

Canadian Gallery Recognition Survey

conducted by Mercer Union, a centre for contemporary art

April 2007



*Survey designed and implemented
by Michael Maranda and Aileen Burns*

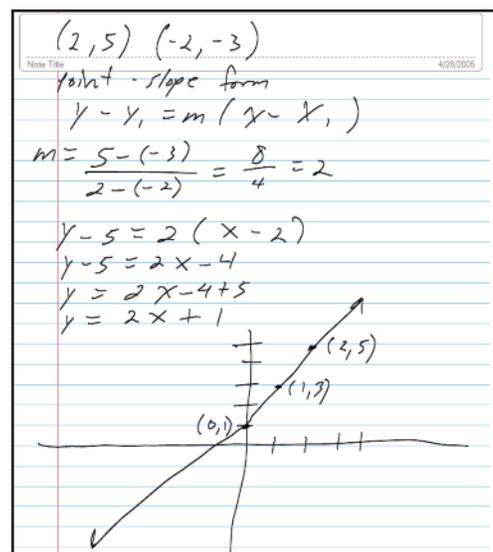
page 1: **Method and rationale**

page 2 to 8: **Analysis**

page 10: **Appendix 1 (the survey)**

page 11 to 13: **Appendix 2 (sample communications)**

page 14: **Appendix 3 (demographics)**





Method

A simple survey (see appendix 1) was undertaken from April 11 through April 24, 2007.

A total of 256 emails were sent to various people across Canada inviting them to partake in the survey. The email was anonymous, as we did not want to influence respondents (see appendix 2). Of those invited, 58 responded (a total of 23%). Email addresses were selected randomly from a list of over 1,372 emails, which were compiled from a variety of email sources, all of which were tied to people located in Canada with at least some expressed interest in contemporary art.

The raw data was collected, and put through some rudimentary tabulations and analyses. No breakout of data subsets was undertaken, but demographics of our respondents is available in appendix 3.

Rationale

This survey was undertaken to gauge the contemporary visual arts community of the relative influence and interest of a variety of galleries across Canada.

The contact list, compiled from various sources, is weighted towards people somewhat familiar with the artist-run circuit. As such, our respondents might be viewed as a biased sample. As we are interested in the views of people actively involved in contemporary art, we do not feel that this in any way skewed the results – rather, we feel this was beneficial in that the target respondents would have a broader familiarity with arts institutions in general.

The list of galleries in the survey was limited to 25 to keep the length of the survey under 10 minutes (the average amount of time needed was closer to 5 minutes). The galleries were chosen to reflect a range of type, size, and geographic local. In no way was this intended to be a comprehensive survey, nor should the selection of galleries be seen as indicative of their presumed status.

The survey used two value laden terms – influence and interest. These terms were not defined by the survey, with the intent of allowing respondents to decide what they felt the terms implied. We were not looking to define what constitutes either influence or interest, as this falls outside of the scope of the survey's intent.

Of particular note: in the course of the survey, the results from the Canada Council for the Arts *Supplementary Operating Funds Initiative* (SOFI) were released. While the motivation of this survey came from a certain amount of confusion as to how 'Key' institutions were identified by the Canada Council, we don't feel that the release of these results will have skewed our results.

Disclaimer: We make absolutely no claims as to the reliability of this survey. While we made every effort to capture meaningful data and, likewise, every effort to not skew the results in any particular direction, and we feel confident about the methodology used with regards to our sampling method and capture of data, we cannot (nor are we even attempting to) determine the accuracy of this survey for our target population. Indeed, such a quantitative reduction of contemporary cultural production would go against our basic beliefs in the validity and necessity for a diverse and vibrant cultural community.

Different galleries serve different constituencies; their mandates vary widely, as do their audiences. More is better. Nevertheless, a continuing shift in the rhetoric surrounding funding priorities away from qualitative assessment and towards quantitative measures has been noticed, without a transparent assessment of what these quantitative measures might signify.

Our intent is that this survey be the basis for a discussion not only on the measure of these measures, but on the validity and possibility of such an approach to public culture as well.

Chart 1.

Raw data

Listed in alphabetical order, the results from the survey are tabulated for each gallery. The median (as opposed to mean) of each response is calculated, and the minimum and maximum values are also broken out. Additionally, a compilation of gross responses indicating “interesting” and “influential” have been made (see key below).

Gross tabulation

Gross tabulations have been made to pull out the two terms at play in the responses, as follows:

{gross interesting} = {interesting and influential} plus {interesting not influential}

{gross influential} = {interesting and influential} plus {influential not interesting}

While the results within each row can be taken to gauge the views of respondents in regards to the gallery, comparisons across galleries should not be made as these results are skewed towards institutions with larger PR capacity and more ‘central’ geographic locations. For example, AceArt received only 16 {gross interesting} responses as compared to 33 for the Art Gallery of Ontario. Nevertheless, respondents’ familiarity with AceArt’s programming is much lower, on the order of 33%, as compared to the AGO, 91%, so a direct comparison of 16 to 33 on the level of interest is misleading. Weighted to familiarity, these results would tell a much different story.

Net results

The format of the questions allows us to further refine the raw data. Net results outline the net responses to the base questions taking into account both positive and negative responses.

{Net Interesting}

By taking the total score for {gross interesting} and subtracting those responses indicating the gallery was not interesting ({influential not interesting} and {neither interesting nor influential}), we are left with an indicator of how interesting a gallery is to our target community. Like the gross tabulations, this value is not adjusted for familiarity with the gallery.

{Net Influential}

Unlike ‘interest,’ ‘influential’ can be taken to reflect a weighted score as influence is tied to familiarity. To tabulate this value, we subtracted {interesting not influential}, {neither interesting nor influential}, {heard of, but no idea}, and {never even heard of} from {gross influential}. This number is not weighted to {number of respondents to this question}, however, so is not as ‘accurate’ as chart 4.

Other tabulations:

As indicated, the raw results can be misleading, particularly where “interest” is of interest. Thus, we have run the raw results through a series of four simple calculations, as offered in Charts 2 through 5. These results are all weighted to {number of respondents to this question}, thus giving a clearer picture for cross-gallery comparisons.

While it would be tempting to consider the charts that follow as a ranking, keep in mind that this is only a small sampling of galleries across Canada and, as such, the ‘ranking’ is only valid within this specific sample.

Gallery recognition survey											
gallery	interesting and influential	influential not interesting	interesting not influential	neither interesting nor influential	heard of, but no idea	Never even heard of	# of responses to this question	gross interesting	gross influential	net interesting	net influential
A Space	17	4	13	8	11	4	57	30	21	18	(15)
AceArt	10	1	6	2	18	20	57	16	11	13	(35)
AGYU	27	3	10	-	14	3	57	37	30	34	3
AKA gallery	5	-	16	3	21	11	56	21	5	18	(46)
Art Gallery of Calgary	4	1	8	11	30	3	57	12	5	-	(47)
Art Gallery of Ontario	25	17	8	3	4	1	58	33	42	13	26
Art Metropole	36	2	3	1	12	3	57	39	38	36	19
Articule	17	5	11	1	14	9	57	28	22	22	(13)
Artspeak	19	6	5	3	18	4	55	24	25	15	(5)
Belkin Gallery	19	3	6	-	12	17	57	25	22	22	(13)
CAG (Vancouver)	35	2	5	1	9	4	56	40	37	37	18
Dunlop Art Gallery	11	1	10	4	22	8	56	21	12	16	(32)
Eye Level Gallery	14	1	11	4	19	7	56	25	15	20	(26)
Mercer Union	38	5	7	2	4	1	57	45	43	38	29
MOCCA (Toronto)	33	7	6	3	8	-	57	39	40	29	23
Musee d'art contemporain (Mtl)	41	2	1	-	12	2	58	42	43	40	28
National Gallery of Art (Ottawa)	29	13	7	4	5	-	58	36	42	19	26
Oboro	14	3	5	2	15	18	57	19	17	14	(23)
Optica	10	2	12	-	15	16	55	22	12	20	(31)
PlugIn	27	1	3	1	16	8	56	30	28	28	-
Powerplant	45	4	2	3	1	2	57	47	49	40	41
Vancouver Art Gallery	33	6	4	3	10	1	57	37	39	28	21
Victoria Art Gallery	6	3	11	8	24	5	57	17	9	6	(39)
Walter Phillips Gallery (Banff)	21	3	8	3	17	6	58	29	24	23	(10)
YYZ artist outlet	33	5	8	1	7	2	56	41	38	35	20
Median	21	3	7	3	14	4	57	30	25	22	(5)
Minimum value	4	-	1	-	1	-	55	12	5	-	(47)
Maximum value	45	17	16	11	30	20	58	47	49	40	41

**Ranking by
Percentage Familiarity**

AceArt	33%
Art Gallery of Calgary	42%
Oboro	42%
AKA gallery	43%
Optica	44%
Dunlop Art Gallery	46%
Victoria Art Gallery	49%
Belkin Gallery	49%
Eye Level Gallery	54%
PlugIn	57%
Articule	60%
Artspeak	60%
Walter Phillips Gallery (Banff)	60%
AGYU	70%
A Space	74%
Art Metropole	74%
Musee d'art contemporain (Montreal)	76%
CAG (Vancouver)	77%
Vancouver Art Gallery	81%
YYZ artist outlet	84%
MOCCA (Toronto)	86%
Mercer Union	91%
Art Gallery of Ontario	91%
National Gallery of Art (Ottawa)	91%
Powerplant	95%
Median	60%
Mean	65%

**Chart 2.
Percentage Familiarity**

{Percentage familiarity} consists of a division of {number of respondents to this question} by a total of {interesting and influential}, {influential not interesting}, {interesting not influential}, and {neither interesting nor influential}. This number indicates the percentage of respondents who are familiar enough with the gallery to have ventured a response regarding the 'influence' and 'interest'.

**Ranking by
Percentage interesting**

Art Gallery of Calgary	0%
Victoria Art Gallery	21%
Art Gallery of Ontario	25%
National Gallery of Art (Ottawa)	36%
A Space	43%
Artspeak	45%
Oboro	58%
MOCCA (Toronto)	59%
Vancouver Art Gallery	61%
Dunlop Art Gallery	62%
Articule	65%
Walter Phillips Gallery (Banff)	66%
Eye Level Gallery	67%
AceArt	68%
Mercer Union	73%
Powerplant	74%
YYZ artist outlet	74%
AKA gallery	75%
Belkin Gallery	79%
Optica	83%
AGYU	85%
Art Metropole	86%
CAG (Vancouver)	86%
PlugIn	88%
Musee d'art contemporain (Montreal)	91%
Median	67%
Mean	63%

**Chart 3.
Percentage Interesting**

{Percentage interesting} consists of a division of {net interesting} divided by a total of {interesting and influential}, {influential not interesting}, {interesting not influential}, and {neither interesting nor influential}. This gives a clear picture how much interest in the gallery exists amongst respondents familiar with the gallery. It would be misleading to include those respondents not familiar with the gallery, as interest is not a question of awareness of the existence of the gallery.

**Ranking by
Percentage influential**

Art Gallery of Calgary	9%
AKA gallery	9%
Victoria Art Gallery	16%
AceArt	19%
Dunlop Art Gallery	21%
Optica	22%
Eye Level Gallery	27%
Oboro	30%
A Space	37%
Belkin Gallery	39%
Articule	39%
Walter Phillips Gallery (Banff)	41%
Artspeak	45%
PlugIn	50%
AGYU	53%
CAG (Vancouver)	66%
Art Metropole	67%
YYZ artist outlet	68%
Vancouver Art Gallery	68%
MOCCA (Toronto)	70%
Art Gallery of Ontario	72%
National Gallery of Art (Ottawa)	72%
Musee d'art contemporain (Montreal)	74%
Mercer Union	75%
Powerplant	86%
Median	45%
Mean	47%

**Chart 4.
Percentage Influential**

{Percentage influential} consists of a division of {gross influential} by {number of respondents to this question}. In this case, net influential is not used as one could argue that a respondent that doesn't consider a gallery influential doesn't take away from the influence of the gallery. We only considered actual respondents to each gallery, not the total number of respondents, as not every respondent answered for every gallery and we did not want to assume that a non-response equalled 'not influential'.

**Ranking by
Percentage interesting and influential**

Art Gallery of Calgary	4%
Victoria Art Gallery	19%
A Space	40%
Dunlop Art Gallery	41%
AKA gallery	42%
AceArt	44%
Oboro	44%
Artspeak	45%
Eye Level Gallery	47%
Art Gallery of Ontario	48%
Articule	52%
Optica	53%
Walter Phillips Gallery (Banff)	54%
National Gallery of Art (Ottawa)	54%
Belkin Gallery	59%
Vancouver Art Gallery	65%
MOCCA (Toronto)	65%
PlugIn	69%
AGYU	69%
YYZ artist outlet	71%
Mercer Union	74%
CAG (Vancouver)	76%
Art Metropole	76%
Powerplant	80%
Musee d'art contemporain (Montreal)	83%
Median	54%
Mean	55%

Chart 5.

Influential + Interesting

Taking the sum of {percentage interesting} and {percentage influential} and dividing the results by 2 gives us a ranking which takes both variables plus the number of individual respondents into account as a percentage score.

Gallery recognition survey				
gallery	percentage familiarity	percentage interesting	percentage influential	inf + inst
A Space	74%	43%	37%	40%
AceArt	33%	68%	19%	44%
AGYU	70%	85%	53%	69%
AKA gallery	43%	75%	9%	42%
Art Gallery of Calgary	42%	0%	9%	4%
Art Gallery of Ontario	91%	25%	72%	48%
Art Metropole	74%	86%	67%	76%
Articule	60%	65%	39%	52%
Artspeak	60%	45%	45%	45%
Belkin Gallery	49%	79%	39%	59%
CAG (Vancouver)	77%	86%	66%	76%
Dunlop Art Gallery	46%	62%	21%	41%
Eye Level Gallery	54%	67%	27%	47%
Mercer Union	91%	73%	75%	74%
MOCCA (Toronto)	86%	59%	70%	65%
Musee d'art contemporain (Montreal)	76%	91%	74%	83%
National Gallery of Art (Ottawa)	91%	36%	72%	54%
Oboro	42%	58%	30%	44%
Optica	44%	83%	22%	53%
PlugIn	57%	88%	50%	69%
Powerplant	95%	74%	86%	80%
Vancouver Art Gallery	81%	61%	68%	65%
Victoria Art Gallery	49%	21%	16%	19%
Walter Phillips Gallery (Banff)	60%	66%	41%	54%
YYZ artist outlet	84%	74%	68%	71%
Median	60%	67%	45%	54%
Minimum value	33%	0%	9%	4%
Maximum value	95%	91%	86%	83%

Chart 6.

To ease a comparison between the various percentage scores for each gallery, we are recapping charts 2 through 4, sorted by gallery name.

Appendix 1 The Survey

Canadian Public Gallery Recognition Survey

1. Gallery Recognition Survey

We're interested in getting an idea of which galleries in the contemporary Canadian visual arts scene are 'making the scene.' We think you'd be a great addition to this survey.

This survey will take less than 10 minutes to complete.

For completing this survey you get ... well, nothing really. But it doesn't take long, and we know you're interested.

Next >>

[page break]

2. Gallery List: For each gallery listed below, please select the response that most reflects your views.

1. Please indicate your impression of the following galleries. In particular, we are interested in the current influence of these galleries on contemporary visual art. When answering, take into account the quality, extent, and influence of their programming on your understanding/involvement in the contemporary art world.

If you haven't heard of the gallery, please indicate such in your response.

In my estimation, this gallery is:

<input type="checkbox"/> {Interesting AND influential}	<input type="checkbox"/> {Interesting, not influential}	<input type="checkbox"/> {Influential, not interesting}	<input type="checkbox"/> {Neither interesting nor influential}	<input type="checkbox"/> {Heard of, but no idea}	<input type="checkbox"/> {Never even heard of}
A Space		AceArt		AKA gallery	
Art Gallery of Calgary		Art Gallery of Ontario		Art Gallery of York University (AGYU)	
Art Metropole		Articule		Artspeak	
Belkin Gallery		Contemporary Art Gallery (Vancouver)		Dunlop Art Gallery	
Eye Level Gallery		Mercer Union		Musee d'art contemporain (Montreal)	
Museum of Contemporary Canadian Art (MOCCA)		National Gallery of Art (Ottawa)		Oboro	
Optica		PlugIn		Powerplant	
Vancouver Art Gallery		Victoria Art Gallery		Walter Phillips Gallery (Banff)	
YYZ artist outlet					

Next >>

[page break]

3. About you: In order to evaluate the responses we've received, we need a little information about you. All information collected will only be released in aggregate form. We won't contact you for anything other than the release of the results (if you indicate you're interested).

2. What is your role in the contemporary art world (select as many as apply)?

{artist} {critic} {curator} {administrator} {interested bystander}

3. Where are you located?

<input type="checkbox"/> Alberta	<input type="checkbox"/> British Columbia	<input type="checkbox"/> Manitoba
<input type="checkbox"/> New Brunswick	<input type="checkbox"/> Nfld & Labrador	<input type="checkbox"/> NW Territories
<input type="checkbox"/> Nova Scotia	<input type="checkbox"/> New Brunswick	<input type="checkbox"/> Ontario
<input type="checkbox"/> PEI	<input type="checkbox"/> Quebec	<input type="checkbox"/> Saskatchewan
<input type="checkbox"/> Yukon	<input type="checkbox"/> Other country	

4. How many years have you been involved in the art world?

5. How many trips do you take, per year, that also involve some arts-related activities (as viewer or participant)?

6. If you would like to receive a copy of this report when it is completed, please add your email address.

This information will only be used to send you the report.

Next >>

[page break]

4. Thanks!

Well, that's all.

Thanks for participating.

Appendix 2

The invite email.

A sample of the invitational email sent to participants, as well as two follow-up emails sent as a result of queries of our methodology.

Subject: Hey, Canadian art scene person
Date: Wednesday, April 25, 2007 2:10 PM
From: gallery_response_survey@yahoo.ca
Reply-To: gallery_response_survey@yahoo.ca
To: <michael@mercerunion.org>

Dear Michael,
We're doing a really quick survey on galleries in Canada that exhibit contemporary art. We've pulled your email address from a hat, and hope that you will participate.

The survey (link below) is short ... less than 10 minutes. Really.

The results will be used to help one (or more) of the galleries in the list to understand where they stand in relation to the contemporary arts field. (For that reason, we're being a little coy in not yet letting you know who is doing this survey. It is being conducted inhouse, and not by a commercial survey company). If we get enough responses to have a statistically meaningful report, we will send it out to the world.

All results are confidential (we can't link up your response to your email address) and if they are released publically, they will only be reported as aggregates.

Here is a link to the survey:
<http://www.surveymonkey.com/s.asp?A=189288676E63682>

Thanks for your participation,
the Canadian Gallery Recognition team

Please note: If you do not wish to receive further emails from us, please click the link below, and you will be automatically removed from our mailing list.
<http://www.surveymonkey.com/r.asp?A=189288676E63682>

*** Powered by SurveyMonkey.com ***

From: Gallery Response Survey
To: -----
Date: Wednesday, April 18, 2007 2:37:52 PM
Subject: Re: Hey, Canadian art scene person

Hi, -----,
I can appreciate your not liking the anonymity of the survey.

Alas, we do not want to be seen to be influencing the responses, so we would rather remain anonymous for now. Let us just say that we are part of the art world, indeed part of one of the galleries in the list, and not someone from outside looking to undermine the importance of the art scene.

Instead, we are truly interested in the views that art world participants have regarding sectors of, and participants within, those sectors. The questions are intentionally vague ... we leave it up to our respondents to define the two main terms of use (influence and interest) in any way they want.

When we have enough answers down to become statistically relevant, we will send out summaries of the results to those that participated, as well as a few other art world folk.

I leave it up to you to decide whether you feel this is enough info to go on.

Thanks,

Gallery Survey Team

----- Original Message -----
From: ----- <-----@-----.ca>
To: gallery_response_survey@yahoo.ca
Sent: Wednesday, April 18, 2007 8:26:04 AM
Subject: Re: Hey, Canadian art scene person

Well,

I don't like the anonymous aspect of this.

So if you want to let me know who exactly you are I will participate.

On 4/17/07 12:08 PM, "gallery_response_survey@yahoo.ca"

<gallery_response_survey@yahoo.ca> wrote:

> Dear -----,

From: Gallery Response Survey
To: -----
Date: Tuesday, April 17, 2007 12:07:37 AM
Subject: RE: Hey, Canadian art scene person

Hi, -----,

I would encourage you to fill out the survey, even if you feel you can't speak to all the galleries. We are particularly interested in the range of influence of the galleries on our list, and your awareness of the existence of certain ones without any identifiable idea about their influence or interest (there is a response that captures that -- e.g. heard of but no opinion) is of interest to us ... as well as your opinion on ones you are more familiar with.

Yes, answering them drops us into a certain form of subjectivity, but it is exactly that subjective response which we are attempting to gauge.

I should note that this survey will be used primarily by ourselves (an artist run gallery) and the results will be shared with various other galleries, but the intent is not to send out broad public service announcements claiming that any one or group of galleries should be considered irrelevant according to the results obtained. We are well aware of the importance of some galleries in their local communities, and wish in no way to say that this is a report card on the galleries listed.

Thanks for your consideration,
the Gallery Survey team

p.s. we will be less cryptic about our identity when the survey is done. Until that time, we do not want to influence respondents. Hope you understand the need for this.

----- <-----@-----> wrote:

Hello,

I looked at the questions of your survey and I don't feel I can seriously answer them. I really am involved in contemporary art, but your survey seems to implicate a deep knowledge of the art scene "from coast to coast", which I don't have (of course, I know at least the names of all the galleries and institutions you are referring to, but I refuse to judge the importance of each of them... in many cases I haven't been there even once). I have a deep knowledge of the Quebec scene and a very good knowledge of the Toronto and Ontario scene. I think people having a "full view" of what's going on in Canada are pretty rare (perhaps some curators, critics and a few others). Sorry.

Best regards,

From: <gallery_response_survey@yahoo.ca>
Reply-To: gallery_response_survey@yahoo.ca
To: <-----@----->
Subject: Hey, Canadian art scene person
Date: Wed, 11 Apr 2007 12:57:18 -0700

Appendix 3

Demographics of respondents

A breakdown of respondents' responses to the demographic indicators.

2. What is your role in the contemporary art world (select as many as apply)

	#	%
artist	45	76%
critic	8	14%
curator	23	39%
administrator	18	31%
interested bystander	7	12%
Total Respondents	59	

3. Where are you located?

	#	%
Alberta	7	12%
British Columbia	15	25%
Manitoba	3	5%
New Brunswick	0	0%
Nfld & Labrador	1	2%
North West Territories	0	0%
Nova Scotia	2	3%
Nunavut	0	0%
Ontario	24	41%
PEI	0	0%
Quebec	5	8%
Saskatchewan	2	3%
Yukon	0	0%
Total Respondents	59	

total sent

#	% sent	% resp.
16	6%	44%
48	19%	31%
10	4%	30%
3	1%	0%
4	2%	25%
0	0%	
10	4%	20%
0	0%	
125	49%	19%
1	0%	0%
28	11%	18%
10	4%	20%
1	0%	0%
256		23%

4. How many years have you been involved in the art world

	#	%
up to 5	7	12%
6 to 10	17	29%
11 to 15	15	25%
16 to 20	8	14%
21 or more	12	20%
Total Respondents	59	

5. How many trips do you take, per year, that also involve some arts-related activities (as viewer or participant)?

	#	%
none	0	0%
1 to 2	10	17%
3 to 5	28	47%
6 to 10	12	20%
More than 10	9	15%
Total Respondents	59	



Mercer Union, a centre for contemporary art
37 Lisgar St
Toronto ON M6J 3T3
www.mercerunion.org