

Artifact Institute

Study 1:
Participants in the
Institutions by Artists
Convention

Report 1

PUBLICATION INFORMATION

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0. INTRODUCTION

Groups appear to be an increasingly common context for the activities of contemporary artists.

The notion of the group encompasses almost every conceivable type of organizational structure, from formalized institutions to ad-hoc relationships. Groups may be instruments for accomplishing objectives, artistic or otherwise. Groups may undertake activities in any number of ways or modes. Groups may be ephemeral or long-lived. Groups may be direct expressions of personal agency or an effect of the interaction of impersonal forces.

In spite of this variability, all groups share at least one common feature: they are shaped by the actions of the individuals involved in them. In the context of the artist-initiated group, the relationship between the individual and the group is influenced by - among other things - the nature of the individual's practice; the structure, characteristics, and activities of the group; and the individual's own understanding of their relationship to the group.

Systematic study of these dynamics is presented with particular challenges. Attempts to categorize groups are frustrated by exceptions and counter-examples. The wide variety of group forms, types, locations, and activities resists classification. The possibilities for obtaining representative samples of both individuals and groups vary widely with context, location, resources, and access to social networks.

Research on artist-group dynamics will thus inevitably have a contingent and partial character. As an alternative to the elusive overview, a limited case study may represent a productive approach. Relevant contexts for case studies include situations that have prepared participants to focus their attention on the notion of the group, such as associations, meetings, or conventions.

To study the relationship between the individual artist and the artist-initiated group in light of these considerations, the Artifact Institute developed Study 1: Participants in the Institutions by Artists Convention.

The contingency of the Institutions by Artists Convention as a research setting is offset by the opportunity it offers to study a self-selected set of individual artists and artist-initiated groups. Rather than disavowing its implication in a particular discursive and institutional site, Study 1 acknowledges and integrates the Convention's influence on the generation, dissemination, and interpretation of its results.

1. ABOUT STUDY 1

Study 1 involves a survey administered in conjunction with a convention of artist-initiated groups.

The target population for the survey was the set of individuals participating in the Institutions by Artists Convention.

The objectives of the survey were to gather information about:

- the artistic practice, professional activity, and demographic profile of the respondents;
- the structure, characteristics, and activities of groups that the respondents are involved in;
- and the nature of the relationship between the respondents and the groups that they are involved in.

By collecting data through standard survey methodology and by adhering to generally accepted protocols for quantitative research, Study 1 aims to make information about artist-initiated groups accessible to a variety of disciplines and audiences.

2. STUDY 1 CONTEXT: INSTITUTIONS BY ARTISTS

Study 1 was undertaken in conjunction with the Institutions by Artists Convention, held in Vancouver, British Columbia, Canada from October 12 to 14, 2012.

The Convention was described by its organizers as an "international event that evaluates and activates the performance and promise of contemporary artist-run centres and initiatives".

Given the Convention's theme, its participants could be presumed to have a certain level of involvement or interest in artist-initiated groups. The context of the Convention thus defined a relevant target population for the survey's objectives, and created a focused context in which to administer a questionnaire.

Further information about the Institutions by Artists Convention is archived at:

www.arcpost.ca/conference

(Last accessed: December 17, 2012)

3. REPORT SCOPE

The scope of the present report is to make the survey data from Study 1 publicly accessible. This scope includes:

- the presentation of an anonymized, mathematically correct, and statistically valid tabulation of the survey data;
- the graphic representation of the survey data;
- and the provision of explanatory notes where relevant.

Cross-tabulation and analysis of the survey data will be presented in a separate report.

4. SURVEY IMPLEMENTATION

Convention participants were invited to participate in the survey by completing a questionnaire.

The questionnaire was administered through an interactive computer interface.

During the Convention, from October 12 to 14, 2012, the questionnaire was available at on-site computer terminals at the Convention venue as well as online.

Following the Convention, from October 23 to 31, 2012, the questionnaire was available exclusively online.

The Study 1 project was described and promoted through the Convention's website, press releases, and email newsletter.

Participation in the survey was promoted by announcements at Convention events, and through a printed brochure distributed at the Convention venue. Signs installed at the Convention venue directed participants to the computer terminals.

During the Convention, instructions for accessing the questionnaire online were provided in a printed brochure. After the Convention, instructions for accessing the questionnaire online were provided in an email sent by the Convention's organizers to its database of registered attendees.

Appendix C describes and documents the questionnaire's computer interface and the on-site computer terminals.

5. SURVEY RESPONSE RATE

The target population is defined as the set of all individuals who registered for, presented at, or otherwise attended the Institutions by Artists Convention.

The size of the target population is as follows:

Convention Passholders:	410
Simon Fraser University Faculty:	9
Volunteers:	9
SFU Students:	27
Media:	2
PAARC Members:	25
Commissioned Artists:	5
Funder Representatives:	8
Convention Staff:	8
Convention Presenters:	58
Other:	3
<u>Total:</u>	<u>564</u>

92 (16.3%) of the 564 members of the target population completed a questionnaire.

38 (41.3%) of the 92 questionnaires were completed during the Convention, between October 12 and 14, 2012.

54 (58.7%) of the 92 questionnaires were completed after the Convention, between October 23 and 31, 2012.

Note:

The identity of respondents was not subject to external validation; for reasons of confidentiality, the administration of the survey took place without reference to the Convention's registration database.

It is not inconceivable that individuals outside of the target population could have completed the questionnaire; access to the on-site computer terminals was not restricted, and the questionnaire's interface did not validate users' identities.

Review of the survey data however suggests that it is highly unlikely that any respondents are not in fact members of the target population.

6. NOTES ON SURVEY METHODOLOGY

6.1 Definitions

For the purposes of the Study 1 questionnaire and the present report:

- an "individual" is defined as single person;
- a "group" is defined as an entity that does not identify itself as an individual;
- and a "respondent" is defined as an individual who completed the questionnaire.

6.2 Focus and Structure

The survey was administered to individuals.

The survey focused on these individuals' understanding of the group or groups with which they are involved. Survey questions pertained both to individuals and to groups.

The survey took into consideration the possibilities that:

- respondents may or may not have been completing the questionnaire as a representative of a group;
- and that more than one respondent may have been involved in a particular group.

6.3 Anonymity

Survey data are presented in aggregate and anonymized form.

Names of groups are presented in lists and are not correlated with other survey data.

Appendix A provides the survey's confidentiality and anonymity protocol.

6.4 Answer Type and Options

The questionnaire involved three different types of questions. Respondents were asked either to:

- choose one answer from a list of available answers;
- choose all answers that apply from a list of available answers;

- or provide their own answer.

All questions of the "choose all answers that apply" type contained the option for respondents to provide their own answer.

All questions contained the option to decline to provide an answer.

Appendix B reproduces the questionnaire content.

6.5 Program Instructions

Administration of the questionnaire involved an interactive computer interface that displayed questions to respondents and recorded their answers.

The interface's program took account of the fact that respondents' answers to particular questions may have made it unnecessary for them to be asked certain other questions.

The interface's program incorporated logic that considered respondents' answers to particular questions. If conditions were met, one or more subsequent questions were not presented to the respondent.

Appendix B lists program instructions.

6.6 Valid Responses

The number of responses varies per question. This variation is attributable to the following:

- the question being automatically skipped by the interface's program based on a respondent's answer to a prior question;
- an invalid response (a respondent providing an answer that could not be interpreted as a response to the question);
- or a missing response (a respondent declining to answer the question).

Valid responses are responses that were not skipped by the interace's program or deemed invalid or missing.

Survey data for questions with a higher number of valid responses are necessarily more representative of the target population.

6.7 Survey Data Presentation

Graphs and tables in Section 7 represent valid responses only.

Each question's survey data is accompanied by the number and percentage of:

- respondents who were asked the question;
- respondents who were not asked the question;
- valid responses;
- and missing or invalid responses.

Percentages have been rounded to one decimal place. As a result, totals may not add to exactly 100%.

6.8 Survey Data Categories

For questions where respondents chose from a list of available answers, survey data have been grouped into categories based on this list.

For questions where respondents were asked to provide their own answer, survey data have been grouped into categories created on the basis of an analysis of the answers provided. The number and type of categories aim to represent the diversity of responses while ensuring sufficient responses per category for comparison to be informative.

6.9 Language

The questionnaire was administered in English.

A bilingual English-French questionnaire was given serious consideration but was not implemented due to resource limitations and the prevalence of English as the language of the Convention's programming.

7. SURVEY DATA

The following pages provide anonymized, mathematically correct, and statistically valid tabulation of the survey data in the form of graphs and tables, accompanied by explanatory notes where relevant.

Survey data are divided into the following categories:

7.1 Individual Artistic Practice

(Questions 1-13)

These questions were asked to determine how many respondents self-identified as professional artists, and to profile the individual practice of those artists.

7.2 Group Involvement

(Questions 14-15)

These questions were asked to ascertain the groups that a respondent is involved in, and to identify the group that a respondent is most involved in.

7.3 Group Profile

(Questions 16-27)

These questions were asked in relation to the group that a respondent is most involved in. Questions concerned the location, formation, goals, characteristics, and activities of this group.

7.4 Group Resources

(Questions 28-35)

These questions were asked in relation to the group that a respondent is most involved in. Questions concerned the budget, funding, staffing, and physical space of this group.

7.5 Group Structure

(Questions 36-37)

These questions were asked in relation to the group that a respondent is most involved in. Questions concerned the organizational structure and decision-making processes of this group.

7.6 Individual-Group Relationship

(Questions 38-43)

These questions were asked in relation to the group that a respondent is most involved in. Questions concerned a respondent's role in and time commitment to this group. Respondents were also asked about the financial compensation they receive from the group, what they contribute to or receive from the group, and their level of satisfaction concerning their involvement in the group.

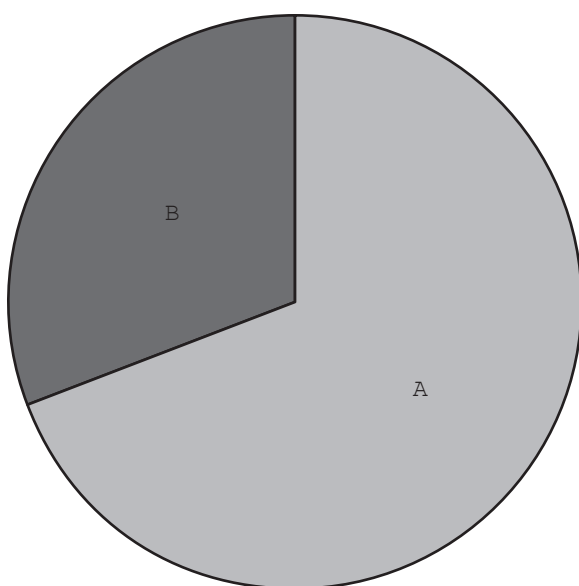
7.7 Individual Demographics

(Questions 44-51)

These questions were asked to generate a demographic profile of the respondents. Questions concerned respondents' age, place of residence, gender identification, sexual orientation, ethno-cultural origins, annual income, and education.

1. Do you consider yourself a professional artist?

	<u>#</u>	<u>%</u>
Total Respondents:	92	100
Respondents Not Asked:	0	0
<u>Respondents Asked:</u>	<u>92</u>	<u>100</u>
Total Potential Responses:	92	100
Invalid or Missing Responses:	20	21.7
<u>Valid Responses:</u>	<u>72</u>	<u>78.3</u>



<u>Sector</u>	<u>Answer</u>	<u>#</u>	<u>%</u>
A	Yes	50	69.4
B	No	22	30.6
<u>Total:</u>		<u>72</u>	<u>100</u>

Note:

Respondents who answered "No" or declined to provide an answer were not asked Questions 2-12. 16 respondents declined to provide an answer.

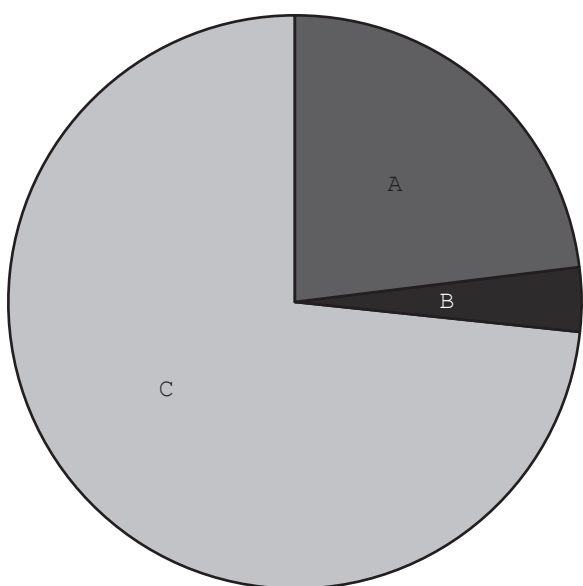
2. How long have you been a professional artist?

	#	%
Total Respondents:	92	100
Respondents Not Asked:	38	41.3
<u>Respondents Asked:</u>	<u>54</u>	<u>58.7</u>
Total Potential Responses:	54	100
Invalid or Missing Responses:	13	24.1
<u>Valid Responses:</u>	<u>41</u>	<u>75.9</u>

Answer (Years)	#	%
1	1	2.4
2	1	2.4
3	2	4.9
4	-	-
5	4	9.8
6	-	-
7	1	2.4
8	3	7.3
9	-	-
10	4	9.8
11	1	2.4
12	-	-
13	3	7.3
14	-	-
15	6	14.6
16	-	-
17	-	-
18	1	2.4
19	1	2.4
20	2	4.9
21	-	-
22	1	2.4
23	-	-
24	-	-
25	1	2.4
26	-	-
27	-	-
28	1	2.4
29	-	-
30	2	4.9
31	-	-
32	2	4.9
33	1	2.4
34	-	-
35	2	4.9
36	-	-
37	-	-
38	1	2.4
<u>Total:</u>	<u>41</u>	<u>100</u>

3. What does your artistic practice currently involve?

	<u>#</u>	<u>%</u>
Total Respondents:	92	100
Respondents Not Asked:	38	41.3
<u>Respondents Asked:</u>	<u>54</u>	<u>58.7</u>
Total Potential Responses:	54	100
Invalid or Missing Responses:	2	3.7
<u>Valid Responses:</u>	<u>52</u>	<u>96.3</u>



<u>Sector</u>	<u>Answer</u>	<u>#</u>	<u>%</u>
A	Individual practice only	12	23.1
B	Group practice only	2	3.8
C	Both individual and group practice	38	73.1
<u>Total:</u>		<u>52</u>	<u>100</u>

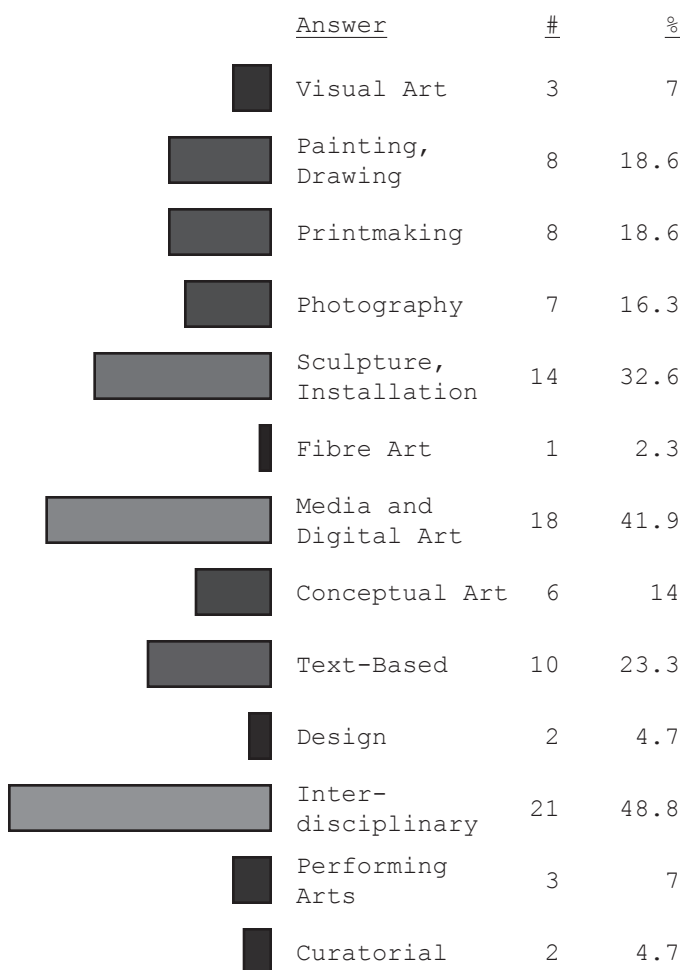
Note:

Respondents who answered "Group practice only" were not asked Questions 4-12.

Respondents who declined to provide an answer were not asked Questions 4-43. 1 respondent declined to provide an answer.

4. What artistic disciplines do you currently work in?

	#	%
Total Respondents:	92	100
Respondents Not Asked:	41	44.6
<u>Respondents Asked:</u>	<u>51</u>	<u>55.4</u>
Total Potential Responses:	51	100
Invalid or Missing Responses:	8	15.7
<u>Valid Responses:</u>	<u>43</u>	<u>84.3</u>

	<u>Answer</u>	#	%
	Visual Art	3	7
	Painting, Drawing	8	18.6
	Printmaking	8	18.6
	Photography	7	16.3
	Sculpture, Installation	14	32.6
	Fibre Art	1	2.3
	Media and Digital Art	18	41.9
	Conceptual Art	6	14
	Text-Based	10	23.3
	Design	2	4.7
	Inter-disciplinary	21	48.8
	Performing Arts	3	7
	Curatorial	2	4.7

4. Contd.

Note:

Category "Painting, Drawing" includes mixed media.

Category "Media and Digital Art" includes video art, audio art, cinema, internet, intermedia, and new media practices.

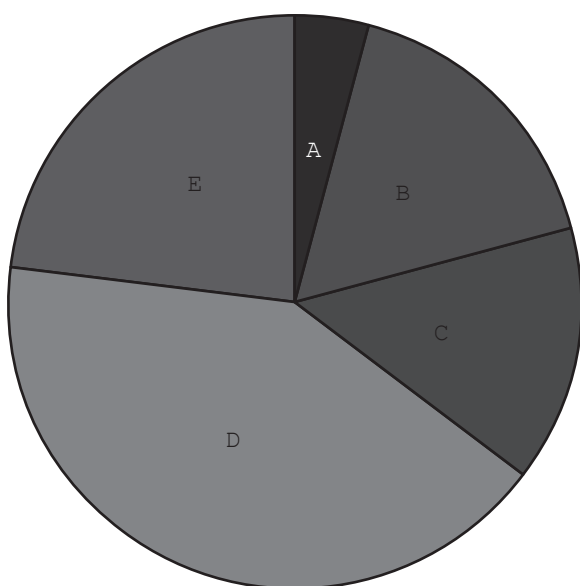
Category "Text-Based" includes writing, publishing, mail art, and book art.

Category "Interdisciplinary" includes social practices, relational practices, intervention practices, performance art, public art, queer art, and graffiti.

Category "Performing Arts" includes music, dance, and theatre.

5. As an individual artist, how many times have you presented your work in a peer-recognized or equivalent professional context?

	#	%
Total Respondents:	92	100
Respondents Not Asked:	41	44.6
<u>Respondents Asked:</u>	<u>51</u>	<u>55.4</u>
Total Potential Responses:	51	100
Invalid or Missing Responses:	3	5.9
<u>Valid Responses:</u>	<u>48</u>	<u>94.1</u>



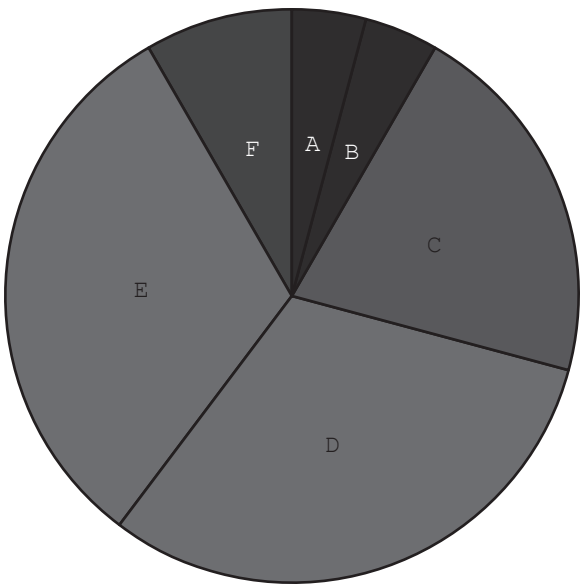
<u>Sector</u>	<u>Answer</u>	<u>#</u>	<u>%</u>
A	2-4	2	4.2
B	5-9	8	16.7
C	10-19	7	14.6
D	20-49	20	41.7
E	50 or more	11	22.9
<u>Total:</u>		<u>48</u>	<u>100</u>

Note:

Respondents who answered "0" were not asked Questions 6-8. No respondents answered "0".

6. How many of those presentations were in the last 3 years?


















	<u>#</u>	<u>%</u>
Total Respondents:	92	100
Respondents Not Asked:	41	44.6
<u>Respondents Asked:</u>	<u>51</u>	<u>55.4</u>
Total Potential Responses:	51	100
Invalid or Missing Responses:	3	5.9
<u>Valid Responses:</u>	<u>48</u>	<u>94.1</u>



<u>Sector</u>	<u>Answer</u>	<u>#</u>	<u>%</u>
A	0	2	4.2
B	1	2	4.2
C	2-4	10	20.8
D	5-9	15	31.3
E	10-19	15	31.3
F	20-49	4	8.3
<u>Total:</u>		<u>48</u>	<u>100</u>

7. Where do you most often present, exhibit, or disseminate your work?

	#	%
Total Respondents:	92	100
Respondents Not Asked:	41	44.6
<u>Respondents Asked:</u>	<u>51</u>	<u>55.4</u>
Total Potential Responses:	51	100
Invalid or Missing Responses:	3	5.9
<u>Valid Responses:</u>	<u>48</u>	<u>94.1</u>

	<u>Answer</u>	#	%
	Home	8	16.7
	Home Studio	7	14.6
	Studio Outside Home	10	20.8
	Office	5	10.4
	Artist-Run Centre	40	83.3
	Commercial Gallery	13	27.1
	Public Gallery	25	52.1
	Museum	13	27.1
	Media Arts Venue	9	18.8
	Alternative Space	26	54.2
	Educational Institution	19	39.6
	Technical Facility	3	6.3
	Indoor Public Space	11	22.9
	Outdoor Urban Site	15	31.3
	Outdoor Rural Site	7	14.6
	Publication, Printed Matter	23	47.9
	Internet	21	43.8

...

7. Contd.

Note:














Category "Media Arts Venue" includes cinemas, cinematheques, videotheques, and other media arts presentation venues.

Category "Educational Institution" includes university art galleries.

Category "Technical Facility" includes laboratories, factories, and other industrial sites.

8. What are the most common terms for the presentation, exhibition, or dissemination of your work?

	#	%
Total Respondents:	92	100
Respondents Not Asked:	41	41.3
<u>Respondents Asked:</u>	<u>51</u>	<u>58.7</u>
Total Potential Responses:	51	100
Invalid or Missing Responses:	4	7.8
<u>Valid Responses:</u>	<u>47</u>	<u>92.2</u>

	<u>Answer</u>	#	%
	Own Space	5	10.6
	Rent Space	12	25.5
	Rent Access	2	4.3
	Membership Access	12	25.5
	Free Access	17	36.2
	Unauthorized Access	6	12.8
	Barter, Trade Favours	10	21.3
	Invited by Curators	33	70.2
	Accepted Based On Proposal	30	63.8
	Receive Exhibition Fee	31	66
	Receive Production Funds	15	31.9
	Sell Work On Consignment	6	12.8
	Sell Work Under Contract	6	12.8






Note:

Category "Receive Production Funds" includes production expenses and project financing.

Category "Sell Work Under Contract" includes commissioned works.

9. How do you fund your individual art practice?

	#	%
Total Respondents:	92	100
Respondents Not Asked:	41	44.6
<u>Respondents Asked:</u>	<u>51</u>	<u>55.4</u>
Total Potential Responses:	51	100
Invalid or Missing Responses:	7	13.7
<u>Valid Responses:</u>	<u>44</u>	<u>86.3</u>

	<u>Answer</u>	#	%
	Artist Fees	9	20.5
	Sale of Work	6	13.6
	Production Funding	10	20.8
	Grants	5	10.4
	Personal Investment	42	95.5

Note:

Respondents who declined to provide an answer were not asked Questions 10-12. 2 respondents declined to provide an answer.

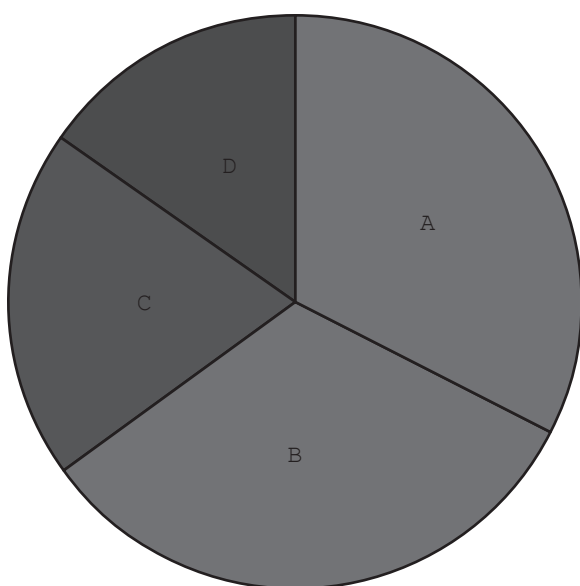
Category "Sale of Work" includes commissioned works.

Category "Production Funding" includes production expenses and project financing.

Category "Personal Investment" includes employment income, self-employment income, personal resources, personal debt, sale of family assets, and out-of-pocket expenditures.

10. Over the last 3 years, approximately what proportion of this funding has come from peer-assessed grants or equivalent awards?

	<u>#</u>	<u>%</u>
Total Respondents:	92	100
Respondents Not Asked:	43	46.7
<u>Respondents Asked:</u>	<u>49</u>	<u>53.2</u>
Total Potential Responses:	49	100
Invalid or Missing Responses:	3	6.1
<u>Valid Responses:</u>	<u>46</u>	<u>93.9</u>



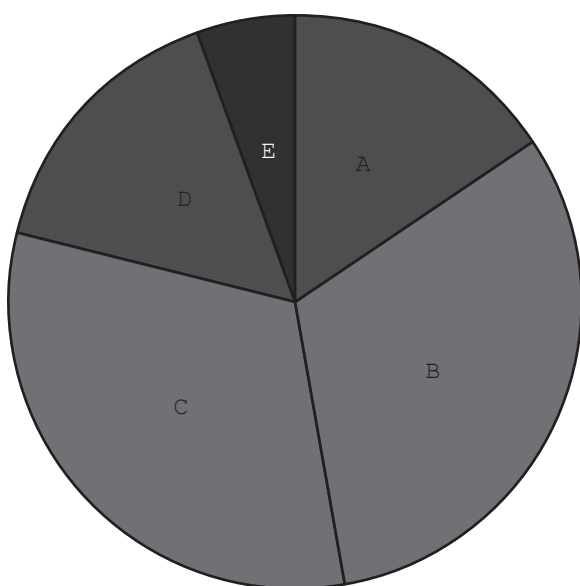
<u>Sector</u>	<u>Answer (%)</u>	<u>#</u>	<u>%</u>
A	0	15	32.6
B	25	15	32.6
C	50	9	19.6
D	75	7	15.2
<u>Total:</u>		<u>46</u>	<u>100</u>

Note:

Respondents who answered "0%" were not supposed to be asked Questions 11-12. 15 respondents answered "0%". Of these 15 respondents, 6 were however still asked Questions 11-12 due to a technical issue.

11. Over the last 3 years, how many times have you received peer-assessed grants or equivalent awards for your individual art practice?

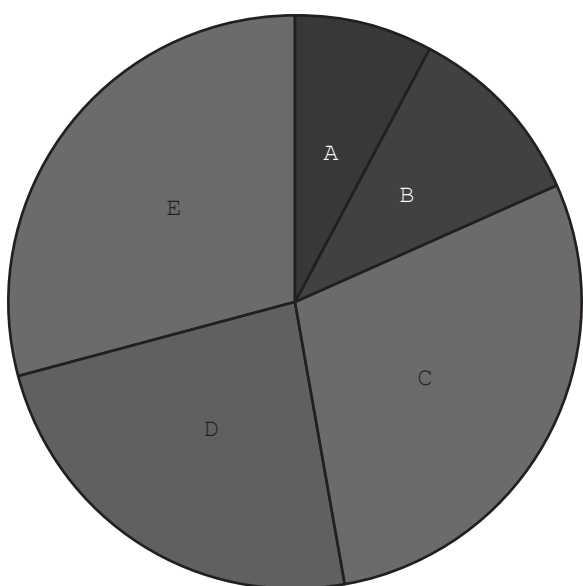
	<u>#</u>	<u>%</u>
Total Respondents:	92	100
Respondents Not Asked:	52	56.5
<u>Respondents Asked:</u>	<u>40</u>	<u>43.5</u>
Total Potential Responses:	40	100
Invalid or Missing Responses:	2	5
<u>Valid Responses:</u>	<u>38</u>	<u>95</u>



<u>Sector</u>	<u>Answer</u>	<u>#</u>	<u>%</u>
A	0	6	15.8
B	1	12	31.6
C	2-4	12	31.6
D	5-9	6	15.8
E	10 or more	2	5.3
<u>Total:</u>		<u>38</u>	<u>100</u>

12. How many times in total have you received peer-assessed grants or equivalent awards for your individual art practice?













	<u>#</u>	<u>%</u>
Total Respondents:	92	100
Respondents Not Asked:	52	56.5
<u>Respondents Asked:</u>	<u>40</u>	<u>43.5</u>
Total Potential Responses:	40	100
Invalid or Missing Responses:	2	5
<u>Valid Responses:</u>	<u>38</u>	<u>95</u>



<u>Sector</u>	<u>Answer</u>	<u>#</u>	<u>%</u>
A	0	3	7.9
B	1	4	10.5
C	2-4	11	28.9
D	5-9	9	23.7
E	10 or more	11	28.9
<u>Total:</u>		<u>38</u>	<u>100</u>

13. What jobs, professions, or work do you have that are not part of an individual art practice?

	#	%
Total Respondents:	92	100
Respondents Not Asked:	1	1.1
<u>Respondents Asked:</u>	<u>91</u>	<u>98.9</u>
Total Potential Responses:	91	100
Invalid or Missing Responses:	30	33
<u>Valid Responses:</u>	<u>61</u>	<u>67</u>

	<u>Answer</u>	#	%
	Arts Administration	12	19.7
	Curation, Direction	19	31.1
	Technical Work in Visual Arts	4	6.6
	Technical Work in Media Arts	9	14.8
	Design	6	9.8
	Consulting, Management	10	16.4
	Teaching, Education	23	37.7
	Therapy, Social Work	3	4.9
	Writing, Publishing	9	14.8
	Research, Communications	2	3.3
	Manual Labour	3	4.9
	Service Industry	3	4.9

13. Contd.

Note:

Category "Arts Administration" includes administration and coordination in museums, galleries, and artist-run centres.

Category "Curation, Direction" includes artistic direction, general direction, and management in museums, galleries, and artist-run centres.

Category "Technical Work in Media Arts" includes media production, post-production, digital arts, and information technology.

Category "Design" includes graphic design and architecture.

Category "Consulting, Management" includes project management, public administration, and office work.

Category "Writing, Publishing" includes translation and interpretation.

Category "Research, Communications" includes library and archival work.

Category "Service Industry" includes food service, retail service, and tourism.

Category "Manual Labour" includes construction and odd jobs.

14. What groups are you currently involved with?

	<u>#</u>	<u>%</u>
Total Respondents:	92	100
Respondents Not Asked:	1	1.1
<u>Respondents Asked:</u>	<u>91</u>	98.9
Total Potential Responses:	91	100
Invalid or Missing Responses:	34	37
<u>Valid Responses:</u>	<u>57</u>	<u>63</u>

<u>#</u>	<u>Answer (Group Name)</u>
1	221A
2	A group of students within the Simon Fraser University School of Contemporary Arts Dance program
3	A group of students within the Simon Fraser University School of Contemporary Arts Visual Art program
4	Association pour la Creation et la Recherche Electroacoustique du Québec (ACREQ)
5	Adhere And Deny
6	Association des groupes en arts visuels francophones (AGAVF)
7	Alberta College of Art + Design
8	Alberta Printmakers' Society
9	Alice Yard
10	Alternator Centre for Contemporary Art
11	amazing gallery
12	An Audio Gallery
13	Arbour Lake Sghool
14	Arnica Artist Run Centre
15	Artist-Run Centres and Collectives Conference (ARCA)
16	Artist-Run Centres & Collectives of Ontario (ARCCO)
17	articule
18	Artifact Institute
19	Artivistic
20	Artspeak
21	Association des groupes en arts visuels francophones (AGAVF)
22	BCCTV
23	British Columbia Institute of Technology (BCIT)
24	Morris and Helen Belkin Art Gallery
25	Bodgers' and Kludgers' Co-operative Art Parlour
26	Bureau des regroupements des artistes visuels de l'Ontario (BRAVO)
27	bygrayvpartynmyrytarm

...

14. Contd.

#	<u>Answer (Group Name)</u>
28	Canada Council for the Arts
29	CARFAC
30	CARFAC Ontario
31	Canadian Electroacoustic Community (CEC)
32	Center for Historical Reenactments
33	Central Canadian Center for Performance
34	Centre A
35	Centre for Art Tapes
36	CEREV
37	Charles H Scott Gallery
38	Chelsea College of Art and Design
39	CKDU-FM
40	Cluster: New Music + Integrated Arts Festival
41	CMCJE
42	Collectif Taupe
43	Concordia University
44	Doryphore
45	Dynamo Arts Association
46	Eastern Bloc
47	Emily Carr University of Art + Design
48	Equinox Theatre London
49	Esplanade Art Gallery
50	Fillip
51	Fontanelle Gallery
52	The Furtives
53	Fylkingen
54	Galerie d'art Louise et Reuben-Cohen
55	Galerie du Nouvel-Ontario
56	Galerie Sans Nom
57	Gam Gallery
58	GRAY Magazine
59	Le Groupe Existe
60	Grunt
61	guerille magazine
62	Illingworth Kerr Gallery
63	Atelier d'estampe Imago
64	Inkteraction
65	Institutions by Artists
66	IUOMA
67	Jeneral Joke Store
68	Les jeunes d'asteur
69	Kamloops Printmakers' Society
70	Kenderdine Art Gallery
71	La Centrale
72	lab
73	Le Labo
74	League of Canadian Poets
75	livedspace
76	Maison des artistes visuels francophones
77	Makan Collective

...

14. Contd.

#	<u>Answer (Group Name)</u>
78	Making Do
79	Martha Street Studio
80	me org
81	Museum of Contemporary Art Chicago
82	New Brunswick Arts Board
83	Nova Scotia College of Art and Design
84	Noxious Sector
85	Nuit Blanche Calgary
86	OBORO
87	Occupy
88	Open Actions
89	Or Gallery
90	Or Gallery Berlin
91	Other Sights for Artists Projects
92	Pacific Association of Artist Run Centres (PAARC)
93	The Piracy Project
94	please pay here collective
95	please translate
96	Popopstudios
97	Praise Team Studio
98	Projectile Publishing Society - Fillip magazine
99	City of Calgary Public Art Program
100	Publication Studio - Vancouver
101	PuSh International Performing Arts Festival
102	Random Cuts
103	RAW: Gallery of Architecture & Design
104	Regroupement des centres d'artistes autogérés du Québec (RCAAQ)
105	Read Books
106	Research + Presentation Collective
107	SAG
108	Scorched earth
109	Second Front
110	Simon Fraser University
111	Skol
112	Small Axe
113	Society of Northern Alberta Print-artists (SNAP)
114	somecartographers
115	Souldiers Dance Company
116	STock
117	Struts Gallery
118	studio current
119	Studio XX
120	TBA Collective
121	Tembe
122	tggallery
123	THE DARKROOM/CHAMBRE NOIRE
124	TmAC
125	Teaching Support Staff Union (TSSU) (Simon Fraser University)

...

14. Contd.

<u>#</u>	<u>Answer (Group Name)</u>
126	UNIT/PITT Projects
127	Visual Arts Alliance/Alliance pour les arts visuels (VAAAAV)
128	Vancouver Art Gallery
129	Vancouver New Music
130	Vancouver Pro Musica
131	Centre d'artistes Vaste et Vague
132	VIVA! Art Action
133	VIVO MEDIA ARTS CENTRE
134	Western Front
135	Women With Kitchen Appliances
136	WOO Magazine
137	Yishu Journal of Contemporary Chinese Art

Note:

Based on feedback provided after their completion of the survey, at least one respondent did not distinguish between past and current involvement in groups. It has however been assumed that all responses apply to the respondent's current involvement with groups.

15. Of these groups, which one are you most involved with?

	<u>#</u>	<u>%</u>
Total Respondents:	92	100
Respondents Not Asked:	29	31.5
<u>Respondents Asked:</u>	<u>63</u>	<u>68.5</u>
Total Potential Responses:	63	100
Invalid or Missing Responses:	10	15.9
<u>Valid Responses:</u>	<u>53</u>	<u>84.1</u>

<u>#</u>	<u>Answer (Group Name)</u>
1	221A
2	A group of students within the Simon Fraser University School of Contemporary Arts Dance program
3	AGAVF
4	Alberta College of Art + Design
5	Alice Yard
6	An Audio Gallery
7	ARCA
8	Arbour Lake Sghool
9	articule
10	Artifact Institute
11	Artspeak
12	BCCTV
13	Bureau des regroupements des artistes visuels de l'Ontario (BRAVO)
14	Canada Council for the Arts
15	CARFAC
16	Central Canadian Center for Performance
17	La Centrale
18	Eastern Bloc
19	Esplanade Art Gallery
20	Fillip
21	The Furtives
22	Galerie d'art Louise et Reuben-Cohen
23	Galerie du Nouvel-Ontario
24	Galerie Sans Nom
25	Gam Gallery
26	Le Groupe Existe
27	Atelier d'estampe Imago
28	Les jeunes d'asteur
29	Institutions by Artists
30	Le Labo
31	livedspace
32	Maison des artistes visuels francophones
33	Makan Collective
34	Museum of Contemporary Art Chicago
35	Noxious Sector
36	Nuit Blanche Calgary

...

15. Contd.

<u>#</u>	<u>Answer (Group Name)</u>
37	OBORO
38	Or Gallery
39	Other Sights for Artists Projects
40	The Piracy Project
41	City of Calgary Public Art Program
42	Struts Gallery

15. Contd.

Note:

The intent of this question was for respondents to identify a single group as the primary focus of their involvement.

From both survey data and feedback from participants after the first implementation of the survey from October 12 to 14, 2012, it can be concluded that this question did not effectively communicate the significance of identifying a single group.

The following sentence was included for clarification in the second implementation of the survey from October 23 to 31, 2012: "If you are equally involved with more than one group, please choose one."

There are 6 instances where respondents listed or referred to multiple groups:

In 3 instances, respondents listed multiple groups. 2 of these respondents listed 2 groups, and 1 respondent listed 4 groups.

In a further 3 instances, respondents gave the response of "both" or "equally". Groups listed by these respondents in their answer to Question 14 have been included.

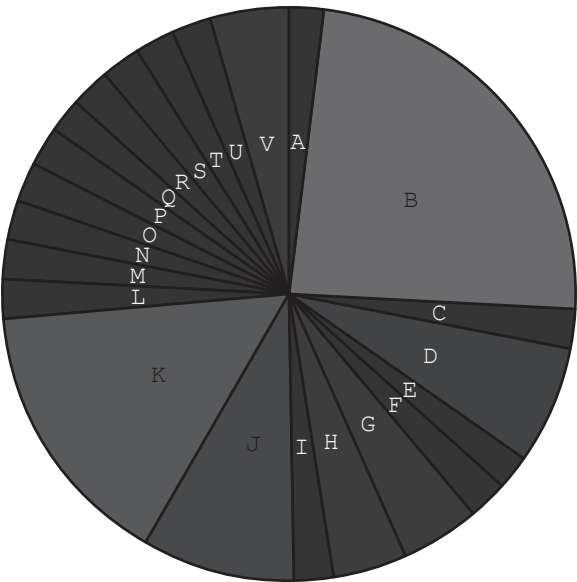
Responses for Questions 16-43 from these 6 respondents who identified multiple groups in their answer to Question 15 have been included in the present report.

There are also 2 instances where 2 respondents each listed the same group. Comparison of multiple responses concerning a single group has not been undertaken given the scope of the present report and the small number of cases.

Based on feedback provided after their completion of the survey, at least one respondent did not distinguish between past and current involvement in groups. It has however been assumed that all responses apply to the respondent's current involvement with groups.

16. Where is the group based?

	#	%
Total Respondents:	92	100
Respondents Not Asked:	40	43.5
<u>Respondents Asked:</u>	<u>52</u>	<u>56.5</u>
Total Potential Responses:	52	100
Invalid or Missing Responses:	6	11.5
<u>Valid Responses:</u>	<u>46</u>	<u>88.5</u>



16. Contd.

<u>Sector</u>	<u>Answer</u>	<u>#</u>	<u>%</u>
A	Victoria, BC	1	2.2
B	Vancouver, BC	11	23.9
C	Calgary, AB	1	2.2
D	Winnipeg, MB	3	6.5
E	Western Canada (City Unspecified)	1	2.2
F	Sudbury, ON	1	2.2
G	Toronto, ON	2	4.3
H	Ottawa, ON	2	4.3
I	Ontario (City Unspecified)	1	2.2
J	Montreal, QC	4	8.7
K	Moncton, NB	7	15.2
L	Caraquet, NB	1	2.2
M	New Brunswick (City Unspecified)	1	2.2
N	Seattle, WA	1	2.2
O	Portland, OR	1	2.2
P	Chicago, IL	1	2.2
Q	London (UK)	1	2.2
R	Amman (Jordan)	1	2.2
S	Vancouver, BC and Berlin (Germany)	1	2.2
T	Edmonton, AB, Montreal, QC, and Paris (France)	1	2.2
U	Ottawa, ON and Montreal, QC	1	2.2
V	Montreal, QC and Halifax, NS	2	4.3
<u>Total:</u>		<u>46</u>	<u>100</u>

17. In what year was the group formed?

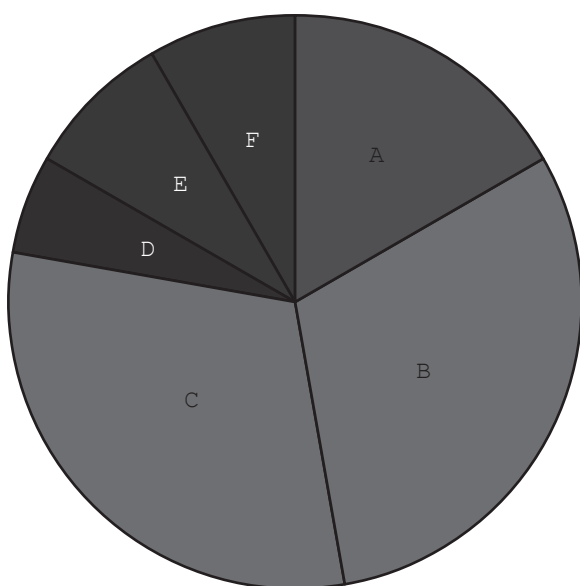
	<u>#</u>	<u>%</u>
Total Respondents:	92	100
Respondents Not Asked:	40	43.5
<u>Respondents Asked:</u>	<u>52</u>	<u>56.5</u>
Total Potential Responses:	52	100
Invalid or Missing Responses:	13	25
<u>Valid Responses:</u>	<u>39</u>	<u>75</u>

17. Contd.

	<u>Answer</u>	<u>#</u>	<u>%</u>
	1926	1	2.6
	1964	1	2.6
	1965	-	-
	1966	-	-
	1967	-	-
	1968	-	-
	1969	1	2.6
	1970	-	-
	1971	-	-
	1972	1	2.6
	1973	-	-
	1974	-	-
	1975	-	-
	1976	-	-
	1977	1	2.6
	1978	-	-
	1979	2	5.1
	1980	1	2.6
	1981	-	-
	1982	1	2.6
	1983	1	2.6
	1984	-	-
	1985	-	-
	1986	2	5.1
	1987	1	2.6
	1988	-	-
	1989	-	-
	1990	-	-
	1991	1	2.6
	1992	-	-
	1993	-	-
	1994	-	-
	1995	1	2.6
	1996	-	-
	1997	-	-
	1998	-	-
	1999	1	2.6
	2000	-	-
	2001	-	-
	2002	4	10.3
	2003	2	5.1
	2004	-	-
	2005	1	2.6
	2006	4	10.3
	2007	3	7.7
	2008	-	-
	2009	1	2.6
	2010	5	12.8
	2011	2	5.1
	2012	1	2.6
	<u>Total:</u>	<u>39</u>	<u>100</u>

18. How many people were involved in the formation of the group?

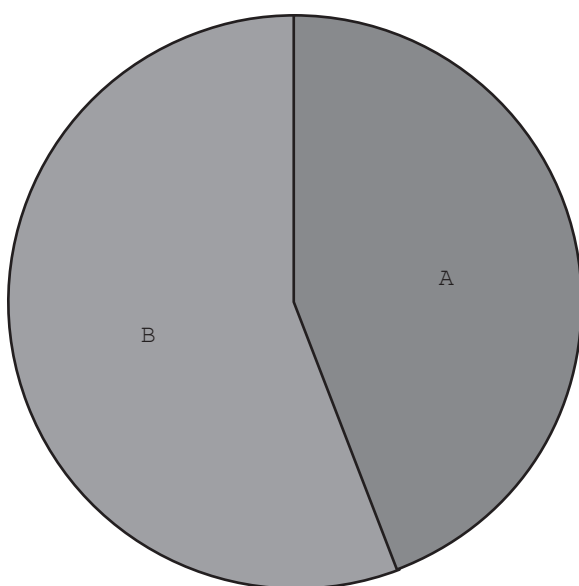
	<u>#</u>	<u>%</u>
Total Respondents:	92	100
Respondents Not Asked:	40	43.5
<u>Respondents Asked:</u>	<u>52</u>	<u>56.5</u>
Total Potential Responses:	52	100
Invalid or Missing Responses:	16	30.8
<u>Valid Responses:</u>	<u>36</u>	<u>69.2</u>



<u>Sector</u>	<u>Answer</u>	<u>#</u>	<u>%</u>
A	2	6	16.7
B	3-5	11	30.6
C	6-10	11	30.6
D	11-19	2	5.6
E	20-49	3	8.3
F	100 or more	3	8.3
<u>Total:</u>		<u>36</u>	<u>100</u>

19. Were you involved in the formation of the group?

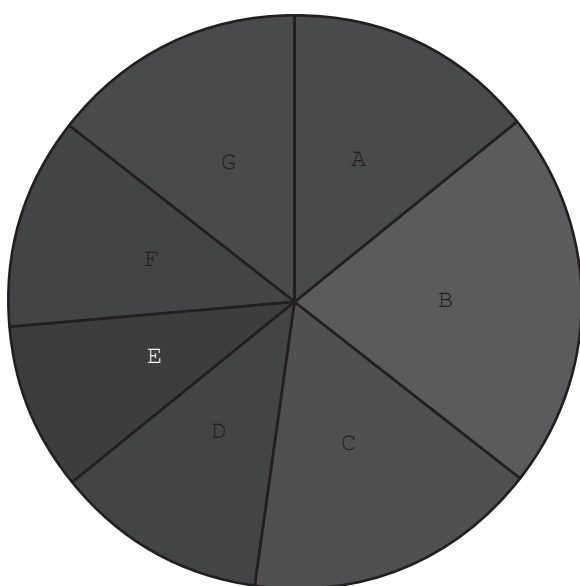
	<u>#</u>	<u>%</u>
Total Respondents:	92	100
Respondents Not Asked:	40	43.5
<u>Respondents Asked:</u>	<u>52</u>	<u>56.5</u>
Total Potential Responses:	52	100
Invalid or Missing Responses:	9	17.3
<u>Valid Responses:</u>	<u>43</u>	<u>82.7</u>



<u>Sector</u>	<u>Answer</u>	<u>#</u>	<u>%</u>
A	Yes	19	44.2
B	No	24	55.8
<u>Total:</u>		<u>43</u>	<u>100</u>

20. How many people are currently involved in the group?











	<u>#</u>	<u>%</u>
Total Respondents:	92	100
Respondents Not Asked:	40	43.5
<u>Respondents Asked:</u>	<u>52</u>	<u>56.5</u>
Total Potential Responses:	52	100
Invalid or Missing Responses:	10	19.2
<u>Valid Responses:</u>	<u>42</u>	<u>80.7</u>



<u>Sector</u>	<u>Answer</u>	<u>#</u>	<u>%</u>
A	2	6	14.3
B	3-5	9	21.4
C	6-10	7	16.7
D	11-19	5	11.9
E	20-49	4	9.5
F	50-99	5	11.9
G	100 or more	6	14.3
<u>Total:</u>		<u>42</u>	<u>100</u>

21. What are the goals of the group?

	<u>#</u>	<u>%</u>
Total Respondents:	92	100
Respondents Not Asked:	40	43.5
<u>Respondents Asked:</u>	<u>52</u>	<u>56.5</u>
Total Potential Responses:	52	100
Invalid or Missing Responses:	13	25
<u>Valid Responses:</u>	<u>39</u>	<u>75</u>

	<u>Answer</u>	<u>#</u>	<u>%</u>
	Arts Advocacy	5	12.8
	Other Advocacy, Activism	11	28.2
	Art Produc- tion, Creation	22	56.4
	Art Exhibition, Dissemination	7	17.9
	Art Research, Collection	10	25.6
	Community Building	10	16.4
	Education, Training	3	7.7
	Advancement of Discipline	4	10.3
	Professional Development	8	20.5
	Personal Development	2	5.1

21. Contd.

Note:

Category "Other Advocacy, Activism" includes advocacy for linguistic communities, advocacy for cultural communities, advocacy for equity and diversity, and feminist practices.

Category "Art Production, Creation" includes the provision of space for the production and creation of art such as studios and production facilities.

Category "Art Exhibition, Dissemination" includes the presentation of art, and the provision of space for the presentation, exhibition, and dissemination of art.

Category "Art Research, Collection" includes the collecting and archiving of art, and the provision of library, archival, and research resources.





















Category "Community Building" includes the support and development of communities and social networks, the creation of dialogue, the provision of social and community spaces and resources, and the development of partnerships and networking.

Category "Advancement of Discipline" includes the redefinition of the field of art, the development and advancement of artistic disciplines and practices, and the development of hybrid practices.

22. What are the activities of the group?

	<u>#</u>	<u>%</u>
Total Respondents:	92	100
Respondents Not Asked:	40	43.5
<u>Respondents Asked:</u>	<u>52</u>	<u>56.5</u>
Total Potential Responses:	52	100
Invalid or Missing Responses:	11	21.2
<u>Valid Responses:</u>	<u>41</u>	<u>78.8</u>

22. Contd.

	<u>Answer</u>	<u>#</u>	<u>%</u>
	Arts Advocacy	3	7.3
	Other Advocacy, Activism	3	7.3
	Art Produc- tion, Creation	12	29.3
	Art Exhibition, Dissemination	29	70.7
	Lectures, Discussions	11	26.8
	Education, Training	12	29.3
	Residency Organization	3	7.3
	Conference Organization	1	2.4
	Festival Organization	3	7.3
	Other Event Organization	8	19.5
	Provision of Creation Space	5	12.2
	Provision of Event Space	2	4.9
	Provision of Equipment	1	2.4
	Collection	4	9.8
	Archiving	1	2.4
	Research	8	19.5
	Publication	10	24.4
	Mentorship	7	17.1
	Community Building	8	19.5
	Inter- disciplinary	2	4.9

...

22. Contd.

Note:

Category "Other Advocacy, Activism" includes advocacy for linguistic communities, advocacy for cultural communities, advocacy for equity and diversity, and feminist practices.

Category "Art Exhibition, Dissemination" includes the presentation, exhibition, and dissemination of art, and the provision of space for the presentation, exhibition, and dissemination of art.

Category "Other Event Organization" includes general social events, "show and tells", clothing swaps, and dance parties.

Category "Provision of Creation Space" includes the provision of facilities and studios.

Category "Provision of Event Space" includes the provision of space for non-artistic uses and to others not involved in the group.

Category "Community Building" includes the support and development of communities and social networks, the creation of dialogue, the provision of social and community spaces and resources, and the development of partnerships and networking.

Category "Interdisciplinary" includes alternative and hybrid activities.

23. Which of the following characteristics describe the group?

	#	%
Total Respondents:	92	100
Respondents Not Asked:	40	43.5
<u>Respondents Asked:</u>	<u>52</u>	<u>56.5</u>
Total Potential Responses:	52	100
Invalid or Missing Responses:	11	21.2
<u>Valid Responses:</u>	<u>41</u>	<u>78.8</u>

	<u>Answer</u>	#	%
	Creates Own Art	15	36.6
	Equivalent to Art Practice	12	29.3
	Produces Others' Art	14	34.1
	Presents Others' Art	25	61
	Sells Others' Art	4	9.8
	Participation Open to Public	1	2.3
	Participation by Invitation	20	48.8
	Collaboration	8	19.5
	Collective	29	70.7
	Arts Service Organization	15	36.6
	Project-Based	15	36.6
	Incorporated	16	39
	Registered Charitable	11	26.8
	Non-Profit, Not-for-Profit	27	65.9

23. Contd.

Note:

It was intended that all respondents who did not include "Creates own art" or "Equivalent to an artistic practice" in their response to Question 23 would not be asked Questions 24-27. Due to a technical issue, all respondents who did not exclusively answer "Creates own art" or "Equivalent to an artistic practice" were not asked Questions 24-27.

24. How many times has the group presented its work in a peer-recognized or equivalent professional context?

	<u>#</u>	<u>%</u>
Total Respondents:	92	100
Respondents Not Asked:	89	96.7
<u>Respondents Asked:</u>	<u>3</u>	<u>3.3</u>
Total Potential Responses:	3	100
Invalid or Missing Responses:	0	0
<u>Valid Responses:</u>	<u>3</u>	<u>100</u>

Note:

Most respondents were not asked this question due to a technical issue. Survey data for this question is therefore invalid and has been excluded from the present report.

25. How many of those presentations were in the last 3 years?

	<u>#</u>	<u>%</u>
Total Respondents:	92	100
Respondents Not Asked:	89	96.7
<u>Respondents Asked:</u>	<u>3</u>	<u>3.3</u>
Total Potential Responses:	3	100
Invalid or Missing Responses:	0	0
<u>Valid Responses:</u>	<u>3</u>	<u>100</u>

Note:

Most respondents were not asked this question due to a technical issue. Survey data for this question is therefore invalid and has been excluded from the present report.

26. Where does the group most often present, exhibit, or disseminate its work?

	<u>#</u>	<u>%</u>
Total Respondents:	92	100
Respondents Not Asked:	89	96.7
<u>Respondents Asked:</u>	<u>3</u>	<u>3.3</u>
Total Potential Responses:	3	100
Invalid or Missing Responses:	0	0
<u>Valid Responses:</u>	<u>3</u>	<u>100</u>

Note:

Most respondents were not asked this question due to a technical issue. Survey data for this question is therefore invalid and has been excluded from the present report.

27. What are the most common terms for the presentation, exhibition, or dissemination of the group's work?











	<u>#</u>	<u>%</u>
Total Respondents:	92	100
Respondents Not Asked:	89	96.7
<u>Respondents Asked:</u>	<u>3</u>	<u>3.3</u>
Total Potential Responses:	3	100
Invalid or Missing Responses:	0	0
<u>Valid Responses:</u>	<u>3</u>	<u>100</u>

Note:

Most respondents were not asked this question due to a technical issue. Survey data for this question is therefore invalid and has been excluded from the present report.

28. How does the group fund its activities?

	<u>#</u>	<u>%</u>
Total Respondents:	92	100
Respondents Not Asked:	40	43.5
<u>Respondents Asked:</u>	<u>52</u>	<u>56.5</u>
Total Potential Responses:	52	100
Invalid or Missing Responses:	15	28.8
<u>Valid Responses:</u>	<u>37</u>	<u>71.2</u>

	<u>Answer</u>	<u>#</u>	<u>%</u>
	Artist Fees	4	10.8
	Production Funding	3	8.1
	Grants, Public Funding	28	75.7
	Donations, Private Funding	8	21.6
	Personal Investment	11	29.7
	Fundraising	7	18.9
	Other Self-Funding	6	16.2
	Budget Within Institution	1	2.7
	Membership Fees	5	13.5
	Volunteer, In-Kind	5	13.5

28. Contd.

Note:

Respondents who declined to provide an answer were not asked Questions 29-31. No respondents declined to provide an answer.

Category "Production Funding" includes production expenses and project financing.

Category "Personal Investment" includes employment income, self-employment income, personal resources, personal debt, sale of family assets, and out-of-pocket expenditures.

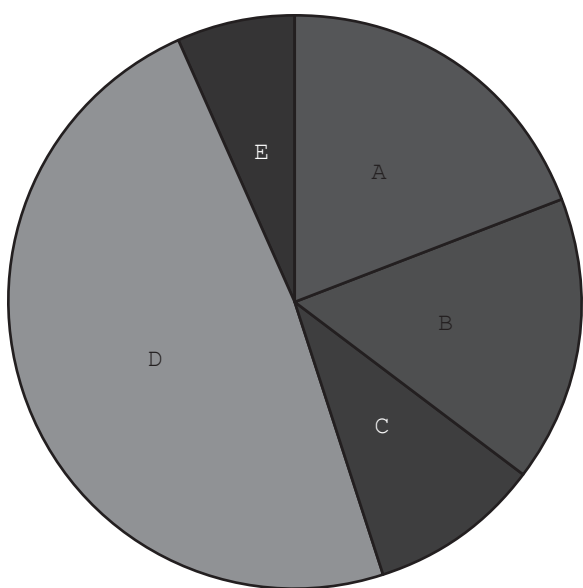
Category "Other Self-Funding" includes self-generated revenue such as workshop fees, space rental, and charges paid by exhibiting artists.

Category "Budget Within Institution" includes the provision of a group's operating budget by a larger entity of which it is a part, such as an art gallery of a university.

Category "Volunteer, In-Kind" includes volunteer labour and in-kind donations.

29. Over the last 3 years, approximately what proportion of the group's funding has come from peer-assessed grants or equivalent awards?

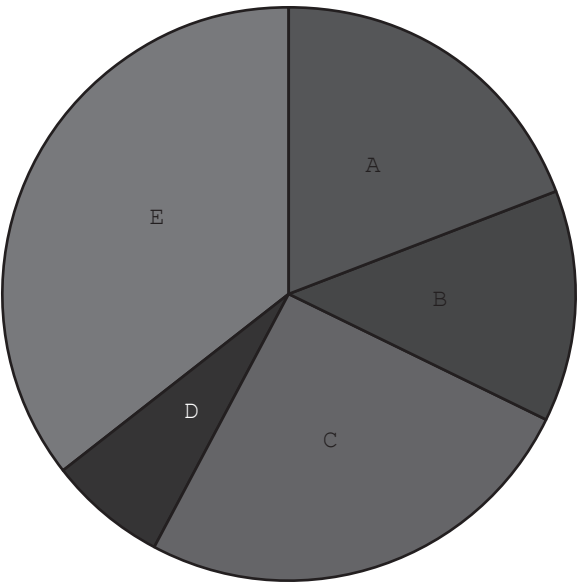
	#	%
Total Respondents:	92	100
Respondents Not Asked:	40	43.5
<u>Respondents Asked:</u>	<u>52</u>	<u>56.5</u>
Total Potential Responses:	52	100
Invalid or Missing Responses:	21	40.4
<u>Valid Responses:</u>	<u>31</u>	<u>59.6</u>



<u>Sector</u>	<u>Answer (%)</u>	#	%
A	0	6	19.4
B	25	5	16.1
C	50	3	9.7
D	75	15	48.4
E	100	2	6.5
<u>Total:</u>		<u>31</u>	<u>100</u>

30. Over the last 3 years, how many times has the group received peer-assessed grants or equivalent awards?

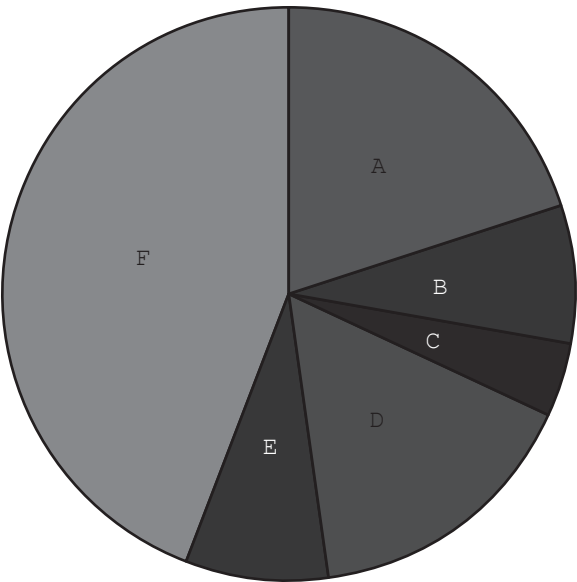
	<u>#</u>	<u>%</u>
Total Respondents:	92	100
Respondents Not Asked:	40	43.5
<u>Respondents Asked:</u>	<u>52</u>	<u>56.5</u>
Total Potential Responses:	52	100
Invalid or Missing Responses:	21	40.4
<u>Valid Responses:</u>	<u>31</u>	<u>59.6</u>



<u>Sector</u>	<u>Answer</u>	<u>#</u>	<u>%</u>
A	0	6	19.4
B	1	4	12.9
C	3-5	8	25.8
D	6-9	2	6.5
E	10 or more	11	35.5
<u>Total:</u>		<u>31</u>	<u>100</u>

31. How many times in total has the group received peer-assessed grants or equivalent awards?

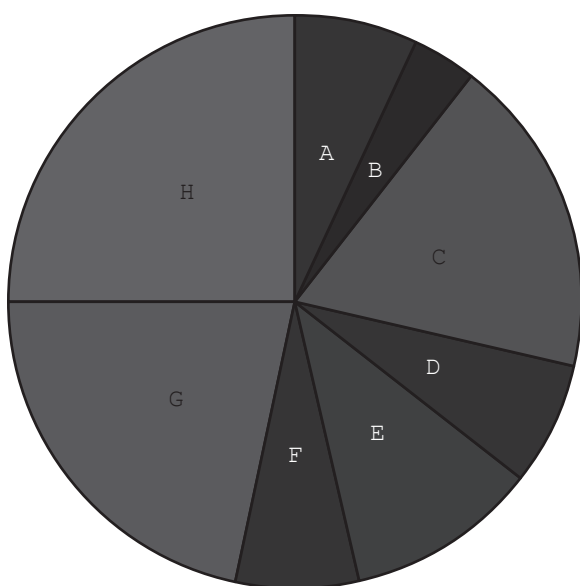
	<u>#</u>	<u>%</u>
Total Respondents:	92	100
Respondents Not Asked:	40	43.5
<u>Respondents Asked:</u>	<u>52</u>	<u>56.5</u>
Total Potential Responses:	52	100
Invalid or Missing Responses:	27	51.9
<u>Valid Responses:</u>	<u>25</u>	<u>48.1</u>



<u>Sector</u>	<u>Answer</u>	<u>#</u>	<u>%</u>
A	0	5	20
B	1	2	8
C	2	1	4
D	3-5	4	16
E	6-9	2	8
F	10 or more	11	44
<u>Total:</u>		<u>25</u>	<u>100</u>

32. Over the last 3 years, approximately what is the average annual budget of the group?

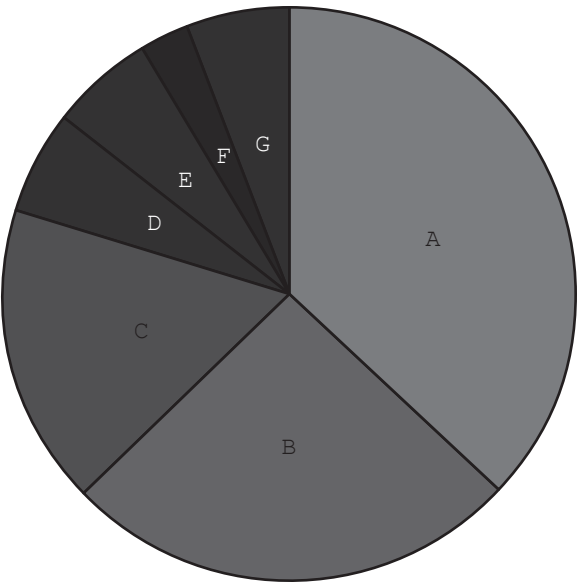
	<u>#</u>	<u>%</u>
Total Respondents:	92	100
Respondents Not Asked:	40	43.5
<u>Respondents Asked:</u>	<u>52</u>	<u>56.5</u>
Total Potential Responses:	52	100
Invalid or Missing Responses:	24	46.2
<u>Valid Responses:</u>	<u>28</u>	<u>53.8</u>



<u>Sector</u>	<u>Answer (CA\$)</u>	<u>#</u>	<u>%</u>
A	0	2	7.1
B	1-999	1	3.6
C	1,000-4,999	5	17.9
D	5,000-19,999	2	7.1
E	20,000-49,999	3	10.7
F	50,000-99,999	2	7.1
G	100,000-249,999	6	21.4
H	250,000 or more	7	25
<u>Total:</u>		<u>28</u>	<u>100</u>

33. How many full-time paid staff does the group have?

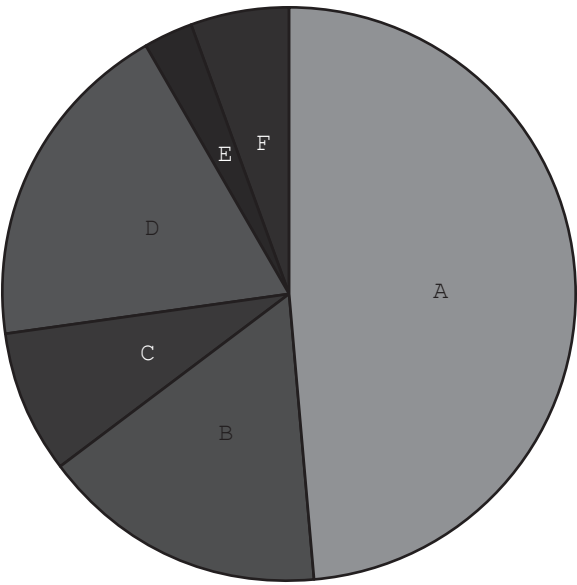
	<u>#</u>	<u>%</u>
Total Respondents:	92	100
Respondents Not Asked:	40	43.5
<u>Respondents Asked:</u>	<u>52</u>	<u>56.5</u>
Total Potential Responses:	52	100
Invalid or Missing Responses:	17	32.7
<u>Valid Responses:</u>	<u>35</u>	<u>67.3</u>



<u>Sector</u>	<u>Answer</u>	<u>#</u>	<u>%</u>
A	0	13	37.1
B	1	9	25.7
C	2	6	17.1
D	3-5	2	5.7
E	6-9	2	5.7
F	10-19	1	2.9
G	20 or more	2	5.7
<u>Total:</u>		<u>35</u>	<u>100</u>

34. How many part-time paid staff does the group have?

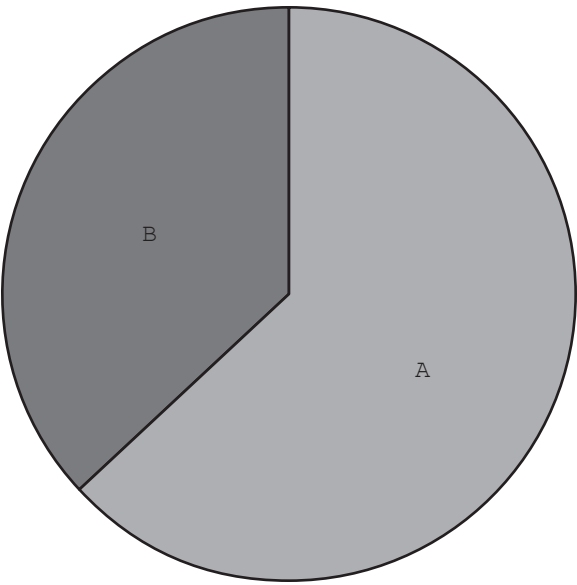
	<u>#</u>	<u>%</u>
Total Respondents:	92	100
Respondents Not Asked:	40	43.5
<u>Respondents Asked:</u>	<u>52</u>	<u>56.5</u>
Total Potential Responses:	52	100
Invalid or Missing Responses:	15	28.8
<u>Valid Responses:</u>	<u>37</u>	<u>71.2</u>



<u>Sector</u>	<u>Answer</u>	<u>#</u>	<u>%</u>
A	0	18	48.6
B	1	6	16.2
C	2	3	8.1
D	3-5	7	18.9
E	6-9	1	2.7
F	20 or more	2	5.4
<u>Total:</u>		<u>37</u>	<u>100</u>

35. Does the group maintain a physical space that is regularly open to the public?

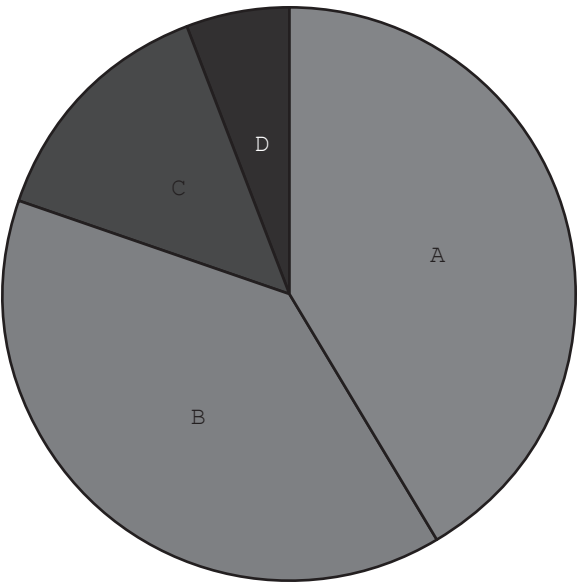
	<u>#</u>	<u>%</u>
Total Respondents:	92	100
Respondents Not Asked:	40	43.5
<u>Respondents Asked:</u>	<u>52</u>	<u>56.5</u>
Total Potential Responses:	52	100
Invalid or Missing Responses:	14	26.9
<u>Valid Responses:</u>	<u>38</u>	<u>73.1</u>



<u>Sector</u>	<u>Answer</u>	<u>#</u>	<u>%</u>
A	Yes	24	63.2
B	No	14	36.8
<u>Total:</u>		<u>38</u>	<u>100</u>

36. Which of the following terms best describe the organizational structure of the group?

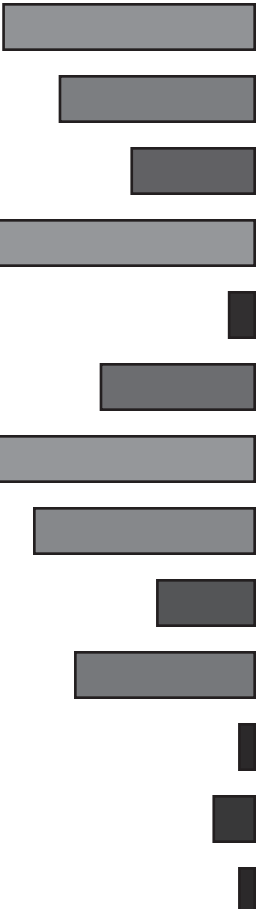
	#	%
Total Respondents:	92	100
Respondents Not Asked:	40	43.5
<u>Respondents Asked:</u>	<u>52</u>	<u>56.5</u>
Total Potential Responses:	52	100
Invalid or Missing Responses:	16	30.8
<u>Valid Responses:</u>	<u>36</u>	<u>69.2</u>



<u>Sector</u>	<u>Answer</u>	#	%
A	Vertical	15	41.7
B	Horizontal	14	38.9
C	Ad-hoc	5	13.9
D	Non-Structured	2	5.6
<u>Total:</u>		<u>36</u>	<u>100</u>











37. How does the group make decisions?

	#	%
Total Respondents:	92	100
Respondents Not Asked:	40	43.5
<u>Respondents Asked:</u>	<u>52</u>	<u>56.5</u>
Total Potential Responses:	52	100
Invalid or Missing Responses:	15	28.8
<u>Valid Responses:</u>	<u>37</u>	<u>71.2</u>

	<u>Answer</u>	#	%
	Entire Group Decides	18	48.6
	Select Members Decide	14	37.8
	One Person Decides	9	24.3
	Board Makes Some Decisions	19	51.4
	Board Makes All Decisions	2	5.4
	Formal Process	11	29.7
	Informal Process	19	51.4
	Consensus-Based	16	43.2
	Voting-Based	7	18.9
	Non-Members Consulted	13	35.1
	Non-Members Decide	1	2.7
	Random or Aleatory	3	8.1
	Group Does Not Make Decisions	1	2.7

38. Which of the following terms best describe your role in the group?

	#	%
Total Respondents:	92	100
Respondents Not Asked:	40	43.5
<u>Respondents Asked:</u>	<u>52</u>	<u>56.5</u>
Total Potential Responses:	52	100
Invalid or Missing Responses:	16	30.8
<u>Valid Responses:</u>	<u>36</u>	<u>69.2</u>

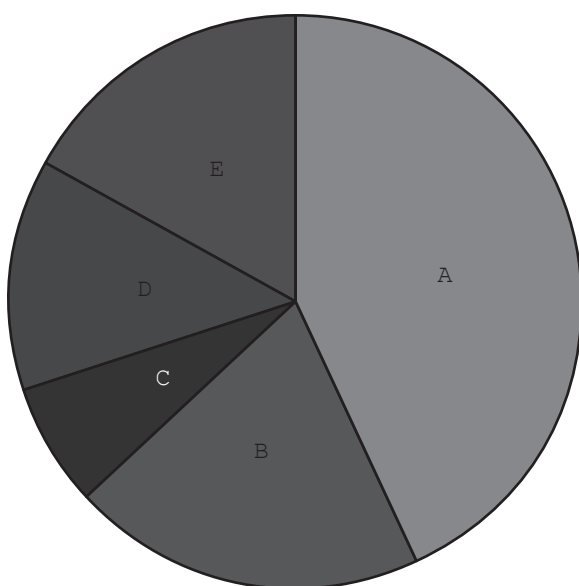
	<u>Answer</u>	#	%
	Leader	5	13.9
	Core Member	18	50
	Collective Member	8	22.2
	Organizational Member	8	22.2
	Owner	2	5.6
	Paid Full-Time Staff	6	16.7
	Paid Part-Time Staff	3	8.3
	Project-Based Employee	3	8.3
	Contractor	1	2.8
	Volunteer	8	22.2

Note:

Category "Organizational Member" refers to an individual being a member of a group that offers an organized membership structure. This is distinguished from membership in a collective.

39. Over the last 3 years, on average, what is the financial compensation that you receive annually for your role in the group?

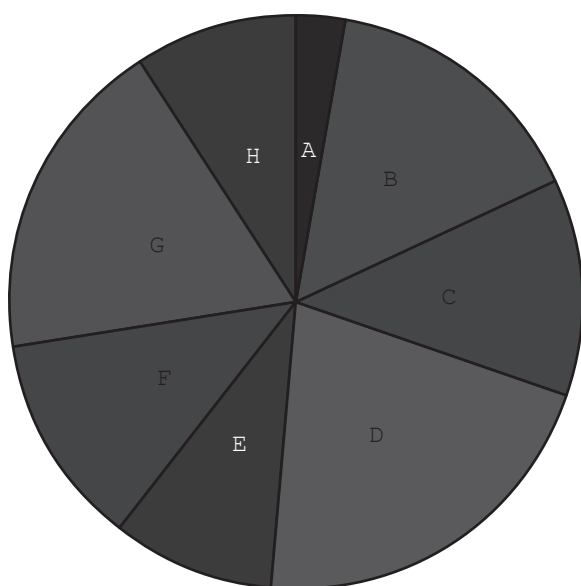
	#	%
Total Respondents:	92	100
Respondents Not Asked:	40	43.5
<u>Respondents Asked:</u>	<u>52</u>	<u>56.5</u>
Total Potential Responses:	52	100
Invalid or Missing Responses:	22	42.3
<u>Valid Responses:</u>	<u>30</u>	<u>57.7</u>



<u>Sector</u>	<u>Answer (CA\$)</u>	<u>#</u>	<u>%</u>
A	0	13	43.3
B	1,000-4,999	6	20
C	5,000-19,999	2	6.7
D	20,000-49,999	4	13.3
E	50,000-99,000	5	16.7
<u>Total:</u>		<u>30</u>	<u>100</u>

40. On average, how many hours does your role in the group require weekly?



















	<u>#</u>	<u>%</u>
Total Respondents:	92	100
Respondents Not Asked:	40	43.5
<u>Respondents Asked:</u>	<u>52</u>	<u>56.5</u>
Total Potential Responses:	52	100
Invalid or Missing Responses:	20	38.5
<u>Valid Responses:</u>	<u>32</u>	<u>61.5</u>



<u>Sector</u>	<u>Answer (Hours)</u>	<u>#</u>	<u>%</u>
A	0	1	3
B	1-4	5	15.2
C	5-9	4	12.1
D	10-19	7	21.2
E	20-29	3	9.1
F	30-39	4	12.1
G	40-49	6	18.2
H	50 or more	3	9.1
<u>Total:</u>		<u>32</u>	<u>100</u>

41. What do you contribute to the group?

	#	%
Total Respondents:	92	100
Respondents Not Asked:	40	43.5
<u>Respondents Asked:</u>	<u>52</u>	<u>56.5</u>
Total Potential Responses:	52	100
Invalid or Missing Responses:	21	40.4
<u>Valid Responses:</u>	<u>31</u>	<u>59.6</u>

	<u>Answer</u>	#	%
	Energy, Time, Motivation	8	25.8
	Vision, Direction	6	19.4
	Experience, Wisdom, Advice	1	3.2
	Thinking, Deciding, Solving	8	25.8
	Discourse, Dialogue	4	12.9
	Voice, Representation	1	3.2
	Curating, Programming	11	35.5
	Perspective	3	9.7
	Networking, Contacts	3	9.7
	Planning, Organizing	15	48.4
	Coordinating, Executing	4	12.9
	Outreach, Communication	6	19.4
	Money	1	3.2
	Financial Skills	7	22.6
	Technical Skills	7	22.6
	Publishing, Writing Skills	9	29
	Graphic Design Skills	1	3.2
	Counselling, Healing	2	6.5
			...

41. Contd.

Note:

Category "Perspective" includes awareness of art-world contexts, awareness of specific artistic disciplines, and perspectives from disciplines outside of art.

Category "Planning, Organizing" includes administration, board work, and committee work.

Category "Coordinating, Executing" includes project management, event coordination, event production, volunteer coordination, and member coordination.












Category "Outreach, Communication" includes promotion and media relations.

Category "Technical Skills" includes technical support, construction, and fabrication.

Category "Writing, Publishing Skills" includes editing, proofreading, translation, and research.

42. What do you get out of being involved in the group?

	#	%
Total Respondents:	92	100
Respondents Not Asked:	40	43.5
<u>Respondents Asked:</u>	<u>52</u>	<u>56.5</u>
Total Potential Responses:	52	100
Invalid or Missing Responses:	21	40.4
<u>Valid Responses:</u>	<u>31</u>	<u>59.6</u>

	<u>Answer</u>	#	%
	Shared Ideology	11	35.5
	Self-Actualization	11	35.5
	Stimulation	6	19.4
	Personal Growth	6	19.4
	Anonymity	2	6.5
	Career Advancement	4	12.9
	Social Affinity	13	41.9
	Financial Compensation	3	9.7
	Representation	2	6.5
	Fun	5	16.1
	Not Much	1	3.2

42. Contd.

Note:

Category "Shared Ideology" includes shared values, shared goals, and solidarity with or contribution to an institution, community, or project.

Category "Self-Actualization" includes motivation, sense of purpose, inspiration, hope, validation, support, affirmation, and satisfaction from seeing projects realized.

Category "Stimulation" includes intellectual stimulation, challenge, risk-taking, discussion, and dialogue.

Category "Personal Growth" includes personal artistic development, experience, and the opportunity to learn things.

Category "Anonymity" includes alternative modes of authorship and the opportunity to work in the arts without the "artist" label.

Category "Career Advancement" includes connection to professional contexts, networking, and career opportunities.

Category "Social Affinity" includes social networks, social outlets, community, collaboration, group dynamics, and friendship.

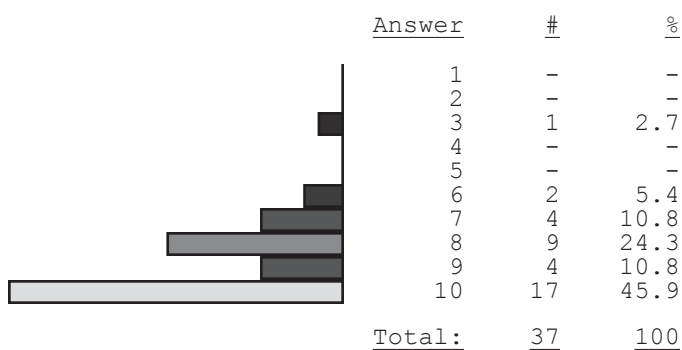
Category "Financial Compensation" includes income and employment.

Category "Representation" includes voice and visibility.

Category "Fun" includes pleasure and sexuality.

43. On a scale of 1 to 10, where 1 is not at all and 10 is a lot, how much do you enjoy being involved in the group?

	<u>#</u>	<u>%</u>
Total Respondents:	92	100
Respondents Not Asked:	40	43.5
<u>Respondents Asked:</u>	<u>52</u>	<u>56.5</u>
Total Potential Responses:	52	100
Invalid or Missing Responses:	15	28.8
<u>Valid Responses:</u>	<u>37</u>	<u>71.2</u>



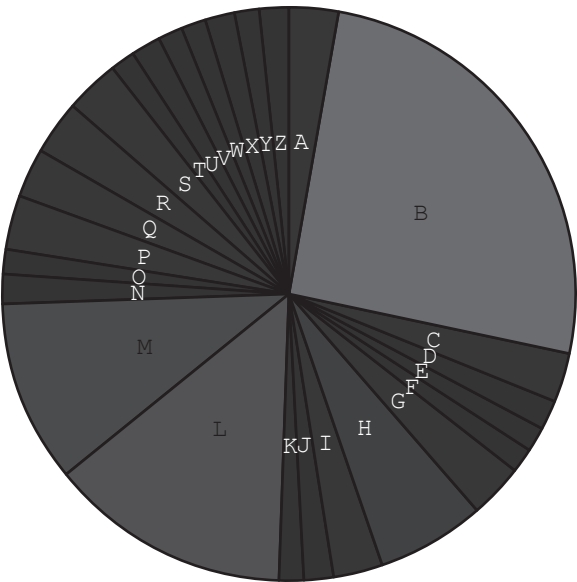
44. What is your year of birth?

	#	%
Total Respondents:	92	100
Respondents Not Asked:	0	0
<u>Respondents Asked:</u>	<u>92</u>	<u>100</u>
Total Potential Responses:	92	100
Invalid or Missing Responses:	28	30.4
<u>Valid Responses:</u>	<u>64</u>	<u>69.6</u>

	<u>Answer</u>	#	%
	1949	1	1.6
	1950	-	-
	1951	1	1.6
	1952	2	3.1
	1953	-	-
	1954	-	-
	1955	3	4.7
	1956	1	1.6
	1957	-	-
	1958	1	1.6
	1959	-	-
	1960	-	-
	1961	2	3.1
	1962	-	-
	1963	1	1.6
	1964	2	3.1
	1965	-	-
	1966	-	-
	1967	2	3.1
	1968	1	1.6
	1969	-	-
	1970	2	3.1
	1971	1	1.6
	1972	3	4.7
	1973	2	3.1
	1974	5	7.8
	1975	5	7.8
	1976	1	1.6
	1977	1	1.6
	1978	3	4.7
	1979	-	-
	1980	1	1.6
	1981	3	4.7
	1982	4	6.3
	1983	2	3.1
	1984	2	3.1
	1985	2	3.1
	1986	3	4.7
	1987	-	-
	1988	2	3.1
	1989	2	3.1
	1990	1	1.6
	1991	2	3.1
	<u>Total:</u>	<u>64</u>	<u>100</u>

45. What is your current place of residence?

	#	%
Total Respondents:	92	100
Respondents Not Asked:	0	0
<u>Respondents Asked:</u>	<u>92</u>	<u>100</u>
Total Potential Responses:	92	100
Invalid or Missing Responses:	25	27.2
<u>Valid Responses:</u>	<u>67</u>	<u>72.8</u>

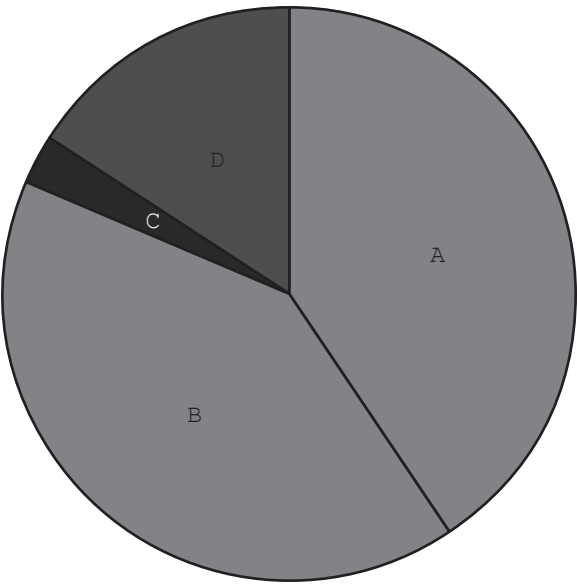


45. Contd.

<u>Sector</u>	<u>Answer</u>	<u>#</u>	<u>%</u>
A	Victoria, BC	2	3
B	Vancouver, BC	17	25.4
C	New Westminster, BC	2	3
D	Surrey, BC	1	1.5
E	Nelson, BC	1	1.5
F	British Columbia (City Unspecified)	1	1.5
G	Winnipeg, MB	2	3
H	Toronto, ON	4	5.9
I	Ottawa, ON	2	3
J	Ontario (City Unspecified)	1	1.5
K	Gatineau, QC	1	1.5
L	Montreal, QC	9	13.4
M	Moncton, NB	7	10.4
N	New Brunswick (City Unspecified)	1	1.5
O	Halifax, NS	1	1.5
P	Canada (Province Unspecified)	2	3
Q	Portland, OR	2	3
R	San Francisco, CA	2	3
S	California (City Unspecified)	2	3
T	Chicago, IL	1	1.5
U	New York, NY	1	1.5
V	Maine (City Unspecified)	1	1.5
W	London (UK)	1	1.5
X	Johannesburg (South Africa)	1	1.5
Y	Victoria, BC and Newfoundland (City Unspecified)	1	1.5
Z	Vancouver, BC and London (UK)	1	1.5
<u>Total:</u>		<u>67</u>	<u>100</u>

46. What is your gender identification?

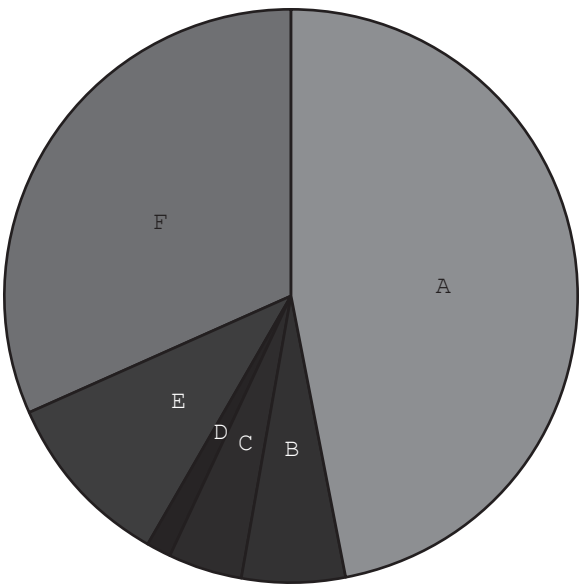
	<u>#</u>	<u>%</u>
Total Respondents:	92	100
Respondents Not Asked:	0	0
<u>Respondents Asked:</u>	<u>92</u>	<u>100</u>
Total Potential Responses:	92	100
Invalid or Missing Responses:	16	17.4
<u>Valid Responses:</u>	<u>76</u>	<u>82.6</u>



<u>Sector</u>	<u>Answer</u>	<u>#</u>	<u>%</u>
A	Male	31	40.8
B	Female	31	40.8
C	Queer	2	2.6
D	Prefer Not to Answer	12	15.8
<u>Total:</u>		<u>76</u>	<u>100</u>

47. What is your sexual orientation?

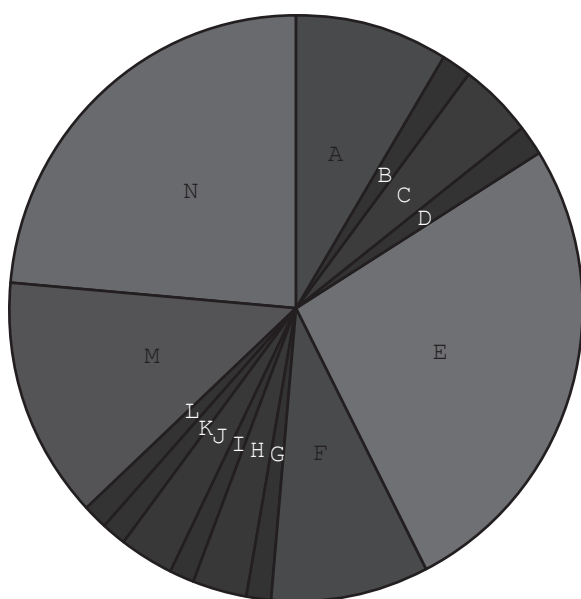
	#	%
Total Respondents:	92	100
Respondents Not Asked:	0	0
<u>Respondents Asked:</u>	<u>92</u>	<u>100</u>
Total Potential Responses:	92	100
Invalid or Missing Responses:	22	23.9
<u>Valid Responses:</u>	<u>70</u>	<u>76.1</u>



<u>Sector</u>	<u>Answer</u>	#	%
A	Heterosexual	33	47.1
B	Homosexual	4	5.7
C	Bisexual	3	4.3
D	Pansexual	1	1.4
E	Queer	7	10
F	Prefer Not to Answer	22	31.4
<u>Total:</u>		<u>70</u>	<u>100</u>

48. What are your ethno-cultural origins?

	#	%
Total Respondents:	92	100
Respondents Not Asked:	0	0
<u>Respondents Asked:</u>	<u>92</u>	<u>100</u>
Total Potential Responses:	92	100
Invalid or Missing Responses:	24	26.1
<u>Valid Responses:</u>	<u>68</u>	<u>73.9</u>



<u>Sector</u>	<u>Answer</u>	<u>#</u>	<u>%</u>
A	Acadian	6	8.8
B	African	1	1.5
C	Asian-Canadian	3	4.4
D	Black Caribbean	1	1.5
E	Caucasian, White, Western European	18	26.5
F	Franco-Canadian	6	8.8
G	Jewish	1	1.5
H	Latin-American, Latino	2	22.9
I	Métis	1	1.5
J	Québécois	2	2.9
K	Turkish	1	1.5
L	Ukrainian	1	1.5
M	Mixed Ethnicity	9	13.2
N	Prefer Not to Answer	16	23.5
<u>Total:</u>		<u>68</u>	<u>100</u>

...

48. Contd.

Note:

Where possible, categories used are those reported by respondents.

49. Over the last 3 years, on average, what is your total annual income?

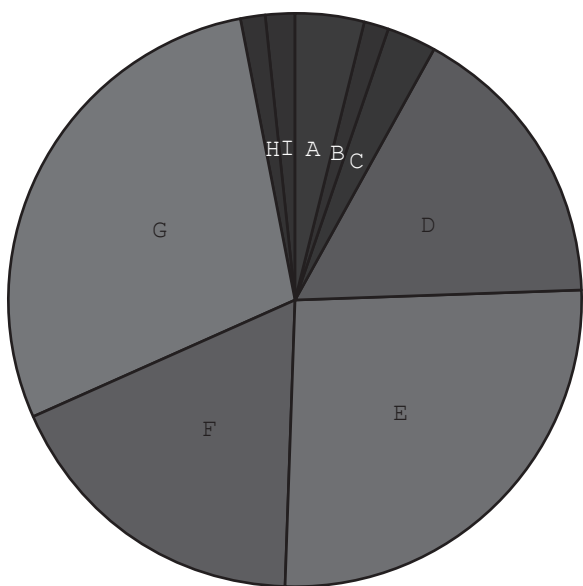
	<u>#</u>	<u>%</u>
Total Respondents:	92	100
Respondents Not Asked:	0	0
<u>Respondents Asked:</u>	<u>92</u>	<u>100</u>
Total Potential Responses:	92	100
Invalid or Missing Responses:	45	48.9
<u>Valid Responses:</u>	<u>47</u>	<u>51.1</u>

49. Contd.

	<u>Answer (CA\$)</u>	<u>#</u>	<u>%</u>
	5,000	1	2.1
	10,000	1	2.1
	11,000	1	2.1
	12,000	1	2.1
	13,000	-	-
	14,000	-	-
	15,000	4	8.5
	16,000	1	2.1
	17,000	1	2.1
	18,000	-	-
	19,000	1	2.1
	20,000	4	8.5
	21,000	-	-
	22,000	1	2.1
	23,000	-	-
	24,000	-	-
	25,000	1	2.1
	26,000	-	-
	27,000	-	-
	28,000	3	6.4
	29,000	-	-
	30,000	4	8.5
	35,000	1	2.1
	36,000	-	-
	37,000	-	-
	38,000	1	2.1
	39,000	-	-
	40,000	2	4.3
	41,000	-	-
	42,000	1	2.1
	43,000	-	-
	44,000	-	-
	45,000	2	4.3
	46,000	1	2.1
	47,000	-	-
	48,000	-	-
	49,000	-	-
	50,000	2	4.3
	51,000	-	-
	52,000	1	2.1
	53,000	-	-
	54,000	-	-
	55,000	1	2.1
	60,000	3	6.4
	65,000	1	2.1
	66,000	-	-
	67,000	1	2.1
	68,000	-	-
	69,000	-	-
	70,000	3	6.4
	90,000	1	2.1
	100,000	1	2.1
	250,000	1	2.1
	<u>Total:</u>	<u>47</u>	<u>100</u>

50. What is your highest level of formal education?

	#	%
Total Respondents:	92	100
Respondents Not Asked:	0	0
<u>Respondents Asked:</u>	<u>92</u>	<u>100</u>
Total Potential Responses:	92	100
Invalid or Missing Responses:	19	20.7
<u>Valid Responses:</u>	<u>73</u>	<u>79.3</u>



<u>Sector</u>	<u>Answer</u>	<u>#</u>	<u>%</u>
A	High school	3	4.1
B	Vocational or technical program	1	1.4
C	College	2	2.7
D	Bachelor's degree	12	16.4
E	Bachelor's degree in fine art, studio art, or media art	19	26
F	Master's degree	13	17.8
G	Master's degree in fine art, studio art, or media art	21	28.8
H	Doctoral degree	1	1.4
I	Post-doctoral program	1	1.4
<u>Total:</u>		<u>73</u>	<u>100</u>

51. What programs or subjects have you focused on in your education?

	#	%
Total Respondents:	92	100
Respondents Not Asked:	0	0
<u>Respondents Asked:</u>	<u>92</u>	<u>100</u>
Total Potential Responses:	92	100
Invalid or Missing Responses:	30	32.6
<u>Valid Responses:</u>	<u>62</u>	<u>67.4</u>

	<u>Answer</u>	#	%
	Visual Art, Fine Art	38	61.3
	Media Art, Digital Art	13	21
	Inter- disciplinary	7	11.3
	Dance, Performing Arts	2	3.2
	Design	3	4.8
	Architecture	4	6.5
	History, Criticism	19	30.6
	Curatorial Studies	9	14.5
	Cultural Studies	10	16.1
	Literature, Language	10	16.1
	Political Science	2	3.2
	Philosophy	2	3.2
	Education	5	8.1
	Medicine, Rehabilitation	1	1.6
	Science	2	3.2
	Computing, Engineering	2	3.2

...

51. Contd.

Note:

Category "Visual Art, Fine Art" includes painting, drawing, printmaking, book arts, textiles, craft, and studio practice.

Category "Media Art, Digital Art" includes photography, video art, intermedia, new media, film, and cinema.

Category "Interdisciplinary" includes performance art and intervention practices.

Category "Design" includes graphic design.

Category "History, Criticism" includes art theory, art criticism, art history, architectural history, performing arts history, and archaeology.

Category "Curatorial Studies" includes art administration and management.

Category "Cultural Studies" includes visual culture studies, social theory, ethnology, feminist theory, women's studies, aboriginal studies, and post-colonial theory.

Category "Literature, Language" includes English, comparative literature, writing, publishing, and translation.

Category "Political Science" includes international relations.

Category "Education" includes art education and community dialogue.

8. OBSERVATIONS ON SURVEY DATA

Study 1 was originally conceived as a study of groups that engage in artistic practice in a manner equivalent to individual artists.

This type of group can be differentiated from a traditional non-profit or incorporated arts organization in that the latter type of group does not normally conceive of or identify itself as the author of artistic works.

Informal observation suggests the number of groups identifying themselves as the authors of artistic works has increased in recent years. Given this observation and the title, theme, and programming of the Convention, it was supposed that a significant proportion of the survey's target population would be involved in this type of group.

It was further supposed that it would be possible to gather data from Convention participants concerning the structure, characteristics, and activities of these groups.

On the basis of these suppositions, it was anticipated that it would be possible to compare a profile of these groups' professional activities with a profile of the professional activities of individual artists responding to the survey.

Few of these suppositions were borne out by the survey data.

According to the survey data for Question 23, a much smaller number of respondents than anticipated characterized the group they were most involved in as "creat[ing its] own art" (15 instances) or as "equivalent to an artistic practice" (12 instances).

By contrast, a significantly larger number of respondents than anticipated identified the group they were the most involved in as a "non-profit organization" (27 instances), an "arts service organization" (15 instances), or "incorporated" (16 instances).

Furthermore, a technical issue with the questionnaire meant that no valid data were obtained concerning the professional activities of groups that characterized themselves as "creat[ing their] own art" or as "equivalent to an artistic practice".

Section 7 describes this technical issue in notes to Questions 24-27.

In the absence of such data, it is impossible to make a meaningful comparison between the profiles of such groups and the profiles of individual artists responding to the questionnaire.

Finally, any generalizations from the survey data to the target population as a whole must be qualified by the questionnaire response rate of 16.3%, and by significant variations in the proportions of valid responses to particular questions.

These observations do not necessarily detract from the potential value of the survey data. As a portrait of a set of individual artists and artist-initiated groups in a particular context, the survey data hold considerable potential for interpretation and comparison with other research.

Any subsequent analysis of the survey data will however have a somewhat different focus than was anticipated when the project was conceived.

9. PROJECT CREDITS AND ACKNOWLEDGEMENTS

9.1 Project Credits

Artifact Institute

Project concept, development, production, installation, and report

Pierre Barrieau and Geneviève Richard, Gris Orange Consultant Inc.

Statistical analysis and survey methodology consultation

The Future

Questionnaire interface programming

Lorna Brown, Allison Collins, and Kristina Lee Podesva

Institutions by Artists Convention liaison

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Adnan

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Ian D. Starr

Yannick and Jeremy, Computation, Montreal, Quebec

Building security staff, Simon Fraser

University Woodwards campus, Vancouver, British Columbia

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10. APPENDIX A: QUESTIONNAIRE INTRODUCTORY SCREENS

When beginning a questionnaire, respondents were greeted with an Introduction. After pressing the ENTER key, respondents were presented with Terms of Reference and asked to agree to them in order to begin the questionnaire. Pressing the Y key would take respondents to the first question. Pressing the N key would return respondents to the Introduction.

The text for the Introduction and Terms of Reference are provided below as they were displayed to respondents.

10.1 Introduction

This computer terminal contains a questionnaire that you're encouraged to complete.

The questionnaire is available to anyone attending the Institutions by Artists Convention.

The questionnaire is part of Study 1: Participants in the Institutions by Artists Convention, a survey administered by the Artifact Institute.

The questionnaire will ask you about your individual artistic practice, your involvement with groups, and the nature, structure, and activities of these groups.

The answers that you provide will help advance the study of artist-initiated activity.

The questionnaire contains up to 51 questions, and is estimated to take up to 20 minutes to complete.

Participation is voluntary. The questionnaire is anonymous, and you may skip any question.

Each individual member of a group is encouraged to complete their own questionnaire.

Individuals not involved with a group are also encouraged to complete the questionnaire.

We ask that you complete the questionnaire only once.

If you have any questions about the survey or the questionnaire, please contact the Artifact Institute at info@artifactinstitute.org.

Press ENTER to begin the questionnaire.

10.2 Terms of Reference

Thank you for choosing to complete the questionnaire.

Before you begin, the Artifact Institute requests that you to read and agree to the following terms of reference.

Study 1: Participants in the Institutions by Artists Convention is a project that involves the administration of a survey, analysis of the data collected, and production of a report.

Collected data will be held securely and in confidence by the Artifact Institute and its survey team, and will only be distributed or published in aggregate and anonymized form.

Analyses prepared for publication will be discussed with the Institutions by Artists Convention team and may be correlated with Convention registration records.

By accepting these terms of reference, you provide consent for the Artifact Institute to retain the answers you provide for analysis and for publication in anonymized form. In addition, you release the Artifact Institute and the Institutions by Artists Convention from any liability related to the collection and use of the answers you provide.

Do you agree to the above terms of reference?

Press Y for YES or N for NO

**11. APPENDIX B:
QUESTIONNAIRE CONTENT**

The questions asked in the questionnaire are provided in the table below, along with associated reference numbers, directions, answer options, and program instructions.

The first column contains the question's reference number; this information was not visible to respondents.

The second column contains the question itself, directions for respondents, and answer options; this information was visible to respondents.

The third column contains program instructions; this information was not visible to respondents.

Full width rows contain information concerning subsequent questions; this information was visible to respondents.

#	Question	Program Instructions
	Directions	
	Answer Options	
The following questions ask you to provide information about your individual artistic practice, if any.		
1	Do you consider yourself a professional artist?	If not A, then jump to 13
	Please choose one only.	
	A) Yes B) No C) Does not apply D) Don't know E) Prefer not to answer	
2	How long have you been a professional artist?	
	Please enter the number of years or choose one of the following options.	
	A) Does not apply B) Don't know C) Prefer not to answer	

#	Question	Program Instructions
	Directions	
	Answer Options	
3	What does your artistic practice currently involve?	If B, then jump to 13
	Please choose one only. A group is defined as an entity that does not identify itself as a person. An individual is defined as one person.	If D, E or F, then jump to 44
	A) Individual practice only B) Group practice only C) Both individual and group practice D) Does not apply E) Don't know F) Prefer not to answer	
4	What artistic disciplines do you currently work in?	
	Please enter your answer in text form or choose one of the following options.	
	A) Does not apply B) Don't know C) Prefer not to answer	
5	As an individual artist, how many times have you presented your work in a peer-recognized or equivalent professional context?	If A, then jump to 9
	Please choose one only.	
	A) 0 B) 1 C) 2-4 D) 5-9 E) 10-19 F) 20-49 G) 50 or more H) Does not apply I) Don't know J) Prefer not to answer	

#	Question	Program Instructions
	Directions	
	Answer Options	
6	How many of those presentations were in the last 3 years?	
	Please choose one only.	
	A) 0 B) 1 C) 2-4 D) 5-9 E) 10-19 F) 20-49 G) 50 or more H) Does not apply I) Don't know J) Prefer not to answer	
7	Where do you most often present, exhibit, or disseminate your work?	
	Please choose all that apply or enter your answer in text form.	
	A) Home B) Home studio C) Studio (outside of home) D) Office E) Artist-run centre F) Commercial gallery G) Public gallery H) Museum I) Media arts presentation venue (cinema, videotheque, etc.) J) Does not apply K) Don't know L) Prefer not to answer	

#	Question	Program Instructions
	Directions	
	Answer Options	
8	What are the most common terms for the presentation, exhibition, or dissemination of your work?	
	Please enter your answer in text form or choose one of the following options.	
	A) Own space B) Rent space C) Rent access D) Membership access E) Free access F) Unauthorized access G) Barter/trade favours H) Invited by curators I) Accepted based on proposal J) Receive exhibition fee K) Receive production expenses L) Sell work on consignment M) Sell work under contract or commission N) Does not apply O) Don't know P) Prefer not to answer	
9	How do you fund your individual art practice?	If A, B or C, then jump to 13
	Please enter your answer in text form or choose one of the following options.	
	A) Does not apply B) Don't know C) Prefer not to answer	
10	Over the last 3 years, approximately what proportion of this funding has come from peer-assessed grants or equivalent awards?	If A, then jump to 13
	Please choose one only.	
	A) 0% B) 25% C) 50% D) 75% E) 100% F) Does not apply G) Don't know H) Prefer not to answer	

#	Question	Program Instructions
	Directions	
	Answer Options	
11	Over the last 3 years, how many times have you received peer-assessed grants or equivalent awards for your individual art practice?	
	Please choose one only.	
	A) 0 B) 1 C) 2-4 D) 5-9 E) 10 or more F) Does not apply G) Don't know H) Prefer not to answer	
12	How many times in total have you received peer-assessed grants or equivalent awards for your individual art practice?	
	Please choose one only.	
	A) 0 B) 1 C) 2-4 D) 5-9 E) 10 or more F) Does not apply G) Don't know H) Prefer not to answer	
13	What jobs, professions, or work do you have that are not part of an individual art practice?	
	Please enter your answer in text form or choose one of the following options.	
	A) Does not apply B) Don't know C) Prefer not to answer	
<p>The following questions ask you to provide information about your involvement with groups, if any.</p> <p>Names of groups provided will not be associated with your answers to other questions in any publication of the survey results.</p>		

#	Question	Program Instructions
	Directions	
	Answer Options	
14	What groups are you currently involved with?	If A, B or C, then jump to 44
	Please list the names of these groups or choose one of the following options. A group is defined as an entity that does not identify itself as a person.	
	A) Does not apply B) Don't know C) Prefer not to answer	
15	Of these groups, which one are you most involved with?	If A, B or C, then jump to 44
	If you are equally involved with more than one group, please choose one.	
	Please enter your answer in text form or choose one of the following options. A) Does not apply B) Don't know C) Prefer not to answer	
The following questions ask you to provide information about the origins, characteristics, and activities of this group.		
16	Where is the group based?	
	Please enter your answer in text form or choose one of the following options. If answering in text form, please specify city (cities), town(s), or equivalent; province(s), state(s), or equivalent; and country (countries).	
	A) Does not apply B) Don't know C) Prefer not to answer	

#	Question	Program Instructions
	Directions	
	Answer Options	
17	In what year was the group formed?	
	Please enter the year or choose one of the following options.	
	A) Does not apply B) Don't know C) Prefer not to answer	
18	How many people were involved in the formation of the group?	
	Please choose one only.	
	A) 1 B) 2 C) 3-5 D) 6-10 E) 11-19 F) 20-49 G) 50-99 H) 100 or more I) Does not apply J) Don't know K) Prefer not to answer	
19	Were you involved in the formation of the group?	
	Please choose one only.	
	A) Yes B) No C) Does not apply D) Don't know E) Prefer not to answer	
20	How many people are currently involved in the group?	
	Please choose one only.	
	A) 1 B) 2 C) 3-5 D) 6-10 E) 11-19 F) 20-49 G) 50-99 H) 100 or more I) Does not apply J) Don't know K) Prefer not to answer	
21	What are the goals of the group?	
	Please enter your answer in text form or choose one of the following options.	
	A) Does not apply B) Don't know C) Prefer not to answer	

#	Question	Program Instructions
	Directions	
	Answer Options	
22	What are the activities of the group?	
	Please enter your answer in text form or choose one of the following options.	
	A) Does not apply B) Don't know C) Prefer not to answer	
23	Which of the following characteristics describe the group?	If not A, B or text entry, then jump to 28
	Please choose all that apply or enter your answer in text form.	
	A) Creates own art B) Equivalent to an artistic practice C) Produces others' art D) Presents others' art E) Sells others' art K) Educational institution F) Participation open to general public G) Participation by invitation only J) Alternative space H) Collaboration I) Collective J) Arts service organization K) Project-based L) Incorporated M) Registered charitable status N) Non-profit/Not-for-profit O) For-profit P) Does not apply Q) Don't know R) Prefer not to answer	

#	Question	Program Instructions
	Directions	
	Answer Options	
24	How many times has the group presented its work in a peer-recognized or equivalent professional context?	
	Please choose one only.	
	A) 0 B) 1 C) 2-4 D) 5-9 E) 10-19 F) 20-49 G) 50 or more H) Does not apply I) Don't know J) Prefer not to answer	
25	How many of those presentations were in the last 3 years?	
	Please choose one only.	
	A) 0 B) 1 C) 2-4 D) 5-9 E) 10-19 F) 20-49 G) 50 or more H) Does not apply I) Don't know J) Prefer not to answer	
26	Where does the group most often present, exhibit, or disseminate its work?	
	Please choose all that apply or enter your answer in text form.	
	A) Home B) Home studio C) Studio (outside of home) D) Office E) Artist-run centre F) Commercial gallery G) Public gallery H) Museum I) Media arts presentation venue (cinema, videotheque, etc.) J) Does not apply K) Don't know L) Prefer not to answer	

#	Question	Program Instructions
	Directions	
	Answer Options	
27	What are the most common terms for the presentation, exhibition, or dissemination of the group's work?	
	Please choose all that apply or enter your answer in text form.	
	A) Own space B) Rent space C) Rent access D) Membership access E) Free access F) Unauthorized access G) Barter/trade favours H) Invited by curators I) Accepted based on proposal J) Receive exhibition fee K) Receive production expenses L) Sell work on consignment M) Sell work under contract or commission N) Does not apply O) Don't know P) Prefer know to answer	
The following questions ask you to provide information about the group's financial and human resources. Your answers will not be associated with the name of your group in any publication or public presentation of the survey results.		
28	How does the group fund its activities?	If A, B or C, then jump to 32
	Please enter your answer in text form or choose one of the following options.	
	A) Does not apply B) Don't know C) Prefer not to answer	

#	Question	Program Instructions
	Directions	
	Answer Options	
29	Over the last 3 years, approximately what proportion of the group's funding has come from peer-assessed grants or equivalent awards?	
	Please choose one only.	
	A) 0% B) 25% C) 50% D) 75% E) 100% F) Does not apply G) Don't know H) Prefer not to answer	
30	Over the last 3 years, how many times has the group received peer-assessed grants or equivalent awards?	
	Please choose one only.	
	A) 0 B) 1 C) 2 D) 3-5 E) 6-9 F) 10 or more G) Does not apply H) Don't know I) Prefer not to answer	
31	How many times in total has the group received peer-assessed grants or equivalent awards?	
	Please choose one only.	
	A) 0 B) 1 C) 2 D) 3-5 E) 6-9 F) 10 or more G) Does not apply H) Don't know I) Prefer not to answer	

#	Question	Program Instructions
	Directions	
	Answer Options	
32	Over the last 3 years, approximately what is the average annual budget of the group?	
	Please choose one only.	
	A) \$0 (CA\$) B) \$1-\$999 (CA\$) C) \$1,000-\$4,999 (CA\$) D) \$5,000-\$19,999 (CA\$) E) \$20,000-\$49,999 (CA\$) F) \$50,000-\$99,999 (CA\$) G) \$100,000-\$249,999 (CA\$) H) \$250,000 or more (CA\$) I) Does not apply J) Don't know K) Prefer not to answer	
33	How many full-time paid staff does the group have?	
	Please choose one only.	
	A) 0 B) 1 C) 2 D) 3-5 E) 6-9 F) 10-19 G) 20 or more H) Does not apply I) Don't know J) Prefer not to answer	
34	How many part-time paid staff does the group have?	
	Please choose one only.	
	A) 0 B) 1 C) 2 D) 3-5 E) 6-9 F) 10-19 G) 20 or more H) Does not apply I) Don't know J) Prefer not to answer	

#	Question	Program Instructions
	Directions	
	Answer Options	
35	Does the group maintain a physical space that is regularly open to the public?	
	Please choose one only.	
	A) Yes B) No C) Does not apply D) Don't know E) Prefer not to answer	
The following questions ask you to provide information about the organizational structure of the group, the decision-making process of the group, and your relationship to the group.		
36	Which of the following terms best describe the organizational structure of the group?	
	Please choose all that apply or enter your answer in text form.	
	A) Vertical (i.e. hierarchical) B) Horizontal (i.e. non-hierarchical, rhizomatic) C) Ad-hoc D) Non-structured E) Does not apply F) Don't know G) Prefer not to answer	

#	Question	Program Instructions
	Directions	
	Answer Options	
37	How does the group make decisions?	
	Please choose all that apply or enter your answer in text form.	
	A) Entire group decides B) Select members of group decide C) One person decides D) Elected board of directors makes some decisions E) Elected board of directors makes all decisions F) Formal process G) Informal process H) Consensus-based/ Unanimous I) Voting-based/ Democratic J) People outside group are consulted K) Group asks others to make decisions for it L) Random or aleatory process M) Group does not make decisions N) Does not apply O) Don't know P) Prefer not to answer	
38	Which of the following terms best describe your role in the group?	
	Please choose all that apply or enter your answer in text form.	
	A) Leader B) Core member C) Collective member D) Organizational member E) Owner F) Paid full-time staff G) Paid part-time staff H) Project-based employee I) Contractor J) Volunteer K) Intern L) Does not apply M) Don't know N) Prefer not to answer	

#	Question	Program Instructions
	Directions	
	Answer Options	
39	Over the last 3 years, on average, what is the financial compensation that you receive annually for your role in the group?	
	Please enter the amount in Canadian Dollars or choose one of the following options.	
	A) \$0 (CA\$) B) \$1-\$999 (CA\$) C) \$1,000-\$4,999 (CA\$) D) \$5,000-\$19,999 (CA\$) E) \$20,000-\$49,999 (CA\$) F) \$50,000-\$99,999 (CA\$) G) \$100,000-\$249,999 (CA\$) H) \$250,000 or more (CA\$) I) Does not apply J) Don't know K) Prefer not to answer	
40	On average, how many hours does your role in the group require weekly?	
	Please enter the number of hours or choose one of the following options.	
	A) Does not apply B) Don't know C) Prefer not to answer	
41	What do you contribute to the group?	
	Please enter your answer in text form or choose one of the following options.	
	A) Does not apply B) Don't know C) Prefer not to answer	
42	What do you get out of being involved in the group?	
	Please enter your answer in text form or choose one of the following options.	
	A) Does not apply B) Don't know C) Prefer not to answer	

#	Question	Program Instructions
	Directions	
	Answer Options	
43	On a scale of 1 to 10, where 1 is not at all and 10 is a lot, how much do you enjoy being involved in the group?	
	Please choose one only.	
	A) 1 B) 2 C) 3 D) 4 E) 5 F) 6 G) 7 H) 8 I) 9 J) 10 K) Does not apply L) Don't know M) Prefer not to answer	
<p>The following questions ask you to provide information about yourself.</p> <p>Answering these questions is voluntary, and you may skip any question. Your answers will be held securely and in confidence by the Artifact Institute and its survey team, and will only be used for the purposes of statistical analysis.</p> <p>Your answers will not be associated with any information identifying you or your group in any publication or public presentation of the survey results.</p>		
44	What is your year of birth?	
	Please enter the year or choose one of the following options.	
	A) Does not apply B) Don't know C) Prefer not to answer	

#	Question	Program Instructions
	Directions	
	Answer Options	
45	What is your current place of residence?	
	Please enter your answer in text form or choose one of the following options. If answering in text form, please specify city (cities), town(s), or equivalent; province(s), state(s), or equivalent; and country (countries).	
	A) Does not apply B) Don't know C) Prefer not to answer	
46	What is your gender identification?	
	Please enter your answer in text form or choose one of the following options.	
	A) Does not apply B) Don't know C) Prefer not to answer	
47	What is your sexual orientation?	
	Please enter your answer in text form or choose one of the following options.	
	A) Does not apply B) Don't know C) Prefer not to answer	
48	What are your ethno-cultural origins?	
	Please enter your answer in text form or choose one of the following options.	
	A) Does not apply B) Don't know C) Prefer not to answer	
49	Over the last 3 years, on average, what is your total annual income?	
	Please enter the amount in Canadian Dollars or choose one of the following options.	
	A) Does not apply B) Don't know C) Prefer not to answer	

#	Question	Program Instructions
	Directions	
	Answer Options	
50	What is your highest level of formal education?	
	Please choose one only.	
	A) Primary school B) High school C) Vocational or technical program D) College E) Pre-university program F) Bachelor's degree G) Bachelor's degree in fine art, studio art, or media art H) Master's degree I) Master's degree in fine art, studio art, or media art J) Doctoral degree K) Post-doctoral program L) Does not apply M) Don't know N) Prefer not to answer	
51	What programs or subjects have you focused on in your education?	
	Please enter your answer in text form or choose one of the following options.	
	A) Does not apply B) Don't know C) Prefer not to answer	

12. APPENDIX C: SURVEY MODE

12.1 Rationale

The survey was administered through an interactive computer interface. This mode was selected because:

- it permitted the questionnaire to be administered both at and outside of the Convention;
- data could be stored centrally on a redundant server as a precaution against the loss of survey responses;
- and aggregation and tabulation of survey data would be facilitated by digital storage.

12.2 On-Site Installation

An installation was conceived to highlight and promote the survey project within the Convention venue.

The installation comprised three computer terminals whose only available function was the administration of the questionnaire.

The installation identified the Study 1 project to Convention participants and enabled respondents to complete a questionnaire at any time during the Convention.

The installation was located at:

Media Lounge Mezzanine, 3rd Floor
Goldcorp Centre for the Arts
Simon Fraser University
Vancouver, British Columbia
Canada

12.3 Online Availability

As a precaution against potential unavailability or dysfunction of the computer terminals, the questionnaire was also made available online, both during and after the Convention.

Convention participants were able to access the questionnaire from their own personal computers or equivalent devices via a non-public URL.



Figure 1

General view of on-site installation.

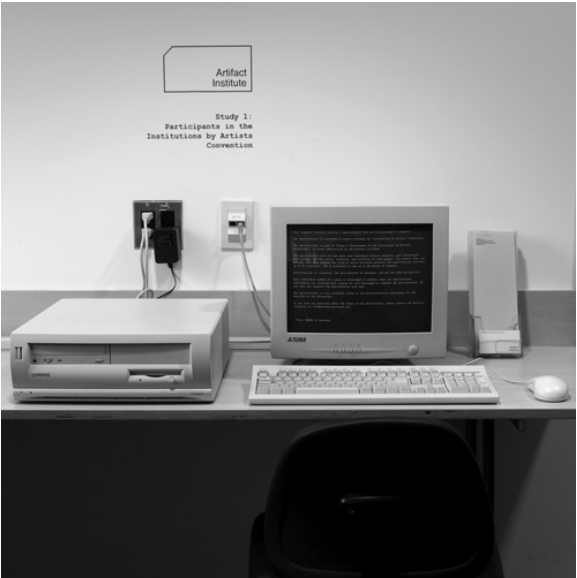


Figure 2

Detail of one of three computer terminals and associated installation elements.

This computer terminal contains a ques
The questionnaire is available to anyo
The questionnaire is part of "Study 1:
Convention", a survey administered by
The questionnaire will ask you about y
with groups, and the nature, structure
provide will help advance the study of
up to 51 questions, and is estimated t
Participation is voluntary. The questi
Each individual member of a group is e
Individuals not involved with a group

Figure 3

Close-up of typical page of
interactive computer interface.

**13. APPENDIX D:
BIBLIOGRAPHY**

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**14. APPENDIX E:
ABOUT THE ARTIFACT INSTITUTE**

The Artifact Institute was founded in 2007 by Tim Dallett (Montreal, Quebec) and Adam Kelly (Halifax, Nova Scotia) to study and intervene in the processes by which artifacts undergo changes in use, value, and meaning.

The Artifact Institute uses artistic, institutional, and activist methods and practices to address the relationship of human-made objects and organizational structures to their aesthetic, technical, and social contexts.

The Artifact Institute conducts research, collects artifacts, provides services, gives workshops, presents exhibitions, and produces publications. These activities are undertaken in a hybrid space between contemporary art, technological practice, and critical inquiry to create multiple points of access and engagement.

15. CONTACT INFORMATION

www.artifactinstitute.org

info@artifactinstitute.org



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