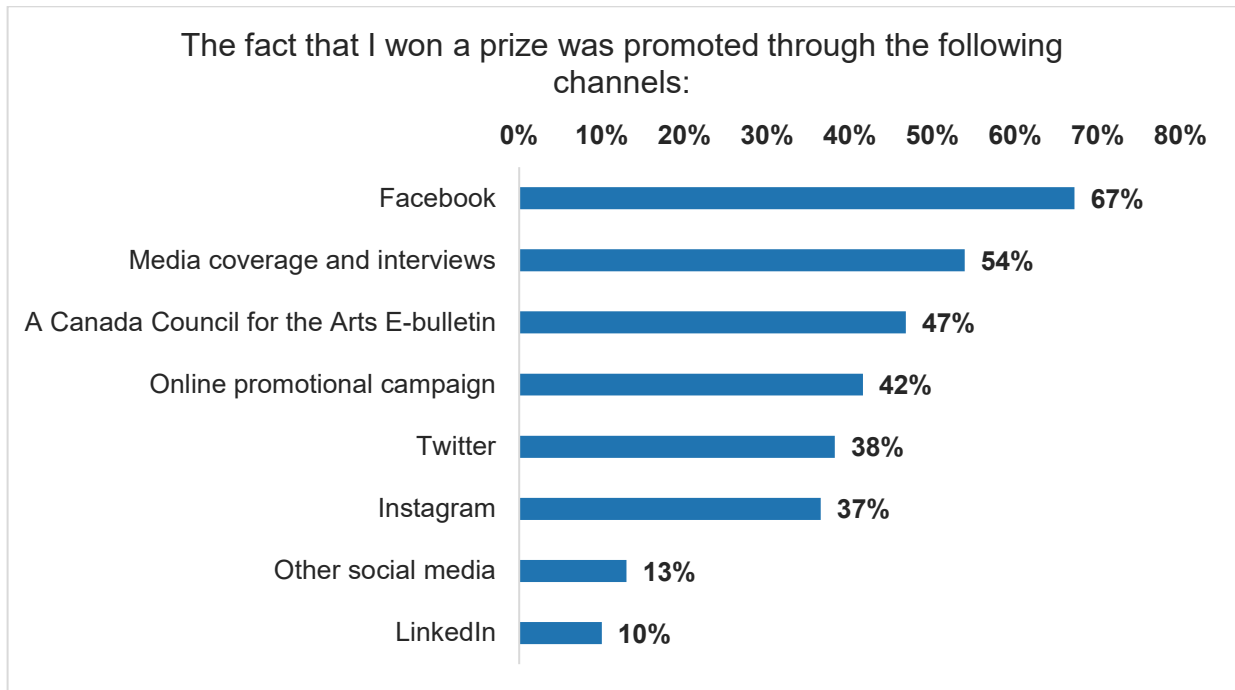
Indigenous recipients attending film/video/media screening(s) (55%) compared to those identifying as deaf and/or as having a disability (29%) and official language minority communities (25%). Finally, both Indigenous and official language minority communities participated the most in panel discussions or conference presentations (70% and 75%, respectively), with responses evenly split between other groups.

**Table 1: Number of Public Engagement Activities Reported by Surveyed Prize Recipients by Type of Activity (n=276)**

Type of public engagement activity	Number of activities
Publicly attended/broadcasted award ceremony, prize presentation, gala, etc. (n=142)	303
Live performance(s)/public reading(s) (n=133)	793
Exhibit(s)/showing(s) (n=90)	394
Film/video/media screening(s) (n=82)	303
Panel discussion, presentation at a conference, etc. (n=142)	1,631
Other (n=85)	547

Surveyed prize recipients reported participating in a total of 3,971 public engagement activities listed in Figure 13 and Table 1. Almost one-third of survey recipients estimated the participation figures at these public engagement activities; their responses totaled 94,656 attendees (n=83).

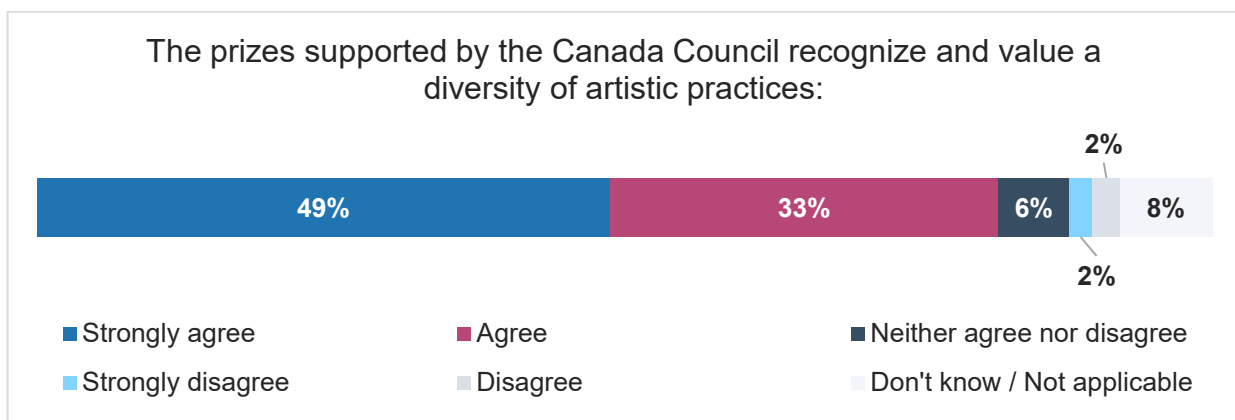
**Figure 14: Promotion of Surveyed Prize Recipients (n=293)**



The three most common means by which survey respondents were aware of prize promotion were Facebook (67%), media coverage and interviews (54%) and a Canada Council e-bulletin (47%). Other popular promotion mechanisms included online promotional campaigns (42%), Twitter (38%) and Instagram (37%).

### 3.6 Outcome 6: A diversity of artistic practices are celebrated

**Figure 15: Recognition of a Diversity of Artistic Practices (n=293)**



Most surveyed prize recipients (82%) agreed, that prizes supported by the Canada Council recognize and value a diversity of artistic practices.

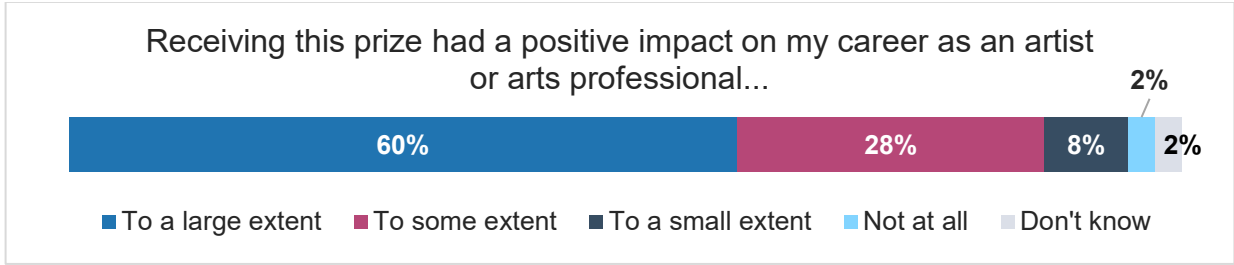
Some prize recipients believed prizes recognize a diversity of recipients and artistic practices. One stated that prizes support innovative work that may not receive recognition elsewhere. For instance, the Governor General’s awards were described as valuing diversity with multiple categories, genres and forms. This diversity of representation encourages the public to discover many different kinds of works. Some participants noted that the Council and partners have made real efforts to recognize a diversity of artists and arts professionals through prizes. Some participants also noted that diversity among recipients of certain prizes has improved over time, with increased recognition of women and 2SLGBTQI+ people.

“I think what’s exciting about [the] prizes is that they do a really great job of supporting new voices... and that’s why they’re so important ... It’s career changing.”  
– Prize recipient

“At the time, I was interested in materials that weren’t really popular. I think winning the prize paved the way for others after.”  
– Prize Recipient

### 3.7 Outcome 7: A diversity of artists’ and arts professionals’ careers thrive

Figure 16: The Extent to which Surveyed Prize Recipients’ Careers Thrived (n=293)



Nearly all surveyed prize recipients (96%) agreed that receiving a prize had a positive impact on their career as an artist or arts professional.

Some prize recipients described receiving the prize as validating, both personally and professionally. In these instances, the prize served as an acknowledgement and recognition of their work by peers. The prize recipients summarized their experience as having a significant impact in legitimizing their work and helping it reach new audiences, which has spurred additional impacts such as receiving additional grants.

A few prize recipients also described the accompanying exposure relative to their careers. They used phrases including “really big deal”, and “publicity boom” as well “significant impact on their CV” to explain how the exposure had impacted their careers. A few prize recipients also described receiving multiple opportunities to showcase their work after receiving their prize, having some of their works purchased, and having leverage to market themselves and their work on the basis of being a prize recipient. One artist stated that being nominated for their first work served to open multiple avenues for their career. Yet another described how receiving a prize helped other stakeholders (e.g., financing institutions, promoters) trust in their work.

“[The prize was] very validating for me as an artist, and gave me that platform to better market myself... So if you have the prize on your CV, [it is] definitely a draw.”

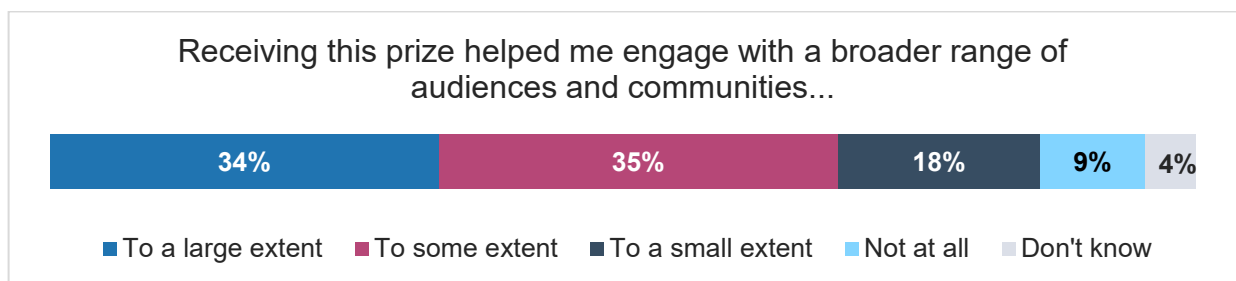
– Prize Recipient

Prize partners interviewed believed that prizes have had a positive impact on recipients’ careers. They mentioned that the prizes raise awareness of the artists and their works. For instance, one noted that as a result of the prize being viewed as a prestigious accomplishment, people paid more attention to a specific artist and purchased the artist’s work. Prize partners also highlighted that often recipients of their prize are named in a special award ceremony, which is accompanied by a sense of pride: “I think there’s an uptick in their belief in themselves ... and of course then they carry that forward into other projects.” This increased self-confidence and feeling of legitimacy is carried over into the recipient’s career moving forward.

### 3.8 Outcome 8: A diversity of audiences engages with an extensive array of artistic experiences

#### Impact on the engagement of broader audiences

**Figure 17: Impact of Prizes on Surveyed Prize Recipients’ Engagement of Broader Audiences and Communities (n=293)**

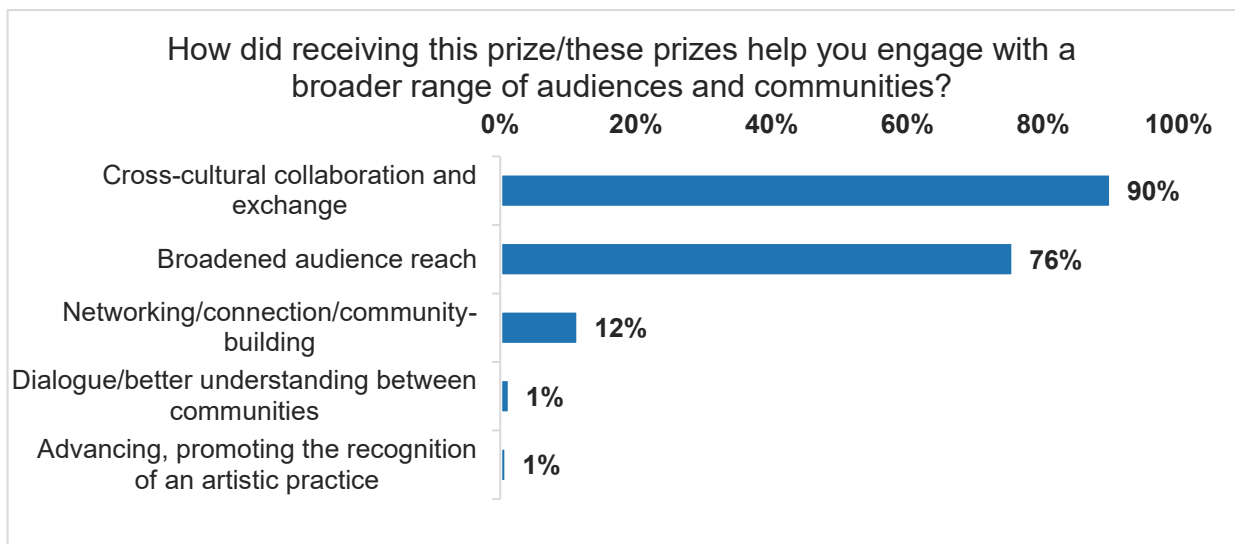


The majority of surveyed prize recipients reported that receiving a prize helped them engage with a broader range of audiences and communities (87%).

Some prize recipients believed that the prizes are impactful in increasing public engagement in the arts. Prize recipients described some artists as experiencing limited capacity to promote their work which changed as a result of being a prize winner. Being a prize recipient provided a platform that did not exist otherwise to engage with the public. Similarly, a recipient of an arts management prize described prizes as one of the few times the public has an opportunity to recognize that art is not simply made by artists, but by a larger group of people and as a larger operation in general, particularly in the performing arts.

According to prize partners interviewed, receiving prizes can increase recipients' engagement with a broader range of communities and audiences as many recipients get publicized in the media after receiving an award (e.g., radio, newspaper). This media attention allows prize recipients to reach audiences they otherwise wouldn't have. Prize recipients perceived that this broadened reach and engagement in the media translated into opportunities for artists to share their work.

**Figure 18: Impact of Prizes on Surveyed Prize Recipients' Engagement of Broader Audiences and Communities by Type (n=293)**



Cross-cultural collaboration and exchange was the most frequently selected option by surveyed prize recipients when asked how the prize helped them engage with a broader range of audiences and communities (90%). This was followed by broadened audience reach (76%) and networking/connection/community building (12%).

A few prize recipients similarly identified a number of cross-cultural collaboration and exchange opportunities. They explained that being a prize recipient allowed for connections to be made across geographic areas, cultures, and importantly, enabled discussions to bridge these gaps.

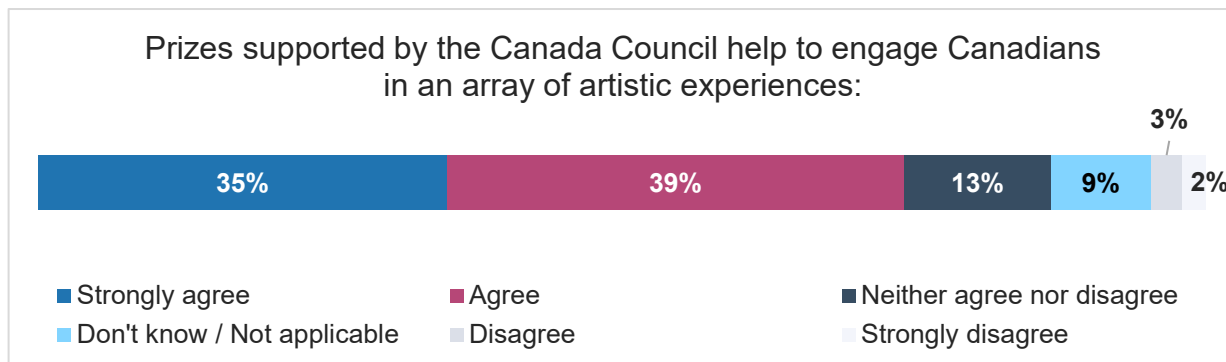
Prize recipients identified other engagement and collaboration impacts. For instance, one said that they were approached to visit schools to present their work. Another said that teachers were more exposed to their work and presented it in their classrooms, which then allowed them to reach youth. A third identified doing an interview destined to wider audiences. Finally, another artist described the receipt of a prize as “so far reaching” that they knew that their work had been viewed by an extremely broad audience, which would not have occurred without the prize.

“It was a huge reach of my work into new audiences and helped my work reach a lot more people, and changed the way people saw me.”

- Prize Recipient

### Impact on an array of artistic experiences

**Figure 19: Impact on Prizes on Engaging Canadians in an Array of Artistic Experiences (n=293)**



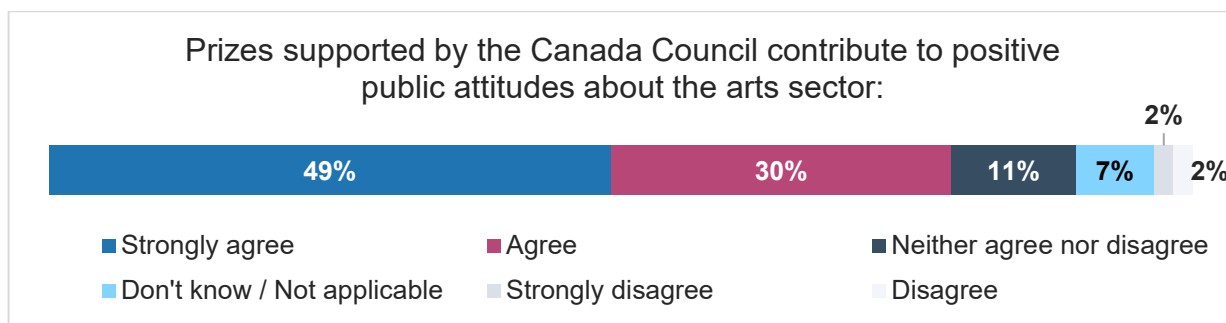
The majority of surveyed prize recipients (74%) agreed that prizes supported by the Council help engage Canadians in an array of artistic experiences.

A few recipients of prizes described the prize they received as very effective at public engagement due to their accompanying media machinery. For instance, a Governor General’s Awards in Visual and Media Arts recipient said that having their art associated with the award sparks curiosity in the general public who then seek out the artist’s work and follow-up with the artists for additional works. Similarly, a CBC Literary Award recipient described their work as being promoted across all CBC channels. This was described as having a significant impact as the CBC is viewed as an institution that is understandable and accessible to all. A Governor General’s Literary Awards recipient noted that the legitimacy of the award draws people in who would otherwise not engage with their work and leads to the public’s perception that the work is worthy of public attention. Award-winning books are demarcated with a sticker, which acts as a “seal of approval” that can catalyze public engagement.

Prize partners interviewed believed that prizes can contribute to public engagement in the arts, for instance through public events and social media promotion.

## Impact on public attitudes towards the arts

**Figure 20: Impact of Prizes on Public Attitudes about the Arts Sector (n=293)**



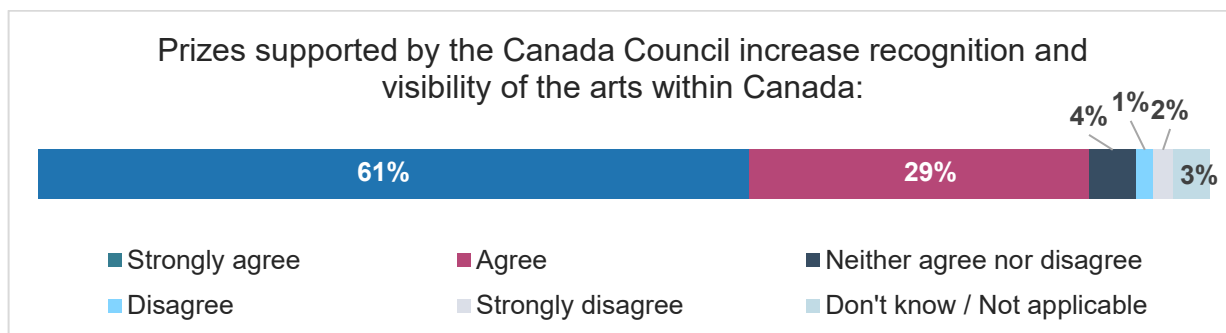
The majority of surveyed prize recipients (79%) agreed that prizes supported by the Canada Council contribute to positive public attitudes about the arts sector.

One prize recipient stated that the prizes can have an impact on positive public attitudes towards the arts sector in giving the public something to engage with in the public sphere, which reinforces the importance of art.

Prize partners interviewed believed that prizes can have a positive impact on public attitudes towards the arts sector. This includes the promotion of diverse artists and arts professionals, linking faces with artists' names, and enabling public access to creators of artistic works.

## 3.9 Outcome 9: The arts expand their impact and make new connections in Canada and the world

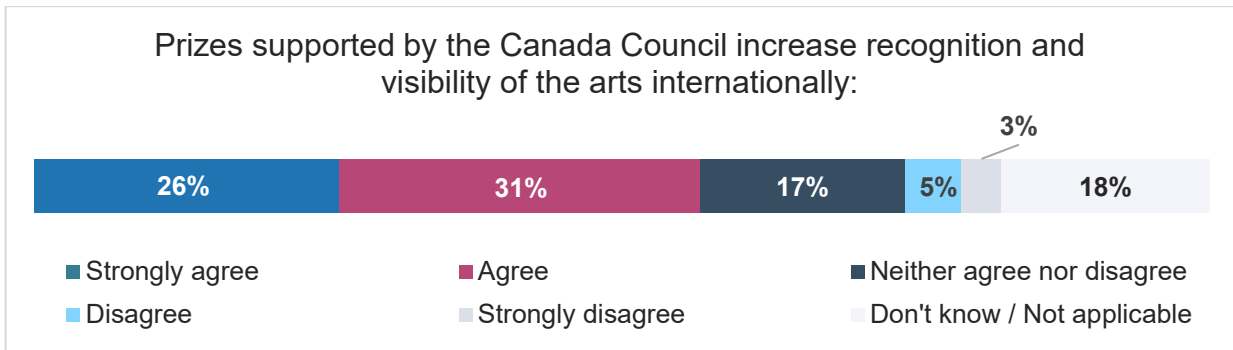
**Figure 21: Surveyed Prize Recipients' Views on Prizes Increasing Recognition and Visibility of the Arts within Canada (n=293)**



Nearly all surveyed prize recipients (90%) agreed, that these prizes increase recognition and visibility of the arts in Canada.



**Figure 22: Surveyed Prize Recipients' Views on Prizes Increasing Recognition and Visibility of the Arts Internationally (n=293)**



More than half of surveyed prize recipients (57%) agreed, that prizes increase recognition and visibility of the arts internationally.

Some prize recipients noted that prizes can increase recognition and visibility; specifically, it was identified that the effect of being a prize recipient nationally can cross borders and be echoed internationally.

“It shows on an international scale that we really invest in recognizing the strength of arts in Canada... I think you see that anytime you have an international prize – you have Canadians on those lists.”

– Prize recipient

One prize recipient noted that prizes can have a substantial impact in connecting audiences to artists. This was described as both sustaining the sector and increasing the recognition and visibility of the arts on a broader scale. Because prizes can recognize artists who experiment and be driven by creative rather than commercial impulses, they drive a thriving creative arts sector worthy of recognition in Canada and internationally. This participant also suggested that many writers who receive prizes in Canada are also awarded prizes internationally.

Prize partners interviewed also believed that prizes contribute to the recognition and visibility of the arts in Canada and internationally. Prize partners also identified that recognition can be increased in Canada through recipient alumni networks. They drew reference to award-winning pieces of art or literature presented as official gifts to heads of state, thereby promoting Canadian art internationally. Productions by francophone artists have also been noted as being increasingly recognized on the international scene in the last few years.

## 4.0 Conclusion

**Outcome 1:** From 2016 to 2021, over 800 artists and scholars were awarded prizes.

**Outcome 2:** A number of dissemination activities were organized for prize winners. These included prize presentations, ceremonies and galas, as well as promotion via web, media and social media.

**Outcome 3:** A diversity of artists and arts professionals are recognized through prizes.

**Outcome 4:** Prizes have a positive impact on artists' and arts professionals' visibility and profile. Opportunities arise through increased exposure and expanded networks which allow recipients to connect with audiences as well as other artists or professionals in their field and sector stakeholders. These impacts can also result in access to other opportunities.

**Outcome 5:** Prize-related activities connect artists and arts professionals with the Canadian and international public.

**Outcome 6:** Prizes celebrate a diversity of recipients and artistic practices.

**Outcome 7:** Prizes allow a diversity of artists' and arts professionals' careers to thrive by acknowledging or legitimizing their work, boosting their CV, providing publicity, or exposing them to new opportunities.

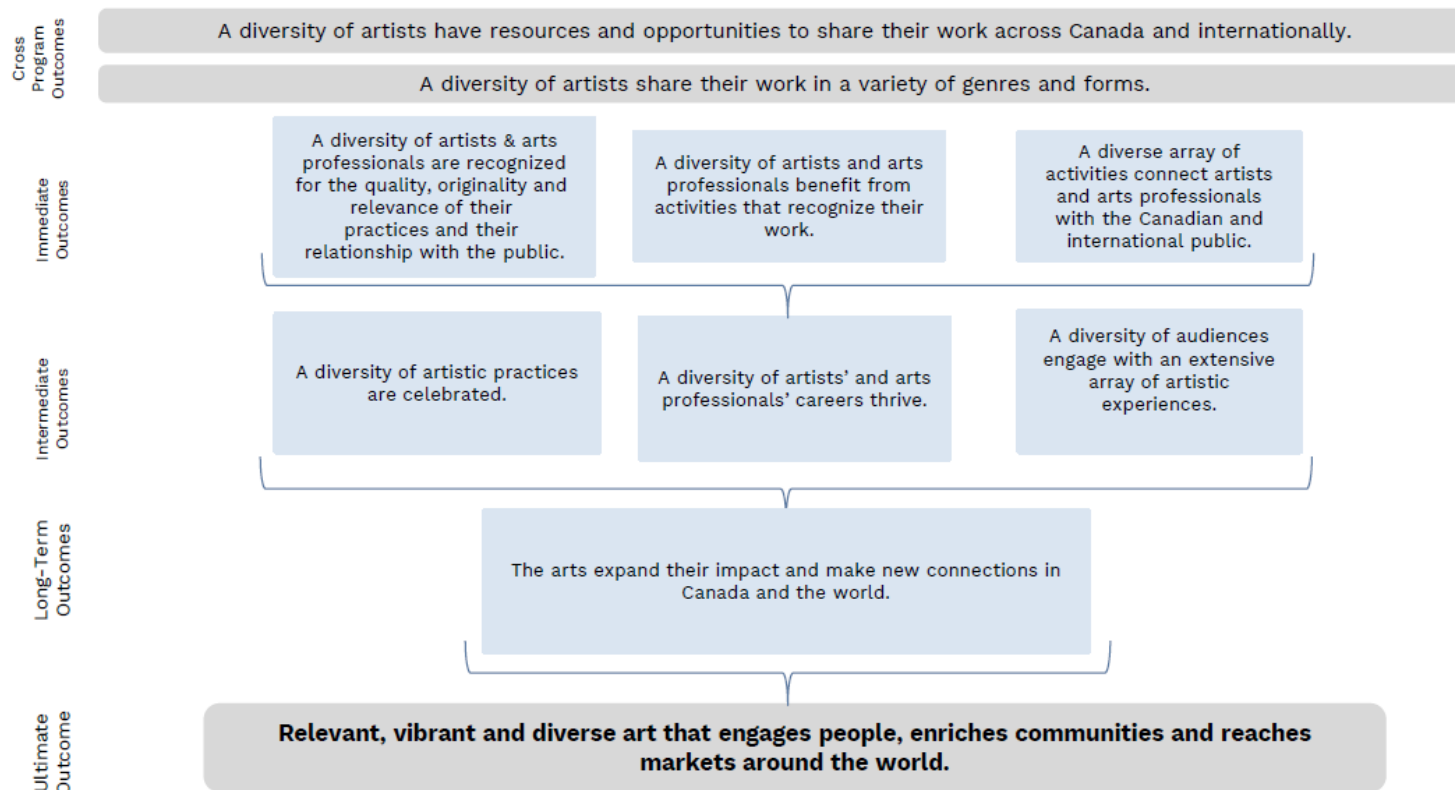
**Outcome 8:** Prizes allow a diversity of audiences to engage with an extensive array of artistic experiences, particularly through cross-cultural collaboration and exchange and broadening audience reach.

**Outcome 9:** Prizes increase recognition and visibility both nationally and internationally. The effects of being a prize recipient nationally can cross borders and be echoed internationally.



# Appendix A: Prizes Logic Model

<b>Program objectives</b>	Recognizing and celebrating contributions and accomplishments of a diversity* of artists and art professionals Furthering awareness of and engagement with the arts by other sectors and the public	
<b>Inputs</b>	People: staff, peer assessors, partners Financial resources: budget, endowments, donors, foundations	Fixed Resources: Facilities, IT systems
<b>Program Delivery Activities</b>	Receiving applications and nominations Liaison with applicants, nominators, peer assessors, finalists and winners Partnership development and management	Public engagement, communications and outreach Planning and hosting recognition activities and events
<b>Outputs</b>	Prizes Outreach activities	Recognition activities and events Relationships with partners and public



\* 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](mailto: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](mailto: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](mailto: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 prize recipient: &I\_APPLICANT\_NAME
- Prize(s): &I\_TITLE\_YEAR\_UPTO5

Q0 In what year did you receive your prize or scholarship?

- 2015
- 2016
- 2017
- 2018
- 2019
- 2020
- 2021
- I don't know

Q1 {What were the main benefits of receiving this prize/these prizes?}

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 Receiving this prize/these prizes had a positive impact on my career as an artist or arts professional.

Q2\_2 Receiving this prize/these prizes had a positive impact on my visibility or profile as an artist or arts professional.

Q2\_3 Receiving this prize/these prizes allowed me to access important networks.

Q2\_4 Receiving this prize/these prizes helped me engage with a broader range of audiences and communities.

Q2\_5 Receiving this prize/these prizes helped me access other opportunities (e.g., funding, professional development, new partnerships, new projects, sales, invitations, etc.).

Q3 How did receiving this prize/these prizes impact your career, visibility or profile as an artist or arts professional?

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

Q4 How did receiving this prize 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 receiving this prize/these prizes 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 receiving this prize/these prizes?

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 Please indicate the type and number of public engagement activities you participated in, as a result of receiving this prize/these prizes (either in-person or virtual).

Please specify the number of events.

- [1] Publicly attended/broadcasted award ceremony, prize presentation, gala, etc.:
  - [2] Live performance(s)/public reading(s):
  - [3] Exhibit(s)/showing(s):
  - [4] Film/video/media screening(s):
  - [5] Participation(s) in a panel discussion, presentation at a conference, etc.:
  - [6] Other (please specify): Please limit your answer to 1000 characters
- Please specify the number of events:
- [7] If none of the above is applicable to you, enter zero (0) in this box:

Q7B Please estimate the total number of participants who attended the public engagement-facing events/activities you selected in the previous question:

- [1] Estimated total participants:
- [96] I don't know
- [97] Not applicable

Q7C Was the fact that you had won this prize/these prizes promoted (by you or by others) through the following channels? Select all that apply

- [1] Online promotional campaign
- [2] A Canada Council for the Arts E-bulletin
- [3] Instagram
- [4] Facebook
- [5] Twitter
- [6] LinkedIn
- [7] Other social media
- [8] Media coverage and interviews
- [96] I don't know
- [97] Not applicable

Q8\_1 The Prizes supported by the Canada Council recognize and value a diversity of artistic practices.

Q8\_2 Prizes supported by the Canada Council increase recognition and visibility of the arts within Canada.

Q8\_3 Prizes supported by the Canada Council increase recognition and visibility of the arts internationally.

Q8\_4 Prizes supported by the Canada Council help to engage Canadians in an array of artistic experiences.

Q8\_5 Prizes supported by the Canada Council contribute to positive public attitudes about the arts sector.



## 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.

{Organizations from strategic 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:}

|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 is your organization currently located?}

|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 is your organization located?}  
|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/ Interview Guide

## Introduction

Welcome to this focus group regarding the impact of Prizes from the Canada Council for the Arts.

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 the Prize you received.
- 2) Would you say that receiving this prize had an impact on **your career** as an artist or arts professional? If so, how so? If not, why not? [5.1.1]
- 3) Did receiving this Prize influence your **profile or visibility**? How so? [2.2.2]
- 4) Did you **connect** with other artists, arts professionals or other stakeholders as a result of receiving this prize? How so? [2.1]
- 5) Did this prize allow you to access **other opportunities** (e.g., sales, contracts, invitations, professional development, funding, etc.)? How so? [2.1.1]
- 6) Have you been able to engage **a broader range of audiences and communities** as a result of receiving this prize? How so? [6.1.1]
  - a) Were you involved in any promotional activities organized through the Canada Council or its partners after you received a Prize?
  - b)
- 7) In your view, to what extent do prizes supported by the Canada Council **recognize and value a diversity of artists and artistic practices**? [4.1.1.]
- 8) To what extent do prizes contribute to **public engagement in the arts**? [6.2.1]
- 9) To what extent do prizes contribute to **positive attitudes** towards the arts sector? [6.3.1]
- 10) In your view, to what extent do prizes like the one you received increase recognition and visibility of the arts: [7.1.1]



- a) **in Canada?**
  - b) **internationally?**
- 11) Is there anything else that you would like to add that we haven't touched on that is relevant for this study?

## Appendix C: Prizes Awarded During the Study Period

Bernard Diamant Prize	John Hobday Awards in Arts Management
Canada-Japan Literary Awards	Joseph S. Stauffer Prizes
CBC Literary Prizes	Jules Léger Prize for New Chamber Music
Coburn Fellowships	Killam Prizes <sup>9</sup>
Duke and Duchess of York Prize	Killam Research Fellowships
Eckhardt-Gramatté National Music Competition	Michael Measures Prize
Governor General's Awards in Visual and Media Arts	Canada Council for the Arts Molson Prizes
Governor General's Literary Awards	Musical Instrument Bank
Governor General's Medals in Architecture	Peter Dwyer Scholarships
Governor General's Performing Arts Awards	Prix de Rome in Architecture – Emerging practitioners
Healey-Willan Prize	Prix de Rome in Architecture – Professional
Jacqueline Lemieux Prize	Robert Fleming Prize
J.B.C. Watkins Awards: Music and Theatre	Ronald J. Thom Award for Early Design Achievement
J.B.C. Watkins Awards: Architecture	Saidye Bronfman Award
Jean A. Chalmers Fund for the Crafts	Victor Martyn Lynch-Staunton Awards
Jean-Marie Beaudet Award in Orchestra Conducting	Vida Peene Awards <sup>10</sup>
Joan Yvonne Lowndes Award	Virginia Parker Prize
John G. Diefenbaker Award	Walter Carsen Prize for Excellence in the Performing Arts
John Hirsch Prizes	York Wilson Endowment Award

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<sup>9</sup> The Killam Prizes and Research Fellowships were not included in the scope of this study as administration of these prizes was transferred to the National Research Council of Canada in 2022.

<sup>10</sup> The Vida Peene Awards were not included as part of the sample as they are an organizational endowment.