



Survey of the General Public
*The Value of Presenting: A Study of
Arts Presentation in Canada*

FINAL REPORT

Submitted to:

Strategic Moves
&
CAPACOA

EKOS RESEARCH ASSOCIATES

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EXECUTIVE SUMMARY

Objective

Canada's performing arts presenting networks have been conducting a large-scale enquiry in order to understand and communicate the value and benefits of arts presenting for Canadians and to raise awareness of the role of the live arts presenter in the creative chain, in communities, and in society. This survey of the Canadian general public's views of presenters and the performing arts is one of the inputs that will become part of a wide-ranging Report of Findings summarizing the learning of the first year of this process, in April 2012. The final bilingual report of the study is expected to be published in the spring 2013.

Methodology

This survey of 1,031 Canadian adults was designed as a hybrid online-telephone survey with the sample drawn randomly from Probit, EKOS' online-hybrid panel of the general public. Most survey respondents (85 per cent) completed the self-administered survey online. The remaining 15 per cent completed the survey by telephone. The overall margin of error was 3.1 per cent. Survey questions were designed based on other surveys conducted in the past few years in order to permit comparisons to previous findings. Questions explored Canadians' habits and attitudes with respect to the performing arts. Results were explored by subgroups, including differences by frequency and type of performing arts attendance, region/location, age, sex, and socioeconomic status.

Key Findings

- Performing arts consumption is high among Canadians. The majority of Canadians have attended at least two to four performing arts presentations in the past year. Three quarters of Canadians attended at least one performing arts event in the past 12 months.
- Performing arts events are the most frequently attended form of entertainment among other types of entertainment including museums, art galleries, historic sites, conservation/nature parks, zoos/animal attractions, and live sporting events.
- Canadians who have attended performing arts presentations in the past year most frequently take in musical performances, theatrical presentations and festivals that celebrate arts and culture. More than two in five Canadians have attended a theatrical performance, such as a play or musical theatre (44 per cent) or a popular music performance (42 per cent) in the past 12 months.
- Performing arts audiences engage with professional performing arts beyond live, in-person presentations, particularly by watching performing arts on television and on the Internet. Seven

in ten have used television and 46 per cent have used the Internet to view or listen to performing arts presentations in the past year.

- Canadians experience live professional performing arts in a variety of settings. Not surprisingly, a performing arts facility like a concert hall or theatre is a venue in which three-quarters of Canadians (75 per cent) have taken in a performance over the last year, but other venues are also common, including outdoors venues, community centres, bars/restaurants, general purpose stadiums, museums or galleries, and places of worship.
- Almost all Canadians (87 per cent) are able to access live, professional performing arts within their community or a short distance from their community. Most Canadians (79 per cent) also say they would miss it if performing arts were not available to them.
- Attending live, professional performing arts performances in general is at least moderately important to three quarters of Canadians. Figures are considerably higher, however, among those attending each particular art form. In fact, nine in ten Canadians who attend a given art form on a regular basis (i.e., attended at least once in the past 12 months) view the opportunity to attend live performances in this discipline as at least moderately or more important to them personally.
- When asked to define their personal understanding of what it means to attend the performing arts, most Canadians say it is the experience of seeing a show live onstage or in a venue (87 per cent), and seven in ten (71 per cent) say that this kind of live, in-person experience is important to them. Although it is much less common for Canadians to feel that watching or listening to a show live on television or radio fits their personal definition of attending performing arts, nearly two-thirds (65 per cent) feel that these avenues are at least a moderate fit with their personal understanding, and more than a third (36 per cent) says that accessing the performing arts in this way is important to them.
- Personal participation in the performing arts is less important to Canadians than being able to attend professional performing arts, but three in five Canadians do feel that participating is at least somewhat important to them. This is strongest among those who frequently attend live, professional performing arts presentations.
- Nine in ten Canadians believe they get some benefit out of attending live, professional performing arts. Most perceive the main benefit the performing arts has in their life to be the entertainment experience of it (84 per cent), but other benefits are recognized, such as emotional, spiritual or intellectual stimulation, an opportunity to experience something new, providing exposure to different cultures, and providing an opportunity to socialize.
- Canadians recognize that the performing arts and performing arts facilities benefit not only audiences but also communities. Four in ten say the performing arts bring energy and vitality to the community (42 per cent). Two-thirds (66 per cent) feel that performing arts facilities bring greater quality of life and well-being and two in five feel this way about the performing arts in general (38 per cent). Six in ten (61 per cent) feel performing arts facilities promote

pride in the community, and one in three Canadians point to a stronger sense of pride in the community and/or a stronger sense of identity as a benefit of the performing arts generally.

- Audiences do not really understand who presenters are or what their roles are. For instance, when asked to think of what they most associate with as a performing arts presenter, two in five (39 per cent, the largest proportion) say they identify this with a marketer or promoter. Fortunately, their (lack of) understanding of presenters bears little on whether they will choose to attend a performing arts event. Just one in five (21 per cent) thinks it very important to find out who the presenting organization is when considering whether to go to a particular show.

1. INTRODUCTION

1.1 STUDY BACKGROUND AND OBJECTIVES

Canada's performing arts presenting networks have been conducting a large-scale enquiry in order to understand and communicate the value and benefits of arts presenting for Canadians and to raise awareness of the role of the live arts presenter in the creative chain, in communities, and in society. In recent years, many important trends have been affecting the arts sector in general:

- The concept of creative cities is becoming more widely acknowledged but still faces scepticism as the global and regional economic challenges since 2008 have been encouraging shorter term planning.
- The rapid development of online and mobile technologies has been creating new information and entertainment options and inducing changes in marketing and behaviour, furthering indirect competition and creating new challenges and opportunities for the arts sector as a whole.
- Demographic changes such as a generally aging population, urbanization of Canadians' lives, changes in immigration patterns, growth among aboriginal Canadians have been creating a distinctly different demography.

All this, and the emergence of new artistic genres that attract niche audience segments have been making audiences and shared experiences more fragmented than ever before. Presenters, who act as links, bridges, or brokers between communities, municipalities, and performing artists, need to envision their current and future role within the arts and in society. *The Value of Presenting: A Study of Arts Presentation* is a two-year study meant to discern what this future role of presenters will be.

Year one of the study includes:

- a review of the current literature capturing the historic evolution of the sector in Canada;
- a series of in-depth interviews with participants inside the presenting field, related areas of artistic endeavour and participants operating in various fields who use the performing arts for various reasons;
- a series of face-to-face dialogues throughout the country and in both official languages;
- a survey of presenters to learn about the presenting field's own perceptions; and
- the present survey of the Canadian public to examine the values and benefits they ascribe to performing arts presentation.

This report on survey findings, and the other research and exploratory activities, will become part of a wide-ranging Report of Findings summarizing the learning of the first year of this process.

1.2 SURVEY METHODOLOGY

The questionnaire was designed as a hybrid online-telephone survey (i.e., that could be administered using either method). Some questions were replicated from other surveys conducted in the past few years. Where possible, comparison results are cited in the body of the report. The sample was randomly drawn from Probit, EKOS' online-hybrid panel of the general public. This panel includes pre-recruited members of the general public who were originally randomly selected, using a random digit dial (RDD) sample. As such this panel is considered to be representative of the general public and therefore supports the application of margin of error calculations and statistical testing.

In total 1,031 cases were completed with Probit members, representing the general public. Most (85 per cent) were completed as a self-administered survey online. The remaining 15 per cent were completed on the telephone, with those with no Internet access. The overall margin of error is 3.1 per cent, and between 6 and 8 per cent for most sub-group segments. The sample was stratified to oversample smaller regions of the country. Once the survey was closed, responses to open end questions were coded and the sample was weighted to representative proportions of the Canadian population.

The average length of the interview was 16 minutes and the cooperation rate for this survey was 16 per cent. The survey data were collected in the last two weeks of February 2012, following a testing of the survey in English and French. Following are some basic distributions of the sample.

Table 1.1: Sample Characteristics

Region	
British Columbia	13%
Alberta	12%
Saskatchewan/Manitoba	5%
Ontario	30%
Quebec	21%
Atlantic	18%
Age	
<25	11%
25-34	16%
35-44	16%
45-54	17%
55-64	20%
65+	19%

Gender	
Male	51%
Female	49%
Education	
High school or less	19%
Vocational/technical college/CEGEP/Trade certification	25%
Some university	16%
Bachelor's degree	26%
Professional certification/graduate degree	15%
Income	
Under \$40,000	23%
\$40,000-\$59,999	15%
\$60,000-\$79,999	14%
\$80,000-\$99,999	14%
\$100,000-\$139,999	13%
\$140,000 or more	9%
Group Identity	
Recent immigrant to Canada	1%
Specific ethnocultural community	7%
Religious community	11%
Aboriginal community	2%
Person with a disability	8%
None	73%
Community size	
Less than 5,000	14%
5,000-25,000	16%
25,000-99,000	18%
100,000 or larger	48%
Live near centre	
Yes	87%
No	10%

2. FINDINGS

2.1 PERFORMING ARTS CONSUMPTION

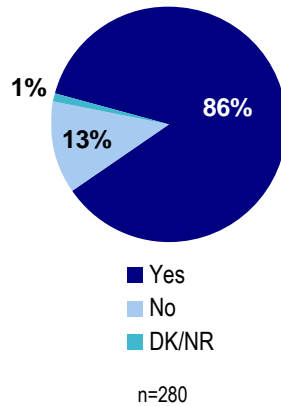
Performing arts consumption is high among Canadians; the majority of Canadians have attended at least a few performing arts presentations in the past year. Specifically, 75 per cent of Canadians attended at least one performing arts event in the past 12 months, which is on par with the 72 per cent that attended at least one performing arts event or cultural festival in 2010 and considerably higher than the 49 per cent measured in 2005¹. Very few people (13 per cent) have never attended a professional performing arts presentation. Although one-quarter of Canadians (24 per cent) did not attend a professional performance within the last twelve months, the vast majority of these have attended a professional performance at some point.

In terms of frequency of attendance during the past 12 months, fourteen per cent attended only one presentation in the last year. One-third (33 per cent) attended performing arts presentations between two and four times, and another one in five (21 per cent) attended between five and eleven presentations. A further seven per cent are very loyal consumers of the arts, having attended a performing arts presentation at least one a month.

¹ Hill Strategies Research, 2012. Canadians' Arts, Culture and Heritage Activities in 2010. http://www.hillstrategies.com/resources_details.php?resUID=1000433, based on analysis of the 2010 Statistics Canada General Social Survey (GSS). A note on wording of survey questions: the present survey asked respondents to specify how often they have attended performing arts performances *by professional artists* over the past 12 months. The GSS did not specify whether the performances were professional.

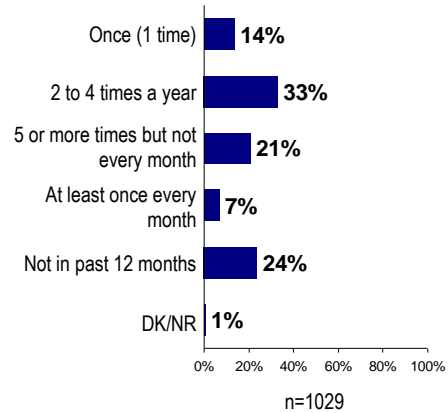
Consumption of Performing Arts

“Have you ever attended a performing arts performance by professional artists?”



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“Considering all of these together, how often have you attended performing arts performances by professional artists over the past 12 months?”



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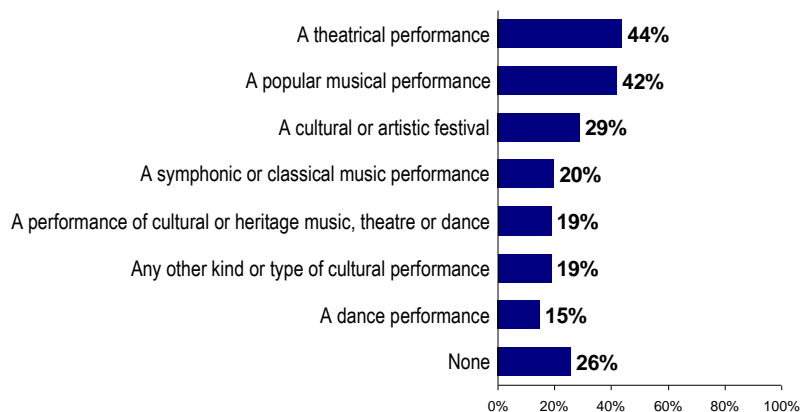
- Though most Canadians have attended a performing arts presentation at some point, the incidence of having attended performing arts is lower in Atlantic Canada and in smaller, rural communities.
- Attendance at performance arts events is also somewhat lower among Canadians with disabilities (32 per cent have not attended a performing arts presentation in the past twelve months, compared to the average of 24 per cent who have not).
- There are also differences in intensity of performing arts attendance by socioeconomic status: Canadians with lower levels of education and lower incomes are less likely to have attended a performing arts presentation in the past year.

Findings indicate that Canadians who have attended performing arts presentations in the past year most frequently take in musical performances, theatrical presentations and festivals that celebrate arts and culture. More than two in five Canadians have attended a theatrical performance, such as a play or musical theatre (44 per cent) or a popular music performance (42 per cent) in the past 12 months. These proportions are virtually unchanged from 2010 and up considerably from 2005 when it was 23 to 24 per cent.² Three in ten (29 per cent) attended a festival of arts and culture (such as a film festival or fringe theatre festival). This is a slight decrease from 2010 when 37 per cent took part in a cultural or artistic festival, although it is a slight increase from the 23 per cent found in 2005.³

One in five Canadians has attended other performing arts presentations, including classical or symphonic music performances (20 per cent; an increase from 13 per cent in 2010⁴), a cultural or heritage performance (19 per cent; similar to the 23 per cent found in 2010), and dance (15 per cent).

Breadth of Attendance

“Which of the following types of performing arts performances by professional artists have you attended during the past 12 months as a leisure activity (not for paid work or studies)?”



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n=1031

CAPACOA General Public Study, 2012

- There are some regional differences in the type of performances Canadians attended. Residents of Quebec are less likely to have attended theatrical or musical performances compared to other Canadians. Alberta residents are less likely to have attended an artistic or cultural festival. Residents of BC are more likely to have recently attended a symphonic or

² Hill Strategies Research, 2012. 44% attended a theatrical event, and 40% attended a popular music performance (including rock, jazz, blues, etc.).

³ Hill Strategies Research, 2012.

⁴ Hill Strategies Research, 2012.

classical music performance, or a cultural/heritage performance. Saskatchewan residents are more likely than Canadians elsewhere to have attended a symphonic or classical music performance or dance performance.

Table 2.1: Breadth of Attendance by Region

	Total	Region					
		BC	Alberta	Prairies	Ontario	Quebec	Atlantic
Total	1031	130	128	55	311	221	186
A theatrical performance such as a drama, musical theatre, dance	44%	49%	49%	46%	45%	36%	42%
A popular musical performance such as pop, rock, jazz, blues	42%	48%	40%	45%	45%	34%	39%
A symphonic or classical music performance	20%	27%	20%	30%	18%	18%	16%
A cultural or artistic festival	29%	34%	20%	36%	31%	28%	27%
A performance of cultural or heritage music, theatre or dance	19%	25%	16%	28%	18%	15%	17%
A dance performance	15%	20%	16%	27%	14%	13%	11%-
Any other kind or type of cultural performance	19%	23%	16%	25%	19%	19%	12%
None	26%	21%	30%	19%	24%	30%	37%

- Consistent with previously stated findings that Canadians in rural communities are less likely to attend performing arts presentations, all of these types of performances are more likely to be attended by Canadians who live in or close to large communities. As more professional performing arts events are available in these types of communities this is both not surprising and an indication that creating more opportunities to bring arts to smaller and rural communities would have a positive impact on frequency of attendance.

As a point of comparison, survey respondents were asked about other live entertainment they have attended in the past 12 months, including sporting events; museums, art galleries, or historic sites; zoos/aquariums and other animal attractions; amusement parks; and conservation or nature parks. With 75 per cent of Canadians saying they have attended a live performing arts event in the past year, this form of cultural engagement/entertainment tops the list of most widely attended forms of live events tested. Three in five have visited a museum, art gallery or historic site (61 per cent).⁵ Half have visited a conservation or nature park in the last 12 months (55 per cent), which is consistent with results from 2010 (58 per cent). One-third said they visited a zoo or other animal attraction, which is down from 42 per cent in 2010. Just under four in ten (38 per cent) attended a live sporting event.⁶

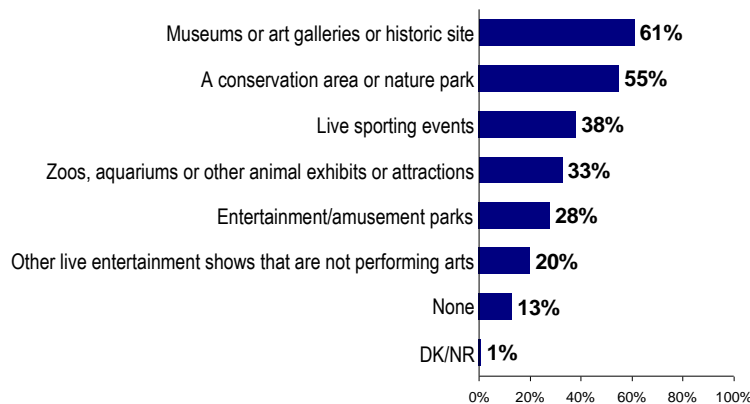
Crossing reported attendance at these other types of activities and performing arts, two in three attend both, just under one five (18 per cent) attend only other entertainment activities but not the performing arts, only five per cent attend performing arts but not these other types of entertainment activities and only eight per cent do not attend any of these activities.

⁵ In 2010, 48 per cent visited either a museum or a public art gallery, and 46 per cent visited a historic site.

⁶ There was no comparable data from the 2010 GSS on sporting events.

Consumption of Other Entertainment

“In the past 12 months have you attended any of the following as a leisure activity (not for paid work or studies)?”



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n=1031

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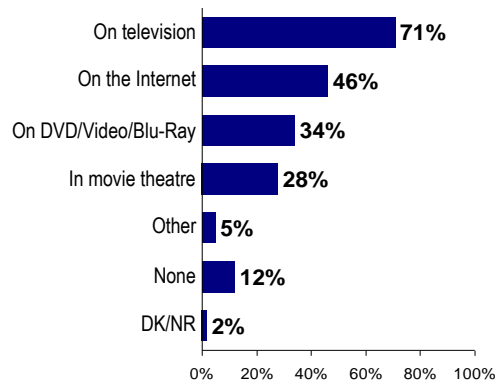
- These other forms of live entertainment tested may present good opportunities for cross-promotion of the performing arts. People who attended performing arts events with the most frequency and those who attended the widest variety of types of performing art in the last year are also the people more likely to have gone to most other types of entertainment, including sporting events, animal attractions, conservation or nature parks, and museums, art galleries or historic sites. Identification of the markets drawn to these types of entertainment may also assist with understanding the arts market and opportunities for further cross-promotion.
- As with attendance at performing arts presentations, Canadians who live in urban centres are more likely to have attended a live sporting event compared to those in more remote communities. Those in small communities are also less likely than those in or near urban areas to go to zoos or animal attractions and museums or art galleries.

Study findings also highlight the very important fact that performing arts audiences engage with professional performing arts beyond live, in-person presentations. Although not surprising given the nature of this medium, television is the most common avenue for taking in performing arts other than in-person. Seven in ten Canadians (71 per cent) have used television to access professional performing arts presentations in the last 12 months. Perhaps more surprising is that almost half (46 per cent) of Canadians say that they have used the Internet to view or listen to performing arts presentations in the past year; this affirms the rapid rise of the Internet as an important medium for the performing arts. A further one-third (34 per cent) has accessed performances via a recording on DVD, Blu-Ray, video or a similar format. Just under three in ten say they have accessed professional performing arts at a movie theatre (28 per cent). One in ten (12 per cent) did not use any of these media to consume professional performing arts

presentations. This number rises to over three in ten of those who have not attended a live performance in the past 12 months, although more than six in ten reported that they have viewed a performance using one of these media.

Method of Consumption

“In which of the following media have you watched performing arts performed by professional artists over the past 12 months?”



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n=1031

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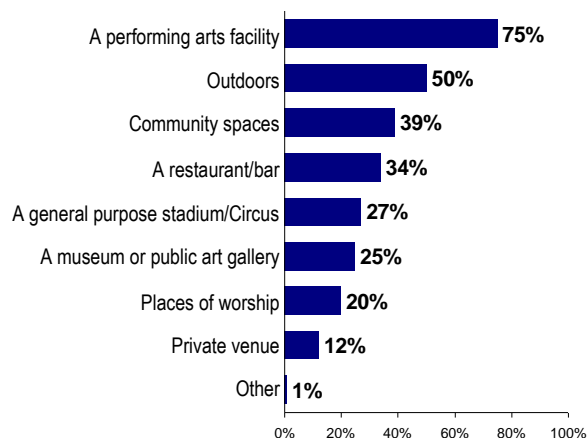
- Canadians who attended five or more live performing arts presentations in the last year are even more likely to consume performing arts through media including on television (76 per cent), the Internet (62 per cent), movie theatres (41 per cent) and DVD/video (47 per cent). Canadians who attend many types of performances show the same, and an even higher propensity to view performances through many different media. Even those who attended just a few performing arts event in the last year are more likely than the average to access professional performing arts on TV and the Internet, highlighting the importance of these media to reach large and attentive performing arts audiences.
- Regionally, residents of BC are more likely to access performing arts on the Internet, while residents of Quebec are less likely than other Canadians to access performing arts on the Internet, DVD/video, and in movie theatres.
- It is important to note that those who do not live close to a centre offering professional performing arts are less likely to use any of these other media to consume performing arts. The Internet, in particular, is less often used by people in small communities to access the performing arts. These results highlight the importance of in-person attendance in generating interest in consumption of the performing arts through other media, and likely the reverse

relationship is also true, each feeding into the other, collectively enhancing the overall interest in, attendance at and participation in performing arts.

Canadians experience live professional performing arts in a variety of settings. Not surprisingly, a performing arts facility like a concert hall or theatre is a venue in which most Canadians (75 per cent) have taken in a performance over the last year, but other venues are also common. Half saw a performance outdoors (50 per cent), such as at an outdoor stage or park. Four in ten (39 per cent) attended a performance at a community space, like a community or cultural centre. One-third (34 per cent) attended a performance at a restaurant or bar. One in four each saw a performance at a general purpose stadium (27 per cent) or at a museum or gallery (25 per cent). Places of worship (20 per cent) and private venues (e.g., an individual's home for a house concert; 12 per cent) are also venues used by some segments for performing arts events.

Performing Art Venues

"At which of the following types of venues have you attended live professional performing arts over the past 12 months?"



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n=746

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- People who have attended a variety of performing arts presentations in the past 12 months have also been to a variety of venues. Those who have seen at least three different types of performance, as well as people who have been to performing arts events more frequently in general, are more likely to say they've attended a performance at any of the listed venues. In contrast, for people who have had limited variety in the type of presentations they've seen, a performing arts facility is typically the venue where they have seen a performance.
- Regionally, residents of BC are more likely than other Canadians to have attended performing arts presentations in a museum or public art gallery, restaurant/bar, or community space.

Albertans are more likely to have been to an event in a general purpose stadium or a community space. Residents of Saskatchewan and Manitoba are more likely to have been to an event in a private venue. Ontarians are more likely to have been to an event at a public art gallery or museum, and Atlantic Canadians are more likely to have attended an event in a general purpose stadium.

- It is much more likely that residents of larger communities have attended a performing arts event at a performing arts facility, museum or public art gallery, or a general purpose stadium, compared to residents of small communities, driven almost certainly by availability of these venues in larger communities.
- That said, it is interesting to see that those who live near to a centre offering professional performing arts are also more likely than those in remote communities to have attended an event in a restaurant or bar, a community space, or outdoors.

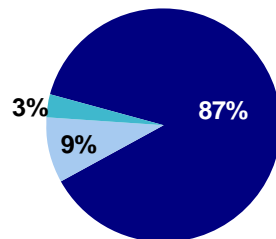
2.2 IMPORTANCE OF PERFORMING ARTS

Almost all Canadians are able to access live, professional performing arts within their community or a short distance from their community, and if this were not available, most would miss it. Nearly nine in ten Canadians (87 per cent) live within 70 kilometres of where live, professional performing arts presentations are offered. This is higher than the 20 per cent of the population considered rural in Canada.⁷ Nine per cent are in more remote areas where it is not possible to easily attend performing arts presentations. More than half who are able to access performing arts within 70 kilometres (58 per cent) would miss it to a great extent if they did not have this access, and a further 21 per cent would miss it at least to a moderate extent. One in five (21 per cent) says they would not miss it very much. Note that responses may not add to 100 per cent as a result of “don’t know” responses not shown or rounding.

⁷ Statistics Canada, Census of Population, 2006.

Access to and Role of Performing Arts

“Are residents of your community able to attend professional, live performing arts performances without travelling more than 45 minutes or 70 km’s?”



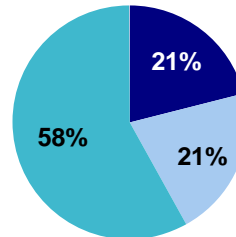
■ Yes
■ No
■ DK/NR

n=1031



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[IF YES] “To what extent would you miss it if there were no live, professional performing arts available in your community?”



■ Low extent (1-2)
■ Moderate extent (3)
■ High Extent (4-5)

n=898

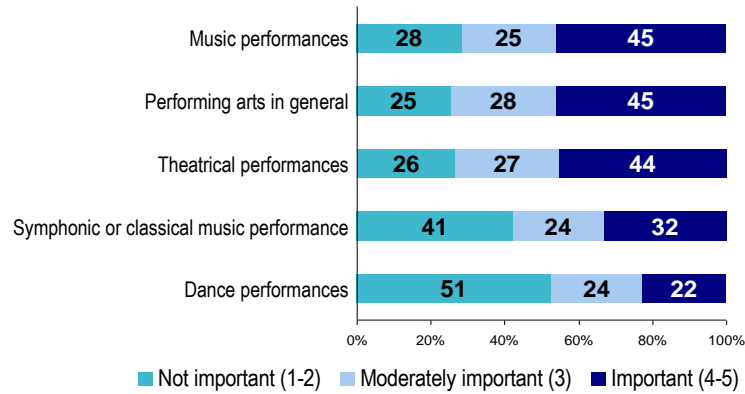
CAPACOA General Public Study, 2012

- Older Canadians, those with limited education, and persons with disabilities are less likely to say they have close access to a centre offering professional performing arts.
- Those who most frequently attend performing arts events and who have done so in the past year are more likely to miss it if they did not have access to live, professional shows anymore.
- Women and those with a university education are also more likely to miss it if there were no performing arts located nearby, while men and people with a college education would be less likely to miss it.

Attending live, professional performing arts performances in general is at least moderately important to most Canadians (73 per cent) and large proportions of Canadians feel that attending specific types of performing arts is an important part of their life. Canadians feel that attending live performances of theatre and music, in particular, is quite important to them. Most say that attending live music performances is at least moderately important (70 per cent), including almost half (45 per cent) who says this is important or very important to them. A similar proportion feels that attending live theatre is at least moderately important (71 per cent) and 44 per cent of these people will say it is important (or very important) to them. A sizeable proportion of Canadians would also say that attending classical music or symphonic performances is at least moderately important to them (56 per cent) and one in three would say it is important or very important. Attending dance performances is regarded by almost half (46 per cent) as at least moderately important, and just over one in five consider dance to be important or very important to them. Note that responses may not add to 100 per cent as a result of “don’t know” responses not shown or rounding.

Importance of Different Art Forms

“How important would you say that attending [the following] is to you personally?”



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n=1031

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Perhaps even more relevant than the overall results for all Canadians, is the extent to which the different audiences of each art form value the opportunity to attend live performing arts in their chosen discipline. The following table presents these results, showing that almost nine in ten Canadians who attend each art form on a regular basis (i.e., attended at least once in the past 12 months) view the opportunity to attend live performances in this discipline as at least moderately or more important to them personally.

Table 2.2: Importance of Different Art Forms For Attendees

	Low (1-2)	Moderate (3)	High (4-5)
Importance of Dance performance among dance attendees	12%	35%	53%
Importance of popular musical performance among popular music attendees	11%	20%	69%
Importance of symphonic or classical music among classical music attendees	12%	22%	66%
Importance of theatrical performance among theatre attendees	10%	21%	68%

- As expected, non- or infrequent attendees at performing arts do not ascribe high importance to any of these types of performing arts, or for performing arts in general. It is the most frequent attendees and those who have attended at least three different types of performing arts events that ascribe the highest value to these in their life. Yet, about half of Canadians who attended a performing arts presentation just once or not at all in the past 12 months say that attending professional performing arts in general is at least moderately important to them. WolfBrown reported that the importance of attending professional performing arts was actually quite high in relation to lower overall figures for frequency of attending, indicating that the live experience

of performing arts is widely appreciated, even for those who cannot or do not attend frequently.⁸ The present results bear this out.

- Women, Canadians with a university education, and those living close to a centre offering professional performing arts are more likely to say that attending professional performing arts in general is important to them.
- Those more likely to say that attending professional dance performances is important to their lives are more apt to be women, residents of Saskatchewan or Manitoba, and interestingly, those who have lower incomes (under \$40,000) and compared with other segments of Canadians.
- Attending professional music performances is more often important to people who live close to a centre offering professional performing arts.
- Attending professional classical or symphonic musical performances is typically more valued among older Canadians (55+), women, people with a university education, and those in the lowest income bracket (less than \$40,000). The latter is likely driven by the high interest in classical or symphonic music among the older age cohorts and highlights the fact that some segments of the population might attend more frequently if it were within their means to do so.
- Women more often report theatre attendance as important compared with the rating provided by men.

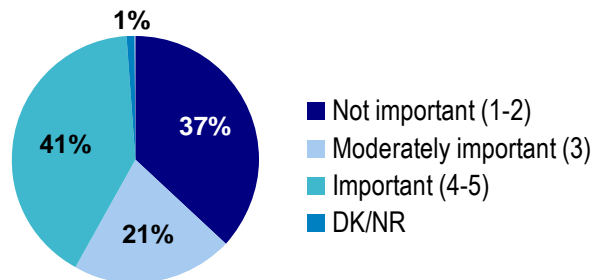
Participating in the performing arts is at least moderately important to the majority of Canadians, who take part in the performing arts in ways such as playing a musical instrument, taking dance lessons or performing in a play. For four in ten Canadians (41 per cent), being a participant in the performing arts is important to them, and for another 21 per cent this is at least moderately important. However, for 37 per cent this is not important. This rises to 51 per cent of those who have not attended a performance in the last 12 months, although one in four of in this segment do find their own participation in performing arts to be important. These results corroborate findings from WolfBrown (2011) where Ontarians typically say that attending professional music, theatre and dance performances is very important to them.⁹


⁸ WolfBrown suggests that the large differences they observed between actual frequency of attendance and salience of attending professional performing arts may indicate a level of unfulfilled demand for live performing arts, with more potential for programs and promotion. However, the present study illustrates this may depend on location: Canadians living nearer to centres where there is more demand for performing arts tend to ascribe more importance to the performing arts than those who are further from a centre that hosts performing arts.

⁹ The report measured frequency of attendance and salience (importance) across attending professional performances of music, dance, theatre.

Importance of Personal Participation

“How important would you say that your personal participation in performing arts is to you (e.g., dancing lessons, playing a musical instrument, acting in or reading plays)?”



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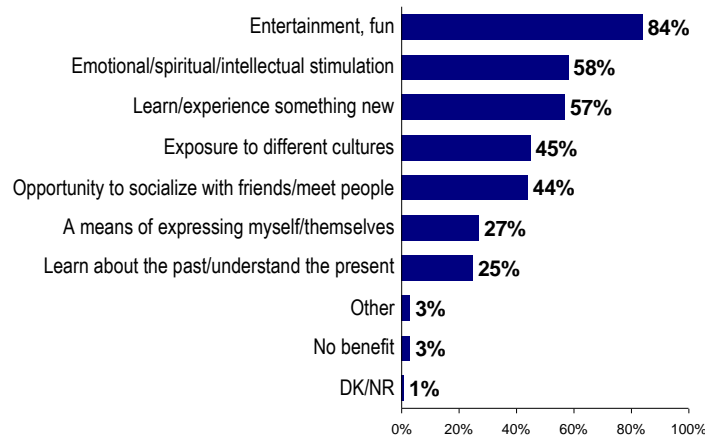
CAPACOA General Public Study, 2012


- There is a strong relationship between attending performing arts and participating in performing arts. Participation in the performing arts is most important to those who attend a lot of performing arts presentations, or perhaps vice versa. Those who have attended five or more events in the past year or three or more types of performing arts are more likely to say their personal participation is important.
- There is also a strong relationship in the value of performing arts and the value of personal participation. Those who rate one as important are considerably more likely to rate the other as important.
- Women and Canadians with a university education are more likely to say it is important to them to participate in the performing arts.
- Personal participation in the performing arts is least important to those who have never or rarely see performing arts (i.e., have not attended at least one event in the last 12 months). Men and people with a college education are less likely than women and those with university education to feel their personal participation in the arts is important.

Most perceive the main benefit the performing arts has in their life to be the entertainment experience of it (84 per cent), but many also perceive a wide range of other benefits. More than half of Canadians say that the performing arts benefit them by providing emotional, spiritual or intellectual stimulation (58 per cent) and an opportunity to experience something new (57 per cent). Just under half say the performing arts give them exposure to different cultures (45 per cent) and an opportunity to socialize (44 per cent). One-quarter finds that attending the performing arts is a means to express themselves (27 per cent) and learn about the past or understand the present (25 per cent). It should be noted that most survey respondents completed the questionnaire form online, and therefore selected personal benefits from the list provided.

Perceived Benefits of Performing Arts

“What do you think that the main benefits are for you personally from attending the performing arts?”



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CAPACOA General Public Study, 2012

- Those who have attended performing arts most frequently and a variety of types of performance in the past year are most likely to say that attending the performing arts has at least one and in some cases several of these benefits for them. Roughly nine in ten Canadians who attended five or more performances in the past 12 months cited entertainment as a key benefit. Another eight in ten pointed to emotional/spiritual/intellectual stimulation and three in four said that learning something new is a key benefit. Six in ten also appreciate the increased exposure to different cultures. Similarly, Canadians who live in an urban centre (i.e., close to a centre offering professional performing arts) are more likely to point to all of these as benefits from attending performing arts events.

- Nonetheless, nine in ten non-attendees cited some form of benefit from attending performing arts. They are less apt to have indicated entertainment or fun as a benefit compared with attendees.
- Regionally, though around half of Quebec residents feel the performing arts benefit them as entertainment, or by offering emotional, spiritual, or emotional stimulation, Quebecers are much less likely than other Canadians to cite these as benefits of attending the performing arts. They are also much less likely to view it as a means of expressing themselves or learning about the past or understanding the present. Albertans are also less likely than others to see performing arts as providing emotional/spiritual/intellectual stimulation.

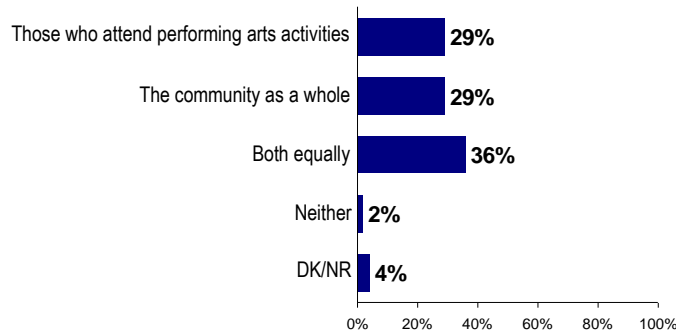
2.3 VALUE OF PERFORMING ARTS IN THE COMMUNITY


Supporting results from the Ontario Arts Council's The Arts and the Quality Of Life study (2010) provide evidence of Canadians' widely-held recognition that the presentation of performing arts benefits not only the audiences, but also the communities more broadly. Two in three Canadians see communities as either the sole (29 per cent) or mutual (36 per cent) beneficiary of performing arts. Three in ten (29 per cent), however, see the performing arts as only being beneficial to the direct audience. These findings may, in part, be reflective of the amount of effort that presenters themselves dedicate to community outreach and social development: three in four presenters say they dedicate a great deal of effort into this area as an objective of their organization.¹⁰

¹⁰ CAPACOA Presenters' Survey, 2011.

Beneficiaries of Performing Arts

“Generally speaking, in the long run, who benefits more from the presentation of performing arts in your community... those who attend performing arts activities or the community as a whole?”



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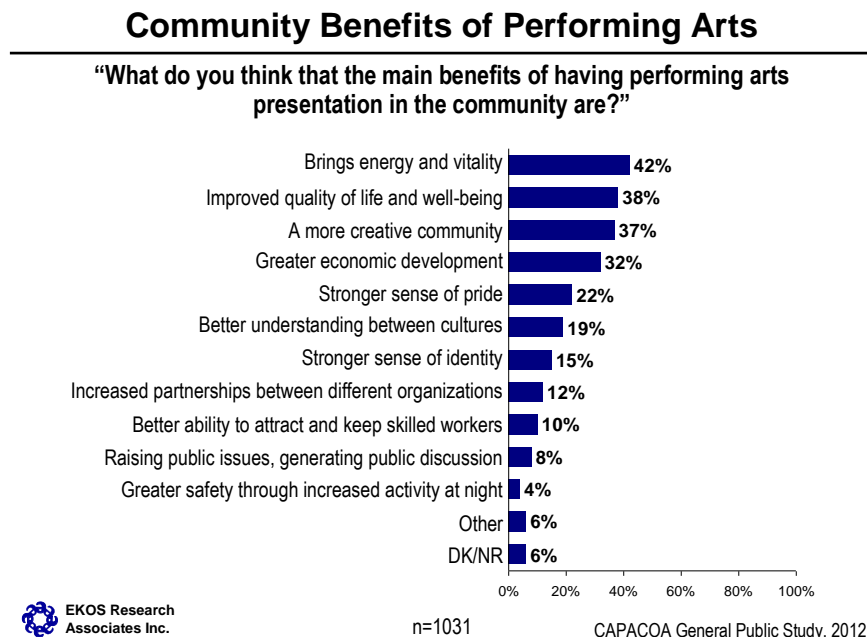
CAPACOA General Public Study, 2012

- Those who do not attend performing arts have no less of an appreciation for the benefits to the community as a whole. They are only less likely to see the individual benefits. Interestingly, it is those who attend a few performances a year who are most apt to see audiences as the primary benefactor, whereas those who do not attend and those who attend more than a few times a year are more apt to say that both the audience and the community benefit.
- Older Canadians are more likely to see the benefits to the community as a whole.
- Men are more likely to feel that those who attend performing arts events benefit the most, whereas women are more likely to say that audiences and the community equally benefit from their community's presentation of performing arts.

The types of community benefits recognized are wide ranging and varied. Overall, Canadians have a perception that the performing arts invigorate communities in ways that make them attractive places to live and do business in. Many recognize the psychological and social benefits of having performing arts in the community: four in ten say it brings energy and vitality to the community (42 per cent), 38 per cent believe it brings greater quality of life and well-being. Taken together, one in three Canadians points to a stronger sense of pride (22 per cent) in the community and/or a stronger sense of identity (15 per cent). Many also see the performing arts as fostering the economic resiliency of a community: 37 per cent believe performing arts foster a more creative community, 32 per cent feel it promotes greater economic development, 12 per cent feel it creates more partnerships between organizations, and 10 per cent feel it makes a community better able to attract and retain skilled workers. Some also feel that performing arts build understanding between cultures (19 per cent), foster discussion of issues in a public forum (8 per cent), and make communities safer (4 per cent). As previously noted, most survey respondents completed

the questionnaire form online, and therefore selected community benefits from the list provided. Therefore, these results are likely more reflective of agreement with these benefits rather than top of mind recognition of the same.

These results are also interesting in their similarity to how presenters see themselves. From the presenter's survey 76 per cent of presenters indicated a sense of community identity and belonging as top benefits of performing arts to communities. Factoring in pride, identity and sense of energy and vitality, these results are quite similar. There is also agreement about the benefits of performing arts to improve quality of life and well-being of residents, economic benefits to the community, and promotion of collaboration and understanding between cultures in the community. Although the general public do not have as high an appreciation for the effects of performing arts presentation on promotion of creative communities, nor understanding between the cultures, they seem to have a somewhat greater appreciation than presenters of the economic impact on communities.



- Canadians who have attended a performing arts event in the past year and who attend with the greatest frequency are more likely to feel that the performing arts promote creative communities, improve the quality of life and well-being of residents, and bring energy and vitality to the community. Canadians with the highest level of education also are more likely to perceive these benefits.
- Though promoting creative communities, improving the quality of life and well-being of residents, and bringing energy and vitality to the community are the top ranked benefits of

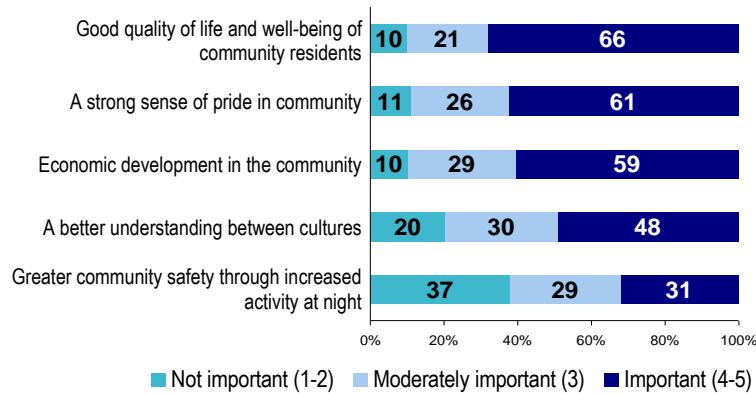
performing arts, those least likely to perceive these as community benefits that come from the performing arts are Canadians with the lowest education and income.

- Younger Canadians, those with the lowest household incomes and those who are recent immigrants, Aboriginal people and ethnic minorities are more likely than the average to feel that performing arts foster greater understanding between cultures.
- Younger Canadians (under 25) show a greater appreciation than Canadians over 55 for the added safety to the community from more activities at night.
- Canadians between ages 25 and 54 are more likely than older Canadians to feel that the performing arts promote economic development. Canadians in the \$80,000-\$120,000 income range are also more likely to hold this opinion.

The general public recognizes there is a role for performing arts facilities/venues in providing community-wide benefits. In fact, the proportions of Canadians indicating that performing arts facilities are important to establish any community benefits tend to exceed the number of Canadians who perceive these community benefits as being a byproduct of the performing arts generally. This highlights an understanding in the general public that the facilities, places, and structures that host the performing arts are both symbolically and functionally important to communities. Two in three Canadians (66 per cent) feel that performing arts facilities, like concert halls or theatres, are important to promoting good quality of life and well-being in a community. Three in five feel that performing arts facilities promote a sense of pride in the community (61 per cent) and that these facilities promote economic development (59 per cent). Half (48 per cent) feels that these facilities are important to promoting a greater understanding between cultures. And, even though few feel that the performing arts in general benefit the community by making for safer communities at night (from the previous section), three in ten (31 per cent) say that performing arts facilities are important to achieving this benefit. Note that responses may not add to 100 per cent as a result of “don’t know” responses not shown or rounding.

Benefits of Performing Arts Facilities in Community

“Regardless of whether or not you use them regularly, how important do you think it is to have performing arts facilities like a theatre, concert hall or music venue in your community in order to establish each of the following ...?”



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CAPACOA General Public Study, 2012

- The most frequent attendees of the performing arts show a greater appreciation for the benefits of performing arts facilities in communities.
- Residents of BC are more likely to feel that performing arts facilities are important to promoting pride in the community, particularly compared to residents of Quebec, who are least likely to express this.
- Older Canadians (55+), women, those with higher levels of education and those living in the largest communities tend to rate performing arts facilities as important to promoting good quality of life and well-being.
- Canadians with lower incomes and women are more likely to feel that performing arts facilities foster greater understanding between cultures.
- Women, those with lower education levels and recent immigrants, Aboriginal people and ethnic minorities are more likely to feel that performing arts facilities are important to support community safety, consistent with those demographics most likely to perceive this as a community benefit of the performing arts.

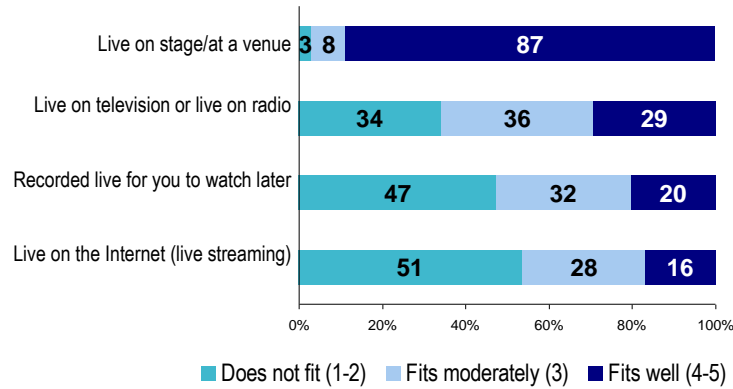
2.4 AVENUES FOR ATTENDING PERFORMING ARTS

Live performing arts presentation fills a need that no other type of presentation enabled by technology can fill. Audiences desire live presentations and appreciate the sensory attributes of a live, in-person, professional performance and the physical space of a performing arts venue. When asked to define their personal understanding of what it means to attend “live, professional performing arts”, most Canadians conceive of it as the experience of seeing a show live onstage or in a venue (87 per cent). Seven in ten Canadians for whom attendance of live, professional performing arts is best defined by experiencing it in person at a venue (71 per cent) say that having this experience is important to them. Although it is much less common for Canadians to feel that watching or listening to a show live on television or radio suits their personal definition of attending performing arts, it is surprising how large the proportion of the population is who say that it is at least a moderate fit highlighting a new emerging audience seeking alternative ways to view performing arts. Watching or listening to a show live on television or radio, is rated as fitting the definition well for three in ten (29 per cent), and is a moderate fit for another 36 per cent. When asked how important or valuable this experience is to them, more than a third (36 per cent) says this is very important.

Seeing a show that was recorded live to be watched later (20 per cent) and streaming a live presentation on the Internet (16 per cent) is also a fit for a roughly half of Canadians'. Between one-quarter and one-third who feel these experiences aptly fit with their definition of attending the performing arts and also say that having these particular experiences are important to them. It will be interesting to watch in future surveys if the Internet becomes more of a frequented place for accessing live, professional performing arts as use of online media reaches audiences more broadly and deeply; in particular as the availability of a greater range of performing arts experiences increases.

Definition of “Live” Attendance

“How well do each of the following fit your own personal definition of what it means to attend live, professional performing arts? Seeing a show....”



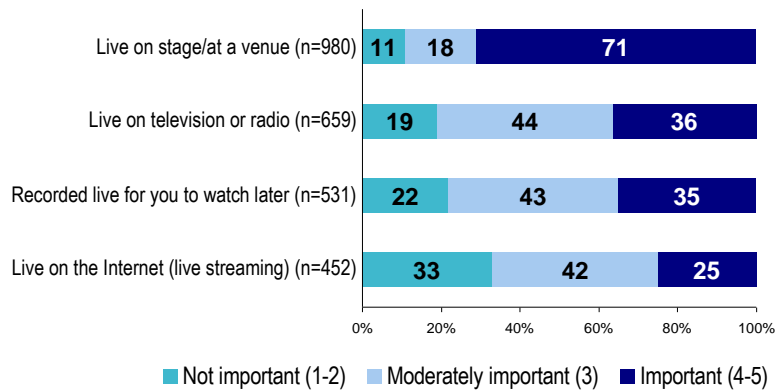
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Value of Each Method

[IF FITS MODERATELY TO PERFECTLY] “How important or valuable is it to you to be able to see a show...?”



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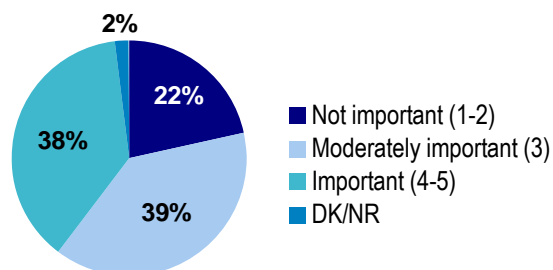
CAPACOA General Public Study, 2012

- Though majorities across subgroups tend to ascribe to the predominant definition of what it means to attend live, professional performing arts, Canadians who attend the performing arts with the least frequency and those with the lowest incomes are less likely to feel this definition fits their perception.
- For those whose access to attending performing arts events at a venue may be more limited, particularly older Canadians (55+) and people with disabilities, watching or listening to a live show or a pre-recorded presentation on TV or radio is more likely to be in line with their personal definition of attending the performing arts. Women are also more likely to agree with this definition of performing arts. All of these groups are more likely to say that this a valuable or important opportunity for them to be able to experience the performing arts this way, as it also is more often the case for people with lower income and education.

It was previously noted that performing arts venues and facilities are perceived by Canadians to offer a wide range of community benefits. Further evidence indicates that Canadians perceive venues to be an important draw in bringing people out to a performance. When considering whether or not to attend a performing arts show, 38 per cent say the venue is an important element in their decision, and a further 39 per cent say this consideration is of at least moderate importance. While it is expected that the performer and the type of performance are key drivers for audiences, the venue is a consideration for the majority of Canadians attending performing arts. As other results have shown, other methods of accessing the performing arts do not replace the experience of a live performance in a venue, rather they exist in synergy with each other.

Relative Importance of Venue

“When considering whether or not to attend a performing arts show or event, how important is the venue?”



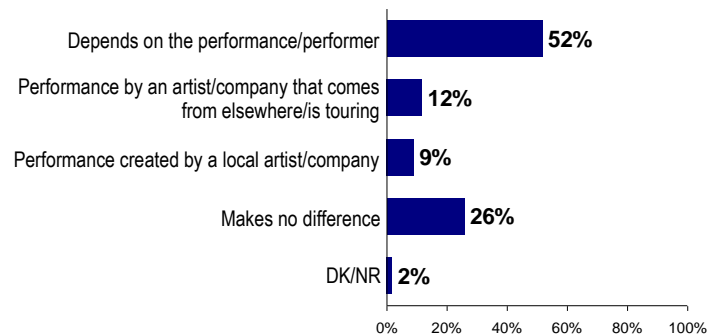
2.5 UNDERSTANDING OF PERFORMING ARTS PRESENTERS


Findings indicate that audiences generally do not have an understanding of who presenters are or what their roles are; luckily these questions are of little consequence in determining whether they will see a particular show.

When it comes to whether a performance includes local performers or is a touring show, audiences do not have a particular preference for one or the other. Just nine per cent say they prefer to see a local show, and a similar proportion (12 per cent) prefers to see a touring show. Half says it depends on the show they are seeing (52 per cent), and 26 per cent say it makes no difference either way. This reinforces the evidence that performer or performance, and even where it is being held, are among the most important factors that determine whether audiences see a show.

Preference for Local Vs Touring Performers

“When you consider attending a performance, do you typically prefer to see local artists or touring artists?”



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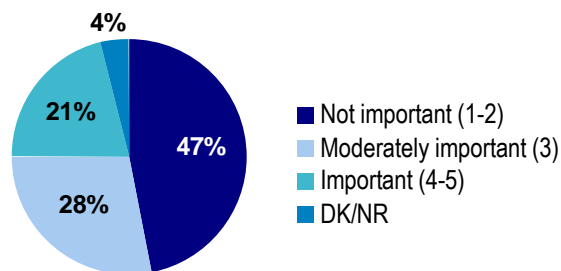
CAPACOA General Public Study, 2012

- Canadians in smaller and more remote communities are much more likely than those in larger communities and those with nearby access to performing arts to prefer a production with local connections.

Just one in five (21 per cent) thinks it is very important to find out who the presenting organization is when considering whether to go to a particular show. Just under three in ten (28 per cent) see this as moderately important, but for nearly half (47 per cent) it is not important in their decision. So, this consideration is of much less importance to audiences than is, for example, knowing the venue where a show is to take place.

Importance of Presenters to Attending

“How important is it to you to know what the presenting organization is for a performance when you consider attending?”



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- The presenting organization is more likely to be an important consideration for older audiences (55+) and for those who are recent immigrants, Aboriginal, or ethnic minorities.

In order to assess the extent of knowledge in the Canadian public about what a presenting organization is or does, survey respondents were asked "What are some of the activities you associate with work that is conducted by a performing arts presenter?" Survey respondents were asked to respond from their own understanding, without the benefit of answer categories to select from. Results indicate that the question was perplexing to participants (e.g., "Not sure who you mean by performing arts presenter--i.e. the person performing, or the person arranging for it--seeing to venue, promotion, lighting etc"). Only 32 per cent attempted an answer and of those only one-quarter correctly identified some of the activities presenters undertake.

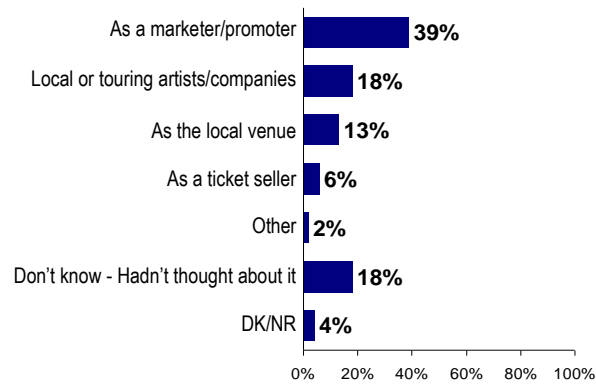
Of the 83 participants who were able to associate some activities, usually they related to selecting artists, contracts, securing or managing the venue, recruiting/managing staff/volunteers, marketing and promotion, ticket pricing and sales. Many included production activities like rehearsals, selecting ensemble members, greeter functions like stage introductions, conducting workshops. The majority of participants referenced activities undertaken by artists themselves, like learning lines, playing an instrument.

These results highlight two issues: the term "presenter" is little understood and rarely used in the public domain; and, the public has little understanding of who is responsible for which tasks within the performing arts ecology and tends to be either focused on the performer or on the performing arts experience as a whole without ascribing specific tasks to specific groups. This ambiguity is considerable and may pose significant challenges in public communications and advocacy.

When asked to think of what they most associate with as a performing arts presenter, two in five (39 per cent) say they identify this with a marketer or promoter. One in five (18 per cent) thinks of local artists or touring companies when thinking of a presenter. One in seven (13 per cent) thinks of the venue where a performance is taking place. Six per cent think of a presenter as a ticket seller. One in five (18 per cent) answered don't know to this question.

Image of Presenters

“How do you think of ‘presenters’?”



APPENDIX A

SURVEY INSTRUMENT

ENG

New Survey on Arts and Culture by Probit

(La version française du message suit)

We are conducting a survey related to arts and culture on behalf of a national association of performing arts organizations, representing live arts that are shown on stage and through other media. We think that you will find the subject matter both interesting and engaging. The survey should take about 10 minutes to complete.

To access it, **CLICK HERE**

If you have any issue with the link above please copy the following link into your browser:

As always, please rest assured that your answers are completely confidential (this means that no individual will be associated with the survey's results - rather, they will be rolled up into large categories to protect the confidentiality of each respondent) and that this survey exercise is absolutely voluntary.

As a token of our appreciation for completing this survey we will enter you into our monthly draw for \$1000 and you will earn \$2 charity dollars.

Thank you in advance for your participation.

Probit
855.288.4932
online@probit.ca

PINTRO

PHONE INTRO

Hello, my name is ... and I work for Probit. May I speak with

We are conducting a survey related to arts and culture on behalf of a national association of performing arts organizations, representing live arts that are shown on stage and through other media. We think that you will find the subject matter both interesting and engaging. The survey should take about 10 minutes to complete.

Please rest assured that the information you provide will be treated in the strictest of confidence. Any information you provide will be administered in accordance with the Privacy Act and other applicable privacy laws.

May I begin?

WINTRO

WEB INTRO

Welcome!

We are conducting a survey related to arts and culture on behalf of a national association of performing arts organizations, representing live arts that are shown on stage and through other media. Please rest assured that your answers are completely confidential (this means that no individual will be associated with the survey's results - rather, they will be rolled up into large categories to protect the confidentiality of each respondent) and that this survey is voluntary.

A few reminders before beginning:

On each screen, after selecting your answer, click on the "Continue" button at the bottom of the screen to move forward in the questionnaire.

If you leave the survey before completing it, you can return to the survey URL later, and you will be returned to the page where you left off. Your answers up to that point in the survey will be saved.

If you have any questions about how to complete the survey, please call Probit at 1-855-288-4932 or send an email to online@probit.ca.

Thank you in advance for your participation.

PRIV

This call may be recorded for quality control or training purposes.

Q1

Which of the following types of performing arts performances by professional artists have you attended during the past 12 months as a leisure activity (not for paid work or studies)?

Select all that apply

- A theatrical performance such as a drama, musical theatre, dinner theatre, comedy Includes drama, comedy, avant-garde theatre, dinner theatre and musical (includes rock operas such as Tommy, Broadway style shows such as My Fair Lady and West Side Story, and music/theatre spectacles such as Phantom of the Opera, Mamma Mia and Showboat). 1
- A popular musical performance such as pop, rock, jazz, blues, folk, country and western 2
- A symphonic or classical music performance Includes symphonic music, symphonic “pops” concerts, contemporary classical music (new and experimental music written by 20th century composers and played by soloists, ensembles or full orchestras) and chamber music (played by small ensembles of less than 20 musicians, quartets or soloists). 3
- A cultural or artistic festival (such as film, fringe, dance, jazz, folk, rock, buskers or comedy) Includes the Toronto International Film Festival, Ottawa Jazz Festival, Edmonton Fringe Festival and Montreal’s Just for Laughs. 4
- A performance of cultural or heritage music, theatre or dance (e.g. Aboriginal Peoples, Chinese, Ukrainian) 5
- A dance performance (e.g. ballet, contemporary or other) 6
- Any other kind or type of cultural performance Includes choral music performances, opera and other multidisciplinary cultural performances not already mentioned 77 B
- None 98 BX
- Don’t know/No response 99 BX

QEVER

If... Q1 = 98

Have you EVER attended a performing arts performance by professional artists?

- Yes..... 1
- No 2
- Don’t know/No response 9

Q2

Considering all of these together, how often have you attended performing arts performances by professional artists over the past 12 months?

Once (1 time)	1
2 to 4 times a year (2 to 4 times)	2
5 or more times, but not every month (5 to 11 times).....	3
At least once every month (12 or more times)	4
Not in past 12 months.....	5
Don't know/No response	9

Q3

In the past 12 months have you attended any of the following as a leisure activity (not for paid work or studies)?

Select all that apply

Live sporting events.....	1	
Museums or art galleries or historic site	2	
Zoos, aquariums or other animal exhibits or attractions	3	
Entertainment/amusement parks.....	4	
A conservation area or nature park	5	
Other live entertainment shows that are not performing arts	6	B
None	8	BX
Don't know/No response	9	BX

Q4

In which of the following media have you watched performing arts performed by professional artists over the past 12 months?

Select all that apply

On television.....	1	
On DVD/Video/Blu-Ray	2	
In movie theatre	3	
On the Internet (e.g. live streaming, podcast, Youtube)	4	
Other (specify)	77	B
None	98	BX
Don't know/No response	99	BX

Q5

At which of the following types of venues have you attended live professional performing arts over the past 12 months?

Select all that apply

A performing arts facility, such as a theatre or concert hall	1	
A museum or public art gallery	2	
Outdoors, such as at an outdoor stage, at a park or in the street	3	
A general purpose stadium/Circus	4	
A restaurant/bar	5	
Community spaces, such as community or cultural centres, schools, libraries	6	
Places of worship.....	7	
Private venue (e.g., house concert).....	8	
Other (specify)	77	B
None	98	BX
Don't know/No response	99	BX

PQ6

How important would you say that attending... is to you personally?

Q6A

Professional dance performances (e.g. ballet, contemporary or other)

1 Not at all important	1
2.....	2
3 Moderately important.....	3
4.....	4
5 Very important	5
Not applicable	8
Don't know/ No response.....	9

Q6B

Professional music performances such as pop, rock, jazz, blues, hip hop, folk, country and western

1 Not at all important	1
2.....	2
3 Moderately important.....	3
4.....	4
5 Very important	5
Not applicable	8
Don't know/ No response.....	9

Q6C

A professional symphonic or classical music performance

1 Not at all important	1
2	2
3 Moderately important	3
4	4
5 Very important	5
Not applicable	8
Don't know/ No response.....	9

Q6D

Professional theatrical performances such as a drama, musical theatre, dinner theatre, comedy

1 Not at all important	1
2	2
3 Moderately important	3
4	4
5 Very important	5
Not applicable	8
Don't know/ No response.....	9

Q6E

Professional performing arts in general

1 Not at all important	1
2	2
3 Moderately important	3
4	4
5 Very important	5
Not applicable	8
Don't know/ No response.....	9

Q11

What do you think that the main benefits are for you personally from attending the performing arts?

Select all that apply

Learn/experience something new.....	1	
Learn about the past/understand the present/teach future generations about today	2	
Entertainment, fun	3	
Exposure to different cultures.....	4	
Opportunity to socialize with friends/meet people	5	
Emotional/spiritual/intellectual stimulation	6	
A means of expressing myself/themselves	7	
Other (specify)	77	B
No benefit	98	B
Don't know/No response	99	BX

Q12

Are residents of your community able to attend professional, live performing arts performances without travelling more than 45 minutes or 70 km's?

Yes.....	1
No	2
Don't know/No response	9

Q13

skip if q12=no or don't know

If... Q12 = 1

To what extent would you miss it, if there were no live, professional performing arts available in your community?

1 Not at all.....	1	
2.....	2	
3 Moderately	3	
4.....	4	
5 Very much.....	5	
Don't know/ No response	9	S

Q14

How important would you say that your personal participation in performing arts is to you?

Personal participation might include taking dancing lessons, dancing in a formal group or as a leisure activity, taking music lessons or playing a musical instrument, singing in a choir or band, making music at home or listening to recorded music, or acting in or reading plays

Would you say it is... ?

1 Not at all important	1	
2.....	2	
3 Moderately important.....	3	
4.....	4	
5 Very important	5	
Not applicable.....	8	S
Don't know/ No response.....	9	S

Q15

When considering whether or not to attend a performing arts show or event, how important is the venue (i.e., where the show or event is held) in your decision to attend a show?

1 Not at all important	1	
2.....	2	
3 Moderately important.....	3	
4.....	4	
5 Very important	5	
Don't know/ No response.....	9	S

PQ16

How well do each of the following fit your own personal definition of what it means to attend live, professional performing arts?

Q16A

Seeing a show live on stage/at a venue

1 Does not fit at all with your definition of live performing arts	1	
2.....	2	
3 Fits moderately with your definition of live performing arts	3	
4.....	4	
5 Fits perfectly with your definition of live performing arts	5	
Don't know/ No response.....	9	

Q16B

Seeing a show live on television or listening to a show live on radio

1 Does not fit at all with your definition of live performing arts	1	
2.....	2	
3 Fits moderately with your definition of live performing arts	3	
4.....	4	
5 Fits perfectly with your definition of live performing arts	5	
Don't know/ No response.....	9	

Q16C

Seeing a show that is live on the Internet (live streaming)

1 Does not fit at all with your definition of live performing arts	1
2	2
3 Fits moderately with your definition of live performing arts	3
4	4
5 Fits perfectly with your definition of live performing arts	5
Don't know/ No response.....	9

Q16D

Seeing a show that was recorded live for you to watch later (e.g., on TV, on the Internet, listened to on the radio)

1 Does not fit at all with your definition of live performing arts	1
2	2
3 Fits moderately with your definition of live performing arts	3
4	4
5 Fits perfectly with your definition of live performing arts	5
Don't know/ No response.....	9

PQ20

Skip any that are not rated as 3,4,5 above - i.e., fits definition at least moderately

If... Q16A = 3,4,5 OR Q16B = 3,4,5 OR Q16C = 3,4,5 OR Q16D = 3,4,5

When you think about your attendance at live, professional performing arts, how important or valuable are each of the following ways to do this?

Q20A

If... Q16A = 3,4,5

How important or valuable is it to you to be able to see... a show live on stage/at a venue

1 Not at all important	1
2	2
3 Moderately important	3
4	4
5 Very important	5
Don't know/ No response.....	9

Q20B

If... Q16B = 3,4,5

How important or valuable is it to you to be able to see... a show live on television or listening to a show live on radio

1 Not at all important	1
2	2
3 Moderately important	3
4	4
5 Very important	5
Don't know/ No response.....	9

Q20C

If... Q16C = 3,4,5

How important or valuable is it to you to be able to see... a show that is live on the Internet (live streaming)

1 Not at all important	1
2	2
3 Moderately important	3
4	4
5 Very important	5
Don't know/ No response.....	9

Q20D

If... Q16D = 3,4,5

How important or valuable is it to you to be able to see... a show that was recorded live for you to watch later (e.g., on TV, on the Internet, listened to on the radio)

1 Not at all important	1
2	2
3 Moderately important	3
4	4
5 Very important	5
Don't know/ No response.....	9

Q25

What are some of the activities you associate with work that is conducted by a performing arts presenter?

Response.....	77	
Don't know/No response	99	X

Q24

A performing arts presenter is an organization that selects artists, and presents their shows to local audiences, as part of a festival or a season. Some presenters own their venue. Some presenters also create original productions and some exclusively present productions by others.

When you think about a performing arts "presenter", what type of organization do you typically think of?

I most often think of the presenter as a marketer/promoter of shows/events	1	
I most often think of the presenter as a ticket seller/for shows/events	2	
I most often think of the "presenter" as the local venue where the show/event is held	3	
I most often think of the local or touring artists/companies who present their work	4	
I don't know I hadn't thought about it before this survey	98	B
Other (specify)	77	B
Don't know/No response	99	B

Q26

How important is it to you to know what the presenting organization is for a performance when you consider attending?

1 Not at all important	1	
2	2	
3 Moderately important	3	
4	4	
5 Very important	5	
Don't know/ No response	9	S

Q27

When you consider attending a performance, do you typically prefer to see local artists or touring artists?

Prefer to see performance created by a local artist/company	1	
Prefer to see a performance by an artist/company that comes from elsewhere/is touring	2	
Depends on the performance/performer	3	B
Makes no difference	8	B
Don't know/No response	9	BX

Q28

Generally speaking, in the long run, who benefits more from the presentation of performing arts in your community... those who attend performing arts activities or the community as a whole?

Those who attend performing arts activities	1	
The community as a whole	2	
Both equally	3	B
Neither	8	B
Don't know/No response	9	B

Q29

What do you think that the main benefits of having performing arts presentation in the community are?

Up to three responses accepted

Stronger sense of pride in community	1	
Stronger sense of identity to community	2	
Brings energy and vitality to community	3	
Better understanding between cultures	4	
Improved quality of life and well-being of residents.....	5	
Greater economic development in community	6	
Increased partnerships between different organizations in the community ...	7	
Better ability to attract and keep skilled workers in the community	8	
A more creative community	9	
Raising public issues and generating public discussion in the community ..	10	
Greater safety through increased activity at night	11	
Other (specify)	77	B
Don't know/No response	99	BX

PQ30

Regardless of whether or not you use them regularly, how important do you think it is to have performing arts facilities like a theatre, concert hall or music venue in your community in order to establish each of the following ... ?

Q30A

a strong sense of pride in community

1 Not at all important	1
2.....	2
3 Moderately important.....	3
4.....	4
5 Very important	5
Don't know/ No response.....	9

Q30B

a better understanding between cultures	
1 Not at all important	1
2	2
3 Moderately important	3
4	4
5 Very important	5
Don't know/ No response.....	9

Q30C

good quality of life and well-being of community residents	
1 Not at all important	1
2	2
3 Moderately important	3
4	4
5 Very important	5
Don't know/ No response.....	9

Q30D

economic development in the community	
1 Not at all important	1
2	2
3 Moderately important	3
4	4
5 Very important	5
Don't know/ No response.....	9

Q30E

greater community safety through increased activity at night	
1 Not at all important	1
2	2
3 Moderately important	3
4	4
5 Very important	5
Don't know/ No response.....	9

DEMIN

This last section asks a few questions to profile who we are speaking with, and again, is completely confidential.

EDUC

What is the highest level of education that you have completed?

Public/elementary school or less (grade 1-8)	1
Some high school	2
Graduated from high school	3
Vocational/technical college or CEGEP	4
Trade certification	5
Some university	6
Bachelor's degree	7
Professional certification	8
Graduate degree	9
No response	99

QAGEX

In what year were you born?

Year	1
No response	9

QAGEY

If hesitant

If... QAGEX = 9

May we place your age into one of the following general age categories?

Under 25	1
25-34 years	2
35-44 years	3
45-54 years	4
55-64 years	5
65-74 years	6
75 years or older	7
Refuse	9

INC20

What was your household income before taxes were deducted in 2010?

Under \$40,000	1
\$40,000-\$59,999.....	2
\$60,000-\$79,999.....	3
\$80,000-\$99,999.....	4
\$100,000-\$119,999	5
\$120,000-\$139,999	6
\$140,000-\$159,999	7
\$160,000-\$179,999	8
\$180,000-\$199,999	9
\$200,000 or more	10
Don't know / Refuse	99

ISEX

Are you ... / Please record gender of respondent

Male	1
Female.....	2

RURBAN

Would you say that the size of your community is... ?

Less than 5,000	1
5,000-25,000.....	2
25,000 or 99,000.....	3
100,000 or larger	4
Don't know / Refuse	9

QSTAT

Would you say that you identify yourself as any of the following?

A recent immigrant to Canada (in the last 5 years)	1	
A specific ethnocultural community	2	
A specific religious community	3	
Aboriginal community	4	
A person with a disability	5	
None	8	BX
Don't know/No response	9	BX

THNK

Thank you very much for taking the time to complete this survey.