



Canada Council
for the Arts

Conseil des arts
du Canada

THE VISUAL ARTS LANDSCAPE IN CANADA AS SEEN THROUGH CADAC, 2011-12

Prepared by Research and Evaluation
Canada Council for the Arts
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Important Notes:

- (1) Figures reported throughout this document are subject to change since CADAC is a “live” system from which data reports are drawn. Most data in this report were obtained on 11 July 2013 from CADAC. Reported data change as organizations provide updated figures or financial data are reconciled. Totals reported in some tables may not be consistent with data run on 11 July 2013 as the nature of the data is different and it was run on a different date.
- (2) Statistical data from CADAC are not currently reviewed in the same manner as financial data (which are reconciled with financial statements by CADAC analysts). Statistical data are reported here as is and likely contain some reporting errors. One example of statistical data that may be subject to some reporting error by organizations is the count of the number of visitors especially in the context where access to exhibitions is free. CADAC has recently introduced some features of automatic data checking between correlating lines that will help to reduce (though not eliminate) reporting errors – see <https://www.thecadac.ca/documents/StatsForm-OrganizationUserGuide-Aug2013.pdf>

Executive Summary

CADAC currently captures data on 243 Canadian visual arts organizations¹ receiving multi-year or annual operating funding from one or more of the funders who are members of CADAC. The financial and statistical data from 2007-08 to 2012-13, used in this report, provides a means to monitor trends in a significant part of the visual arts ecology of Canada. Overall, the Canadian visual arts ecology supports the creation and production of art, public access to works of art and sales of art.

It is important to remember, however, that CADAC tells only a part of the story of the Canadian visual arts ecology. Not covered in CADAC data are:

- numerous organizations amongst CADAC members that are not currently receiving operating funding – some galleries and museums, some artist-run centres and production centres, art magazines, biennales and art fairs, cultural centres, artist residencies and crafts organizations²; many of these organizations are project-funded³
- visual arts training institutions
- organizations receiving operating funding from non-CADAC members such as Quebec funders.
- for profit visual arts organizations such as private galleries
- individual artists

As well, even for the visual arts organizations represented in CADAC, not all of their activities are reported. CADAC primarily captures exhibitions, residencies, membership and arts education and community arts activities; examples of excluded activities from CADAC data are: publishing, workshops, production activities and certain services to artists.

Despite the limitations of coverage³, one of the benefits of CADAC is to be able to examine the impact of public funding to arts organizations. Public investment in the 243 CADAC visual arts organizations by three levels of government totalled \$146 million in 2011-12 (\$123 million of which is operating funding). CADAC can help answer many questions such as: In which organizations is this funding invested? What kinds of activities does it support? Where does public funding fit in the revenue profile and finances of organizations? How does this funding help funders achieve strategic objectives relating to areas such as equity and public

¹ 2011-12 data

² There are currently no organizations categorized as crafts organizations in CADAC. Crafts service organizations are included in CADAC as a service organization and not classified as a crafts organization.

³ For example, the Canada Council had 115 visual arts organizations which were only project-funded in 2011-12.

engagement? Ultimately how does the funding contribute to creating a vital and diverse arts sector that enriches the lives of Canadians?

The lion's share (88%) of the \$146 million in public funding received by CADAC visual arts organizations goes to 127 public art galleries and art museums. These organizations have an important role in dissemination of visual arts and public engagement, organizing and curating over 1,700 exhibitions and garnering attendance of 7.6 million. They also organize more than 40,000 arts education activities each year many with children, youth and young adults. Public art galleries and museums hold significant collections of art and acquire new works every year. These organizations tend to be larger, three-quarters of them with annual budgets of over \$500,000. Their finances are relatively stable and they attract private sector support and earned revenues to a significant degree.

This is in contrast to the 88 artist-run centres in CADAC which account for 10% of public funding. Artist-run centres, while also organizing and curating exhibitions (almost 1,060 a year), have a much greater focus on production of art, providing services to artists, and hosting artist residencies. These are typically very small organizations, two-thirds of them with budgets of under \$250,000. Like public art galleries and museums, their finances are also relatively stable; however, they have a lean infrastructure (particularly with respect to human resources) and spend relatively little of their budget on communications, public outreach and fundraising. They are much more dependent on public sector funding (particularly Canada Council funding) than public art galleries/ art museums to accomplish their mandates.

While there is a significant difference between public art galleries/art museums and artist-run centres in their mandates and resources, there are certain similarities as well. Both types of organizations exhibit a very high percentage of Canadian artists, close to 90%. Only about 10% of artists exhibited are not Canadian. Neither public art galleries/art museums nor artist-run centres have a very diverse profile⁴ in terms of numbers of organizations, although artist-run centres have a higher percentage of diverse organizations (12.5%) than public art galleries/art museums (3.2%).

Also part of the visual arts ecology captured in CADAC are five production centres as well as 21 service organizations. These organizations provide services to artists and engage in activities such as publications, directories and on-line tools. In some cases these organizations undertake activities that are not well captured in CADAC.

The overall picture painted by CADAC data is of a stable group of visual arts organizations – stable in terms of the mix of organizations, revenues, numbers of exhibitions and artists exhibited. The data sources relating to other parts of the visual arts ecology are limited so it is

⁴ Aboriginal, Culturally Diverse and Official Language Minority Organizations

difficult to draw conclusions about the relative importance of CADAC visual arts organizations in a quantifiable way. Nevertheless 2012-13 data help to demonstrate the vital role that these organizations have to both support the work of artists (more than 20,000 among the CADAC visual arts organizations⁵) and to engage the public in significant ways in the visual arts (attendance of more than 12 million at exhibitions and 1.7 million at arts education activities).

⁵ Note that this figure includes some duplication as the same artists may be exhibited by different art museums/public art galleries and artist-run centres at the same time.

Key Statistics for CADAC Visual Arts Organizations in 2011-12⁶

- **243** visual arts organizations registered and reporting in CADAC
- Total revenues of over **\$313 million**, of which **\$73 million** were earned revenues and **\$67 million** private sector revenues. Public sector revenues from all levels of government totaled **\$146 million**.
- Total expenses of **\$308 million**, of which **\$127 million** were artistic expenses. Administration expenses totaled **\$74 million**, while facility operating expenses stood at **\$66 million**, marketing and communications stood at **\$25 million** and fundraising at **\$16 million**.
- **9,861** artists were paid fees
- **3,097** exhibitions were organized and curated of which 2,357 (76%) were contemporary exhibitions.
- **20,447⁷** artists exhibited of which 18,461 (90%) were Canadian
- **\$2.3 million** in artists fees were paid by artist-run centres while **\$6.5 million** in artists fees were paid by art museums and public art galleries
- **11.5 million** total attendance at exhibitions
- **43,442** arts education and learning activities
- **1.7 million** attendance/participants at arts education and arts learning activities
- **19,134** volunteers providing almost **760,000** volunteer hours

⁶ Figures reported throughout this document are subject to change since CADAC is a “live” system from which data reports are drawn (most though not all of the data in this report were obtained on 11/07/13 from the CADAC system). Reported data change as organizations provide updated figures or financial data are reconciled. Also new organizations continue to register in CADAC so that aggregate figures continue to change.

⁷ Note that this figure includes some duplication as the same artists may be exhibited by different art museums/public art galleries and artist-run centres at the same time.

1.Overview

The report is intended as a backgrounder for the September 2013 Canadian Public Arts Funders (CPAF) Visual Arts Professional Development Meeting. The report is based on data from CADAC, a web-based system which has now been in place for four and a half years and is beginning to provide a rich source of reliable data on almost 2,000 Canadian arts organizations. CADAC includes data for organizations receiving an operating grant (annual or multi-year) from one or more arts funders⁸ who are members of CADAC.

Data from CADAC provide funders with the ability to monitor and analyze the finances and activities of significant components of the arts landscape in Canada. CADAC enables monitoring of visual arts trends such as exhibitions/screenings, attendance, artists fees, membership, programming costs, financial health, revenue generation, arts education, community arts engagement, professional development and use of technology to disseminate exhibitions.

2011-12 financial and statistical data are the main focus of this report with some limited trend data included. 2012-13 data are only included in two charts as some organizations have not yet finalized all data for the 2012-13 fiscal year.

Table 1: Number of Visual Arts Organizations Reporting in CADAC by Year

Organizations Reporting Data	2007-08	2008-09	2009-10	2010-11	2011-12	2012-13
Financial Data	198	231	244	245	243	239
Statistical Data	149	195	224	245	238	194

2.The Visual Arts Ecology in Canada

The data analyzed here provide a portrait of that part of the visual arts landscape in Canada represented in CADAC. It is useful to situate the CADAC data in a larger visual arts context to assist in the interpretation of the data. CADAC captures data on not-for-profit art museums and public art galleries, artist-run centres, production centres, service organizations and other organizations receiving operating funding. This obviously represents only a part of the Canadian visual arts landscape, an important one nonetheless – publicly funded visual arts organizations receiving ongoing funding for their operations. These organizations support the creation and production of art, public access to art and also sales of art works.

Not covered in CADAC data are:

⁸ Funders using the system who are members of CADAC include Canada Council for the Arts, New Brunswick Department of Culture, Tourism and Heritage, Ontario Arts Council, Manitoba Arts Council, Saskatchewan Arts Board, Alberta Foundation for the Arts, BC Arts Council, Toronto Arts Council, Mississauga Arts Council, Greater Sudbury Development Corporation and City of Vancouver. Recent new members as of July 2013 include the City of Kingston, City of Saskatoon, Edmonton Arts Council and the Newfoundland and Labrador Arts Council. Applicants to these funders enter their financial and statistical data into common on-line forms.

- numerous organizations amongst CADAC members that are not currently receiving operating funding – some galleries and museums, some artist run centres and production centres, art magazines, biennales and art fairs, cultural centres, artist residencies and crafts organizations⁹; many of these organizations are project-funded¹⁰
- visual arts training institutions
- organizations receiving operating funding from non-CADAC members such as Quebec.
- private art galleries and other for profit visual arts organizations
- individual artists

It should be noted that the manner in which arts funders define the visual arts is not the same as definitions from sources such as Statistics Canada. As an example, Statistics Canada captures data on a sub-sector of the culture sector called “Visual and Applied Arts”. According to this definition, the Visual and Applied Arts include the areas listed in Table 2 below and covers production from for-profit and not-for-profit organizations. Statistics Canada data primarily look at the contribution of a given sector towards Canada’s Gross Domestic Product.

Table 2: Visual and Applied Arts in Canada Contribution to Gross Domestic Product (GDP), 2010

VISUAL AND APPLIED ARTS	CONTRIBUTION TO GDP (\$millions)
Original Visual Art	\$83
Art Reproductions	\$32
Photography	\$1,003
Crafts	\$2,752
Advertising	\$1,852
Architecture	\$1,207
Design	\$3,229
TOTAL	\$10,157

Source: Statistics Canada Catalogue no. 13-604-M No. 75, *Canadian Culture Satellite Account 2010*, September 2014¹¹

The visual arts ecology in Canada has been described in a number of different ways. One representation of the components of the visual arts ecology is adapted from a recent report on artist-run centres commissioned by the Canada Council for the Arts¹² with some additional items added¹³. The shapes coloured in orange show those for which data is captured in CADAC while those coloured in blue are outside the scope of CADAC. There are lines shown connecting Artist-Run Centres, Art Museums and Public Art Galleries, Production Centres and Discipline Service Organizations with the Artists bubble given the roles that these organizations have with respect to supporting and exhibiting artists work. To

⁹ There are currently no organizations categorized as crafts organizations in CADAC. Service organizations relating to crafts (such as the Canadian Crafts Federation) are included in CADAC as service organizations not crafts organizations.

¹⁰ For example, the Canada Council had 115 visual arts organizations which were only project-funded in 2011-12.

¹¹ The report presented to CPAF meeting has been subsequently updated with Statistics Canada data, released in 2014.

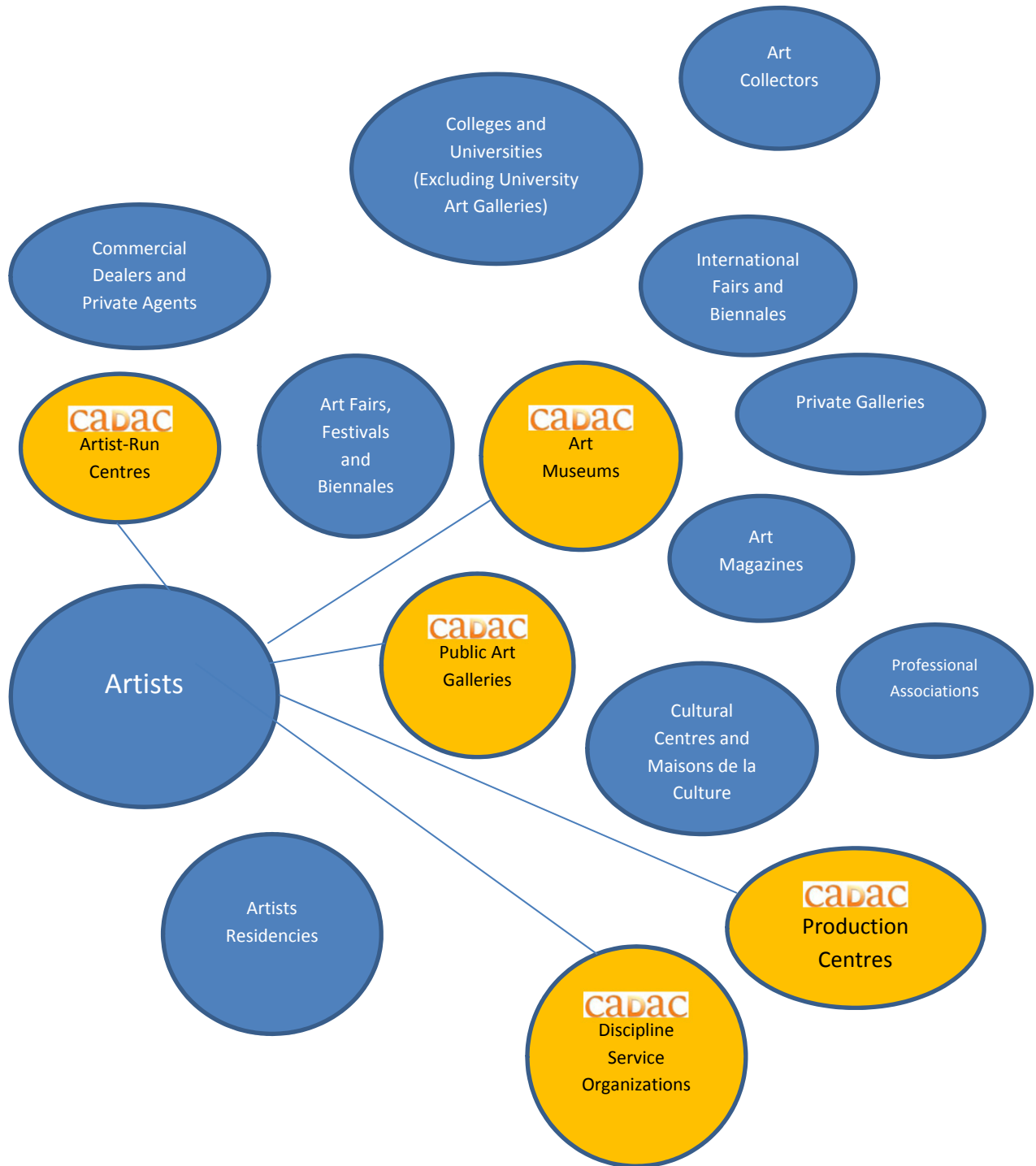
¹² *The Distinct Role of Artist-Run Centres in the Canadian Visual Arts Ecology*, MDR Burgess, prepared for the Canada Council for the Arts, 13 October 2011

¹³ The ecology includes artists residencies

the degree possible this report will include data showing the relative importance of artists in the organizations' operations.

Chart 1

CADAC IN THE VISUAL ARTS ECOLOGY



3. Profile of Visual Arts Organizations in CADAC

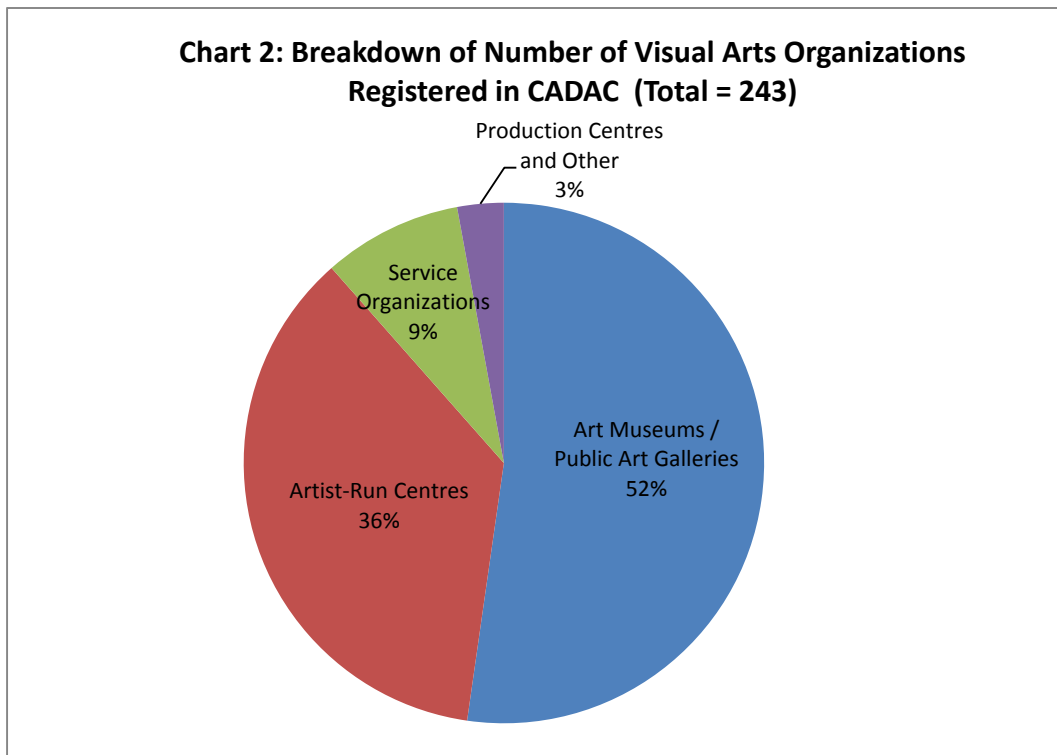
3a. Types of Organizations in CADAC

The types of organizations included in this portrait along with the number in each category are:

- Art Museums and Public Art Galleries (127)
- Artist-Run Centres (88)
- Service Organizations¹⁴ (21)
- Production Centres (5)
- Other (2)

In total, this report includes financial data for 243 visual arts organizations currently reporting in CADAC. A brief description of the categorization of visual arts organizations by type is included in Appendix 1.

Art Museums and Public Art Galleries make up over half of the visual arts organization in CADAC. Artist-Run Centres make up over one-third, while Service Organizations, Production Centres and Other Organizations make up the remaining percentage.

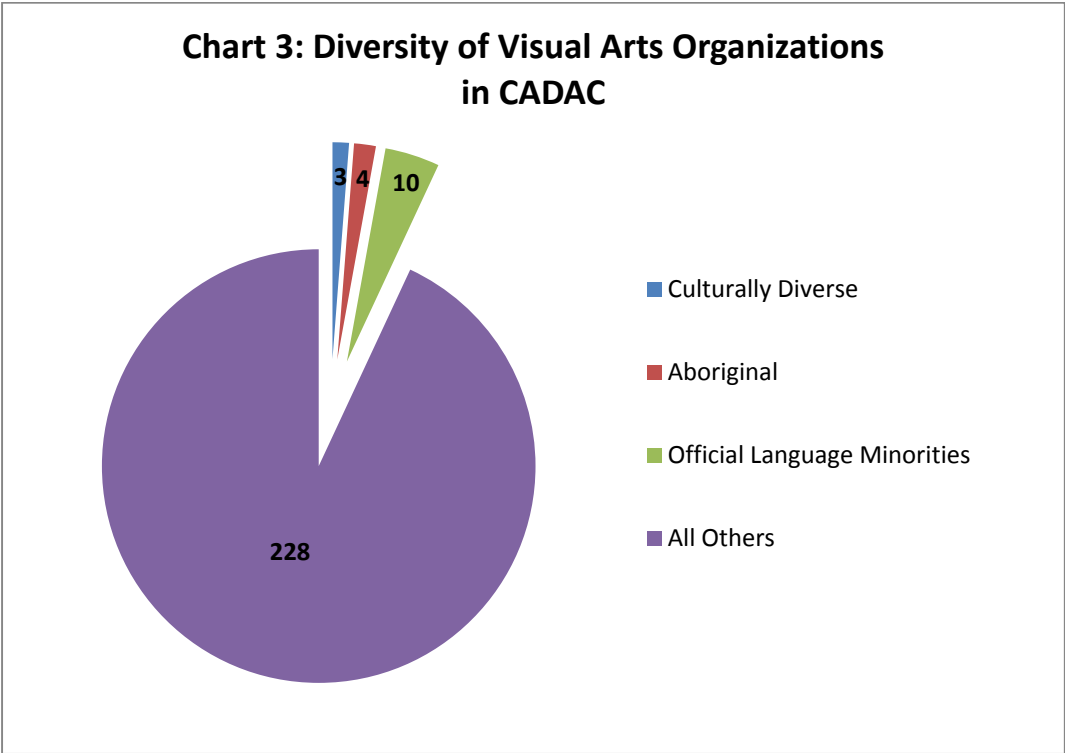


¹⁴ Note that this category includes both national and provincial arts service organizations.

3b. Diversity of Organizations

Seventeen of the visual arts organizations in CADAC are diverse in terms of their mandate (approximately 6.9% of the total number). This includes categories such as Aboriginal, Official Language Minority and Culturally Diverse Organizations¹⁵.

Three of the visual arts organizations in CADAC are categorized as culturally diverse while four are categorized as Aboriginal and 10 are official language minority organizations (anglophone or francophone). The relatively low representation of these organizations in CADAC reflects the small number of these organizations receiving operating grants from any of the funders. However, these figures do not capture all aspects of diversity as they do not represent the degree to which mainstream organizations may undertake programming with respect to diverse communities (e.g. exhibitions, artists-in-residence, community arts programming, membership, etc.). This kind of information is captured in grant applications by many funders and would provide a more complete picture of diverse arts practices in visual arts organizations.



¹⁵ Note that these data were compiled from a list produced after 11 July 2013 and therefore represent the breakdown for a slightly larger number of visual arts organizations.

3c. Geographic Breakdown

At the present time, not all provincial and territorial funders are members of CADAC. The data therefore underrepresent organizations in those regions as the data for them cover only Canada Council funded organizations. Table 3 below shows the provincial and territorial breakdown of visual arts organizations in CADAC.

For example, the number shown for Quebec (40) represents only those organizations funded by the Canada Council. A review of the Conseil des Arts et des Lettres du Québec (CALQ) website listing of operating grants awarded to visual arts organizations in 2011-12 (the same year as for the CADAC data included here) shows a total of 51 visual arts operating grants for Quebec. Approximately 45% (23) of Quebec visual arts organizations receiving operating funding from CALQ are also funded by Canada Council. These 23 organizations are represented in CADAC¹⁶.

Table 3: Geographic Breakdown of Visual Arts Organizations in CADAC

Province/Territory	Number of Visual Arts Organizations in CADAC
NL	X (included on line <i>Other</i>)
PE	X (included on line <i>Other</i>)
NS	7
NB	11
QC	40
ON	91
MB	8
SK	21
AB	22
BC	37
YT	X (included on line <i>Other</i>)
NT	X (included on line <i>Other</i>)
NU	X (included on line <i>Other</i>)
Other ¹⁷	6
TOTAL VISUAL ARTS ORGANIZATIONS IN CADAC	243

X = fewer than five organizations in CADAC.

¹⁶ It should be noted that the CALQ operating grants program for visual arts organizations does not include several larger art museums which are funded via the Ministère de la Culture du Québec. The latter organizations are included in CADAC as they are funded by the Canada Council.

¹⁷ Data representing less than 5 organizations are not reported in the CADAC system due to confidentiality restrictions.

Other underrepresented regions include Newfoundland and Labrador, PEI, Yukon, NWT and Nunavut. Newfoundland and Labrador Arts Council has just joined CADAC while the other provinces and territories are currently not members of CADAC. The Department of Canadian Heritage is also not a member of CADAC.

3d. Size Profile of Visual Arts Organizations

The revenue size profile for the two main categories of visual arts organizations in CADAC is quite different. Art Museums / Public Art Galleries, for example, have few organizations (18 or 15%) with total revenues of less than \$250,000. By contrast, a significant number of artist-run centres (61 or 69%) have revenues of less than \$250,000. As will be seen in the sections of the report dealing with the activities and finances of these organizations these two types of organizations are different in many ways in their operations.

Table 4: CADAC Visual Arts Organizations by Revenue Size Range*

Total Revenue Category	Art Museum/Public Art Galleries	Artist-Run Centres
\$250k and under	18	61
\$250k up to \$350k	12	16
\$350k up to \$450k	14	7
\$450k up to \$750k	14	3
\$750k up to \$1m	19	-
\$1m up to \$1.5m	21	-
\$1.5 up to \$3m	11	-
\$3m up to \$7m	7	-
Over \$7m	7	-
Total Number of Organizations	123	88

*Totals shown here may vary from totals shown in other tables due to the nature of the data and the timing of when the data was run.

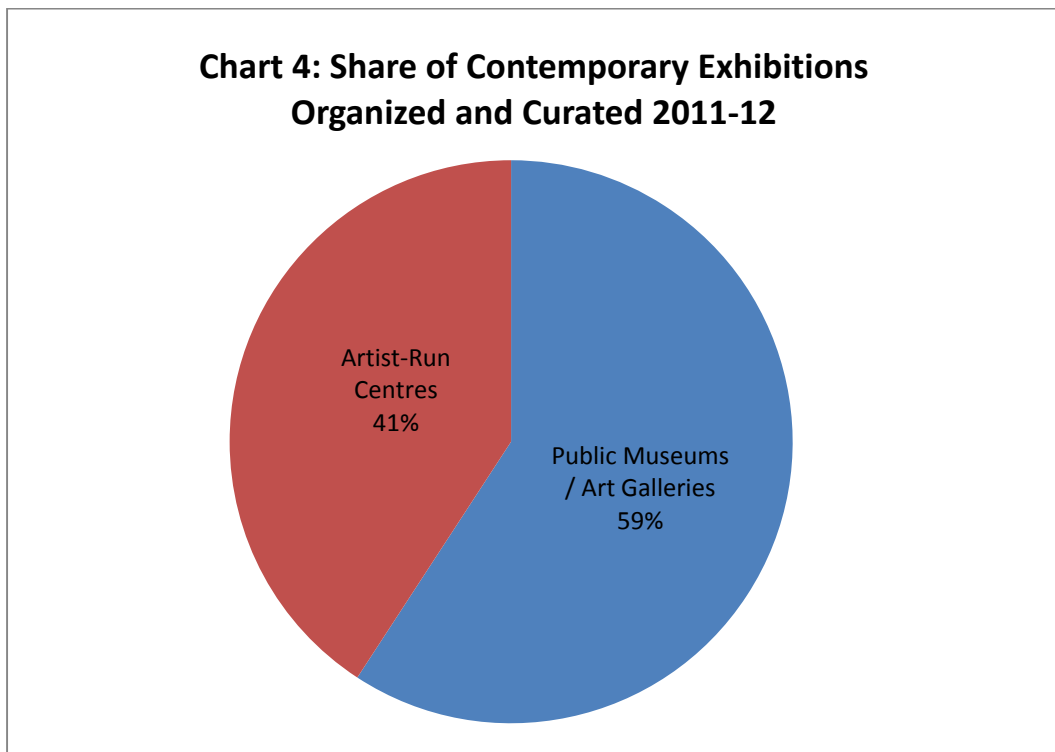
4. Activities of Visual Arts Organizations

4a. Exhibitions and Artists Exhibited

CADAC captures data on exhibitions organized and curated by visual arts organizations in various ways, including whether the exhibitions were presented locally, outside of province, internationally and via the Internet.

The data represent the activity of a significant percentage of the visual arts organizations reporting any data for 2011-12 (98% or 238 out of 243 as of 11 July 2013). The data below in Chart 4 show the relative share of exhibitions organized by Public Galleries/Art Museums vs. Artist-Run Centres.

A total of 3,097 exhibitions were organized and curated by visual arts organizations in 2011-12. Of these, 2,357 (or 76%) were contemporary exhibitions. Art Museums and Public Art Galleries organized 1,239 contemporary exhibitions while Artist-Run Centres organized 854.



Artist-run centres in the revenue size category of under \$250,000 account for 67% of the exhibitions organized and curated by all artist-run centres while by contrast small museums and

galleries with total revenues of less than \$250,000 account for only 14% of all public galleries and art museums' exhibitions.

Art museums/public art galleries, artist-run centres as well as other visual arts organizations exhibit works by large numbers of artists – a total of 20,447 artists had their works exhibited in 2011-12¹⁸. Of these more than 90% are Canadian artists.

Art museums/public art galleries and artist-run centres exhibited the vast majority of artists – 17,616 (see breakdown on Table 5). Artist-run centres exhibit a much higher percentage of artists who are local than art museums and public art galleries (65% vs. 40%).

Table 5: Number of Artists Exhibited by Residence, CADAC Visual Arts Organizations, 2011-12

Residence of Artists Exhibited	Art Museums/ Public Art Galleries	Artist-Run Centres
<i>Local City/Town/Reserve</i>	5,030	3,454
<i>Within Province/Territory</i>	3,158	600
<i>Outside Province/Territory</i>	2,631	766
Total Canadian Artists	10,819	4,826
Non-Canadian Artists	1,546	435
TOTAL ARTISTS EXHIBITED	12,365	5,261
% of artists exhibited who are local	40%	65%

While some comparisons can be made between the activities of art museums/public art galleries and artist-run centres, their roles and focus are often quite different as are their operations.

On the next page in Table 6 is an overview of the activities of artist-run centres by revenue size category. Artist-run centres are engaged in many activities, including exhibitions, production of catalogues, arts education activities, professional development, community arts activities and artist-in-residence projects.

Of note is the fact that artists fees make up a significant share (24%) of the artistic expenses of artist-run centres (this compares with 5.7% for art museums and public art galleries).

¹⁸ Note that this figure includes some duplication as artists are exhibited by different art museums/public art galleries and artist-run centres at the same time.

In addition, unlike public galleries and museums, artist-run centres typically have artist members who receive various kinds of services to support artistic production and professional development. Artist-run centres have more than 7,300 members.

They also host 249 artist-in-residence projects, a much larger number than art museums and public art galleries.

Table 6: Artist-Run Centres Activities, by Size of Artist-Run Centre, 2011-12

	Under \$150k	\$151k - \$250k	\$251k - \$350k	Over \$350k	All Artist- Run Centres
Number of Organizations	22	39	16	10	88
Number of Exhibitions	234	473	200	152	1,059
<i>Contemporary</i>	174	400	133	147	854
<i>Disseminated in a public space and via the Internet</i>	56	70	46	12	184
<i>Disseminated solely via the Internet</i>	2	6	1	6	15
Catalogues, CDs and DVDs produced	47	79	34	22	182
Number of Community Arts Activities	63	185	25	9	283
Number of Arts Learning and Arts Education Activities	597	1,095	512	358	2,562
Number of Artists Exhibited	643	2,659	1,458	501	5,261
Number of hours space open to the public annually	33,925	98,926	27,921	11,593	172,365
Total Attendance at Exhibitions	170,463	427,221	419,096	85,677	1,102,457
Total Attendance at Community Arts Activities	7,763	15,034	565,368	6,840	595,055
Number of members	1,098	3,539	1,240	1,440	7,317
Number of artist-in-residence projects hosted	34	114	21	78	249
Total Number of Artists in Residence	40	129	30	82	284
Number of artists paid artists fees	469	1,550	1,106	780	3,929
Total artists' fees paid by artist-run centres to artists	..	..	..	..	\$2,288,679
Artists fees as % of Artistic Expenses	..	..	..	..	24%

Table 7 on the next page provides an overview of the activities of Art Museums and Public Art Galleries by revenue size category. Exhibitions represent the most significant activity for art museums and public galleries with a total of over 1,700 exhibitions in 2011-12 and attendance of 7.6 million. Art museums and public art galleries are also engaged in a significant number of arts education and learning activities – almost 40,000 in total in 2011-12.

Table 7: Art Museums / Public Galleries Activities, 2011-12*

	Under \$250k	\$251k - \$350k	\$351k - \$450k	\$451k - \$750k	\$751k - \$1m	\$1m - \$1.5m	\$1.5m - \$3m	\$3m - \$7m	Over \$7m	All Museums and Galleries
Number of Organizations	18	12	14	14	20	22	11	6	5	122
Number of Exhibitions	248	145	139	166	303	270	187	124	63	1,645
<i>Contemporary Exhibitions included above</i>	156	122	129	146	234	239	105	72	29	1,232
<i>Disseminated in a public space and via the Internet</i>	8	16	3	19	11	9	5	3	7	81
<i>Disseminated solely via the Internet</i>	2	0	0	5	4	8	2	2	0	23
Catalogues, CDs and DVDs produced	21	36	50	56	80	66	62	37	17	425
Number of Arts Education and Learning Activities¹⁹	873	1,381	3,445	2,563	4,993	6,095	5,457	6,331	4,779	35,917
Number of Artists Exhibited	1,531	691	928	953	2,112	1,980	1,279	823	767	11,604
Number of hours space open to the public annually	35,465	25,134	31,468	21,108	43,133	58,576	25,645	11,695	14,061	266,285
Total Attendance at Exhibitions	329,950	180,540	208,088	326,102	1,066,995	1,256,263	868,488	748,024	1,291,532	6,725,982
Total Attendance /Participants Arts Education and Learning Activities	23,027	41,749	57,856	60,245	185,724	190,860	165,421	178,882	326,346	1,230,110
Number of artist-in-residence projects hosted	9	3	3	12	13	13	12	5	14	84
Total Number of Artists in Residence	23	5	5	14	13	43	17	4	16	140
Number of artists paid artists fees	340	341	278	522	907	737	658	442	878	5,103
Total Artists fees paid	..	..	..	..	..	..	..	..	..	\$6,504,575
Artists fees as % of artistic expenses	..	..	..	..	..	..	..	..	..	5.7%

*Totals shown here may vary from totals shown in other tables due to the nature of the data and the timing of when the data was run.

¹⁹ Includes activities for children and youth as well as those directed at all ages. Also includes workshops for teachers and professional development activities for arts professionals.

4b. Activities of Other Visual Arts Organizations in CADAC

Also part of the visual arts ecology captured in CADAC are five production centres as well as 21 service organizations. These two categories of organizations include a mix of organizations with varied mandates. The service organizations include provincial and national service organizations as well as organizations that are not strictly speaking service organizations. The activity of the latter type of organization does not fall into any of the existing activity categories or CADAC yet may have a critical role in the visual arts ecology not captured through CADAC data.

Visual arts service organizations and production centres generally report a much lower number of public activities such as exhibitions but have much higher numbers of service related activities including publications. Membership is reported by all of the organizations under the category of Arts and Culture Service Organization activity. It is difficult to interpret these figures as they may not have been reported consistently by the organizations.

Table 8: Other Activities of Visual Arts Organizations

	Art Museums / Public Art Galleries	Artist-Run Centres	Service Organizations	Production Centres
Number of Organizations	124	88	19	5
Number of Public Activities (Exhibitions, etc.)	24,694	2,524	259	45
Number of Publications ²⁰	486	773	1,546	10
Number of Members (reported as service organization activity – line 1970)	108,773	8,465	6,706	770
Number of Members (reported as artist-run centre activity – line 2175)	3	7,317	0	495

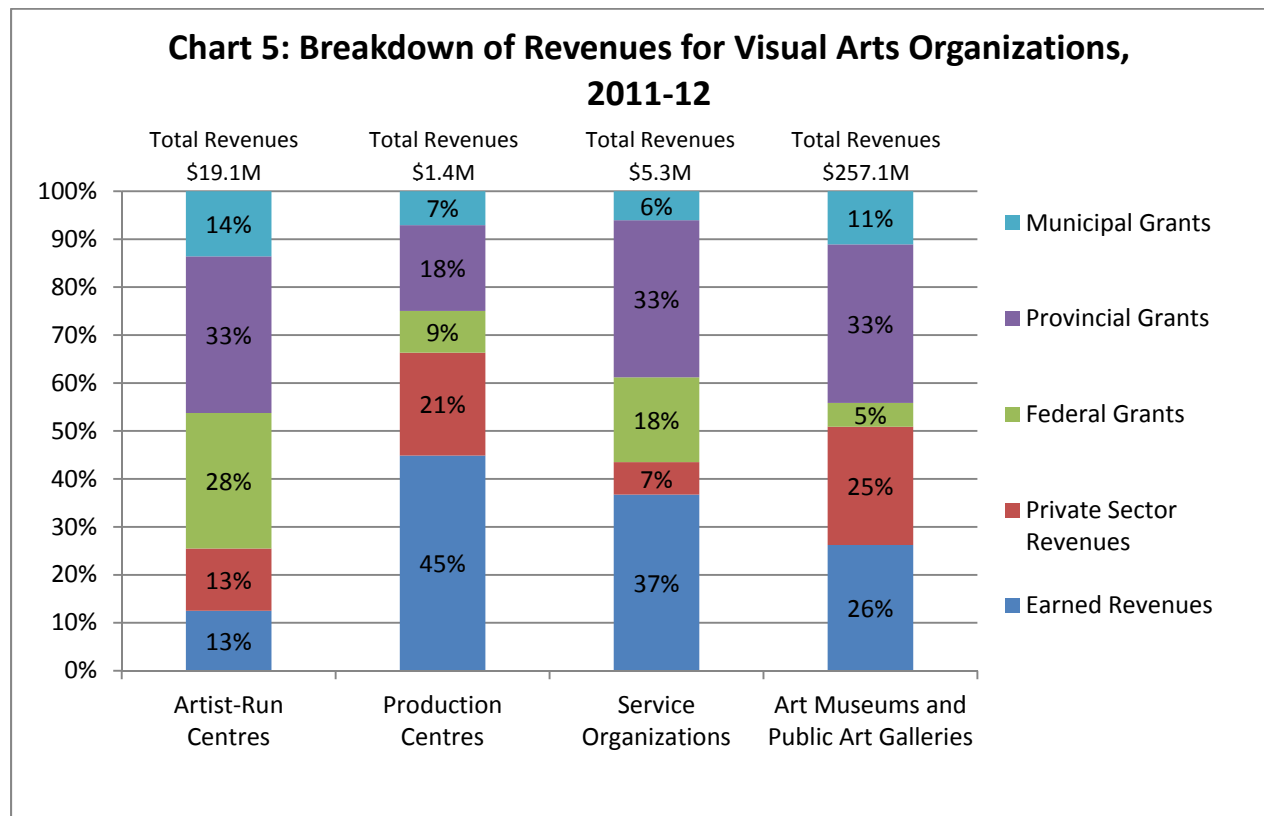
*Totals shown here may vary from totals shown in other tables due to the nature of the data.

²⁰ Includes directories, manuals, on-line tools such as blogs, web pages, etc.

5. Finances of Visual Arts Organizations

5a. Public-Private-Earned Revenue Breakdowns and Trends

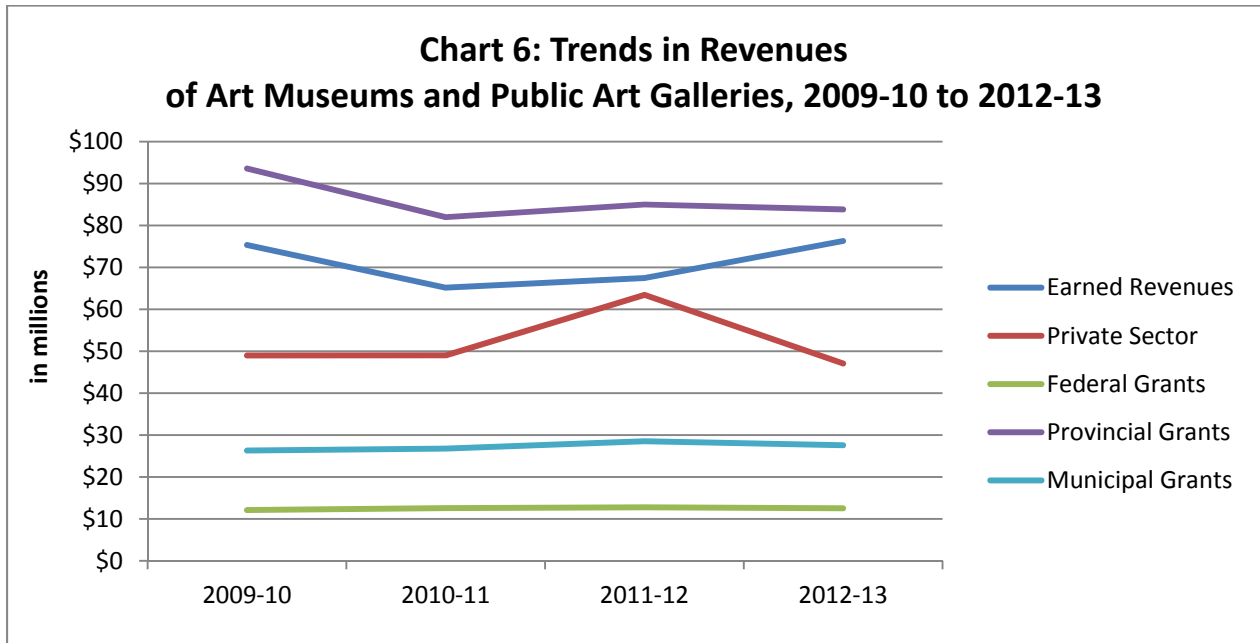
As can be seen from Chart 5 below, there is quite a bit of variation between art museums/public galleries and artist-run centres as to how their revenues break down by category. The biggest differences are that Art Museums and Public Art Galleries earn a larger share of their revenues from the private sector and earned sources than artist-run centres. At the same time, artist-run centres receive a much larger share of their revenues from federal government funding, primarily the Canada Council for the Arts. Production centres earn the highest level of earned revenues of amongst the categories of organizations.



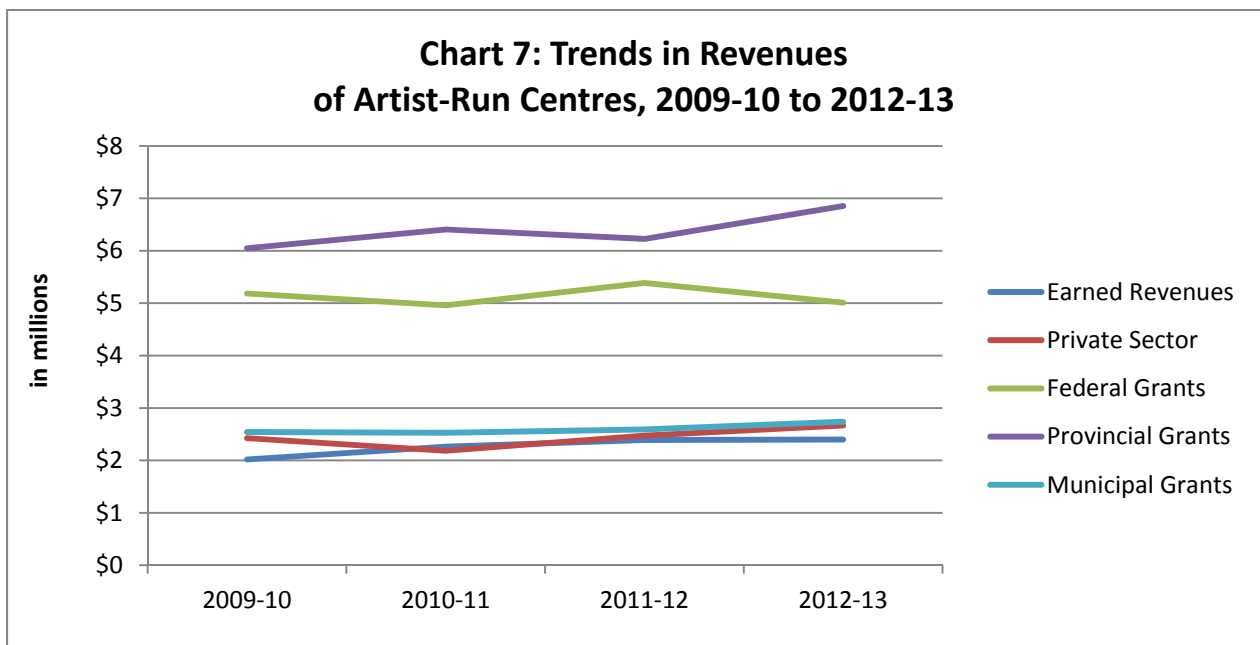
5b. Art Museums and Public Art Galleries Revenues

As shown in Chart 6 on the next page, there has been some revenue growth for art museums and public art galleries organizations over the past three years (2010-11 to 2012-13) almost all in earned revenues. An examination of the detail of earned revenues shows that there was an overall improvement across the board in most earned revenues categories (admissions, fees, sales, etc.). However, this increase has only brought earned revenues back up to the 2009-10 level not beyond it. It is noteworthy that a spike in private sector revenues was almost all as a

result of a temporary significant increase in individual donations. Grant revenues from all levels of government remained at almost the same level between 2010-11 and 2012-13.



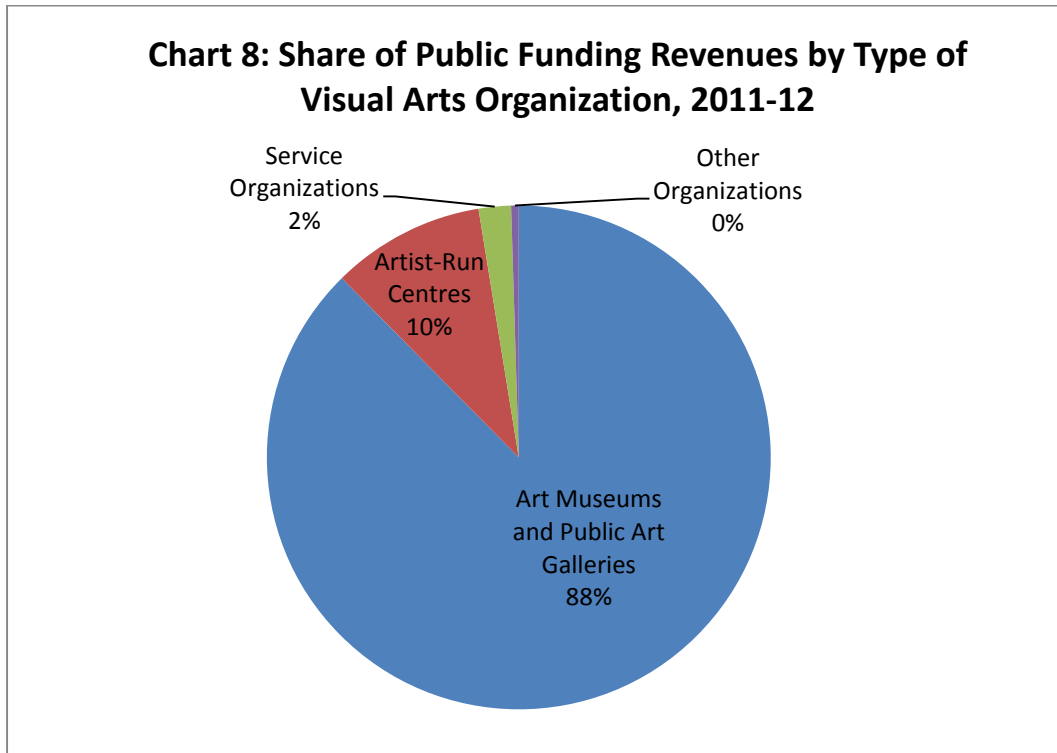
For artist-run centres, revenues have also been fairly stable (Chart 7). The most notable trend is an increase in provincial grant revenues coupled with a decrease in federal grants. The decrease in federal grants does not relate to the Canada Council but rather to project funding from the Department of Canadian Heritage. Canada Council funding for artist-run centres actually increased.



5c. Public Funding for Visual Arts Organizations

As all of the organizations within CADAC are publicly funded and also receiving operating grants from one or more funder, it is useful to compare what share of all public funding awarded to all of these organizations from all sources²¹ each category accounts for.

As can be seen from Chart 8 below, art museums/public art galleries receive 88% of the \$146 million in public sector revenues reported by CADAC visual arts organizations while they make up 53% of the visual arts organizations in CADAC. Artist-run centres make up 36% of the organizations but account for 10% of the public sector funding reported.



5d. Visual Arts Organizations' Expenses

As shown in Table 9 on the next page, for organizations such as art museums and public art galleries and artist-run centres a significant portion of artistic expenses is made up of artistic labour costs such as artists' fees and artistic salaries. The percentage varies with a much higher percentage for artist-run centres (52.4%) and a lower one for art museums/public art galleries (40.8%) and service organizations (43.1%).

²¹ Note that public sector revenues include grants from all levels of government. It also includes grants from non-CADAC members such as the Department of Canadian Heritage or the Conseil des Arts et des Lettres du Québec (CALQ), municipal arts funders and provincial or territorial Departments of Culture.

Table 9: Selected Artistic and Administrative Expenses of Visual Arts Organizations, 2011-12

Selected Activities	Art Museums/Public Art Galleries	Artist-Run Centres	Service Organizations	Production Centres
Number of Organizations	127	88	21	5
Artists and Professional Fees	\$6,504,575	\$2,288,679	\$459,778	\$183,045
Artistic Salaries (Permanent and Temporary Employees)	\$39,785,152	\$2,682,397	\$611,814	\$224,174
Exhibition/Programming Expenses	\$16,154,968	\$1,722,684	\$269,058	\$92,607
Collections Management	\$14,514,728	\$1,989	\$55,467	\$0
Professional Development Programming for Arts Community	\$700,917	\$68,623	\$306,341	\$14,198
Education, Audience Development and Outreach	\$5,196,206	\$184,226	\$91,418	\$16,115
TOTAL ARTISTIC EXPENSES²²	\$113,526,249	\$9,482,784	\$2,543,872	\$708,045
Artists Fees and Artistic Salaries as % of Total Artistic Expenses	40.8%	52.4%	43.1%	57.5%
TOTAL EXPENSES	\$281,163,503	\$19,004,663	\$5,499,768	\$1,335,703
Total Artistic Expenses as % of Total Expenses	40.4%	49.5%	45.5%	53.0%
Facility Operating Expenses	\$62,431,002	\$2,954,120	\$408,013	\$309,473
Marketing and Communications	\$22,746,516	\$1,402,203	\$398,215	\$18,090
Fundraising	\$15,194,739	\$602,829	\$79,037	\$105,284

²² Total is not the sum of the above items as they are selected items only.