

**The Arts in Canada: Access  
and Availability**

**2001 Research Study**

***Final Report***

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## ***Executive Summary***

A total of 2,603 telephone interviews were conducted across Canada between October 3, 2001 and October 18, 2001. Respondents consisted of members of the general population across Canada. Respondents were informed up front that the research was being conducted by Decima on behalf of the Government of Canada and that all information would be kept strictly confidential. Telephone interviews lasted approximately 15 minutes on average and respondents did not receive an incentive for the interview.

As well, a total of 12 focus groups were conducted in various communities across the country. Five focus groups were conducted with youth between the ages of 15 and 25 (four in cities and one in a rural area), and seven focus groups were conducted with members of the general population (ages 17 and above) – four in rural areas and three in major cities.

### Results from the survey indicate:

- Most Canadians take advantage of arts and cultural events in some form. Overall, close to eight in ten (78%) have attended at least one live performance, visual arts exhibit or arts event over the past year.
- Live performance events were the most commonly attended activity at 65%, followed by visual art exhibits at 58% and exhibits of artefacts, historic objects or natural history specimens at 45%. About one-third (34%) of respondents attended a media arts presentation (such as an installation, media arts video or film screening, media arts audio presentation or new media work), and half as many (17%) attended a literary or poetry reading over the past 12 months.
- Arts and cultural festivals are also popular among Canadians, with more than half (56%) having attended at least one such festival over the past year.
- Arts exhibits or performances focusing on children and youth are also well attended. Among respondents who have attended at least one live performance, arts event, or exhibit in the past 12 months, four in ten (41%) attended at least one performance or exhibit that was specifically for children or young people.
- Performances featuring a variety of cultures and traditions are also popular. Among respondents who have attended at least one live performance, arts event, or exhibit in the past 12 months, more than half (56%) attended at least one performance, event, or exhibit that was based on specific culture or tradition. Aboriginal cultures and traditions were the most common, followed by Asian and Latin American traditions.
- A strong majority (86%) of Canadians express interest in seeing arts from the different cultures that co-exist in Canada. Approximately 37% say they are more interested in seeing works of art and live performances from their own cultural background than from other cultural backgrounds.
- The most popular venues for live performances, media arts presentations and literary readings were performing arts facilities, while the least used were art galleries and museums.
- The most commonly-visited venues for exhibits and displays are art galleries, museums or arts centres, while the least popular were performing arts facilities.
- Most Canadians would like to attend more arts and cultural activities. One in three (33%) say they would have “a lot” of interest in attending more arts performances and exhibits if there was nothing preventing them from doing so.

- When asked to choose between styles of art, the vast majority of Canadians define their taste in the arts in terms of “traditional” or “popular” styles. Nearly half (45%) say their tastes lead towards traditional or classical works, while another three in ten (29%) lead towards popular works. Only 15% say that their tastes lead towards innovative or avant-garde styles of art.
- Canadians express strong sentiments about the contribution of arts and culture to the quality of life. Nearly three-quarters (74%) of respondents believe the arts are important in terms of enhancing the quality of their lives. Furthermore, 72% disagree with the statement that “having arts and cultural performances, exhibits and festivals does little or nothing for the well-being of a community.”
- All types of arts facilities are seen by Canadians to have an important impact on the quality of life in their community. When asked the extent to which various types of facilities contribute to their quality of life, participants indicated that libraries make the greatest contribution (67% indicated “a lot”), followed by facilities combining several arts and cultural activities in one (45%) and spaces for live performances (43%).
- The survey also addressed potential changes that might enhance the appeal of arts and cultural performances and exhibits. Respondents were most likely to believe that making them more aware about what they could see would increase the appeal of arts exhibits and performances – 69% believe that increased awareness of what was available would make arts exhibits and performances more appealing. By comparison, Canadians were less apt to feel the appeal of the arts would be enhanced by having more exhibits or performances that connect with the respondent's cultural or ethnic background (45% believed this change would increase the appeal of arts exhibits and performances).
- Respondents were also presented with three possible changes that could be made to facilities that might make it easier for Canadians to attend arts performances and exhibits. Each of the three changes would have an impact on about two-thirds of the population, with the greatest impact coming from having more arts facilities in their area (66%) or having them more conveniently located (66%). A smaller majority (56%) say it would help to have arts facilities more physically accessible.
- Canadians are most responsive to changes that would lower the cost of performances, museums, and galleries, whether through lower ticket prices or free entry. Somewhat less interest was expressed in having performances or exhibits presented over a longer period, or extending the hours of operation for arts venues.
- Canadians have a clear sense of pride in their country's artists. More than eight in ten (85%) agree that “Canadian actors, musicians, writers and other artists can hold their own on the world stage” and 86% agreed that “artists need more opportunities to bring their work to the public.”
- Despite varying tastes and levels of participation in arts and culture among Canadians, there is strong agreement on the role of government in this area. Most (85%) strongly or somewhat agree that “governments should provide support for arts and culture”, compared with just 13% who disagree. Furthermore, 81% agree that “governments have a responsibility to ensure that there are enough arts and culture facilities to serve the public.”
- Beyond expectations about government's role for the arts in general, Canadians are also in broad agreement about the importance of supporting arts and artists that may not be part of mainstream culture. More than eight in ten (85%) agree that “governments should provide greater support to young artists”, and seven in ten also agree that government should support special funding for arts activities involving both “Aboriginal communities” and “culturally diverse communities.”

Results from the focus groups are consistent with those collected on the survey. Specific insights and conclusions drawn from the qualitative research are presented throughout the report. A few summary items are presented below:

Nearly all focus group participants agreed that the arts are important, irrespective of their age, community size or region. Even participants that had only attended a few or next to no arts events, exhibits or performances over the past 12 months viewed the arts as important, if not necessarily for them, then for society as a whole. (It is important to note that participants needed to express at least some interest in attending more arts events and performances to be invited to the focus group).

Discussions on the importance of the arts revealed important preconceptions in terms of how participants defined and interpreted “the arts.” Many perceived “the arts” as the “fine arts” including such activities as the ballet, the symphony, theatre, museums and art galleries. Upon further discussion, some participants were surprised to realize that the arts encompassed all kinds of live performances, arts exhibits, and craft shows as well as events ranging from the international touring companies to the local community stage.

The focus groups undertaken with youth yielded many prominent themes regarding the attendance at, and attitudes towards, arts events and performances.

- ◆ Consistent with the national survey results, it became very evident that live musical performances were important to focus group participants between the ages of 15 and 25, especially those still attending high school. Live performances were the most common type of event attended, with friends as the most common co-attendees.
- ◆ A consistent ingredient for many of the types of events and exhibits that interested youth was interactivity.
- ◆ High school students specified that most of the arts-related experiences they had over the past 12 months were through their school. Most admitted that they would not have participated had they not been “forced to go.”
- ◆ Another observation regarding the types of events youth attended was that many involved temporary or traveling exhibits.

Focus groups with rural participants yielded two clear results regarding festival attendance:

- ◆ Rural focus group participants placed a particular emphasis on the annual fair or festival held in their town. It was regularly attended by both young and old and was, in many cases, the only exposure to certain types of arts events and exhibits such as crafts and paintings.
- ◆ In addition to their own local fair or festival, many rural participants had in fact traveled to the nearest major city to attend one or two festivals. Such trips often proved to be an annual event that is planned and budgeted ahead of time.

When directly asked what they perceived to be the reasons the arts are important to them and to Canadians, participants explained that:

- ◆ One of the most common benefits derived from attending arts events, exhibits and performances was that they represent an opportunity to learn something.
- ◆ The arts were also viewed as a way of learning about the past, understanding the present and teaching later generations about today.
- ◆ Another common benefit of the arts was that they are entertaining and fun, especially among younger generations.
- ◆ Participants from focus groups conducted in urban centres were more apt to mention exposure to cultural diversity as a benefit, compared to rural participants.
- ◆ Although it was mentioned by all age groups, youth in particular found that the social aspect of arts events was quite important (i.e. shared interest/ activity among peers and friends).
- ◆ Participants considered the arts an important way of identifying, defining and perpetuating the heritage and culture of a community or region.

Participants were asked to explain what they perceived to be the barriers or challenges they face in attending arts events, exhibits or performances. The most important obstacles include the cost of attending events, the availability of spare time, the distance to the facilities and finally, awareness of the actual events.

The following themes were developed when asked to discuss “universal” access to the arts:

- ◆ A strong majority of participants believed that all Canadians should have access to modern arts facilities. However, participants were equally numerous in pointing out that not all Canadians do in fact have access to such facilities. It was generally viewed as something that would be nice to have but quite impossible.
- ◆ Although rural respondents were not convinced that a facility dedicated to a specific art form or purpose would work in their community, they seemed fairly enthusiastic about a multi-purpose facility.

In terms of whether the governments have a role in bringing the arts to Canadians:

- ◆ Participants agreed that the government, especially at the federal level, should play a role. However, responsibility should not fall squarely on government shoulders - participants believed that Canadians who are interested in increasing the availability or access to the arts are those who should be responsible for doing so. As well, there was a belief that the private sector should bear some of the costs.
- ◆ Although not directly asked to do so, some participants compared financial support to the arts against other federal responsibilities such as health care and emphasized that the importance of the arts paled in comparison.
- ◆ There was also a lot of skepticism and mistrust towards all levels of government, especially in rural communities.
- ◆ Government was seen as cumbersome and slow.
- ◆ Municipal governments were viewed as the best vehicle for promoting the arts in their town because it is the local level of government that best understands the needs of the community.

- ◆ There was no doubt that the added comfort and luxury of a modern facility can add to the enjoyment of an arts event. However, the issue is not one that can stand apart from the quality of what is being presented and the modernization of facilities of itself is not a priority area for government support.

## ***Background***

The arts are one of the most significant means of human expression. People of the world have for centuries used such tools as song, dance, literature and art to relay a message, a feeling, a belief or a thought. Canada is no exception. The arts have helped to define the Canadian identity both within our borders and beyond, and as always, have contributed significantly to our understanding of individuals, people and nations. Insofar as the arts perpetually help define, create, promote, and sustain a Canadian identity, they are simultaneously a component of and a vehicle for the definition of Canadian culture.

In many ways, the arts are thriving in Canada today. They represent a growing segment of the economy and attendance is up at many events, exhibits, and festivals across the country. But this success is not being experienced uniformly. While some venues and events are doing well by most standards, others are struggling because of limited financial resources, competition from other forms of entertainment, and poor economic conditions. This trend is the result of broader economic factors, but is having an impact in many areas, including arts and culture. In the spring of 2001, the Government of Canada announced that over \$500 million of additional support will be invested in the arts, heritage and cultural industries over the next three years. Specific focus is being placed on improving access to the arts across the country and in supporting the next generation of artists, in addition to improving the financial and managerial stability of arts and heritage organizations.

It is part of Canadian Heritage's mandate to serve as a source of support for the arts and Canadian culture. The Department fulfills this mandate through five broad priorities:

1. To ensure that all forms of creative expression and story-telling reflect Canada and the breadth of the Canadian experience, and are accessible to all Canadians.
2. To help promote excellence in creativity, performance and community leadership.
3. To promote and help sustain Canada's cultural diversity and promote Canadian identity by ensuring that [Canada has] the community, institutional and industrial capacity and infrastructure that are required.
4. To help Canadians overcome differences and distances to better understand one another and increase our appreciation of the values that we share as Canadians.
5. To promote Canadian interests and values to the world and ensure that Canada is open to the world's diverse cultures and heritage.

In supporting these priorities, Canadian Heritage needs to fully understand the opinions, experiences and expectations of Canadians with respect to their relationship with arts and culture. In light of these priorities it is clearly important to gauge the Canadian situation to ensure that future policies and programs focused on these priorities are realistic and properly directed.



## ***Research Objectives***

Canadian Heritage commissioned Decima Research Inc. to conduct a comprehensive public opinion study to address access to and availability of the arts among Canadians. This research program was designed to provide input and baseline measures for *Cultural Spaces Canada* and *Arts Presentation Canada* – two new programs at the Department of Canadian Heritage.

In addition to gauging basic attendance and participation in artistic experiences, a complete research evaluation sought to discover other significant perceptions surrounding the existence, and availability of opportunities to experience the arts, or lack thereof, across Canada.

Beyond gaining an understanding of Canadians' perceptions of the availability, use and benefits of arts and heritage facilities, the research also identifies potential barriers that stand in the way of accessing facilities or participating in artistic and cultural experiences.

The research addresses these issues both at a national level, as well as among specific segments of the population that are of particular interest: youth and residents of rural and remote communities. The research consisted of two parts: a comprehensive sample survey of 2,603 Canadians, followed by a series of twelve in-depth focus group sessions with small groups of participants, including groups made from the target populations (e.g. youth and rural residents) in selected communities across the country.

This report presents the findings from both the sample survey and the focus groups. The report contains a detailed analysis of the findings, focusing on relevant patterns across age brackets and community size. Conclusions are provided at the end of the report, along with a copy of the survey instrument. Provided under separate cover are detailed “banner tables” that present the results for all questions by key regional and demographic sub-groups.

Unless otherwise noted in the report, 19 times out of 20 (95%), the real value of the variables in the population, as estimated by the full sample (n=2,603), will fall within +/- 2.0% of the values presented in the report. One time out of 20, the real value of the variable in the population will fall somewhere outside this range. The margin of sampling error will be somewhat greater for sub-groups of the sample, including rural residents (+/-3.1%) and youth (+/-4.1%).

## Detailed Survey Results

### 1. ATTENDANCE

#### 1.1 General Event Attendance

**Most Canadians (78%) have attended some form of arts or cultural event in the past year, but few do so on a very frequent basis. Attendance at live performances and media arts events<sup>1</sup> is more common among younger and urban residents. Older Canadians are just as likely as younger people to attend visual arts exhibits and tend to visit them more frequently.**

Most Canadians do take advantage of arts and cultural events in some form. Overall, close to eight in ten (78%) respondents have attended an arts event or exhibit over the past year. The most commonly attended category was live performances (e.g. play, musical concert, dance performance) which were attended at least once by 65% of respondents over the past year. Visual art exhibits were the second most commonly attended (58%), followed by exhibits of artefacts, historic objects or natural history specimens (45%). One-third (34%) of respondents attended a media arts presentation, and half as many (17%) attended a literary or poetry reading over the past 12 months.

But while a large majority have attended arts and cultural events in one form or another, few do so with regularity. The frequency with which Canadians attended such events is relatively low, with most reporting one to three events per year, and only one in ten having attended any of these types of events more than six times over the past 12 months.

<b>Table 1: Event Attendance</b>	<b>Once</b>	<b>2 to 3 times</b>	<b>4 to 6 times</b>	<b>7 to 10 times</b>	<b>More than 10 times</b>	<b>None</b>
A <b>live performance</b> such as a play, musical, music concert, dance performance, opera, or storytelling	20%	23%	12%	4%	6%	35%
A <b>visual art exhibit</b> such as sculpture, painting, photography, mixed media or crafts	22%	21%	9%	2%	3%	42%
An <b>exhibit of artefacts, historic objects or natural history specimens</b>	22%	15%	5%	1%	1%	55%
A <b>media arts presentation</b> such as an installation, media arts video or film screening, media arts audio presentation or new media work	11%	9%	5%	2%	5%	66%
A <b>literary or poetry reading</b>	7%	5%	2%	1%	2%	83%

Base: All respondents (n=2,603).

Source: Q1. "I am going to read a list of different types of live performances and arts events. For each one, please tell me how many times you have attended each one in the last twelve months."

<sup>1</sup> Participants were given the following as examples of media arts presentations: an installation, media arts video or film screening, media arts audio presentation or new media work.

Attendance at certain types of arts events and exhibits is strongly correlated with age. Younger respondents are much more likely to have attended live performances, media arts presentations and literary/poetry readings. This relationship is significant, as the likelihood of participation declines noticeably with each advancing age group. This generational difference is most pronounced with media arts presentations, which have been attended in the past year by 53% of Canadians 15 to 20 years of age, compared with only 21% of those aged 65 or more.

This generational pattern does not apply to participation in visual arts and other types of non-performance exhibits (e.g. historic objects). Older Canadians are just as likely as younger people to have attended these types of events, and in the case of visual art exhibits are more frequent in their visits.

<b>Table 2: Live Performance Attendance by Age Group</b>	<b>15 to 20</b>	<b>21 to 24</b>	<b>25 to 44</b>	<b>45 to 64</b>	<b>65 or more</b>
Once	21%	15%	22%	21%	15%
2 to 3 times	34%	19%	22%	20%	17%
4 to 6 times	10%	17%	13%	11%	14%
More than 6 times	9%	19%	7%	9%	15%
None	26%	30%	36%	40%	37%

Base: All respondents (n=2,603).

<b>Table 3: Media Arts Presentation Attendance by Age Group</b>	<b>15 to 20</b>	<b>21 to 24</b>	<b>25 to 44</b>	<b>45 to 64</b>	<b>65 or more</b>
Once	18%	9%	11%	10%	6%
2 to 3 times	12%	16%	10%	7%	4%
4 to 6 times	12%	6%	5%	4%	3%
More than 6 times	11%	12%	8%	5%	6%
None	47%	57%	66%	73%	79%

Base: All respondents (n=2,603).

<b>Table 4: Literary or Poetry Reading Attendance by Age Group</b>	<b>15 to 20</b>	<b>21 to 24</b>	<b>25 to 44</b>	<b>45 to 64</b>	<b>65 or more</b>
Once	13%	9%	6%	6%	4%
2 to 3 times	10%	14%	3%	4%	4%
4 to 6 times	6%	3%	2%	1%	4%
More than 6 times	4%	2%	2%	3%	4%
None	67%	72%	86%	87%	85%

Base: All respondents (n=2,603).

<b>Table 5: Visual Art Exhibit Attendance by Age Group</b>	<b>15 to 20</b>	<b>21 to 24</b>	<b>25 to 44</b>	<b>45 to 64</b>	<b>65 or more</b>
<b>Once</b>	26%	29%	24%	20%	15%
<b>2 to 3 times</b>	21%	21%	20%	21%	24%
<b>4 to 6 times</b>	7%	6%	8%	12%	11%
<b>More than 6 times</b>	5%	2%	5%	7%	8%
<b>None</b>	41%	41%	44%	41%	43%

Base: All respondents (n=2,603).

<b>Table 6: Exhibit Attendance by Age Group</b>	<b>15 to 20</b>	<b>21 to 24</b>	<b>25 to 44</b>	<b>45 to 64</b>	<b>65 or more</b>
<b>Once</b>	24%	22%	24%	21%	17%
<b>2 to 3 times</b>	14%	18%	16%	15%	16%
<b>4 to 6 times</b>	4%	4%	5%	5%	4%
<b>More than 6 times</b>	3%	2%	2%	3%	3%
<b>None</b>	54%	54%	53%	55%	60%

Base: All respondents (n=2,603).

Attendance at each type of event is also correlated with the size of the community in which Canadians live. Attendance in the larger urban areas is higher compared to attendance in smaller, rural communities. While basic attendance (attendance at 1 to 3 performances or exhibits), is similar in most cases across community size, many more people in larger centres attend more frequently than those living in smaller communities.

This trend is strongest regarding attendance at live performances. Three quarters (76%) of Canadians living in a city of 500,000 or more in population have attended at least one live performance, compared with 64% of those living in smaller cities (population between 100,000 and 500,000), and only 57% among those living in communities with populations below 10,000. Furthermore, while similar percentages of residents in larger urban areas as in towns and rural areas attended 1-3 performances or exhibits in the past year (41% vs. 44%), they are almost three times as likely as rural residents to have attended four or more live performances (34% vs. 13%). A similar trend can be seen with media arts presentations and visual arts exhibits, except that in the case of visual arts, the rate of basic attendance (1-3 visits) is significantly higher in urban areas than in towns and rural areas (46% vs. 38%).

This difference is much less evident in results for poetry and literary readings across community sizes, where almost as many rural residents attend almost as frequently as do residents of urban centres. This greater equality in attendance may be attributable to the fact that such events usually occur in libraries and schools, facilities that are common even in smaller communities. Although participants were not immediately asked to specify the types of facilities used when attending these types of events, such interrogation did occur later in the questionnaire, the results of which are presented in section 1.5 of this report.

<b>Table 7: Live Performance Attendance by Community Size</b>	<b>Over 500K</b>	<b>100K to 500K</b>	<b>10K to 100K</b>	<b>Less than 10K/ rural area</b>
Once	19%	19%	19%	23%
2 to 3 times	22%	23%	25%	21%
4 to 6 times	17%	13%	12%	9%
More than 6 times	17%	9%	9%	4%
None	24%	36%	35%	43%

Base: All respondents (n=2,603).

<b>Table 8: Media Arts Presentation Attendance by Community Size</b>	<b>Over 500K</b>	<b>100K to 500K</b>	<b>10K to 100K</b>	<b>Less than 10K/ rural area</b>
Once	9%	15%	12%	11%
2 to 3 times	13%	8%	8%	9%
4 to 6 times	7%	8%	4%	4%
More than 6 times	13%	6%	6%	4%
None	58%	62%	67%	73%

Base: All respondents (n=2,603).

<b>Table 9: Literary or Poetry Reading Attendance by Community Size</b>	<b>Over 500K</b>	<b>100K to 500K</b>	<b>10K to 100K</b>	<b>Less than 10K/ rural area</b>
Once	10%	6%	7%	6%
2 to 3 times	6%	4%	5%	5%
4 to 6 times	2%	2%	3%	2%
More than 6 times	3%	2%	4%	2%
None	78%	86%	81%	85%

Base: All respondents (n=2,603).

<b>Table 10: Visual Art Exhibit Attendance by Community Size</b>	<b>Over 500K</b>	<b>100K to 500K</b>	<b>10K to 100K</b>	<b>Less than 10K/ rural area</b>
Once	22%	23%	23%	23%
2 to 3 times	24%	25%	22%	15%
4 to 6 times	12%	7%	11%	7%
More than 6 times	9%	5%	5%	3%
None	33%	39%	39%	51%

Base: All respondents (n=2,603).

<b>Table 11: Exhibit Attendance by Community Size</b>	<b>Over 500K</b>	<b>100K to 500K</b>	<b>10K to 100K</b>	<b>Less than 10K/ rural area</b>
<b>Once</b>	22%	22%	24%	22%
<b>2 to 3 times</b>	17%	18%	16%	13%
<b>4 to 6 times</b>	8%	4%	4%	4%
<b>More than 6 times</b>	5%	3%	2%	3%
<b>None</b>	48%	53%	55%	58%

Base: All respondents (n=2,603).

Results show that attendance levels increase along with household income. This is particularly the case with attendance at live performances, although even half (50%) of those in the lowest income bracket report attending at least one such event in the past year. As seen in the first table below, 83% of households earning over \$100K have attended at least one live performance over the past 12 months, this decreases significantly to 58% among those earning between \$20K and \$40K per year and even further to 50% among those in the lowest income bracket. Income not only influences basic attendance but also frequency of attendance as 32% of those in the highest income bracket attend over 3 live performances per year whereas the equivalent statistic among those in the lowest income bracket is 18%.

Income remains a factor in media arts presentation attendance, though to a lesser extent when compared to live performance attendance. As seen in table 13 below, 48% of respondents in the highest income bracket have attended a media arts presentation within the last 12 months, a figure that decreases to 26% among those earning between \$20K and \$40K per year and to 29% among those in the lowest income bracket.

Attendance at both visual art and artefact exhibits are significantly higher among upper income households, where a large difference with lower income households resides in the percent that have attended each of these types of exhibits 1 to 3 times over the past 12 months. About 54% of those earning over \$100K per year have attended 1 to 3 art exhibits compared to 29% among those earning less than \$20K. Similarly, about 42% of those earning over \$100K per year have attended 1 to 3 artefact exhibits compared to 27% among those earning less than \$20K.

Household income is not correlated with literary or poetry reading attendance. Basic attendance ranges from 18% to 15% across the different income brackets.

<b>Table 12: Live Performance Attendance by HH Income Bracket</b>	<b>Less than \$20K</b>	<b>\$20K-\$40K</b>	<b>\$40K-\$80K</b>	<b>\$80K-\$100K</b>	<b>\$100K or more</b>
<b>Once</b>	16%	21%	21%	17%	25%
<b>2 to 3 times</b>	15%	20%	26%	28%	27%
<b>4 to 6 times</b>	12%	9%	12%	13%	18%
<b>More than 6 times</b>	6%	8%	10%	15%	14%
<b>None</b>	50%	42%	31%	26%	17%

Base: All respondents (n=2,603).

<b>Table 13: Media Arts Presentation Attendance by HH Income Bracket</b>	<b>Less than \$20K</b>	<b>\$20K-\$40K</b>	<b>\$40K-\$80K</b>	<b>\$80K-\$100K</b>	<b>\$100K or more</b>
Once	9%	7%	13%	13%	17%
2 to 3 times	6%	7%	11%	9%	12%
4 to 6 times	2%	6%	7%	9%	6%
More than 6 times	10%	6%	7%	8%	10%
None	71%	74%	62%	58%	54%

Base: All respondents (n=2,603).

<b>Table 14: Literary or Poetry Reading Attendance by HH Income Bracket</b>	<b>Less than \$20K</b>	<b>\$20K-\$40K</b>	<b>\$40K-\$80K</b>	<b>\$80K-\$100K</b>	<b>\$100K or more</b>
Once	6%	7%	7%	9%	9%
2 to 3 times	3%	6%	6%	3%	4%
4 to 6 times	3%	2%	2%	1%	3%
More than 6 times	4%	3%	3%	4%	2%
None	85%	82%	83%	82%	82%

Base: All respondents (n=2,603).

<b>Table 15: Visual Art Exhibit Attendance by HH Income Bracket</b>	<b>Less than \$20K</b>	<b>\$20K-\$40K</b>	<b>\$40K-\$80K</b>	<b>\$80K-\$100K</b>	<b>\$100K or more</b>
Once	14%	21%	27%	17%	31%
2 to 3 times	15%	19%	23%	28%	23%
4 to 6 times	10%	7%	8%	9%	14%
More than 6 times	5%	4%	7%	4%	6%
None	56%	49%	35%	42%	27%

Base: All respondents (n=2,603).

<b>Table 16: Exhibit Attendance by HH Income Bracket</b>	<b>Less than \$20K</b>	<b>\$20K-\$40K</b>	<b>\$40K-\$80K</b>	<b>\$80K-\$100K</b>	<b>\$100K or more</b>
Once	17%	21%	24%	31%	23%
2 to 3 times	10%	15%	19%	16%	19%
4 to 6 times	4%	3%	6%	5%	7%
More than 6 times	3%	1%	3%	3%	5%
None	65%	60%	49%	46%	46%

Base: All respondents (n=2,603).

Attendance at various arts events and exhibits differs according to education level achieved. For each type of event or exhibit, respondents with a graduate degree were consistently most likely to have attended at least once over the past year. Conversely, with the exception of artefact exhibits, those with only a high school education were consistently the least likely to have attended arts events and exhibits.

Attendance patterns for each type of event or exhibit is very similar between respondents with some university education and those with no more than a university degree. Attendance patterns are also very similar between those still attending high school and those with no more than a high school diploma. The largest difference between these last two segments appears to be in the attendance at media arts presentations (24% among those with a high school diploma compared to 32% among those still in high school).

As seen in Table 17, respondents with at least some university education were more likely to have attended a live performance compared with those with a college education. A more pronounced difference appeared in comparing respondents with graduate degrees and those with a high school education. For instance, 81% of respondents with a graduate degree have attended at least one live performance within the past 12 months compared to 64% among those with a college education and to 51% among those with no more than a high school diploma. About 53% of those still in high school indicated having attended such a performance over the past year.

Of note, with regards to media arts presentations, respondents with a graduate degree were over twice as likely to have attended (50%) when compared to those with no more than a high school diploma (24%). They were also twice as likely to have attended a literary or poetry reading within the past 12 months when again compared to those with only a high school diploma (28% vs. 13% respectively).

With regards to visual art exhibits and artefact exhibits, respondents with a graduate degree were overall more likely to attend and more likely to attend frequently when compared to all respondents with no more than a college degree, especially when compared to respondents still in high school. Overall, 75% of respondents with a graduate degree have attended at least one visual art exhibit in the past 12 months, of which 29% claim over three visits. This compares to a 43% attendance figure overall among those in high school with only 8% with over three visits. As for artefact exhibits, 65% of those with a graduate degree have attended (with 14% claiming 4 or more visits) compared to 32% among those in high school (with 5% claiming 4 or more visits).

<b>Table 17: Live Performance Attendance by Level of Education</b>	<b>Not Grad. from High School</b>	<b>High School Graduate</b>	<b>College</b>	<b>Some University</b>	<b>University Graduate</b>	<b>Graduate Degree</b>
<b>Once</b>	19%	18%	26%	21%	18%	13%
<b>2 to 3 times</b>	21%	18%	20%	27%	28%	26%
<b>4 to 6 times</b>	8%	8%	11%	19%	18%	19%
<b>More than 6 times</b>	6%	7%	7%	10%	16%	22%
<b>None</b>	47%	49%	36%	24%	21%	19%

Base: All respondents (n=2,603).



<b>Table 18: Media Arts Presentation Attendance by Level of Education</b>	<b>Not Grad. from High School</b>	<b>High School Graduate</b>	<b>College</b>	<b>Some University</b>	<b>University Graduate</b>	<b>Graduate Degree</b>
Once	10%	9%	13%	13%	10%	10%
2 to 3 times	10%	5%	7%	9%	12%	18%
4 to 6 times	5%	5%	5%	8%	6%	8%
More than 6 times	5%	4%	5%	13%	11%	13%
None	68%	76%	70%	57%	59%	50%

Base: All respondents (n=2,603).

<b>Table 19: Literary or Poetry Reading Attendance by Level of Education</b>	<b>Not Grad. from High School</b>	<b>High School Graduate</b>	<b>College</b>	<b>Some University</b>	<b>University Graduate</b>	<b>Graduate Degree</b>
Once	6%	5%	7%	9%	9%	9%
2 to 3 times	6%	5%	4%	8%	5%	6%
4 to 6 times	4%	2%	2%	3%	2%	6%
More than 6 times	2%	2%	3%	2%	5%	5%
None	82%	87%	85%	79%	80%	72%

Base: All respondents (n=2,603).

<b>Table 20: Visual Art Exhibit Attendance by Level of Education</b>	<b>Not Grad. from High School</b>	<b>High School Graduate</b>	<b>College</b>	<b>Some University</b>	<b>University Graduate</b>	<b>Graduate Degree</b>
Once	21%	21%	24%	20%	25%	22%
2 to 3 times	15%	16%	23%	26%	24%	24%
4 to 6 times	6%	4%	8%	15%	14%	18%
More than 6 times	2%	5%	3%	6%	11%	11%
None	57%	55%	42%	33%	26%	25%

Base: All respondents (n=2,603).

<b>Table 21: Exhibit Attendance by Level of Education</b>	<b>Not Grad. from High School</b>	<b>High School Graduate</b>	<b>College</b>	<b>Some University</b>	<b>University Graduate</b>	<b>Graduate Degree</b>
Once	19%	19%	25%	21%	27%	22%
2 to 3 times	9%	11%	13%	23%	21%	30%
4 to 6 times	3%	4%	6%	4%	5%	9%
More than 6 times	2%	2%	2%	4%	4%	5%
None	68%	65%	54%	48%	41%	35%

Base: All respondents (n=2,603).

Attendance also varies somewhat by language group. Frequent attendance (i.e. over 6 attendances) was higher among anglophones and francophones compared to those speaking “other” languages. Otherwise, attendance results were very similar. Overall, respondents speaking a language other than English or French at home were more likely to have attended a media arts presentation (44% compared to 33%). Anglophones were the least likely to have attended a literary or poetry reading (15% compared to 26% among francophones and 22% among allophones).

Although visual art exhibit attendance results are fairly consistent across language groups, anglophones overall were more likely to have attended at least one artefact exhibit within the past 12 months (49% vs. 37%).

<b>Table 22: Live Performance Attendance by Language at Home</b>	<b>Anglophone</b>	<b>Francophone</b>	<b>Allophone</b>
Once	21%	20%	16%
2 to 3 times	21%	26%	23%
4 to 6 times	12%	12%	14%
More than 6 times	11%	9%	3%
None	35%	34%	44%

Base: All respondents (n=2,603).

<b>Table 23: Media Arts Presentation Attendance by Language at Home</b>	<b>Anglophone</b>	<b>Francophone</b>	<b>Allophone</b>
Once	10%	15%	8%
2 to 3 times	9%	8%	18%
4 to 6 times	6%	4%	8%
More than 6 times	8%	5%	10%
None	67%	67%	56%

Base: All respondents (n=2,603).

<b>Table 24: Literary or Poetry Reading Attendance by Language at Home</b>	<b>Anglophone</b>	<b>Francophone</b>	<b>Allophone</b>
Once	7%	9%	6%
2 to 3 times	4%	8%	7%
4 to 6 times	2%	3%	6%
More than 6 times	2%	6%	4%
None	85%	74%	78%

Base: All respondents (n=2,603).

<b>Table 25: Visual Art Exhibit Attendance by Language at Home</b>	<b>Anglophone</b>	<b>Francophone</b>	<b>Allophone</b>
Once	21%	25%	25%
2 to 3 times	20%	21%	25%
4 to 6 times	10%	8%	5%
More than 6 times	6%	5%	3%
None	42%	42%	42%




Base: All respondents (n=2,603).

<b>Table 26: Exhibit Attendance by Language at Home</b>	<b>Anglophone</b>	<b>Francophone</b>	<b>Allophone</b>
Once	23%	21%	17%
2 to 3 times	17%	11%	13%
4 to 6 times	5%	4%	6%
More than 6 times	3%	2%	2%
None	51%	63%	63%







Base: All respondents (n=2,603).

## Focus Group Insights



The focus groups undertaken with youth yielded many prominent themes regarding the attendance at, and attitudes towards, arts events and performances.

- 
**Live performances are popular:** Consistent with the national survey results, it became very evident that live musical performances were important to focus group participants between the ages of 15 and 25, especially those still attending high school. Although this population attended a variety of types of performances and exhibits over the past 12 months, live musical performances were the most dominant activity undertaken outside the scope of the school curriculum. Students emphasized that this is what interests them the most and would remain their main area of interest in the near future, even if they were given the opportunity to attend other types of events and exhibits.
- 
**Interactivity is important:** A consistent ingredient for many of the types of events and exhibits that interested youth was interactivity. Live music performances are an illustration of this preference as they provide a situation where musicians interact with their fans and vice versa. One of the things that was mentioned that people appreciate about events in smaller or more informal venues was the fact that spectators can walk up to performers and request songs.
- 
 Interactivity was also important for youth who were interested in other types of arts events and exhibits. The availability of historical perspective was valuable when considering historical artefacts or visual art exhibits: *“I’m the product of the MTV generation. I’d rather watch it on TV. Like I love history but I don’t really like museums. “Canada: A People’s History” on CBC – that was amazing. I watched it all. I like it to be explained to me. [...] If somebody explains it to me it makes it more interesting to me.”*

continued...

-  A youth who had clearly established himself as an unenthusiastic arts attendee mentioned: *“The neatest thing about the gallery is those headphones that you walk around with and it explains every piece to you.”*
-  **Attendance is primarily with friends:** While live performances were the most common type of event attended, friends were the most common co-attendees. Some youth even admitted to limiting their participation in certain types of activities to those that also interest their friends.
-  **Many arts events are attended through school:** High school students specified that most of the arts-related experiences they had over the past 12 months were through their school. The events were attended either via class field trips or experienced at school in the context of a specific course they were following, at school performances, or through extra-curricular activities such as band or theatre. Most admitted that they would not have participated had they not been “forced to go.” Youth also felt this way towards the way their parents made them attend events when they were younger.
-  **Hard to swallow, but good for you?** Post-high school youth, having also admitted to being exposed to arts related events through school and parents, did express a sense of appreciation for being exposed to the arts. They agreed that, even though they may not have enjoyed it at the time and may still not enjoy it, they could appreciate the value in being exposed to the arts, enabling them to form an informed opinion as to whether they actually enjoy it: *“That stuff I was dragged to but now I appreciate it – I’m glad they did and I’ll probably do that to my kids too. They won’t like it at the time but they’ll learn to appreciate it.”*
-  **Traveling or temporary exhibits were appealing:** Another observation regarding the types of events youth attended was that many involved temporary or traveling exhibits. As is the case with certain museums and galleries, they host for a limited period of time an exhibit touching on a specific theme (e.g. insects, Egypt, etc.) or consisting of pieces from a specific artist. In describing their arts-related activities over the past year, youth mentioned many of these exhibits. Some had even traveled significant distances to attend such events. One youth stated: *“If you can keep going back and learning – I like to go to a museum where every time I go I can learn something new or see something new that I never knew about.”*
-  **Graffiti is appealing:** In more than one focus group with youth, participants expressed the perception that graffiti is an interesting art form. Graffiti was not mentioned in any of the focus groups with adults.

Other themes on attendance derived from all the focus groups conducted across the country included:

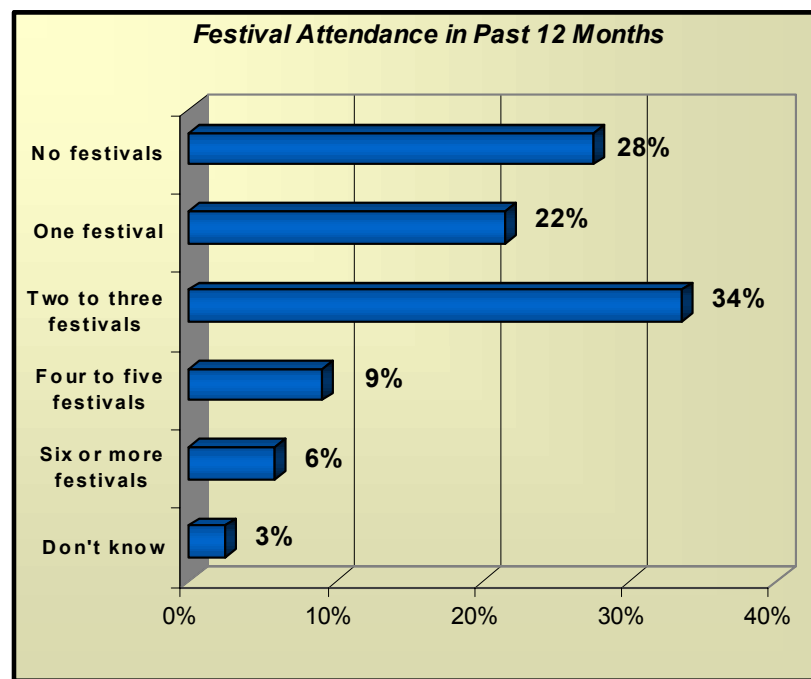
-  **Dinner theatre is popular across all age groups:** A number of participants, young and old, indicated attending dinner theatre as a preferred medium for enjoying theatre. Younger participants attended these events with both friends and family, mostly for special events such as birthday parties. Older participants attended these events both for special events (e.g. entertaining out-of-town family or friends) or regularly as part of their social calendar.
-  **Québécois enjoy stand-up comedy:** A type of arts performance mentioned much more frequently among Québec participants was stand-up comedy. Participants in both rural and urban communities, especially among those under 40 years of age, have attended such a performance.

## 1.2 Festival Attendance

**More than half of Canadians have attended arts or cultural festivals in the past year. These types of events are popular across age groups and among residents from rural as well as urban communities.**

The survey probed deeper in a number of areas among those Canadians who attended at least one live performance or arts event in the past year (comprising 72% of the population 15 years and older). One such area is attendance at arts or cultural festivals, which enjoy wide popularity.<sup>2</sup> Of this group, more than seven in ten (72%) reported attending at least one arts or cultural festival in the last 12 months. This translates into 56% of all Canadians. Among Canadians who have attended at least one live performance or arts event in the past year, respondents average 2.0 festivals per year.

In terms of frequency, a majority (56%) of respondents have attended one to three such festivals over this time period, with relatively few (15%) fitting into the category of festival “enthusiasts”, having attended four or more events in the past 12 months. However, it is important to note that respondents were not asked how many performances or exhibits they took in over the course of their attendance at the festival, which may have been many over the course of a day or several days (such as those who purchase festival “passes”) or may have been just on show/ exhibit.



**Base:** Respondents having attended at least one live performance or arts event in past 12 months (n=1,984).

**Source:** Q2. “In the last 12 months, how many arts or cultural festivals of any kind have you attended?”

In comparison with attendance at live performances and exhibits, participation in arts and cultural festivals is less closely correlated with age and community size. Festival attendance across age brackets is relatively consistent, except for the 65 plus group, which drops off noticeably.

<sup>2</sup> Festival attendance incidence did not include respondents having exclusively attended an exhibit of artefacts, historic objects or natural history specimens over the past 12 months.

Frequency of attendance is highest among Canadians 21-24 years of age (an average of 2.6 festivals per year), followed by those 35 to 44 (2.2 times). Youth (15-20) are as likely as older Canadians to have attended at least one festival in the past year, but are somewhat less apt to be frequent attendees (four or more events).

<b>Table 27: Festival Attendance in Past 12 Months by Age Group</b>	<b>15 to 20</b>	<b>21 to 24</b>	<b>25 to 44</b>	<b>45 to 64</b>	<b>65 or more</b>
<b>Once</b>	26%	21%	20%	23%	16%
<b>2 to 3 times</b>	35%	31%	36%	32%	30%
<b>4 to 5 times</b>	8%	12%	11%	8%	4%
<b>More than 5 times</b>	5%	10%	6%	7%	2%
<b>None</b>	24%	23%	25%	29%	44%

**Base:** Respondents having attended at least one live performance or arts event in past 12 months (n=1,984).

Festival attendance increases modestly along with community size, with 78% of those in large urban centres having attended at least one in the past 12 months, compared with only 66% of those living in rural communities. But among those who do attend such festivals, there is relatively little difference in the frequency with which they do so, with rural respondents averaging 2.3 such festivals over the past year compared with 2.9 for residents of large urban centres.

<b>Table 28: Festival Attendance in Past 12 Months by Community Size</b>	<b>Over 500K</b>	<b>100K to 500K</b>	<b>10K to 100K</b>	<b>Less than 10K/ rural area</b>
<b>Once</b>	22%	23%	18%	23%
<b>2 to 3 times</b>	35%	32%	39%	31%
<b>4 to 5 times</b>	10%	11%	8%	6%
<b>More than 5 times</b>	8%	6%	4%	5%
<b>None</b>	22%	25%	30%	34%

**Base:** Respondents having attended at least one live performance or arts event in past 12 months (n=1,984).

In comparison with live performances, festival attendance does not appear to be influenced much by household income, except that fewer of those in the lowest income bracket attend than those who earn more than \$20K. Education level appears to be more of a factor. University graduates average 2.3 festivals, compared with 1.8 for those with no more than a high school diploma. Finally, likelihood of attending festivals is higher among respondents whose first language is other than English or French.

<b>Table 29: Festival Attendance in Past 12 Months by HH Income Bracket</b>	<b>Less than \$20K</b>	<b>\$20K-\$40K</b>	<b>\$40K-\$80K</b>	<b>\$80K-\$100K</b>	<b>\$100K or more</b>
Once	18%	24%	22%	20%	18%
2 to 3 times	28%	34%	36%	30%	40%
4 to 5 times	10%	10%	8%	14%	6%
More than 5 times	6%	5%	6%	6%	7%
None	34%	27%	26%	26%	28%

Base: Respondents having attended at least one live performance or arts event in past 12 months (n=1,984).

<b>Table 30: Festival Attendance in Past 12 Months by Education Level</b>	<b>Not Grad. from High School</b>	<b>High School Graduate</b>	<b>College</b>	<b>Some University</b>	<b>University Graduate</b>	<b>Graduate Degree</b>
Once	23%	21%	21%	19%	21%	26%
2 to 3 times	29%	25%	35%	44%	36%	31%
4 to 5 times	8%	9%	9%	7%	10%	12%
More than 5 times	4%	6%	5%	7%	7%	7%
None	33%	35%	28%	21%	22%	25%



Base: Respondents having attended at least one live performance or arts event in past 12 months (n=1,984).

<b>Table 31: Festival Attendance in Past 12 Months by Language at Home</b>	<b>Anglophone</b>	<b>Francophone</b>	<b>Allophone</b>
Once	22%	21%	26%
2 to 3 times	31%	40%	33%
4 to 5 times	8%	11%	13%
More than 5 times	7%	4%	4%
None	29%	24%	21%

Base: Respondents having attended at least one live performance or arts event in past 12 months (n=1,984).

## Focus Group Insights

Focus groups with rural participants yielded two clear results regarding festival attendance:

-  **Small town fairs are key arts and cultural events:** Rural focus group participants placed a particular emphasis on the annual fair or festival held in their town. It was regularly attended by both young and old and was, in many cases, the only exposure to certain types of arts events and exhibits such as crafts and paintings. It was especially a focal event for youth beyond what they do through school. Proximity, affordability and the social aspect were factors that enhanced the appeal of these festivals: *“It’s in town, it’s local and it’s something to do and everybody goes to that.”*
-  **Rural participants attend urban festivals too:** In addition to their own local fair or festival, many rural participants had in fact traveled to the nearest major city to attend one or two festivals. Such trips often proved to be an annual pilgrimage that is planned and budgeted ahead of time.

The local fair or festival represents such an important event that a number of rural participants suggested using it as an anchor for any new event, exhibit or performance. This would provide an easier way to promote the activity because the local fair or festival already represents a popular and proven attraction for the town and region.

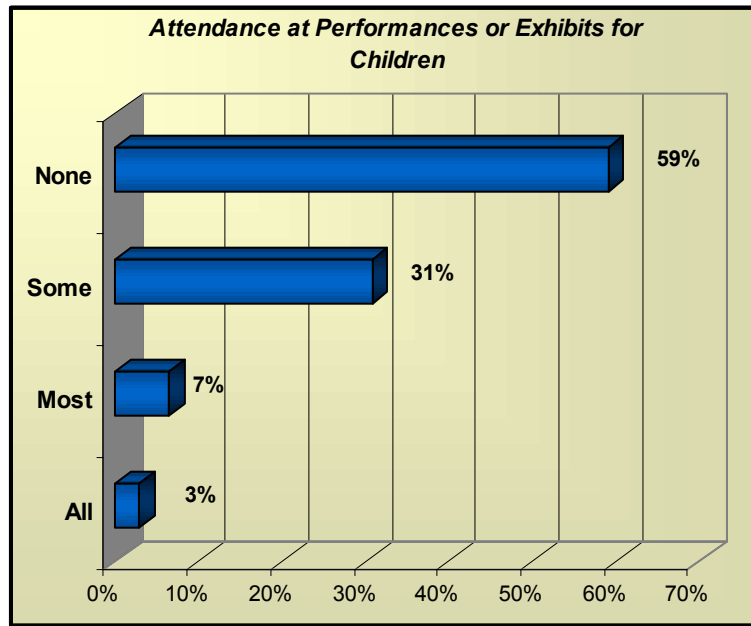
Although urban participants did mention attending festivals, these were not as important as they were for rural participants. Participants in larger communities were more apt to mention a variety and a number of different arts events attended over the course of a year, including one or two festivals. Rural residents tended to place more emphasis on their local festival as one of the only opportunities to attend arts events and performances.



### 1.3 Attendance at Performances or Exhibits for Children

**About 45% of respondents who have attended at least one arts performance, event or exhibit in the past 12 months, attended at least one performance or exhibit aimed at children. Attendance at this type of artistic activity does not seem to be limited to parents with children.**

Events aimed specifically at children represent a genre of arts and culture activity for which there appears to be a surprisingly large and broad-based audience. Among respondents who have attended at least one live performance, arts event or exhibit in the past 12 months (78% of respondents), four in ten (41%) attended at least one performance or exhibit that was specifically for children or young people. Of this group, very few indicated this was the primary focus of their arts and culture experience over the past year, with only one in ten (10%) saying children's events made up all or most of the events they attended in the past year.



**Base:** Respondents having attended at least one live performance, arts event or exhibit in past 12 months (n=2,065).

**Source:** Q3. "How many of the performances or exhibits you attended in the past 12 months were specifically for children or young people?"

Results show that, while having children living at home has a strong influence on whether Canadians attended events specifically for children or young people, parents also attend many arts events that do not involve their children. In fact, for 45% of couples with children and for 46% of single parents, none of the arts events or exhibits they attended over the past 12 months was specifically for children.

Conversely, it is interesting to note that 23% of couples with no children, and 29% of single Canadians and non-family households attended at least some arts events or exhibits over the past 12 months specifically for children.

<b>Table 32: Attendance at Performances or Exhibits for Children by Family Status</b>	<b>Couple w/ no children (n=751)</b>	<b>Couple w/ children (n=1,012)</b>	<b>Single parent (n=237)</b>	<b>Non-family (n=99)</b>	<b>Single person (n=445)</b>
<b>All</b>	2%	5%	4%	2%	0.1%
<b>Most</b>	3%	10%	13%	1%	2%
<b>Some</b>	18%	40%	36%	26%	27%
<b>None</b>	77%	45%	46%	71%	71%

Base: Respondents having attended at least one live performance, arts event or exhibit in past 12 months (n=2,065).

While attendance at children’s performances and exhibits is highest among respondents in those age groups most likely to have young children (25 to 44), such attendance is equally as likely among youth 15 to 20. This may reflect the fact that some Canadians in this group still have an interest in arts programming for children, as well as being likely to participate in family outings involving younger siblings.

<b>Table 33: Attendance at Performances or Exhibits for Children by Age Group</b>	<b>15 to 20</b>	<b>21 to 24</b>	<b>25 to 44</b>	<b>45 to 64</b>	<b>65 or more</b>
<b>All</b>	4%	1%	4%	2%	-
<b>Most</b>	11%	3%	9%	3%	2%
<b>Some</b>	38%	21%	36%	27%	19%
<b>None</b>	48%	72%	50%	67%	78%

Base: Respondents having attended at least one live performance, arts event or exhibit in past 12 months (n=2,065).

Women are somewhat more likely than men to attend at least one performance or exhibit focused on children, but men are just as likely to be among those who make this a focus of their arts and cultural events.

<b>Table 34: Attendance at Performances or Exhibits for Children by Gender</b>	<b>Men</b>	<b>Women</b>
<b>All</b>	3%	3%
<b>Most</b>	7%	6%
<b>Some</b>	27%	34%
<b>None</b>	63%	56%

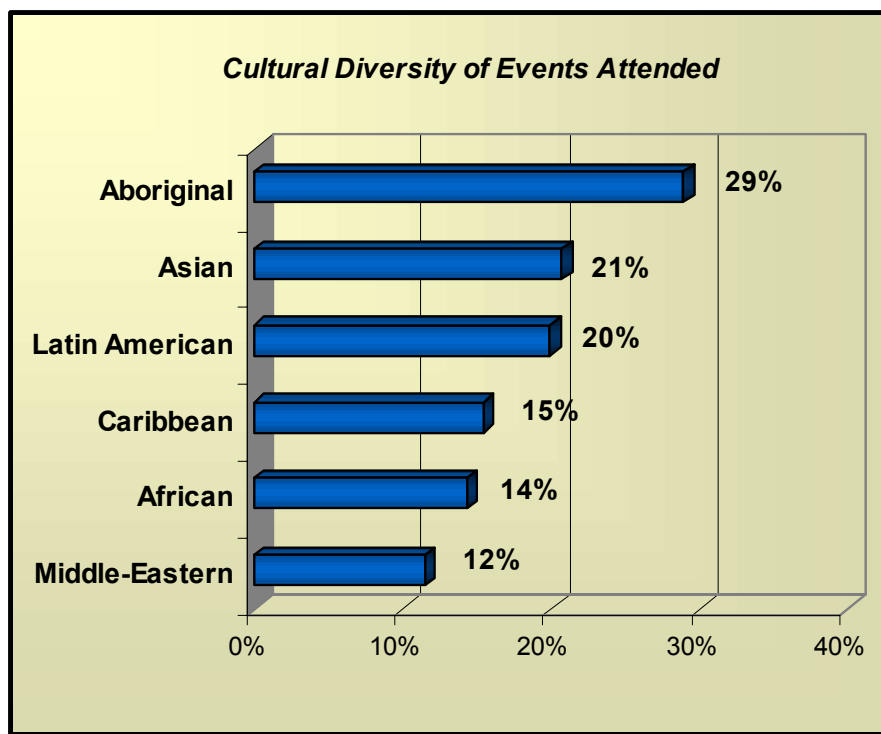
Base: Respondents having attended at least one live performance, arts event or exhibit in past 12 months (n=2,065).

## 1.4 Cultural Diversity of Events Attended

**Nearly half (44%) of Canadians attended a live performance or exhibit featuring non-European cultures and traditions. Of those attending, Aboriginal events were the most popularly attended at 29%.**

Among respondents who have attended at least one live performance, arts event or exhibit in the past 12 months, 56% attended at least one performance, event or exhibit that was from a specific non-European culture or tradition (classified as Aboriginal, African, Latin American, Caribbean, Asian and Middle-Eastern cultures and traditions). This translates into 44% of all Canadians. Of this group, more than one quarter (27%) attended one such performance, event or exhibit, 16% have attended two and 14% have attended three or more.

Of the types of events attended, the most common were those from Aboriginal cultures and traditions, followed by Asian and Latin American traditions. The least attended were events or exhibits based on Middle-Eastern cultures and traditions. Results for each of the cultures and traditions considered in the survey are presented below:



Will not sum to 100% due to multiple mentions.

**Base:** Respondents having attended at least one live performance, arts event or exhibit in past 12 months (n=2,065).

**Source:** Q4. "Thinking of the performances, events or exhibits you attended in the last 12 months, were any of them based on...cultures and traditions?"

Results by age group show that, other than for Aboriginal events and exhibits, younger Canadians are more likely than older Canadians to attend arts events and exhibits from different cultures. Attendance at events and exhibits based on Latin American cultures and traditions was more common among respondents between 21 and 24 compared to other age groups.

<b>Table 35: Cultural Diversity of Events Attended by Age Group</b>	<b>15 to 20</b>	<b>21 to 24</b>	<b>25 to 44</b>	<b>45 to 64</b>	<b>65 or older</b>
Aboriginal	27%	27%	28%	34%	25%
Asian	27%	21%	21%	19%	15%
Latin American	20%	27%	20%	20%	15%
Caribbean	19%	17%	15%	15%	12%
African	17%	19%	16%	12%	8%
Middle-Eastern	17%	16%	11%	8%	10%

**Base:** Respondents having attended at least one live performance, arts event or exhibit in past 12 months (n=2,065).

Results also show that attendance at events and exhibits based on non-European cultures and traditions is higher in urban centres than in rural areas. Aboriginal and Middle-Eastern events do not follow this trend in a statistically significant fashion.

<b>Table 36: Cultural Diversity of Events Attended by Community Size</b>	<b>Over 500K</b>	<b>100K to 500K</b>	<b>10K to 100K</b>	<b>Less than 10K/ rural area</b>
Aboriginal	30%	30%	30%	26%
Asian	27%	24%	17%	13%
Latin American	25%	23%	16%	14%
Caribbean	23%	21%	10%	8%
African	20%	15%	11%	10%
Middle-Eastern	14%	14%	9%	9%

**Base:** Respondents having attended at least one live performance, arts event or exhibit in past 12 months (n=2,065).

Results presented above show the proportion of respondents who attended events for each type of culture or tradition. Below, results show how many artistic events and exhibits from different cultures were attended over the past 12 months.

Attendance at arts events from different cultures and traditions seems to be a function of both age and community size. Results show that close to one in five (19%) respondents between the ages of 15 and 20 attended events and exhibits based on at least three different cultures and traditions. This percentage declines as age increases, to only 8% among respondents over the age of 64. For about one-quarter of each age group, only one of the events or exhibits attended was based on one of the non-European cultures considered in the research. Similarly, residents of the largest urban centres are much more likely to have attended two or more such performances or exhibits (39%), than are residents of smaller cities (34%), towns (25%) and rural areas (21%).

<b>Table 37: Number of Non-European Events Attended by Age Group</b>	<b>15 to 20</b>	<b>21 to 24</b>	<b>25 to 44</b>	<b>45 to 64</b>	<b>65 or older</b>
None	39%	40%	45%	43%	52%
One culture/ tradition	25%	25%	26%	29%	26%
Two	17%	20%	15%	16%	15%
Three or more	19%	16%	15%	13%	8%

**Base:** Respondents having attended at least one live performance, arts event or exhibit in past 12 months (n=2,065).

<b>Table 38: Number of Non-European Events Attended by Community Size</b>	<b>Over 500K</b>	<b>100K to 500K</b>	<b>10K to 100K</b>	<b>Less than 10K/ rural area</b>
None	35%	37%	50%	55%
One culture/ tradition	27%	29%	25%	25%
Two	20%	17%	14%	13%
Three or more	19%	17%	11%	8%

**Base:** Respondents having attended at least one live performance, arts event or exhibit in past 12 months (n=2,065).

Attendance at a range of non-European cultural events is more common among Canadians with higher levels of education. As seen in Table 39 below, 61% of participants with a graduate degree and 64% of those with a university degree have attended at least one non-European cultural event. This compares to 51% among participants with no more than a high school diploma.

<b>Table 39: Number of Non-European Events Attended by Education Level</b>	<b>Not Grad. from High School</b>	<b>High School Graduate</b>	<b>College</b>	<b>Some University</b>	<b>University Graduate</b>	<b>Graduate Degree</b>
None	49%	49%	49%	34%	36%	39%
One culture/ tradition	26%	24%	29%	25%	30%	21%
Two	12%	14%	12%	21%	21%	20%
Three or more	14%	14%	11%	19%	14%	20%

**Base:** Respondents having attended at least one live performance, arts event or exhibit in past 12 months (n=2,065).

Attendance of non-European arts events is also relatively higher among residents born outside the country at 71% compared to those born in Canada at 53%. Similarly, allophone respondents were much more likely to attend non-European arts events (79%), compared to both anglophones and francophones. As well, anglophones were more likely to attend non-European events compared to francophones (59% vs. 42%). Not only was outright attendance much higher among allophones, so was the number of non-European events attended as 50% of all allophones have attended at least 2 non-European events compared to 33% among anglophones and 18% among francophones.

<b>Table 40: Number of Non-European Events Attended by Place of Birth</b>	<b>Born in Canada (n=1,749)</b>	<b>Born Outside Canada (n=304)</b>
None	47%	29%
One culture/ tradition	26%	27%
Two	15%	19%
Three or more	12%	25%

**Base:** Respondents having attended at least one live performance, arts event or exhibit in past 12 months (n=2,065).

<b>Table 41: Number of Non-European Events Attended by Language at Home</b>	<b>Anglophone</b>	<b>Francophone</b>	<b>Allophone</b>
None	41%	58%	21%
One culture/ tradition	27%	24%	29%
Two	17%	11%	23%
Three or more	16%	7%	27%

**Base:** Respondents having attended at least one live performance, arts event or exhibit in past 12 months (n=2,065).

When directly asked about their interests in this area, a strong majority (86%) of Canadians say they are interested in seeing artwork and attending live performances from the different cultures that co-exist in Canada. Three out of five Canadians (59%) disagreed that they are more interested in seeing works of art from their own cultural backgrounds than from other cultural backgrounds, whereas one-third agreed with this statement.

<b>Table 42: Overall Agreement with Statements</b>	<b>Strongly agree</b>	<b>Somewhat agree</b>	<b>Neither agree nor disagree</b>	<b>Somewhat disagree</b>	<b>Disagree</b>	<b>Don't know</b>
I am interested in seeing artwork and attending live performances from the different cultures that co-exist in Canada	39%	47%	2%	8%	4%	1%
I am more interested in seeing works of art and live performances from my own cultural background than from other cultural backgrounds	12%	25%	4%	33%	26%	1%

**Base:** All respondents (n=2,603)

**Source:** Q12. "Please indicate whether you strongly agree, somewhat agree, somewhat disagree or strongly disagree with the following statements:"

The interest in seeing works of art from one's own cultural background is strongest among oldest respondents, followed by the youngest cohort.

<b>Table 43: Agreement with: "I am more interested in seeing works of art and live performances from my own cultural background than from other cultural backgrounds" by Age Group</b>	<b>15 to 20</b>	<b>21 to 24</b>	<b>25 to 44</b>	<b>45 to 64</b>	<b>65 or more</b>
Strongly agree	18%	15%	11%	12%	12%
Somewhat agree	24%	23%	24%	21%	38%
Neither agree nor disagree	3%	3%	4%	5%	5%
Somewhat disagree	34%	39%	31%	36%	27%
Strongly disagree	22%	19%	30%	26%	17%

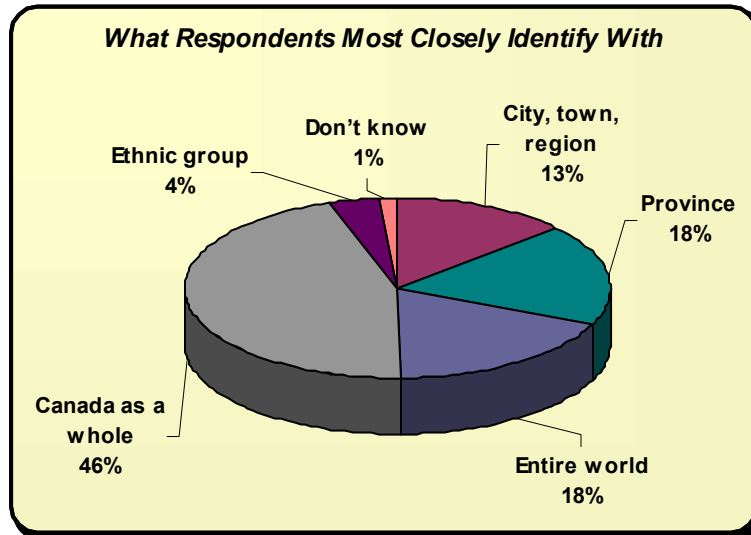
Base: All respondents (n=2,603)

Interest in seeing works primarily from one's own cultural background was stronger in rural communities, where 41% agreed with the statement vs. 31% in urban centres.

<b>Table 44: Agreement with: "I am more interested in seeing works of art and live performances from my own cultural background than from other cultural backgrounds" by Community Size</b>	<b>Over 500K</b>	<b>100K to 500K</b>	<b>10K to 100K</b>	<b>Less than 10K/ rural area</b>
Strongly agree	9%	14%	12%	13%
Somewhat agree	22%	24%	25%	28%
Neither agree nor disagree	4%	3%	4%	6%
Somewhat disagree	35%	36%	34%	30%
Strongly disagree	29%	23%	24%	21%

Base: All respondents (n=2,603)

Respondents were asked to specify which of the following group they most closely identify with: Canada as a whole, their province, their city, town or region, their ethnic group or the entire world. Nearly half of respondents chose Canada as a whole and about 18% said they identified most closely either with their province or the entire world. Only 4% said they identified most closely with their ethnic group.



Base: All respondents (n=2,603).

Source: Q19. "With which of the following do you identify most closely?"

Affiliation with an ethnic group or their city/ town/ region is stronger among youth whereas affiliation with Canada as a whole increases with age. Nearly all ages have similar levels of close identification with their province or the entire world.

	15 to 20	21 to 24	25 to 44	45 to 64	65 or more
Canada as a whole	34%	35%	45%	49%	51%
Province	20%	20%	19%	17%	16%
Entire world	20%	18%	16%	19%	21%
City, town, region	18%	14%	15%	11%	9%
Ethnic group	7%	10%	4%	2%	1%

Base: All respondents (n=2,603)



Results by community size show that there are few differences other than the fact that those who live in larger communities are more likely to identify themselves with the world.

<b>Table 46: What Respondents Most Closely Identify With by Community Size</b>	<b>Over 500K</b>	<b>100K to 500K</b>	<b>10K to 100K</b>	<b>Less than 10K/ rural area</b>
Canada as a whole	47%	46%	45%	46%
Province	13%	18%	21%	21%
Entire world	23%	17%	17%	14%
City, town, region	14%	14%	12%	13%
Ethnic group	3%	4%	3%	3%

Base: All respondents (n=2,603)

Results by country of birth also reveal important differences. Those born in Canada were more likely to identify with their province than those born outside Canada, who were more likely to identify with the entire world or with their ethnic group. Both groups were equally likely to identify with Canada as a whole or with their city, town or region.

<b>Table 47: What Respondents Most Closely Identify With by Country of Birth</b>	<b>Canada</b>	<b>Outside Canada</b>
Canada as a whole	46%	42%
Province	20%	9%
Entire world	16%	27%
City, town, region	14%	11%
Ethnic group	3%	9%

Base: All respondents (n=2,603)

Analysis of this question by region also reveals some significant differences. Respondents in each region across Canada were most likely to identify with Canada as a whole except those in Québec, who were most likely to identify with their province at 30% (although at 28%, the proportion identifying with Canada as a whole was not significantly different). Respondents most likely to identify with Canada as a whole were those in Ontario (54%), Manitoba (52%) and Alberta (50%). Provinces with the relatively higher proportion of respondents identifying with their province were Québec (30%) and the Atlantic provinces (28%). Respondents in Québec were the most likely to identify with the entire world compared to other provinces (22%). Respondents in Atlantic Canada were less likely to identify with their city, town or region compared to other provinces.

<b>Table 48: What Respondents Most Closely Identify With by Region</b>	<b>Atlantic Canada</b>	<b>Québec</b>	<b>Ontario</b>	<b>Manitoba</b>	<b>Sask.</b>	<b>Alberta</b>	<b>BC</b>	<b>Territories</b>
Canada as a whole	41%	28%	54%	52%	47%	50%	46%	48%
Province	28%	30%	10%	10%	23%	15%	17%	9%
Entire world	16%	22%	17%	15%	13%	17%	17%	17%
City, town, region	9%	16%	12%	16%	14%	14%	13%	15%
Ethnic group	3%	4%	4%	5%	1%	3%	5%	5%

Base: All respondents (n=2,603)

## 1.5 Performance and Exhibit Venues

**A majority of Canadians attend live performances and exhibits at each of a number of types of facility venues, with some variation by age, community size or income.**

**Performance Facilities.** Facility-specific questions were asked of respondents who have attended at least one live performance, a media arts presentation or literary reading in the past 12 months (69% of the population). Within this group, more than half have attended at least one event in each of four distinct types of performance or exhibit venues. The most popular venue was a performing arts facility (e.g. theatre, concert hall), which was attended by almost three in four (74%) respondents. Close to seven in ten have attended performances at either a more “informal” or non-traditional facility (such as a community or cultural centre, church, library, shopping mall, café or club) (69%) or at an outdoor venue, such as an outdoor stage, at a park or in a street (68%). Just over half (56%) have attended a performance at an art gallery or museum.

<b>Table 49: Use of Performance Facilities</b>	<b>%</b>
At a performing arts facility, such as a theatre or concert hall	74%
At places such as a community or cultural centre, church, library, shopping mall, café or club	69%
Outdoors, for example at an outdoor stage, at a park or in the street	68%
At an art gallery or museum	56%

Will not sum to 100% due to multiple mentions.

**Base:** Respondents having attended at least one live performance in past 12 months (n=1,797).

**Source:** Q5. “Thinking of just the performances you attended in the last 12 months, were any of them...”

Analysis of this question by age groups show that older respondents are more likely to attend performances at performing arts facilities, art galleries or museums, while younger respondents are more apt to see live performances outdoors.

Attendance at performance events held in local community venues (cultural centres, churches) is highest among respondents 65 and older (76%), while this choice is least popular among Canadians aged 25 to 64.

<b>Table 50: Use of Performance Facilities by Age Group</b>	<b>15 to 20</b>	<b>21 to 24</b>	<b>25 to 44</b>	<b>45 to 64</b>	<b>65 or more</b>
At a performing arts facility, such as a theatre or concert hall	70%	66%	75%	77%	80%
At places such as a community or cultural centre, church, library, shopping mall, café or club	72%	70%	67%	65%	76%
Outdoors, for example at an outdoor stage, at a park or in the street	71%	77%	73%	61%	55%
At an art gallery or museum	46%	49%	60%	58%	55%

**Base:** Respondents having attended at least one live performance in past 12 months (n=1,797).

Despite the fact that most major arts facilities are concentrated in larger urban areas, attendance across facility types does not vary dramatically across community size. Residents in the largest urban centres (over 500K) were no more likely than those living in communities of 10K to 500K to have attended events at performing arts facilities and outdoor venues, and were only marginally more likely to have done so at an art gallery or museum. The most significant difference can be found among those living in smaller rural communities (less than 10K), who are noticeably (although not substantially) less apt to have attended events in any of these types of venues. By comparison, it is those living in the largest urban centres who are least likely to have attended events in local community venues, such as libraries, churches and cultural centres.

It is important to note here that the facility in question need not be located in the actual community. Respondents living in rural areas could very well have attended some or all of their live performances in a nearby city or town where the appropriate facility existed.

<b>Table 51: Use of Performance Facilities by Community Size</b>	<b>Over 500K</b>	<b>100K to 500K</b>	<b>10K to 100K</b>	<b>Less than 10K/ rural area</b>
At a performing arts facility, such as a theatre or concert hall	77%	76%	78%	69%
At places such as a community or cultural centre, church, library, shopping mall, café or club	62%	73%	70%	68%
Outdoors, for example at an outdoor stage, at a park or in the street	70%	69%	67%	62%
At an art gallery or museum	61%	58%	57%	47%

Base: Respondents having attended at least one live performance in past 12 months (n=1,797).

Attendance at events held in performing arts facilities, art galleries and museums increases with household income. Conversely, attendance at local community venues tends to decline with an increase in income, while outdoor performances appear to be most popular among respondents in the middle income brackets (\$20-\$100K).

<b>Table 52: Use of Performance Facilities by HH Income Bracket</b>	<b>Less than \$20K</b>	<b>\$20K-\$40K</b>	<b>\$40K-\$80K</b>	<b>\$80K-\$100K</b>	<b>\$100K or more</b>
At a performing arts facility, such as a theatre or concert hall	62%	71%	74%	80%	86%
At places such as a community or cultural centre, church, library, shopping mall, café or club	71%	73%	70%	67%	58%
Outdoors, for example at an outdoor stage, at a park or in the street	65%	70%	70%	69%	62%
At an art gallery or museum	49%	53%	59%	59%	61%

Base: Respondents having attended at least one live performance in past 12 months (n=1,797).

**Exhibit Facilities.** Facility-specific questions were also asked of those respondents who have attended at least one exhibit or display in the past 12 months (66% of the population). Within this group, almost seven in ten (68%) attended an event at an art gallery, museum or arts centre, while six in ten have done so at a local venue such as a community or cultural centre, church, library, shopping mall, café or club (62%) or at an outdoor venue, such as a park (60%). Slightly more than half (55%) have attended an exhibit or display at a performing arts facility, such as a theatre or concert hall.

<b>Table 53: Use of Exhibit Facilities</b>	<b>%</b>
At an art gallery, museum or arts centre	68%
At places such as a community or cultural centre, church, library, shopping mall, café or club	62%
Outdoors, for example at an outdoor space, at a park or in the street	60%
At a performing arts facility, such as a theatre or concert hall	55%

Will not sum to 100% due to multiple mentions.

**Base:** Respondents having attended at least one exhibit or display in past 12 months (n=1,707).

**Source:** Q6. "Thinking of just the exhibits or displays you attended in the last 12 months, were any of them..."

In contrast to facility usage for performances, attendance at exhibits and displays across age groups shows more similarities than differences. Differences to note include a relatively higher use of art galleries, museums or arts centres among respondents between 25 and 64. Respondents over the age of 64 were more likely to see exhibits and displays at performing arts facilities and local community venues (e.g. community or cultural centre). As with live performances, it is Canadians aged 21 to 44 who are most likely to attend exhibits held in outdoor spaces.

<b>Table 54: Use of Exhibit Facilities by Age Group</b>	<b>15 to 20</b>	<b>21 to 24</b>	<b>25 to 44</b>	<b>45 to 64</b>	<b>65 or more</b>
At an art gallery, museum or arts centre	62%	63%	71%	70%	61%
At places such as a community or cultural centre, church, library, shopping mall, café or club	64%	53%	60%	63%	70%
Outdoors, for example at an outdoor space, at a park or in the street	60%	64%	65%	57%	53%
At a performing arts facility, such as a theatre or concert hall	59%	55%	52%	53%	64%

**Base:** Respondents having attended at least one exhibit or display in past 12 months (n=1,707).

Results show that exhibit attendance is influenced by community size, and the pattern is somewhat stronger in this case than was found for live performances. Attendance at events held in art galleries, museums, arts centres and performing arts centres increases with community size. Conversely, use of smaller local types of venues (community centres, churches) is the most popular type among rural residents, and this decreases as community size goes up. Outdoor venues are most likely to be used by residents living in communities between 10K and 500K.

<b>Table 55: Use of Exhibit Facilities by Community Size</b>	<b>Over 500K</b>	<b>100K to 500K</b>	<b>10K to 100K</b>	<b>Less than 10K/ rural area</b>
At an art gallery, museum or arts centre	75%	71%	67%	58%
At places such as a community or cultural centre, church, library, shopping mall, café or club	57%	61%	65%	68%
Outdoors, for example at an outdoor space, at a park or in the street	59%	64%	60%	57%
At a performing arts facility, such as a theatre or concert hall	59%	56%	54%	51%

**Base:** Respondents having attended at least one exhibit or display in past 12 months (n=1,707).

As with performance venues, household income plays a role in the type of facility visited for exhibits or displays. Attendance at exhibits held in art galleries, museums, art centres and (to a lesser extent) performing arts facilities goes up along with household income. The reverse is true for use of local community venues and outdoor spaces, although the relationship is not quite as strong.

<b>Table 56: Use of Exhibit Facilities by Income Bracket</b>	<b>Less than \$20K</b>	<b>\$20K-\$40K</b>	<b>\$40K-\$80K</b>	<b>\$80K-\$100K</b>	<b>\$100K or more</b>
At an art gallery, museum or arts centre	55%	67%	69%	76%	75%
At places such as a community or cultural centre, church, library, shopping mall, café or club	64%	68%	63%	59%	49%
Outdoors, for example at an outdoor space, at a park or in the street	63%	62%	60%	60%	51%
At a performing arts facility, such as a theatre or concert hall	51%	48%	55%	61%	59%

**Base:** Respondents having attended at least one exhibit or display in past 12 months (n=1,707).

### Focus Group Insights



Other than the specific facilities mentioned in the survey, focus group results showed that rural participants attend numerous events in schools, including participants who do not have children attending the given institution.

## 2. INTEREST AND EXPECTATIONS FOR QUALITY OF LIFE

### 2.1 Public Perception of “the Arts”

Respondents were asked what comes to mind when they think of “the arts.” Participants could provide up to three responses. Results are based on specific terminology used by participants. As displayed in the table below, the arts appear to have inspired participants to think of paintings (33%), live theatre and plays (24%), and music in general (21%).

**Table 57: What comes to mind when thinking of “the arts” (all mentions)**

Painting	33%	Live performances	2%
Live theatre/plays	24%	Acting	2%
Music (general)	21%	Exhibitions	2%
Carving/sculptures	11%	Poetry	2%
Dance	8%	Literature	2%
Performances (general)	7%	Creative activities (general)	2%
Art (general)	5%	Crafts	2%
Museums	5%	Photography	2%
Visual arts	4%	Film/movies	2%
Cultural events/activities	4%	Art exhibits	1%
Art galleries	3%	Symphonies	1%
Musicals	3%	Galleries	1%
Opera	3%	History/historical activities	1%
Ballet	3%	Entertainment	1%
Performing arts	3%	Expression (general)	1%
Drama	3%	Not interested	1%
Drawing	3%	Beauty	1%
Pictures	3%	Other	17%
Concerts	2%	DK/ REFUSE	4%

Will not sum to 100% due to multiple mentions.

**Base:** All respondents (n=2,603).

**Source:** Q8. “What is the first thing you think of when someone says “the arts”? What else do you think of? Anything else?”

Results by current level of activity do not reveal many important differences across specific mentions. Of note, “non-active” participants were relatively less likely to mention live theatre and plays (19%) and music in general (12%) compared to other segments, especially when compared to those considered “very active” (29% and 30% respectively).

<b>Table 58: What comes to mind when thinking of “the arts” (all mentions) by Current Level of Activity</b>	<b>Non-active</b>	<b>Low active</b>	<b>Somewhat active</b>	<b>Active</b>	<b>Very active</b>
Painting	33%	37%	33%	33%	27%
Live theatre/plays	19%	25%	25%	23%	29%
Music (general)	12%	20%	21%	23%	30%
Carving/sculptures	9%	12%	13%	11%	9%
Dance	5%	7%	9%	7%	12%
Performances (general)	5%	6%	8%	7%	7%
Art (general)	4%	5%	5%	4%	7%
Museums	7%	5%	7%	4%	3%
Visual arts	1%	2%	2%	5%	10%
Cultural events/activities	2%	5%	4%	5%	6%
Art galleries	2%	3%	4%	5%	3%
Musicals	2%	3%	2%	4%	1%
Opera	3%	2%	2%	3%	3%
Ballet	4%	2%	2%	2%	3%
Performing arts	1%	3%	4%	3%	2%
Drama	2%	2%	2%	4%	3%
Drawing	5%	4%	2%	2%	2%
Pictures	5%	2%	3%	3%	1%
Concerts	1%	2%	2%	3%	2%
Live performances	1%	1%	1%	3%	2%
Acting	1%	2%	2%	2%	2%
Exhibitions	1%	1%	3%	2%	2%
Poetry	1%	1%	1%	2%	4%
Literature	0.3%	2%	2%	2%	3%
Creative activities (general)	1%	2%	3%	3%	3%
Crafts	2%	2%	2%	2%	1%
Photography	1%	3%	2%	3%	2%
Film/movies	1%	2%	1%	2%	2%
Art exhibits	1%	1%	1%	3%	1%
Symphonies	1%	1%	2%	1%	1%
Galleries	1%	1%	2%	1%	2%
History/historical activities	0.3%	1%	1%	0.3%	1%
Entertainment	1%	-	2%	1%	2%
Expression (general)	-	1%	1%	2%	2%
Not interested	3%	1%	1%	0.1%	0.1%
Beauty	1%	1%	1%	1%	1%
Other	18%	14%	19%	16%	19%
DK/ REFUSE	9%	5%	2%	3%	2%

Will not sum to 100% due to multiple mentions.

**Base:** All respondents (n=2,603).

**Scale interpretation:** A “non-active” respondent has not attended any event, a “low active” respondent has attended no more than 3 events, a “somewhat active” respondent has attended no more than 7 events, an “active” respondent has attended on average between 7 and 12 events and finally, a “very active” respondent has attended at least 12 events.

Results by community size do not reveal many important differences across specific mentions. Of note, smaller communities (less than 10K) were relatively less likely to mention live theatre and plays.

<b>Table 59: What comes to mind when thinking of “the arts” (all mentions) by Community Size</b>	<b>Over 500K</b>	<b>100K to 500K</b>	<b>10K to 100K</b>	<b>Less than 10K/ rural area</b>
Painting	28%	35%	33%	34%
Live theatre/plays	28%	25%	26%	21%
Music (general)	22%	26%	21%	19%
Carving/sculptures	10%	10%	12%	11%
Dance	10%	6%	9%	8%
Performances (general)	8%	5%	6%	7%
Art (general)	4%	6%	5%	6%
Museums	5%	5%	6%	4%
Visual arts	7%	4%	3%	2%
Cultural events/activities	6%	3%	5%	4%
Art galleries	5%	3%	4%	3%
Musicals	2%	3%	4%	3%
Opera	4%	3%	2%	3%
Ballet	4%	3%	2%	3%
Performing arts	3%	4%	2%	2%
Drama	2%	4%	2%	3%
Drawing	2%	2%	4%	4%
Pictures	1%	5%	3%	5%
Concerts	2%	2%	2%	1%
Live performances	1%	2%	2%	1%
Acting	1%	2%	2%	1%
Exhibitions	2%	1%	2%	2%
Poetry	1%	1%	2%	2%
Literature	1%	4%	2%	1%
Creative activities (general)	4%	1%	2%	1%
Crafts	1%	1%	3%	2%
Photography	2%	2%	2%	2%
Film/movies	2%	2%	1%	1%
Art exhibits	1%	1%	2%	1%
Symphonies	3%	1%	1%	1%
Galleries	2%	1%	1%	1%
History/historical activities	1%	1%	0.3%	1%
Entertainment	2%	2%	1%	1%
Expression (general)	1%	1%	1%	1%
Not interested	0.2%	2%	1%	2%
Beauty	1%	0.4%	1%	1%
Other	18%	16%	16%	18%
DK/ REFUSE	4%	4%	3%	6%

Will not sum to 100% due to multiple mentions.

Base: All respondents (n=2,603).



Results by age group reveal a few important differences across specific mentions. Of note, younger participants were relatively less likely to mention live theatre and plays (16% among those 15 to 20 and 17% among those 21 to 24) and more likely to mention music in general (29% among those 15 to 20) compared to other age groups. Paintings were a common mention among most groups except those between 25 and 44 (29%). Cultural events and activities were mentioned more often by those between 21 and 24 (10%), especially compared to those over 64 years old (0.2%).

<b>Table 60: What comes to mind when thinking of "the arts" (all mentions) by Age Group</b>	<b>15 to 20</b>	<b>21 to 24</b>	<b>25 to 44</b>	<b>45 to 64</b>	<b>65 or more</b>
Painting	40%	37%	29%	32%	36%
Live theatre/plays	16%	17%	26%	26%	27%
Music (general)	29%	19%	19%	19%	23%
Carving/sculptures	13%	11%	9%	11%	13%
Dance	7%	8%	10%	8%	4%
Performances (general)	4%	12%	7%	6%	4%
Art (general)	5%	5%	4%	5%	7%
Museums	5%	6%	6%	5%	4%
Visual arts	3%	5%	4%	4%	3%
Cultural events/activities	4%	10%	5%	5%	0.2%
Art galleries	3%	1%	4%	3%	5%
Musicals	2%	3%	3%	2%	2%
Opera	0.5%	1%	2%	4%	3%
Ballet	0.2%	2%	2%	4%	3%
Performing arts	1%	1%	2%	3%	4%
Drama	7%	2%	2%	1%	2%
Drawing	8%	2%	2%	3%	2%
Pictures	4%	4%	3%	2%	3%
Concerts	1%	0.4%	1%	3%	4%
Live performances	-	2%	1%	3%	1%
Acting	4%	1%	1%	1%	2%
Exhibitions	1%	1%	2%	2%	2%
Poetry	3%	2%	2%	1%	0.4%
Literature	3%	1%	1%	2%	2%
Creative activities (general)	3%	3%	3%	1%	2%
Crafts	1%	0.2%	2%	2%	3%
Photography	2%	4%	3%	1%	2%
Film/movies	0.1%	2%	2%	2%	1%
Art exhibits	1%	1%	1%	2%	1%
Symphonies	0.1%	0.1%	1%	2%	2%
Galleries	0.2%	1%	1%	2%	2%
History/historical activities	1%	1%	1%	1%	0.3%
Entertainment	0.2%	-	1%	2%	1%
Expression (general)	2%	0.4%	1%	1%	-
Not interested	2%	1%	1%	1%	1%
Beauty	1%	-	1%	1%	3%
Other	17%	14%	19%	17%	17%
DK/ REFUSE	4%	2%	4%	4%	5%

Will not sum to 100% due to multiple mentions.

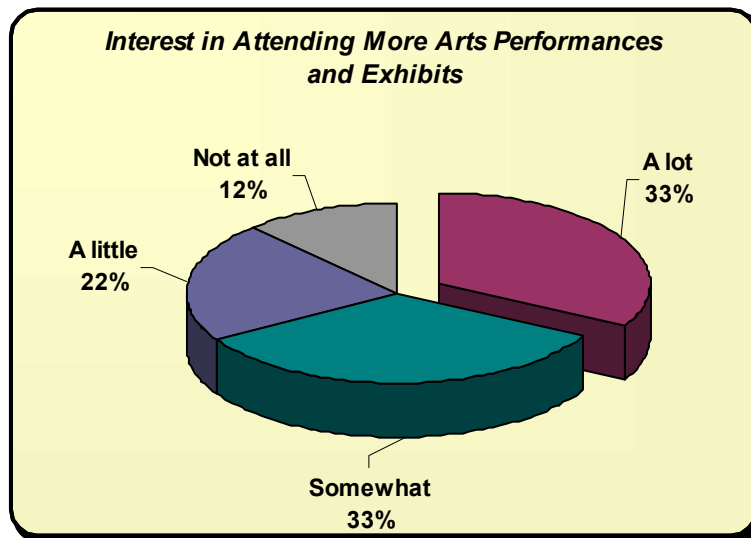
Base: All respondents (n=2,603).

## 2.2 Interest in Attending More Arts Performances and Exhibits

### **Canadians express a clear interest in increasing their participation in arts performances and exhibits.**

Moving beyond what Canadians have actually attended in the way of arts performances and exhibits, what interest do they have in gaining more exposure to this type of arts and culture? This question was put to all respondents, irrespective of their attendance at events over the past year.

The results show clearly that most Canadians would like to do more in the way of attending arts and cultural activities. One in three (33%) say they would be interested “a lot” in attending more arts performances and exhibits if there were nothing preventing them from doing so. Another 33% would be somewhat interested, while 22% would be a little interested and only 12% would not be interested at all.



Base: All respondents (n=2,603).

Source: Q7. “People have different levels of interest in attending arts performances and exhibits. If there was nothing preventing you from attending more often, how interested would you be in attending more arts performances and exhibits:”

To better understand the relationship between past attendance and interest in attending more arts performances and exhibits, respondents were segmented according to the number of events they reported attending over the past year. The results show a strong correlation between previous behaviour and interest in attending more events. Strong interest is expressed by 61% of those who are already very active in this regard, compared with only 13% among those who have not attended any events in the past year.

This being said, it is also significant that interest in expanding one’s attendance at performances and exhibits is evident regardless of the level of previous involvement. A clear majority at all levels of involvement express a desire to attend more events than they have to date, and even among the non-active group only one in three (34%) have no interest in changing their behaviour. Moreover, it is important to note that a “not at all” response does not necessarily mean the respondent would not want to attend these events anymore - it only means they do not want to attend more frequently than they have to date.

<b>Table 61: Interest in Attending More Arts Performances and Exhibits by Current Level of Activity</b>	<b>Non-active</b>	<b>Low active</b>	<b>Somewhat active</b>	<b>Active</b>	<b>Very active</b>
A lot	13%	21%	30%	41%	61%
Somewhat	25%	33%	43%	38%	27%
A little	27%	35%	20%	14%	10%
Not at all	34%	10%	7%	7%	2%

Base: All respondents (n=2,603).

**Scale interpretation:** A “non-active” respondent has not attended any event, a “low active” respondent has attended no more than 3 events, a “somewhat active” respondent has attended no more than 7 events, an “active” respondent has attended on average between 7 and 12 events and finally, a “very active” respondent has attended at least 12 events.

Results across age groups show strong interest in increasing attendance levels, assuming there were no barriers to doing so. Interest is highest among respondents 25 to 44, with 37% indicating “a lot” of such interest. Overall interest was lowest among respondents over the age of 64 with 22% indicating they were not at all interested in attending more events. However, this should not undermine the fact that a strong majority (78%) of seniors indicated they would be at least “a little interested” in attending more events.

<b>Table 62: Interest in Attending More Arts Performances and Exhibits by Age Group</b>	<b>15 to 20</b>	<b>21 to 24</b>	<b>25 to 44</b>	<b>45 to 64</b>	<b>65 or more</b>
A lot	31%	30%	37%	32%	25%
Somewhat	40%	39%	32%	35%	27%
A little	21%	20%	23%	19%	26%
Not at all	8%	12%	9%	15%	22%

Base: All respondents (n=2,603).

Interest in attending more events was also quite strong across communities of all sizes, but is particularly evident among residents living in the largest urban centres, where almost four in ten (39%) express “a lot” of interest. This opinion diminishes somewhat as community size goes down, but even among rural area residents, more than eight in ten (84%) indicate some level of interest in attending more events.

<b>Table 63: Interest in Attending More Arts Performances and Exhibits by Community Size</b>	<b>Over 500K</b>	<b>100K to 500K</b>	<b>10K to 100K</b>	<b>Less than 10K/ rural area</b>
A lot	39%	31%	33%	27%
Somewhat	32%	36%	36%	34%
A little	19%	23%	20%	23%
Not at all	10%	10%	11%	16%

Base: All respondents (n=2,603).

Interest in greater participation in arts performances and exhibits is also influenced by other factors. Such interest increases dramatically with level of education, with strong interest expressed by more than half of Canadians with a graduate degree (53%), compared with only 23% of those who have no formal training beyond high school.

<b>Table 64: Interest in Attending More Arts Performances and Exhibits by Education Level</b>	<b>Not Grad. from High School</b>	<b>High School Graduate</b>	<b>College</b>	<b>Some University</b>	<b>University Graduate</b>	<b>Graduate Degree</b>
A lot	23%	24%	29%	41%	45%	53%
Somewhat	31%	36%	38%	35%	31%	26%
A little	28%	23%	23%	16%	16%	17%
Not at all	18%	17%	10%	8%	8%	3%

Base: All respondents (n=2,603).

Household income is also a factor, but to a lesser extent, with the strongest degree of interest shown by respondents in the upper middle income bracket (\$80-\$100K).

<b>Table 65: Interest in Attending More Arts Performances and Exhibits by HH Income Bracket</b>	<b>Less than \$20K</b>	<b>\$20K-\$40K</b>	<b>\$40K-\$80K</b>	<b>\$80K-\$100K</b>	<b>\$100K or more</b>
A lot	35%	31%	35%	40%	29%
Somewhat	25%	35%	36%	36%	37%
A little	21%	23%	19%	18%	25%
Not at all	19%	12%	10%	6%	9%

Base: All respondents (n=2,603).

Language is also relevant in terms of Canadians' level of interest in expanding their exposure to arts and culture. Notably, francophones express the strongest degree of interest in expanding their participation in the arts, with 41% saying they are interested "a lot", compared with 31% of anglophones and 27% whose first language is other than English or French. It is important to note however that anglophones have already proven relatively more active than francophones and allophones in regards to attending live performances and exhibits, and may simply not wish to increase participation.

<b>Table 66: Interest in Attending More Arts Performances and Exhibits by Language at Home</b>	<b>Anglophone</b>	<b>Francophone</b>	<b>Allophone</b>
A lot	31%	41%	26%
Somewhat	34%	31%	37%
A little	22%	21%	24%
Not at all	14%	7%	11%

Base: All respondents (n=2,603).

A gender gap is also evident on this question, with women (39%) much more likely than men (25%) to express a strong interest in attending more events.

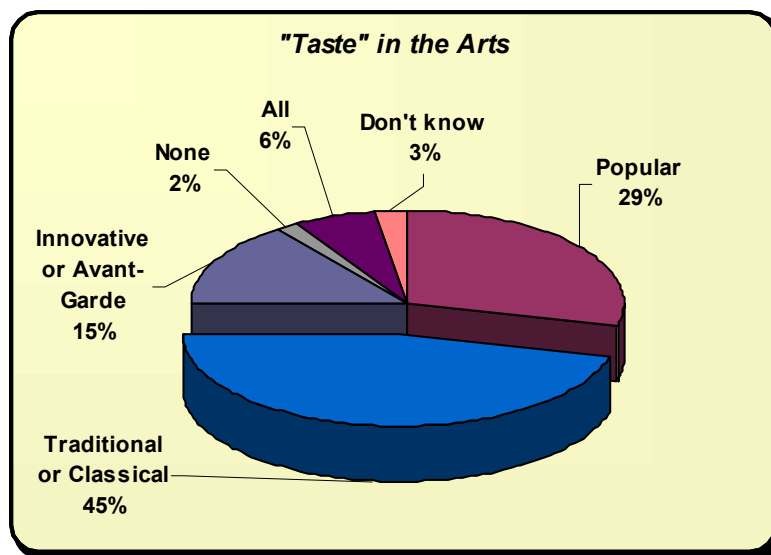
<b>Table 67: Interest in Attending More Arts Performances and Exhibits by Gender</b>	<b>Men</b>	<b>Women</b>
A lot	25%	39%
Somewhat	33%	34%
A little	25%	19%
Not at all	16%	9%

Base: All respondents (n=2,603).

### 2.3 “Taste” in the Arts

**Canadians’ taste in the arts is dominated by traditional and popular styles, but those most active in attending arts and cultural events have a more eclectic range of tastes.**

The survey asked respondents about their “taste” in the type of arts and culture they most enjoy (based on three general categories: “Popular”, “Classical” or “Traditional” and “Innovative” or “Avant-Garde”). Results show that the majority of Canadians define their taste in the arts in terms of “traditional/ classical” or “popular” styles. Nearly half (45%) say their tastes lean towards traditional or classical works, while another three in ten (29%) lean towards popular works. By comparison, only 15% have a clear preference for innovative or avant-garde works, while another 6% claim to enjoy the three styles equally. It is important to note that respondents were left to define the terms as they understood them and no examples were given.



Base: All respondents (n=2,603).

Source: Q9. “Would you say your taste in the arts leads more towards works that are:”

Results show that traditional and popular tastes are most prevalent among older respondents, where we see that these styles are preferred by 83% of respondents over 64 years of age and among 79% of those between 45 and 65. Interest for the innovative and avant-garde is much more common among respondents under the age of 25, where we see that these styles are preferred by 22% of respondents 15 to 20 and 25% of those 21 to 24.

	15 to 20	21 to 24	25 to 44	45 to 64	65 or more
Traditional or classical	33%	36%	44%	53%	57%
Popular	38%	35%	28%	26%	26%
Innovative or avant-garde	22%	25%	17%	10%	6%
All	4%	2%	8%	5%	7%

Base: All respondents (n=2,603).

Total will not add to 100% because the percent of respondents that indicated "none" is not shown.

Results by community size show that traditional tastes are equally common from one community size to the next. Popular tastes become more common in the smaller communities (34% in those with populations of less than 10K and rural areas vs. 25% in centres with over half a million in population). Conversely, interest in innovative or avant-garde arts decreases with the community size (12% in the smaller communities vs. 17% in the larger ones). Nearly one in ten (9%) respondents in large urban centres express an interest in all three tastes.

<b>Table 69: "Taste" in the Arts by Community Size</b>	<b>Over 500K</b>	<b>100K to 500K</b>	<b>10K to 100K</b>	<b>Less than 10K/ rural area</b>
Traditional or classical	47%	49%	47%	43%
Popular	25%	29%	30%	34%
Innovative or avant-garde	17%	15%	13%	12%
All	9%	3%	5%	4%

**Base:** All respondents (n=2,603).

Total will not add to 100% because the percent of respondents that indicated "none" is not shown.

It is interesting to note that the more active respondents are in attending performances and exhibits, the more likely they are to express an interest in innovative / avant-garde works or in all three types of art (25% and 12% among "very active" respondents compared to 10% and 2% among those who are "non-active"). Conversely, "very active" respondents are less likely to enjoy the popular genre (20%) compared to less active respondents (36% among "non-active" respondents and 32% among "low active" respondents).

<b>Table 70: "Taste" in the Arts by Current Level of Activity</b>	<b>Non-active</b>	<b>Low active</b>	<b>Somewhat active</b>	<b>Active</b>	<b>Very active</b>
Traditional or classical	39%	48%	50%	50%	42%
Popular	36%	32%	30%	27%	20%
Innovative or avant-garde	10%	11%	15%	14%	25%
All	2%	5%	4%	8%	12%

**Base:** All respondents (n=2,603).

Total will not add to 100% because the percent of respondents that indicated "none" is not shown.

Similarly it is those respondents who expressed the strongest interest in attending more arts events and exhibits who are most likely to say that they enjoy all three types, traditional or classical or innovative works as opposed to "popular" ones.

<b>Table 71: "Taste" in the Arts by Interest in Attending More Events</b>	<b>A lot</b>	<b>Somewhat</b>	<b>A little</b>	<b>Not at all</b>
Traditional or classical	49%	46%	44%	40%
Popular	19%	33%	36%	33%
Innovative or avant-garde	18%	14%	13%	10%
All	12%	5%	2%	2%

**Base:** All respondents (n=2,603).

Total will not add to 100% because the percent of respondents that indicated "none" is not shown.

### **Focus Group Insights**

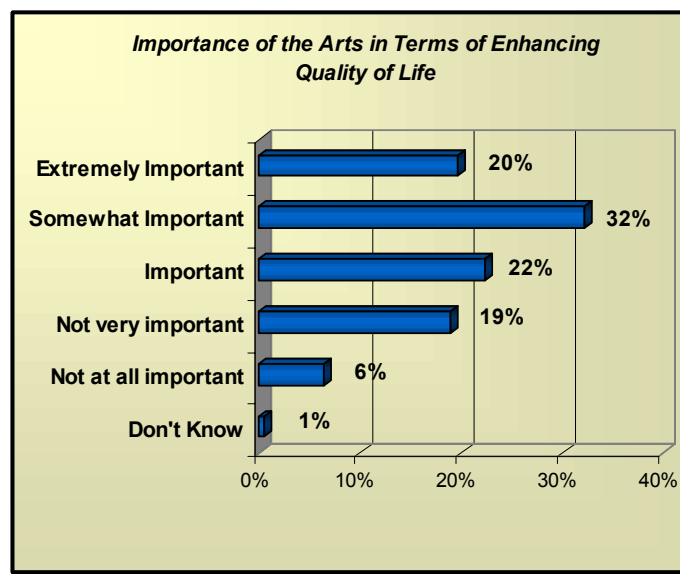
- Some participants believed that arts groups and performers need to broaden the appeal of their productions to a wider audience by presenting more “popular” works. They specified that this need not necessarily be done to the point where all works are “popularized” for the masses but that some efforts should be made in order to entice people and introduce them to the arts. Once this introduction has been accomplished via “popularization”, the public can then be gradually exposed to less “mainstream” works by means of workshops, jam sessions, clinics and free admissions.



## 2.4 Quality of Life

**Nearly three-quarters of Canadians believe the arts are important in terms of enhancing the quality of their lives. Libraries in particular are valued as important cultural facilities.**

Level of participation notwithstanding, Canadians express strong sentiments about the contribution of arts and culture to the quality of life. Nearly three-quarters of respondents believe the arts are important in terms of enhancing the quality of their lives. More specifically, 20% consider the arts extremely important, 32% consider them somewhat important and another 22% consider the arts important. Of the remaining respondents, 19% believe the arts are not very important in terms of enhancing the quality of their life and 6% deem them not at all important.



Base: All respondents (n=2,603).

Source: Q10. "To what extent are the arts important in terms of enhancing the quality of your life? Would you say..."

The strong sentiments about the contribution of arts and culture to the quality of life appear consistent across age brackets. The majority of respondents in each bracket consider the arts at least somewhat important.

	15 to 20	21 to 24	25 to 44	45 to 64	65 or more
Extremely important	18%	20%	19%	22%	21%
Somewhat important	34%	31%	33%	33%	29%
Important	24%	22%	25%	21%	17%
Not very important	19%	21%	18%	18%	23%
Not at all important	5%	7%	5%	7%	10%
Don't know	1%	-	1%	-	1%

Base: All respondents (n=2,603).

Results are less consistent when considering community size. Whereas results for respondents from communities with populations ranging from 10K to 500K are very similar, results for the largest and smallest community sizes diverge significantly. About 30% of large urban centre respondents consider the arts at extremely important in terms of enhancing the quality of life, compared to only 14% of rural respondents. Furthermore, rural respondents were much more likely to believe the arts are not very or not at all important (32%) compared to 19% of respondents in large urban centres.

<b>Table 73: Importance of the Arts in Terms of Enhancing Quality of Life by Community Size</b>	<b>Over 500K</b>	<b>100K to 500K</b>	<b>10K to 100K</b>	<b>Less than 10K/ rural area</b>
Extremely important	30%	18%	19%	14%
Somewhat important	32%	33%	33%	32%
Important	19%	26%	22%	22%
Not very important	15%	19%	18%	23%
Not at all important	4%	3%	7%	9%
Don't know	0.3%	1%	1%	0.2%

Base: All respondents (n=2,603).

Important attitudinal differences also exist when considering other basic demographic factors such as household income, education, gender and language spoken at home. Households earning over \$80K were more likely to consider the arts at least somewhat important, especially when compared to households earning below \$20K. The arts were also deemed to be more important by respondents with at least some university education where 34% considered the arts extremely important compared to 10% among those who had not graduated from high school.

<b>Table 74: Importance of the Arts in Terms of Enhancing Quality of Life by HH Income Bracket</b>	<b>Less than \$20K</b>	<b>\$20K-\$40K</b>	<b>\$40K-\$80K</b>	<b>\$80K-\$100K</b>	<b>\$100K or more</b>
Extremely important	23%	19%	18%	24%	22%
Somewhat important	26%	32%	34%	36%	37%
Important	20%	23%	25%	19%	24%
Not very important	22%	20%	17%	20%	13%
Not at all important	10%	6%	6%	1%	4%
Don't know	0.3%	0.2%	1%	-	1%

Base: All respondents (n=2,603).

<b>Table 75: Importance of the Arts in Terms of Enhancing Quality of Life by Education Level</b>	<b>Not Grad. from High School</b>	<b>High School Graduate</b>	<b>College</b>	<b>Some University</b>	<b>University Graduate</b>	<b>Graduate Degree</b>
Extremely important	10%	12%	15%	29%	34%	34%
Somewhat important	29%	31%	32%	35%	35%	38%
Important	24%	24%	27%	18%	18%	14%
Not very important	26%	24%	20%	15%	11%	11%
Not at all important	10%	9%	6%	4%	2%	3%
Don't know	1%	1%	0.4%	-	1%	-

Base: All respondents (n=2,603).

The arts were also deemed to be more important by anglophones where 54% considered the arts at least somewhat important, compared to 48% among francophones and 40% among allophones. However, more anglophones considered the arts “not very important” compared to francophones (21% vs. 12%).

<b>Table 76: Importance of the Arts in Terms of Enhancing Quality of Life by Language at Home</b>	<b>Anglophone</b>	<b>Francophone</b>	<b>Allophone</b>
Extremely important	20%	19%	17%
Somewhat important	34%	29%	23%
Important	17%	34%	38%
Not very important	21%	12%	18%
Not at all important	7%	6%	3%
Don't know	1%	-	1%

Base: All respondents (n=2,603).

Finally, the arts were also deemed to be more important by women where 55% considered the arts at least somewhat important, compared to 49% among men.

<b>Table 77: Importance of the Arts in Terms of Enhancing Quality of Life by Gender</b>	<b>Men</b>	<b>Women</b>
Extremely important	17%	22%
Somewhat important	32%	33%
Important	20%	24%
Not very important	22%	16%
Not at all important	9%	5%
Don't know	1%	0.4%

Base: All respondents (n=2,603).

Consistent with the overall perception that the arts are important in terms of enhancing quality of life, more than seven in ten (72%) disagree with the statement that “having arts and cultural performances, exhibits and festivals does little or nothing for the well-being of a community.”

<b>Table 78: Overall Agreement with Statement</b>	<b>Strongly agree</b>	<b>Somewhat agree</b>	<b>Neither agree nor disagree</b>	<b>Somewhat disagree</b>	<b>Disagree</b>	<b>Don't know</b>
Having arts and cultural performances, exhibits and festivals does little or nothing for the well-being of a community	9%	17%	1%	20%	52%	1%

**Base:** All respondents (n=2,603)

**Source:** Q12. “Please indicate whether you strongly agree, somewhat agree, somewhat disagree or strongly disagree with the following statements:”






## Focus Group Insights

Nearly all focus group participants, irrespective of their age, community size or region, agreed that the arts are important. Even participants that had only attended a few arts events, exhibits or performances over the past 12 months viewed the arts as important, if not necessarily for them, then for society as a whole.





Discussions on the importance of the arts revealed certain preconceptions in terms of how participants defined and interpreted “the arts.” Many initially perceived “the arts” as the “fine arts” including such activities as the ballet, the symphony, theatre, museums and art galleries. Some were surprised to realize that “the arts” could encompass all kinds of live performances, visual arts exhibits, and craft shows as well as events ranging from international touring companies to the local community stage.

Upon this realization, many instantly altered their opinions on “the arts”, expanding upon how they viewed the importance of the arts and their participation in them. Participants who had initially expressed fairly low interest and activity in the arts because they were not interested in the “fine arts” quickly became more supportive when they recognized that they are in fact more active in the “arts” than they thought. **“The arts” will need to be clearly defined in any communication targeted to the general population to ensure nationally consistent public policy interpretation.**






When directly asked what they perceived to be the reasons the arts are important to them and to Canadians (or what “they get out of” attending arts events and exhibits), participants provided a variety of answers. The most common thoughts are outlined below followed by those only mentioned by at most a few participants.

-  **To learn something:** One of the most common benefits derived from attending arts events, exhibits and performances was that they represent an opportunity to learn something. More specifically, the arts allow individuals to obtain insight into something or experience something altogether new.
-  **Historical continuum:** In the same vein, participants viewed the arts as an important tool in providing information and perspective on history and culture. The arts were viewed as a way of learning about the past, understanding the present and teaching future generations about today.
-  **Entertainment and fun:** Another common benefit of the arts was that they are entertaining and fun, especially among younger generations. Whereas older respondents also acknowledged this as a benefit, they were more likely to consider the arts a *“distraction from every day life.”*
-  **Exposure to cultural diversity:** Participants from focus groups conducted in urban centres were more apt to mention exposure to cultural diversity as a benefit. They considered the arts an important way of getting to know the world in which they live and understanding and appreciating other cultures.
-  **Social experience:** Mentioned by all age groups but by youth in particular, the social aspect of arts events was quite important. These events represent opportunities to socialize with friends and, as one senior citizen indicated, opportunities to make new ones.

continued...

-  **Sense of identity:** Participants considered the arts an important way of identifying, defining and perpetuating the heritage and culture of a community or region. Particular emphasis was placed on the arts as a means of national identity, especially to distinguish Canadians from Americans: *“In these days of getting MTV and all this American culture, the arts are important in terms of keeping our sense of identity as Canadians so that’s not a monoculture all around the world.”* Participants in Nova Scotia and in Québec had a stronger region or community-level perspective. In addition to the comparison to the US, these participants also considered the arts important in differentiating themselves and their heritage from the rest of the country.
-  **Personal gratification:** A few participants indicated that attending arts events and exhibits provided emotional, spiritual and intellectual appeasement or stimulation: *“It’s good for the soul.”*
-  **Means of expression:** Looking at the question from an artist’s perspective, many participants repeated that the arts are a means of expression and communication.
-  **It’s a living:** Again looking at the question from an artist’s perspective, participants indicated that the arts also represent a way to “earn a living.”

Thoughts mentioned by only a few participants included:

-  The arts present an opportunity to **view and appreciate different forms of art** both within a given artistic discipline (i.e. different painters) and across disciplines (i.e. painters vs. dancers vs. singers).
-  The **“real-life” experience** of a visit to an historic site or museum represents a completely unique experience that can not be obtained by simply reading a book or watching TV.
-  In considering youth, adults perceived the arts as **positive alternatives to television and the Internet.**
-  The arts represent a **means of communicating and sharing Canadian culture and perspectives** to other countries.
-  The arts are a **source of inspiration** for others.

**Importance of Specific Types of Facilities.** Respondents were asked whether specific types of facilities contribute to their quality of life. Before presenting how specific facilities fared, it is important to highlight that only respondents with such a facility in their community provided feedback. The proportions of respondents who did not report having access to each type of facility are presented below. The incidence of all types of cultural facilities is extremely high in regions with populations exceeding 100,000. As population size decreases, the incidence of such facilities decreases. The notable exceptions are libraries, which regardless of community size are the most common type of facility, followed by spaces for live performances.

Table 79: Absence of Facilities by Community Size	% of Respondents Without Such a Facility in Their Community					
	Total	Over 500K	100K to 500K	30K to 100K	10K to 30K	Less than 10K/ rural area
Museum	5%	1%	3%	4%	7%	12%
Library	1%	0.1%	0.2%	-	1%	2%
Art gallery	6%	1%	2%	5%	7%	17%
Space for live performances	2%	1%	1%	2%	3%	7%
Spaces for artists to create and do their work	3%	1%	1%	2%	3%	10%
Facility combining several arts and cultural activities in one	3%	0.4%	2%	3%	3%	7%

**Base:** All respondents (n=2,603)

**Source:** Percent of respondents answering "No such facility where I live" to Q13. "In the area where you live, how much do you think the following facilities contribute to your quality of life? Do you think they contribute a lot, somewhat, not much, or nothing at all?"

Generally, all types of arts facilities are perceived by Canadians to have an important impact on the quality of life in their community. Libraries were perceived to contribute the most to the lives of respondents, followed by facilities combining several arts and cultural activities in one and spaces for live performances. In comparison, spaces for artists to create and do their work and art galleries were seen as contributing the least, although a strong majority of respondents with such facilities where they live consider these facilities to contribute at least "somewhat" to their quality of life (67% and 70% respectively).

Table 80: Facility Contribution to Quality of Life	A lot	Somewhat	Not much	Nothing at all	Don't know
Library (n=2,575)	67%	24%	5%	3%	0.3%
Facility combining several arts and cultural activities in one (n=2,510)	45%	38%	8%	6%	3%
Space for live performances (n=2,518)	43%	38%	11%	8%	1%
Museum (n=2,446)	38%	37%	13%	11%	1%
Art gallery (n=2,399)	27%	40%	18%	12%	3%
Spaces for artists to create and do their work (n=2,501)	30%	40%	16%	13%	1%

**Base:** Respondents with such a facility where they live

**Source:** Q13. "In the area where you live, how much do you think the following facilities contribute to your quality of life? Do you think they contribute a lot, somewhat, not much, or nothing at all?"

Results by community size are presented below, based on the subset of respondents who indicated that a given facility contributes a lot to their quality of life. Libraries are consistently dominant, with over 60% of each segment indicating this facility contributes a lot, with the exception of rural respondents. In fact, residents in the smallest communities assigned lower scores for all types of facilities. It is also important to note that, among smaller communities (under 100K), spaces for artists to create and do their work were perceived almost equally important compared to art galleries.

<b>Table 81: Facility Contribution to Quality of Life by Community Size</b>	<b>% of Respondents Who Feel the Facility Contributes A Lot to Their Quality of Life</b>					
	<b>Total</b>	<b>Over 500K</b>	<b>100K to 500K</b>	<b>30K to 100K</b>	<b>10K to 30K</b>	<b>Less than 10K/ rural area</b>
Library (n=2,575)	<b>67%</b>	70%	67%	71%	71%	57%
Facility combining several arts and cultural activities in one (n=2,510)	<b>45%</b>	50%	46%	45%	46%	42%
Space for live performances (n=2,518)	<b>43%</b>	51%	41%	46%	38%	35%
Museum (n=2,446)	<b>38%</b>	49%	36%	40%	35%	30%
Art gallery (n=2,399)	<b>30%</b>	40%	32%	29%	24%	21%
Spaces for artists to create and do their work (n=2,501)	<b>27%</b>	34%	23%	27%	26%	24%

**Base:** Respondents with such a facility where they live

By disaggregating the results among respondents in the smallest communities, we find that there are important differences between respondents living in towns or villages with populations under 10,000 and those living in rural areas (such as farms or cottages). Results, as seen in the table below, show that respondents living in rural areas were less likely to believe that each type of facility contributes “a lot” to their quality of life compared to those living in smaller towns.

<b>% of Respondents Who Feel the Facility Contributes A Lot to Their Quality of Life</b>	<b>Less than 10K</b>	<b>Rural area</b>
Library (n=775)	60%	51%
Facility combining several arts and cultural activities in one (n=741)	45%	36%
Space for live performances (n=737)	37%	30%
Museum (n=691)	31%	27%
Art gallery (n=654)	24%	16%
Spaces for artists to create and do their work (n=724)	27%	18%

**Base:** Respondents with such a facility where they live



Results by age bracket are presented below, based on the subset of respondents who indicated that a given facility contributes a lot to their quality of life. For the most part, the importance of each facility is consistent across each bracket. Only a few divergent results are worth highlighting: respondents over 64 are more likely than younger respondents to consider that libraries contribute a lot to their quality of life, especially compared to respondents under 25 years of age. Respondents between 15 and 20 were less likely than older groups to believe museums contribute a lot to their quality of life (27% vs. 37%).

<b>Table 82: Facility Contribution to Quality of Life by Age Group</b>	<b>% of Respondents Who Feel the Facility Contributes A Lot to Their Quality of Life</b>				
	<b>15 to 20</b>	<b>21 to 24</b>	<b>25 to 44</b>	<b>45 to 64</b>	<b>65 or more</b>
Library (n=2,575)	63%	63%	68%	65%	74%
Facility combining several arts and cultural activities in one (n=2,510)	40%	43%	42%	48%	44%
Space for live performances (n=2,518)	43%	40%	42%	41%	42%
Museum (n=2,446)	27%	36%	38%	37%	38%
Art gallery (n=2,399)	22%	25%	29%	31%	27%
Spaces for artists to create and do their work (n=2,501)	23%	28%	26%	27%	27%

**Base:** Respondents with such a facility where they live




## 2.5 Barriers and Challenges to Attending Arts Events

**The most important obstacles to attending some or more arts events include the cost of attending, the availability of spare time, the distance to travel and awareness of the actual events.**



### Focus Group Insights

Participants were asked to explain what they perceived to be the barriers or challenges they face in attending arts events, exhibits or performances. The most important obstacles include the cost of attending events, the availability of spare time, the distance to the facilities and finally, awareness of the actual events. These, in addition to secondary barriers, are discussed in more detail below.

#### Cost



-  In considering cost as an obstacle to attending more arts events, participants of all ages and regions assumed that arts events are for the most part expensive. Since most were aware that inexpensive alternatives existed, the predisposition to believe that a lot more money would be needed may indicate a preference towards more expensive events if given the choice of attending more events. The need for much more money may also be attributable to the consideration of other secondary costs that come into play such as transportation, food and babysitting. These secondary costs, especially transportation costs, become particularly relevant for rural Canadians interested in attending urban events.
-  Although cost is always an issue for youth, it does not appear to be the greatest impediment since many acknowledged that they can afford events, it is just that they decide to spend their money elsewhere due to other “priorities” and preferences.
-  A possible option to help render the arts more financially accessible to everyone is the concept of an “exhibition” day allowing individuals to visit an event or exhibit at no cost. This not only allows Canadians with limited financial means to experience the arts but also allows those who may have the means but require a financial incentive to motivate them to experiment with something new.

#### Time






-  Nearly all participants indicated that they would attend more arts events and exhibits if they had more spare time. This was mentioned more often among adults compared to youth – although this is not to say that youth have a lot of spare time.
-  The relevance of time as a factor is higher among rural participants for whom the time involved in traveling to a major centre to attend an event was considered a serious deterrent: “*It’s a day trip.*” Given these significant time and money costs, experimentation with new arts activities or attendance at “smaller ticket” events in urban centres is quite limited, restricting attendance at arts activities to annual or “special” events such as festivals and one-time concerts.

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### Distance

-  Distance was also an important deterrent among rural participants. Although these participants did not enjoy having to drive over an hour to get to an urban centre to access a large-scale arts facility (especially youth, who depend on others for transportation), most of them have grown accustomed to the long drive. In fact, it was noticed that rural participants are less focused on the limitations of their own town than they are on what the township, county or region as a whole can offer. For instance, they will often consider a mid-sized town (located closer to them compared to the closest major city) as part of their immediate circle of attention. An event or performance does not have to come directly to their town but insofar as it goes to a nearby town or village, it is all the same to them.
-  The Internet was seen as an efficient tool for providing access to individuals located too far away from a facility to be able to enjoy it. A few participants considered the video and audio capabilities of the Internet as a way for Canadians to enjoy museums and exhibits that they could not attend in person.





### Awareness

-  All audiences agreed that it is difficult to keep informed of events and exhibits of interest in the region. There is a genuine sense of “missing out”, and it was felt that attendance would increase if people had more awareness of facilities and events. What is important to highlight here is that many respondents felt that they could not be expected to voluntarily and regularly remain abreast of all arts-related goings-on.
-  Although there are some newspapers that have dedicated sections to arts events in the area, two problems remain: firstly, not everyone interested in the arts reads newspapers, especially youth; and secondly, participants claim that the media do not cover small-scale events and exhibits. There seems to be a lack of a single, comprehensive source of information.
-  Faced with this inconvenience, participants presented a few solutions. Some vaunted the virtues of the Internet as an ideal tool for the dissemination of information about arts and culture-related activities and events. As it stands, this option requires the individual actively searching for information, whereas many participants were looking for something to be sent to them, such as some kind of monthly or weekly calendar in the mail. Another concept that could promote and incite attendance at arts exhibits and performances would be a “cultural passport” or coupon booklet containing information and savings on local attractions and events. It would not only inform individuals of the facility or event, but also provide a small financial incentive.
-  As a follow-up to the advantages of the Internet, some participants believed e-mail was also a way of keeping people aware of events through weekly or bi-weekly e-mails containing customized information. However, others expressed reservations regarding the use of e-mail. Irregular e-mails from various sources announcing different events was considered to be highly inconvenient. The communication would have to be disciplined whereby the e-mail would be sent at regular intervals and list events, exhibits and performances, provide a brief description or synopsis, and provide contact information for each event.
-  Youth between the ages of 17 and 24 indicated that ads in public transportation areas (e.g. metro, bus stops) are a good way of promoting arts events.

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-  One of the most successful means of learning about arts events for high school and post secondary students was their school environment. Many students mentioned their colleagues, teachers and school media as common sources of information. Despite this apparent success, it appeared that this source of information was underutilized. Students underlined the fact that arts events are not advertised in areas common to youth, which is why schools could potentially be an ideal promotional vehicle. Feedback from students emphasized that teachers could be more pro-active at keeping their students aware of arts events related to their field. For instance, the French teachers could inform students of French theatre, history teachers could inform students of museum or gallery exhibits.
-  An important realization among participants, despite a plea for more and better advertising, was that most arts organizations face important financial constraints that limit their ability to promote. Participants understood the marketplace reality that many of these organizations do not operate in the same ways as mass market businesses; small productions and exhibits can not afford large advertising campaigns. This “unfair” reality was repeated when government involvement was discussed – participants encouraged the use of government funds to help arts organizations increase and improve their promotion.
-  Government was not the only solution however. It was recommended in one session that there should be **greater organization** and collaboration among artists and arts groups in a given region to do a better job of organizing advertising and raising awareness of events.

Other less dominant but relevant challenges faced by the arts as mentioned by focus group participants included:

-  **Social pressure:** For youth, especially those still in high school, social pressure is an important factor. Some of the younger focus group participants admitted to curtailing their arts activities in reaction to their friends’ preferences. *“I won’t go to a play by myself.”*
-  **Competing interests:** Sports were mentioned by both youth and rural adults as a competitor of the arts. Many youth expressed a clear preference for sports activities versus attending arts activities. Rural adults considered sports from a different perspective. They seemed quite convinced that both city planners and parents viewed sports considerations in their small towns as more important than the arts. One participant stated that money is more likely to be invested in expanding the local hockey arena than it is to be invested in a venue for the arts.
-  **Seasonality as an obstacle:** Many small town participants agreed that seasonality plays a large factor in the success of any project or business in their communities due in most part to the impact of tourism. They seemed quite convinced that any new arts facility would have difficulty surviving because it would not be able to attract interested arts-lovers year round.
-  **Lack of an affordable venue:** Participants in one small town were quite adamant about the lack of an affordable venue to present arts presentations and exhibits. The prices charged by local facilities that were appropriate for presentations such as amateur theatre or music concerts had reached such a point that participants were quite convinced that this was a primary reason these types of arts activities are much less common in their town now than before.

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**Small town work ethic:** A few rural participants mentioned that the arts are less likely to evoke interest and may even be discouraged because they are viewed as “non-productive”. In such communities the arts are not perceived as a positive contributor to the local economy and viewed as potential distractions, especially for youth, who should be working in fields or industries that are more beneficial to the town. Small town work ethic is apparent in the following comment: *“Around here, to be a doctor, to be a nurse, to be somebody who goes out and does their 8 hours...that’s work and work is very, very important. Somebody who sits for more hours than they work is generally not respected as much as somebody who has a good job. So for you to support the arts, the arts are not necessarily a job – how are you going to make a living? And around here, to make a living and be in the arts are very controversial. It’s like talking out of both sides of your mouth: how can you be an artist and be successful in your job?”*

## 2.6 Potential Changes to Increase Appeal of the Arts

**A majority of Canadians are responsive to a number of changes that would foster greater interest in the arts, with the strongest response coming from younger audiences.**

The survey also addressed potential changes that might enhance the appeal of arts and cultural events. Respondents were presented with nine possible changes that could be made to arts exhibits and performances that might make them more appealing to Canadians. Respondents were asked whether they thought these changes would make arts exhibits and performances a lot more appealing, somewhat more appealing, a bit more appealing or have no effect at all.

All of the changes presented were well received by a majority of Canadians. Respondents were most likely to believe that **making them more aware about what they can go and see** would increase the appeal of arts exhibits and performances. Fully 42% of respondents believe this change would make such events a lot more appealing and another 27% believe it would make them somewhat more appealing. Nearly two-thirds of respondents (64%) believe that **having more exhibits or performances featuring artists from around the world** would make arts events at least somewhat more appealing.

<b>Table 83: Potential Changes to Enhance Appeal of Arts and Cultural Events</b>	<b>A lot more appealing</b>	<b>Somewhat more appealing</b>	<b>A bit more appealing</b>	<b>Have no effect</b>	<b>Don't know</b>
Make more information available about what I could go see	42%	27%	14%	16%	1%
Have more exhibits or performances featuring artists from around the world	33%	31%	17%	19%	1%
Improve the quality of performances	28%	29%	16%	24%	4%
Have more performances or exhibits featuring Canadian artists	29%	30%	17%	25%	1%
Provide more choices for people of my age group	29%	27%	15%	29%	1%
Have more performances or exhibits for young audiences	29%	23%	15%	32%	2%
Provide more opportunity to interact with the artists, such as question and answer sessions or workshops	25%	26%	16%	33%	1%
Provide more guided tours at art galleries and museums	22%	26%	17%	34%	1%
Have more exhibits or performances that connect with my cultural or ethnic background	21%	24%	16%	39%	1%

**Base:** All respondents (n=2,603)

**Source:** Q11. "The following is a list of possible changes that could be made to arts exhibits and performances that might make them more appealing to people. Please indicate the degree to which you think these changes would make arts exhibits and performances more appealing to you."

The change that respondents felt would have the weakest impact would be to have **more exhibits or performances that connect with the respondent's cultural or ethnic background**. About 45% believe this change would make arts events at least somewhat more appealing, while 39% believe it would have no effect at all. However, the importance of this type of change is notably stronger among francophones and Canadians from non-European cultures (e.g. Asian, Middle-Eastern, Aboriginal).

<b>Table 84: Appeal of: "Have more exhibits or performances that connect with my cultural or ethnic background" by Language at Home</b>	<b>Anglophone</b>	<b>Francophone</b>	<b>Allophone</b>
<b>A lot more appealing</b>	16%	31%	38%
<b>Somewhat more appealing</b>	24%	28%	21%

Base: All respondents (n=2,603)

<b>Table 85: Appeal of: "Have more exhibits or performances that connect with my cultural or ethnic background" by Ethnic Background</b>	<b>General Population</b>	<b>Asian</b>	<b>Middle-Eastern</b>	<b>Aboriginal</b>
<b>A lot more appealing</b>	21%	35%	52%	29%
<b>Somewhat more appealing</b>	24%	32%	20%	30%

Base: Respondents of Asian (n=99), Middle-Eastern (n=32) or Aboriginal (n=155) descent.

Most of the changes proposed would have the greatest impact on the appeal of the arts for younger audiences, particularly among those between the ages of 15 and 20. Three quarters of this audience believe the following changes would make arts events at least somewhat more appealing:

- Provide more choices for people in their age group (81%),
- More exhibits or performances featuring artists from around the world (78%),
- More information about what they could go see (76%), and,
- Improve the quality of performances (75%).

About two-thirds of this group also liked the idea of greater interaction with the artists and more performances or exhibits featuring Canadian artists.

<b>Table 86: Appeal of Potential Changes by Age Group</b> (% a lot more appealing + % somewhat more appealing)	<b>15 to 20</b>	<b>21 to 24</b>	<b>25 to 44</b>	<b>45 to 64</b>	<b>65 or more</b>
Make more information available about what I could go see	76%	70%	76%	63%	55%
Have more exhibits or performances featuring artists from around the world	78%	61%	65%	59%	55%
Improve the quality of performances	75%	65%	57%	50%	47%
Have more performances or exhibits featuring Canadian artists	63%	58%	58%	58%	56%
Provide more choices for people of my age group	81%	68%	52%	47%	52%
Have more performances or exhibits for young audiences	70%	49%	58%	43%	34%
Provide more opportunity to interact with the artists, such as question and answer sessions or workshops	67%	58%	50%	45%	40%
Provide more guided tours at art galleries and museums	45%	40%	51%	48%	46%
Have more exhibits or performances that connect with my cultural or ethnic background	59%	54%	44%	39%	41%

**Base:** All respondents (n=2,603)



The results in the table below show that each of these types of changes hold somewhat less appeal among Canadians who do not currently participate much in arts and cultural activities. At the same time, however, the proportion from these “non-active” and “low-active” groups who are responsive to these changes is large enough to suggest they would have an impact on attendance.

These two segments of the population place the greatest premium on a greater availability of information about what they could see, as well as having more performances or exhibits featuring Canadian artists. This latter result is slightly different than what was seen for the population as a whole, which expressed greater interest in exhibits or performances featuring artists from around the world.

<b>Table 87: Appeal of Potential Changes by Current Level of Activity</b> (% a lot more appealing + % somewhat more appealing)	<b>"Non-active" and not at all interested in attending more arts events (n=206)</b>	<b>"Low active" and not at all interested in attending more arts events (n=64)</b>
Make more information available about what I could go see	33%	28%
Have more exhibits or performances featuring artists from around the world	24%	28%
Improve the quality of performances	28%	23%
Have more performances or exhibits featuring Canadian artists	34%	37%
Provide more choices for people of my age group	28%	35%
Have more performances or exhibits for young audiences	25%	29%
Provide more opportunity to interact with the artists, such as question and answer sessions or workshops	22%	18%
Provide more guided tours at art galleries and museums	27%	20%
Have more exhibits or performances that connect with my cultural or ethnic background	27%	14%

**Scale interpretation:** A “non-active” respondent has not attended any event and a “low active” respondent has attended no more than 3 events.

### 3. ACCESSIBILITY OF ARTS VENUES

#### 3.1 Potential Changes to Increase Access of Arts Venues

**Making arts facilities more accessible and convenient is likely to encourage greater attendance at performances and events, but does not appear to close the current gaps in accessibility posed by community size and age.**

Respondents were presented with three possible changes that could be made to facilities that might make it easier for Canadians to attend arts performances and exhibits. Respondents were asked whether they considered these changes would make it much easier for them to attend, somewhat easier or if they would make no difference at all.

Results show that the three changes proposed in the research would likely have an impact on about two-thirds of the population. At least one in three say they would it would be much easier to attend performances and exhibits if there were more arts facilities in their area (35%) or having facilities more conveniently located (35%), with another three in ten (31%) indicating either of these changes would make it somewhat easier. The very similar response distribution between these two changes may suggest that Canadians do not fully distinguish the difference between having more arts facilities in their area and making arts facilities more conveniently located.

One third of respondents also indicate that making arts facilities more physically accessible would make it much easier to attend events, while another one in five (22%) say it would make it somewhat easier.

<b>Table 88: Appeal of Possible Changes to Improve Accessibility</b>	<b>Much easier to attend</b>	<b>Somewhat easier</b>	<b>Make no difference</b>	<b>Don't know</b>
Have more arts facilities in my area.	35%	31%	33%	1%
Make arts facilities more conveniently located.	35%	31%	33%	1%
Make arts facilities more physically accessible.	34%	22%	43%	1%

**Base:** All respondents (n=2,603)

**Source:** Q14. "Arts performances and exhibits can take place in "arts facilities" such as concert halls, theatres, galleries and museums, as well as in other places such as community centres, cultural centres and auditoriums. The following is a list of possible changes that could be made to facilities that would make it easier to attend arts performances and exhibits. Please indicate whether you think the change would make it much easier to for you attend, somewhat easier for you to attend, or make no difference at all."

When taking community size into consideration, it is clear that the perceived benefits of improvements to accessibility do not increase tremendously from urban to rural centres. Whereas 29% of respondents living in a city with a population of at least 500,000 think that having more arts facilities in their area would make it much easier for them to attend arts performances and exhibits, this increases to only 39% among respondents living in rural areas. Similar results are obtained for the change that would see arts facilities more conveniently located.

By age groups it is apparent that younger audiences are more likely to respond to improvements in the number and location of arts facilities. This is not the case with making such facilities more physically accessible, where the impact is only slightly greater among respondents 55 years and older (those who might be expected to benefit the most from such improvements). What is of note is the fact that improving physical access is most likely to make a difference to Canadians with lower levels of income and education.

<b>Table 89: Appeal of Possible Changes to Improve Accessibility by Community Size</b>	<b>Over 500K</b>	<b>100K to 500K</b>	<b>10K to 100K</b>	<b>Less than 10K/ rural area</b>
Have more arts facilities in my area.				
<b>Much easier to attend</b>	29%	35%	35%	39%
<b>Somewhat easier</b>	33%	32%	29%	31%
Make arts facilities more conveniently located.				
<b>Much easier to attend</b>	31%	30%	34%	39%
<b>Somewhat easier</b>	33%	33%	30%	30%
Make arts facilities more physically accessible.				
<b>Much easier to attend</b>	30%	35%	36%	34%
<b>Somewhat easier</b>	23%	21%	19%	24%

Base: All respondents (n=2,603)

<b>Table 90: Appeal of Possible Changes to Improve Accessibility by HH Income Bracket</b>	<b>Less than \$20K</b>	<b>\$20K-\$40K</b>	<b>\$40K-\$80K</b>	<b>\$80K-\$100K</b>	<b>\$100K or more</b>
Have more arts facilities in my area.					
<b>Much easier to attend</b>	36%	40%	35%	34%	26%
<b>Somewhat easier</b>	27%	33%	32%	29%	35%
Make arts facilities more conveniently located.					
<b>Much easier to attend</b>	37%	41%	34%	34%	26%
<b>Somewhat easier</b>	32%	30%	33%	36%	31%
Make arts facilities more physically accessible.					
<b>Much easier to attend</b>	39%	38%	32%	27%	25%
<b>Somewhat easier</b>	21%	25%	22%	23%	18%

Base: All respondents (n=2,603)

<b>Table 90: Appeal of Possible Changes to Improve Accessibility by Level of Education</b>	<b>Not Grad. from High School</b>	<b>High School Graduate</b>	<b>College</b>	<b>Some University</b>	<b>University Graduate</b>	<b>Graduate Degree</b>
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Have more arts facilities in my area.

<b>Much easier to attend</b>	37%	37%	34%	35%	36%	28%
<b>Somewhat easier</b>	33%	29%	31%	30%	30%	36%

Make arts facilities more conveniently located.

<b>Much easier to attend</b>	37%	41%	32%	30%	35%	28%
<b>Somewhat easier</b>	33%	28%	33%	37%	29%	35%

Make arts facilities more physically accessible.

<b>Much easier to attend</b>	38%	38%	34%	29%	29%	25%
<b>Somewhat easier</b>	27%	24%	20%	17%	21%	23%

**Base:** All respondents (n=2,603)

The majority of respondents strongly (36%) or somewhat (43%) agree with the statement that “seeing art exhibits and performances in state-of-the-art facilities improves the quality of the experience.”

Opinion is evenly divided on the issue of whether only Canadians living in urban centres can expect to have cultural facilities close by: 49% agreed with this statement, compared with 48% who disagreed.

<b>Table 90: Overall Agreement with Statements</b>	<b>Strongly agree</b>	<b>Somewhat agree</b>	<b>Neither agree nor disagree</b>	<b>Somewhat disagree</b>	<b>Disagree</b>	<b>Don't know</b>
Seeing art exhibits and performances in state-of-the-art facilities improves the quality of the experience	36%	43%	1%	13%	6%	2%
Only Canadians living in urban centres can expect to have cultural facilities close by	20%	29%	1%	23%	25%	2%

**Base:** All respondents (n=2,603)

**Source:** Q17. “Please indicate whether you strongly agree, somewhat agree, somewhat disagree or strongly disagree with the following statements:”

It is interesting to note that views on this issue are surprisingly consistent across communities of different size. Respondents located in rural areas are slightly more likely than their urban counterparts (53% vs. 45%) to agree that only Canadians living in urban centres can expect to have cultural facilities close by.

<b>Table 91: Agreement with: “Only Canadians living in urban centres can expect to have cultural facilities close by” by Community Size</b>	<b>Over 500K</b>	<b>100K to 500K</b>	<b>10K to 100K</b>	<b>Less than 10K/ rural area</b>
<b>Strongly agree</b>	18%	22%	21%	23%
<b>Somewhat agree</b>	27%	30%	28%	30%


Base: All respondents (n=2,603)


### Focus Group Insights

A strong majority of participants believed that all Canadians should have access to modern arts facilities, and felt that not all Canadians do. The most common types of citizens without this access were the financially disadvantaged and those living in remote areas.

Respondents perceived a significant challenge in trying to provide access to all Canadians, especially to those located in rural or remote areas of the country. One participant stated that they “*can’t have a museum and gallery in every town in Canada*” while another mentioned: “*I don’t know that access everywhere is possible or desirable.*”

Participants presented two main arguments regarding access to facilities for all Canadians, in particular those located in rural or remote towns:

 Participants questioned the financial viability of new arts companies in smaller towns because there is not enough population to sustain them. Given this limited opportunity, a private entrepreneur, being mostly driven by profit, would not consider a new arts facility or initiative in small communities. Participants believed that one of the only ways to ensure its success is if the facility is sufficiently unique to draw local residents and tourists on a regular basis.

 Some participants could not understand how the arts could be provided to all Canadians knowing that not all Canadians express an interest in the arts. Participants believed there has to be an existing demand for or interest in an arts event, exhibit or facility before taking steps to provide it to a given community. Some even specified that the decision should be based on what the majority wants: “*...you don’t want to build it in hopes that people will go, you want to build it knowing that people will go regularly and only then maybe it will spur interest among people who had said no to it in the beginning.*” An extension of this was the belief that any arts-related initiative should be undertaken by Canadians themselves rather than depend on the government, as various participants were quoted as saying: “*If they want it bad enough they can make it happen on their own.*” “*It’s up to the people who want it to get it.*” “*Where there’s a will there’s a way.*” “*The facility does not create the interest.*”

continued...

Although rural respondents were not convinced that a facility dedicated to a specific art form or purpose would work, they seemed fairly enthusiastic about a multi-purpose facility. *“I think what we need is a sort of multi-purpose facility where you can do drama productions, you can have put on a show, a display of some sort, you can have small group things.”* It was also quite important that there be a constant rotation of the events, exhibits and performances to sustain interest. *“It changes and that draws people in continually, not just for a one-time thing.”* Other criteria that should be considered to ensure the success of such a facility included basic business ingredients for survival such as proper management and marketing.

To further emphasize the perceived advantages of multi-purpose facilities, it should be noted that participants in Montreal strongly supported “La Maison de la Culture.” They considered this concept ideal because it provides the opportunity for everyone of all ages in a neighborhood, especially lower income households, to have access to different types of art.

Another alternative suggested by participants to further increase accessibility of the arts to lower income families would be to hold events in community centres where activities targeted to this segment of the population already exist.

The plea across many small-town participants can best be understood from the following quotes, all of which came from the same discussion during a focus group in a small town:

- *“What we need is something to attract tourists – we have lots of talented people here, fiddlers and singers and everything. We need a place for them to come.”* [a different participant] *“We also need support to get the advertisement out farther than a local poster.”* This was followed by: *“We have a lot of talented artists but we have no venue for them.”* [another respondent] *“...and to get a venue, the biggest problem is promoters want such a large kickback, so much money up front that small communities can’t provide it. So the ideas fold.”*

### **Should facilities be modern?**

There was no doubt that the added comfort and luxury of a modern facility does add to the enjoyment of an arts event. However, the need for arts facilities to be modern was not a priority for participants, especially if it requires government involvement and funding. *“I can enjoy a play as much inside as I can outside.”* *“I go for the play, not the building.”* In fact, the voluntary mention of a need for improved facilities was rare and was only made by more active arts attendees, some of whom were willing to pay a premium for the added comfort. *“Au niveau des salles de théâtre, malheureusement, ce que j’ai vu moi, ça fait longtemps qu’ils n’ont pas été rénovés, on est pas très bien assis. C’est important quand tu vas au théâtre que le monde bouge pas tout le temps parce qu’ils ont mal aux fesses, mal au dos, etc. Tu veux vraiment être concentré.”*<sup>3</sup> Participants explained however that this added comfort does not have to exist in all facilities and does not necessarily have to be a priority for the government. However, government involvement or funding was encouraged in cases that involved the restoration or preservation of heritage buildings.

continued...

<sup>3</sup> “As for theatres, unfortunately, as far as I’ve seen they have not been renovated in ages – they’re not at all comfortable. It is important when you go to the theatre that people are not fidgeting all the time because they’ve got sore butts, backs, etc. You want to be able to focus on the performance.”

**Do all Canadians have access to a variety of arts events and exhibits? Should they?**

Participants were asked whether all Canadians have access to a variety of arts events and whether all Canadians should have such access. Responses to this statement nearly always mirrored the responses provided regarding access to modern arts facilities. Participants were more concerned with costs, time and geography than with actual availability of culturally diverse events, exhibits and performances.

Of particular interest was the reflex among urban participants of trying to solve access issues for remotely located Canadians by providing them easier or more affordable transportation options to urban centres. Participants seemed to focus on bringing the people to the event instead of bringing the event to the people.

Although admitting that the arts help us to understand the various cultures around the world, rural participants seemed complacent about the fact that they rarely or never have the opportunity to attend culturally diverse events. These participants simply accepted this fact as a condition of living in a small town. They don't expect it so they don't miss it. If they do want to attend a cultural event, they appear ready and willing to travel to see it.

### 3.2 Potential Changes to Increase Availability of the Arts

**Canadians indicate that lower costs for performances, museums and galleries would boost their attendance, while longer hours or expanded dates would have somewhat less impact.**

Respondents were presented with four possible changes that could be made to how arts performances and exhibits are presented. Respondents were asked whether they believed these changes would make them more likely to attend arts performances and exhibits, somewhat more likely or make no difference.

Results show that the potential changes that would have a direct impact on the cost of admission were by far the most appealing to respondents. Eight in ten (81%) think they would be at least somewhat more likely to attend arts performances and exhibits **if tickets to performances, museum and art galleries were less expensive**. Almost as many (77%) think they would be at least somewhat more likely to attend arts performances and exhibits **if entry to performances, museums and art galleries were free**.

Two other possible changes would also have a positive impact, although to a lesser extent. Six in ten (59%) were receptive to the idea of **having performances or exhibits presented over a longer period of time**, while 58% said they would be more likely to attend by **having better hours for museums and galleries**. In each case, four in ten said such changes would make no difference in their own level of participation.

<b>Table 92: Potential Changes to Increase Availability of the Arts</b>	<b>Much more likely to attend</b>	<b>Somewhat more likely</b>	<b>Make no difference</b>	<b>Don't know</b>
Make tickets to performances, museums and art galleries less expensive	51%	30%	19%	1%
Provide free entry to performances, museums and art galleries	48%	29%	23%	1%
Have performances or exhibits presented over a longer period of time	25%	34%	40%	1%
Have better hours for museums and galleries	28%	30%	42%	1%

**Base:** All respondents (n=2,603)

**Source:** Q15. "Now I have a list of possible changes that could be made to how arts performances and exhibits are presented. The following changes could potentially increase the availability of arts exhibits and performances. Please indicate whether you think the change would make you much more likely to attend, somewhat more likely to attend, or make no difference at all."

Age is somewhat of a factor, as younger audiences are more likely to feel each of these changes would make a difference in their own behaviour, particularly in the case of longer hours and time periods for performances and exhibits. Household income does not appear to have much influence on Canadians' feelings about the importance of lower cost or free events. The most important differences pertain to households earning over \$100K per year who expressed lower interest than other income brackets given less expensive admission at 67% or even free admission at 66%. This compares to 81% and 78% among those in the next income bracket. Although not statistically significant, it is interesting to note that the incidence of lower income households who were much more likely to attend given longer presentation periods was higher



compared to the highest income brackets (28% compared to 21% among those earning over \$100K).

<b>Table 93: Appeal of Potential Changes by Age Group</b>	<b>15 to 20</b>	<b>21 to 24</b>	<b>25 to 44</b>	<b>45 to 64</b>	<b>65 or more</b>
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Make tickets to performances, museums and art galleries less expensive

<b>Much more likely to attend</b>	54%	52%	59%	48%	48%
<b>Somewhat more likely</b>	34%	31%	29%	29%	28%

Provide free entry to performances, museums and art galleries

<b>Much more likely to attend</b>	56%	53%	52%	42%	38%
<b>Somewhat more likely</b>	31%	29%	28%	29%	26%

Have performances or exhibits presented over a longer period of time

<b>Much more likely to attend</b>	26%	26%	27%	24%	16%
<b>Somewhat more likely</b>	42%	37%	37%	30%	25%

Have better hours for museums and galleries

<b>Much more likely to attend</b>	30%	32%	31%	27%	15%
<b>Somewhat more likely</b>	41%	42%	30%	27%	17%

Base: All respondents (n=2,603)

<b>Table 94: Appeal of Potential Changes by HH Income Bracket</b>	<b>Less than \$20K</b>	<b>\$20K-\$40K</b>	<b>\$40K-\$80K</b>	<b>\$80K-\$100K</b>	<b>\$100K or more</b>
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Make tickets to performances, museums and art galleries less expensive

<b>Much more likely to attend</b>	54%	56%	52%	50%	34%
<b>Somewhat more likely</b>	26%	26%	31%	31%	33%

Provide free entry to performances, museums and art galleries

<b>Much more likely to attend</b>	52%	53%	50%	44%	33%
<b>Somewhat more likely</b>	26%	27%	29%	34%	33%

Have performances or exhibits presented over a longer period of time

<b>Much more likely to attend</b>	28%	25%	24%	25%	21%
<b>Somewhat more likely</b>	27%	38%	35%	36%	37%

Have better hours for museums and galleries

<b>Much more likely to attend</b>	27%	29%	30%	29%	23%
<b>Somewhat more likely</b>	27%	28%	33%	29%	30%

Base: All respondents (n=2,603)

Results show that francophones and allophones were more responsive to the price related changes suggested. About 62% of francophones would be much more likely to attend given less expensive tickets compared to 47% among anglophones. Also, 61% of francophones and 56% of allophones would be much more likely to attend given free entry compared to 43% among anglophones.

<b>Table 95: Appeal of Potential Changes by Language at Home</b>	<b>Anglophone</b>	<b>Francophone</b>	<b>Allophone</b>
Make tickets to performances, museums and art galleries less expensive			
<b>Much more likely to attend</b>	47%	62%	55%
<b>Somewhat more likely</b>	32%	22%	27%
Provide free entry to performances, museums and art galleries			
<b>Much more likely to attend</b>	43%	61%	56%
<b>Somewhat more likely</b>	32%	21%	22%
Have performances or exhibits presented over a longer period of time			
<b>Much more likely to attend</b>	24%	25%	31%
<b>Somewhat more likely</b>	35%	32%	35%
Have better hours for museums and galleries			
<b>Much more likely to attend</b>	26%	29%	38%
<b>Somewhat more likely</b>	29%	30%	34%

**Base:** All respondents (n=2,603)

Results also show that women were more responsive to the price related changes suggested. About 58% of women would be much more likely to attend given less expensive tickets compared to 42% among men. Also, 52% of women would be much more likely to attend given free entry compared to 43% among men.

<b>Table 96: Appeal of Potential Changes by Gender</b>	<b>Men</b>	<b>Women</b>
Make tickets to performances, museums and art galleries less expensive		
<b>Much more likely to attend</b>	42%	58%
<b>Somewhat more likely</b>	31%	28%
Provide free entry to performances, museums and art galleries		
<b>Much more likely to attend</b>	43%	52%
<b>Somewhat more likely</b>	31%	27%
Have performances or exhibits presented over a longer period of time		
<b>Much more likely to attend</b>	25%	25%
<b>Somewhat more likely</b>	35%	34%
Have better hours for museums and galleries		
<b>Much more likely to attend</b>	26%	29%
<b>Somewhat more likely</b>	30%	29%

**Base:** All respondents (n=2,603)

The results in the table below demonstrate that the suggested changes have the potential to increase the appeal of the arts among Canadians who are considered “non-active” or “low-active” (based on their attendance record over the past 12 months) and who are "not at all" interested in seeing more arts events and performances. This is more evident with the cost-related changes than with those pertaining to longer hours or time periods.

<b>Table 97: Appeal of Potential Changes by Current Level of Activity</b>	<b>"Non-active" and not at all interested in attending more arts events (n=206)</b>	<b>"Low active" and not at all interested in attending more arts events (n=64)</b>
Make tickets to performances, museums and art galleries less expensive		
<b>Much more likely to attend</b>	22%	20%
<b>Somewhat more likely</b>	28%	29%
Provide free entry to performances, museums and art galleries		
<b>Much more likely to attend</b>	27%	23%
<b>Somewhat more likely</b>	18%	31%
Have performances or exhibits presented over a longer period of time		
<b>Much more likely to attend</b>	13%	12%
<b>Somewhat more likely</b>	16%	18%
Have better hours for museums and galleries		
<b>Much more likely to attend</b>	11%	6%
<b>Somewhat more likely</b>	14%	22%

**Scale interpretation:** A “non-active” respondent has not attended any event and a “low active” respondent has attended no more than 3 events.

After providing their feedback to the statements on the previous page, respondents were asked if they could think of anything else that could be done to make it easier for them to attend arts exhibits and performances. The majority of respondents either could not think of anything (45%) or that in fact nothing else could be done. Of those that did provide input, the most common responses touched on advertising, the pricing of events and the proximity of facilities.

**Table 98: “What Else Could be Done?”**

More/ better advertising/ publicity	9%	Improved parking	2%
Less expensive/ more disposable income	7%	More family/ child oriented	2%
Proximity/ location/ closer to my community	7%	Babysitting services	1%
Hours of operation/ timing of events	4%	More funding for the arts/ artists	1%
More free time	4%	Accessibility for disabled people	1%
Transportation	4%	Other	7%
More varied/ interesting events	2%	Nothing else	13%
More performances/ events	2%	Don't know	45%

**Base:** All respondents (n=2,603)

**Source:** Q16. “Can you think of anything else that would make it easier for you to attend arts exhibits and performances?”

More or better advertising is more likely to be mentioned by residents in the largest urban centres and among respondents under 45 years of age, while lower prices are more apt to be identified by those over 25, and those with household incomes under \$20,000. Emphasis on better proximity increases as community size decreases, but this difference is not substantial (it is mentioned by 14% of residents in communities of 10,000 or less). Finally, transportation tended to be mentioned more often by youth (6%) and seniors (9%).

<b>Table 99: “What Else Could be Done” by Community Size</b>	<b>Over 500K</b>	<b>100K to 500K</b>	<b>10K to 100K</b>	<b>Less than 10K/ rural area</b>
More/ better advertising/ publicity	13%	8%	8%	7%
Less expensive/ more disposable income	8%	8%	8%	7%
Proximity/ location/ closer to my community	1%	7%	7%	14%
Hours of operation/ timing of events	6%	4%	4%	3%
More free time	5%	5%	3%	3%
Transportation	4%	4%	4%	4%
More varied/ interesting events	3%	3%	1%	2%
More performances/ events	1%	2%	2%	2%
Improved parking	3%	2%	1%	-
More family/ child oriented	1%	2%	1%	-
Babysitting services	1%	1%	1%	2%
More funding for the arts/ artists	1%	1%	0%	1%
Accessibility for disabled people	1%	0%	0%	1%
Other	7%	8%	8%	6%
Nothing else	12%	17%	12%	12%
Don't know	43%	40%	47%	46%

**Base:** All respondents (n=2,603)

<b>Table 100: “What Else Could be Done” by Age Group</b>	<b>15 to 20</b>	<b>21 to 24</b>	<b>25 to 44</b>	<b>45 to 64</b>	<b>65 or more</b>
More/ better advertising/ publicity	11%	15%	12%	5%	2%
Less expensive/ more disposable income	3%	2%	7%	10%	8%
Proximity/ location/ closer to my community	8%	5%	5%	9%	3%
Hours of operation/ timing of events	3%	3%	5%	5%	3%
More free time	2%	3%	5%	6%	1%
Transportation	6%	3%	2%	4%	9%
More varied/ interesting events	5%	1%	2%	2%	1%
More performances/ events	2%	2%	1%	2%	1%
Improved parking	-	1%	2%	2%	3%
More family/ child oriented	1%	-	3%	-	-
Babysitting services	-	1%	3%	1%	
More funding for the arts/ artists	-	-	1%	1%	
Accessibility for disabled people	-		-	1%	1%
Other	7%	8%	6%	6%	12%
Nothing else	14%	13%	11%	15%	16%
Don't know	48%	49%	44%	42%	46%

**Base:** All respondents (n=2,603)

<b>Table 101: “What Else Could be Done” by HH Income Bracket</b>	<b>Less than \$20K</b>	<b>\$20K-\$40K</b>	<b>\$40K-\$80K</b>	<b>\$80K-\$100K</b>	<b>\$100K or more</b>
More/ better advertising/ publicity	8%	6%	11%	10%	11%
Less expensive/ more disposable income	16%	7%	6%	7%	4%
Proximity/ location/ closer to my community	6%	8%	6%	7%	8%
Hours of operation/ timing of events	2%	6%	5%	3%	5%
More free time	4%	3%	4%	9%	5%
Transportation	7%	4%	3%	1%	3%
More varied/ interesting events	1%	1%	3%	2%	1%
More performances/ events	2%	3%	1%	1%	1%
Improved parking	1%	2%	1%	2%	2%
More family/ child oriented	1%	1%	2%	2%	
Babysitting services	-	1%	2%	3%	2%
More funding for the arts/ artists	-	1%	1%	1%	1%
Accessibility for disabled people	2%	-	-	-	-
Other	8%	8%	8%	7%	5%
Nothing else	14%	12%	14%	16%	13%
Don't know	40%	48%	43%	41%	47%

**Base:** All respondents (n=2,603)

### 3.3 Canadian Artists

**Canadians express both pride in their country’s artists, and concern about the lack of adequate opportunities for them to showcase their work at home.**

Canadians have a clear sense of pride in their country’s artists. More than eight in ten strongly (54%) or somewhat (31%) agree that “Canadian actors, musicians, writers and other artists can hold their own on the world stage.” This view is held strongly across the country and across demographic groups, but is most pronounced among anglophones (60% of whom strongly agree, compared with 41% of francophones and 36% of allophones).

At the same time, most respondents also hold the view that their country’s artists face obstacles in doing their work. More than eight in ten strongly (47%) or somewhat (39%) agree that “artists need more opportunities to bring their work to the public.” This opinion is also held across the population, although in this case the strongest views are expressed by younger respondents.

The significance of the limited opportunities for Canadian artists comes out more clearly in the finding that two in three (68%) respondents agree that “all the best Canadian artists, actors and musicians go to live and work outside Canada”, compared with just over one in four (27%) who disagreed with this statement.

<b>Table 102: Overall Agreement with Statements</b>	<b>Strongly agree</b>	<b>Somewhat agree</b>	<b>Neither agree nor disagree</b>	<b>Somewhat disagree</b>	<b>Disagree</b>	<b>Don't know</b>
Artists need more opportunities to bring their work to the public.	47%	39%	1%	8%	3%	2%
Canadian actors, musicians, writers, and other artists can hold their own on the world stage.	54%	31%	0.4%	8%	4%	2%
All the best Canadian artists, actors and musicians go to live and work outside Canada.	31%	37%	2%	17%	10%	3%

**Base:** All respondents (n=2,603)

**Source:** Q17. “Please indicate whether you strongly agree, somewhat agree, somewhat disagree or strongly disagree with the following statements:”

Opinions on this issue are generally consistent across community size, but are marginally stronger among younger respondents.

<b>Table 103: Agreement with: “All the best Canadian artists, actors and musicians go to live and work outside Canada” by Community Size</b>	<b>Over 500K</b>	<b>100K to 500K</b>	<b>10K to 100K</b>	<b>Less than 10K/ rural area</b>
<b>Strongly agree</b>	29%	33%	33%	29%
<b>Somewhat agree</b>	38%	36%	40%	38%

**Base:** All respondents (n=2,603)

<b>Table 104: Agreement with: “All the best Canadian artists, actors and musicians go to live and work outside Canada” by Age Group</b>	<b>15 to 20</b>	<b>21 to 24</b>	<b>25 to 44</b>	<b>45 to 64</b>	<b>65 or more</b>
<b>Strongly agree</b>	29%	27%	32%	30%	35%
<b>Somewhat agree</b>	41%	45%	36%	38%	30%

**Base:** All respondents (n=2,603)

Francophones (56%) are less likely to agree with this view than allophones (67%) or anglophones (72%).

<b>Table 105: Agreement with: “All the best Canadian artists, actors and musicians go to live and work outside Canada” by Language at Home</b>	<b>Anglophone</b>	<b>Francophone</b>	<b>Allophone</b>
<b>Strongly agree</b>	33%	21%	40%
<b>Somewhat agree</b>	39%	35%	27%

**Base:** All respondents (n=2,603)

### 3.4 Public Funding and Availability of Arts Events and Exhibits

**There is a widespread public expectation that governments have a responsibility to support arts and culture in Canada.**

Despite varying levels of taste and participation in arts and culture among Canadians, there is strong agreement on the role of government in this area. More than eight in ten (85%) strongly or somewhat agree that “governments should provide support for arts and culture”, compared with just 13% who disagree. This view is strong across the country, but most pronounced among respondents 15-20 years of age (92%), while least so among residents of rural areas (77%). Results also show that belief in the role of governments increases along with respondents’ overall interest and involvement in arts and cultural events.

This view may be driven to some extent by the fact that the public believes governments make an important difference in keeping the arts alive and accessible in Canada. Eight in ten (80%) agree that “government support makes performances, exhibits and festivals more affordable.” This opinion is the majority view across the country, but is stronger among urban residents than among those living in rural areas.

Not only is there strong support for government involvement in terms of providing general support for arts and culture, there is also strong support for having governments ensure sufficient availability of facilities. Eight in ten respondents strongly (40%) or somewhat (41%) agree that “governments have a responsibility to ensure that there are enough arts and culture facilities to serve the public.”

<b>Table 106: Overall Agreement with Statements</b>	<b>Strongly agree</b>	<b>Somewhat agree</b>	<b>Neither agree nor disagree</b>	<b>Somewhat disagree</b>	<b>Disagree</b>	<b>Don't know</b>
Governments should provide support for arts and culture	46%	39%	1%	7%	6%	1%
Governments have a responsibility to ensure that there are enough arts and culture facilities to serve the public	40%	41%	1%	10%	7%	1%
Governments support makes performances, exhibits and festivals more affordable	39%	41%	1%	10%	6%	4%

**Base:** All respondents (n=2,603)

**Source:** Q17. “Please indicate whether you strongly agree, somewhat agree, somewhat disagree or strongly disagree with the following statements:”

While this view is evident across the country, it is worth noting that the older the respondent the less likely they are to agree with governments having a responsibility to ensure that there are enough arts and culture facilities to serve the public. Whereas about 90% of respondents between 15 and 20 and 85% of those between 21 and 24 agree with this responsibility, agreement decreases to 70% among those over the age of 64.



<b>Table 107: Agreement with:</b> “Governments have a responsibility to ensure that there are enough arts and culture facilities to serve the public” <b>by Age Group</b>	<b>15 to 20</b>	<b>21 to 24</b>	<b>25 to 44</b>	<b>45 to 64</b>	<b>65 or more</b>
<b>Strongly agree</b>	46%	45%	42%	35%	35%
<b>Somewhat agree</b>	44%	40%	41%	42%	35%

Base: All respondents (n=2,603)

Similarly, opinions on this issue vary somewhat by community size, with a decrease in agreement when comparing results from larger urban centres with those from rural areas, particularly among those who strongly agree. About 84% of the larger community respondents agree with the statement compared to 75% among respondents from rural areas.

<b>Table 108: Agreement with:</b> “Governments have a responsibility to ensure that there are enough arts and culture facilities to serve the public” <b>by Community Size</b>	<b>Over 500K</b>	<b>100K to 500K</b>	<b>10K to 100K</b>	<b>Less than 10K/ rural area</b>
<b>Strongly agree</b>	44%	42%	38%	37%
<b>Somewhat agree</b>	40%	43%	42%	38%

Base: All respondents (n=2,603)

Support for government responsibility is strongest among francophones (51% strongly agree), compared with anglophones (36%) and allophones (43%).

<b>Table 109: Agreement with:</b> “Governments have a responsibility to ensure that there are enough arts and culture facilities to serve the public” <b>by Language at Home</b>	<b>Anglophone</b>	<b>Francophone</b>	<b>Allophone</b>
<b>Strongly agree</b>	36%	51%	43%
<b>Somewhat agree</b>	42%	37%	43%

Base: All respondents (n=2,603)

### 3.5 Government Support for Artists

#### **Canadians look to government to support the arts, both generally and those artists and performances that are outside of the mainstream culture.**

Beyond expectations about government’s role for the arts in general, Canadians are also in broad agreement about the importance of supporting arts and artists that may not be part of mainstream culture. More than eight in ten (85%) agree that “governments should provide greater support to young artists”, and seven in ten also agree that government should support special funding for arts activities involving both “Aboriginal communities” (69%) and “culturally diverse communities” (73%).

Nearly one-quarter of Canadians (23%) strongly agree and another 45% somewhat agree with the notion of having people who support the arts volunteer for and/or donate money to arts organizations in addition to attending performances.

<b>Table 110: Overall Agreement with Statements</b>	<b>Strongly agree</b>	<b>Somewhat agree</b>	<b>Neither agree nor disagree</b>	<b>Somewhat disagree</b>	<b>Disagree</b>	<b>Don't know</b>
Governments should provide greater support to young artists	49%	36%	1%	8%	5%	1%
Governments have a responsibility to provide special funding for arts activities involving Aboriginal communities	27%	42%	2%	14%	13%	2%
Governments have a responsibility to provide special funding for arts activities involving culturally diverse communities	30%	43%	1%	14%	10%	1%
People who support the arts should not just attend performances, but also volunteer for and/or donate money to arts organizations	23%	45%	2%	18%	10%	2%

**Base:** All respondents (n=2,603)

**Source:** Q12. “Please indicate whether you strongly agree, somewhat agree, somewhat disagree or strongly disagree with the following statements:”

Greater support for young artists was very high among respondents 15 to 20 years old (92% agreement) and among those 21 to 24 years old (89% agreement). While overall support did not necessarily decrease among older participants (80% among those over 64 years old), the proportion strongly agreeing does decrease noticeably (64% among respondents 15 to 20 years old compared to 44% among those over 64 years old).

General support for the notion of governments having a responsibility to provide special funding for arts activities involving Aboriginal communities was again strongest among younger respondents. Although strong agreement was fairly similar across age groups, the proportion somewhat agreeing increases significantly among participants below 25 years old.

Governments having a responsibility to provide special funding for arts activities involving culturally diverse communities was also strongly supported among respondents below 25 years old. More specifically, 85% of respondents 15 to 20 and 83% of those 21 to 24 agreed with this responsibility. This compares to 70% among those 45 to 64 years old and 64% among those over 64 years old.

The notion of arts supporters volunteering and donating money to arts organizations was more widely agreed upon among older respondents. About 80% of those over 64 years old and 71% of those between 45 and 65 agreed with this notion. This compares to slightly lower level support of 65% among respondents 15 to 20 and 64% among those 21 to 44 years old.

<b>Table 111: Overall Agreement with Statements by Age Group</b>	<b>15 to 20</b>	<b>21 to 24</b>	<b>25 to 44</b>	<b>45 to 64</b>	<b>65 or more</b>
Governments should provide greater support to young artists					
<b>Strongly Agree</b>	64%	55%	46%	45%	44%
<b>Somewhat Agree</b>	28%	34%	38%	38%	36%
Governments have a responsibility to provide special funding for arts activities involving Aboriginal communities					
<b>Strongly Agree</b>	31%	26%	26%	26%	27%
<b>Somewhat Agree</b>	51%	49%	41%	39%	41%
Governments have a responsibility to provide special funding for arts activities involving culturally diverse communities					
<b>Strongly Agree</b>	37%	40%	32%	26%	25%
<b>Somewhat Agree</b>	48%	43%	43%	44%	39%
People who support the arts should not just attend performances, but also volunteer for and/or donate money to arts organizations					
<b>Strongly Agree</b>	18%	19%	20%	24%	36%
<b>Somewhat Agree</b>	47%	45%	44%	47%	44%

Base: All respondents (n=2,603)

Greater government support to young artists was an equally popular initiative irrespective of community size, with overall agreement ranging from 83% to 86%. Governments having a responsibility to provide special funding for arts activities involving Aboriginal communities and culturally diverse communities was also widely supported across community sizes. Overall agreement regarding support for Aboriginal arts activities was highest among larger communities at 74% and lowest in the smallest communities at 65%. Support for culturally diverse arts activities ranged from 71% among the smallest communities to 75% among those living in communities of populations of at least 100,000.

The notion of arts supporters volunteering and donating money to arts organizations was another notion supported by the majority of participants in each community segment. Between 22% and 25% in each segment strongly agreed with this notion and between 44% and 49% somewhat agreed. There were no significantly different results across community sizes in terms of overall agreement.

<b>Table 112: Overall Agreement with Statements by Community Size</b>	<b>Over 500K</b>	<b>100K to 500K</b>	<b>10K to 100K</b>	<b>Less than 10K/ rural area</b>
Governments should provide greater support to young artists				
<b>Strongly Agree</b>	51%	45%	48%	46%
<b>Somewhat Agree</b>	34%	41%	36%	37%
Governments have a responsibility to provide special funding for arts activities involving Aboriginal communities				
<b>Strongly Agree</b>	28%	26%	26%	26%
<b>Somewhat Agree</b>	45%	45%	42%	39%
Governments have a responsibility to provide special funding for arts activities involving culturally diverse communities				
<b>Strongly Agree</b>	32%	30%	28%	30%
<b>Somewhat Agree</b>	43%	45%	45%	41%
People who support the arts should not just attend performances, but also volunteer for and/or donate money to arts organizations				
<b>Strongly Agree</b>	25%	24%	22%	22%
<b>Somewhat Agree</b>	44%	45%	46%	49%

**Base:** All respondents (n=2,603)

Support for government involvement in these areas is also strongest among Canadians whose first language is neither English nor French, as well as among those with non-European backgrounds. It is interesting to note, however, that the sub-group of Aboriginal respondents in the survey (n=155) were no more likely than other Canadians to express support for special funding for Aboriginal arts activities (66% of Aboriginal respondents vs. 69% of the general population). In fact, a slightly higher percentage of Aboriginal respondents supported special government support of arts activities involving culturally diverse communities (75%) than for arts activities involving Aboriginal communities (66%) – mirroring the general population. It is important to note however that the small sample of Aboriginal respondents renders this difference statistically unreliable.

Analysis across the languages used at home shows that francophones were less likely to agree that people who support the arts should not just attend performances, but also volunteer for and/or donate money to arts organizations (58%) compared to anglophones (70%) and allophones (80%).

<b>Table 113: Overall Agreement with Statements by Language at Home</b>	<b>Anglophone</b>	<b>Francophone</b>	<b>Allophone</b>
Governments should provide greater support to young artists			
<b>Strongly Agree</b>	45%	60%	53%
<b>Somewhat Agree</b>	38%	32%	36%
Governments have a responsibility to provide special funding for arts activities involving Aboriginal communities			
<b>Strongly Agree</b>	26%	28%	36%
<b>Somewhat Agree</b>	43%	41%	47%
Governments have a responsibility to provide special funding for arts activities involving culturally diverse communities			
<b>Strongly Agree</b>	29%	33%	42%
<b>Somewhat Agree</b>	43%	44%	43%
People who support the arts should not just attend performances, but also volunteer for and/or donate money to arts organizations			
<b>Strongly Agree</b>	23%	20%	28%
<b>Somewhat Agree</b>	47%	38%	52%

Base: All respondents (n=2,603)

<b>Table 114: Overall Agreement with Statements by Ethnicity</b>	<b>General Population</b>	<b>Asian</b>	<b>Middle-Eastern</b>	<b>Aboriginal</b>
Governments should provide greater support to young artists				
<b>Strongly Agree</b>	49%	54%	77%	48%
<b>Somewhat Agree</b>	36%	40%	21%	32%
Governments have a responsibility to provide special funding for arts activities involving Aboriginal communities				
<b>Strongly Agree</b>	27%	35%	60%	39%
<b>Somewhat Agree</b>	42%	53%	25%	27%
Governments have a responsibility to provide special funding for arts activities involving culturally diverse communities				
<b>Strongly Agree</b>	30%	43%	65%	44%
<b>Somewhat Agree</b>	43%	44%	33%	31%
People who support the arts should not just attend performances, but also volunteer for and/or donate money to arts organizations				
<b>Strongly Agree</b>	23%	26%	41%	37%
<b>Somewhat Agree</b>	45%	51%	41%	39%

Base: Respondents of Asian (n=99), Middle-Eastern (n=32) or Aboriginal (n=155) descent.

Along with Canadians' view that government support is essential to the arts, there is also the sentiment that arts and cultural activities cannot be judged by the same standard as private enterprise. On the question of whether or not private businesses should receive government support to "stay afloat", the public is evenly divided with 46% agreeing with such support compared with 49% who disagree with such a policy. But in the case of an arts company, public opinion weighs much more heavily towards providing such support. Almost six in ten (58%) respondents strongly or somewhat disagree with the idea that an arts company that cannot stay afloat does not deserve government funding, compared with 38% who would endorse such a statement. Support for such government funding is strongest among urban residents, younger respondents, and francophones.

<b>Table 115: Overall Agreement with Statements</b>	<b>Strongly agree</b>	<b>Somewhat agree</b>	<b>Neither agree nor disagree</b>	<b>Somewhat disagree</b>	<b>Disagree</b>	<b>Don't know</b>
If a private business can't stay afloat, it doesn't deserve to receive government support	20%	26%	2%	28%	21%	3%
If an arts company can't stay afloat, it doesn't deserve to receive government funding	14%	24%	2%	35%	23%	3%

**Base:** All respondents (n=2,603)

**Source:** Q17. "Please indicate whether you strongly agree, somewhat agree, somewhat disagree or strongly disagree with the following statements:"

<b>Table 116: Overall Agreement with Statements by Community Size</b>	<b>Over 500K</b>	<b>100K to 500K</b>	<b>10K to 100K</b>	<b>Less than 10K/ rural area</b>	
If a private business can't stay afloat, it doesn't deserve to receive government support	<b>Strongly Agree</b>	20%	18%	21%	20%
	<b>Somewhat Agree</b>	26%	31%	24%	26%
If an arts company can't stay afloat, it doesn't deserve to receive government funding	<b>Strongly Agree</b>	13%	11%	15%	15%
	<b>Somewhat Agree</b>	20%	25%	27%	24%

**Base:** All respondents (n=2,603)

<b>Table 117: Overall Agreement with Statements by Age Group</b>	<b>15 to 20</b>	<b>21 to 24</b>	<b>25 to 44</b>	<b>45 to 64</b>	<b>65 or more</b>
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If a private business can't stay afloat, it doesn't deserve to receive government support

<b>Strongly Agree</b>	8%	13%	18%	27%	27%
<b>Somewhat Agree</b>	22%	26%	28%	26%	26%

If an arts company can't stay afloat, it doesn't deserve to receive government funding

<b>Strongly Agree</b>	9%	9%	12%	16%	20%
<b>Somewhat Agree</b>	21%	20%	25%	24%	25%

Base: All respondents (n=2,603)

<b>Table 118: Overall Agreement with Statements by Language Spoken</b>	<b>Anglophone</b>	<b>Francophone</b>	<b>Allophone</b>
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If a private business can't stay afloat, it doesn't deserve to receive government support

<b>Strongly Agree</b>	21%	14%	21%
<b>Somewhat Agree</b>	27%	21%	28%

If an arts company can't stay afloat, it doesn't deserve to receive government funding

<b>Strongly Agree</b>	13%	14%	21%
<b>Somewhat Agree</b>	26%	16%	26%




Base: All respondents (n=2,603)

## Focus Group Insights

### **Does the government have a role in bringing the arts to Canadians?**


Participants agreed that the government, especially at the federal level, should play a role. Although participants seemed comfortable with the idea of having the government play a role helping to provide access to arts events and facilities, two other parties were felt to be important players as well. For some participants, it is those Canadians who are interested in increasing the availability of or access to the arts who should be responsible for doing so. As one participant was quoted earlier: *“If they want it bad enough they can make it happen on their own.”* Participants also believed that responsibility should not fall solely on government shoulders and that the private sector should bear some of the costs. However, there was clear support for the government to play a key role even if other players are involved in supporting the arts.

There were some general reservations regarding government involvement:

-  Although not directly asked to do so, some participants compared financial support to the arts against other federal responsibilities. Comments such as: *“They have other priorities”* and: *“Sure put money into the arts but lets get our priorities straight here. We can live without ballet for a little while, we can’t live without proper medical care”* made participant stances quite clear regarding priorities.
-  There was also a lot of skepticism and mistrust towards all levels of government, especially in rural communities. There was a strong perception that there exist many self-serving government representatives - if there was no opportunity for the government representative to gain financially from a given initiative, then the initiative will be strongly discouraged at that level. This preconception, in addition to the belief that “the arts” are not in themselves a sustainable and highly profitable business in small towns, led many to the conclusion that local government officials would not wholeheartedly back any arts initiatives in their towns.
-  Government was seen as cumbersome and slow. Perceptions, again mostly in rural communities, were that it takes too many steps for something to get done at the federal government level. The federal government was also seen as excessively restrictive with too many conditions and “strings attached” to their support.

It is important to underline however that many of these same skeptical participants did not completely discourage all support of the arts.

Participants in both urban and rural communities shared a perception of the role that all levels of government should play, especially municipalities:

-  Comments emphasized that all three levels of government should play a role in providing access to the arts to Canadians. The two most important levels would be the federal and municipal governments. Municipal governments were viewed as the best vehicle for promoting the arts in their town because it is the local level of government that best understands the needs of the community. *“It has to go down to the grassroots level.”* The federal government was viewed as the better player for providing financial support because funding at the municipal level would be hard to come by.

continued...



Also, participants believed that only at the federal level is there a high level understanding of needs and issues across the country. The idea of a partnership between the federal and municipal levels of government proved very appealing because the municipal government is well placed to determine needs and to manage events, exhibits and facilities and the federal government is in a better position to provide funding.

A difficulty in involving the municipal government however, as explained by smaller town participants, was that city council may prove to be an impediment to the introduction of something new and arts-related. There was a strong perception that municipal government representatives were very self-centered, controlling and highly conservative. Their policies also tended to cater more to older generations rather than to younger ones.

Participants were asked if arts organizations should have to meet certain conditions or criteria in order to obtain or be considered for federal support. Although they were few, participants did highlight some conditions for federal government support.

It was perceived that the federal government priority should be to increase accessibility of the arts to lower income and less advantaged Canadians. Increasing accessibility to youth was also an important priority: *“The future is in the youth.”*

Another condition for federal government support of the arts is that the objective of the funding be more educational than recreational. Although the idea did appeal to youth, adults would not like to see rock concerts subsidized with federal money to make ticket prices more affordable.

Some participants also made a distinction between established and emerging artists. Some stated that young artists needed more support than established artists.

Other comments made regarding government support of the arts included:

There should be greater promotion of government materials for youth and students that have a “cultural” or “heritage” theme.

A few participants thought there was a lot of merit in the financial incentives offered in the US to entice private money to help fund arts related institutions and events. *“So that those who have the means are motivated to donate their time and resources to support at the provincial and community levels. We can’t just rely on the government. [...] Half of the great museums in the US are privately funded.”* Also, this approach would give Canadians a sense of ownership and control over how their tax dollars are used. As it stands, money is directed to a large pool where bureaucrats determine how it is spent.

### 3.6 Appeal of Specific Federal Initiatives

#### **Focus Group Insights**





Participants were read the following statement:

*“On May 2, 2000, the federal government announced additional funding for the arts. This funding will last over the next three years and includes support for:*

- *improving Canada’s cultural facilities, including the construction of new facilities, renovation of existing facilities and conversion of old, unused buildings into cultural facilities;*
- *presenting professional live performances and arts festivals across the country;*
- *training young Canadians in preparation for professional artistic careers through institution-based programs;*
- *promoting modern management and greater financial stability in arts and heritage organizations; and*
- *facilitating the integration of arts and heritage considerations into the planning and delivery of services by cities and towns.”*



Each initiative was read separately and participants were asked to provide feedback after each initiative was presented. Initiatives were presented in a different order from one focus group to the next to balance any potential effects due to order. Understandably, participants were limited in their ability to provide comprehensive feedback since initiatives were not described in great detail. The following feedback was provided:

***“Improving Canada’s cultural facilities, including the construction of new facilities, renovation of existing facilities and conversion of old, unused buildings into cultural facilities.”***





-  Overall the initiative received positive support from participants. They seemed to be especially supportive of the part of the initiative that would involve the conversion of old, unused buildings. It was perceived as a “recycling” of space and buildings.
-  Participants also emphasized that the existence of a building is as important as what is presented in it. However the extravagance of a building is superficial and should be a secondary priority. *“What about improving the people? I would go see a great play in a shabby building but I wouldn’t go see this shabby play in an extravagant theatre.” “I came to see the play – I don’t care how the building looks.”*
-  Although the initiative was appealing, some participants questioned whether it was too expensive a venture for government and if they should not try to foster partnerships with the private sector.
-  *“Would building museums increase our taxes?”*

continued...

***“Presenting professional live performances and arts festivals across the country.”***


-  This initiative was also well received. An important criteria for its success however was that people be made aware of the performances and festivals.
-  Rural participants were supportive insofar as these performances and festivals were not limited to large cities: *“I think the large cities should be excluded in part or in all because they have the population to support whatever they’re having now. The rural areas such as ours here don’t.”*

***“Training young Canadians in preparation for professional artistic careers through institution-based programs.”***


-  Most participants immediately interpreted this as scholarships and not as funding directly to institutions. Upon being informed that this initiative would not include scholarships, there was some concern that it does not present as feasible a solution to providing access to the masses, compared to scholarships. Nonetheless, any initiative targeted to youth and children was considered a good initiative. *“It is important to start with youth.”*
-  Some participants were concerned with the idea of having Canada fund artist training and then see them move to the US to work.
-  In Québec, there was support for the idea of providing funds to schools to support the arts, however there was some reservation about having federal funds interfere with a provincial jurisdiction. (N.B.: the federal funding to National Arts Training Institutions is limited to schools that are not supported nor funded as a provincial post-secondary education activity, and that do not grant provincial post-secondary qualifications such as a diploma, certificate or degree.)
-  A rural concern was that the institution-based programs are located in the larger cities therefore requiring students in rural areas to leave the community to attend. This limited opportunities to urban youth or to those from rural areas old enough to move to urban centres for the training.

***“Promoting modern management and greater financial stability in arts and heritage organizations.”***




This initiative received mixed support. It was positive because:

-  *“Many artists don’t have a business sense.”* As well, it provides artists and organizations a skill set that will allow them to benefit over the long run rather than just providing them a one-time financial injection.






Concerns were raised however:

-  There is an initial concern that this initiative implies government “meddling” and that organizations would not be able to freely run their organizations. There is the feeling that if the government is helping them, then it has to be done the federal government’s way. Each focus group required a point of clarification emphasizing that the initiative would create a resource for artists and organizations to access and use on a voluntary basis.




continued...

-  Participants had some difficulty in imagining the federal government as management consultants or as teachers, especially in the area of financial stability. *“C’est pas le fédéral qui va aider quelqu’un à gérer son argent.”*<sup>4</sup>
-  Participants from most of the focus groups emphasized that guidance would have to come from a local representative working for the federal government. There is an immediate sense that because it is federal “management”, that the support would come from Ottawa managers who are not likely to understand the people or the culture in the region seeking help. It will be important for Canadians to know that federal support would come from local representatives to ensure credibility.
-  Some participants were also afraid of the use of a cookie-cutter approach or formula to solving problems that are very unique and specific to communities and regions.

***“Facilitating the integration of arts and heritage considerations into the planning and delivery of services by cities and towns.”***




-  Participants were for the most part supportive of this initiative as well. *“The more organized these groups and festivals, etc. are, obviously they’re going to make more money and be around for longer.”*
-  As was the case with the previous initiative however, participants assumed that this facilitation would be enforced rather than voluntary. Therefore they were very defensive about having the government telling their communities how to organize and run their events.
-  A few participants believed that a key aspect of this kind of initiative would be to create a network across municipalities. It should also create “best practices” guidelines so that communities do not need to reinvent the wheel to improve current practices or when integrating new initiatives into city plans.
-  Some participants encouraged the sharing of knowledge but were concerned that what may work in one part of the country may not necessarily work in another part.
-  Finally, the notion of having communities become dependent on the federal government raised the issue of accountability. Would communities make decisions to please the government or would they still be accountable to their constituents and prioritize the needs of the community.

**INITIATIVES OVERALL**

-  Participants seemed pleased just to know that some initiatives were underway – *“every little bit helps.”*
-  The notion of the government providing “managerial guidance” or facilitation seemed very foreign to participants. There was clearly a preconception regarding the role of the federal government as “financiers.” There was almost a preference for the government to provide funding and then let organizations do as they wish.
-  Small town participants were always concerned with the universal reach of the initiatives.

continued...

<sup>4</sup> “It’s not the feds who are going to help someone manage their money!”

-  A few participants were concerned with the trade-offs involved in providing these initiatives and funding. Participants could understand what was being gained; however, assuming a zero-sum model, they wanted to know what was being lost elsewhere: *“What are the resource implications.”*
-  *“Go back and tell them to do it all.”*
-  *“Too good to be true.”*

## **Conclusion**

The majority of Canadians attended a number and variety of arts events, exhibits and performances over the past year. Ranging from amateur plays presented in the local high school auditorium to professional symphonic performances in modern concert halls, young and old attended the arts. The most popular type of event was live performances (especially among youth) followed by visual arts exhibits. This is not to say that all Canadians attend. However, many were surprised by their own level of involvement when considering that a book reading for children at the local library or a fiddler performing at a local fair were considered “attending an arts event.” Not only was past attendance strong but also the vast majority of Canadians would attend more arts events given the opportunity (66% would either be somewhat or a lot interested and 22% would be a little interested in attending more arts events).

The research shows that the arts are perceived as an integral component of the Canadian fabric and important in terms of enhancing the quality of life. This perception is dominant irrespective of gender, age, income, education and geography, even among those who do not attend arts events regularly or at all. The arts present important opportunities to learn about and live new experiences, to escape every day life, to be entertained and to be exposed to different cultures. Nearly half (44%) of Canadians attended a live performance or exhibit featuring non-European cultures and traditions. Respondents also considered the arts an important means of defining and perpetuating their heritage, whether as a nation or as members of a specific region or community within the country.

In an effort to ensure the on-going availability or access to the arts, Canadians fully supported the idea of government involvement. Respondents not only approved government support in general but also those initiatives that would improve specific facets of the arts in Canada, such as the availability of culturally diverse events and those that help provide an opportunity for young and amateur talents to showcase themselves. Respondents were particularly enthusiastic about initiatives that would provide children and youth with greater opportunities to attend arts events, exhibits and performances because this was considered the ideal stage in life to expose Canadians to new and different experiences. Participants specified that this early exposure would foster greater appreciation for the arts not only at a young age but also throughout their lives, an appreciation that they in turn will pass onto later generations. This cycle would create a more “cultured” and knowledgeable society and would ensure the proliferation and success of the arts for many years to come.

In terms of accessibility and availability, it was considered important that all Canadians have access to modern arts facilities and to a variety of arts-related events. However, there remained the general perception that as much as universal access to the arts would be “nice to have,” it was unrealistic. This perception was primarily driven by economic considerations as most agreed that smaller, remote communities did not represent viable markets for arts facilities. Besides, most rural Canadians did not consider themselves deprived of arts experiences for two reasons. First, when defining their geographic region of interest, they were not confining themselves to their municipal boundaries, but rather considered the numerous nearby villages and towns. Even if their town did not provide every arts-related amenity, the variety of arts experiences in their township or region satisfied their needs. Second, rural Canadians appeared conditioned to travelling in order to access the events they want to attend.

Although results show that Canadians believe the government should play a role, the success of the arts should not rest solely on the shoulders of governments. There is also the perception that some of the responsibility should be shared with Canadians themselves, with the private sector and with artists and arts organizations.

The success of the arts does not go without challenges. Results show that cost, geography, spare time and awareness were all viewed as important impediments to attendance. Although closer facilities and lower costs would definitely have an impact on attendance, many Canadians would attend more events if only they were aware of what is available to them. Many focus group participants emphasized that there is sufficient variety, both from a cost and content perspective, however they often find it difficult to remain informed of the events in their area. The idea of a “one-stop” source of information was very appealing to focus group participants.

## ***Appendix A: Research Methodology***



## ***TELEPHONE SURVEY METHODOLOGY***

### **Survey Instrument**

Decima met with Canadian Heritage to review key issues to be addressed by the research. In consultation with the client, Decima designed the survey instrument around a 15-minute telephone-administered questionnaire. The survey was ‘pre-tested’ in both official languages by trained interviewers to ensure perfect skip logic and script flow. Following pre-testing procedures, final revisions were made and interviewing proceeded in both official languages. Decima was responsible for translating the survey instrument.

### **Interviewing**

Following finalization of the questionnaire, the survey was programmed to be administered using Decima’s state-of-the-art CATI data collection process. All telephone interviewing was conducted at Decima’s centrally monitored phone banks. Trained and fully experienced interviewers completed the surveys using the Interviewer™ Computer Assisted Telephone Interviewing (CATI) system provided by Voxco. The CATI system handled sampling and questionnaire completion electronically, removing the possibility of misdials and imposing control over skip patterns, branching and valid ranges. CATI also removed the need for separate coding and data entry cycles, thereby further reducing the opportunity for error.

In CATI, sample is allocated in small segments and is exhausted before new sample is substituted. All contact dispositions are tracked and recorded in the sample database. In many instances, the system will automatically allocate sample records in response to recorded disposition. For example, the system will be programmed to automatically reschedule callbacks for “no answers” and “busy” dispositions in a pre-set pattern. In this manner, callback strategies can be used to compensate for potential non-response on the occasions when individuals are not at home or their lines busy.

Upon completion of the interviews, responses to open-ended questions were re-read by a senior data entry analyst. The responses were then used to develop a numeric code list that was used by highly trained coders to classify and quantify the verbatim responses.

## Who Was Interviewed

Interviews were conducted over a two-week period during the month of October, 2001. A total of 2,603 Canadian households were interviewed. Interviews were distributed across the regions as follows:

Region	Total Number of Interviews	Margin of Error
Atlantic Provinces	280	+/- 5.9%
Quebec	401	+/- 4.9%
Ontario	524	+/- 4.3%
Manitoba	254	+/- 6.2%
Saskatchewan	282	+/- 5.9%
Alberta	326	+/- 5.4%
British Columbia	380	+/- 5.0%
Territories	156	+/- 7.9%
<b>TOTAL</b>	<b>2,603</b>	<b>+/- 2.0%</b>

Specific segmentation was undertaken to ensure sufficient sample sizes among remote and rural households and among respondents between the ages of 15 and 24. A total of 799 remote and rural households were interviewed and 554 youths were interviewed. A total of 178 interviews overlapped between these two market segments – in other words 178 youths living in a remote or rural area were interviewed.

Region	Targeted Population Segments	
	Rural / Remote	Youth (15 - 24 years)
Atlantic Provinces	143	105
Quebec	112	84
Ontario	116	98
Manitoba	89	51
Saskatchewan	117	55
Alberta	75	65
British Columbia	67	65
Territories	80	31
<b>TOTAL</b>	<b>799</b>	<b>554</b>

Unless otherwise noted in the report, 19 times out of 20 (95%), the real value of the variables in the population, as estimated by the full sample (n=2,603), will fall within +/- 2.0% of the values presented in the report. One time out of 20, the real value of the variable in the population will fall somewhere outside this range. The margin of sampling error will be somewhat greater for sub-groups of the sample, including rural residents (+/-3.1%) and youth (+/-4.1%).

Sample sizes and margins of error for key sub-groups considered in the report are presented below.

Community Size Segments	Over 500K		100K to 500K		10K to 100K		Less than 10K/ rural area	
	n	+/-	n	+/-	n	+/-	n	+/-
<b>TOTAL</b>	<b>514</b>	<b>4.3%</b>	<b>419</b>	<b>4.8%</b>	<b>668</b>	<b>3.8%</b>	<b>799</b>	<b>3.5%</b>

Household Income Segments	Less than \$20K		\$20K-\$40K		\$40K-\$80K		\$80K-\$100K		\$100K or more	
	n	+/-	n	+/-	n	+/-	n	+/-	n	+/-
<b>TOTAL</b>	<b>306</b>	<b>5.6%</b>	<b>615</b>	<b>4.0%</b>	<b>889</b>	<b>3.3%</b>	<b>209</b>	<b>6.8%</b>	<b>246</b>	<b>6.3%</b>

Level of Education Segments	Not Grad. from High School		High School Graduate		College		Some University		University Graduate		Graduate Degree	
	n	+/-	n	+/-	n	+/-	n	+/-	n	+/-	n	+/-
<b>TOTAL</b>	<b>512</b>	<b>4.3%</b>	<b>550</b>	<b>4.2%</b>	<b>649</b>	<b>3.9%</b>	<b>235</b>	<b>6.4%</b>	<b>466</b>	<b>4.5%</b>	<b>171</b>	<b>7.5%</b>

Age Segments	15 to 20		21 to 24		25 to 44		45 to 64		65 or more	
	n	+/-	n	+/-	n	+/-	n	+/-	n	+/-
<b>TOTAL</b>	<b>359</b>	<b>5.2%</b>	<b>195</b>	<b>7.0%</b>	<b>980</b>	<b>3.1%</b>	<b>770</b>	<b>3.5%</b>	<b>292</b>	<b>5.7%</b>

Language at Home Segments	Anglophone		Francophone		Allophone	
	n	+/-	n	+/-	n	+/-
<b>TOTAL</b>	<b>2057</b>	<b>2.2%</b>	<b>377</b>	<b>5.1%</b>	<b>137</b>	<b>8.4%</b>

Gender	Men		Women	
	n	+/-	n	+/-
<b>TOTAL</b>	<b>1,147</b>	<b>2.9%</b>	<b>1,456</b>	<b>2.6%</b>

Level of Activity Segments	Non-active		Low active		Somewhat active		Active		Very active	
	n	+/-	n	+/-	n	+/-	n	+/-	n	+/-
<b>TOTAL</b>	<b>538</b>	<b>4.2%</b>	<b>525</b>	<b>4.3%</b>	<b>591</b>	<b>4.0%</b>	<b>544</b>	<b>4.2%</b>	<b>405</b>	<b>4.9%</b>

## ***FOCUS GROUP METHODOLOGY***

Qualitative research seeks to develop insight and direction rather than quantitatively projectable measures.

Due to the sample size, the special recruitment methods used, and the study objectives themselves, it is clearly understood that the work under discussion is exploratory in nature. The findings are not, nor were they intended to be, projectable to a larger population.

Specifically, it is inappropriate to suggest or to infer that few (or many) real-world users would behave in one way simply because few (or many) participants behaved in this way during the sessions. This kind of projection is strictly the prerogative of quantitative research.

## **Participant Selection**

The focus groups were conducted with three specific audiences across Canada. Participants between the ages of 17 and 24 were targeted for the “youth” groups. Participants in the urban general population groups consisted of individuals over the age of 17 and living in a major Canadian city. Finally, rural groups were conducted with individuals over the age of 17 and living in a community with a population of no more than 10,000. A single group was composed of rural youth. A recruitment screener was developed in conjunction with the Department of Canadian Heritage to ensure that the focus group participants reflected the client’s target market (see Appendix C).

A final selection criteria required that the participant be at least “a little interested” in attending more arts performances or exhibits.

## Number and Location of Focus Groups

The focus groups were conducted in 5 regions of Canada: the Atlantic region, Québec, Ontario, the Prairies and the West Coast. All focus groups were conducted in English with the exception of those in Québec. All focus groups lasted approximately 2 hours and all participants received a cash honorarium. All focus groups were conducted over a 2-week span between November 15 and November 29, 2001. A total of 92 individuals participated in the research. The table below presents the breakdown of participants for each of the focus groups conducted.

Province/ City	Group	Date	Time	Attendance
<i>Ontario</i>				
Ottawa	Youth	Nov. 14	6pm	8
Renfrew	Rural/Youth	Nov. 15	6pm	8
<i>Québec</i>				
Montreal	Youth	Nov. 19	6pm	7
Montreal	General Population	Nov. 19	8pm	6
Cowansville	Rural	Nov. 20	6pm	11
<i>Nova Scotia</i>				
Bridgewater	Rural	Nov. 21	6pm	8
Halifax	Youth	Nov. 22	6pm	8
Halifax	General Population	Nov. 22	8pm	7
<i>Manitoba</i>				
Winnipeg	General Population	Nov. 26	6pm	7
Winkler	Rural	Nov. 27	6pm	10
<i>B.C.</i>				
Vancouver	Youth	Nov. 28	6pm	9
Squamish	Rural	Nov. 29	6pm	3

## Participant Profile

A series of profiling questions was asked upon recruiting the focus group participants. The tables below highlight the participant profiles across all groups.

<b>Basic Demographic Profile</b>	
<b>Age</b>	<b>% of participants*</b>
15-18	29%
19-24	25%
25-34	5%
35-44	15%
45-54	11%
55-64	7%
65+	8%
<b>Level of Interest in Attending More Art Performances and Exhibits</b>	
A little	22%
Somewhat	47%
A lot	32%
<b>Gender</b>	
Male	54%
Female	46%

\* may not add up to 100% due to rounding

## ***Appendix B: Survey Instrument***

## Introduction

Int1. Good evening/ afternoon, my name is \_\_\_\_\_ and I am calling from Decima Research on behalf of the Government of Canada. We are conducting a national poll to obtain Canadian's opinions on issues important to their community. The survey will only take about 15 minutes of your time. Your household was randomly selected and all responses will be kept strictly confidential and analyzed in the aggregate. May I please speak to the individual in your household 15 years of age or older who will next be celebrating their birthday?

Speaking	1	
Gets the person	2	REPEAT INTRO
Refusal	3	CONVERT OR THANK & TERMINATE

Int2. What is the size of the community in which you live? Is the population **READ LIST**

over 500,000	1
100,000 to 500,000	2
30,000 to 99,999	3
10,000 to 29,999	4
less than 10,000	5
A rural area such as a farm or cottage	6
DK/ REFUSE	9

Int3. Is there anyone in your household currently between the ages of 15 and 24 inclusive? We are looking to complete surveys with young Canadians to gain their insights into a few issues – would it be possible to complete the survey with this individual?

Nobody of this age	1	
Speaking	2	
Gets the person	3	REPEAT INTRO
Refusal	4	CONTINUE WITH ORIGINAL RESPONDENT



## Section 1: Behaviour

### *Past Practices: Attendance*

Q1. I am going to read a list of different types of live performances and arts events. For each one, please tell me approximately how many times you have attended each type in the last twelve months. Starting with . . . , would you say you have attended such events:

- At least once
  - 2 to 3 times
  - 4 to 6 times
  - 7 to 10 times
  - More than 10 times
- VOLUNTEERED
- None
  - Cannot Recall/No Answer
- 
- a. A live performance such as a play, musical, music concert, dance performance, opera, or storytelling
  - b. A media arts presentation such as an installation, media arts video or film screening, media arts audio presentation or new media work
  - c. A literary or poetry reading
  - d. A visual art exhibit such as sculpture, painting, photography, mixed media or crafts
  - e. An exhibit of artefacts, historic objects or natural history specimens

### **IF ONLY Q1E>0, GO TO Q3**

Q2. In the last 12 months, how many arts or cultural festivals of any kind have you attended?

\_\_\_\_\_ arts or cultural festivals

**(If zero to Q2 but >0 in Q1 go to Q3, if zero to all Q1 and Q2 go to Q7):**

Q3. How many of the performances or exhibits you attended in the past 12 months were specifically for children or young people? Would you say...

- |      |   |
|------|---|
| None | 1 |
| Some | 2 |
| Most | 3 |
| All  | 4 |
| DK   | 9 |

Q4. Thinking of the performances, events or exhibits you attended in the last 12 months, were any of them based on...

	Yes	No
a. Aboriginal cultures and traditions?	1	2
b. African cultures and traditions?	1	2
c. Latin American cultures and traditions?	1	2
d. Caribbean cultures and traditions?	1	2
e. Asian cultures and traditions?	1	2
f. Middle-Eastern cultures and traditions?	1	2

**ASK Q5 IF ANY OF Q1A TO Q1C>0**

Q5. Thinking of just the performances you attended in the last 12 months, were any of them...

	Yes	No
a. at a performing arts facility, such as a theatre or concert hall?	1	2
b. at an art gallery or museum?	1	2
c. at places such as a community or cultural centre, church, library, shopping mall, café or club?	1	2
d. outdoors, for example at an outdoor stage, at a park or in the street?	1	2

**ASK Q6 IF Q1D>0 OR Q1E>0**

Q6. Thinking of just the exhibits or displays you attended in the last 12 months, were any of them...

	Yes	No
a. at an art gallery, museum or arts centre?	1	2
b. at a performing arts facility, such as a theatre or concert hall?	1	2
c. at places such as a community or cultural centre, church, library, shopping mall, café or club?	1	2
d. outdoors, for example at an outdoor space, at a park or in the street?	1	2

## Section II: Attitudes

### *Interest & Expectations for Quality of Life*

- Q7. People have different levels of interest in attending arts performances and exhibits. If there was nothing preventing you from attending more often, how interested would you be in attending more arts performances and exhibits:

A lot	1	
Somewhat	2	
A little	3	
Not at all	4	
DK/ REFUSE	9	DO NOT READ

- Q8. What is the first thing you think of when someone says “the arts”? What else do you think of? Anything else? **(RECORD AND CODE UP TO 3 RESPONSES); PROBE PAST FIRST RESPONSE**

ENTER ANSWERS	77
DK/ REFUSE	99

- Q9. Would you say your taste in the arts leads more towards works that are: **READ LIST**

Traditional or classical, OR	1	
Innovative or avant-garde OR	2	
Popular	3	
None	4	DO NOT READ
All	5	DO NOT READ
DK/ REFUSE	9	DO NOT READ

- Q10. To what extent are the arts important in terms of enhancing the quality of your life? Would you say...

Extremely important	1
Somewhat important	2
Important	3
Not very important, or,	4
Not at all important	5
DK/ REFUSE	9

Q11. The following is a list of possible changes that could be made to arts exhibits and performances that might make them more appealing to people. Please indicate the degree to which you think these changes would make arts exhibits and performances more appealing to you.

**REPEAT QUESTION AND SCALE AS NECESSARY**

A lot more appealing	1	
Somewhat more appealing	2	
A bit more appealing	3	
Have no effect	4	
DK/ REFUSE	9	DO NOT READ

**RANDOMIZE**

- a. Provide more choices for people of my age group.
- b. Improve the quality of performances.
- c. Provide more opportunity to interact with the artists, such as question and answer sessions or workshops.
- d. Provide more guided tours at art galleries and museums.
- e. Make more information available about what I could go see.
- f. Have more exhibits or performances that connect with my cultural or ethnic background.
- g. Have more performances or exhibits featuring Canadian artists.
- h. Have more exhibits or performances featuring artists from around the world.
- i. Have more performances or exhibits for young audiences.

Q12. Please indicate whether you strongly agree, somewhat agree, somewhat disagree or strongly disagree with the following statements: **REPEAT SCALE AS NECESSARY**

Strongly agree	1	
Somewhat agree	2	
Neither agree nor disagree	3	DO NOT READ
Somewhat disagree	4	
Strongly disagree	5	
DK	9	DO NOT READ

**RANDOMIZE**

- a. I am interested in seeing artwork and attending live performances from the different cultures that co-exist in Canada.
- b. Governments should provide support for arts and culture.
- c. People who support the arts should not just attend performances, but also volunteer for and/or donate money to arts organisations.
- d. I am more interested in seeing works of art and live performances from my own cultural background than from other cultural backgrounds.
- e. Governments should provide greater support to young artists.
- f. Having arts and cultural performances, exhibits and festivals does little or nothing for the well-being of a community.
- g. Governments have a responsibility to provide special funding for arts activities

involving Aboriginal communities.

- h. Governments have a responsibility to provide special funding for arts activities involving culturally diverse communities.

Q.13 In the area where you live, how much do you think the following facilities contribute to your quality of life? Do you think they contribute a lot, somewhat, not much, or nothing at all? **REPEAT SCALE AS NECESSARY**

A lot	1	
Somewhat	2	
Not much	3	
Nothing at all	4	
No such facility where I live	5	DO NOT READ
DK/NO RESPONSE	9	DO NOT READ

**READ AND RANDOMIZE “A” TO “E”**

- a. A museum
- b. A library
- c. An art gallery
- d. A space for live performances
- e. Spaces for artists to create and do their work
- f. A facility combining several arts and cultural activities in one

***Accessibility of Arts Venues and Availability of Events***

Q14. Arts performances and exhibits can take place in “arts facilities” such as concert halls, theatres, galleries and museums, as well as in other places such as community centres, cultural centres and auditoriums. The following is a list of possible changes that could be made to facilities that would make it easier to attend arts performances and exhibits. Please indicate whether you think the change would make it much easier for you to attend, somewhat easier for you to attend, or make no difference at all. **REPEAT SCALE AS NECESSARY**

Much easier to attend	1	
Somewhat easier to attend	2	
Make no difference	3	
DK/NO RESPONSE	9	DO NOT READ

**RANDOMIZE**

- a. Have more arts facilities in my area.
- b. Make arts facilities more conveniently located.
- c. Make arts facilities more physically accessible to people with reduced mobility

Q15. Now I have a list of possible changes that could be made to how arts performances and exhibits are presented. The following changes could potentially increase the availability of arts exhibits and performances. Please indicate whether you think the change would make you much more likely to attend, somewhat more likely to attend, or make no difference at all. **REPEAT SCALE AS NECESSARY**

Much more likely to attend	1	
Somewhat more likely to attend	2	
Make no difference	3	
DK/NO RESPONSE	9	DO NOT READ

**RANDOMIZE**

- a. Make tickets to performances, museums and art galleries less expensive.
- b. Provide free entry to certain performances, museums and art galleries.
- c. Have performances or exhibits presented over a longer period of time.
- d. Have better hours for museums and galleries.

Q16. Can you think of anything else that would make it easier for you to attend arts exhibits and performances? (**RECORD AND CODE UP TO 3 RESPONSES**)

ENTER ANSWERS	77
DK/ REFUSE	99

Q17. Please indicate whether you strongly agree, somewhat agree, somewhat disagree or strongly disagree with the following statements:

**REPEAT SCALE AS NECESSARY**

Strongly agree	1	
Somewhat agree	2	
Neither agree nor disagree	3	DO NOT READ
Somewhat disagree	4	
Strongly disagree	5	
DK	9	DO NOT READ

**RANDOMIZE “A” to “J”**

- a. Seeing art exhibits and performances in state-of-the art facilities improves the quality of the experience.
- b. Governments have a responsibility to ensure that there are enough arts and culture facilities to serve the public.
- c. Artists need more opportunities to bring their work to the public.
- d. Government support makes performances, exhibits and festivals more affordable.
- e. Only Canadians living in urban centres can expect to have cultural facilities close by.
- f. Canadian actors, musicians, writers, and other artists can hold their own on the world stage.
- g. All the best Canadian artists, actors and musicians go to live and work outside Canada.
- h. Public funding should support the best arts projects, regardless of whether the artists’ work might be considered offensive to some Canadians.
- i. If a private business can’t stay afloat, it doesn’t deserve to receive government support.
- j. If an arts company can’t stay afloat, it doesn’t deserve to receive government funding.

Q18 There is a program that celebrates the culture and heritage of a selected city, and this program is called the “American Capital of Culture.” Do you think this program applies to...

**READ LIST**

cities in all of North, Central and South America	1	
cities in just the United States, OR	2	
cities in just Canada?	3	
DK/NO RESPONSE	9	DO NOT READ

Q19 With which of the following do you identify most closely?

**READ AND RANDOMIZE FIRST 5 CHOICES**

your city, town, or region	1	
your province	2	
your ethnic group	3	
Canada as a whole	4	
the entire world	5	
DK/NR	9	DO NOT READ

**Section III: Demographics**

I just have a few final questions that will help us analyze the results...

D1 Could you indicate in which of the following age categories you belong? **READ LIST**

15 to 20.....	1
21 to 24.....	2
25 to 34.....	3
35 to 44.....	4
45 to 54.....	5
55 to 64.....	6
or over 64 .....	7
REFUSE.....	9

D2 Which of the following categories best reflects the total household income before taxes, that is the total income earned by all those living in your home? Is it.. **(READ)**

Less than \$20,000.....	1
Between \$20,000 and \$40,000 .....	2
Between \$40,000 and \$60,000 .....	3
Between \$60,000 and \$80,000 .....	4
Between \$80,000 and \$100,000 .....	5
Or more than \$100,000.....	6
REFUSE.....	9



- D3 What is the highest level of schooling you have attained? **(READ)**
- |  |   |
|--|---|
| Less than grade 9.....                                   | 1 |
| Some high school grades .....                            | 2 |
| Completed High School .....                              | 3 |
| Some College, Technical School (Quebec: CEGEP) .....     | 4 |
| Completed College, Technical School (Quebec: CEGEP)..... | 5 |
| Some University .....                                    | 6 |
| Completed University.....                                | 7 |
| Graduate Degree (Masters, Ph.D.) .....                   | 8 |
| REFUSE.....  | 9 |
- D4 Which of the following categories best describes the situation of the people living in your household? Please note that ‘a couple’ refers to either a married or a ‘common-law’ couple. Are the people living in your household...**(READ)**
- |   |    |
|---|----|
| A couple without any children at home .....         | 1  |
| A couple with children at home.....                 | 2  |
| A lone parent family with children at home .....    | 3  |
| A non family household, for example roommates ..... | 4  |
| Single person with no children at home .....        | 5  |
| <b>(DO NOT READ)</b> OTHER (DO NOT SPECIFY).....    | 77 |
| <b>(DO NOT READ)</b> DNK/DNA .....                  | 99 |
- D5. In what country were you born?
- |   |    |
|---|----|
| CANADA  | 1  |
| USA   | 2  |
| <b>INSERT ALPHA SORTED LIST OF COUNTRIES</b>    | 3  |
| OTHER (Unsure Where Place is Located - SPECIFY) | 77 |
| DK/ REFUSE                                      | 99 |

**D6. To which ethnic or cultural group did your ancestors belong? DO NOT READ LIST – ACCEPT ALL THAT APPLY**

British (English, Irish, Scottish, Welsh).....	1
French .....	2
French Canadian (ex. Quebecois, Franco-Ontarien, Franco-Manitoban, Acadian)	23
German .....	3
Italian.....	4
Ukrainian.....	5
Dutch .....	6
Jewish.....	7
Polish.....	8
Portuguese .....	9
Spanish .....	10
Other European (ex. Russian, Scandinavian, Greek) .....	11
Chinese .....	12
Other East Asian (ex. Japanese, Korean) .....	13
Southeast Asian (ex. Vietnamese, Cambodian, Thai, Malaysian, Filipino).....	14
South Asian (ex. East Indian, Sri Lankan, Pakistani).....	15
Central Asia/ Middle Eastern (ex. Palestinian, Iraqi, Iranian, Afghani, Kurdish)	16
North African (ex. Moroccan, Algerian, Tunisian, Libyan, Egyptian) .....	17
Sub-Saharan African or Black (ex. Somali, Sudanese, Ethiopian, Ghanaian) ...	18
South or Latin American (ex. Mexican, Salvadoran, Brazilian, Chilean) .....	19
Caribbean or West Indian (ex Haitian, Cuban, Dominican) .....	20
Aboriginal (ex. North American Indian, Métis, Inuit, Mohawk, Cree, etc.) .....	21
Canadian.....	22
American/ U.S.A. ....	24
OTHER (SPECIFY).....	77
REFUSE.....	99

**D7. What is the language most often spoken in your household? (DO NOT READ LIST)**

English.....	1
French.....	2
English and French equally .....	3
German .....	4
Italian.....	5
Polish.....	6
Ukrainian .....	7
Portuguese .....	8
Spanish .....	9
Greek .....	10
Chinese – Cantonese .....	11
Chinese - Mandarin .....	12
OTHER (SPECIFY).....	77
REFUSE.....	99

D8 Which of the following best describes you? Are you... **(READ)**

Working for Pay (FULL TIME - 35 hours or more per week).....	1
Working for Pay (PART TIME - less than 35 hours per week).....	2
Not employed at the present time.....	3
Not able to work.....	4
A student.....	5
A homemaker.....	6
or Retired?.....	7
OTHER (SPECIFY).....	77
REFUSE.....	99

**ASK D9 IF D8= “Student”**

D9 Are you... **(READ)**

A full-time student or a.....	1
Part-time student.....	2

This concludes the interview. Thank you for taking the time to answer my questions.

**D10 CODE GENDER OF RESPONDENT (DO NOT ASK)**

MALE	1
FEMALE	2

## ***Appendix C: Focus Group Recruitment Screeners***

## Canadian Heritage (Access & Availability) Recruitment Screener

Questionnaire:

<p>City: Day, Month, Date</p> <p>Group description: X:00pm 1 \$ INCENTIVE</p> <p>Group description: X:00pm 2 \$ INCENTIVE</p> <p>City: Day, Month, Date</p> <p>Group description: X:00pm 3 \$ INCENTIVE</p> <p>Group description: X:00pm 4 \$ INCENTIVE</p>	<p>Study#: XXXX</p> <p>CSRC Reg#: XXXX</p> <p>Call: 1-800-554-9996</p> <p>recruit X for Y show</p>
<p>Respondent's name: _____</p> <p>Respondent's phone #: _____</p> <p style="padding-left: 20px;">(home)</p> <p>Respondent's phone #: _____</p> <p style="padding-left: 20px;">(work)</p> <p>Respondent's fax #: _____ sent?</p> <p>or</p> <p>Respondent's e-mail : _____ sent?</p> <p>_____</p> <p>Sample source (circle): client focus dbase random referral</p>	<p>Interviewer: _____</p> <p>Date : _____</p> <p>Validated: _____</p> <p>Central Files: _____</p> <p>On List: _____</p> <p>On Quotas: _____</p>

Hello, my name is \_\_\_\_\_. I'm calling from Decima Research on behalf of the Government of Canada. We are inviting people from **[INSERT CITY OR TOWN]** to a discussion group to obtain Canadian's opinions on issues important to their community. **EXPLAIN FOCUS GROUPS.** About ten people like yourself will be taking part, all of them randomly recruited by telephone just like you. For their time, participants will receive a cash gift of \$XX.00. But before we invite you to attend, we need to ask you a few questions to ensure that we get a good mix/variety of people. May I ask you a few questions?

Participation is voluntary and all your answers will be kept confidential and will be used for research purposes only. We are simply interested in hearing your opinions, no attempt will be made to sell you anything. The format is a "round table" discussion lead by a research professional.

Yes	1	<b>CONTINUE</b>
No	2	<b>THANK &amp; DISCONTINUE</b>

I have a few questions to ask to see if you qualify for the groups.

1) Are you a resident of **[INSERT CITY OR TOWN]**?

Yes	1	
No	2	<b>CONFIRM PROXIMITY – OTHERWISE THANK AND TERMINATE</b>

2) How old are you? Are you ....**READ LIST**

15-18	1	
19-24	2	
25-34	3	
35-44	4	<b>WE WOULD LIKE</b>
45-54	5	<b>A MIX OF AGES</b>
55-64	6	
65 years and older	7	
Refuse	9	

**IF BETWEEN 15 AND 24 (inclusively), GO TO Q4**

**IF RECRUITING FOR THE “RURAL” OR “URBAN” GROUP, GO TO Q4**

**IF RECRUITING FOR THE “RURAL/YOUTH” OR “YOUTH” GROUP AND Q2>2, ASK Q3**

3) Is there anyone currently living in your household who is between the ages of 15 and 24 inclusive? We are looking to invite young Canadians to gain their insights into a few issues – would it be possible to speak to this person to see if they can attend a focus group?

Nobody of this age	1	
Speaking	2	
Gets the person	3	<b>REPEAT INTRO</b>
Refusal	4	<b>CONTINUE WITH ORIGINAL RESPONDENT</b>

4) Would you be available to attend a discussion group the evening of **DAY, MONTH at TIME?** (It will last no more than 2 hours and you will receive \$XX.00 for your time)

Yes	1	<b>CONTINUE</b>
No	2	<b>ASK FOR REFERRAL, THANK &amp; TERMINATE</b>

- 5) I am going to read a list of different types of live performances and arts events. For each one, please tell me approximately how many times you have attended each type in the last twelve months. Starting with . . . , would you say you have attended such events:

**RECRUITER INSTRUCTIONS: INSERT THE VALUE IN BRACKETS FOR EACH TYPE OF EVENT – THEN SUM ALL VALUES UNDER THE GRID**

	Once (1)	2 to 3 times (2)	4 to 6 times (4)	7 to 10 times (7)	More than 10 times (11)	NONE (do not read) (0)
a) A live performance such as a play, musical, music concert, dance performance, opera, or storytelling						
b) A media arts presentation such as an installation, media arts video or film screening, media arts audio presentation or new media work						
c) A literary or poetry reading						
d) A visual art exhibit such as sculpture, painting, photography, mixed media or crafts						
e) An exhibit of artefacts, historic objects or natural history specimens						

**INSERT TOTAL ATTENDANCE VALUE:**

**IF TOTAL ATTENDANCE VALUE IS GREATER OR EQUAL TO 11, THANK AND TERMINATE**

- 6) People have different levels of interest in attending arts performances and exhibits. If there was nothing preventing you from attending more often, how interested would you be in attending more arts performances and exhibits? Would you say...**READ LIST**

A lot	1	
Somewhat	2	
A little	3	
Not at all	4	<b>THANK AND TERMINATE</b>
DK/ REFUSE	9	<b>DO NOT READ</b>

- 7a) Have you ever attended a consumer group discussion, an interview or survey which was arranged in advance and for which you received a sum of money?

Yes	1	<b>MAX. ½ PER GROUP</b>
No	2	<b>GO TO Q8</b>

- 7b) How long ago was it? \_\_\_\_\_

**TERMINATE IF IN THE PAST 6 MONTHS**

7c) What topics have you discussed?

\_\_\_\_\_

\_\_\_\_\_

**IF MENTION ANYTHING RELATED TO GROUP TOPIC, THANK & TERMINATE**

7d) And how many such groups have you ever attended?

5 or less	1	<b>CONTINUE</b>
6 or more	2	<b>THANK &amp; TERMINATE</b>

8) Do you or does anyone in your household work in any of the following areas:

**READ LIST...**

	<b>YES</b>	<b>NO</b>
Marketing Research/ Marketing Department/ Marketing Advertising	1	2
Media Organization (TV, Radio, Newspaper, Magazine)	1	2
Public Relations	1	2
Been an ACTRA member	1	2

**IF YES TO ANY OF THE ABOVE OCCUPATIONS, THANK & TERMINATE**

9) Note respondent's gender (By observation, do not ask):

Male	1	<b>WE WOULD LIKE</b>
Female	2	<b>50/50 MIX IF POSSIBLE</b>

10) Sometimes participants are also asked to write out their answers to a questionnaire, read or watch a TV commercial during the discussion. Is there any reason why you could not participate?

Yes	1	<b>THANK &amp; TERMINATE</b>
No	2	



**TERMINATE IF RESPONDENT OFFERS ANY REASON SUCH AS SIGHT OR HEARING PROBLEM, A WRITTEN OR VERBAL LANGUAGE PROBLEM, A CONCERN WITH NOT BEING ABLE TO COMMUNICATE EFFECTIVELY OR IF YOU HAVE A CONCERN.**

\*\*see grid at the end of this document

City: Day, Month, Date	<b>Group description:</b> X:00pm	1	\$ INCENTIVE
	<b>Group description:</b> X:00pm	2	\$ INCENTIVE
City: Day, Month, Date	<b>Group description:</b> X:00pm	3	\$ INCENTIVE
	<b>Group description:</b> X:00pm	4	\$ INCENTIVE

As I mentioned earlier, the group discussion will take place the evening of, **Day, Month @ Time** for about 2 hours. Would you be willing to attend?

Yes	1	
No	2	<b>THANK &amp; DISCONTINUE</b>

Do you have a pen handy so that I can give you the address where the group will be held. It will be held at:

*INSERT LOCATION*

We ask that you arrive fifteen minutes early to be sure you find parking, locate the facility and have time to check-in with the hosts. The hosts may be checking respondent's identification prior to the group, so please be sure to bring some personal identification with you (i.e. driver's license). Also, if you require glasses for reading, please bring them with you.

As we are only inviting a small number of people, your participation is very important to us. If for some reason you are unable to attend, please call so that we may get someone to replace you. You can reach us at **XXX-XXX-XXXX** at our office. Please ask for **XXXXX**. Someone will call you the day before to remind you about the discussion.

May I please get your name: **ON FRONT PAGE**

**Thank you very much for your help!**

- Group breakdown as follows:

Province/ City	Group	# of Groups	Language	Date	Time	Incentive
<b>Ontario</b>						
Ottawa	Youth	1	English	Nov. 14	6pm	\$45
Renfrew	Rural/Youth	1	English	Nov. 15	6pm	\$45
<b>Québec</b>						
Montreal	Youth	1	French	Nov. 19	6pm	\$45
Montreal	Gen Pop	1	French	Nov. 19	8pm	\$50
Cowansville	Rural	1	French	Nov. 20	6pm	\$45
<b>Nova Scotia</b>						
Halifax	Youth	1	English	Nov. 21	6pm	\$45
Halifax	Gen Pop	1	English	Nov. 21	8pm	\$50
Bridgewater	Rural	1	English	Nov. 22	6pm	\$45
<b>Manitoba or Alberta</b>						
Winnipeg or Calgary	Gen Pop	1	English	Nov. 26	6pm	\$50
Winnipeg or Calgary	Youth	1	English	Nov. 27	6pm	\$45
<b>B.C.</b>						
Vancouver	Youth	1	English	Nov. 28	6pm	\$45
Squamish	Rural	1	English	Nov. 29	6pm	\$45
TOTAL	---	<b>12</b>		--	--	--

## ***Appendix D: Focus Group Moderation Guide***



**OUTLINE**

<b>1. Introduction</b>	<b>2.5 minutes</b>
<b>2. Participant Presentation/ Warm-up</b>	<b>10 minutes</b>
<b>3. Attendance &amp; Perceived Benefits</b>	<b>30 minutes</b>
<b>4. The Arts in Canada &amp; in the Community</b>	<b>40 minutes</b>
<b>5. The Role of Governments in General</b>	<b>15 minutes</b>
<b>6. Specific Government Initiatives</b>	<b>20 minutes</b>
<b>7. Conclusion/ Wrap-up</b>	<b>2.5 minutes</b>
<b>Total</b>	<b>120 minutes</b>

**1. INTRODUCTION**

**(2.5)**

Welcome. You are about to be part of an important process in assisting the Government of Canada understand issues that are important to you and your community. Your experience and insight are extremely important, since they will directly influence the services and programs that will be made available to you and other Canadians.

Before we begin, allow me to introduce myself. My name is Rick and I have been hired to lead this discussion with you tonight. To do that, I'll ask a number of different questions and have you discuss your opinions. It is important to remember that there are no right or wrong answers. It is your opinion that counts.

In reporting the results, I may take some notes. However, I will be audio recording this interview so that I don't miss any details. These tapes will only be used to help me recall enough details to enable me to report people's opinions accurately. Nothing you say or do will be identified to you as an individual and you will never be contacted in connection with this particular session.

IF APPLICABLE: One final note, this room is equipped with a one-way mirror. A few of my clients are back there to hear firsthand your ideas and thoughts.

Again, there are no right or wrong answers. Thank you for joining me tonight. Do you have any questions before we begin?

**2. PARTICIPANT PRESENTATION/ WARM-UP (10)**

- What I would like to do now is get to know you a little. Could you please tell me your name and a little something about yourself, be it a little word on your family, your job or the area or the region in which you live and what you like to do in your spare time.
- I would now like everyone to take the pad of paper and pencil in front of you and write down the first 3 words that come to mind when you hear the words: **RANDOMIZE THE WORDS FOR EACH GROUP - READ ONE WORD AT A TIME – ALLOW PARTICIPANTS TO WRITE DOWN THOUGHTS BEFORE READING THE NEXT WORD – SHOW WORDS ON A VISUAL PROP (E.G. FLIPCHART, BILLBOARD OR OTHER)**
  - “the arts”
  - “culture”
  - “heritage”
- Discuss word selection among participants for each concept. Are these concepts related? Is there overlap? If so, which ones?

**3. ATTENDANCE AND PERCEIVED BENEFITS (30)**

- I would like to understand the extent to which you have attended live performances and artistic exhibits or displays over the past year or so? **GET PARTICIPANTS TO COMPLETE THE GRID SIMILAR TO RECRUITMENT SCREENER (see appendix A)** Discuss type and number of events attended.
- Do some of you only attend live performances or artistic exhibits or displays under specific conditions? **Probe if necessary:** if it’s a festival, for charity, for children, if it’s free, if your children are part of it, etc.
- People have different levels of interest in attending arts events, such as performances or art exhibits. Would you like to attend arts events more often? Yes. Probe: Why? No. Probe: Why not?
- What would make it easier for you to attend arts exhibits and performances? **MAKE LIST ON FLIPCHART**
- What do you get out of attending an artistic performance or festival?

**4. THE ARTS IN CANADA AND IN THE COMMUNITY (40)**

4.1 The Arts in Canada

- **(Refer to activities in the grid)** Do you believe that the arts in Canada are alive and well? Probe. What needs to change?
  - Is it important for you that the arts in Canada be alive and well? Why? Why not?
- Do you believe all Canadians have access to **modern arts facilities?** These would include facilities as such as concert halls, theatres, galleries and museums, as well as in other places such as community centres, cultural centres and auditoriums.
  - Who do you believe has less or no access in Canada?
  - Should all Canadians have access to modern arts facilities – why, why not?
  - Should anything be done?
    - What should be done?
    - By whom?
    - How?
    - To what extent?
- Do you believe all Canadians have access to a variety of **art exhibits, displays and performances** either in their own communities or when travelling elsewhere in the country?
  - Who do you believe has less or no access in Canada?
  - Should all Canadians have access to art exhibits and performances – why, why not?
  - Should anything be done?
    - What should be done?
    - By whom?
    - How?
    - To what extent?

4.2 The Arts in the Community

- Do you believe that the arts in your community are alive and well? Probe. What needs to change?
  - Is it important for you that the arts in your community be alive and well? Why? Why not?
- **REPEAT QUESTIONS FROM SECTION 4.1 ON “ACCESS TO ARTS FACILITIES” AND “ACCESS TO ART EXHIBITS AND PERFORMANCES” BUT FOR THE COMMUNITY INSTEAD OF IN CANADA**

**5. THE ROLE OF GOVERNMENTS IN GENERAL (15)**

- Some of you have mentioned that the government should be involved.
  - Could you please specify the levels of government to which you were referring? (federal, provincial, municipal)
  - Why should the government(s) play a role?
  - What kind of role they should play?
  - What role do you believe the governments are playing in the arts in Canada? What are they doing?
  - Is this role appropriate? Is it sufficient? How should it change? What should they be doing? Should all levels of government be involved? Should each level play different roles?
- Should there be limits or conditions to government support to arts groups?
  - Should some get more assistance than others? Who? Why?
  - Should the government be more active in certain areas than others? Where? Why?

**6. SPECIFIC GOVERNMENT INITIATIVES (20)**

On May 2, 2000, the federal government announced additional funding for the arts. This funding will last over the next three years and includes support for: **(RANDOMIZE – READ ONE AT A TIME AND DISCUSS USEFULNESS AFTER EACH ONE BEFORE READING THE NEXT INITIATIVE)**

- improving Canada's cultural facilities, including the construction of new facilities, renovation of existing facilities and conversion of old, unused buildings into cultural facilities;
- presenting professional live performances and arts festivals across the country;
- training young Canadians in preparation for professional artistic careers through institution-based programs;
- promoting modern management and greater financial stability in arts and heritage organizations; and
- facilitating the integration of arts and heritage considerations into the planning and delivery of services by cities and towns.

How useful are these initiatives in terms ensuring that the arts continue to grow and thrive in Canada?

**7. CONCLUSION – WRAP UP (2.5)**

- Do you have any additional comments about...
  - ...the arts? Governments' role in the arts in Canada? ...in your community?

Thank you for your participation!

**PARTICIPANT HANDOUTS**

Below is a list of different types of live performances and art exhibits. For each one, please indicate approximately how many times you have attended each type in the last twelve months.

**CHECK (✓) ONE BOX PER EVENT TYPE**

	<b>Once</b>	<b>2 to 3 times</b>	<b>4 to 6 times</b>	<b>7 to 10 times</b>	<b>More than 10 times</b>	<b>NONE</b>
a) A live performance such as a play, musical, music concert, dance performance, opera, or storytelling						
b) A media arts presentation such as an installation, media arts video or film screening, media arts audio presentation or new media work						
c) A literary or poetry reading						
d) A visual art exhibit such as sculpture, painting, photography, mixed media or crafts						
e) An exhibit of artefacts, historic objects or natural history specimens						

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**What 3 words you think of when you hear the word:** \_\_\_\_\_

↩ \_\_\_\_\_

↩ \_\_\_\_\_

↩ \_\_\_\_\_

**What 3 words you think of when you hear the word:** \_\_\_\_\_

↩ \_\_\_\_\_

↩ \_\_\_\_\_

↩ \_\_\_\_\_

**What 3 words you think of when you hear the word:** \_\_\_\_\_

↩ \_\_\_\_\_

↩ \_\_\_\_\_

↩ \_\_\_\_\_

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