



# Ontario Arts Engagement Study

Results from a 2011 Province-wide Study of the  
Arts Engagement Patterns of Ontario Adults

Commissioned by Ontario Arts Council

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ONTARIO ARTS COUNCIL  
CONSEIL DES ARTS DE L'ONTARIO

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# Overview of the Study

- The Ontario Arts Engagement Study is an assessment of patterns of engagement in arts activities amongst Ontario residents, commissioned by the Ontario Arts Council (Ontario, Canada).
- Traditionally, measurement systems for arts participation have focused on attendance-based activities. As a result, informal and participatory forms of engagement have not been a priority. Other researchers have called for a broader and more inclusive definition of ‘culture’ which captures the interests and practices of a more diverse public. This study addresses both audience-based and participatory, or personal practice, activities.
- The objectives of the study are:
  - To produce an accurate, holistic picture of arts engagement in Ontario
  - To develop a measurement system and metric that can be used to track changes in engagement over time
  - To inform policy around efforts to increase engagement in arts activities
  - To inspire arts organizations in designing new programs and approaches to engaging existing and new audiences
- Data collection was completed by Ipsos Reid in May and June of 2011. A total of 1,594 telephone interviews were completed, including a general population sample of 1,300 and booster samples of certain sub-populations of interest, including visible minorities, Aboriginals and Francophones.
- The study builds on a body of arts and cultural participation research conducted by WolfBrown and other researchers. The two most prominent studies are a study of patterns of cultural engagement in California’s inland regions, commissioned by The James Irvine Foundation and available through [www.irvine.org](http://www.irvine.org), and a study of cultural engagement in Greater Philadelphia which yielded the first construction of the Cultural Engagement Index. Further information on this study is available at [www.philaculture.org](http://www.philaculture.org).
- The report is organized in sections based on an approach to analysis and specific topics as follows: 1) results by discipline; 2) results of arts engagement index; 3) additional findings related to setting, social bonding and bridging, and aboriginal activities; and 4) relationship between participatory and audience-based activities



# Key Themes and Observations

- The 2011 Ontario Arts Engagement study reveals the multifaceted and pervasive nature of arts engagement throughout Ontario, from attending live arts events to downloading music to making crafts. Virtually all Ontarians take part in arts activities of some sort. For example, 99% of Ontarians engage at least once a year in any of the ten music activities included in the survey. The same is true for visual arts, crafts and film activities (98% prevalence) and also of reading and writing activities (99% prevalence). Over two-thirds of Ontarians engage at least once a year in any of the seven dance activities included in the survey, and 64% of Ontarians engage at least once a year in any of the five theatre activities included in the survey.
- With respect to individual activities, overall frequency of participation is highest for ‘reading articles in newspapers or magazines’ (94%), ‘watching movies on a computer, TV or DVD’ (94%), ‘listening to music on a local radio station’ (90%), ‘reading paperback or hard cover books for enjoyment’ (88%) and ‘listening to CDs, records or tapes at home, in the car or anywhere else’ (83%).
  - When the definition of arts engagement is expanded to include participation via electronic, print and digital media, a different picture emerges. Media-based consumption reaches deeply into the Ontario population and plays a pivotal role in the overall landscape of arts engagement.
  - This raises important questions about how to strengthen connections between nonprofit arts organizations and various media channels. For example, how might music organizations reach more deeply into the population through radio and recordings?
- A strong correlation between age and participation via electronic media was found. Sixty-eight percent of Ontarians under age 35 listen to streaming radio online at least once a year, and 75% download music at least once a year.
  - Online media is a central aspect of the arts experience of younger adults, and, increasingly, many older adults. Programming efforts to increase arts engagement amongst younger adults should incorporate online tools and activities.
  - Conversely, how could arts organizations help older Ontarians become savvy consumers of online media navigate the overwhelming choices (e.g., online music services)?
- While media-based participation is widespread in comparison to other arts activities included in the survey, Ontarians attach a proportionately higher level of importance or “salience” to attending live events, such as visiting museums and attending plays or musicals with professional actors. For example, 51% of Ontarians reported visiting any art museum or art gallery at least once in the past year. Of those who did, 80% described this activity as being “very important” to them. Similarly, 55% of Ontarians reported attending a play or musical with professional actors at least once in the past year. Of those who did, 74% described this activity as being “very important” to them.
  - Despite the convenience and ubiquitous nature of media-based participation, results also point to the importance of live events to the arts ecology, and the high value that Ontarians attach to them.
  - Frequency is only one aspect of arts engagement, and should not be the sole basis of evaluation. Many Ontarians attach a high degree of importance to activities that they do infrequently. The importance or “salience” associated with different arts activities speaks to their value in the eyes of Ontarians, and tells a different story than frequency.



# Key Themes and Observations

- Several participatory activities also garnered higher than average salience levels, especially ‘dancing socially at night clubs, parties or community dances.’ Forty-three percent of Ontarians reported dancing socially at least once in the past year. Of those who did, 61% described this activity as being “very important” to them.
  - These and other findings related to participatory arts activities raise questions about what arts organizations and policymakers might do to build bridges between participatory forms of engagement and professionally-produced performances and exhibits.
- Many regional differences in patterns of arts engagement were observed. Generally, City of Toronto residents are categorically more active than residents of other Ontario regions. Ontarians who live in the Central region are the next most highly engaged.
  - A number of factors might explain regional variations, including differences in the availability of arts and cultural programs and demographic and cultural differences (e.g., the City of Toronto and urban areas overall have younger and more diverse populations). How might access to arts programs of all types - participatory, attendance-based and media-based - be more equitably provided?
- Further analysis of regional differences focused on comparing urban and rural area residents and looking across communities by size of population. Urban area residents (predominantly City of Toronto) are generally more engaged. However, differences in engagement are primarily within audience-based activities such as attending live performing arts and visiting art museums, whereas engagement in inventive and interpretive activities, community-based arts events and media-consumption is relatively equivalent. A similar pattern is observed for smaller versus larger communities.
  - If we assume that audience-based engagement in rural and low population areas is hampered by lack of infrastructure (i.e., nonprofit arts organizations), does it make sense to simply build more infrastructure? Results suggest that concentrating on participatory activities and community-based arts events may prove a more effective strategy of increasing engagement in infrastructure-poor areas.
- Given the expanded view of arts activity covered in the study, important differences in engagement between different demographic cohorts were revealed. For example, visible minorities overall are more engaged in arts learning and skills acquisition activities (e.g., taking lessons or classes), especially dance; while Blacks are more likely to attend community-based arts events. Racial differences in arts engagement are partly driven by age, as respondents of colour are, on average, seven years younger than white respondents (41 vs. 48 years old, respectively).
  - Increasing arts engagement amongst minority communities will require an emphasis on participatory and educational programming.
- Aboriginal respondents reported significantly higher levels of engagement in inventive activities (e.g., write fiction), arts learning (e.g., take music classes) and community-based arts events (e.g., dance socially), compared to non-Aboriginals.
  - Generally, results point to the need for culturally-sensitive policies and programs.
- Age is highly correlated with arts engagement. Although levels of engagement in attendance-based activities like visiting art museums is relatively constant across age groups, Ontarians under 35 are twice as likely to be engaged in personal practice activities, such as playing an instrument, as those over 65.
  - Clearly, active forms of arts participation are an attractive entry point for younger Ontarians. What role should professional nonprofit arts groups play in this arena?

# Key Themes and Observations

- Respondents who are more connected to their own cultural heritage are more likely to be engaged in arts activities overall. This is also the case with those who are interested in others' cultural traditions. Thus, one might infer that heightening awareness and sensitivity to diverse cultures is a strategy for increasing participation overall.
  - What kinds of cross-cultural opportunities could spark interest and further engage various cultural communities across Ontario?
- The study also investigated the settings in which Ontarians engage in the arts. Overall, the home is the most common setting for arts activities across three of the four disciplines. Informal spaces, like restaurants, parks and outdoor spaces are also frequently utilized spaces for music and dance activities. For example, 48% of Ontarians who reported any dance activity indicated that 'restaurants, bars and night clubs' are a setting for their dance activities.
  - While this is still an emerging area of research, results suggest further thinking about the important role that setting plays in arts experiences of all kinds, particularly if participation can be increased by varying the setting. For example, can certain types of arts programs be re-contextualized for a different audience by switching to a different type of setting?
  - How might more Ontarians be engaged in home-based arts activities, if the home is truly the cradle of creativity, as results suggest?
- A number of analyses were run to better understand the relationships between participatory forms of engagement and attendance. Overall, engagement in participatory arts activities is associated with higher levels of attendance at both community-based and professional performances, sometimes at a rate of two or three times higher than those who do not engage in participatory activities.
  - Although causality cannot be proven in one direction or another, a clear symbiosis is evident between participatory engagement and attendance. This only underscores the need for "ecological thinking" in both policy and practice.
- Media-based engagement also corresponds to higher levels of attendance at live events. For example, those who watch dance on TV at least once a week attend professional dance performances 3.5 times on average a year, compared with 1.5 times for those who never watch dance on TV. Additionally, those who listen to music on a local radio station at least once a month attend professional music concerts an average of 6 times per year in comparison to 4 times per year for those who don't listen at all.
  - The strong association between media-based consumption and attendance is further evidence of the important role that media plays in the overall arts ecology, both as a delivery channel and as a means of increasing awareness, encouraging attendance at live programs, and building and sustaining interest in the art forms.
- Overall, results point to the interdependencies of different types of arts activities within the landscape of arts engagement and challenge the arts community and its funders to consider the totality of engagement when looking to increase participation. There are many implications of this research for arts organizations, funders and policymakers (see page 89). Increasing arts engagement in Ontario will require making new connections between different parts of the ecosystem and tapping into deep veins of cultural value.



# Sound Bytes

- 83% of Ontarians listen to music on a local radio station at least once a week.
- 45% listen to music through a website or other streaming radio
- 79% of Ontarians read articles in newspapers or magazine at least once a week.
- 60% attend professional music concerts at any frequency, another 55% attend professional stage plays or musicals and 51% visit art museums or art galleries
- Of the 43% of Ontarians who dance socially, 61% said it is “very important” to them
- 80% of respondents who visit art museums and galleries also reported it is “very important” to them
- The home is the predominant setting for engaging in music (89%), dance (51%) and visual arts (71%) activities.
- 45% and 48% of respondents do music and dance activities in restaurants, bars or night clubs, respectively
- Ontarians who engage in participatory music activities attend concerts by professional musicians at a rate that is two to three times higher than those who do not
- 95% of Ontarians said they would like to be doing more arts activities than they are doing now





# Methodology and Reporting Analysis Overview





# Data Collection and Weighting

- Ipsos Reid, a Toronto-based market research company, administered data collection through random digit dialing of residents 18 years or over throughout Ontario.
- A total of 12,672 calls were made, with 10,194 refusals and 884 terminations, for an overall cooperation rate of 13%.
- Other barriers to participation included “soft appointments,” in which potential respondents requested a return call at a later time, and did comply; un-assigned or disconnected numbers, language barriers.
- An initial test of the survey by telephone yielded revisions to the protocol in order to facilitate ease of questioning and shorten time required to complete the survey. The average completion time was 15 minutes.
- To reduce bias and create a representative sample of Ontario, weights were applied for region, age, gender, gender by age (i.e., men 18 to 34 years old), language (i.e., Francophone population), ethnicity, and aboriginal status. In order to calculate weights, target percentages (see appendix) based on natural incidence of each analysis group were inputted in a Quantum, a statistical analysis software program, and compared to distribution of sample respondents. This is an iterative process in which each individual weight by region, age, etc. is applied and then re-adjusted in order to achieve target percentages within the general population.
- Confidence intervals for the overall main sample (n=1,300) is +/- 2.7%.

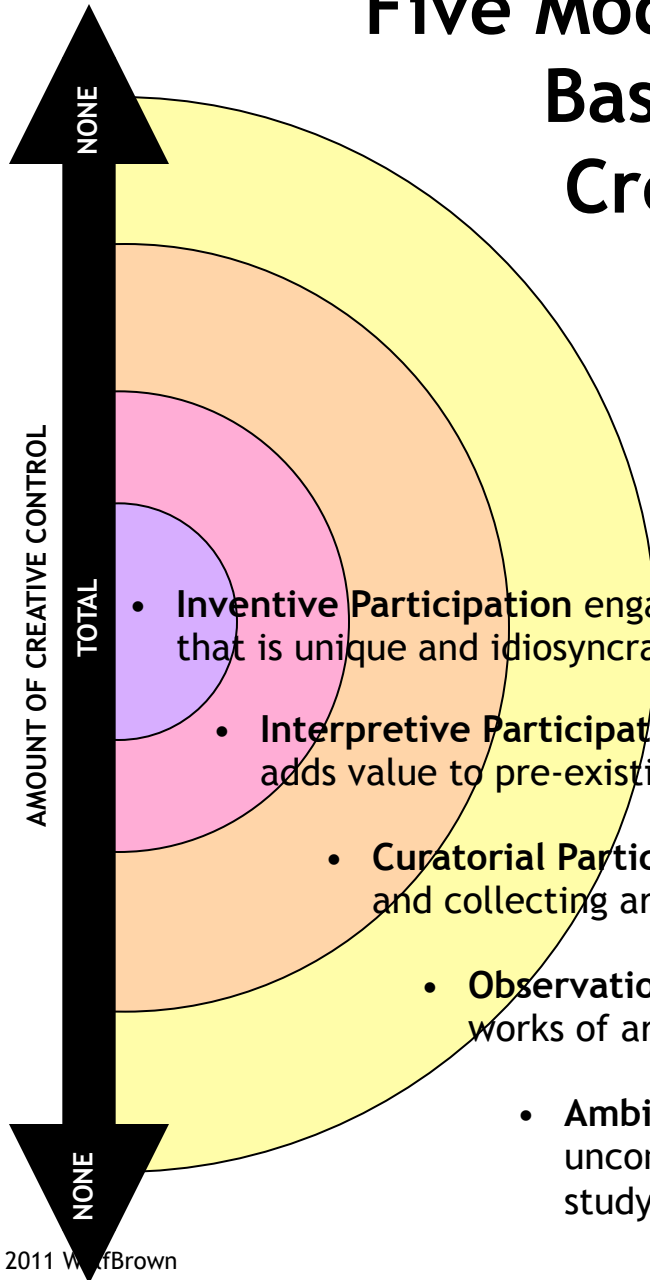


# Questionnaire Design

- The questionnaire was based on a survey of cultural engagement in Greater Philadelphia. This survey is adapted for Ontario and for an arts-specific focus with significant input from Ontario Arts Council staff.
- Respondents were asked about their involvement in 45 different arts activities, including:
  - Music, dance, theatre and drama activities
  - Reading and writing activities
  - Visual art and craft activities
  - Other activities focusing on online engagement
- Within each discipline, a cross-section of activities was queried to capture the full range of engagement, including inventive, interpretive, curatorial and observational modes of participation (based on the “Five Modes of Participation” framework illustrated on the next page).
- The activity lists covered arts learning (e.g., taking lessons or classes).
- Several general questions explored respondents’ interest in exploring their own as well as others’ cultural heritage.
- A general indicator of latent demand was gleaned from a question of which, if any, of the activities mentioned in the survey the respondent would like to do more of in the future.
- To allow for comparison and to facilitate weighting (see page nine), respondents were asked to indicate their age, gender, marital status, educational attainment, occupational status and ethnicity.
- A copy of the questionnaire is included in the appendix.



# Five Modes of Participation, Based on Level of Creative Control



- **Inventive Participation** engages the mind, body and spirit in an act of artistic creation that is unique and idiosyncratic, regardless of skill level.
- **Interpretive Participation** is a creative act of self-expression that brings alive and adds value to pre-existing works of art, either individually or collaboratively.
- **Curatorial Participation** is the creative act of purposefully selecting, organizing and collecting art to the satisfaction of one's own artistic sensibility.
- **Observational Participation** occurs when you see or hear arts programs or works of art created, curated or performed by other people.
- **Ambient Participation** involves experiencing art, consciously or unconsciously, that you did not select (not investigated in this study).

For each of the 45 arts activities covered in the survey, both frequency and salience were measured, as follows:

On average, how frequently do you...

Four Frequency Cohorts

Listen to music on a local radio station	Never or Almost Never	At Least Once a Year	At Least Once a Month	At Least Once a Week

If respondent reported any level of activity, they were asked...

Do you feel this activity is <u>very important</u> to you?	Yes	No
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One Salience Indicator

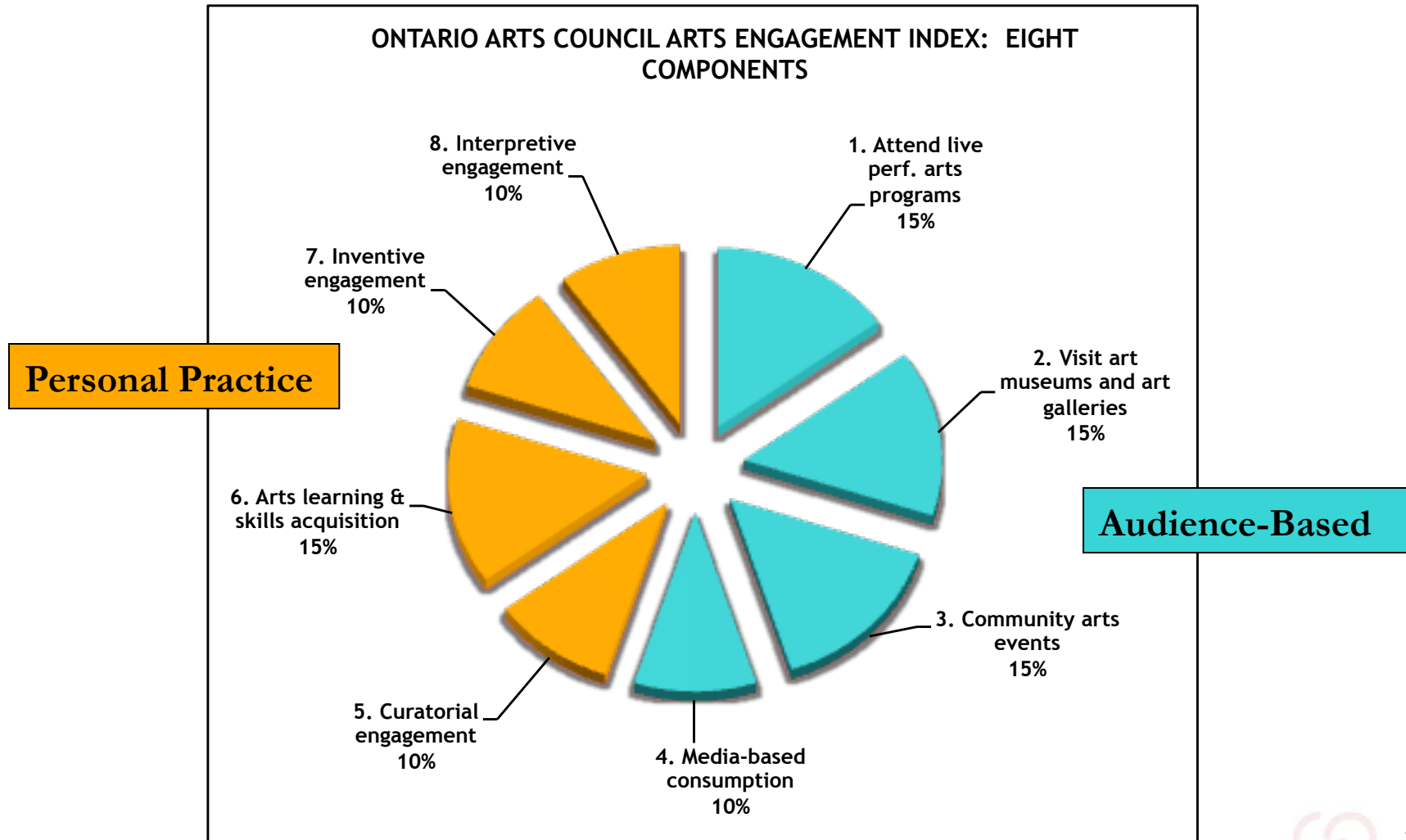


# Four major analytical measures are used throughout the report

- **Frequency distributions:** Reporting of simple frequency distributions (e.g., 83% of Ontarians reported that they “listen to music on a local radio station” at least once a week)
- **Frequency Index:** A standardized measure of frequency, with a baseline at 100 (the grand mean for all activities). This allows for comparison of subgroups of respondents on individual arts activities. For example, the frequency index for “listen to music on a local radio station” is 495 vs. an average of 100 for all 45 activities. In other words, Ontarians reported frequency of doing this activity is nearly five times higher than the average frequency of all activities.
- **Salience Index:** A standardized measure of salience (i.e., importance of activity) with a baseline at 100 (the grand mean for all activities). This allows for comparison of subgroups of respondents on individual arts activities. For example, the salience index for “listen to music on a local radio station” is 166 vs. an average of 100 for all 45 activities. In other words, Ontarians reported salience for this activity is 66% higher than the average salience of all activities.
- **Arts Engagement Index:** A combined measure of both frequency and salience for an individual activity compared to the average for all activities. Individual activity engagement indexes were then rolled up into eight different artistic domains, described below. Domains were then aggregated to create a composite arts engagement index across all activities. The average arts engagement index for all respondents was set to 100.
  - 1) Attending live performing arts events: attending professional performances in music, theatre, dance and literature
  - 2) Visiting art museums and galleries
  - 3) Community arts events: attending and participating in community-based events, such as student and community performances (e.g., recitals), arts and craft fairs and book club meetings
  - 4) Media-based consumption: absorbing art through popular media and the Internet (e.g., radio, TV, Internet radio)
  - 5) Arts learning and skills acquisition: taking classes in different arts disciplines
  - 6) Inventive engagement: creating unique and new works of art (e.g., composing, choreography, writing fiction, painting)
  - 7) Interpretive engagement: illuminating existing works of art, such as playing a Mozart sonata, or acting in a Tom Stoppard play
  - 8) Curatorial engagement: capturing and organizing existing works of art, as in organizing a music library or collecting paintings for a personal art collection



# Eight Components or “Domains” of the Arts Engagement Index



# Calculating Frequency and Salience Scores and Indexes

- In preparing data for analysis, scores were attached to both frequency and salience responses, as follows:

	Frequency Score	Salience Score (if “Very Important”)
- If “never or almost never”	0	Not asked
- If “at least once a year”	+6	+15
- If “at least once a month”	+24	+10
- If “at least once a week”	+52	+5

- Both frequency and salience indexes were calculated based on the above scoring system.
  - Frequency index calculation example:** the average estimated frequency of downloading music is 14 times per year across all respondents. The frequency index for this activity is calculated by dividing 14 by 9 (the overall average frequency of all arts activities) and multiplying by 100 to standardize the ratio. The resulting frequency index for downloading music is 156. Therefore, Ontario residents are 50% more engaged in downloading music than the average of all activities.
  - Salience index calculation example:** the average salience (i.e., importance) score attached to downloading music is 3. The salience index, then, is 3 divided by 3.7 (the overall salience score for all activities). The resulting ratio is standardized to an average of 100, producing a salience index of 84 for downloading music. Ontario residents consider downloading music slightly less important, on average, than all other arts activities combined.



# Calculating the Arts Engagement Index

- The eight categories of engagement were adapted from WolfBrown's work with Greater Philadelphia Cultural Alliance staff. In this arts-based model, the majority of weight is given to audience-based activities (55%), with the balance given to personal practice (45%). Ultimately, this is a well-considered but arbitrary allocation (see pie chart on page 13 for detailed weights by domain).
- As noted earlier, arts engagement indexes were calculated for individual activities, then individual activities were aggregated into domains of engagement, and finally, all eight domains were combined into one overarching index score.
  - **Example arts engagement index calculation for individual activity:** An Ontario resident downloads music from the Internet at least once a month (earning a score of 24 according to scoring system described on previous page), and considers this activity to be important (a salience value of 10 points as described on previous page). Therefore, s/he receives a total combined score of 34 points. The average score is 15.93, so her/his arts engagement index score for downloading music is  $34/15.93$  (standardized to 100), or 213, double the average Ontarian engagement.
  - **Example of domain calculation:** Attending live performing arts is a sum of all individual arts engagement indexes for attending professional live performing arts events and book or poetry readings. If a respondent's aggregated score for these activities is 40, and the average aggregate score is 29.4, this respondent's attending live performing arts engagement index is  $40/29.4$  (standardized to 100), or 136 - 36% higher than average.
  - **Overall arts engagement index (AEI)** is an aggregate sum of all domain engagement indexes, with weights applied (e.g., if attending live performing arts index is 137, weighted value is 137 multiplied by .15, or 20.55.)
- Each of the eight categories of engagement is defined in more detail and profiled in the report, starting with the four audience-based forms on page 40, followed by the four types of personal practice. Within each of the eight categories, some individual activities were given higher or lower weights so as to avoid skewing the indicator towards a particular discipline or form of engagement. These weights are reported in parentheses. Unless otherwise noted, no other weights were applied.
- Index calculations are very sensitive to any change in level of activity within smaller and less stable samples, such as individual visible minority groups (e.g., one highly engaged Chinese respondent will dramatically increase the overall level of engagement for all Chinese respondents). See tables displaying margins of error for different analysis in appendix.





# Definition of Analysis Groups

- Throughout this report, results are analyzed by several demographic and other sub-groups, to illuminate key differences, as follows:
  - **By region:**
    - The six areas are: 1) City of Toronto, 2) 905 region (Greater Toronto Area excluding the City of Toronto), 3) Central Ontario, 4) Eastern Ontario, 5) Northern Ontario, and 6) Southwest Ontario
  - **By gender**
    - Given the large differences in patterns of arts participation found in other studies, results are reported by gender.
  - **By age**
  - **By race\***
    - Primarily, results are reported for whites and the three largest visible minorities in Ontario: Chinese, South Asian, and Black.
  - **By Aboriginal/Non-Aboriginal status**
  - **By Francophone/Anglophone status**
- Additional analysis examined results in terms of, lifestage, presence of children, level of educational attainment, and household income, community size and urban/rural areas.

\*WolfBrown and OAC recognize that race is a social construct that is based on geographic, historical, political, economic, social and cultural factors, as well as physical traits, that have no justification for notions of racial superiority or racial prejudice. For the purposes of this report, the word “race” is used for simplicity to refer to the population groups of white and visible minorities based on the definitions and language used in the Census of Canada. We further recognize that there is diversity within each of these groups.

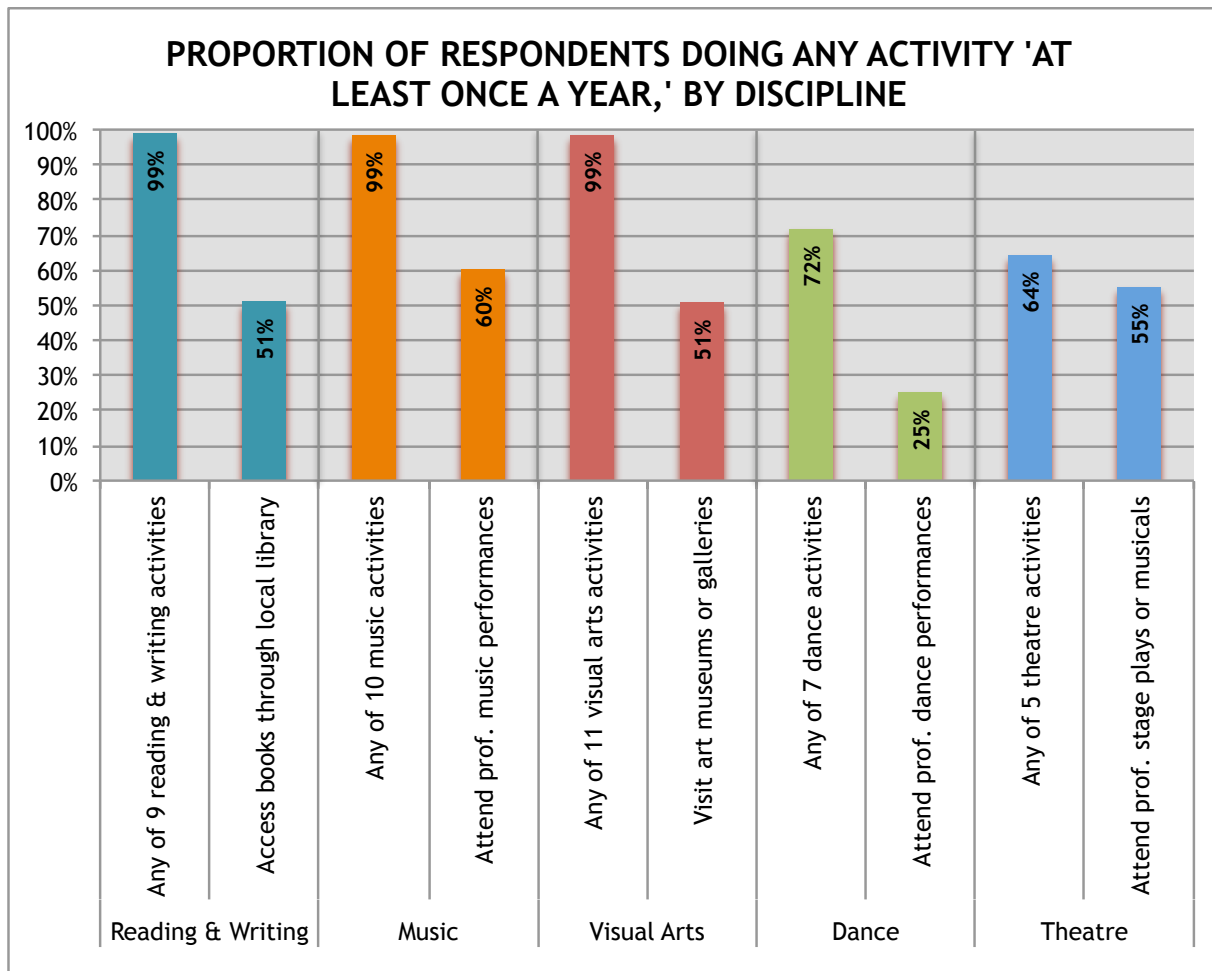




# Results by Artistic Discipline

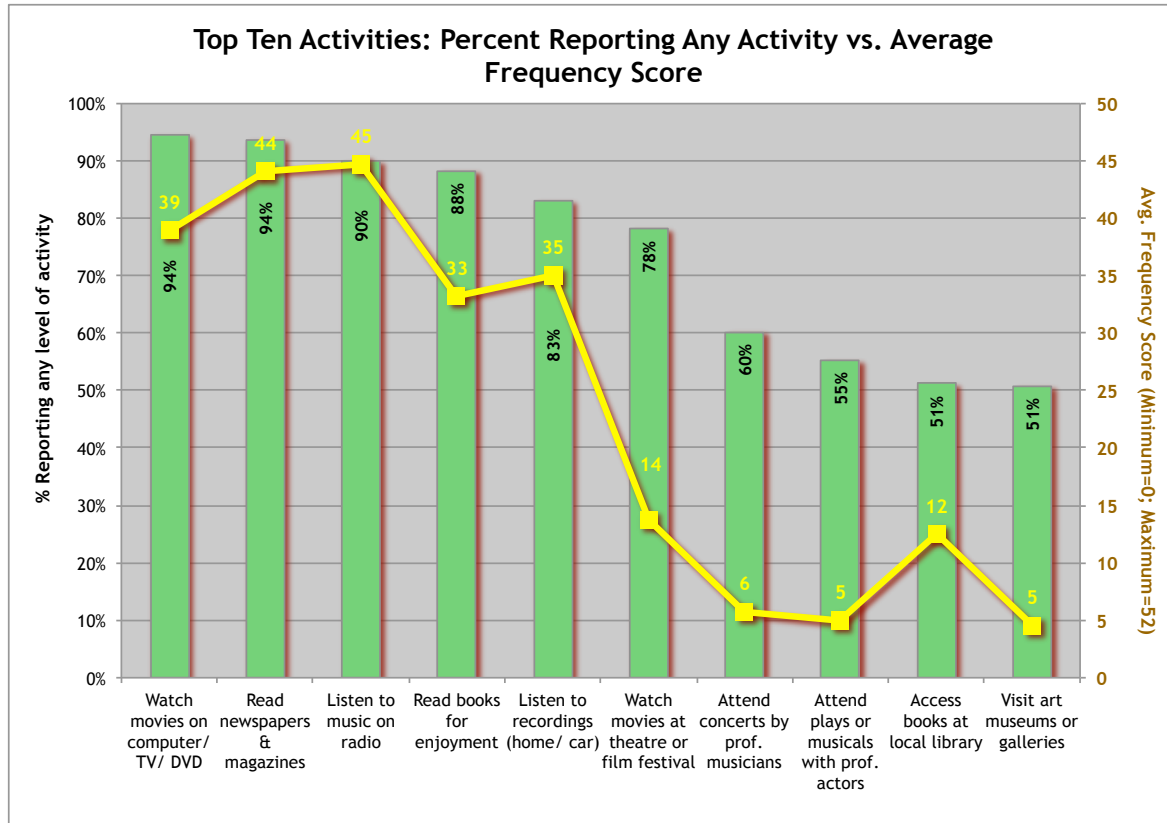


# Overall Engagement by Discipline



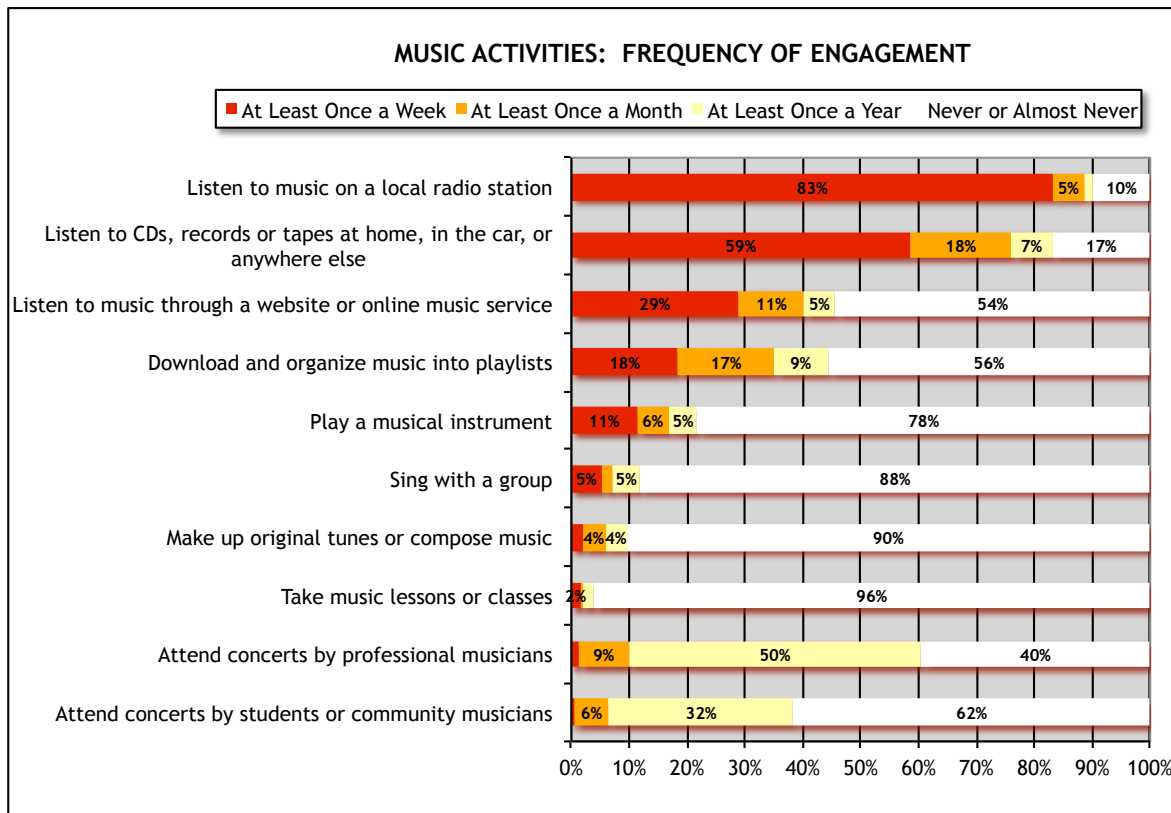
- The chart at left shows the overall proportion of Ontarians who do any level of activity within each discipline (i.e., those who reported activity of ‘at least once a year’), alongside similar analyses for a single activity.
- For example, 99% of Ontarians do any of the 10 music activities ‘at least once a year,’ and 60% of Ontarians attend professional concerts ‘at least once a year’ or more.
  - Note the prevalence of these activities is higher than dance and theatre due to the inclusion of several ubiquitous individual activities, such as listening to the radio, reading a book and watching movies.
- Clearly, Ontario residents are engaged in the arts at some level across all disciplines.
- Overall, these results point to the extensiveness and breadth of involvement in the arts across the province.

# Top Ten Activities by Frequency



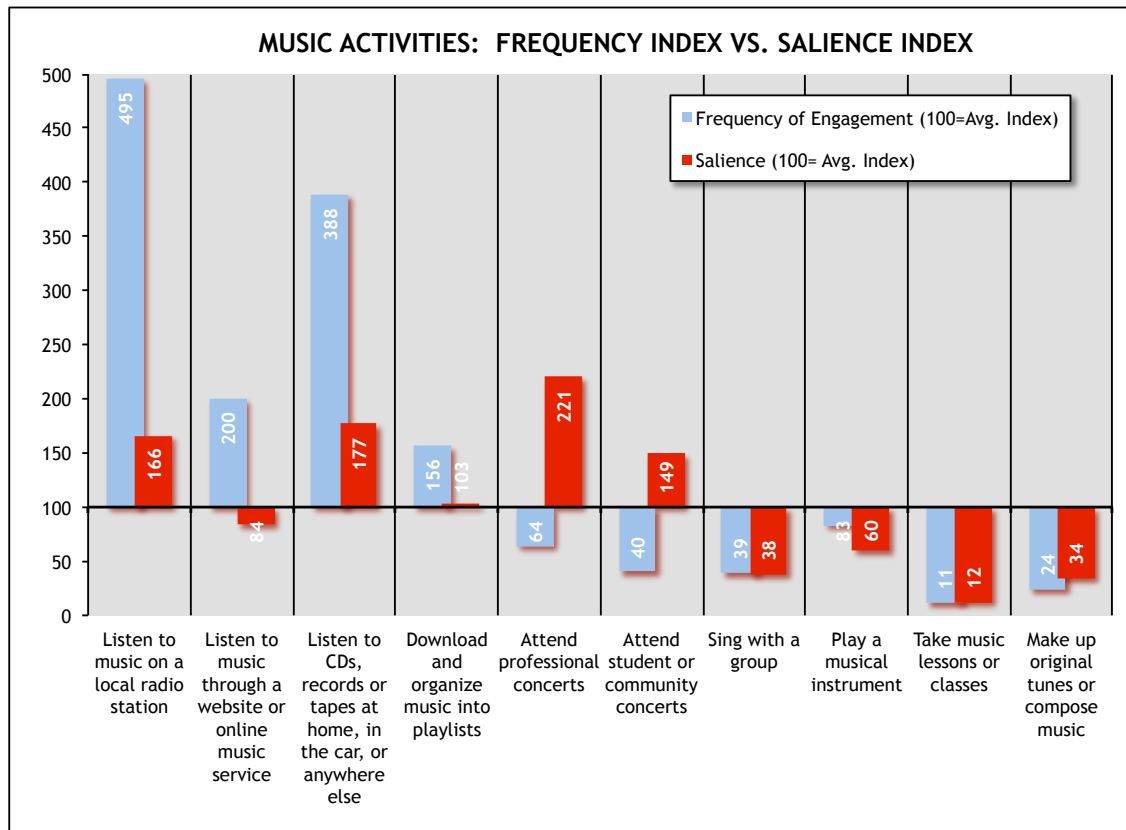
- The chart at left shows the top ten most prevalent activities, defined by the proportion of respondents who reported any frequency. The yellow line represents the average frequency score for each activity (e.g., residents visit art museums or galleries, on average, five times per year).
- As expected, media-based activities, like watching movies, listening the radio, and reading newspapers and magazines, are most dominant of the 45 activities.

# Frequency of Music Activities



- The chart at left illustrates simple frequency results for the 10 music activities, ordered from highest to lowest. Use this chart to assess the overall prevalence of music activities.
- ‘Listening to music on a local radio station’ is the most prevalent of all music activities (83% do it ‘at least once a week’), followed by ‘listening to CDs, records or tapes at home’ (59% at least once a week) and listening to music online (29% ‘at least once a week’).
  - Results illustrate the key role that terrestrial radio plays in the music ecosystem, as well as the role of music collecting. One might infer that audience development efforts for music organizations should extend to music collecting and home/personal listening.
  - Music organizations should consider these and other ways to utilize popular media like radio and the Internet in order to generate a stronger connection to the art form and enhance potential for audience development.
- About 35% of Ontario residents ‘download and organize music’ ‘at least once a month’ or more frequently.
  - How might arts organizations play a role in helping people download, organize and collect music for personal listening?
- Half of Ontario residents ‘attend concerts by professional musicians’ (any style of music) at least once a year, while only 10% do so with a frequency of ‘at least once a month.’
  - In other words, frequency of concert-going is concentrated in a relatively small segment of the population.

# Music Activities: Frequency Index vs. Salience Index



- The chart on this page compares standardized indicators of frequency and salience for the 10 music activities. This makes it possible to see which activities people do infrequently but consider to be “very important” regardless, and vice versa. These indexes are standardized to the average level of frequency and salience, respectively, across all activities and disciplines.

- The blue bars indicate frequency, while the red bars indicate salience. All figures are indexed to the mean for all 44 activities. Look for large gaps between the pairs of blue and red bars.
- It is important to note that the salience indexes are not a rating of importance between one activity and another, but rather a measurement of the salience of the one activity in comparison to all activities.

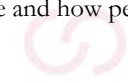
- Although frequency is high for listening to the radio and personal listening, salience is proportionately much lower for these activities (although still above average).
- However, salience for ‘attending concerts by professional musicians’ is much higher than its corresponding frequency score (221 vs. 64).
- Attendance at student and community concerts also exhibits higher salience than frequency scores (149 vs. 40).
  - Although frequency may be lower than other music activities, the value that Ontario residents attach to attending live concerts is very high. This finding suggests that although frequency of attendance has traditionally been the benchmark indicator for engagement and subsequent success of arts programming in the general population, examining engagement from the viewpoint of importance can shed light on another dimension of “success” - the high public value of the arts in general.

# Music Activities Compared

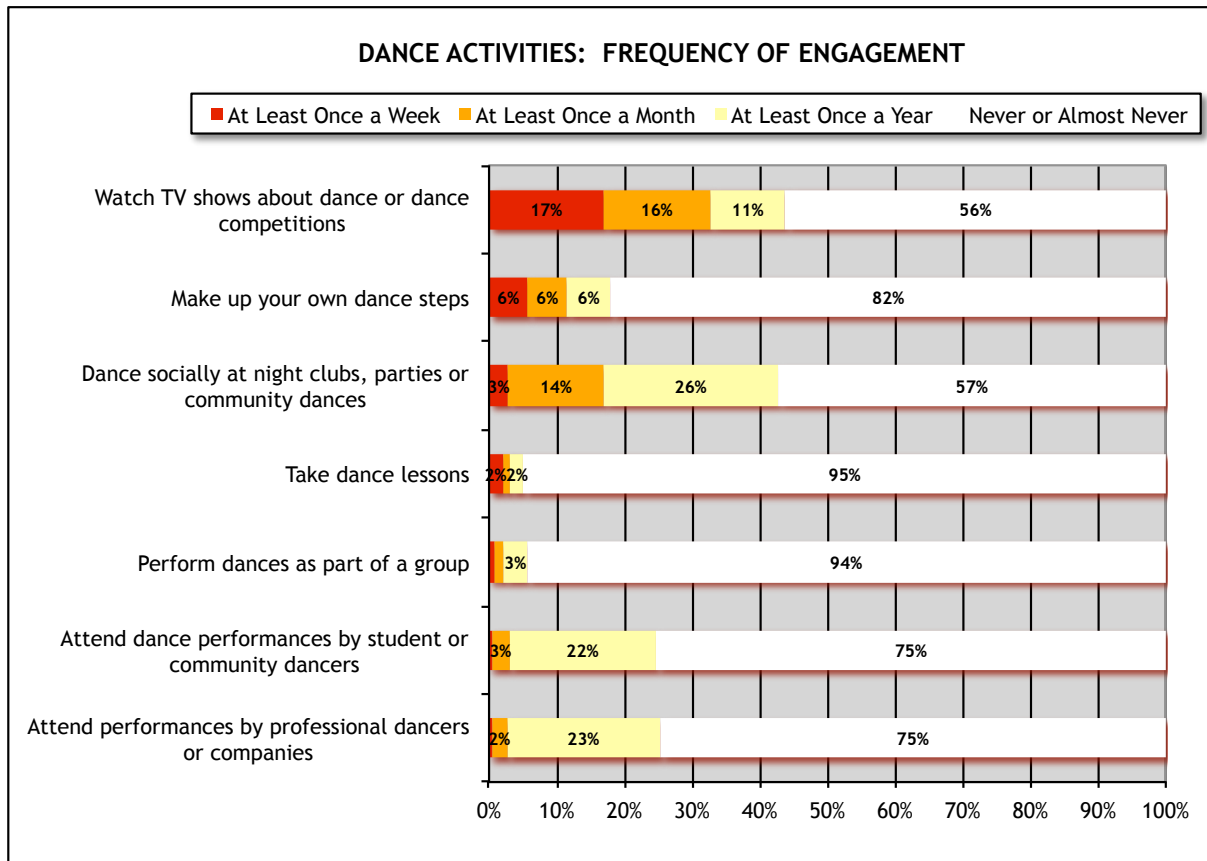
OVERALL ENGAGEMENT IN MUSIC ACTIVITIES	Listen to music on a local radio station	Listen to music online	Listen to CDs, records or tapes at home/car/elsewhere	Download and organize music into playlists	Attend concerts by prof. musicians	Attend concerts by students or community musicians	Sing with a group	Play a musical instrument	Take music lessons or classes	Make up original tunes or compose music
<b>Region</b>	**	**		**	**	**		**		**
City of Toronto (n=298)	94	127	103	142	123	85	115	124	121	156
905 Region (n=355)	104	102	98	103	90	81	78	75	94	63
Central (n=188)	102	98	104	88	100	140	121	117	128	109
East (n=261)	97	88	98	83	102	108	117	113	86	99
Southwest (n=307)	103	82	98	80	96	109	95	95	96	87
North (n=185)	92	105	103	83	74	117	94	89	60	100
<b>Race</b>	**	**	**					**	**	
White (n=1120)	100	94	99	97	100	101	96	94	72	96
Chinese (n=97)	98	109	74	102	110	99	166	173	405	99
South Asian (n=94)	102	125	120	129	104	101	98	102	234	138
Black (n=97)	104	141	129	128	100	107	125	57	154	92
Other (n=77)	96	151	111	132	93	69	112	158	166	166
<b>Aboriginal &amp; Francophone</b>										
Aboriginal (n=109)	101	108	103	75	92	118	56	117	146	124
Francophone (n=130)	101	84	105	86	91	94	96	105	2	34**
<b>Gender</b>		**				**		**	**	**
Male (n=718)	100	110	99	107	98	92	87	120	84	124
Female (n=876)	100	91	101	94	101	107	112	82	115	78
<b>Age</b>	**	**	**	**				**	**	**
18 - 34 (n=446)	98	154	95	182	99	90	100	130	184	197
35 - 44 (n=304)	104	117	105	124	92	104	90	98	63	87
45 - 54 (n=334)	105	86	108	69	102	114	74	85	77	62
55 - 64 (n=277)	101	65	99	44	105	96	138	95	55	60
65+ (n=231)	90	37	93	21	103	99	106	73	75	32

\*\*Significant at or below the .01 level.  
\*Significant at the .05 level.

- The table above (and those similar in subsequent pages) compares the arts engagement index for individual music activities across geographic and demographic groups. (see pages 12 and 13 for a definition of the index). For example, men have an index of 124 for ‘make up original tunes or compose music’, indicating that men are engaged in this activity about 24% more than the average Ontarian.
- City of Toronto residents are most engaged in the widest range of activities of any region, most notably for ‘downloading and organizing music,’ and ‘making up original tunes or composing music.’ This is most likely highly correlated with the young age skew of these respondents, as 35% of City of Toronto respondents are under 35 years old.
- Chinese and South Asian respondents index highly on ‘taking music lessons or classes.’ This is true across all visible minority groups. Visible minorities are, overall, more engaged in other participatory activities, such as ‘singing,’ ‘playing a musical instrument,’ and ‘making up original tunes.’ Given the small sample sizes, however, it is likely that these scores may be over-emphasizing subtle differences between racial groups regarding arts learning.
- With the notable exception of ‘sing in a group,’ men are more likely than women to be engaged in a number of musical activities.
- As expected, younger adults are significantly more engaged in online music activities, such as ‘listening to music online’ (154 vs. 37 for 65+ respondents) and ‘downloading music’ (182 vs. 21 for 65+ respondents). Note the strong correlation between participatory activities and age, with younger people much more likely to be involved in these types of arts activities. This is the first instance of a larger pattern regarding the importance and prevalence of participatory activities for young people and how personal practice should be considered during program planning if arts organizations seek to engage these constituents.



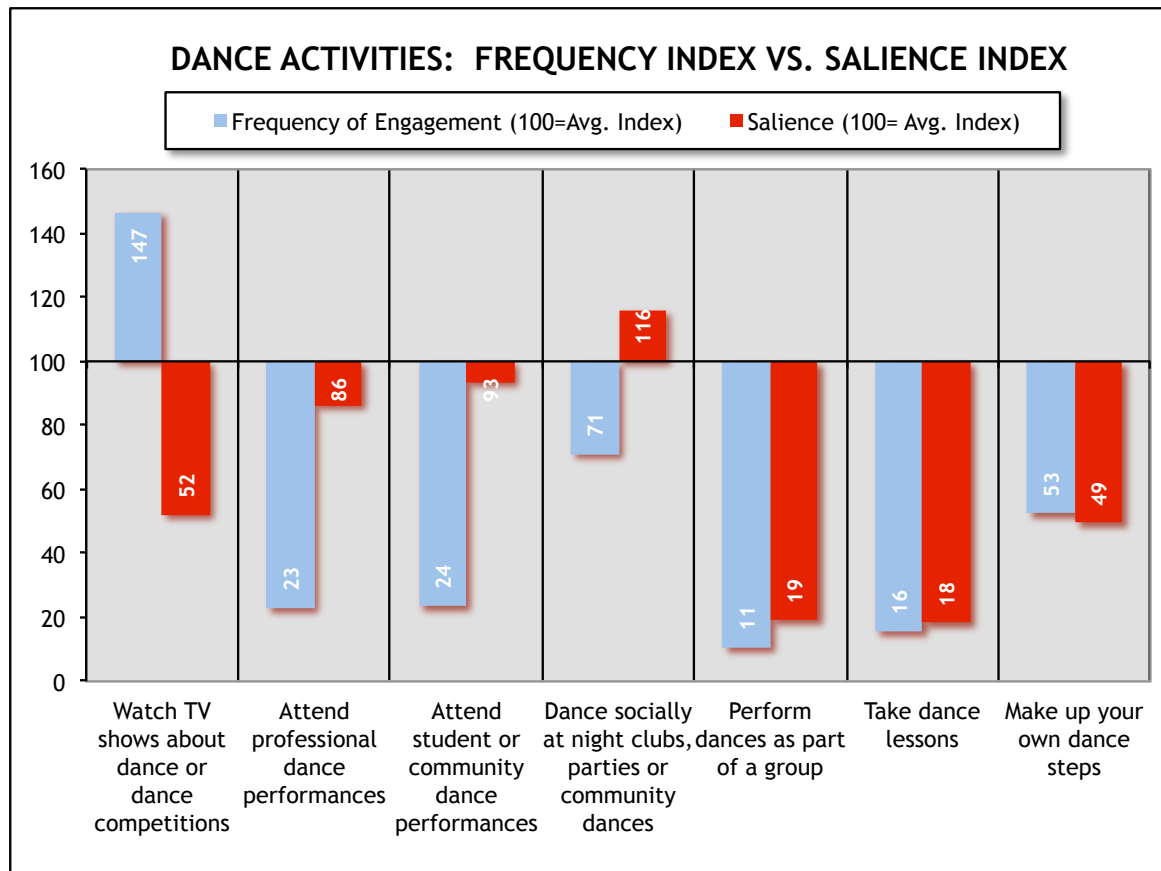
# Frequency of Dance Activities



- Frequency of dance activities is dominated by ‘watching TV shows about dance or dance competitions,’ with one-third of all respondents doing this activity ‘at least once a month’ and 17% doing it ‘at least once a week.’
  - It is impossible to ignore the influence of television shows like “So You Think You Can Dance,” and “Dancing with the Stars” on the public’s perception and interest in dance. Also, popular movies like *Black Swan*, *Step Up to the Street* and others play a role in bringing dance into the mainstream.
- Note that roughly 43% of Ontarians ‘dance socially’ ‘at least once a month,’ while about 25% ‘attend dance performances by professional dancers’ at least once a year.
  - How might professional dance presenters and dance companies tap into the large vein of public interest around dance?



# Dance Activities: Frequency Index vs. Saliience Index



- Three notable differences can be observed by comparing standardized frequency and saliience indexes across the seven dance activities:
  - 1) Although frequency of watching dance on TV is highest of all dance activities, saliience is significantly lower.
  - 2) The opposite is the case for dancing socially, with saliience not only much high than frequency (116 vs. 71, respectively), but saliience also being the highest amongst all dance activities. Simply stated, 'dancing socially' is of above average importance in comparison to other dance activities.
  - 3) Although saliience for live dance events is below average, it is still significantly higher than frequency for both professional dance performances and student/community performances (93 vs. 24, and 86 vs. 23, respectively).

# Dance Activities Compared

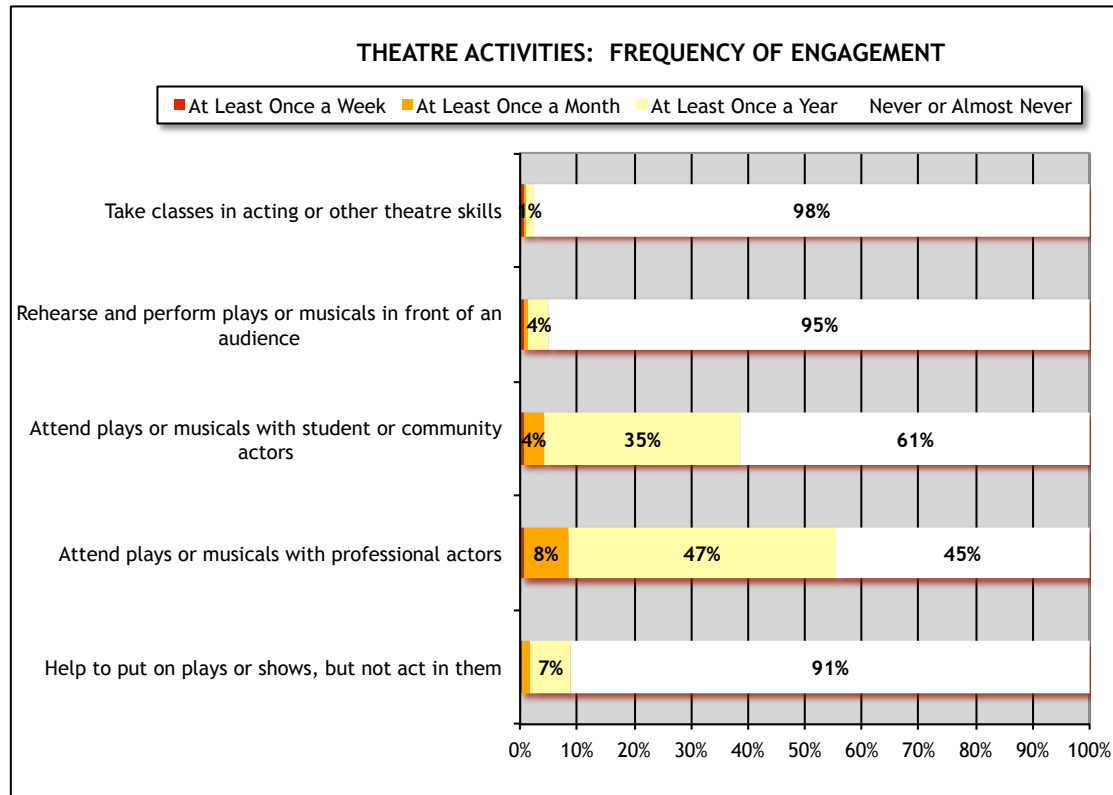
OVERALL ENGAGEMENT IN DANCE ACTIVITIES	Watch TV shows about dance or dance competitions	Attend performances by prof. dancers or companies	Attend dance performances by student or community dancers	Dance socially at night clubs, parties or community dances	Perform dances as part of a group	Take dance lessons (any style)	Make up your own dance steps
<b>Region</b>		**	**			**	**
City of Toronto (n=298)	87	137	101	115	131	100	115
905 Region (n=355)	117	95	104	120	97	171	104
Central (n=188)	90	122	99	90	186	69	143
East (n=261)	90	93	97	95	91	122	95
Southwest (n=307)	102	80	94	79	53	56	73
North (n=185)	104	67	113	88	119	22	105
<b>Race</b>	**	**		*		**	**
White (n=1120)	95	97	96	98	97	87	100
Chinese (n=97)	90	86	90	75	101	227	30
South Asian (n=94)	164	114	140	151	177	183	58
Black (n=97)	229	220	187	140	194	277	169
Other (n=77)	92	65	91	88	46	44	87
<b>Aboriginal &amp; Francophone</b>							
Aboriginal (n=109)	74	91	100	120	87	66	176**
Francophone (n=130)	105	87	132	82	117	117	80
<b>Gender</b>	**	**	**	**	**	**	**
Male (n=718)	69	72	85	92	63	33	85
Female (n=876)	128	126	114	108	134	162	114
<b>Age</b>	**	*	**	**		**	**
18 - 34 (n=446)	95	96	97	170	120	170	119
35 - 44 (n=304)	91	81	119	88	71	59	124
45 - 54 (n=334)	100	95	123	84	110	86	99
55 - 64 (n=277)	93	111	71	61	63	67	69
65+ (n=231)	130	127	82	49	128	77	71

\*\*Significant at or below the .01 level.  
\*Significant at the .05 level.

- Respondents from the 905 region are most engaged in ‘taking dance lessons,’ and ‘dancing socially,’ compared to City of Toronto residents, who ‘attend professional dance performances,’ and ‘perform dances in a group.’ Note that Central Ontario respondents reported the highest engagement for ‘perform in a group’ and ‘make up dance steps.’
- Differences by race are similar to those seen in music, although Black respondents are most highly engaged in dance activities across the board, including watching on TV, attending performances, performing themselves, and taking classes. As a group, visible minorities have higher levels of engagement in dance activities overall in comparison to whites.
- As opposed to music, women are consistently more engaged than men in all dance activities.
- Not surprisingly, young people are more engaged in the participatory dance activities, especially social dancing and dance lessons. It appears that the dance field is well-posed for developing younger audiences. How will dance groups actualize this finding into new programming?

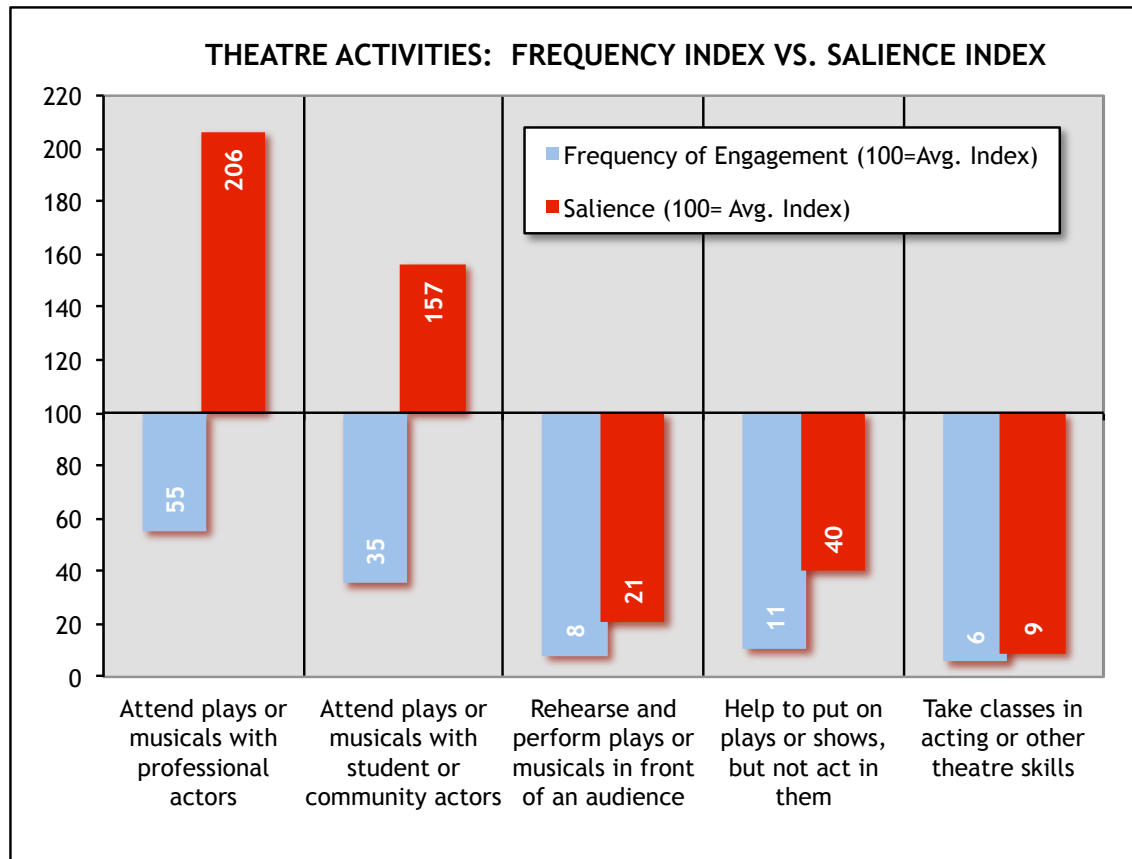


# Frequency of Theatre Activities



- Frequency of doing theatre activities was generally lower in comparison with other disciplines, mostly because of the lack of any item involving consumption via popular media.
- Overall, though, almost two-thirds of Ontarians are involved in any of the five theatre activities ‘at least once a year’ (see page 19).
- However, over half of all respondents reported that they ‘attend plays or musicals with professional actors’ ‘at least once a year.’
  - Frequency of attendance at plays and musicals is about twice that of dance, but slightly lower than the figure for music.
  - However, personal participation in theatre is much lower than personal participation in music and dance.

# Theatre Activities: Frequency Index vs. Salience Index



- Note the significant differences between frequency and salience for attendance at live theatre performances: salience is higher by 151 points for professional theatre, and 122 points for student and community performances.

- This reflects similar findings for music that the live experience is truly special and important. How can this value be leveraged for promotion of live arts in general?
- One might also interpret this “frequency/salience gap” as indicating some level of unfulfilled demand for live performing arts programs. If there is unfulfilled interest in attending theatre, why aren’t more people going? How can theatre organizations translate the relatively high importance residents place on theatre into greater frequency of attendance?

# Theatre Activities Compared

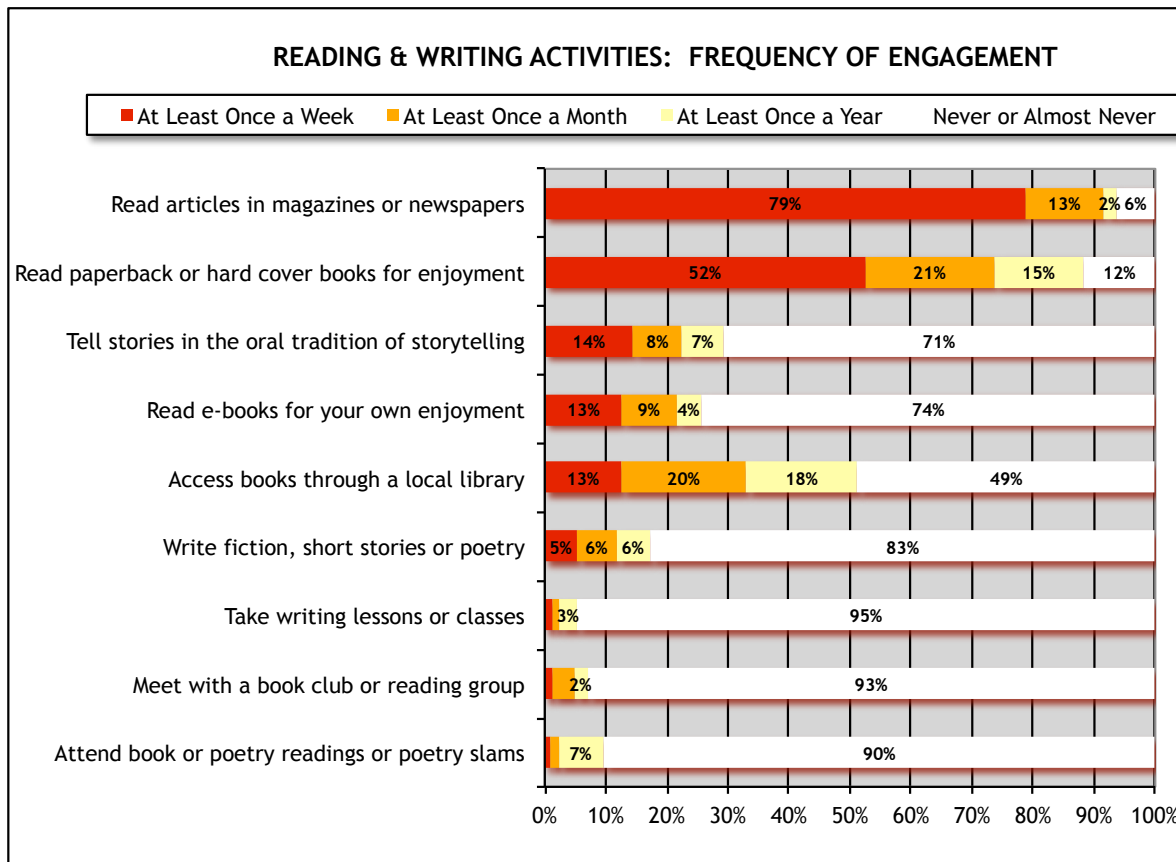
OVERALL ENGAGEMENT IN THEATRE	Attend plays or musicals with prof. actors	Attend plays or musicals with student or community actors	Rehearse and perform plays or musicals in front of an audience	Help to put on plays or shows, but not act in them	Take classes in acting or other theatre skills
<b>Region</b>	**		**	**	
City of Toronto (n=298)	142	89	183	161	194
905 Region (n=355)	94	93	68	76	76
Central (n=188)	95	119	75	91	36
East (n=261)	89	100	61	123	40
Southwest (n=307)	89	109	96	77	92
North (n=185)	56	98	68	54	108
<b>Race</b>		**		**	**
White (n=1120)	100	102	96	91	92
Chinese (n=97)	107	75	128	156	157
South Asian (n=94)	99	80	37	148	163
Black (n=97)	92	166	84	153	53
Other (n=77)	96	48	56	51	62
<b>Aboriginal &amp; Francophone</b>					
Aboriginal (n=109)	90	99	280**	240**	296**
Francophone (n=130)	86**	108	29	47	28
<b>Gender</b>	**	**			
Male (n=718)	91	89	107	96	93
Female (n=876)	109	110	94	104	107
<b>Age</b>	**	**	**	**	**
18 - 34 (n=446)	96	91	167	138	248
35 - 44 (n=304)	91	112	69	119	44
45 - 54 (n=334)	87	110	82	97	54
55 - 64 (n=277)	109	86	91	56	63
65+ (n=231)	128	103	49	59	0

\*\*Significant at or below the .01 level.  
\*Significant at the .05 level.

- Note the significantly higher engagement scores for City of Toronto respondents across most theatre activities, which might be explained, in part, by age, diversity of population, education levels. However, note how ‘attend plays or musicals with student or community actors’ is actually higher in other regions (e.g., Central Ontario is 119 and Southwest Ontario is 109 for this activity).
- Aboriginal respondents reported the highest scores for ‘taking acting classes or other theatres skills,’ ‘rehearsing and performing in front of others,’ and ‘helping to put on plays.’
- As observed in other disciplines, both visible minorities and young adults are more highly engaged in participatory forms of theatre.



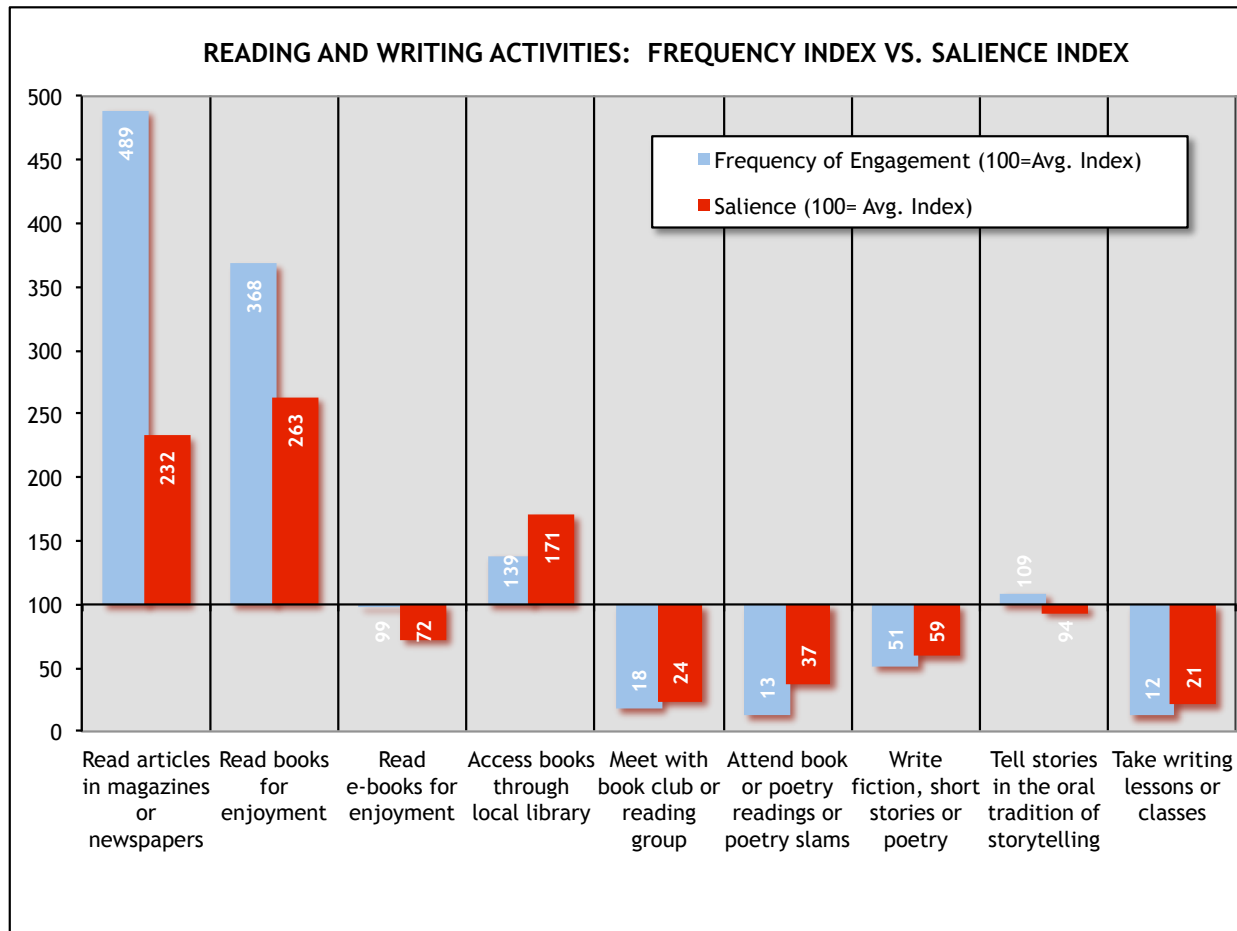
# Frequency of Reading and Writing Activities



- Reading is clearly one of the more widespread activities among those tested in the survey (along with listening to the radio). Almost eight in ten respondents ‘read articles in magazines or newspapers,’ and another 52% ‘read books for enjoyment.’
  - How can arts organizations link reading to their own programming, given its prevalence?
- Almost one-quarter of respondents (24%) ‘tell stories in the oral tradition of storytelling’ ‘at least once a month.’
- About half of all respondents ‘access books at a local library’ at all, with one-third going to the library ‘at least once a month.’
  - Although not typically thought of as a creative act, going to the library to seek out reading material is an important and under-utilized way of exposing oneself to culture.
- Frequency of writing activities is relatively low.
  - What role might arts groups play in stimulating more creative writing?



# Reading and Writing Activities: Frequency Index vs. Salience Index



- Reading in general exhibits the highest frequency and salience index scores overall.
- Salience for ‘accessing books through a local library’ is higher than frequency, suggesting that although not typically thought of as a creative act, going to the library to seek out reading material is a highly valued activity.
  - Libraries also serve as exhibition galleries for artifacts and local art, performance spaces for communal activities like storytelling, and classrooms for arts and crafts activities.
  - With libraries located in most communities, both urban and rural, they are a natural partner for arts organizations to increase outreach and expand programming.

# Reading and Writing Activities Compared

OVERALL ENGAGEMENT IN READING & WRITING	Read articles in magazines or newspapers	Read paperback or hard cover books for enjoyment	Read e-books for your own enjoyment	Access books through your local library	Meet with a book club or reading group	Attend book or poetry readings or poetry slams	Write fiction, short stories or poetry	Tell stories in the oral tradition of storytelling	Take writing lessons or classes
<b>Region</b>		**		**	**	**		**	**
City of Toronto (n=298)	104	105	123	105	118	209	148	104	168
905 Region (n=355)	100	98	98	97	76	55	67	96	80
Central (n=188)	97	102	104	120	176	106	143	136	117
East (n=261)	102	105	100	98	92	103	88	106	66
Southwest (n=307)	98	96	84	101	97	55	81	86	86
North (n=185)	95	93	93	72	61	85	114	102	53
<b>Race</b>	**		*	**		**	**	**	
White (n=1120)	101	102	94	98	91	84	94	103	89
Chinese (n=97)	88	83	162	112	74	98	66	29	201
South Asian (n=94)	98	93	119	133	144	256	105	109	185
Black (n=97)	95	102	117	139	210	145	112	119	101
Other (n=77)	99	93	131	76	177	271	149	67	133
<b>Aboriginal &amp; Francophone</b>									
Aboriginal (n=109)	88	94	93	103	126	165	235**	146	143
Francophone (n=130)	99	96	76	107	89	178	75	78	27
<b>Gender</b>	**	**		**	**	**			
Male (n=718)	102	88	109	78	37	79	100	96	93
Female (n=876)	98	111	92	120	158	119	100	104	106
<b>Age</b>	**	**	**	**	**	**	**	**	**
18 - 34 (n=446)	94	92	122	89	89	103	104	123	191
35 - 44 (n=304)	101	105	109	105	79	114	98	129	72
45 - 54 (n=334)	99	98	81	94	176	73	100	97	97
55 - 64 (n=277)	103	105	83	110	79	79	91	87	50
65+ (n=231)	107	105	94	111	64	140	106	37	22

\*\*Significant at or below the .01 level.

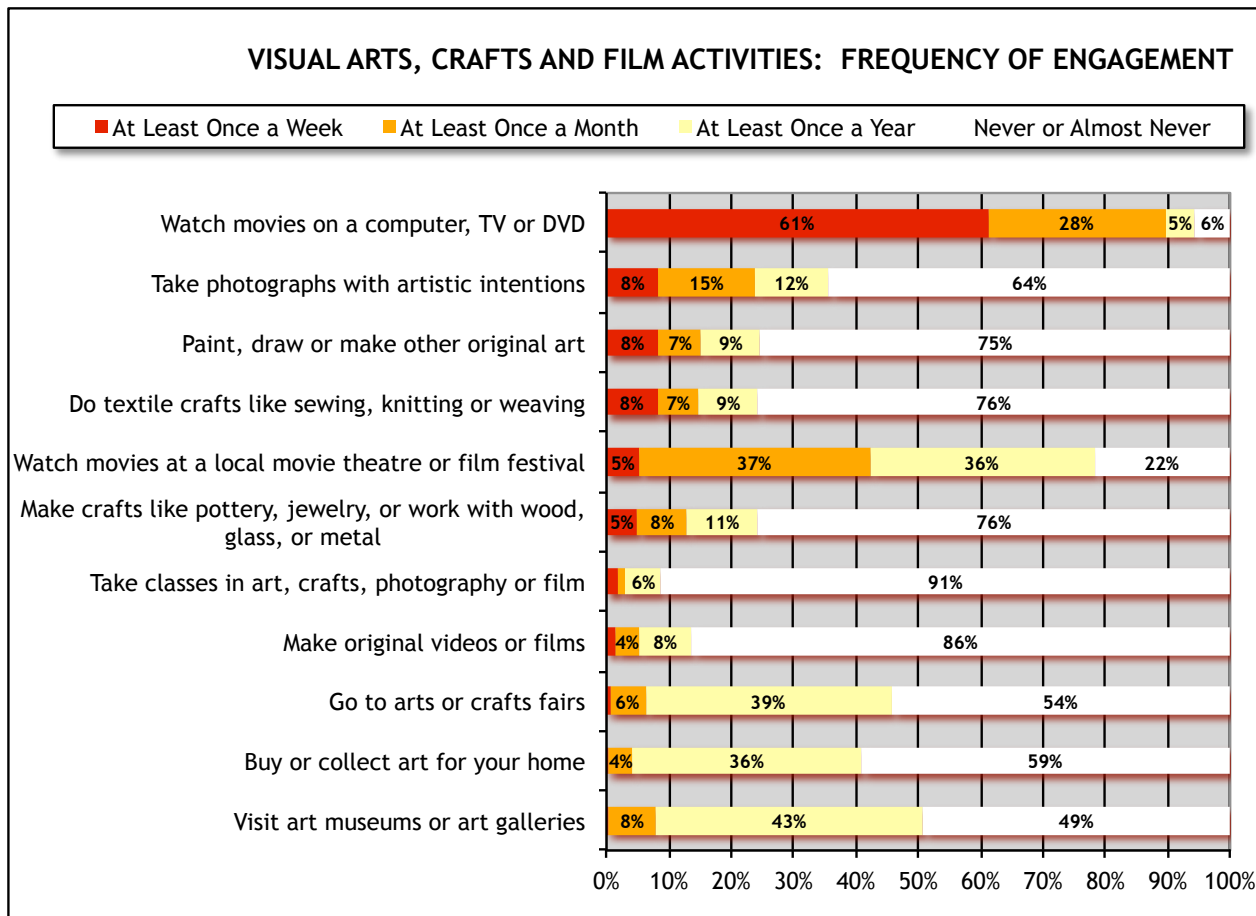
\*Significant at the .05 level.

- City of Toronto respondents are twice as likely to ‘attend book or poetry readings’ than other Ontario respondents, and Central Ontario respondents are most highly engaged in ‘meeting with a book club.’ Overall, most regions are around average levels of engagement for most reading and writing activities.
- Black respondents are most engaged in ‘meeting with a book club,’ South Asians most engaged in ‘attending book or poetry reading,’ and Chinese respondents are most engaged in ‘reading e-books.’ Higher levels of engagement are observed across all visible minority groups.
- Aboriginal respondents are most likely to be engaged in ‘writing fiction.’
- Women are significantly more engaged in going to the library and being part of a book club than men.
- Regarding age patterns, middle age residents (45 to 54 years) are more engaged in ‘meeting with a book club,’ and older residents (65+ years) are more engaged in ‘attending book or poetry readings.’ As expected, younger adults are more engaged in online consumption (reading e-books) and personal practice activities (telling stories and taking writing lessons).





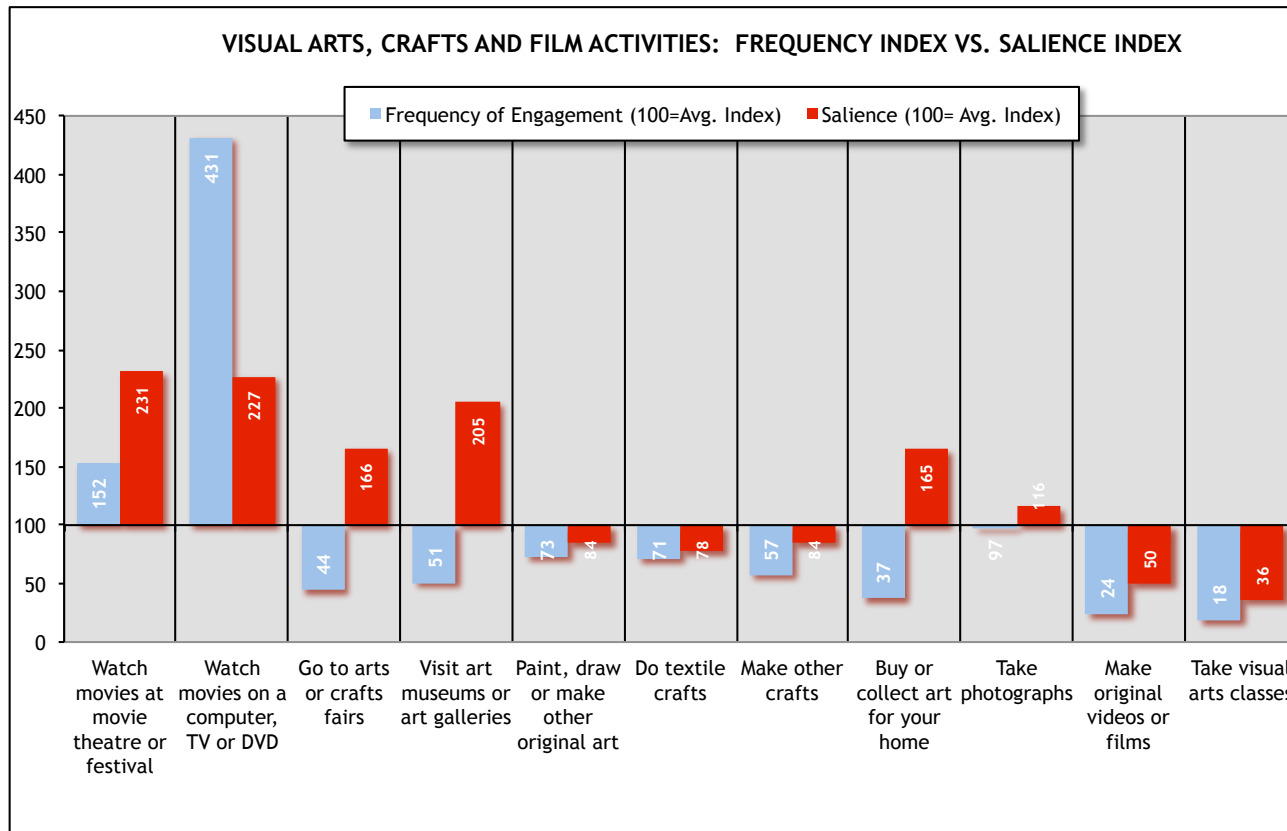
# Frequency of Visual Arts, Crafts and Film Activities



- As might be expected, ‘watch movies on computer, TV or DVD’ is by far the most prevalent of all visual arts, crafts and film activities, with 61% doing it ‘at least once a week,’ and another 28% ‘at least once a month.’
  - Note the higher frequency of at-home film participation vs. attendance at local movie theatres or film festivals.
- 42% of all respondents go to movies at a local theatre or film festival ‘at least once a month.’
  - With the introduction of opera and theatre into cinemas, arts organizations hope to expand their outreach and deliver programming to a wider base.
- About half of respondents ‘visit art museums or art galleries’ ‘at least once a month’ or ‘once a year,’ and another 40% ‘buy art for their home’ at the same rate.
- Roughly a quarter of Ontario residents reported doing crafts activities with any frequency.



# Visual Arts, Crafts and Film Activities: Frequency Index vs. Salience Index



- Although frequency of attendance at art museums is lower in comparison with some other visual arts, crafts and film activities, salience is significantly higher (205 vs. 51), illustrating the high value that Ontario residents attach to visiting art museums and galleries.
- This is also the case with ‘going to arts and crafts fairs’ and ‘buy or collect art for your home,’ for which salience is higher than frequency.
  - In combination with other findings of a similar nature, the relationship between attendance at ‘professional arts programs’ and the importance ascribed to those activities, as represented here, provides arts advocates with new evidence for affecting policy change - by focusing on importance or “salience” rather than just focusing on attendance levels.

# Visual Arts, Crafts and Film Activities Compared

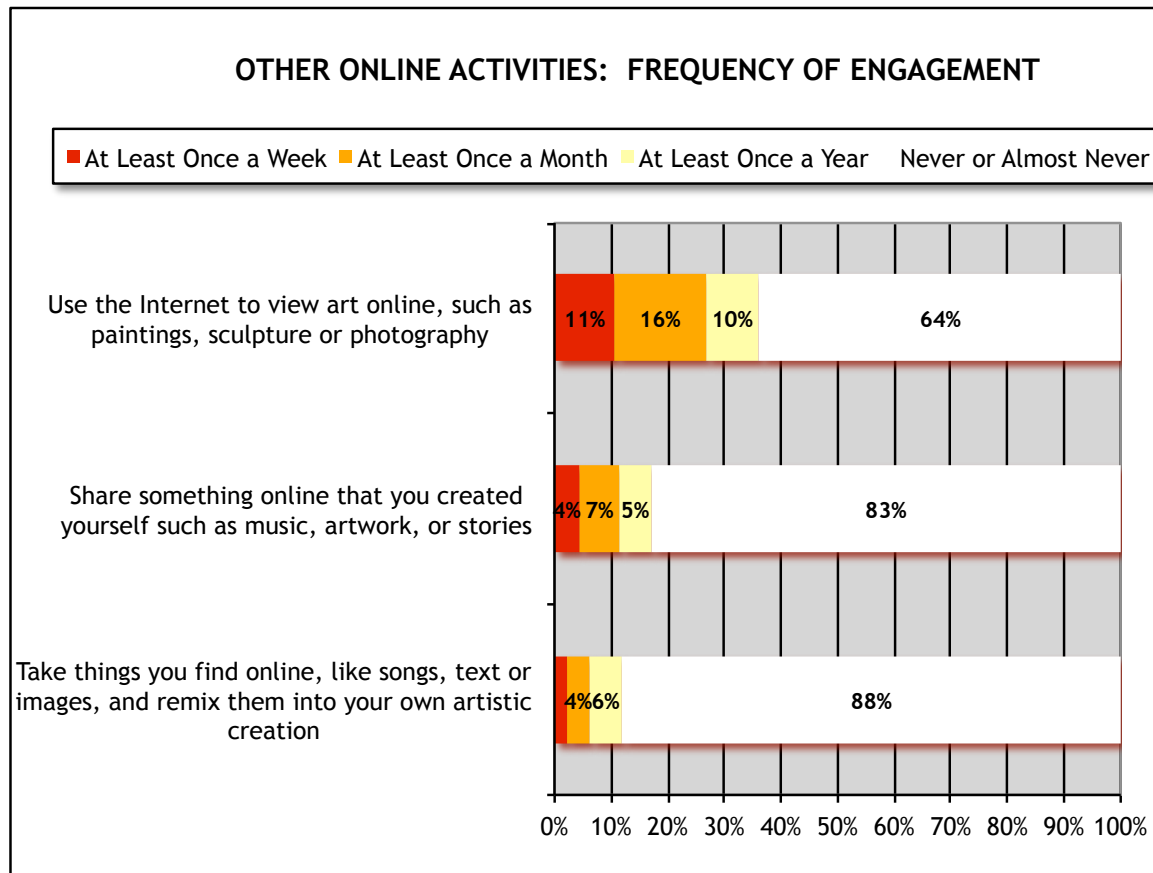
OVERALL ENGAGEMENT IN VISUAL ARTS, CRAFTS AND FILM	Watch movies at a local movie theatre or film festival	Watch movies on a computer, TV or DVD	Go to arts or crafts fairs	Visit art museums or art galleries	Paint, draw or make other original art	Do textile crafts like sewing, knitting or weaving	Make crafts like pottery, jewelry, or work with wood, glass, or metal	Buy or collect art for your home	Take photographs with artistic intentions	Make original videos or films	Take classes in art, crafts, photography or film
<b>Region</b>	**			**			**	**	**	**	**
City of Toronto (n=298)	125	100	103	146	109	83	63	127	120	133	152
905 Region (n=355)	99	96	99	91	87	93	88	102	99	134	104
Central (n=188)	89	105	113	99	119	121	125	115	115	89	103
East (n=261)	101	100	101	113	92	94	113	84	96	70	89
Southwest (n=307)	87	101	100	76	101	111	123	87	84	70	73
North (n=185)	88	101	78	59	106	121	113	70	92	66	45
<b>Race</b>	**			**		**			**		**
White (n=1120)	98	100	102	99	102	105	103	99	95	96	91
Chinese (n=97)	107	89	113	87	87	39	69	79	116	130	136
South Asian (n=94)	134	96	88	99	55	97	69	86	148	121	130
Black (n=97)	93	94	53	85	86	114	60	124	84	55	305
Other (n=77)	129	103	97	128	100	43	94	110	146	128	55
<b>Aboriginal &amp; Francophone</b>											
Aboriginal (n=109)	96	113*	95	132**	121	106	136	125	152	182	93
Francophone (n=130)	96	100	99	120	110	90	97	96	86	111	88
<b>Gender</b>	**	**	**	**	**	**	**	**	**	**	**
Male (n=718)	104	106	77	100	88	23	114	91	99	118	80
Female (n=876)	96	95	122	100	111	171	87	108	101	84	119
<b>Age</b>	**	**	**	**	**	**	**	**	**	**	**
18 - 34 (n=446)	115	105	77	94	127	83	98	102	110	128	139
35 - 44 (n=304)	111	105	104	101	109	74	105	108	122	167	50
45 - 54 (n=334)	99	101	119	98	85	76	110	107	101	58	115
55 - 64 (n=277)	82	96	109	101	87	149	96	97	83	86	80
65+ (n=231)	80	87	101	111	74	143	89	79	69	35	94

\*\*Significant at or below the .01 level.

\*Significant at the .05 level.

- Similar patterns regarding region, race, gender and lifestage exist for visual arts, crafts and film activities as for other disciplines.
  - City of Toronto is highest for 'watching movies at a theatre,' 'visiting art museums,' 'buying or collecting art,' and 'taking arts classes.' Central and Northern Ontario residents are most engaged in 'doing textile crafts,' and 905 region residents are most engaged in 'making original videos or films.'
  - As a group, visible minorities are most engaged in 'taking photographs,' 'making original videos or films,' and 'taking arts classes.'
  - Women are significantly more engaged in 'going to arts or crafts fairs,' and 'doing textile crafts,' whereas men are more engaged in 'making original videos or films.'
  - Younger adults are more engaged in making films and taking arts classes, whereas older adults are more engaged in doing textile crafts and slightly more engaged in visiting art museums.

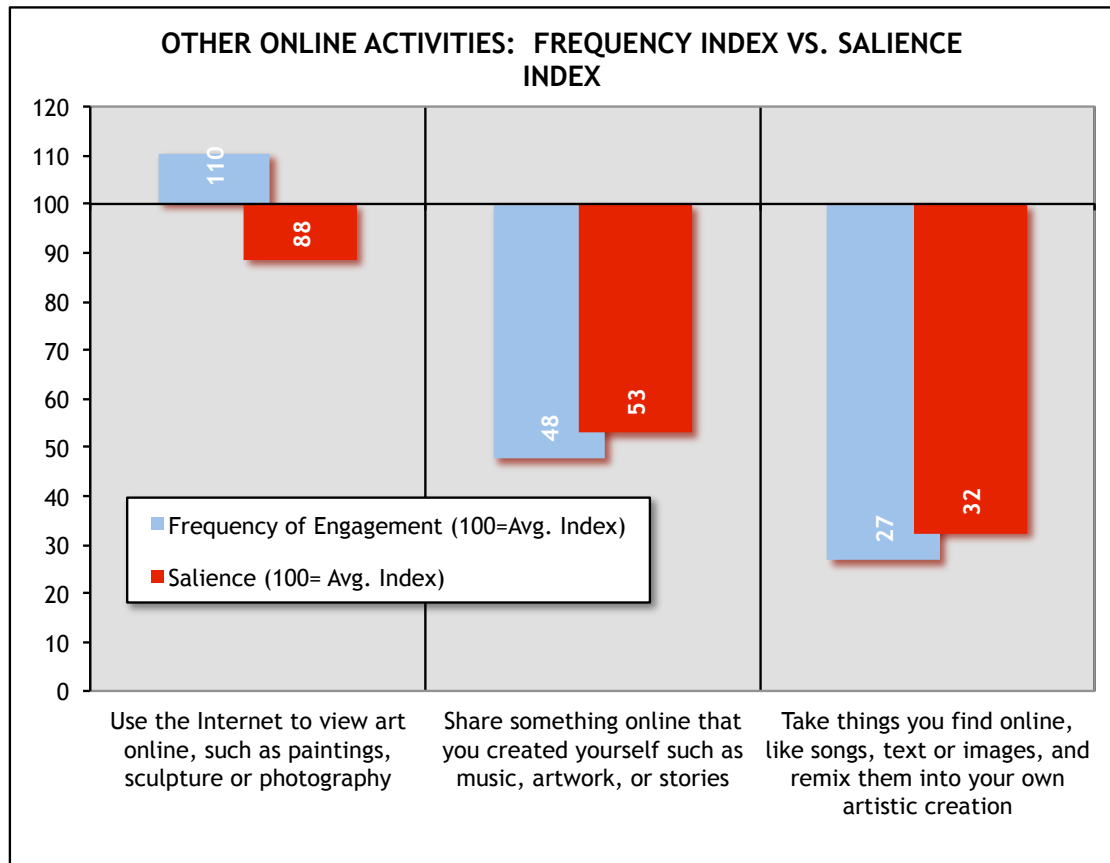
# Frequency of Other Online Activities



- Respondents were asked about frequency and salience for three Internet-based activities that cross disciplinary boundaries.
- A little over one-quarter of respondents ‘use the Internet to view art online,’ ‘at least once a month’ or more frequently.
  - This practice will most likely continue to increase in prevalence as more museums put their collections on their websites for viewing, and as Google’s Museum Project, which provides access to viewing museums’ collections from around the world and allows users to view and create their own collections, increases in popularity.
- Frequency for other online artistic activities, overall, is lower than other disciplines, such as music, dance and visual arts.
- Given the high levels of engagement in these types of activities by young people (see page 38), creating online engagement opportunities for younger audience members is an important strategy for arts groups to consider in their program planning.



# Other Online Activities: Frequency Index vs. Salience Index



- Overall, salience for these activities is below average.
- Viewing art online has an above average frequency score, but below average salience.
  - With greater use, will online activities such as these increase in importance? Is access to these tools (i.e., the digital divide) creating insurmountable barriers to increasing online engagement, both its frequency and its importance?

# Other Online Activities Compared

OVERALL ENGAGEMENT OF OTHER ONLINE ACTIVITIES	Use the Internet to view art online, such as paintings, sculpture or photography	Share something online that you created yourself such as music, artwork, or stories	Take things you find online, like songs, text or images, and remix them into your own artistic creation
<b>Region</b>	**	**	**
City of Toronto (n=298)	145	161	153
905 Region (n=355)	82	89	82
Central (n=188)	107	113	119
East (n=261)	99	74	76
Southwest (n=307)	85	77	79
North (n=185)	77	70	106
<b>Race</b>	**	**	*
White (n=1120)	99	91	89
Chinese (n=97)	88	103	99
South Asian (n=94)	123	164	194
Black (n=97)	64	107	165
Other (n=77)	122	140	201
<b>Aboriginal &amp; Francophone</b>			
Aboriginal (n=109)	138	251**	125
Francophone (n=130)	109	89	131
<b>Gender</b>	**	**	**
Male (n=718)	113	125	120
Female (n=876)	88	77	82
<b>Age</b>	**	**	**
18 - 34 (n=446)	136	164	158
35 - 44 (n=304)	114	97	103
45 - 54 (n=334)	84	88	79
55 - 64 (n=277)	87	72	81
65+ (n=231)	52	34	38

- Respondents from City of Toronto are most engaged in online activities, as are men.
- Whites are least engaged in these activities, of all race cohorts.
- As expected, young adults are significantly more engaged in all forms of online activities.

- Creating online engagement opportunities for younger audience members is an important strategy for arts groups to consider in their program planning.

\*\*Significant at or below the .01 level.  
\*Significant at the .05 level.



# Frequency vs. Salience - Summary

- To summarize the analysis of frequency versus salience, results were compared across all 45 activities.
- The following activities had the highest salience to frequency ratio, indicating that they are most important to Ontario residents relative to frequency:
  - Attend concerts by students or community musicians
  - Attend concerts by professional musicians
  - Attend performances by professional dancers or companies
  - Attend dance performances by student or community dancers
  - Attend plays or musicals with professional actors
  - Attend plays or musicals with student or community actors
  - Help to put on plays or shows, but not act in them
  - Go to arts or crafts fairs
  - Visit art museums or art galleries
  - Buy or collect art for your home
- This clearly illustrates the high level of importance ascribed to the live experience, and the importance of these activities to residents, even if their frequency of attendance is low in comparison to other activities within that discipline.
- At the other end of the spectrum, the following activities had the lowest salience to frequency ratio, indicating that they are least important in relation to frequency:
  - Listen to music on a local radio station
  - Listen to music through a website or online music service
  - Listen to CDs, records or tapes at home, in the car, or anywhere else
  - Download and organize music into playlists
  - Watch TV shows about dance or dance competitions
  - Read articles in magazines or newspapers
  - Read paperback or hard cover books for your own enjoyment
  - Watch movies on a computer, TV or DVD





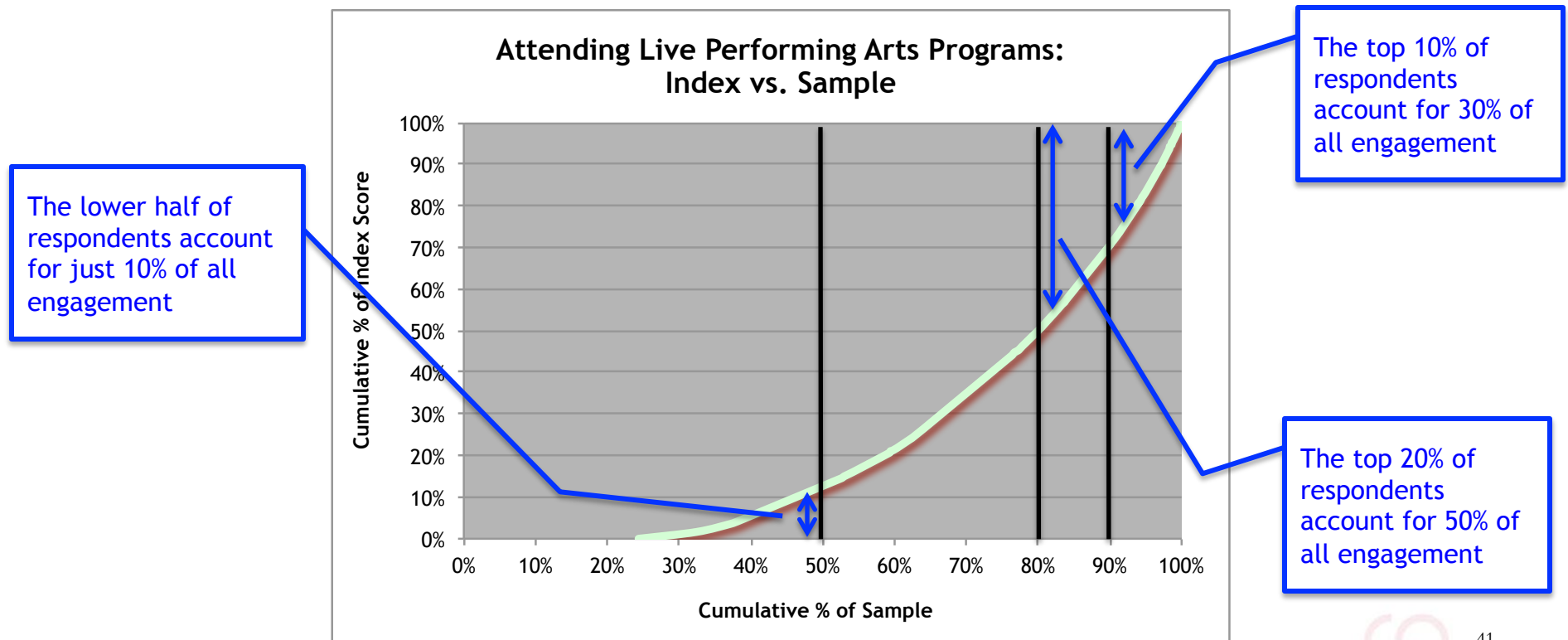
# Overview of Arts Engagement Index Domains



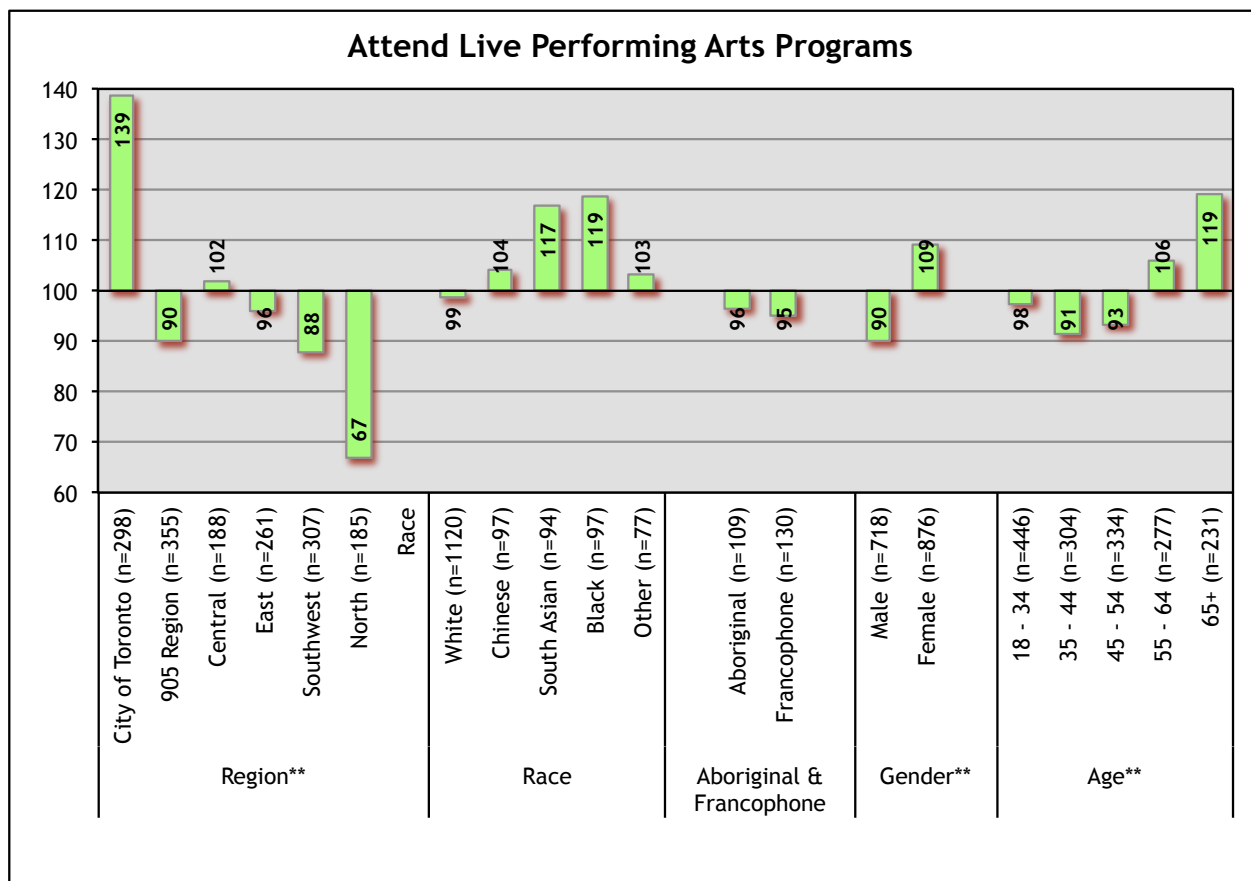


# 1. Attend Live Performing Arts Programs (15%)

- The first category of audience-based activity is observational and encompasses attendance at four types of performing arts activities:
  - Attend concerts by professional musicians
  - Attend performances by professional dance companies
  - Attend plays or musicals with professional actors
  - Attend book or poetry readings or poetry slams
- Three-quarters of Ontarians attend live performing arts programs at some level, but half of all activity is concentrated in only 20% of the population.



# 1. Attend Live Performing Arts Programs

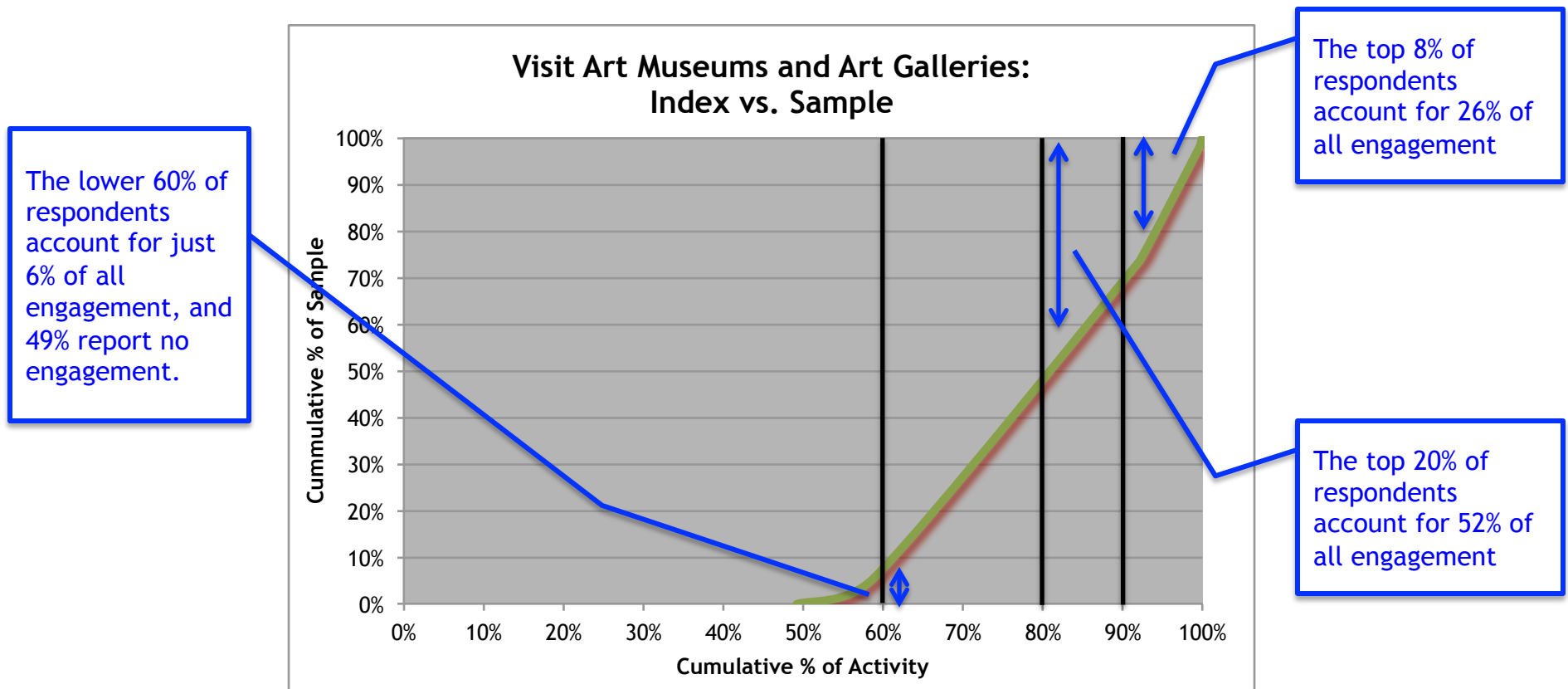


- Key demographic and geographic differences in performing arts attendance are highlighted in the chart at left.
- Significant regional differences can be observed, with higher engagement scores reported by City of Toronto residents, compared to residents in North Ontario (139 vs. 67, respectively).
- Among the racial cohorts, engagement in live performing arts is highest among respondents of Black and South Asian backgrounds (119 and 117, respectively).
- With respect to age, engagement levels for performing arts attendance is highest for respondents over 55 (119 for those 65+). However, results for other age cohorts is relatively close to average.
  - Is this a function of income or education?
- A spread of nearly 20 points in engagement levels was observed between men (90) and women (109).

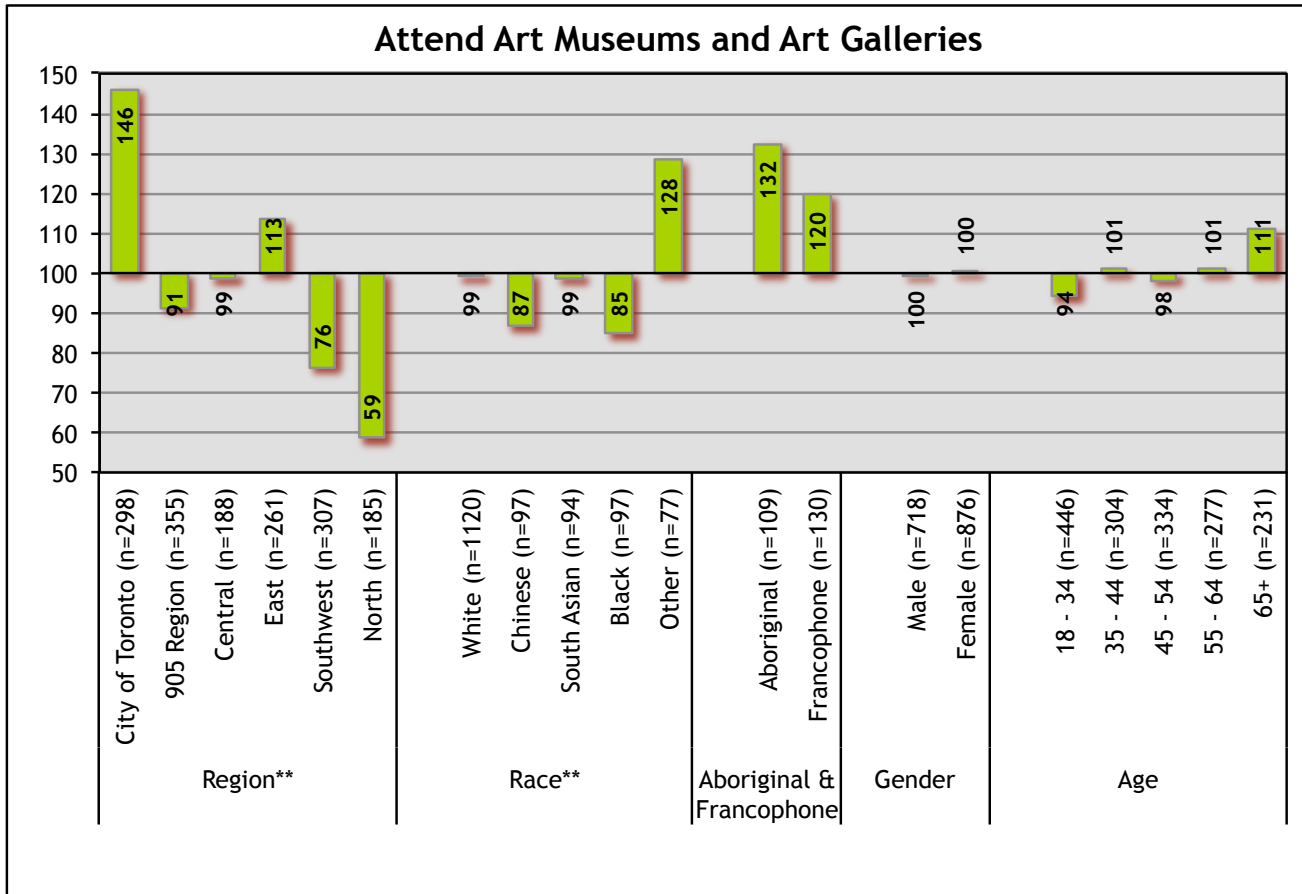


## 2. Visit Art Museums and Galleries (15%)

- This domain is comprised of just one survey item.
- Half of Ontarians visit art museums and galleries at some level, although half of all activity around museums is held within only 20% of the population.



## 2. Visit Art Museums and Galleries

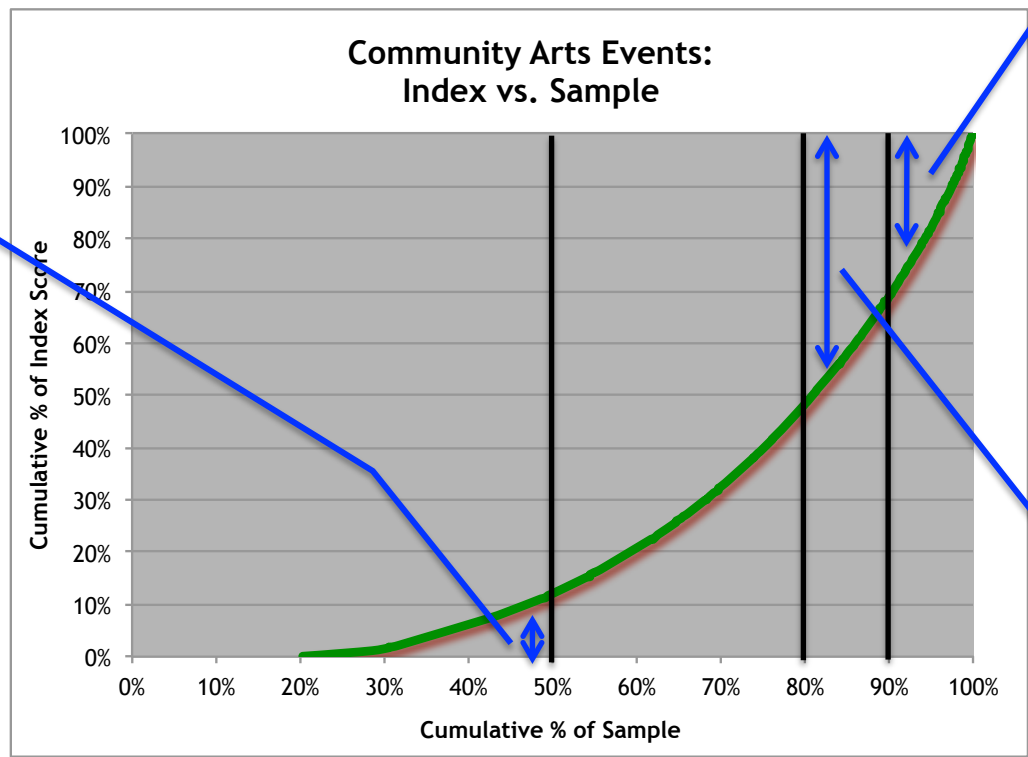


- With respect to region, similar patterns of engagement in art museums and galleries were observed. City of Toronto residents reported significantly higher engagement levels (146) compared to residents of the north (59) and southwest (76).
- Notably, Aboriginal respondents reported higher levels of engagement in this domain compared to non-Aboriginals (132 vs. 99, respectively), and Francophones reported higher engagement levels compared to Anglophones (120 vs. 99, respectively).
- Again, 65+ respondents exhibited highest levels of involvement overall in comparison to other age groups.

# 3. Community Arts Events (15%)

- The third category of audience-based activity is mostly observational and encompasses seven activities (applied weights in parentheses):
  - Attend concerts by student or community musicians
  - Attend dance performances by student or community dancers
  - Dance socially at night clubs, parties or community dances
  - Attend plays or musicals with student or community actors
  - Help to put on plays or shows but not act in them (1.5)
  - Meet with a book club or reading group
  - Go to arts or crafts fairs
- Eight in ten Ontarians are engaged in community-based arts events at some level, however, half of all community-based activity is concentrated in 20% of the population.

The lower half of respondents account for just 13% of all engagement.

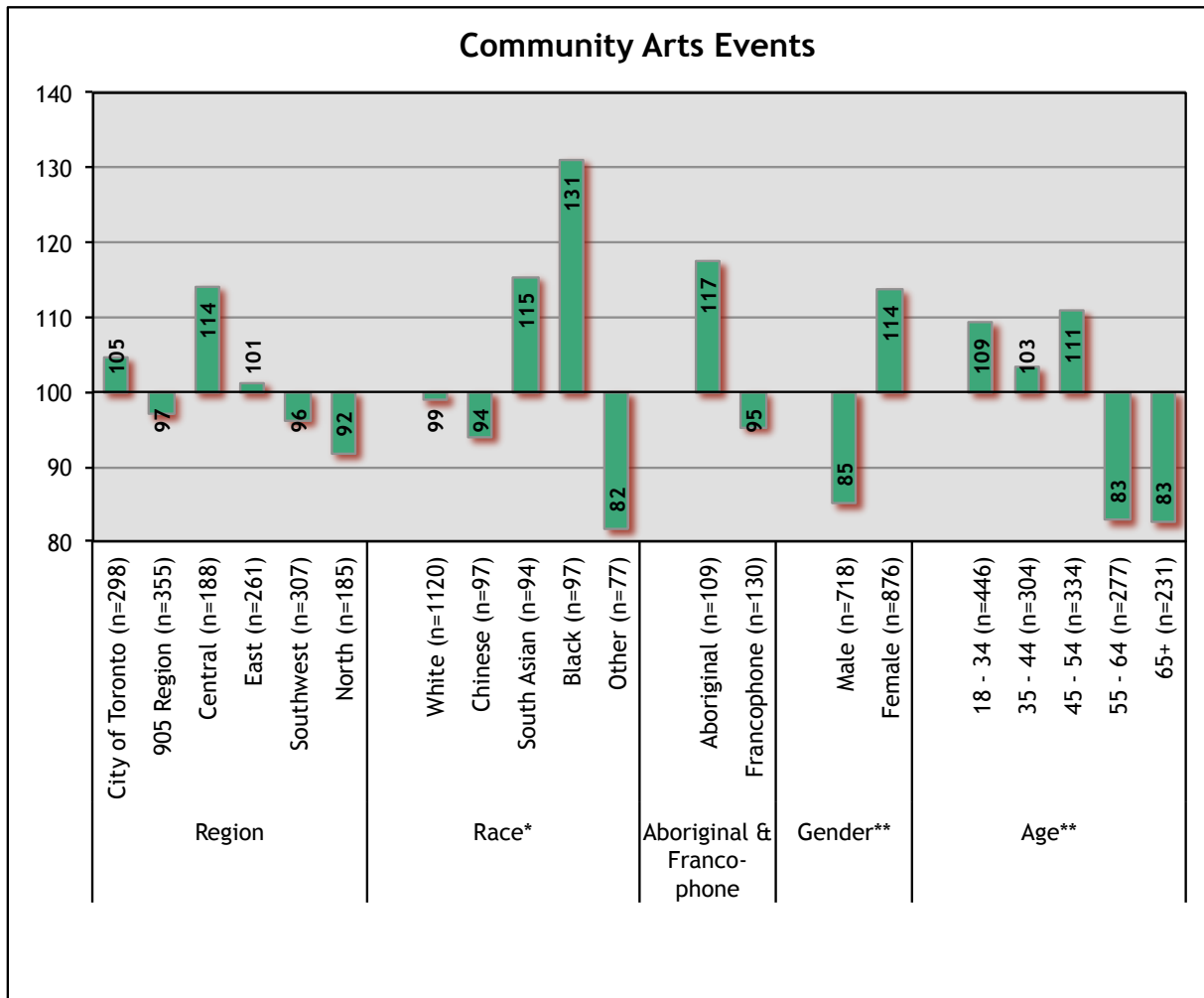


The top 8% of respondents account for 31% of all engagement

The top 20% of respondents account for 51% of all engagement



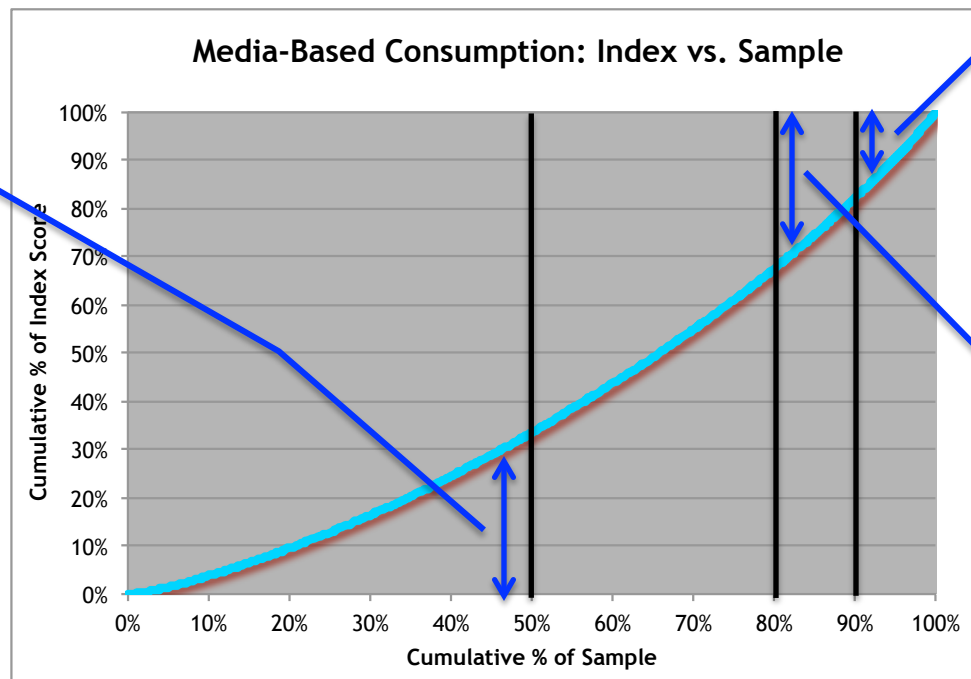
# 3. Community Arts Events



- The demographic and regional variations in engagement in this domain are quite different compared to what was observed for performing arts and art museum attendance.
- Here we see less variation by region, with higher levels of engagement for residents of Central Ontario.
- Note especially the higher indexes for respondents in several racial cohorts, including South Asians (115) and Blacks (131)
- Aboriginal respondents also reported higher engagement in this domain (117).
- A large gender gap was observed (114 for females vs. 85 for males).
- Age is an influential factor in the level of community-based arts events engagement. Both young and middle-age respondents reported the highest levels of engagement (109 and 111, respectively), in comparison with 55 and older respondents (83).

# 4. Media-Based Consumption (10%)

- The fourth category of audience-based activity is observational and includes a number of media consumption activities. Given the popularity of some of these activities, this domain of engagement was found to be the most prevalent of all eight domains (applied weights in parentheses):
  - Listen to music on a local radio station (.5)
  - Listen to music through a website or online music service
  - Listen to CDs, records or tapes at home, in the car, or anywhere else (.25)
  - Watch TV shows about dance or dance competitions
  - Read articles in magazines or newspapers (.25)
  - Read paperback or hard cover books for your own enjoyment (.25)
  - Read e-books for your own enjoyment
  - Access books through your local library (.25)
  - Watch movies at a local movie theatre or film festival (.5)
  - Watch movies on a computer, TV or DVD (.25)
  - Use the Internet to view art online, such as paintings, sculpture or photography
- All Ontarians are involved in media-based activities at some level, the most prevalent of all domains.

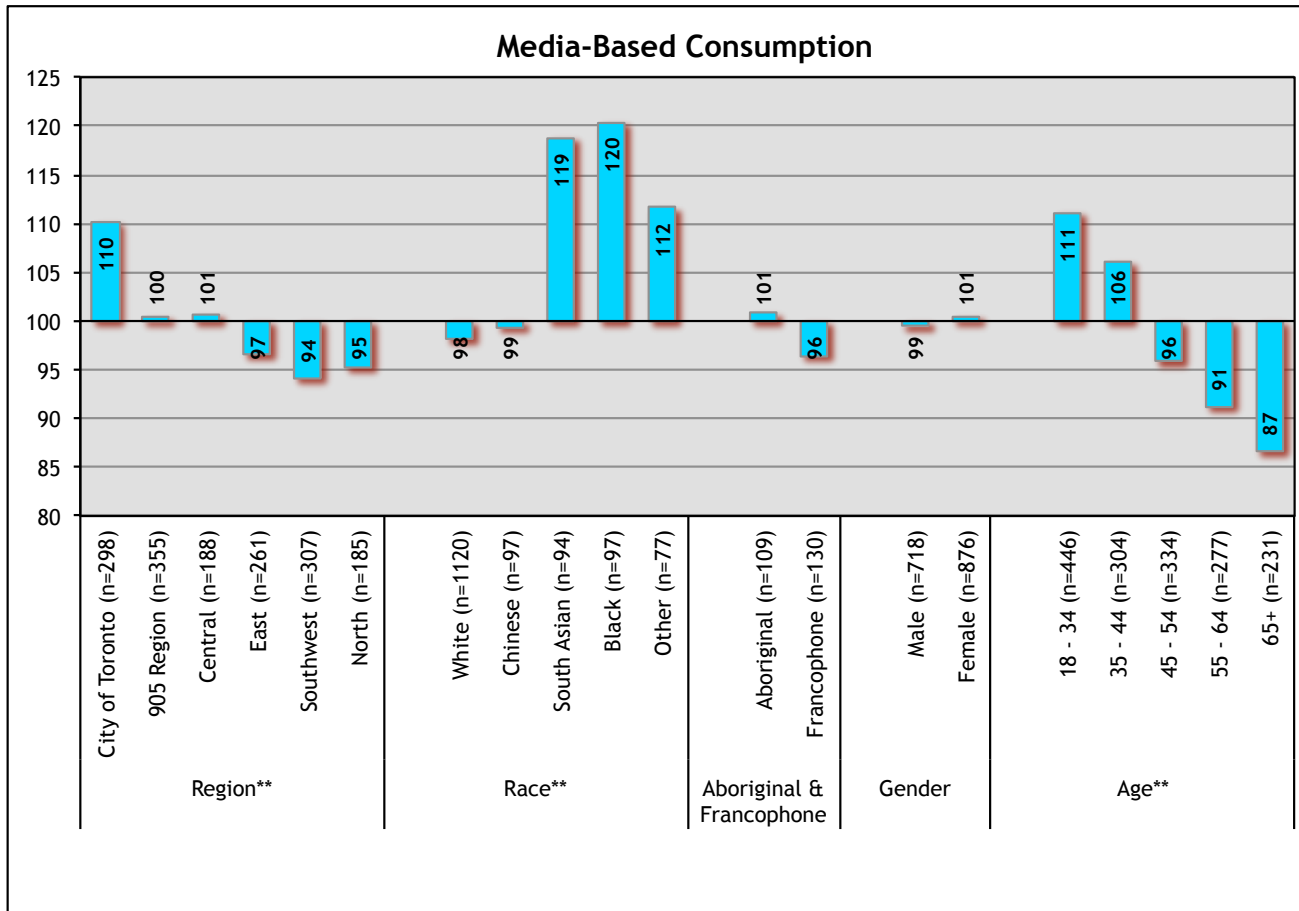


The lower half of respondents account for one-third of all engagement.

The top 10% of respondents account for 17% of all engagement

The top 20% of respondents account for 32% of all engagement

# 4. Media-Based Consumption



- Media-based consumption is somewhat higher for City of Toronto (110), but otherwise more equally distributed across other regions of Ontario.
- It is especially interesting to note the higher indexes for visible minorities, in particular South Asians (119) and Blacks (120).
- As expected there is a well-defined pattern of declining engagement across age cohorts, from a high of 111 for 18 to 34 year olds to a low of 87 for 65+ residents.
  - These findings underscore the importance of all forms of digital, broadcast and print media as avenues of arts engagement, especially for younger and visible minority populations.

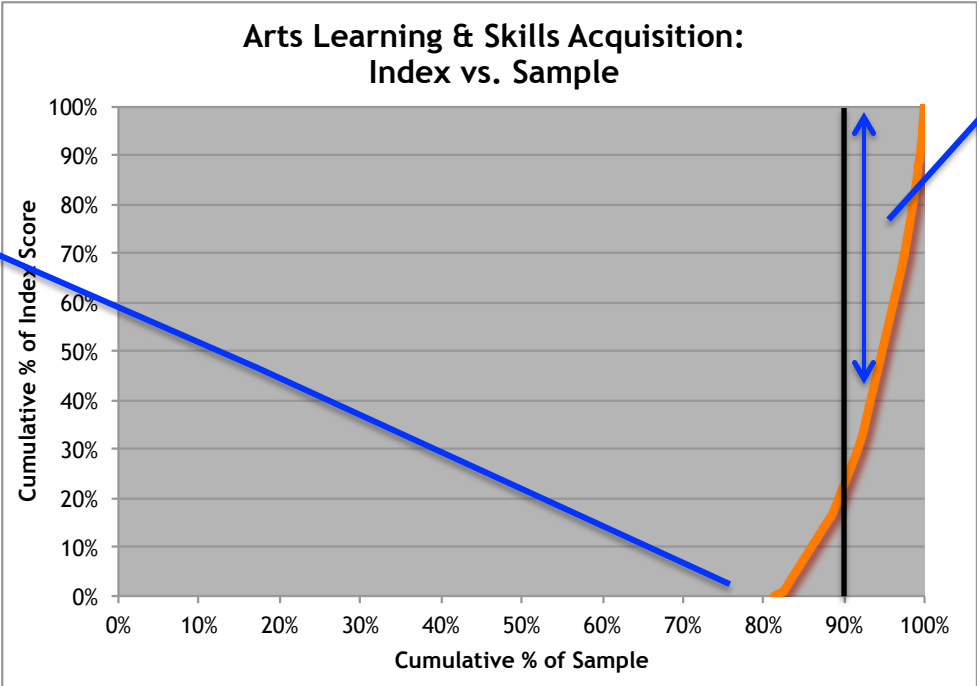




# 5. Arts Learning & Skills Acquisition (10%)

- The fifth domain of arts engagement, and the first category of personal practice, relates to acquiring new creative skills. Generally, these activities are done by only a small number of people. The five individual items included in this highly-concentrated domain are:
  - Take dance lessons (any style)
  - Take classes in acting or other theatre skills
  - Take writing lessons or classes
  - Take classes in art, crafts, photography or film
  - Take music lessons or classes
- About 20% of Ontarians account for all arts learning activities, suggesting the relatively low prevalence of these types of activities in comparison to other domains.

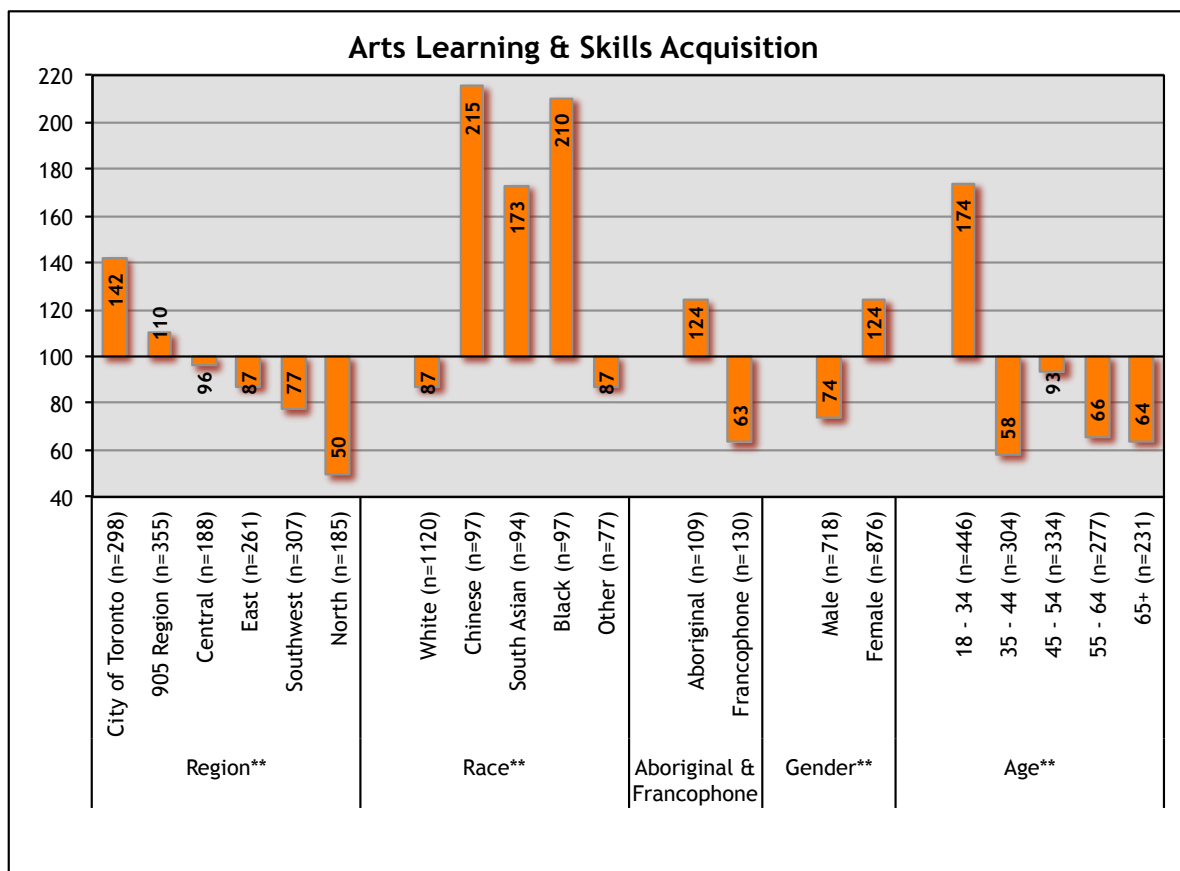
Over three-quarters of respondents report no engagement.



The top 10% of respondents account for 82% of all engagement



# 5. Arts Learning & Skills Acquisition

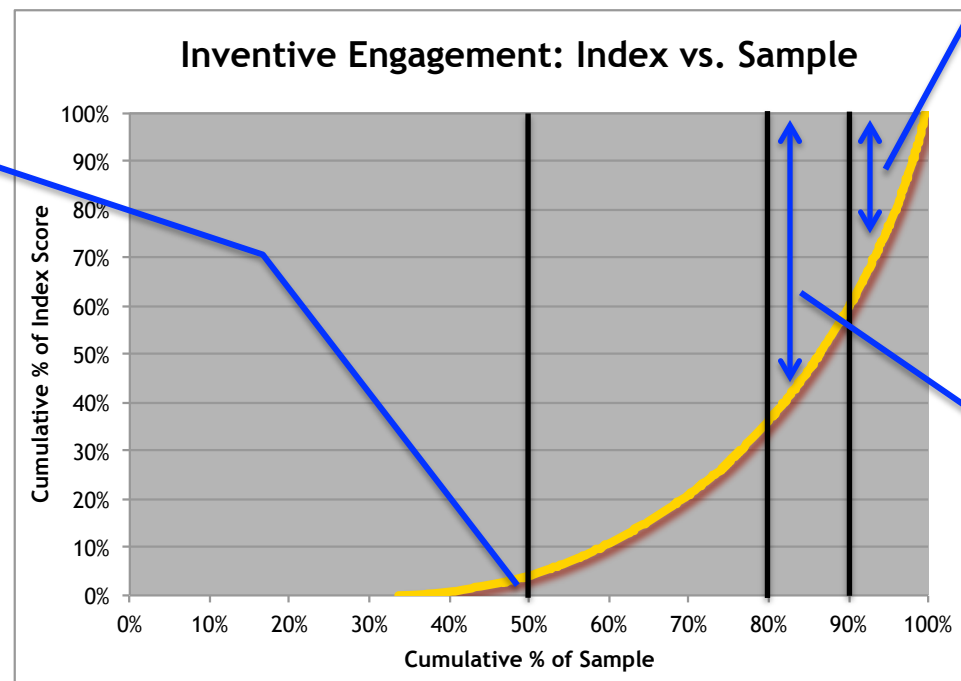


- Note the regional differences, with higher engagement levels reported by City of Toronto residents (142), and lower levels for residents of Northern Ontario (50). Central Ontario residents are about average and 905 region residents are slightly above average in arts learning engagement.
- Of greatest interest are the higher levels of engagement in arts learning and skills acquisition among visible minorities as a group, especially amongst Black (210) and Chinese (215) respondents.
  - Bear in mind that these index calculations are based on relatively small sample sizes for the minority groups.
  - Still, these differences are statistically significant.
- Aboriginal respondents also reported higher engagement in arts learning compared to non-Aboriginal respondents.
- Note the significantly higher levels of engagement for young adults (e.g., 174 for 18 to 34 year olds vs. 64 for 65+ respondents). This is partly related to the fact that many young adults are students and therefore likely to be taking classes in a variety of subjects including the arts.
- It is interesting to observe that arts learning engagement increases for middle age residents (45 to 54 years old), who most likely are engaged through their children's activity.



# 6. Inventive Engagement (10%)

- The sixth domain of arts engagement encompasses nine inventive activities – activities in which the individual retains complete creative control, including:
  - Make up original tunes or compose music (2.0)
  - Make up your own dance steps (2.0)
  - Write fiction, short stories or poetry (2.0)
  - Paint, draw or make other original art
  - Make crafts like pottery, jewelry, or work with wood, glass, or metal
  - Take photographs with artistic intentions (.5)
  - Make original videos or films
  - Share something online that you created yourself such as music, artwork, or stories
  - Take things you find online, like songs, text or images, and remix them into your own artistic creation
- Almost two-thirds of respondents are engaged in inventive activities at any level, but the majority of activity in this domain is concentrated in about 20% of the population.

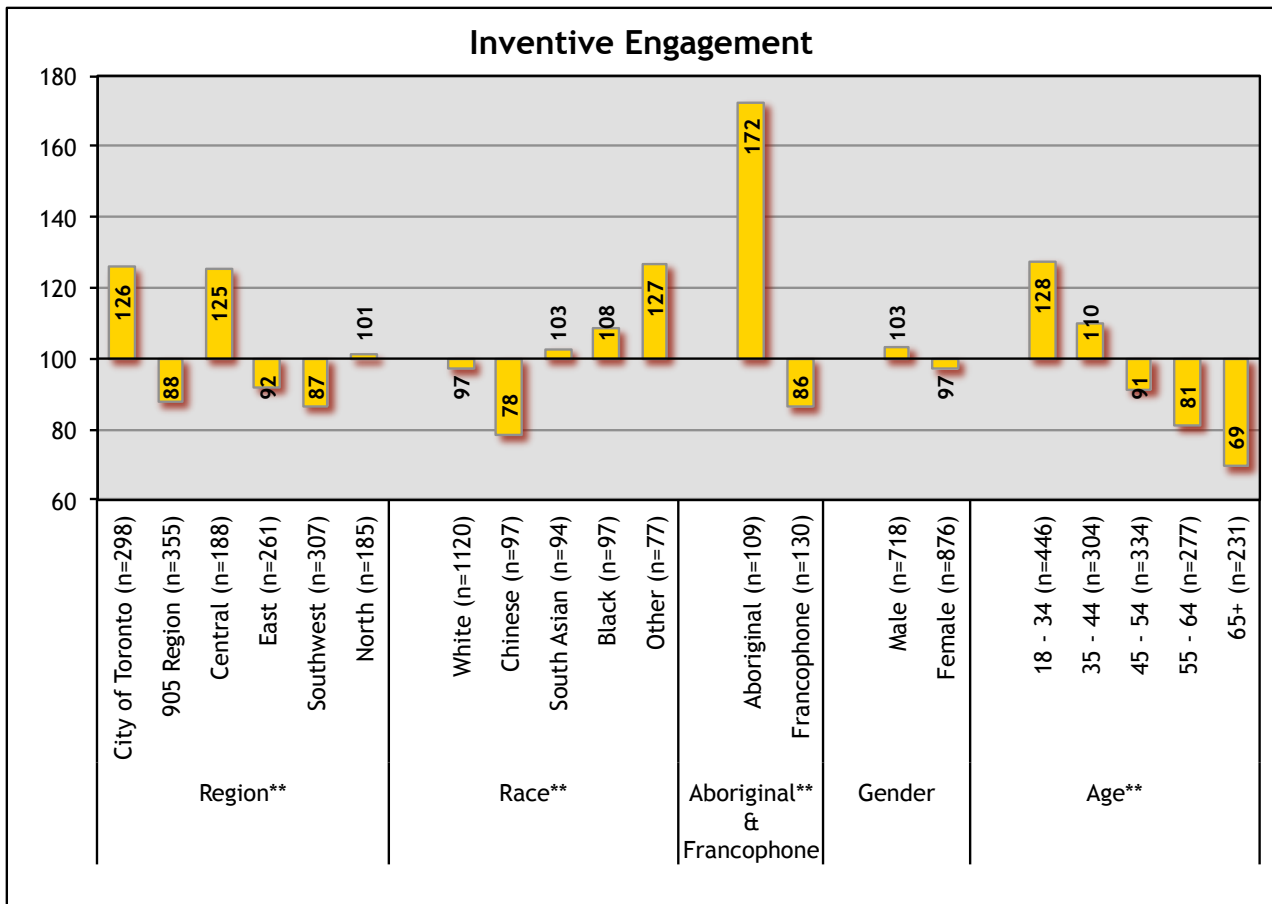


The lower half of respondents account for just 4% of all engagement, and 37% report no engagement.

The top 10% of respondents account for 39% of all engagement

The top 20% of respondents account for 63% of all engagement

# 6. Inventive Engagement



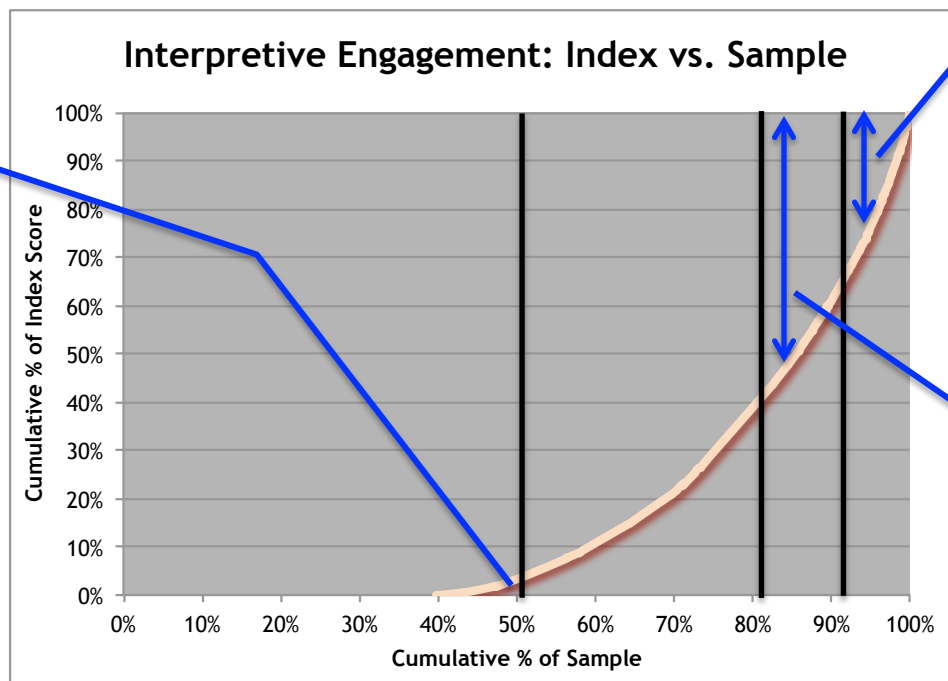
- Both City of Toronto residents and Central Ontario residents reported higher than average activity in this domain (126 and 125, respectively.)
- Aboriginal respondents reported the highest engagement scores of all analysis groups (172) on this domain, suggesting a high level of creative expression.
- Visible minorities, as a whole, exhibit higher levels of inventive engagement.
- Here we also see a decline in inventive engagement with age.
  - It is increasingly clear that younger adults attach more importance to active forms of participation.
  - This also leads us to ask what might be done to keep older adults active in a creative sense?



# 7. Interpretive Engagement (10%)

- The seventh domain of arts engagement encompasses six interpretive activities involving personal creative expression, mostly socially-based, including:
  - Sing with a group
  - Play a musical instrument
  - Perform dances as part of a group
  - Rehearse and perform plays or musicals in front of an audience
  - Tell stories in the oral tradition of storytelling (.5)
  - Do textile crafts like sewing, knitting or weaving
- About six in ten Ontarians are involved in interpretive activities at any level, however, this majority of activity is relatively concentrated in a small proportion of the population (top 20%).

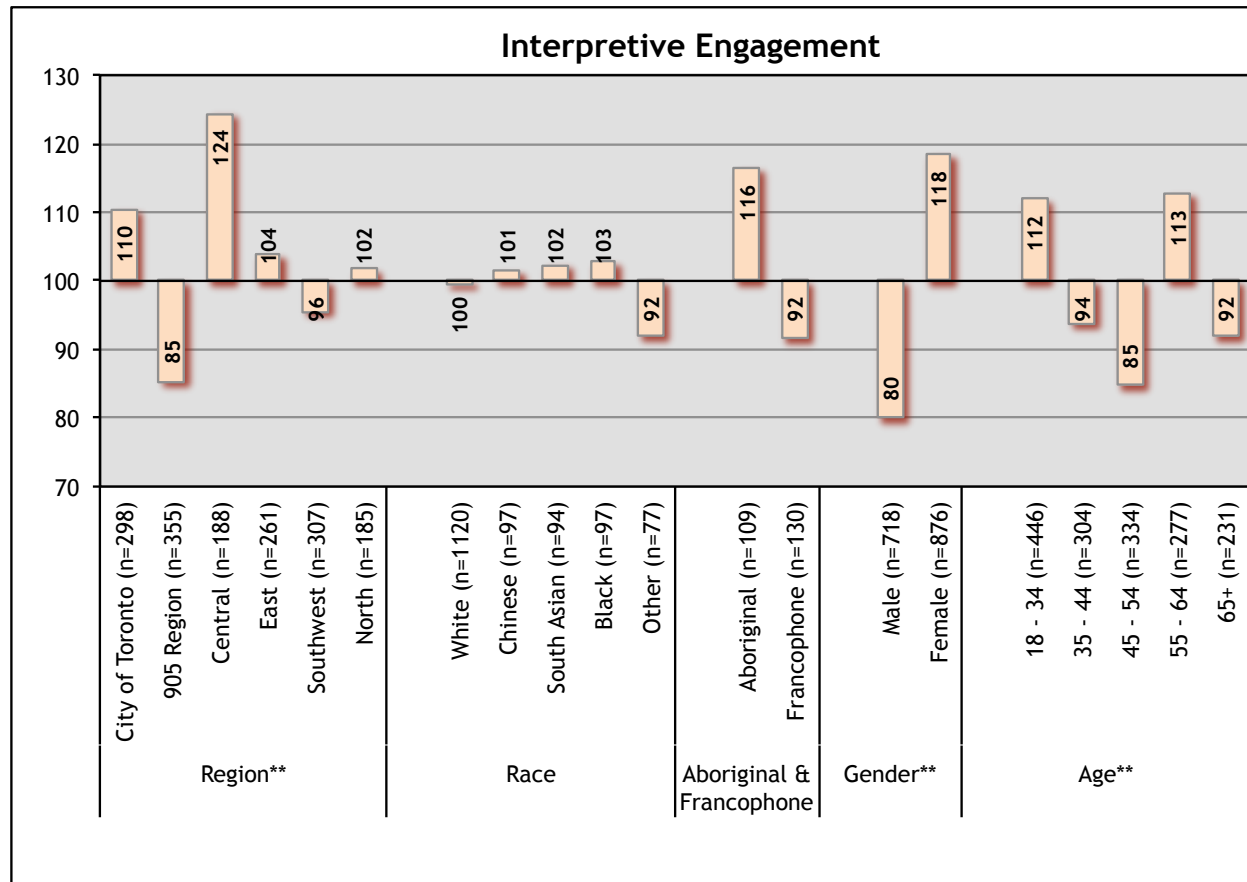
The lower half of respondents account for just 4% of all engagement, and 41% report no engagement.



The top 10% of respondents account for 39% of all engagement

The top 18% of respondents account for 57% of all engagement

# 7. Interpretive Engagement

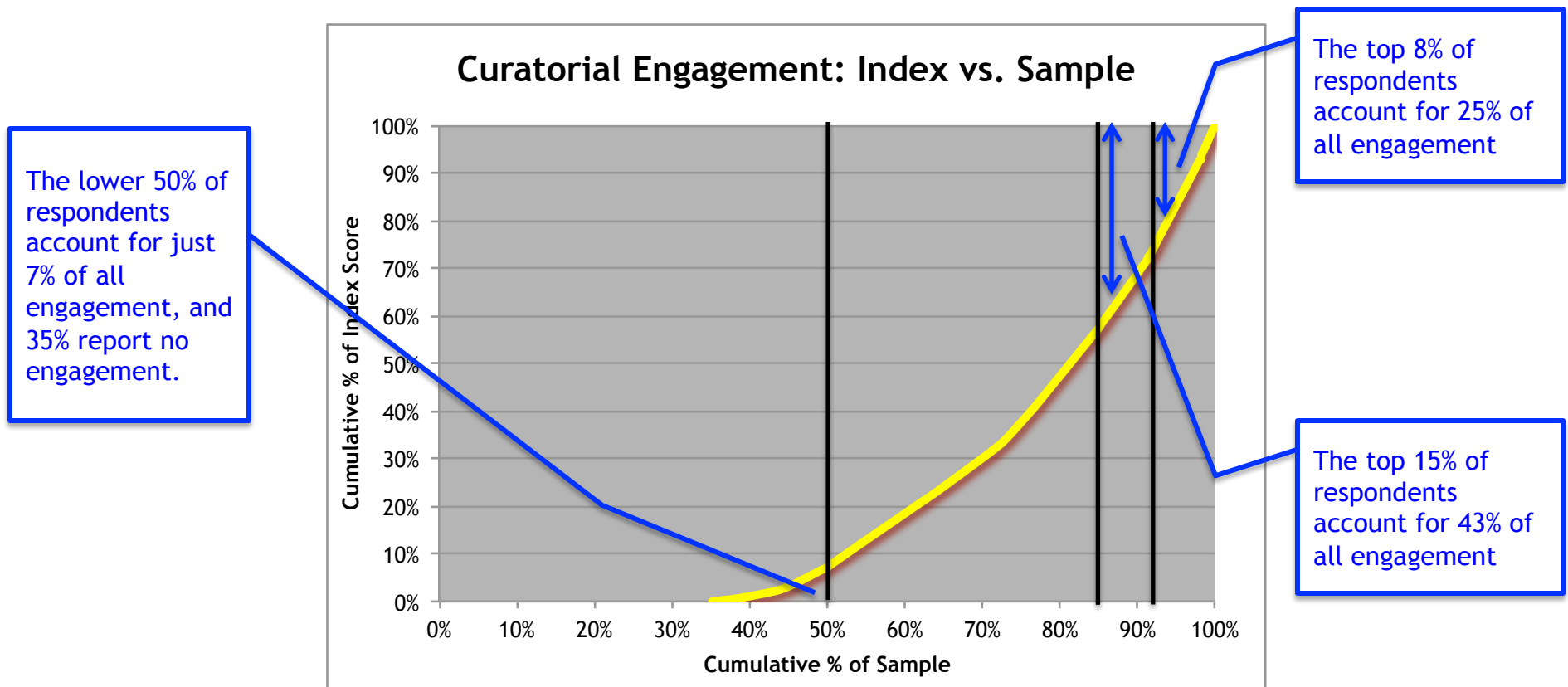


- Note that Central Ontario residents reported higher levels of interpretive engagement (124) compared to City of Toronto residents (110), while 905 region residents reported somewhat lower engagement (85).
  - What might explain these differences?
- Aboriginal respondents and women reported higher levels of interpretive engagement.
- In regards to age, both young adults (18 to 34) and older adults (55 to 64) are engaged at similar levels.
  - Some of the activities within this domain, such as storytelling, are naturally suited for inter-generational programming.
  - What other types of arts programs and activities might bridge generations and build social capital?

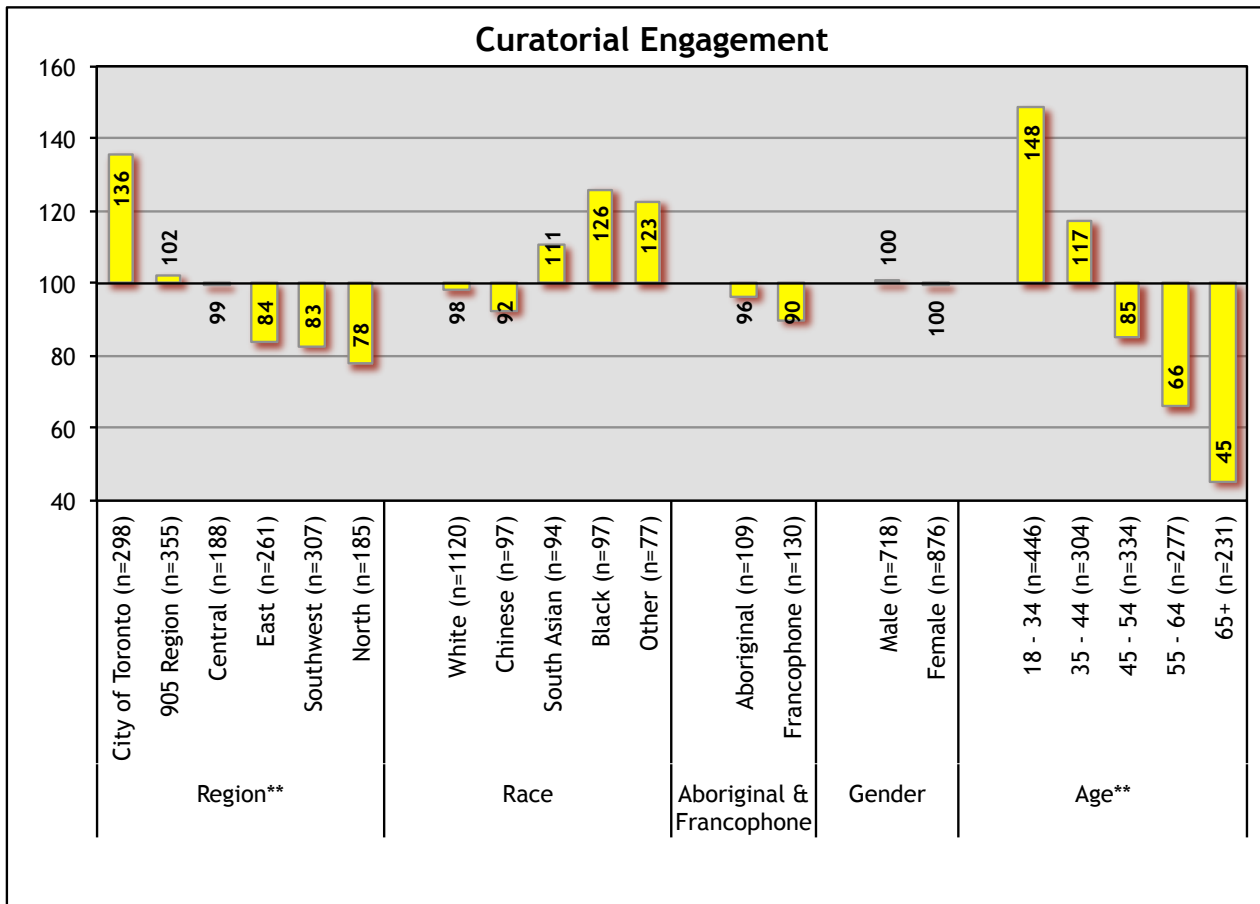


## 8. Curatorial Engagement (10%)

- The eighth and final domain of arts engagement is a narrow band of activity related to downloading music and collecting art:
  - Download and organization music
  - Buy art for your own collection
- About two-thirds of Ontarians are involved at any level in these two activities.



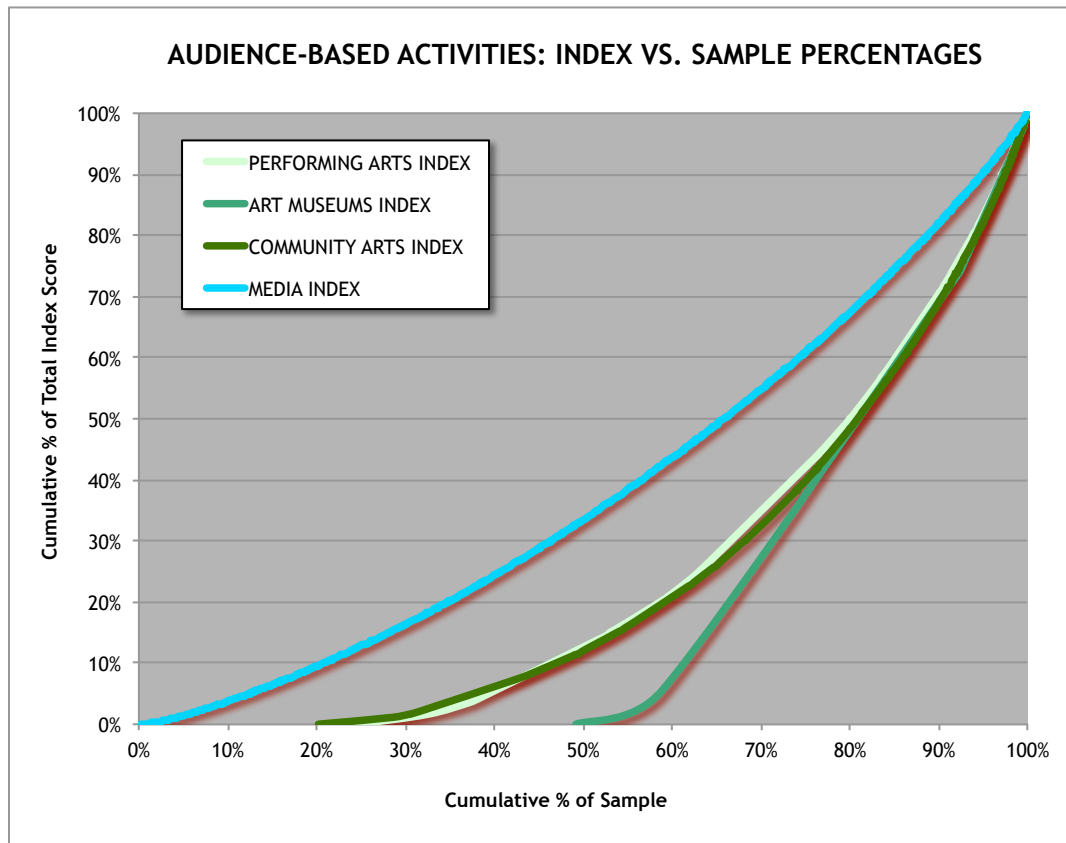
# 8. Curatorial Engagement



- Curatorial engagement is highest amongst City of Toronto residents (136) by a fairly high margin.
- Note the dramatic 100 point spread between the youngest and oldest age cohort. Given the high level of engagement with downloading music amongst young people, it is no surprise this engagement domain is so highly correlated with age.
  - How can music organizations get involved in helping young people populate and organize their music collections? How can these organizations assist and encourage older patrons to do the same?



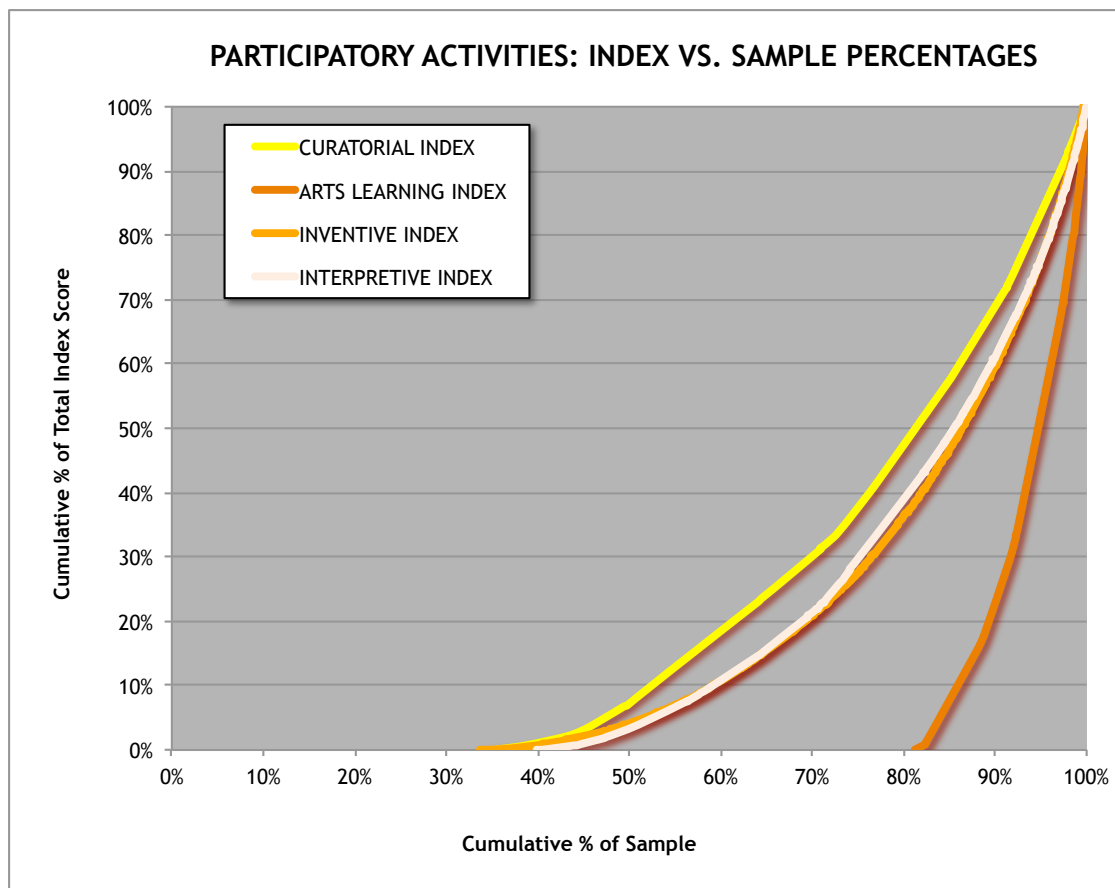
# Overall Distribution of Attendance-Based Engagement



- The chart at left shows the cumulative proportion of total frequency of audience-based indexes within the sample. This view allows for a macro-comparison of engagement indexes.
  - In reading the chart, it is best to observe which lines are flatter than others, an indication that engagement in that specific domain is more prevalent across the sample.
  - For example, media-based consumption (the blue line) is more flat than the others. As stated earlier in the report, popular media activities are more pervasive forms of engagement, in general.
- Visiting art museums (the mid-tone green line) has the steepest curve. It is the most concentrated of all audience-based indexes, as only a small proportion of the population account for a majority of all engagement.



# Overall Distribution of Personal Practice Engagement



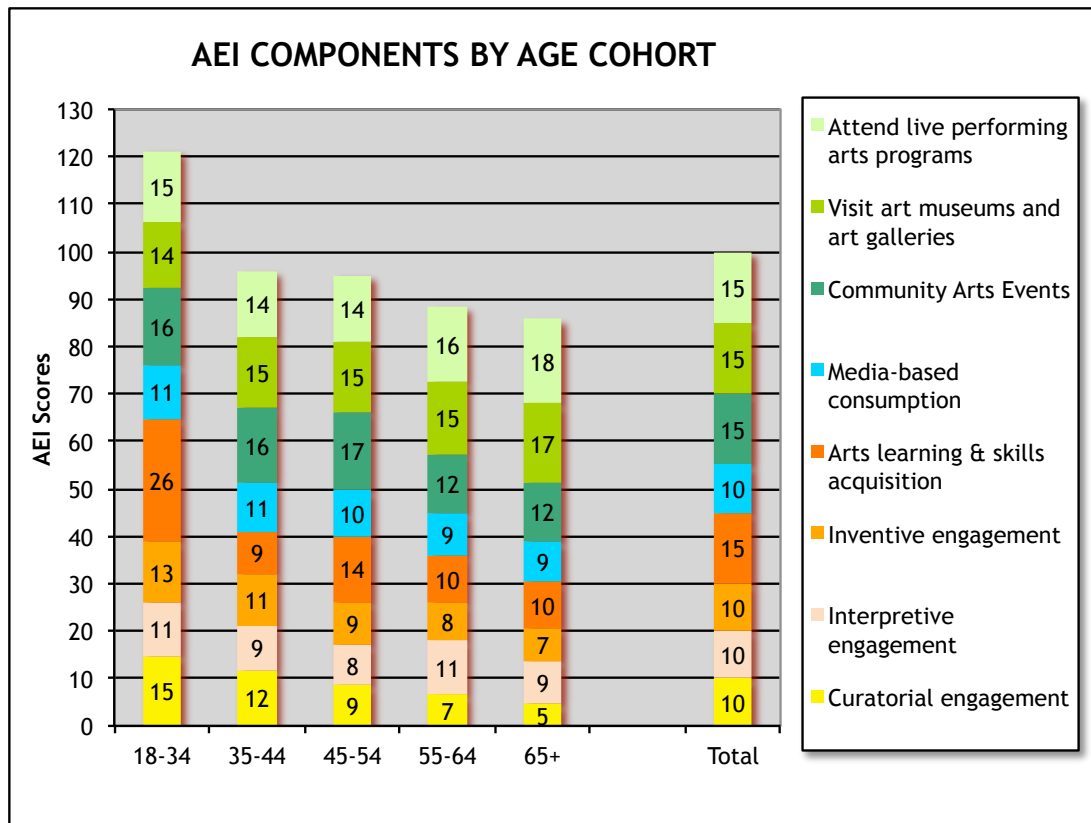
- Reviewing the overall picture for personal practice indexes, it is clear that all of these types of activities are generally more concentrated in a small proportion of the population.
- Arts learning activities are the most concentrated, whereas curatorial engagement is the most prevalent.
  - Although engagement in personal practice activities is concentrated, findings explored earlier in the report emphasize its importance, both in frequency and salience, to young Ontarians and visible minorities. Therefore, developing programs that incorporate personal practice is a key approach for increasing engagement for these constituencies.



# Arts Engagement Index (AEI) Results by Demographic Cohorts



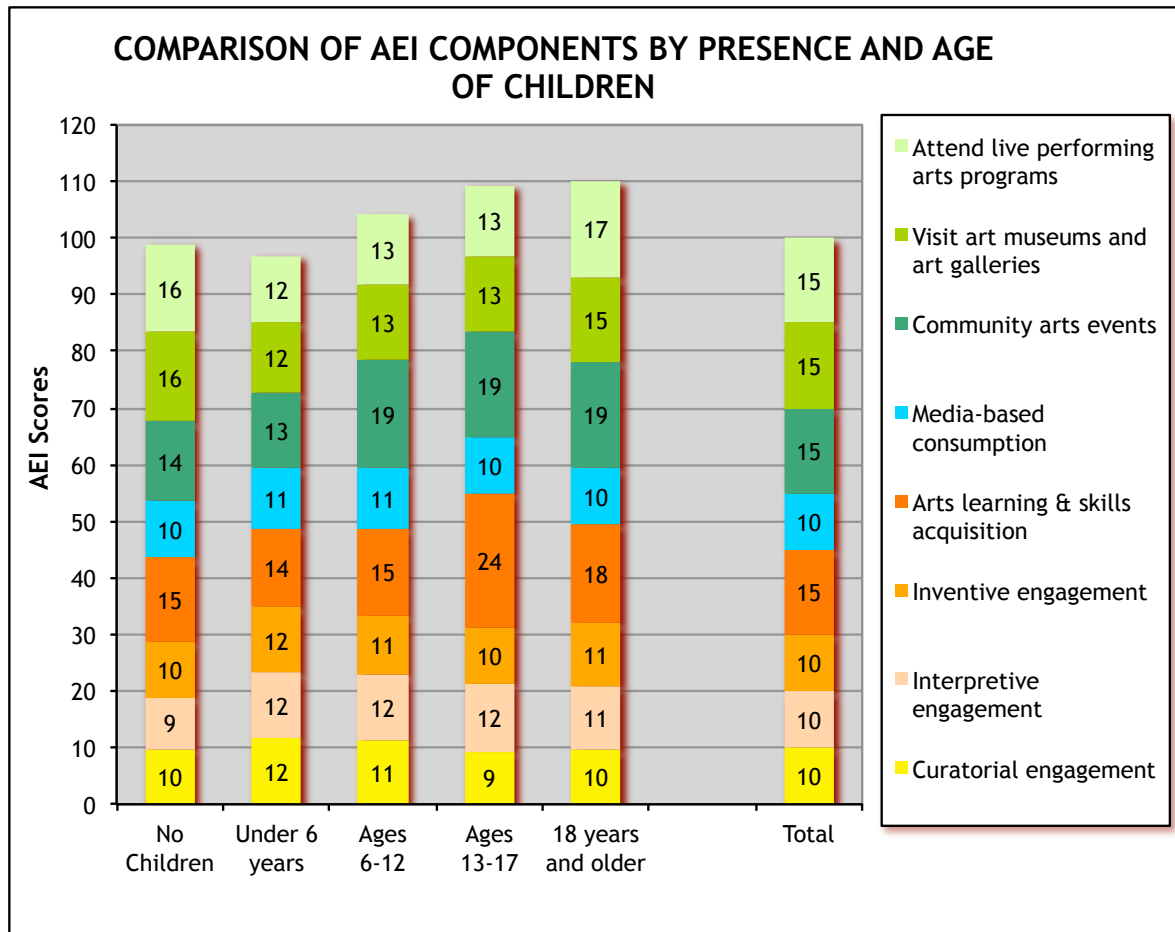
# AEI by Age Cohort



- The chart at left illustrates a clear pattern with respect to age and engagement levels.
- While levels of engagement in live performing arts programs and art museum visitation is relatively constant across the age cohorts, the level of engagement in all forms of personal practice declines with age. Ontarians age 65 and over are half as likely as Ontarians age 18-34 to engage in personal arts practice.
  - How might arts groups provide opportunities for older adults to remain active in various forms of creative expression?
  - What policies would encourage life-long arts engagement?
- Given that engagement appears to decrease as Ontarians age, should we assume that the younger respondents in the sample will follow this same pattern (i.e., they will become less engaged as they grow older)?
- Or rather, are we observing a fundamental shift in arts engagement, given that many of the activities in which young Ontarians are now engaged are fundamentally new approaches to arts participation (e.g., technology-based activities such as downloading and organizing music, creating and sharing things they create online)? are the young Ontarians who responded to this survey and who are twice as engaged as those 65+ going to experience a decrease in engagement as they grow older, or will their engagement level remain constant or even increase?
  - How will arts group encourage and promote new forms of engagement as they evolve?



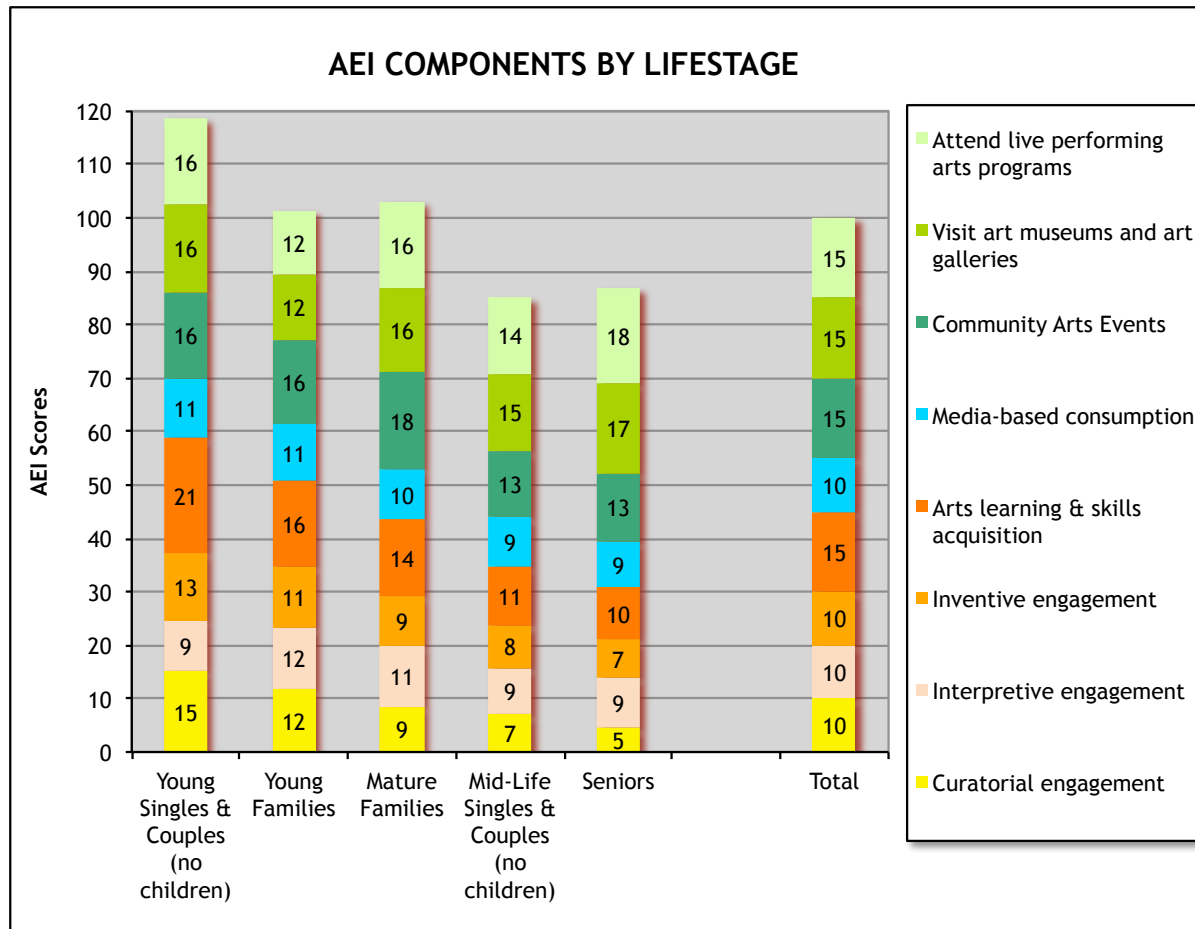
# AEI by Presence and Age of Children



- Several questions were asked pertaining to presence of children in the household. First, respondents were asked whether or not they had any children under 18 living at home. Respondents with children were also asked about the ages of their children. Multiple responses were allowed and results are shown at left.
- The general pattern is that as the age of the children increases, so does the level of arts engagement of the parent or caregiver.
- It is interesting to note that parents of children ages 13 to 17 are much more engaged in arts learning activities.
  - Are they involved in their children's arts learning activities?
  - What opportunities exist for cross-generational programming, in particular in the personal practice domains?



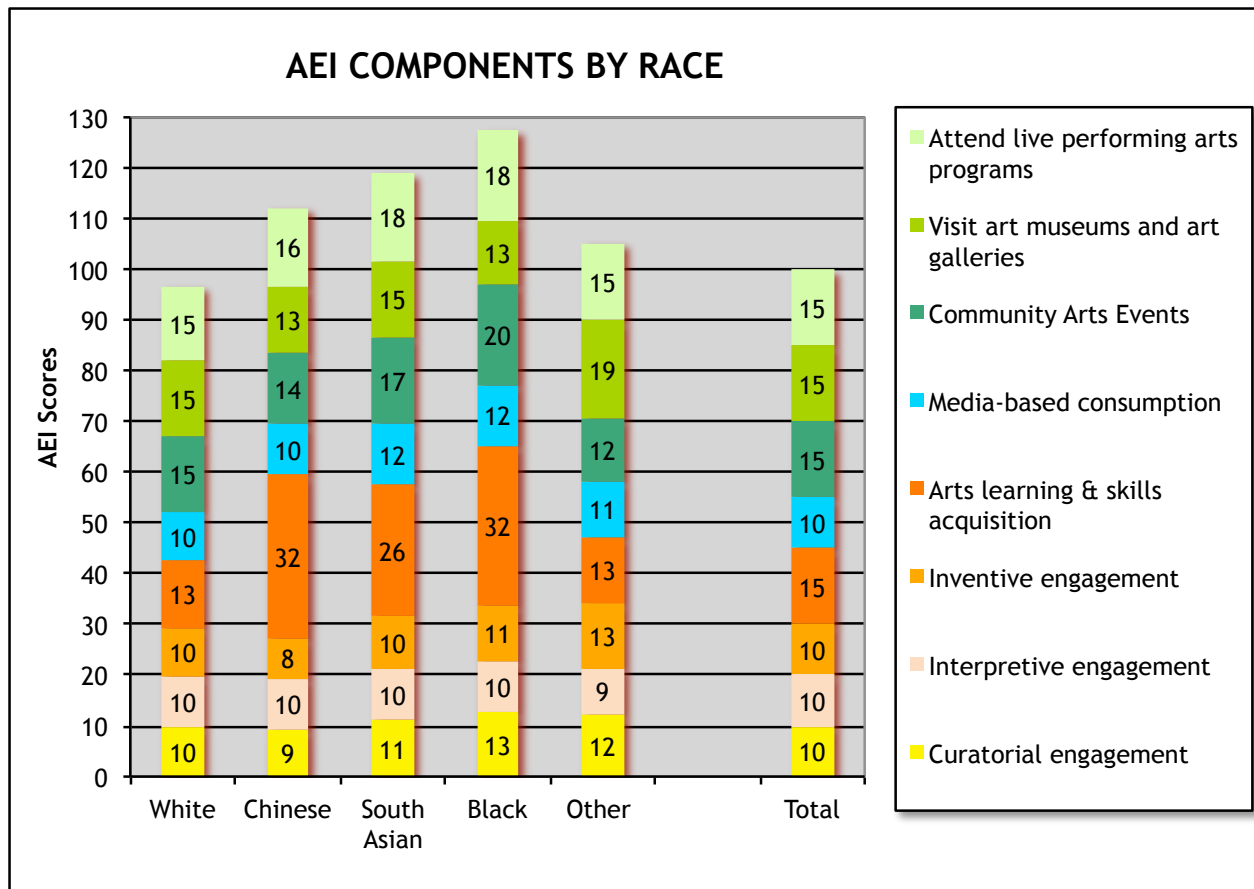
# AEI by Lifestage



- The five lifestage cohorts reflect both age and presence of children.
- Young singles and couples are most engaged of all cohorts, in particular around arts learning and curatorial engagement.
- A dramatic decline in engagement occurs when young children enter the picture, particularly in attendance at live arts programs.
  - This has long been “conventional wisdom” in the arts field.
- As families mature, notice the shift in engagement between the personal practice and attendance-based domains.
- With children out of the picture, engagement levels in personal practice fall significantly for mid-life singles and couples, and for seniors.

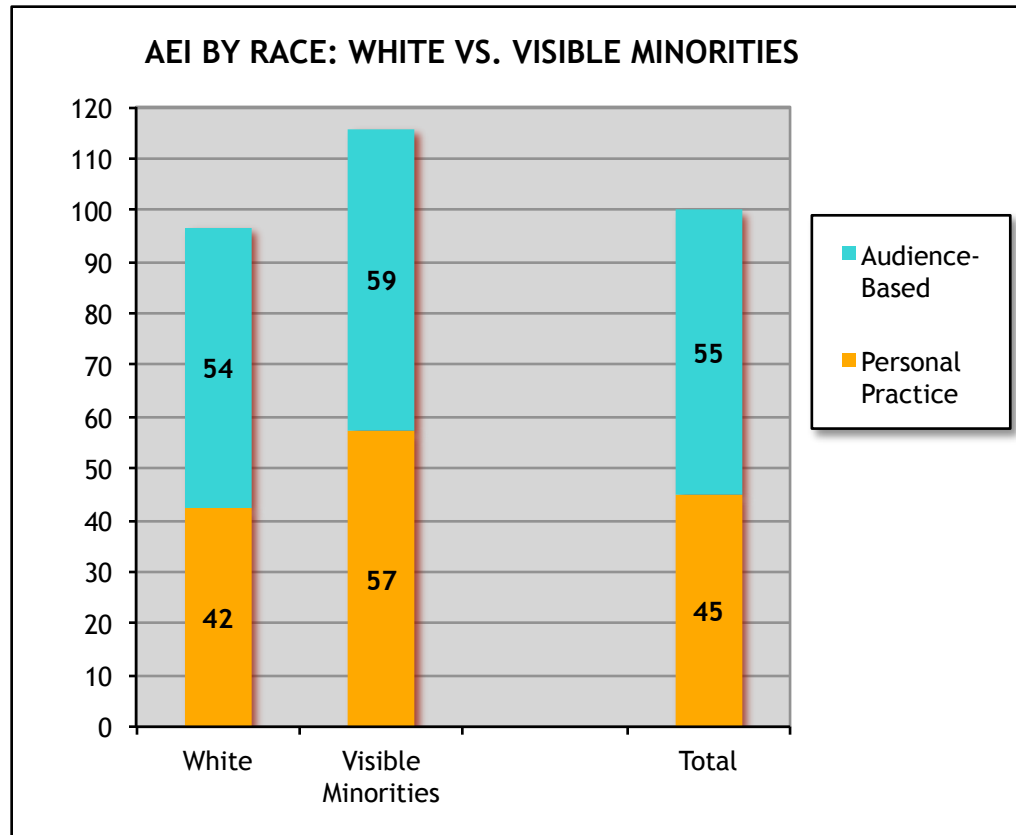


# AEI by Race



- As noted earlier in the report, arts engagement is generally higher for Ontarians of colour, and highest for Black populations.
- This is driven primarily by higher engagement in arts learning activities and community-based arts events.
  - Visible minorities, as a group, have an arts learning index of 25 compared to 13 for whites (12 point difference). Fashioning learning experiences as part of the arts event is a key form of audience engagement.
- Patterns in engagement by race are partly driven by age as respondents of colour are, on average, seven years younger than white respondents (41 vs. 48 years old, respectively).

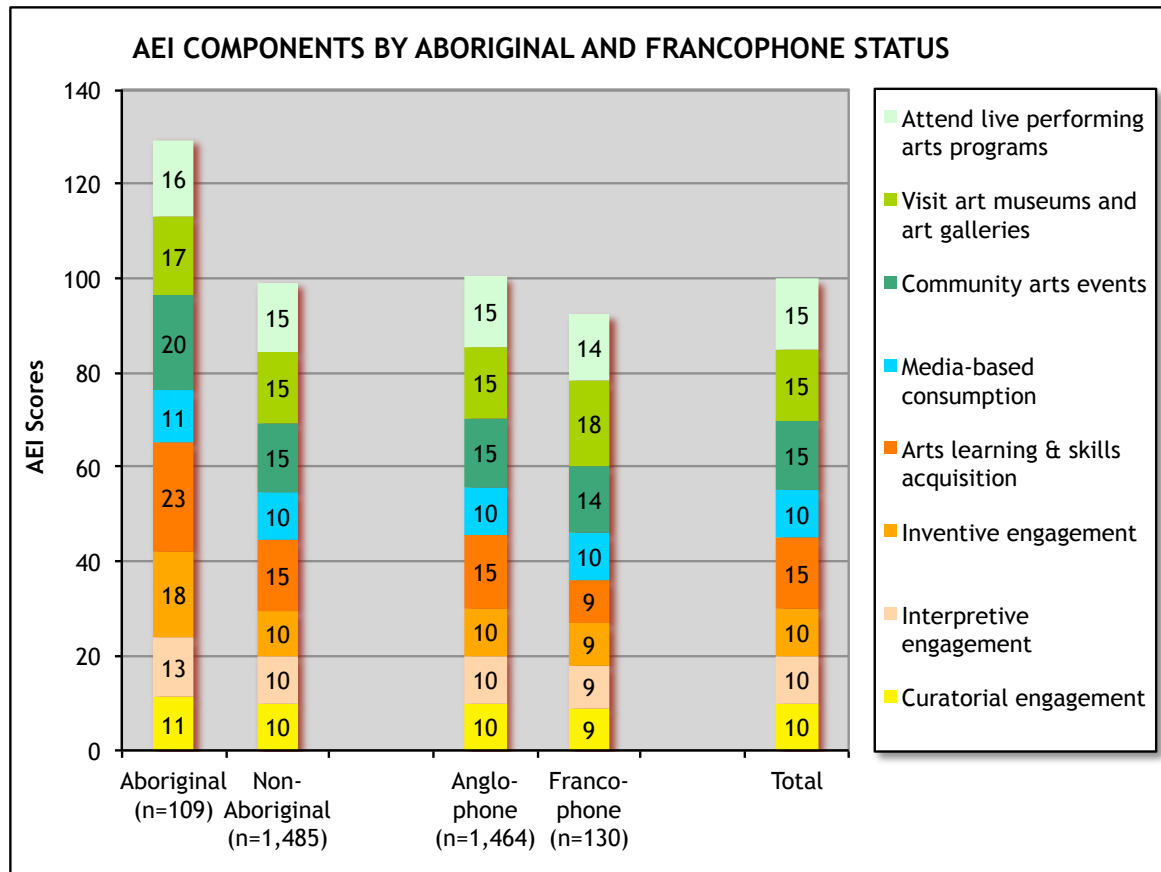
# AEI by Race - Continued



- The chart at the left shows arts engagement index results for whites versus all other ethnic groups (i.e., visible minorities).
- It is clear that visible minorities are more engaged in personal practice activities, as a whole, than whites (a 15 point difference).
  - Audience-based activities are also higher for visible minorities, but the difference is not as dramatic.
- Overall, engaging visible minorities will require a renewed focus on participatory activities, such as dance demonstrations and lessons after professional performances.

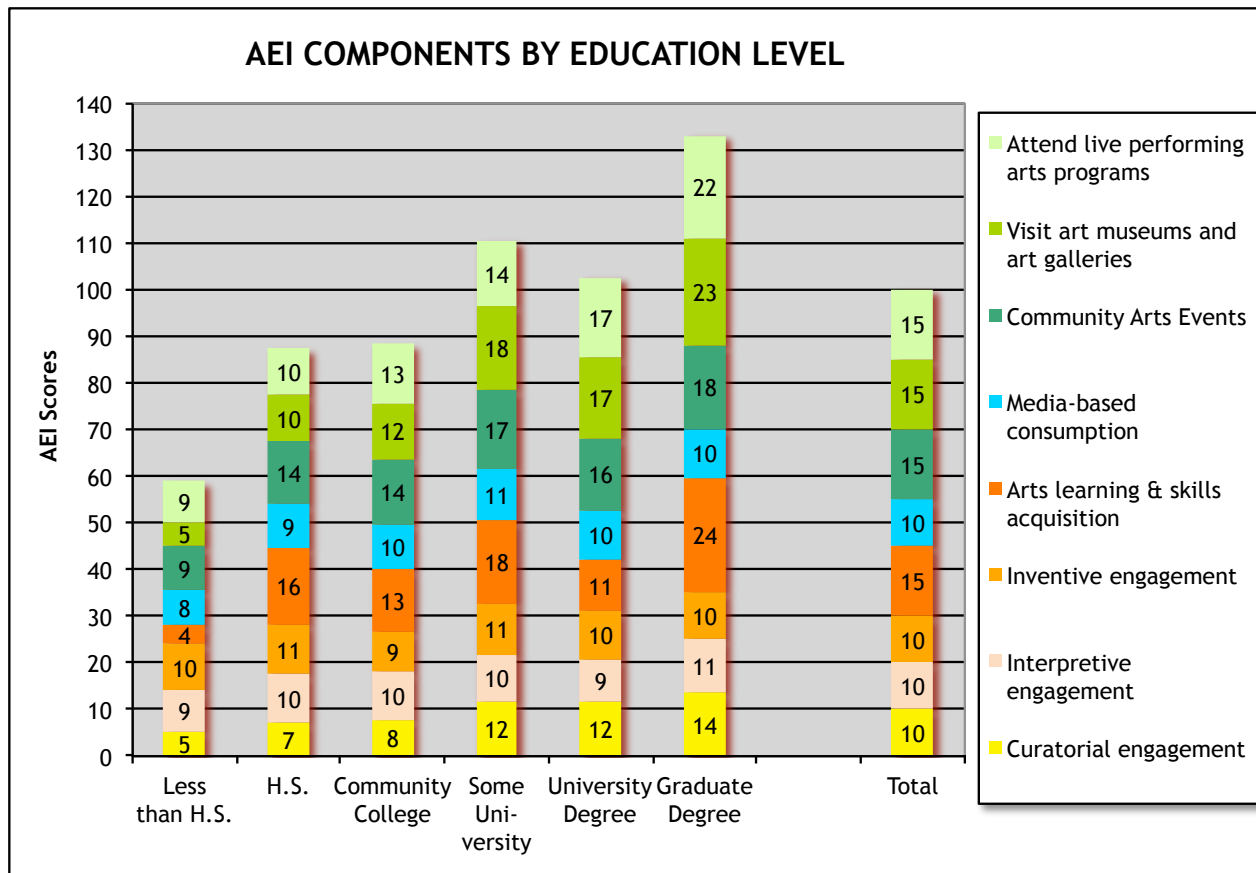


# AEI for Aboriginals and Francophones



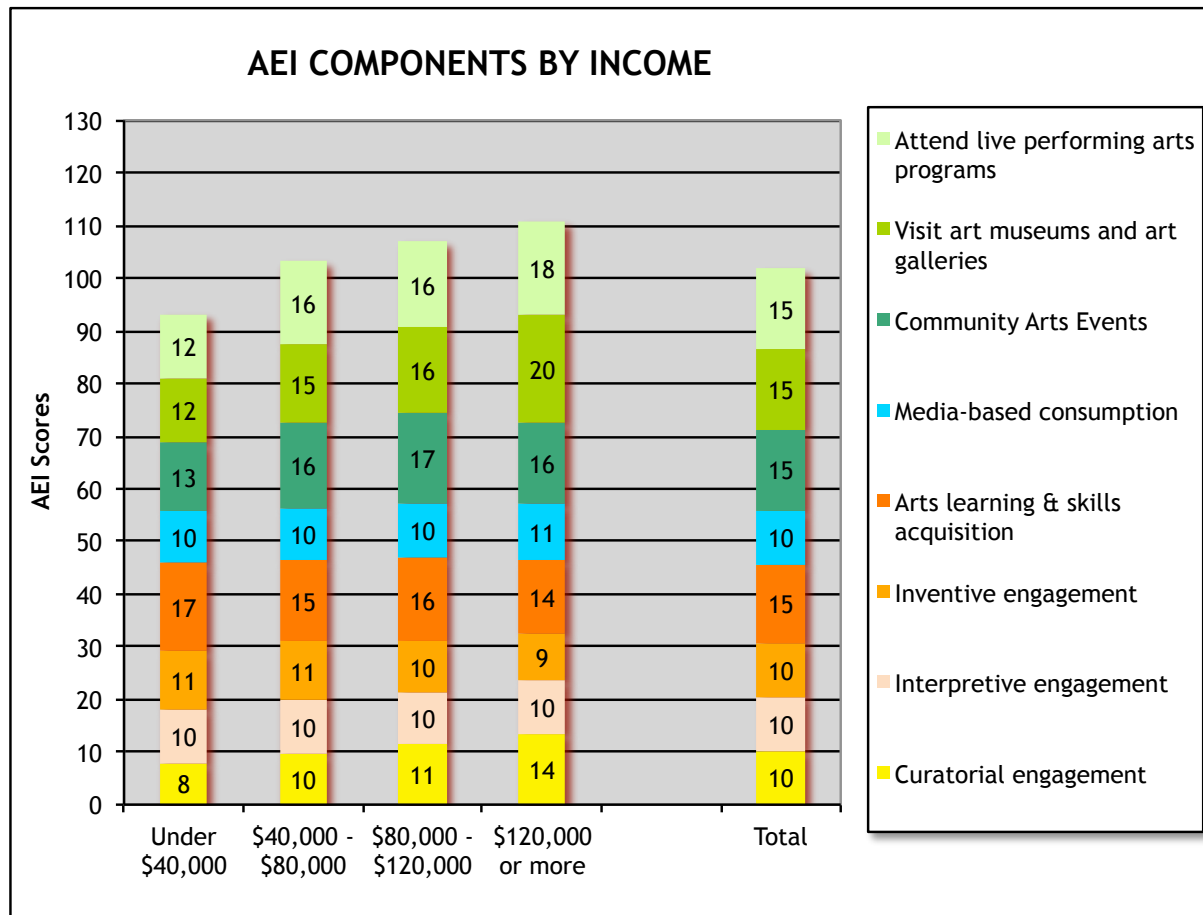
- The aboriginal and Francophone populations were two additional populations of interest in this study, and were over-sampled (n=109 for Aboriginals, n=130 for Francophones). These samples are subject to high error margins, but nevertheless show some interesting patterns.
- As shown earlier in the report, Aboriginal respondents are significantly more engaged in creative activities than non-aboriginals, particularly in the domains of arts learning and skills acquisition, inventive engagement, and community-based arts events.
- Francophone respondents reported a slightly lower level of overall arts engagement than Anglophones (particularly with respect to arts learning), although a higher level of engagement in art museums and galleries.

# AEI by Educational Attainment



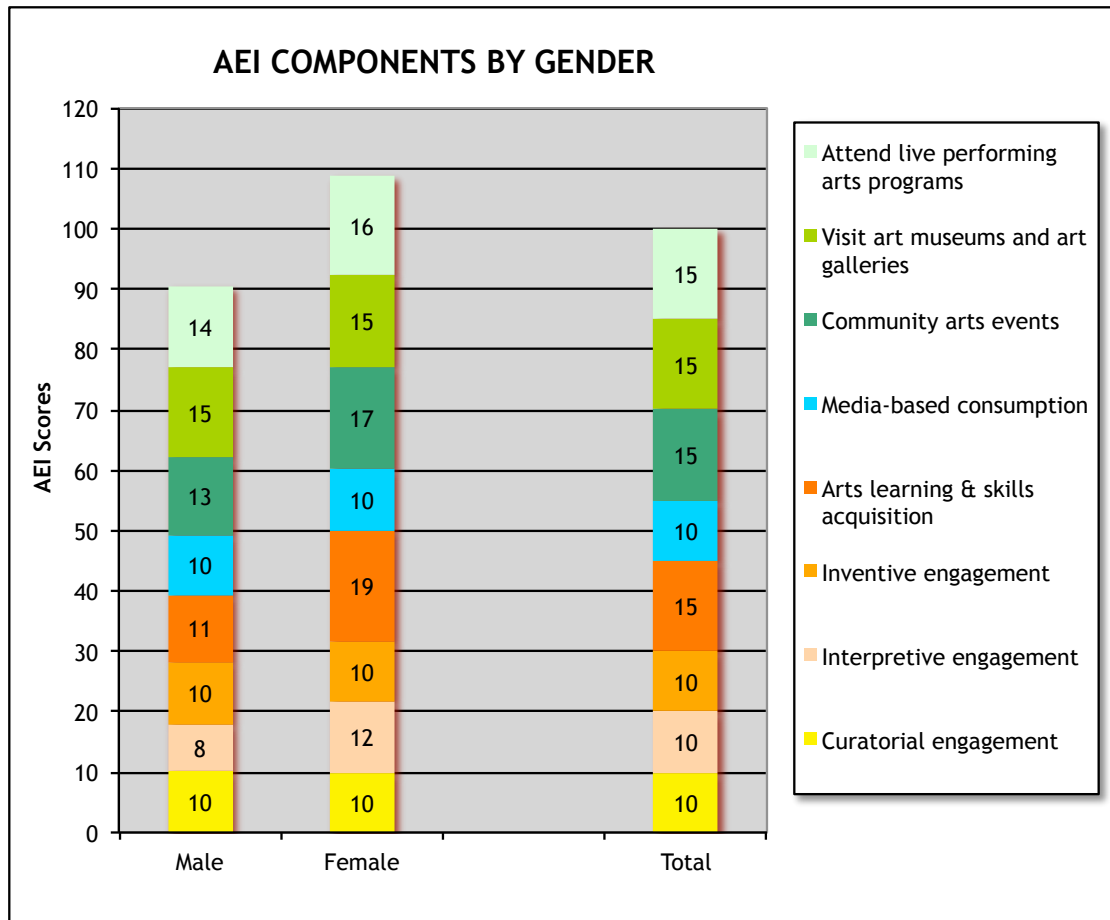
- Consistent with almost all other studies of arts participation, a strong relationship was found between educational attainment and almost all domains of arts engagement.
- Respondents with graduate degrees are twice as engaged in attending live performing arts programs and visiting art museums and galleries in comparison to those with educational attainment of high school or less.
- Note that engagement in inventive and interpretive arts activities is relatively stable across the cohorts, suggesting that active arts programs play a key role in the ecosystem as a democratizing force where level of education is not a barrier.
  - From a policy standpoint, this raises important questions about funding priorities and how to support areas of the arts ecosystem that are not served by nonprofit organizations.

# AEI by Household Income



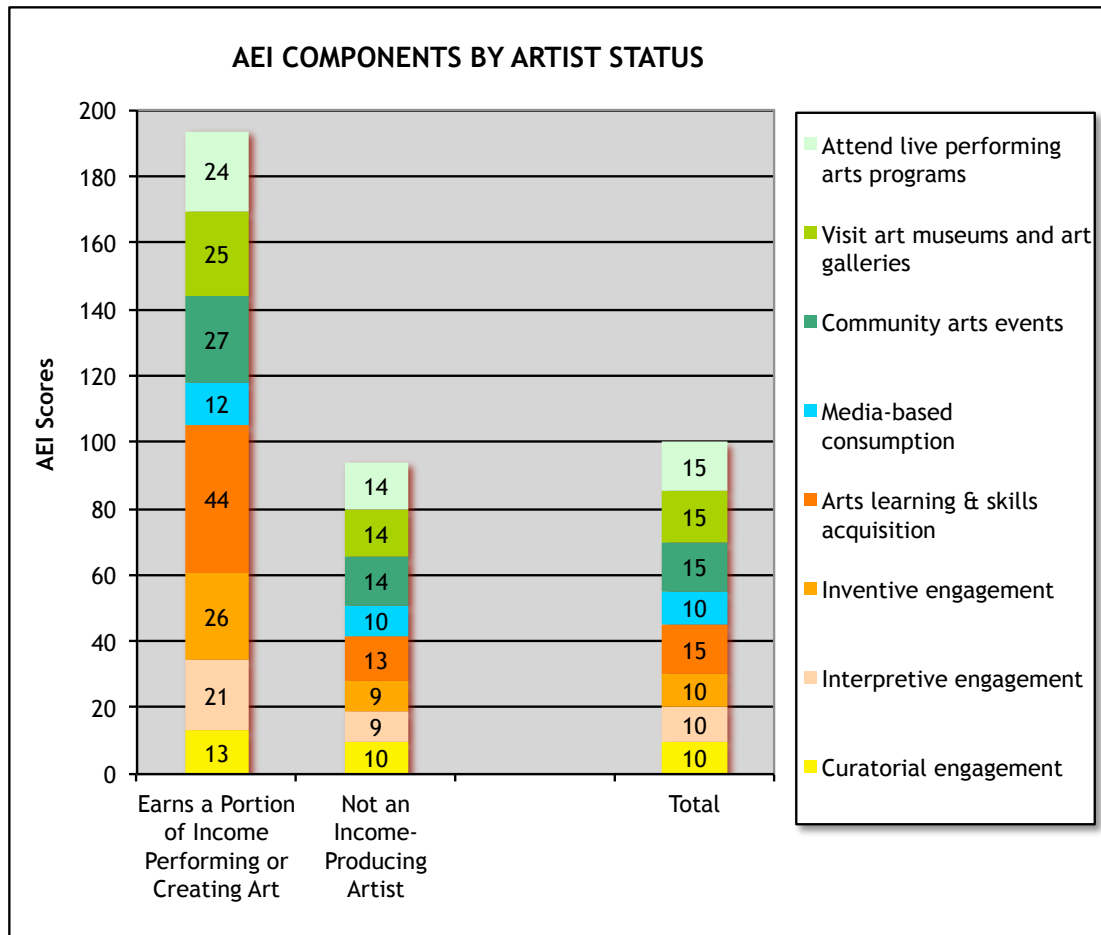
- Results by income follow the same general pattern as those for educational attainment, though less pronounced.
- Much of the difference is found in the attendance-based domains (i.e., attending live performing arts programs, visiting museums), many of which require a financial commitment.
- Note also that engagement in three of the four domains of personal practice is not correlated to income. In fact, arts learning and skills acquisition activities are highest for respondents in the lowest income cohort.
  - This is partly due to age, as approximately 60% of 18 to 34 year olds earn \$80,000 or less.
- Engagement levels for curatorial engagement (technology-based, and collecting art for the home) rise with income, as might be expected.
  - What types of programs would increase the accessibility of curatorial forms of engagement (e.g., art rental programs, shared music libraries)?

# AEI by Gender



- Gender was also recorded by the interviewer.
- In general, women exhibit higher levels of engagement than men, in particular around arts learning, interpretive activities and community-based arts events.
- As discussed earlier in the report, men are more engaged in individual inventive activities like playing a musical instrument and composing, and technology-based activities such as reading e-books, creating and sharing art online, and making original films.
  - Participatory and technology-based programming is a key pathway towards engagement for men, whereas community events (e.g., going to arts and crafts fairs) and community participation (e.g., singing in a choir) are more likely to attract women.

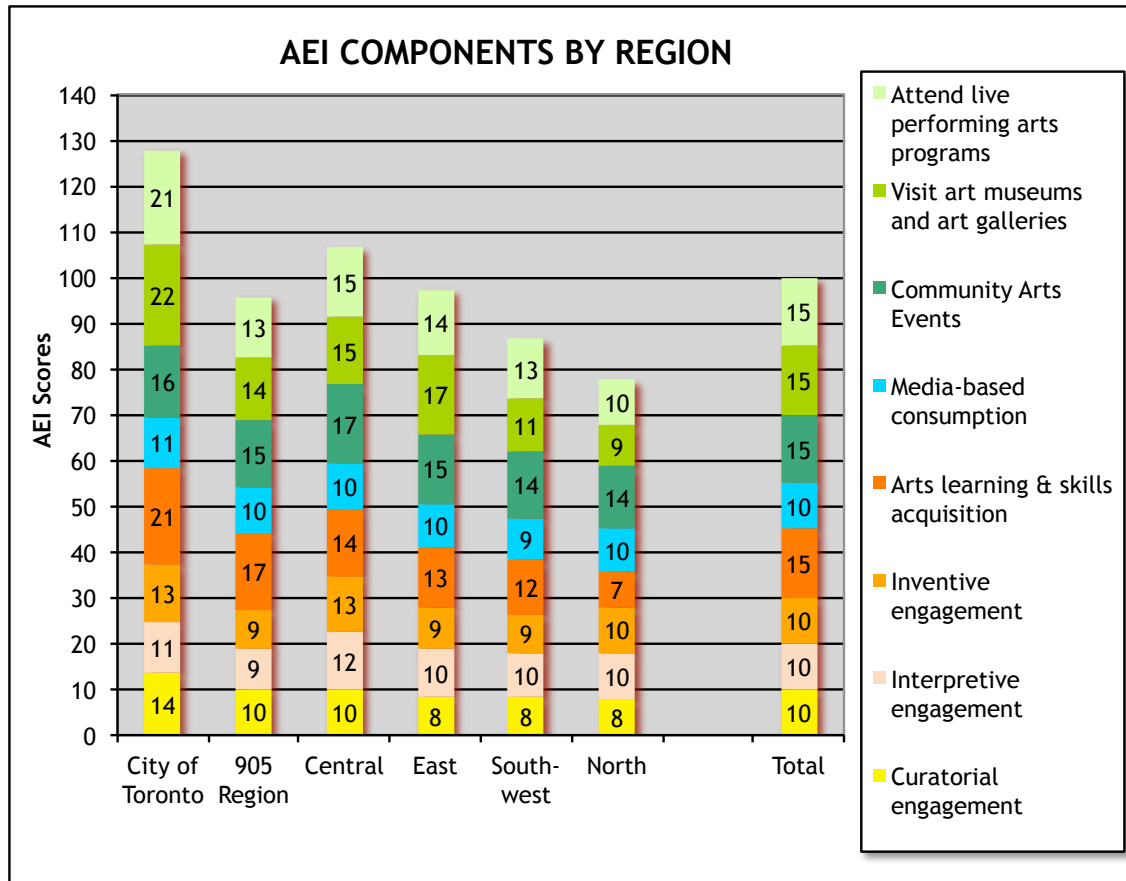
# AEI by Artist Status



- Respondents were asked if they earn a portion of their income performing or creating art. Six percent of the sample indicated that they do (n=98).
- As expected, artists reported significantly higher levels of engagement across the eight domains. Note the high index score of 44 for arts learning activities.
  - While this topic is explored further in a later section of the report, the data suggests that artists not only create art, but also consume art at a much higher rate than non-artists.
- It is clear that respondents who are actively involved in the art-making (i.e., artists) are more engaged in general.
  - This finding is another instance of how personal practice has a positive effect on overall engagement. Encouraging Ontarians to “let their inner artist shine,” in turn encourages higher levels of engagement in all arts activities, including audience-based ones, such as attending professional dance performances.



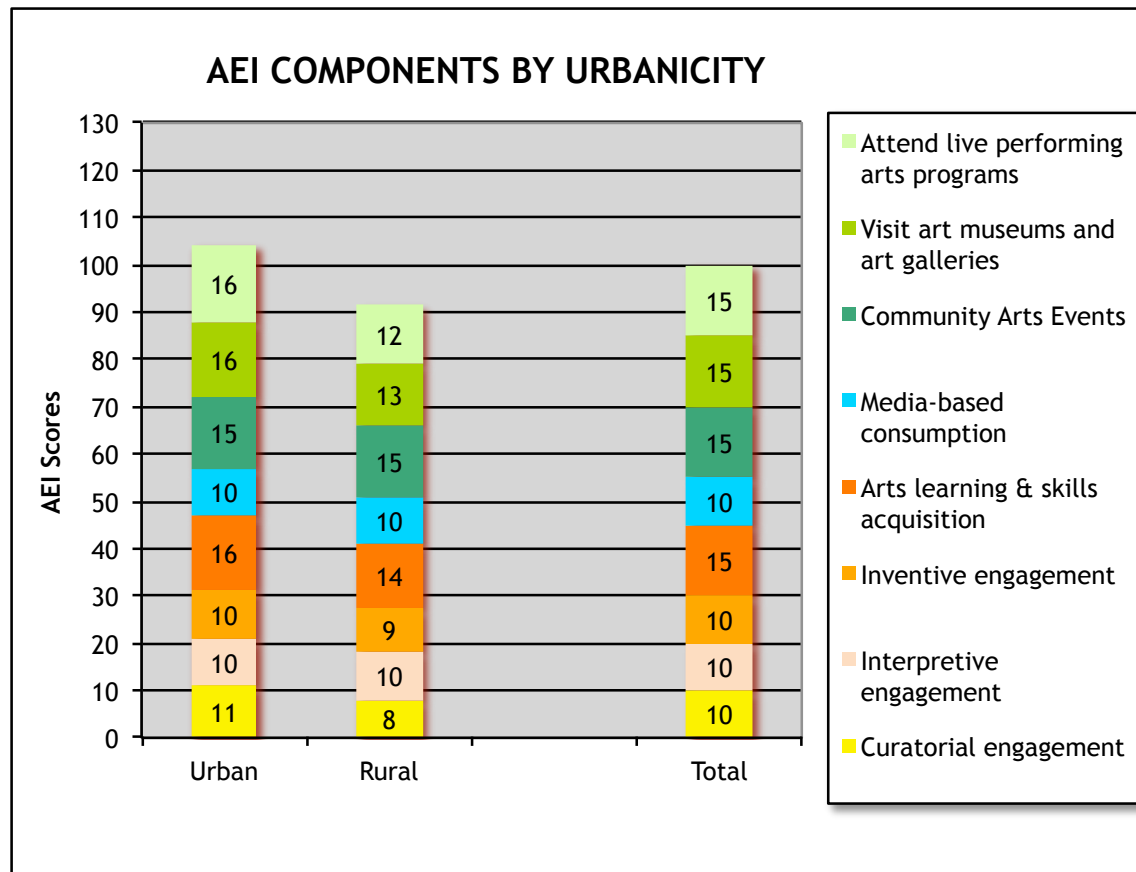
# AEI by Region



- The chart at left provides a breakdown of the eight AEI domains by region.
- Overall, respondents living in the City of Toronto reported significantly higher engagement scores than respondents in other regions (128 vs. 96 for 905 region and 91, collectively for other regions).
- Central Ontario also exhibits higher than average engagement index scores (107 total), driven by community-based arts events, inventive and interpretive engagement
- The 905 region and Eastern Ontario are almost parallel in engagement levels, followed by the Southwest and Northern regions.
- The differences appear to be primarily driven by higher participation in arts learning activities, attending performing arts programs, and visiting art museums and galleries.
  - Higher engagement levels in the City of Toronto may be due to demographic factors, such as age and race. Over half of City of Toronto respondents are under 35, and 44% are non-white.
  - Results may also relate to the wider availability of arts programs, the closer proximity of the population base to these programs, as other research suggests proximity increases likelihood to participate.



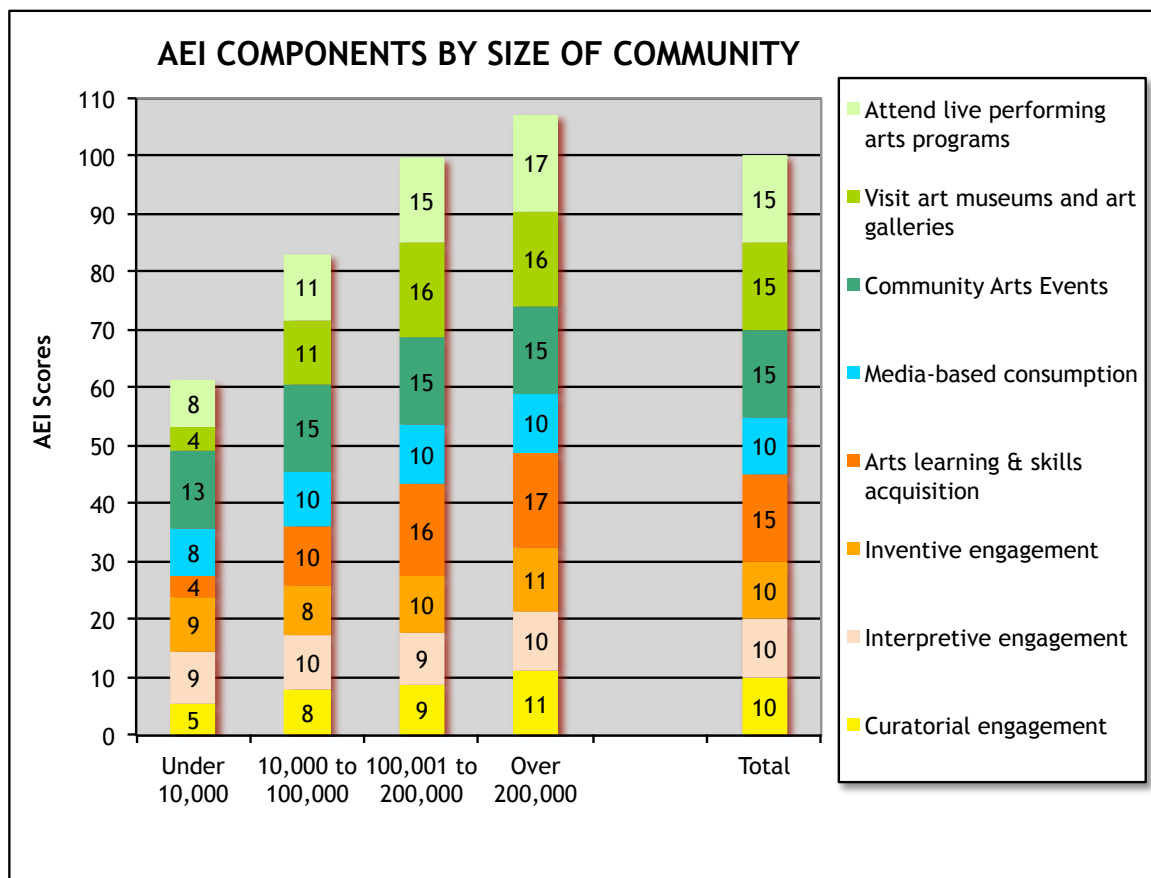
# AEI by Region - Continued



- Differences in levels of engagement between urban and rural areas is primarily in attendance at live performing arts, visiting art museums, arts learning, and curatorial engagement.
- Note how engagement in inventive and interpretive activities, as well as community-based arts events and media-based consumption, is approximately equal within both areas.
  - Increasing the non-profit arts infrastructure within rural areas may not be the most effective way to engage these residents. However, participatory activities, like singing and playing a musical instrument, and community-based arts events, like attending student performances, may serve as a viable strategy for policy makers and arts organizations striving to increase engagement in infrastructure poor areas.



# AEI by Size of Community



- Another lens through which to examine regional differences is by size of community. The chart at left shows results by four different community size cohorts.
- As expected, larger communities exhibit significantly higher levels of arts engagement, primarily in attending live performing arts, visiting art museums and galleries, arts learning and curatorial engagement.
- Similar to analysis by other regional areas (see previous two pages), differences in size of community can be partly explained by age and race patterns.
- Overall, engagement patterns by region are primarily a discussion about age and race (i.e., younger adults and people of colour typically reside in larger communities).
- However, given that smaller communities are at about the same level of engagement in inventive and interpretive activities, establishing new programming that speaks to these types of personal practice will be a necessary step in increasing arts engagement in smaller communities.





# Additional Findings: Setting Role of Cultural Heritage and Aboriginal Activities



# Home is the most prominent setting for creative activities across all disciplines

SETTING	MUSIC	DANCE	THEATRE	VISUAL ARTS
Home	89%	51%	11%	71%
School or classroom	22%	16%	37%	20%
Place of worship	29%	6%	11%	7%
Museums or galleries	N/A	N/A	N/A	33%
Theatre or concert facilities	53%	24%	71%	8%
Parks or outdoor settings	43%	17%	24%	29%
Restaurants, bars or nightclubs	45%	48%	9%	7%
Community centres	19%	21%	24%	21%
Weddings	0%	4%	N/A	N/A
Friends/ relatives' homes	7%	5%	N/A	2%
In car/ vehicle	19%	N/A	N/A	0%
Work	7%	1%	N/A	1%
Vacation/while traveling	N/A	N/A	N/A	1%
Stores/craft shows	N/A	N/A	N/A	2%
Library	N/A	N/A	N/A	0%
Other	4%	0%	2%	2%

- In reference to four of the artistic disciplines covered in the survey, respondents who indicated any activity within a discipline were asked where they typically do these activities. A list of settings was read by the interviewer, and multiple responses were allowed.
- Overall, the home is the predominant setting for engaging in music (89%), dance (51%) and visual arts (71%) activities.
  - This is consistent with other research suggesting that the home is the foundational setting for arts activities of all sorts.
  - How can arts organizations reach into homes?
- Other settings for music include ‘theatre or concert facilities’ (53%), ‘restaurants, bars or nightclubs’ (45%), and ‘parks or outdoor settings’ (43%).
- Three in ten Ontarians reported using ‘places of worship’ as a setting for music activities.
- Nearly half of Ontarians reported using ‘restaurants, bars or nightclubs’ for dance activities, reflecting the prevalence of informal venues for participatory dance activities.
  - These results illustrate the multiplicity of settings in which Ontarians engage with the arts, and raise interesting questions about the “where” of arts participation, and how much emphasis should be given to informal vs. formal settings.
- As might be expected, theatre activities most commonly occur in theatres or concert facilities (71%). Another 37% participate in theatre at schools or classrooms.

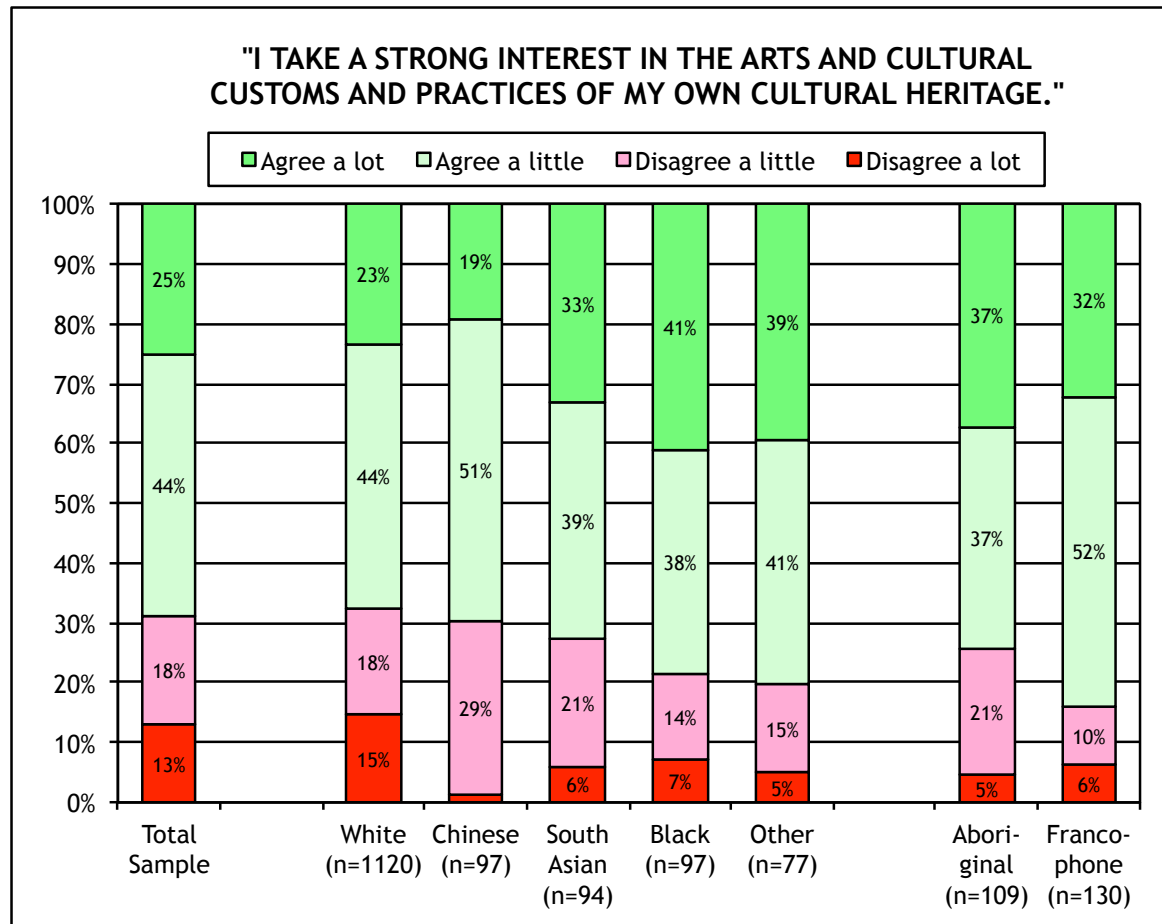
# Over one-third of visible minorities engage in music activities at places of worship

SETTING	MUSIC		DANCE		THEATRE		VISUAL ARTS	
	White	Visible Minorities	White	Visible Minorities	White	Visible Minorities	White	Visible Minorities
Home	89%	88%	50%	53%	10%	13%	71%	68%
School or classroom	22%	24%	14%	21%	37%	34%	20%	21%
Place of worship	27%	37%	6%	10%	10%	17%	6%	10%
Museums or galleries	N/A	N/A	N/A	N/A	N/A	N/A	32%	35%
Theatre or concert facilities	55%	45%	24%	24%	72%	67%	8%	7%
Parks or outdoor settings	42%	46%	18%	16%	24%	25%	29%	33%
Restaurants, bars or nightclubs	43%	51%	48%	50%	9%	8%	7%	9%
Community centres	19%	21%	22%	18%	24%	26%	21%	23%
Weddings	0%	0%	4%	5%	N/A	N/A	N/A	N/A
Friends/relatives' homes	7%	7%	4%	8%	N/A	N/A	3%	2%
In car/vehicle	20%	18%	N/A	N/A	N/A	N/A	0%	0%
Work	8%	3%	1%	0%	N/A	N/A	1%	0%
Vacation/while traveling	N/A	N/A	N/A	N/A	N/A	N/A	1%	1%
Stores/craft shows	N/A	N/A	N/A	N/A	N/A	N/A	2%	3%
Library	N/A	N/A	N/A	N/A	N/A	N/A	0%	0%
Other	3%	8%	0%	0%	2%	2%	2%	2%

- The home remains the predominant setting across racial cohorts and disciplines.
- However, visible minorities are more likely to engage in music, theatre and visual arts in restaurants, bars and nightclubs, indicating a preference for informal and social settings.
- White respondents were more likely to see music at a theatre or concert facility than other groups.
- These findings emphasize the prevalence of informal (e.g., restaurants) and communal (places of worship, community centres) settings in arts engagement overall.
- How can policy makers and arts leaders help organizations re-imagine programming for different settings for different target audiences?



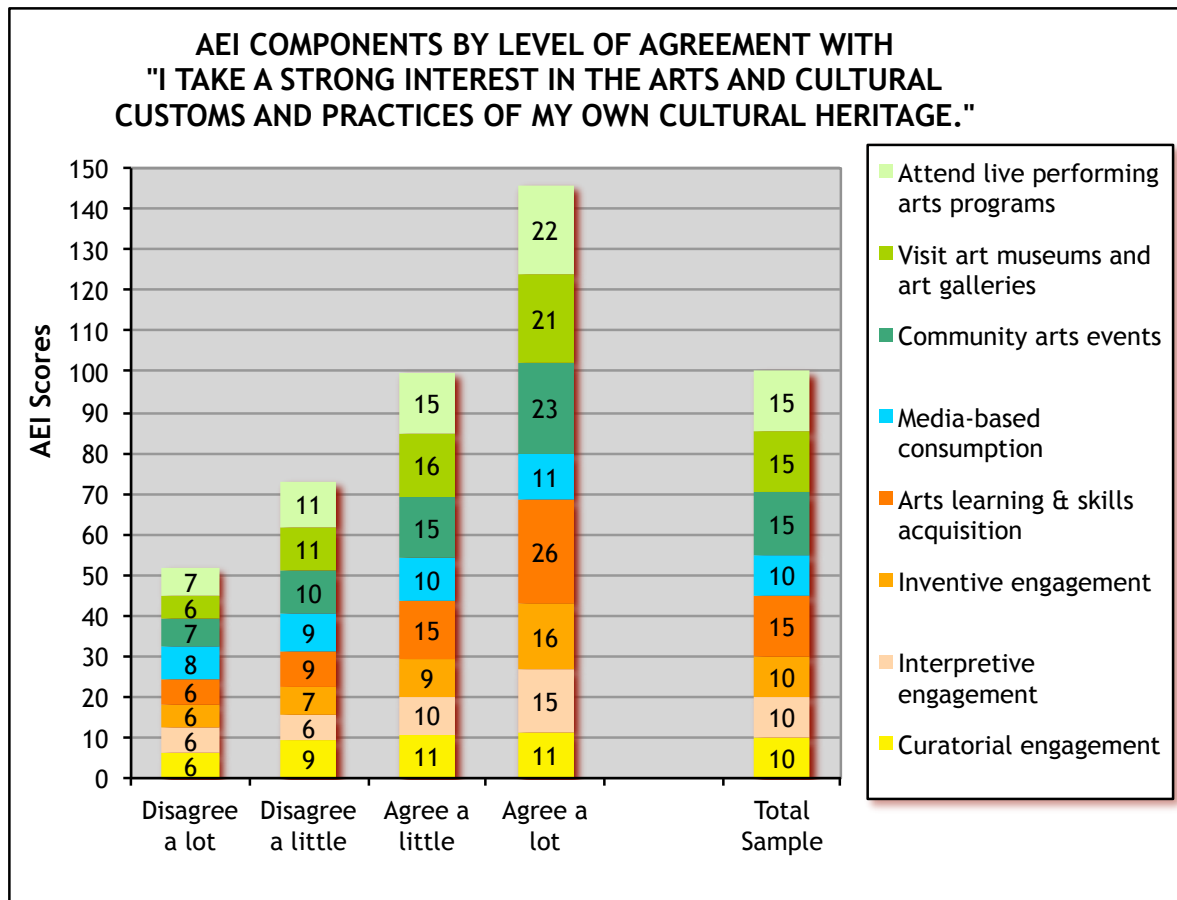
# Overall, one in four Ontarians take a strong interest in their cultural roots



- Respondents were asked their level of agreement with two statements about their cultural interests in relation to their cultural identity.
- The chart at left shows results by race, and by aboriginal and Francophone status.
- Overall, 69% of all respondents ‘agree a little’ or agree a lot’ that they ‘take a strong interest in the cultural customs of their own cultural heritage.’
- As might be expected, interest in one’s own cultural heritage is higher for respondents of colour, especially Blacks (41% ‘agree a lot’).
- Aboriginal and Francophone respondents also reported higher levels of interest in the cultural customs of their ancestors (37% and 32% ‘agree a lot’, respectively).

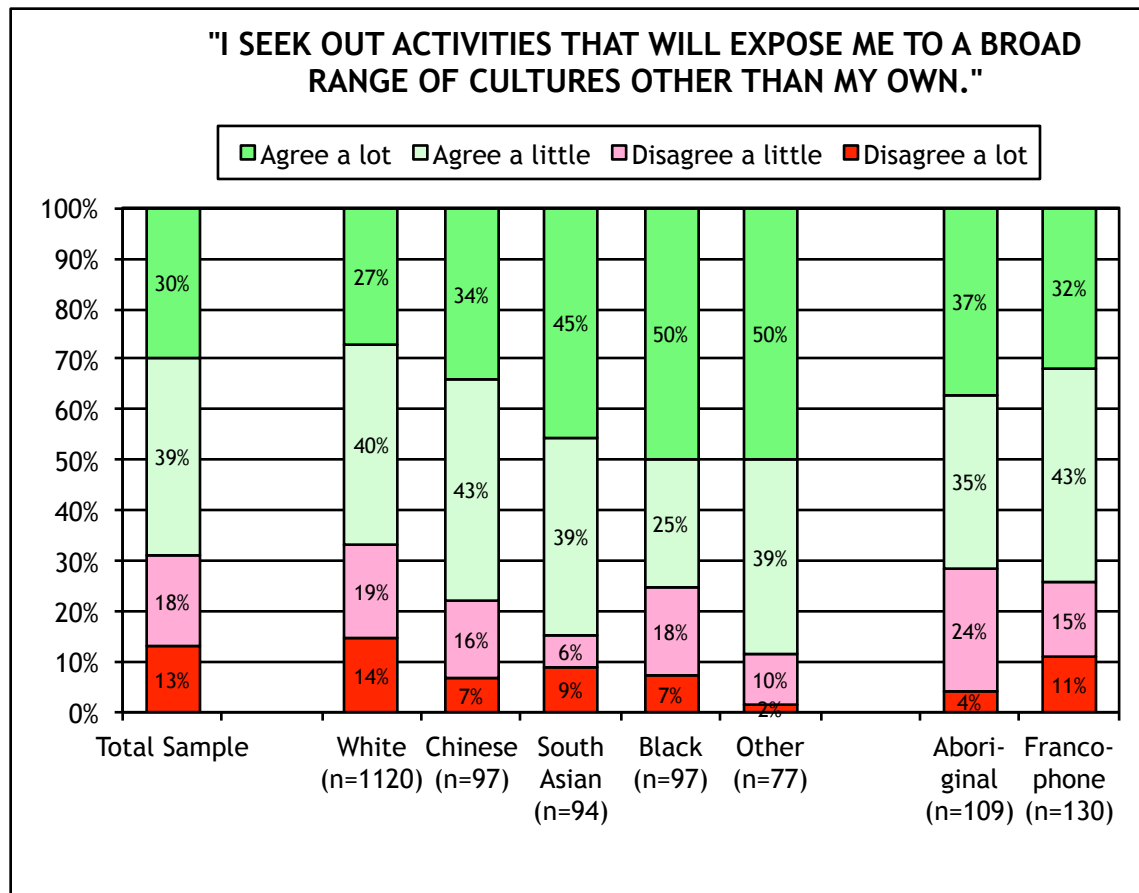


# Ontarians who identify with their cultural roots reported much higher AEI levels



- The chart at left compares the level of interest in one's cultural heritage with the eight AEI domains, and point to a strong symbiosis between heritage and arts engagement.
- Ontarians who hold a strong interest in the arts and cultural customs of their own cultural heritage reported much higher AEI scores across all domains.

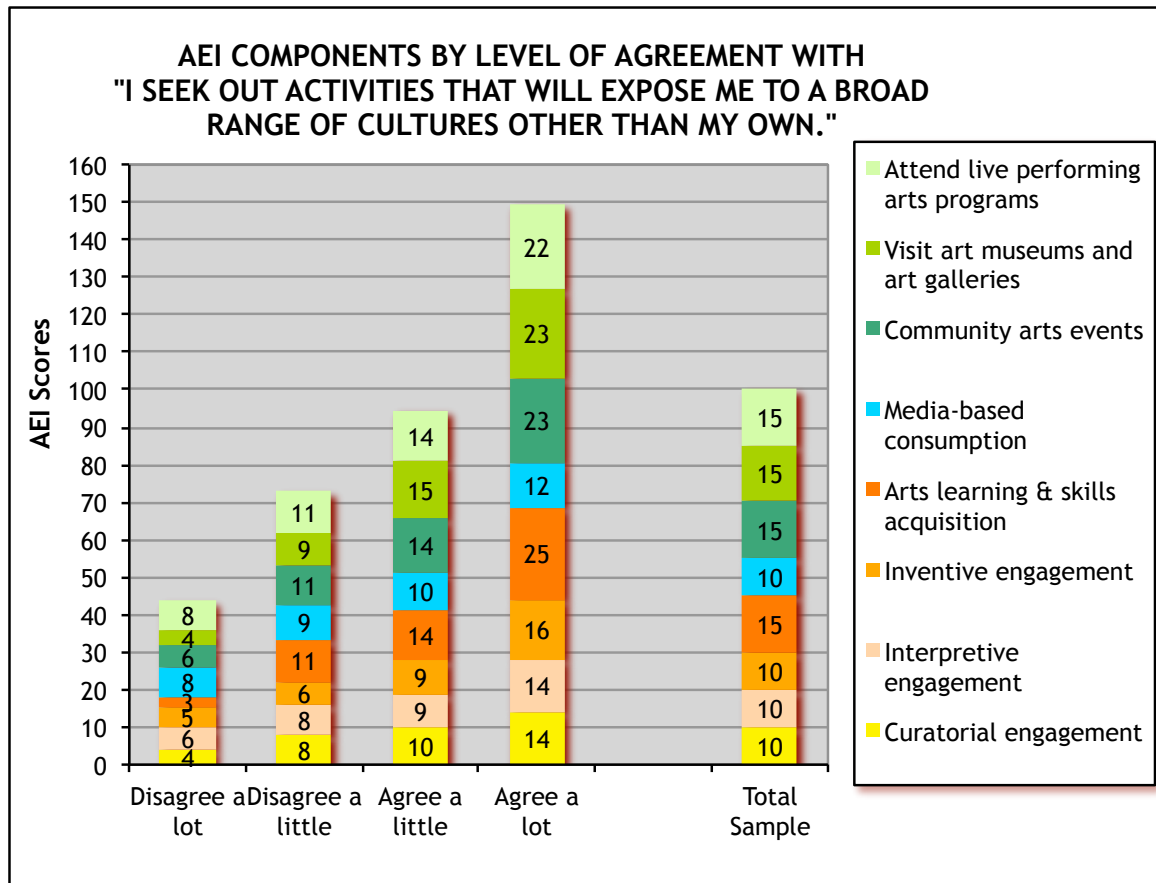
# Three in ten Ontarians express a strong desire to learn about other cultures



- The second agreement statement investigates the extent to which the respondent 'seeks out activities that will expose me to a broad range of cultures other than their own' (i.e. curiosity about cultures outside of one's own cultural frame).
- Similar to the results presented on the previous two pages, most Ontarians express a strong or moderate interest in being exposed to other cultures, and the figures are considerably higher for respondents of colour.
  - What policy implications does this finding suggest, especially given changing demographic patterns (i.e., increasing diversity)?
  - We interpret these results as illustrating the key role that the arts can play in both social bridging (i.e., bringing together people of different cultural backgrounds into a shared experience) and social bonding (i.e., programs that connect people within a given social or cultural group or community). Both are critical to a healthy arts ecology.

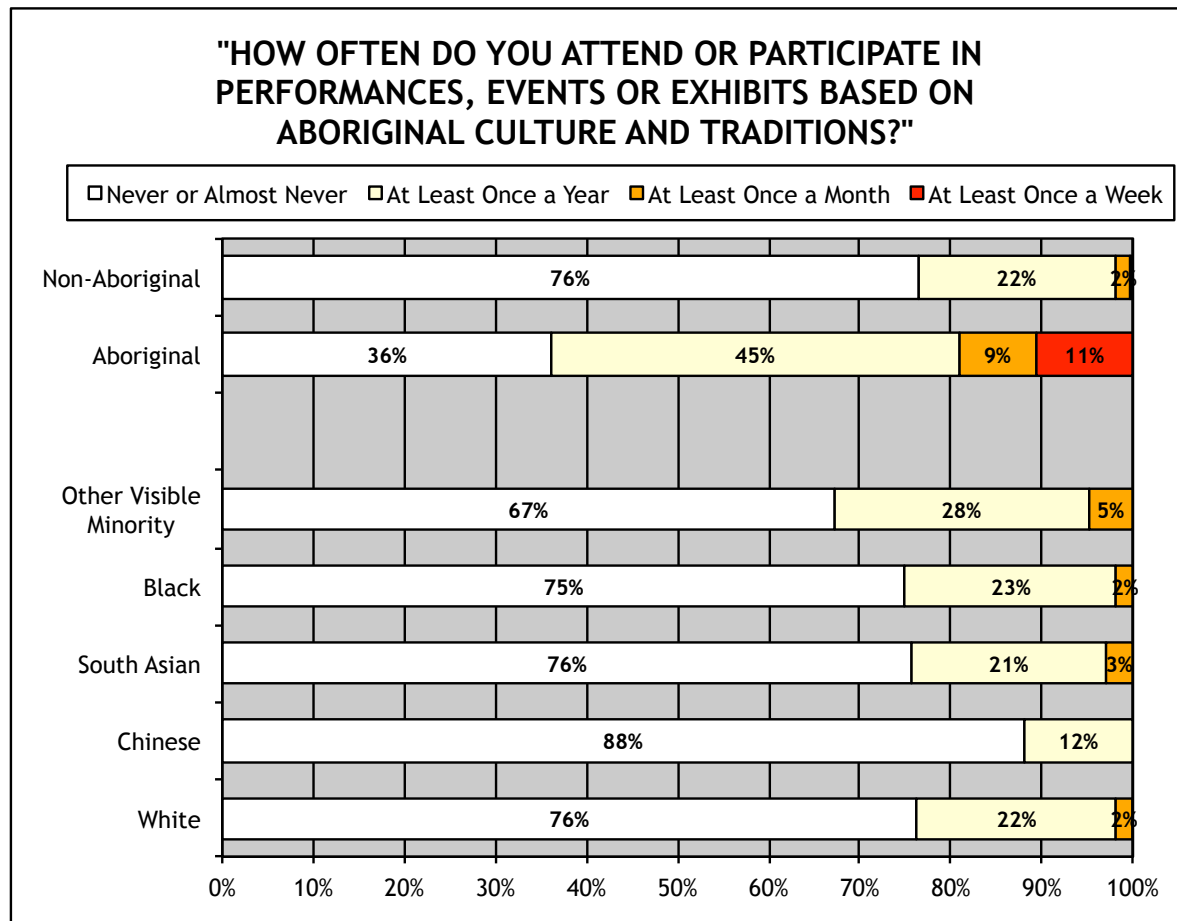


# Cross-cultural interests correlate strongly with higher levels of engagement



- Respondents with higher levels of interest in learning about other cultures are significantly more engaged in arts activities than those with little or no interest in learning about other cultures.
  - This is partly explained by education level, as 44% of respondents with a graduate degree 'agree a lot' compared with 21% of those with high school or less education (not shown).
  - Findings suggest experimentation with programming that encourages social bridging (i.e., learning about other cultures), and conversely, exposing existing audiences to cultural traditions and art forms with which they are unfamiliar, as increased cultural awareness may foster higher levels of engagement.

# Two thirds of Aboriginal respondents reported any frequency of participation in arts programs based Aboriginal culture and traditions



- About two-thirds of respondents who self-identified as Aboriginal reported participating in 'performances, events or exhibits based on Aboriginal culture and traditions' at least once a year, and 20% reported doing so at least once a month or once a week.

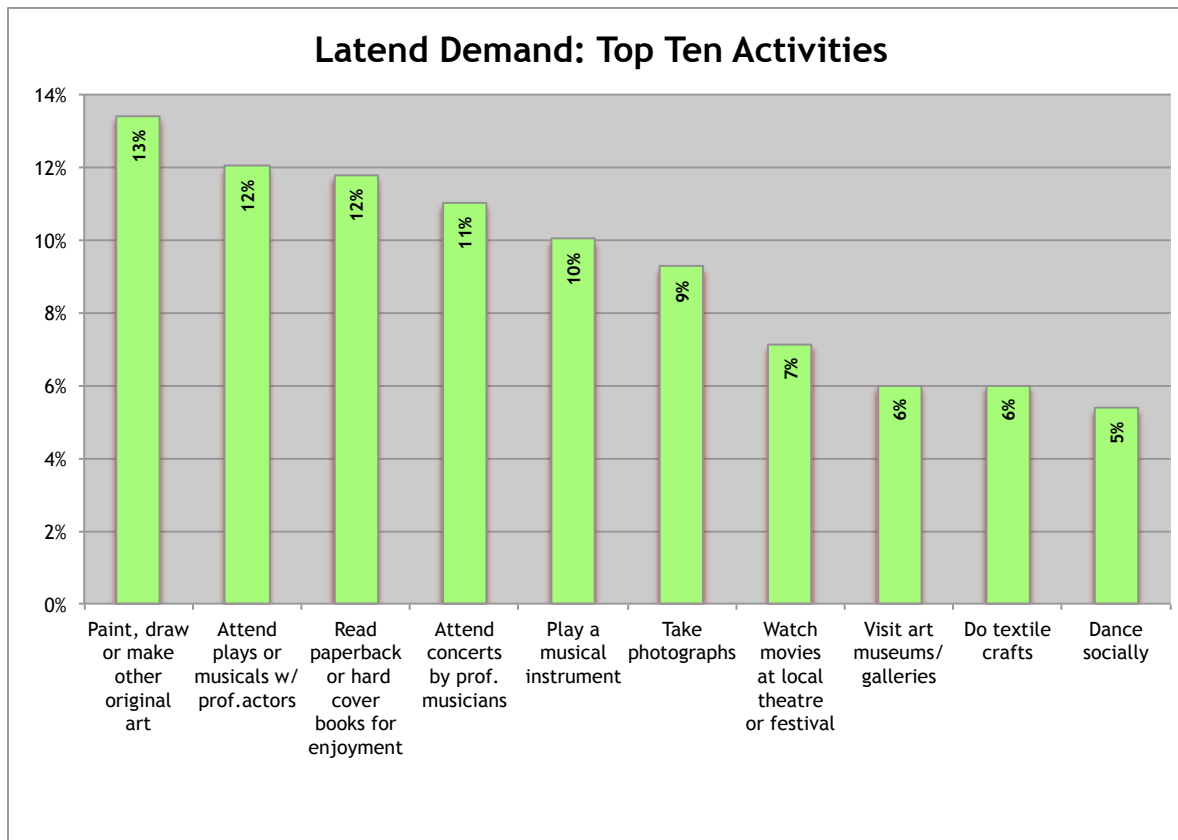
- In other words, just over a third of Aboriginal respondents are not participating in Aboriginal programming, whether or not it is offered in their communities.

- Almost one-quarter of Ontarians who are not Aboriginal participate in Aboriginal arts activities at any frequency.





# Latent Demand: Almost all Ontarians could cite at least one arts activity that they'd like to do more frequently in the future



- Near the end of the survey, respondents were asked, “Are there any activities you would like to do more often than you do now?” (Yes or No) followed by “Which one or two activities would you like to do more often than you do now?”
- Overall, 95% of all respondents are interested in doing more arts activities than they presently do.
- The chart at left shows the top ten activities cited most frequently. This should be considered as a low-level indicator of latent demand for these activities.
- Respondents were most interested in a mix of personal practice and attendance-based activities, with ‘paint, draw, or make other original art’ topping the list, followed by ‘attend plays or musicals with professional actors.’

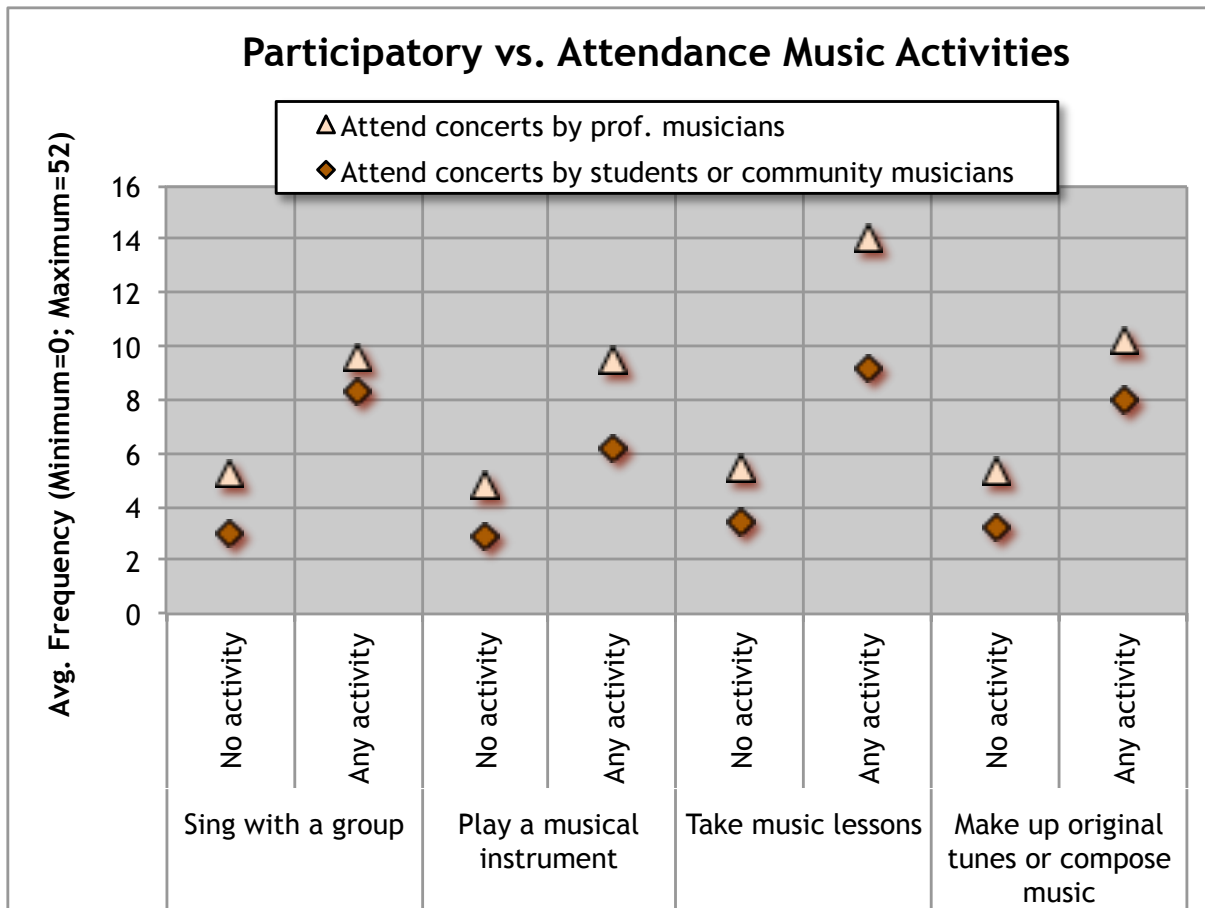




# Relationships between Personal Practice and Attendance

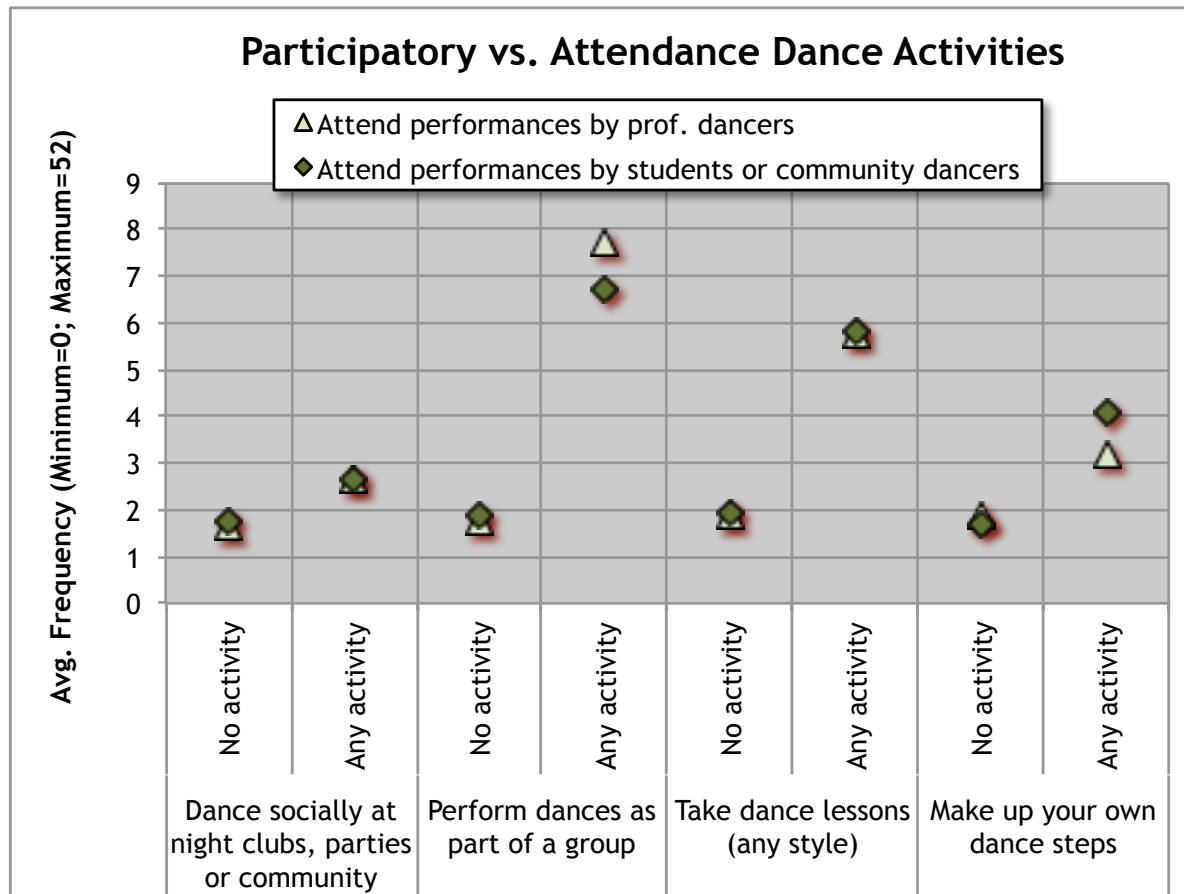


# Relationship between Personal Practice and Attendance - Music



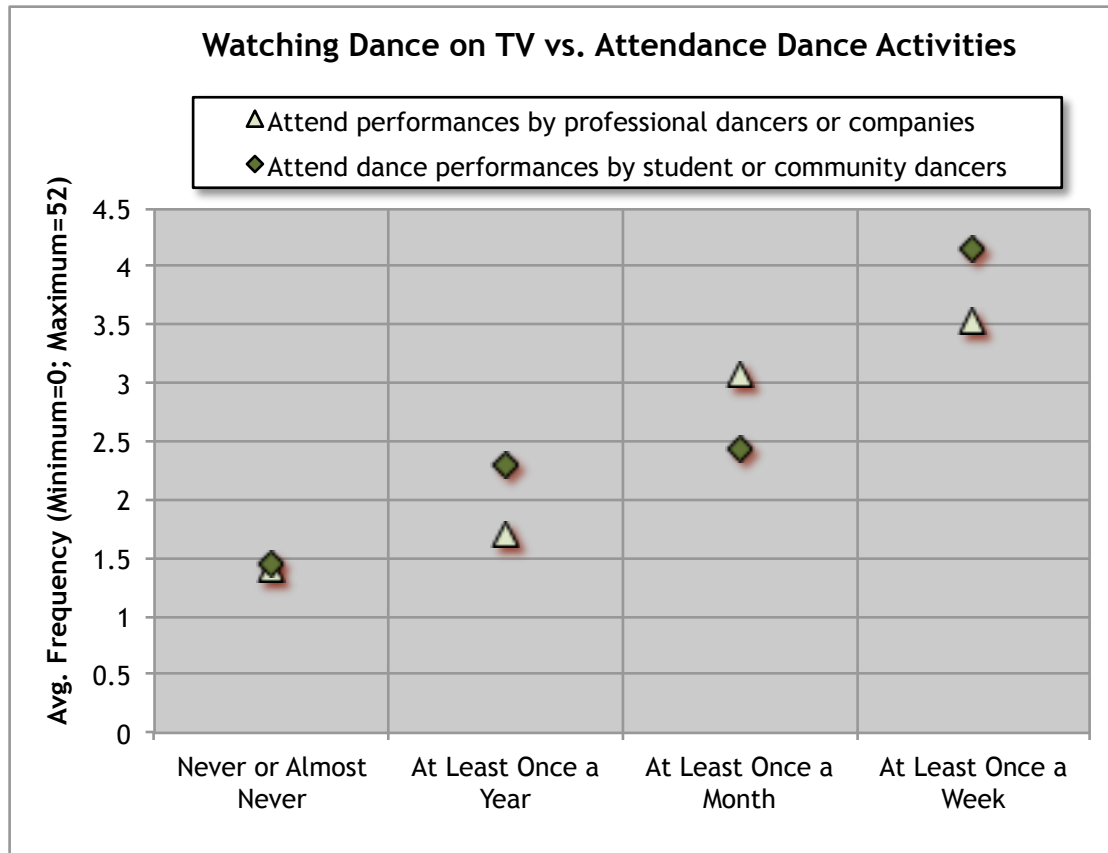
- The design of the AEI survey allows for analysis of inter-relationships between different activities. For example, within a given discipline, what is the relationship between personal practice and attendance at professional arts programs? The chart on this page addresses this question for music, while charts on the following four pages address dance, theatre, and visual arts.
- For each discipline, we select key participatory activities and compare frequency of attendance levels for those who report any activity vs. no activity.
- For example, Ontarians who ‘sing with a group’ at least once a year reported an average frequency of 10 attendances (annually) at concerts by professional musicians, compared to 5 attendances for those who do not ‘sing with a group.’
- In general, Ontarians who engage in participatory music activities attend concerts by professional musicians at a rate that is two to three times higher than those who do not.

# Relationship between Personal Practice and Attendance - Dance



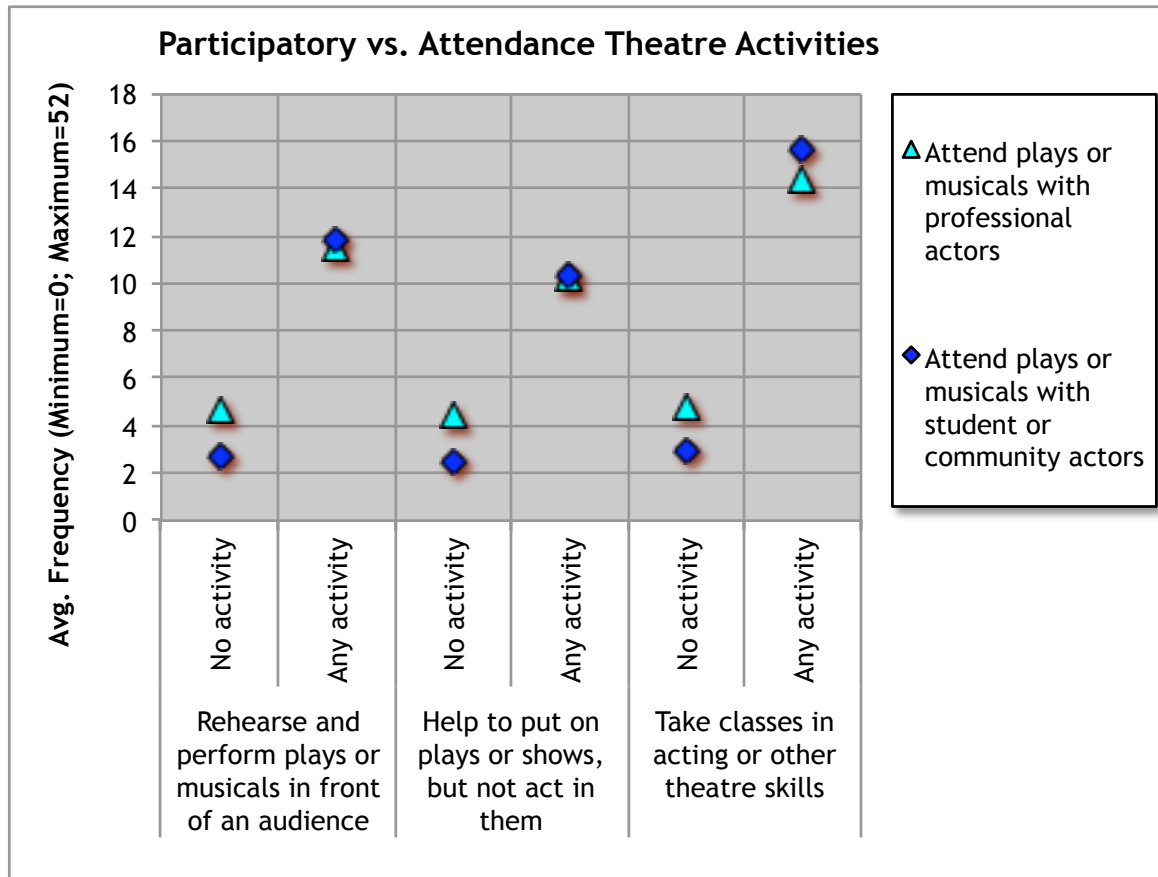
- Within the dance discipline, Ontarians who ‘take dance lessons’ at least once a year reported an average frequency of 6 attendances (annually) at performances by professional dancers, compared to 2 attendances for those who do not ‘take dance lessons.’
- Similarly, Ontarians who ‘perform dances as part of a group’ are four times more likely to attend professional dance concerts.
- The relationship is weaker but still positive for those who ‘dance socially at night clubs, parties or community events.’ Ontarians who dance socially are about 60% more likely than those who do not dance socially to attend professional dance.

# Relationship between Media-Based Consumption and Attendance - Dance



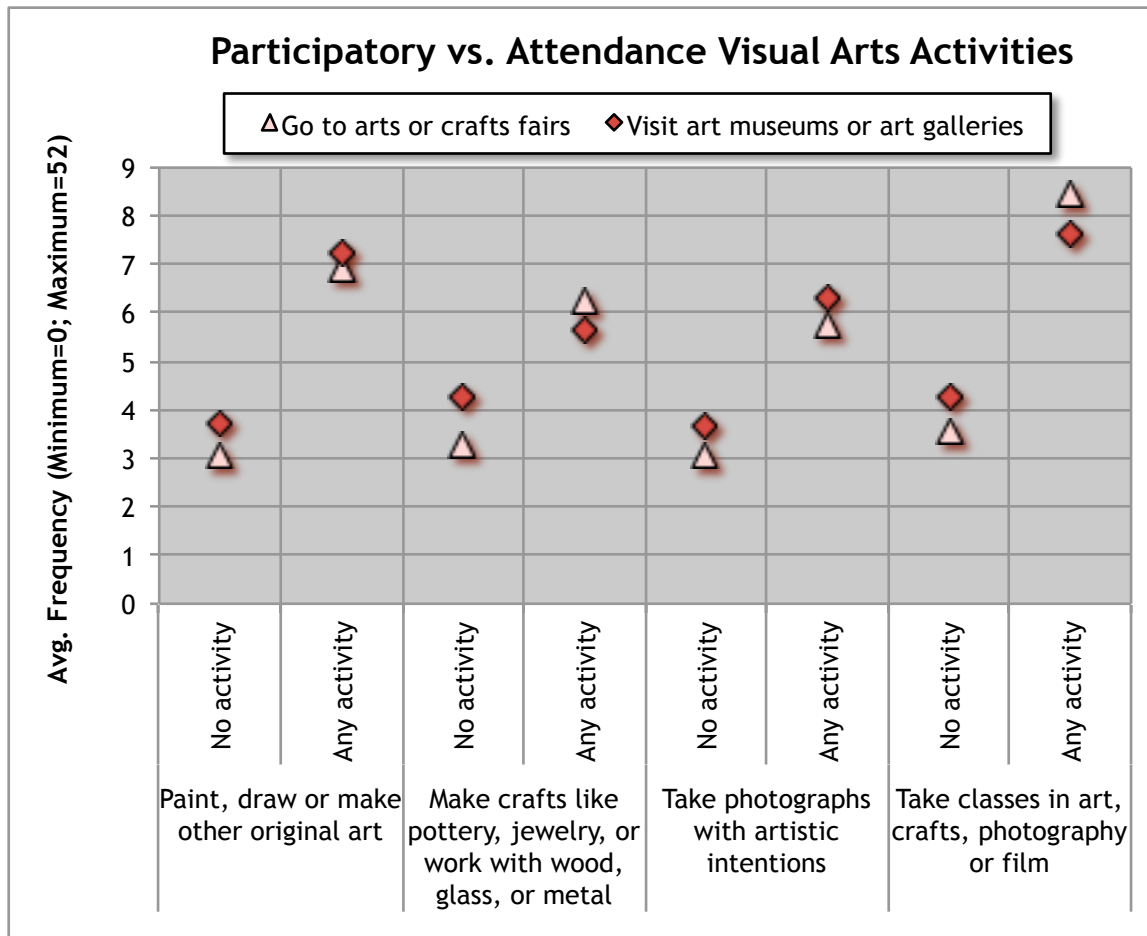
- A separate and additional analysis was run to investigate whether “watching TV shows about dance or dance competitions” is correlated with higher levels of attendance at performances by professional dance companies.
- The chart at left illustrates the strength of this relationship. Ontarians who watch dance on television “at least once a month” report twice the annual frequency of attendance at live programs by professional dance companies compared to those who do not watch the TV shows.
  - Of course, causality cannot be proved in either direction.
- A similar pattern was observed between media-based consumption activities and attendance within other disciplines (e.g., listening to music on the radio and attending professional music concerts: respondents who ‘listen to music on a local radio station’ at least once a month attend professional professional music concerts six times per year, on average, in comparison to four times for those who do not listen to the radio.)
  - Policy-makers and arts institutions should consider the variety of ways in which people enjoy the arts, and think about new ways of building bridges between different parts of the ecology, particularly the media sphere.

# Relationship between Personal Practice and Attendance - Theatre



- Within the theatre discipline, Ontarians who engage in any level of participatory involvement in the art form are two to three times more likely to attend ‘plays or musicals with professional actors.’
- For example, Ontarians who ‘rehearse and perform plays or musicals in front of an audience’ attend ‘plays or musicals with professional actors’ an estimated 11 times per year, compared to an estimated 4 times per year for those who don’t.

# Relationship between Personal Practice and Attendance - Visual Arts



- Similar relationships were observed between various forms of visual arts practice and visitation to art museums or art galleries.
- For example, Ontarians who ‘take photographs with artistic intentions’ reported visiting art museums or art galleries an estimated 6.2 times over the past year, compared to 3.6 times for those who do not.
- The relationship is even stronger for Ontarians who ‘paint, draw or make other original art’ (7.2 vs. 3.8, respectively).
- Many other statistical analyses were run, including correlations and regressions, all of which point to statistically significant relationships between personal practice and attendance-based engagement. Although causality cannot be proven (i.e., we cannot prove that personal practice causes attendance, or *vice versa*), the strength of the relationships are very clear.
  - From a policy standpoint, it seems reasonable to conclude that the health of the ecology depends on a multiplicity of offerings in both realms (personal practice and attendance-based), and that support of personal practice programs is a form of audience development for professional arts presentations.



# Implications for Arts Providers, Funders, and Policymakers





# Implications for Arts Providers, Funders and Policymakers

- Arts engagement is multi-faceted and institution-based practices (e.g., attending live arts events) are considered part of a broader sphere of involvement in creative activities where one consumes, attends, participates, creates and learns about arts and culture. Artists, administrators, board members, funders and policymakers now must reach for a more holistic view of the arts ecology.
- Policy-makers and arts institutions should consider the variety of ways in which the people enjoy the arts, and think about new ways of building bridges between different parts of the ecology, particularly the media sphere.
  - How can popular media be leveraged to increase the range of outreach and audience development potential for arts organizations?
  - How will online activities, such as downloading music, change the way we deliver our artistic product? How can organizations get ahead of the curve and meet our audiences, especially the younger ones, where they are, and where they want to be?
- The question of “where” arts participation happens, and how much emphasis should be given to informal vs. formal settings is an essential conversation for arts organizations when considering programming and audience development.
  - How can arts groups reach people in their homes and in community-based settings? What can policy makers and funders do to address this issue?
- If demographic patterns influence engagement across different regions (e.g., regions with younger and more diverse populations exhibit higher levels of engagement), policymakers and funders should consider different approaches to encouraging arts engagement overall.
  - Engagement in participatory activities remains relatively constant or close to average across regions, suggesting that incorporating more of these types of activities, like singing or doing crafts, into regular programming, or utilizing alternative venues for audience-based activities (e.g., concerts in local libraries), is a viable method for increasing engagement in low population areas.
- Thinking about engaging diverse audiences means thinking broadly about arts activities in general.
  - Conceiving programs that harness interest in participatory activities, like dancing, playing music, acting and storytelling, could help build relationships with certain populations, such as Aboriginal people.
- Findings point to the key role that the arts can play in social bridging and bonding, which are both critical to a healthy arts ecology. Solidifying this message could help to connect the arts to larger community issues, such as the need for tolerance and dialogue amongst diverse communities.
- Overall, this study’s findings serve to underscore the interconnections between various types of activities and disciplines – attendance, media and arts creation. Increasing engagement will require innovative approaches and collaborations across disciplines and delivery channels (e.g., radio and classical music concerts, or reading plays and attending live theatre performances).





# Appendix 1: Snapshot Demographics of Key Analysis Groups



# Demographic Snapshot of Analysis Groups

Overview of Key Analysis Cohorts (All Weighted Figures)	% of Total Sample	Average Age	% with Bachelor's Degree+	% Married or Partnered	% with Children
<b>Region</b>					
City of Toronto	19	45	71	44	27
905 Region	22	45	52	63	51
Central	12	47	40	59	38
East	16	48	39	57	36
Southwest	19	49	33	62	37
North	12	48	20	65	38
<b>Urbanicity</b>					
Urban	67	46	50	54	33
Rural	33	48	38	67	39
<b>Race</b>					
White	83	48	44	59	34
Chinese	5	36	69	47	26
South Asian	2	42	66	45	33
Black	4	42	39	49	55
Other	4	40	68	67	44
<b>Aboriginals &amp; Francophones</b>					
Aboriginals	3	47	33	51	45
Francophones	5	48	46	68	35
<b>Lifestage</b>					
Young Singles & Couples (no children)	26	31	56	38	0
Young Families	21	35	45	79	100
Mature Families	14	53	46	72	100
Mid-Life Singles & Couples (no children)	25	55	39	57	0
Seniors	14	74	40	52	0





## Appendix 2: Index Tables for the Eight AEI Components



# Attend Live Performing Arts Programs

Attend Live Performing Arts Programs	(100 = Avg. Index)	Index Sub-Components			
		Attend Concerts by Prof. Musicians	Attend Perf. by Dance Companies	Attend Plays or Musicals by Prof. Actors	Attend book readings or poetry slams
<b>Region</b>	**	**	**	**	**
City of Toronto (n=298)	139	123	137	142	209
905 Region (n=355)	90	90	95	94	55
Central (n=188)	102	100	122	95	106
East (n=261)	96	102	93	89	103
Southwest (n=307)	88	96	80	89	55
North (n=185)	67	74	67	56	85
<b>Race</b>			**		**
White (n=1120)	99	100	97	100	84
Chinese (n=97)	104	110	86	107	98
South Asian (n=94)	117	104	114	99	256
Black (n=97)	119	100	220	92	145
Other (n=77)	103	93	65	96	271
<b>Aboriginal &amp; Francophone</b>					
Aboriginal (n=109)	96	92	91	90	165
Francophone (n=130)	95	91	87	86	178
<b>Gender</b>	**		**	**	**
Male (n=718)	90	98	72	91	79
Female (n=876)	109	101	126	109	119
<b>Age</b>	**		*	**	**
18 - 34 (n=446)	98	99	96	96	103
35 - 44 (n=304)	91	92	81	91	114
45 - 54 (n=334)	93	102	95	87	73
55 - 64 (n=277)	106	105	111	109	79
65+ (n=231)	119	103	127	128	140

\*\*Significant at or below the .01 level.  
 \*Significant at the .05 level.



# Visit Art Museums and Art Galleries

Visit Arts Museums and Art Galleries	(100 = Avg. Index)
<b>Region</b>	**
City of Toronto (n=298)	146
905 Region (n=355)	91
Central (n=188)	99
East (n=261)	113
Southwest (n=307)	76
North (n=185)	59
<b>Race</b>	**
White (n=1120)	99
Chinese (n=97)	87
South Asian (n=94)	99
Black (n=97)	85
Other (n=77)	128
<b>Aboriginal &amp; Francophone</b>	
Aboriginal (n=109)	132
Francophone (n=130)	120
<b>Gender</b>	
Male (n=718)	100
Female (n=876)	100
<b>Age</b>	
18 - 34 (n=446)	94
35 - 44 (n=304)	101
45 - 54 (n=334)	98
55 - 64 (n=277)	101
65+ (n=231)	111

\*\*Significant at or below the .01 level.

\*Significant at the .05 level.



# Community Arts Events

Community Arts Events	Index Sub-Components							
	(100 = Avg. Index)	Attend concerts by students or community musicians	Attend dance performances by student or community dancers	Dance socially at night clubs, parties or community dances	Attend plays or musicals with student or community actors	Help to put on plays or shows, but not act in them	Meet with a book club or reading group	Go to arts or crafts fairs
<b>Region</b>		**	**			**	**	
City of Toronto (n=298)	105	85	101	115	89	161	118	103
905 Region (n=355)	97	81	104	120	93	76	76	99
Central (n=188)	114	140	99	90	119	91	176	113
East (n=261)	101	108	97	95	100	123	92	101
Southwest (n=307)	96	109	94	79	109	77	97	100
North (n=185)	92	117	113	88	98	54	61	78
<b>Race</b>	*			*	**			
White (n=1120)	99	101	96	98	102	91	91	102
Chinese (n=97)	94	99	90	75	75	156	74	113
South Asian (n=94)	115	101	140	151	80	148	144	88
Black (n=97)	131	107	187	140	166	153	210	53
Other (n=77)	82	69	91	88	48	51	177	97
<b>Aboriginal &amp; Francophone</b>								
Aboriginal (n=109)	117	118	100	120	99	240**	126	95
Francophone (n=130)	95	94	132	82	108	47	89	99
<b>Gender</b>	**	**	**	**	**		**	**
Male (n=718)	85	92	85	92	89	96	37	77
Female (n=876)	114	107	114	108	110	104	158	122
<b>Age</b>	**		**	**	**	**	**	**
18 - 34 (n=446)	109	90	97	170	91	138	89	77
35 - 44 (n=304)	103	104	119	88	112	119	79	104
45 - 54 (n=334)	111	114	123	84	110	97	176	119
55 - 64 (n=277)	83	96	71	61	86	56	79	109
65+ (n=231)	83	99	82	49	103	59	64	101

\*\*Significant at or below the .01 level.  
\*Significant at the .05 level.



# Media-Based Consumption

Media-Based Consumption	Index Sub-Components											
	(100 = Avg. Index)	Listen to Music on Radio Station	Listen to music online	Listen to recordings at home, in car or elsewhere	Watch TV shows about dance or dance competitions	Read articles in newspapers or magazines	Read hardcover or paperback books for enjoyment	Read e-books for enjoyment	Access books through local library	Watch movies at local movie theatre or film festival	Watch movies on computer, TV or DVD	Use Internet to view art
<b>Region</b>	**	**	**				**		**	**		**
City of Toronto (n=298)	110	94	127	103	87	104	105	123	105	125	100	145
905 Region (n=355)	100	104	102	98	117	100	98	98	97	99	96	82
Central (n=188)	101	102	98	104	90	97	102	104	120	89	105	107
East (n=261)	97	97	88	98	90	102	105	100	98	101	100	99
Southwest (n=307)	94	103	82	98	102	98	96	84	101	87	101	85
North (n=185)	95	92	105	103	104	95	93	93	72	88	101	77
<b>Race</b>	**	**	**	**	**	**	*	**	**	**		**
White (n=1120)	98	100	94	99	95	101	102	94	98	98	100	99
Chinese (n=97)	99	98	109	74	90	88	83	162	112	107	89	88
South Asian (n=94)	119	102	125	120	164	98	93	119	133	134	96	123
Black (n=97)	120	104	141	129	229	95	102	117	139	93	94	64
Other (n=77)	112	96	151	111	92	99	93	131	76	129	103	122
<b>Aboriginal &amp; Francophone</b>												
Aboriginal (n=109)	101	101	108	103	74	88	94	93	103	96	113*	138
Francophone (n=130)	96	101	84	105	105	99	96	76	107	96	100	109
<b>Gender</b>			**		**	**	**		**		**	**
Male (n=718)	99	100	110	99	69	102	88	109	78	104	106	113
Female (n=876)	101	100	91	101	128	98	111	92	120	96	95	88
<b>Age</b>	**	**	**	**	**	**	**	**	**	**	**	**
18 - 34 (n=446)	111	98	154	95	95	94	92	122	89	115	105	136
35 - 44 (n=304)	106	104	117	105	91	101	105	109	105	111	105	114
45 - 54 (n=334)	96	105	86	108	100	99	98	81	94	99	101	84
55 - 64 (n=277)	91	101	65	99	93	103	105	83	110	82	96	87
65+ (n=231)	87	90	37	93	130	107	105	94	111	80	87	52

\*\*Significant at or below the .01 level.

\*Significant at the .05 level.





# Arts Learning & Skills Acquisition

Arts Learning & Skills Acquisition	Index Sub-Components					
	(100 = Avg. Index)	Take music lessons or classes	Take dance lessons (any style)	Take classes in acting or other theatre skills	Take writing lessons or classes	Take classes in art, crafts, photography or film
<b>Region</b>	**		**		**	**
City of Toronto (n=298)	142	121	100	194	168	152
905 Region (n=355)	110	94	171	76	80	104
Central (n=188)	96	128	69	36	117	103
East (n=261)	87	86	122	40	66	89
Southwest (n=307)	77	96	56	92	86	73
North (n=185)	50	60	22	108	53	45
<b>Race</b>	**	**	**	**		**
White (n=1120)	87	72	87	92	89	91
Chinese (n=97)	215	405	227	157	201	136
South Asian (n=94)	173	234	183	163	185	130
Black (n=97)	210	154	277	53	101	305
Other (n=77)	87	166	44	62	133	55
<b>Aboriginal &amp; Francophone</b>						
Aboriginal (n=109)	124	146	66	296**	143	93
Francophone (n=130)	63	2	117	28	27	88
<b>Gender</b>	**	**	**			**
Male (n=718)	74	84	33	93	93	80
Female (n=876)	124	115	162	107	106	119
<b>Age</b>	**	**	**	**	**	**
18 - 34 (n=446)	174	184	170	248	191	139
35 - 44 (n=304)	58	63	59	44	72	50
45 - 54 (n=334)	93	77	86	54	97	115
55 - 64 (n=277)	66	55	67	63	50	80
65+ (n=231)	64	75	77	0	22	94

\*Significant at or below the .01 level.

\*\*Significant at the .05 level.



# Inventive Engagement

Inventive Engagement	Index Sub-Components									
	(100 = Avg. Index)	Make up original tunes or compose music	Make up your own dance steps	Write fiction, short stories or poetry	Paint, draw or make other original art	Make crafts like pottery, jewelry, or work with wood, glass, or metal	Take photographs with artistic intentions	Make original videos or films	Share something online that you created yourself such as music, artwork, or stories	Take things you find online, like songs, text or images, and remix them into your own artistic creation
<b>Region</b>	**	**	**			**	**	**	**	**
City of Toronto (n=298)	126	156	115	148	109	63	120	133	161	153
905 Region (n=355)	88	63	104	67	87	88	99	134	89	82
Central (n=188)	125	109	143	143	119	125	115	89	113	119
East (n=261)	92	99	95	88	92	113	96	70	74	76
Southwest (n=307)	87	87	73	81	101	123	84	70	77	79
North (n=185)	101	100	105	114	106	113	92	66	70	106
<b>Race</b>	**		**	**			**		**	*
White (n=1120)	97	96	100	94	102	103	95	96	91	89
Chinese (n=97)	78	99	30	66	87	69	116	130	103	99
South Asian (n=94)	103	138	58	105	55	69	148	121	164	194
Black (n=97)	108	92	169	112	86	60	84	55	107	165
Other (n=77)	127	166	87	149	100	94	146	128	140	201
<b>Aboriginal &amp; Francophone</b>										
Aboriginal (n=109)	172**	124	176**	235**	121	136	152	182	251**	125
Francophone (n=130)	86	34**	80	75	110	97	86	111	89	131
<b>Gender</b>	**	**	**		**	**	**	**	**	**
Male (n=718)	103	124	85	100	88	114	99	118	125	120
Female (n=876)	97	78	114	100	111	87	101	84	77	82
<b>Age</b>	**	**	**		**		**	**	**	**
18 - 34 (n=446)	128	197	119	104	127	98	110	128	164	158
35 - 44 (n=304)	110	87	124	98	109	105	122	167	97	103
45 - 54 (n=334)	91	62	99	100	85	110	101	58	88	79
55 - 64 (n=277)	81	60	69	91	87	96	83	86	72	81
65+ (n=231)	69	32	71	106	74	89	69	35	34	38

\*Significant at or below the .01 level.

\*\*Significant at the .05 level.



# Interpretive Engagement

Interpretive Engagement	Index Sub-Components						
	(100 = Avg. Index)	Sing with a group	Play a musical instrument	Perform dances as part of a group	Rehearse and perform plays or musicals in front of an audience	Tell stories in the oral tradition of storytelling	Do textile crafts like sewing, knitting or weaving
<b>Region</b>	**		**		**	**	
City of Toronto (n=298)	110	115	124	131	183	104	83
905 Region (n=355)	85	78	75	97	68	96	93
Central (n=188)	124	121	117	186	75	136	121
East (n=261)	104	117	113	91	61	106	94
Southwest (n=307)	96	95	95	53	96	86	111
North (n=185)	102	94	89	119	68	102	121
<b>Race</b>			**			**	**
White (n=1120)	100	96	94	97	96	103	105
Chinese (n=97)	101	166	173	101	128	29	39
South Asian (n=94)	102	98	102	177	37	109	97
Black (n=97)	103	125	57	194	84	119	114
Other (n=77)	92	112	158	46	56	67	43
<b>Aboriginal &amp; Francophone</b>							
Aboriginal (n=109)	116	56	117	87	280**	146	106
Francophone (n=130)	92	96	105	117	29	78	90
<b>Gender</b>	**		**	**			**
Male (n=718)	80	87	120	63	107	96	23
Female (n=876)	118	112	82	134	94	104	171
<b>Age</b>	**		**		**	**	**
18 - 34 (n=446)	112	100	130	120	167	123	83
35 - 44 (n=304)	94	90	98	71	69	129	74
45 - 54 (n=334)	85	74	85	110	82	97	76
55 - 64 (n=277)	113	138	95	63	91	87	149
65+ (n=231)	92	106	73	128	49	37	143

\*Significant at or below the .01 level.

\*\*Significant at the .05 level.



# Curatorial Engagement

Curatorial Practice	Index Sub-Components		
	(100 = Avg. Index)	Download and organize music	Buy art for your own collection
<b>Region</b>	**	**	**
City of Toronto (n=298)	136	142	127
905 Region (n=355)	102	103	102
Central (n=188)	99	88	115
East (n=261)	84	83	84
Southwest (n=307)	83	80	87
North (n=185)	78	83	70
<b>Race</b>			
White (n=1120)	98	97	99
Chinese (n=97)	92	102	79
South Asian (n=94)	111	129	86
Black (n=97)	126	128	124
Other (n=77)	123	132	110
<b>Aboriginal &amp; Francophone</b>			
Aboriginal (n=109)	96	75	125
Francophone (n=130)	90	86	96
<b>Gender</b>			**
Male (n=718)	100	107	91
Female (n=876)	100	94	108
<b>Age</b>	**	**	
18 - 34 (n=446)	148	182	102
35 - 44 (n=304)	117	124	108
45 - 54 (n=334)	85	69	107
55 - 64 (n=277)	66	44	97
65+ (n=231)	45	21	79

\*Significant at or below the .01 level.

\*Significant at the .05 level.





# Appendix 3: Target Percentages for Weighting and Margins of Error Tables



# Target Percentage Weights

ANALYSIS GROUP	TARGET % BASED ON PERCENTAGE IN OVERALL POPULATION
<b>Region</b>	
City of Toronto	21
905 Region	24
Central	8
East	12
Southwest	28
North	7
<b>Gender/Age</b>	
Men 18-34	14
Men 35-54	20
Men 55+	15
Women 18-34	14
Women 35-54	20
Women 55+	17
<b>Gender</b>	
Men	48
Women	52
<b>Age</b>	
18-34	28
35-54	40
55+	32
<b>Language</b>	
English	92
French	5
Other	3
<b>Aboriginal</b>	
Yes	2
No	98
<b>Ethnicity</b>	
White	82
Chinese	4
South Asian	2
Black	2
Other	8



# Margins of Error for Demographic Sub-samples

MARGINS OF ERROR SURROUNDING AN OBSERVED VALUE (At the 95% Confidence Level)										
	VISIBLE MINORITY, ABORIGINAL AND FRANCOPHONE SAMPLES							GENDER		
	White	Chinese	South Asian	Black	Other Visible Minority	Aboriginal	Franco-phone	Male	Female	
<b>Sample Size:</b>	<b>1062</b>	<b>91</b>	<b>92</b>	<b>93</b>	<b>75</b>	<b>101</b>	<b>130</b>	<b>718</b>	<b>876</b>	
<b>OBSERVED VALUE</b>	<b>5% or 95%</b>	1.31%	4.48%	4.45%	4.43%	4.93%	4.25%	3.75%	1.59%	1.44%
	<b>10% or 90%</b>	1.80%	6.16%	6.13%	6.10%	6.79%	5.85%	5.16%	2.19%	1.99%
	<b>15% or 85%</b>	2.15%	7.34%	7.30%	7.26%	8.08%	6.96%	6.14%	2.61%	2.36%
	<b>20% or 80%</b>	2.41%	8.22%	8.17%	8.13%	9.05%	7.80%	6.88%	2.93%	2.65%
	<b>25% or 75%</b>	2.60%	8.90%	8.85%	8.80%	9.80%	8.44%	7.44%	3.17%	2.87%
	<b>30% or 70%</b>	2.76%	9.42%	9.36%	9.31%	10.37%	8.94%	7.88%	3.35%	3.03%
	<b>35% or 65%</b>	2.87%	9.80%	9.75%	9.69%	10.79%	9.30%	8.20%	3.49%	3.16%
	<b>40% or 60%</b>	2.95%	10.07%	10.01%	9.96%	11.09%	9.55%	8.42%	3.58%	3.24%
	<b>45% or 55%</b>	2.99%	10.22%	10.17%	10.11%	11.26%	9.70%	8.55%	3.64%	3.29%
	<b>50%</b>	3.01%	10.27%	10.22%	10.16%	11.32%	9.75%	8.60%	3.66%	3.31%

Example: If 22% of Black respondents answered "Yes" to a "Yes or No" question, the error margin would be plus or minus 8.13%. In other words, if you conducted the survey over and over again, you would expect to observe a value within this range (13.87% < x < 30.13%) 95 out of 100 times.



# Margins of Error for Other Analysis Groups

MARGINS OF ERROR SURROUNDING AN OBSERVED VALUE (At the 95% Confidence Level)												
	REGION						AGE					
	City of Toronto	905 Region	Central	East	South-west	North	18 to 34	35 to 44	45 to 54	55 to 64	65+	
<b>Sample Size:</b>	<b>298</b>	<b>355</b>	<b>188</b>	<b>261</b>	<b>307</b>	<b>185</b>	<b>407</b>	<b>303</b>	<b>351</b>	<b>288</b>	<b>240</b>	
<b>OBSERVED VALUE</b>	<b>5% or 95%</b>	2.47%	2.27%	3.12%	2.64%	2.44%	3.14%	2.12%	2.45%	2.28%	2.52%	2.76%
	<b>10% or 90%</b>	3.41%	3.12%	4.29%	3.64%	3.36%	4.32%	2.91%	3.38%	3.14%	3.46%	3.80%
	<b>15% or 85%</b>	4.05%	3.71%	5.10%	4.33%	3.99%	5.15%	3.47%	4.02%	3.74%	4.12%	4.52%
	<b>20% or 80%</b>	4.54%	4.16%	5.72%	4.85%	4.47%	5.76%	3.89%	4.50%	4.18%	4.62%	5.06%
	<b>25% or 75%</b>	4.92%	4.50%	6.19%	5.25%	4.84%	6.24%	4.21%	4.88%	4.53%	5.00%	5.48%
	<b>30% or 70%</b>	5.20%	4.77%	6.55%	5.56%	5.13%	6.60%	4.45%	5.16%	4.79%	5.29%	5.80%
	<b>35% or 65%</b>	5.42%	4.96%	6.82%	5.79%	5.34%	6.87%	4.63%	5.37%	4.99%	5.51%	6.03%
	<b>40% or 60%</b>	5.56%	5.10%	7.00%	5.94%	5.48%	7.06%	4.76%	5.52%	5.13%	5.66%	6.20%
	<b>45% or 55%</b>	5.65%	5.18%	7.11%	6.04%	5.57%	7.17%	4.83%	5.60%	5.20%	5.75%	6.29%
	<b>50%</b>	5.68%	5.20%	7.15%	6.07%	5.59%	7.21%	4.86%	5.63%	5.23%	5.77%	6.33%

Example: If 45% of Central Ontarians answered "Yes" to a "Yes or No" question, the error margin would be plus or minus 7.11%. In other words, if you conducted the survey over and over again, you would expect to observe a value within this range (37.89% < x < 52.11%) 95 out of 100 times.







## Appendix 4: Map of Ontario Regions (Defined by Ipsos Reid)

# Regional Map Overview



# Close-up View Map





# Appendix 5: Survey Protocol



## PROTOCOL DESIGN WORKSHEET

### Survey of Arts Engagement in Ontario Ontario Arts Council

Hello, my name is \_\_\_\_\_, I'm calling from Ipsos-Reid, a professional public opinion research company. We are not trying to sell you anything - this is strictly a survey and your responses will be kept confidential. First, can I please speak to the person in your household, who is 18 years of age or older.

If person – Continue

If Yes – Repeat Introduction

If No or DK – Thank and Terminate

To ensure we are speaking with a broad cross section of people I have a few questions about yourself, please be assured all response are confidential and will not be linked back to you individually

1. In what year were you born?

[RECORD RESPONSE – Range from 1900 to 1993, If DK/REF thank and terminate]

RECORD GENDER

2. People in Canada come from many racial or cultural groups. You may belong to more than one group on the following list. Are you...? [ACCEPT UP TO FOUR RESPONSES] (READ LIST)

White

Chinese

South Asian (e.g., East Indian, Pakistani, Sri Lankan, etc.)

Black

Filipino

Latin American

Southeast Asian (e.g., Vietnamese, Cambodian, Malaysian, Laotian, etc.)

Arab

West Asian (e.g., Iranian, Afghan, etc.)

Korean

Japanese

Other (specify)

3. What language did you first speak in childhood? [ACCEPT UP TO FOUR RESPONSES]  
(DO NOT READ LIST, Accept multiple responses only if languages were learned at the same time.)

English

French

Italian

Chinese

German

Portuguese

Polish

Ukrainian

Spanish

Vietnamese

Greek

Punjabi  
Arabic  
Tagalog (Pilipino)  
Hungarian  
Other – Specify

4. Are you an Aboriginal person? [Note to Interviewer: Includes First Nations, Métis & Inuit]

Yes  
No

[IF YES AT 4 ASK 5, IF NO SKIP TO 6]

5. And are you currently living...? [ROTATE]

On Reserve  
Off Reserve

The next questions are about the creative and cultural activities that you do now. Please answer in terms of what you do now, not what you have done in the past, or what you would like to do in the future.

[LOOP FREQUENCY AND IMPORTANCE QUESTIONS IN EACH SECTION]

6. First, tell us about your music activities. On average, how frequently do you...? How about...? [DO NOT RANDOMIZE] (REPEAT SCALE AS NECESSARY)

Listen to music on a local radio station  
Listen to music through a website or online music service [Note to Interviewer: includes Pandora, iTunes radio, Rhapsody, etc.]  
Listen to CDs, records or tapes at home, in the car, or anywhere else  
Download and organize music into playlists  
Attend concerts by professional musicians (any style of music)  
Attend concerts by students or community musicians  
Sing with a group  
Play a musical instrument  
Take music lessons or classes  
Make up original tunes or compose music

Never or Almost Never  
At Least Once a Year  
At Least Once a Month  
At Least Once a Week

7. Do you feel this activity is very important to you? (IF NECESSARY: Please answer yes or no, as I read each item again. Answer this question regardless of whether you participate frequently)

[INSERT MUSIC LIST]

Yes  
No

8. Where do your music activities take place? Please answer “Yes” or “No” to each type of place that I read. [check all that apply]

At home

At a school or classroom  
At a place of worship  
At theatres or concert facilities [Note to Interviewer: includes arenas, concert halls]  
At parks or outdoor settings  
At restaurants, bars, or night clubs  
At community centres  
Other (specify)

9. Next, a few questions about your dance activities. On average, how frequently do you...?  
How about...? [DO NOT RANDOMIZE] (REPEAT SCALE AS NECESSARY)

Watch TV shows about dance or dance competitions  
Attend performances by professional dancers or companies  
Attend dance performances by student or community dancers  
Dance socially at night clubs, parties or community dances  
Perform dances as part of a group  
Take dance lessons (any style of dance)  
Make up your own dance steps

Never or Almost Never  
At Least Once a Year  
At Least Once a Month  
At Least Once a Week

10. Do you feel this activity is very important to you? (IF NECESSARY: Regardless of whether you participated in the past 12 months)

[INSERT DANCE LIST]

Yes  
No

11. Where do your dance activities take place? [check all that apply]

At home  
At a school or dance studio  
At a place of worship  
At theatres or concert facilities  
At parks or outdoor settings  
At restaurants, bars, or night clubs  
At community centres  
Other (specify)

12. Next, a few questions about your theatre and drama activities. On average, how frequently do you...? How about...? [DO NOT RANDOMIZE] (REPEAT SCALE AS NECESSARY)

Attend plays or musicals with professional actors [Note to interviewer: This includes circus arts performances like Cirque du Soleil]  
Attend plays or musicals with student or community actors  
Rehearse and perform plays or musicals in front of an audience  
Help to put on plays or shows, but not act in them [Note to interviewer: this would include people who make costumes, design lighting, or volunteer as ushers, etc.]  
Take classes in acting or other theatre skills

Never or Almost Never  
At Least Once a Year

At Least Once a Month  
At Least Once a Week

13. Do you feel this activity is very important to you? (IF NECESSARY: Regardless of whether you participated in the past 12 months)

[INSERT THEATRE AND DRAMA LIST]

Yes  
No

14. Where do your theatre and drama activities take place? [check all that apply]

At home  
At a school or classroom  
At a place of worship  
At theatres  
At parks or outdoor settings  
At restaurants, bars, or night clubs  
At community centres  
Other (specify)

15. Next, a few questions about your reading and writing activities. On average, how frequently do you...? How about...? [RANDOMIZE] (REPEAT SCALE AS NECESSARY)

Read articles in magazines or newspapers  
Read paperback or hard cover books for your own enjoyment  
Read e-books for your own enjoyment [Note to interviewer: on a Kindle, iPad or other device]  
Access books through your local library  
Belong to a book club or reading group  
Attend book or poetry readings or poetry slams  
Write fiction, short stories or poetry [Note to interviewer: includes essays, memoirs]  
Tell stories in the oral tradition of storytelling  
Take writing lessons or classes

Never or Almost Never  
At Least Once a Year  
At Least Once a Month  
At Least Once a Week

16. Do you feel this activity is very important to you? (IF NECESSARY: Regardless of whether you participated in the past 12 months)

[INSERT READING AND WRITING LIST]

Yes  
No

17. Next, a few questions about your visual arts, crafts and film activities. On average, how frequently do you...? How about...? [RANDOMIZE] (REPEAT SCALE AS NECESSARY)

Watch movies at a local movie theatre or film festival  
Watch movies on a computer, TV or DVD [Note to interviewer: includes downloading movies]  
Go to arts or crafts fairs  
Visit art museums or art galleries



Paint, draw or make other original art [Note to Interviewer: includes sculpture, illustration, graphic design, computer animation, cartooning, but does not include photography or film, which are tested separately]

Do textile crafts like sewing, knitting or weaving [Note to interviewer: includes all forms of stitchery, including sewing, quilting, knitting, needlework, beadwork, doll-making]

Make crafts like pottery, jewelry, or work with wood, glass, or metal [Note to interviewer: includes pottery/ceramics, jewelry-making, wood working, leather, metal, stained glass]

Buy or collect art for your home

Take photographs with artistic intentions

Make original videos or films

Take classes in art, crafts, photography or film

Never or Almost Never

At Least Once a Year

At Least Once a Month

At Least Once a Week

18. Do you feel this activity is very important to you? (IF NECESSARY: Regardless of whether you participated in the past 12 months)

[INSERT VISUAL ARTS AND CRAFTS LIST]

Yes

No

19. Where do these activities take place? [check all that apply]

At home

At a school or classroom

At a place of worship

At museums or galleries

At parks or outdoor settings

At restaurants, bars, night clubs

At community centres or community arts centres

Other (specify)

20. Next, a few questions about some other online arts activities. On average, how frequently do you...? How about...? [RANDOMIZE] (REPEAT SCALE AS NECESSARY)

Use the Internet to view art online, such as paintings, sculpture or photography

Share something online that you created yourself such as music, artwork, stories or videos

Take things you find online, like songs, text or images, and remix them into your own artistic creation

Never or Almost Never

At Least Once a Year

At Least Once a Month

At Least Once a Week

21. Do you feel this activity is very important to you? (IF NECESSARY: Regardless of whether you participated in the past 12 months)

[INSERT ONLINE ARTS ACTIVITIES LIST]

Yes

No

22. Thinking of all the activities we've been discussing, are there any activities you would like to do more often than you do now?

Yes  
No

[IF YES AT Q22 ASK Q23, OTHERWISE SKIP TO Q24]

23. Which one or two activities would you most like to do more often than you do now? [select up to two] (REPEAT LIST IF NECESSARY)

[INSERT COMPLETE ACTIVITY LIST]  
None

24. How much do you agree with each of the following statements?

"I take a strong interest in the arts and cultural customs and practices of my own cultural heritage"  
(Select one)

Disagree a lot  
Disagree a little  
Agree a little  
Agree a lot

25. "I seek out activities that will expose me to a broad range of cultures other than my own."  
(Select one)

Disagree a lot  
Disagree a little  
Agree a little  
Agree a lot

How often do you attend or participate in performances, events or exhibits based on Aboriginal culture and traditions? Would you say...

Never or Almost Never  
At Least Once a Year  
At Least Once a Month  
At Least Once a Week

To finish up, I would like to ask you some questions about you and your household for statistical purposes only. Please be assured that your answers will remain completely confidential.

26. What is the highest level of schooling that you have completed? [Select one] (DO NOT READ)

Less than high school  
High School  
Community College  
Some University  
Completed University  
Graduate Degree

27. Which one of the following categories best describes your current employment status? Just stop me when I reach your category. (READ LIST) [ACCEPT 1 MENTION ONLY]

[DO NOT RANDOMIZE]

Employed full-time, including self employed  
Employed part-time, including self employed  
A homemaker  
A student  
Retired  
Not currently employed  
(DO NOT READ) Other

Do you earn a portion of your income from performing or making art?

Yes  
No

What is your current marital status? Just stop me when I reach your category. Are you...?

Single, never married  
Married or living as a common-law couple  
Widowed  
Separated  
Divorced

28. Which of the following income groups would best represent your annual HOUSEHOLD income? Just stop me when I reach your category. (Select one)

Less than \$20,000  
\$20,000 to less than \$40,000  
\$40,000 to less than \$60,000  
\$60,000 to less than \$80,000  
\$80,000 to less than \$100,000  
\$100,000 to less than \$120,000  
\$120,000 or more

29. Do you have any children living at home?

No children at home  
Yes children at home

[IF YES CHILDREN AT HOME AT 36 ASK 37, OTHERWISE SKIP TO 38]

30. And do you have any children in the following age groups?

Newborn to less than 6 years  
6-12 years  
13 -17 years  
18 years/older

31. What are the full six digits of your postal code?  
[USE 6-DIGIT POSTAL CODE FIELD]