

Factors in Canadians' Cultural Activities

Demographics and Cultural Crossovers Involved in Book Reading, Performing Arts Attendance, Art Gallery Attendance and Movie-Going



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FACTORS IN CANADIANS' CULTURAL ACTIVITIES: DEMOGRAPHICS AND CULTURAL CROSSOVERS INVOLVED IN BOOK READING, PERFORMING ARTS ATTENDANCE, ART GALLERY ATTENDANCE AND MOVIE-GOING

This report provides insights into demographic and other factors involved in four cultural activities:

- Reading a book;
- Attending live performances;
- Visiting art galleries; and
- Movie theatre attendance.

The report is innovative in many respects. In addition to demographic factors, the report provides substantial information about cultural crossovers. That is, the report examines whether various categories of cultural attendance and reading are related to each other. The report also provides an analysis of the cultural activities of disabled Canadians and minority-language Canadians.

The report summarizes data on Canadians 15 years of age or older who participated in these cultural activities during the 12 months prior to the survey. The data is drawn from Statistics Canada's General Social Survey of 2005, an in-depth telephone survey of about 10,000 Canadians 15 years of age or older.¹

The 2005 General Social Survey did not include any detailed questions regarding, for example, the types of books read, performances attended, exhibitions visited or movies watched.

The General Social Survey also did not ask respondents about some additional factors that might affect cultural activities, such as arts education experiences and visible minority groups.

This report is organized into sections by type of activity:

1. [Book reading](#)
2. [Live performing arts](#)
3. [Art galleries](#)
4. [Movie theatre attendance](#)
5. [Conclusions](#)

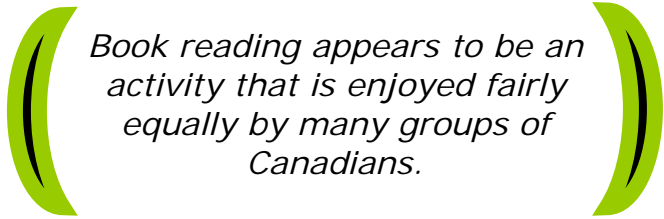
¹ The number of respondents to the cultural questions was 9,851 in 2005.

Section 1: Book reading

As a leisure activity (not for paid work or studies), two-thirds of Canadians 15 years of age or older (67%, or 17.4 million people) read at least one book in 2005.²

This section examines book reading rates for various demographic groups and other groups of Canadians.

In addition to the book reading percentages, a statistical model was created in order to identify the factors most closely associated with book reading. The statistical model helps establish an association between certain individual



Book reading appears to be an activity that is enjoyed fairly equally by many groups of Canadians.

characteristics and book reading rates. In particular, the models give estimates of the likelihood of someone in a particular group (e.g., women) reading books, compared to others (e.g., men), holding other factors constant (e.g., age, education, income, etc.). The major findings of the statistical model are highlighted at the end of the section, and a Technical Supplement to this report provides more information about the model.³

Demographic factors in book reading

Overall, book reading appears to be an activity that is enjoyed fairly equally by many groups of Canadians. The only demographic factors that have a substantial impact on book reading rates are education and sex. Table 1 presents statistics on these demographic factors.

Education is a strong demographic factor in book reading. In fact, 82% of individuals with at least a bachelor's degree read a book in 2005. This is 1.5 times the reading rate for individuals with less than a high school diploma (54%).

The education of the respondent's mother is much less important than the respondent's own education. The book reading rate for individuals whose mothers obtained a university degree (79%) is 1.2 times the rate for individuals whose mothers did not obtain a high school diploma (65%). It is interesting to note that the ratio (1.2) is lower than the own-education ratio (1.5) largely because of the relatively high book reading rate for individuals whose mothers received less than a high school education (65%).⁴

² The question was phrased as follows: During the past 12 months, as a leisure activity (not for paid work or studies) did you read a book?

³ This binary logistic regression model was used to analyze the yes/no type dependent variable (i.e., book reader or not). The details of the statistical model are included in the Technical Supplement, available at www.hillstrategies.com

⁴ Because the statistics based on the respondent's father's education are similar to those based on the mother's education, they are not included here.

Women are much more likely than men to read as a leisure activity. In 2005, 75% of women read a book, compared to 58% of men. The female reading rate is 1.3 times the male rate.

Table 1: Book reading rates by education and sex (Canada, 2005)	
All Canadians	67%
<i>Highest level of education obtained by the respondent</i>	
No schooling, elementary only, or some secondary (incomplete)	54%
High school diploma	57%
Some university or community college	70%
Diploma or certificate from community or business college or trade, technical or vocational school	67%
Bachelor's degree, masters or doctorate	82%
<i>Highest level of education obtained by the respondent's mother</i>	
No schooling, elementary only, or some secondary (incomplete)	65%
High school diploma	69%
Some university or community college	78%
Diploma or certificate from a community or business college or a trade, technical or vocational school	75%
Bachelor's degree, masters or doctorate	79%
<i>Respondent's sex</i>	
Male	58%
Female	75%

Other possible demographic factors in book reading

Demographic factors that have either a limited or no impact on book reading include age, income, presence of children, residing in an urban area, language, country of birth and activity limitations. Table 2 presents statistics on these demographic factors.

Book reading is very egalitarian with regards to income.

Table 2 shows that there are only limited differences in book reading by age. All age ranges have a book reading rate that is within three percentage points of the Canadian average (67%).

Compared with the other cultural activities examined in this report, book reading is very egalitarian with regards to income. Seventy-four percent of individuals in households with incomes of \$100,000 or more read a book in 2005, a figure that is only 1.1 times the reading rate for individuals in households with incomes of less than \$20,000 (66%). This ratio (1.1) is much lower than the equivalent ratios among movie-goers (1.7), art gallery attendees (1.8) and performing arts attendees (2.0).

The book reading rate is slightly lower for respondents with children at home (64%) than for those without children at home (68%).

Canadians with English as their mother tongue have a slightly higher book reading rate (69%) than Canadians with French (63%) or another language (also 63%) as a mother tongue.

Similar to the results by mother tongue, the book reading rate for Canadians who use English most often at home (69%) is slightly higher than the rates for French speakers (62%) and those who most often use another language at home (61%).

In terms of official language minority groups, the book reading rate for Quebeckers who use English most often at home (73%) is slightly higher than the average for all Anglophones (69%). The reading rate for Francophones outside of Quebec (61%) is similar to the overall rate for French speakers (62%).

Table 2 also shows that book reading is slightly higher for those Canadians residing in larger urban centres (68%) than rural areas or small towns (63%).

Book reading is very similar for Canadian-born respondents (66%) and respondents born outside of Canada (68%). Among respondents born outside of Canada, there is a large difference in the book reading rate for those born in North America or Europe (76%) and those born in other countries (62%). There is only a small difference between those who settled permanently in Canada before 1980 (book reading rate of 72%) and those who settled permanently in Canada after 1980 (book reading rate of 67%).

Canadians with activity limitations (due to a physical condition, a mental condition or health problems) have a slightly lower book reading rate (62%) than respondents with no limitations (67%).

Table 2: Book reading rates by age, income, presence of children, language, urban/rural residence, country of birth and activity limitations (Canada, 2005)	
All Canadians	67%
<i>Respondent's age</i>	
15 to 24	70%
25 to 34	66%
35 to 44	64%
45 to 54	67%
55 to 64	68%
65 to 74	64%
75 years and over	69%
<i>Household income groups</i>	
Less than \$20,000	66%
\$20,000 to \$39,999	64%
\$40,000 to \$59,999	68%
\$60,000 to \$79,999	68%
\$80,000 to \$99,999	70%
\$100,000 or more	74%
<i>Number of respondent's children living in the household</i>	
None	68%
One or more	64%
<i>First childhood language of the respondent</i>	
English only	69%
French only	63%
Other language only	63%
<i>Respondent's household language</i>	
English only	69%
French only	62%
Other language	61%

Table 2 (continued): Book reading rates by age, income, presence of children, language, urban/rural residence, country of birth and activity limitations (Canada, 2005)	
<i>Urban / rural residence</i>	
Larger urban centres (Census Metropolitan Area or Census Agglomeration)	68%
Rural and small town (non-CMA/CA)	63%
<i>Country of birth of the respondent</i>	
Canada	66%
Country outside Canada	68%
<i>Respondent is limited in the amount or kind of activity he/she can do</i>	
Yes	62%
No	67%

Most important factors in book reading

Although the analysis above shows that some demographic factors have an impact on book reading, other non-demographic factors appear to be even more important. Figure 1 shows that book reading is highest for those Canadians who visited an art gallery.⁵ Eighty-five percent of those who visited an art gallery also read a book in 2005.

Book reading is highest for those Canadians who visit an art gallery.

Eighty-two percent of those who visited a museum (other than an art gallery) also read a book in 2005. This is equal to the reading rate for the best-educated Canadians (reading rate of 82% for those with at least a bachelor's degree).

The reading rate is also high for other cultural attendees:

- 80% for attendees at performances of cultural/heritage music, theatre or dance (e.g. Aboriginal Peoples, Chinese, Ukrainian);
- 79% for those who visited an historic site;

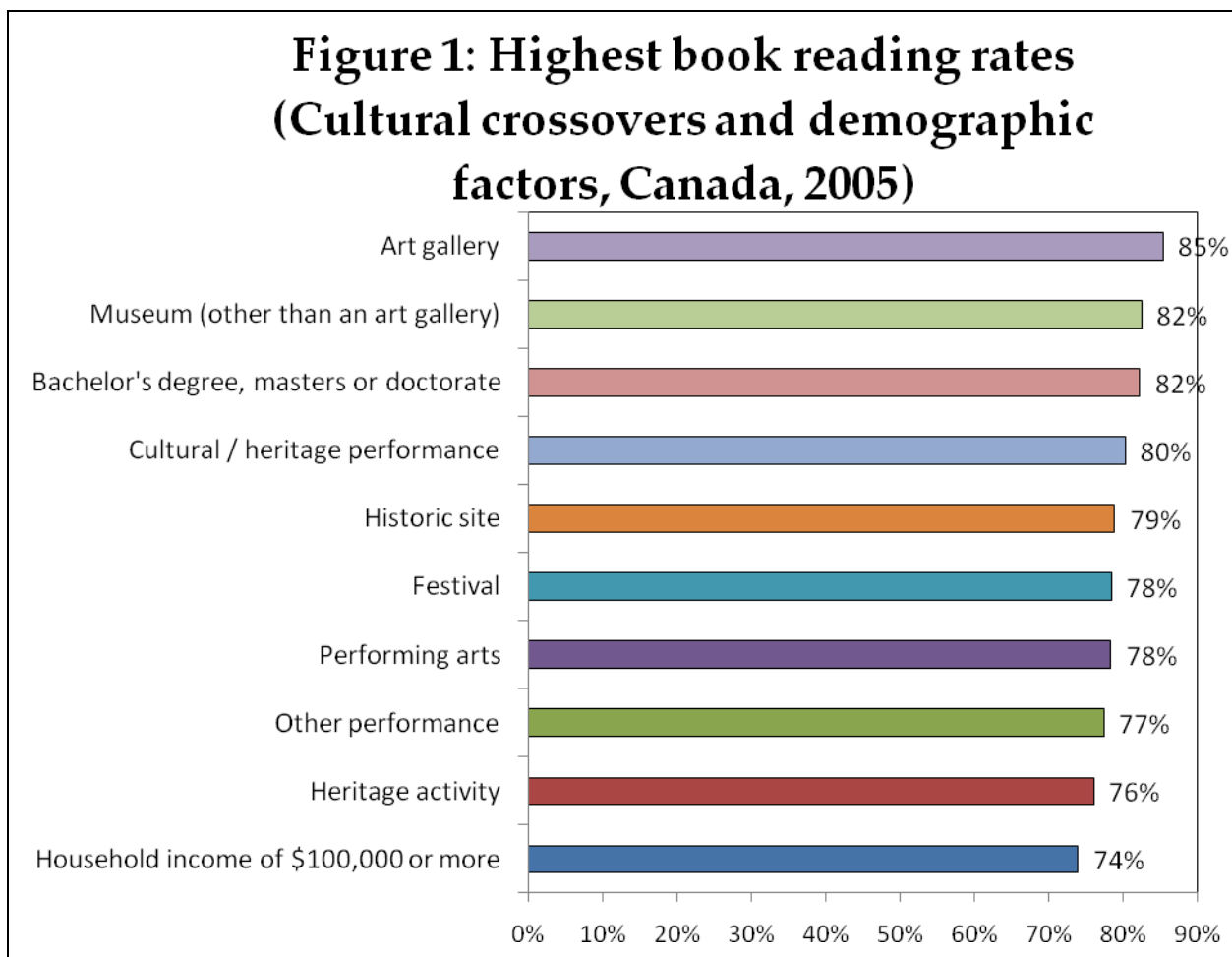
⁵ Although Canadians who visited a library have the highest reading rate of all leisure activities captured in the survey (88%), this activity has been excluded from the analysis for the obvious reason that most people who visit a library are looking for books to read outside of work or school.

- 78% for those who went to a cultural festival;
- 78% for performing arts attendees (theatre, pop music and classical music);
- 77% for those who attended another type of performance; and
- 76% for those who visited a zoo, aquarium, botanical garden or other heritage site.

All of these cultural crossovers rank more highly than the second-best demographic factor (high income). Seventy-four percent of individuals in households with incomes of \$100,000 or more read a book in 2005.

This means that cultural experiences and cultural exposure are, in general, more important factors in book reading than demographic factors. In fact, eight of the top 10 predictors of book reading are cultural activities, not demographic factors.

(Unfortunately, the 2005 General Social Survey did not contain questions pertaining to other potential factors in book reading, such as the quality and quantity of an individual's literary education or parental reading experiences.)



(Chart reading tip: The top bar shows that 85% of Canadians who visited an art gallery also read a book in 2005.)

Statistical model confirms the importance of education, sex, art gallery visits and other cultural factors in book reading

A statistical model of book reading prepared in conjunction with this report provides estimates of the likelihood of someone in a particular group (e.g., women) reading books, compared to others (e.g., men), holding other factors constant (e.g., age, education, income, etc.).

This section highlights those factors considered to be statistically significant in the regression model of book reading. For more information about the construction of the logistic regression model or about factors rejected by the model, please consult the Technical Supplement to this report at www.hillstrategies.com.

The model confirms that education is a very significant factor in book reading. Canadians who have completed a university degree were almost twice as likely (1.91 times) to read a book in 2005 as those currently in post-secondary studies or having completed a college diploma, even keeping other factors constant. Canadians with a high school education (or less) were 27% less likely to read a book in 2005 than Canadians currently in post-secondary studies or having completed a college diploma.

The sex of the respondent is another very important demographic factor. Compared to women, men were less than half as likely (0.45 times) to read a book in 2005, keeping other factors constant.

The statistical model also confirms the popularity of book reading among arts attendees, particularly art gallery visitors. Canadians who visited an art gallery in 2005 were almost twice as likely (1.88 times) to also read a book in 2005 as those who did not visit a gallery, even keeping other factors constant (such as higher overall education levels).

Canadians who enjoy other types of reading material also read books. Canadians who read a magazine in 2005 were 85% more likely to also read a book than those who did not read a magazine, keeping other factors constant. Similarly, Canadians who read a newspaper in 2005 were 59% more likely to read a book than those who did not read a newspaper, keeping other factors constant.

In the statistical model, eight other cultural factors were considered significant predictors of book reading, keeping other factors constant. Although smaller than the impacts of art gallery visits and other reading activities, the impacts of all of these cultural factors are *positive* with respect to book reading. In other words, book readers can be found among participants in many kinds of cultural activities, including movie-goers and those who listen to music on CDs.

The statistical model also retained seven other demographic factors as significant predictors of book reading, keeping other factors constant. There is a mix of positive and negative impacts on book reading among these demographic factors.

The model's results related to these other cultural and demographic factors are provided below. In the analysis of each factor, all other variables in the model have been held constant.

- Canadians who listened to music on CDs in 2005 were 37% more likely to read a book than those who did not listen to music on CDs.
- Canadians who visited a museum (other than an art gallery) were 33% more likely to read a book than those who did not visit a museum.
- Canadians with no children at home were 29% more likely to read a book than those with at least one child at home.
- Canadians who attended a performance of cultural/heritage music, theatre or dance in 2005 were 28% more likely to read a book than those who did not attend this type of performance.
- Canadians who saw a movie at a theatre or drive-in in 2005 were 28% more likely to read a book than those who did not go to a movie.
- Canadians who attended a theatre, popular music or classical music performance in 2005 were 27% more likely to read a book than those who did not attend a performance.
- Canadians who are single (never married) were 27% more likely to read a book in 2005 than those who are married or in a common-law relationship. Canadians who are separated, divorced or widowed were 22% more likely to read a book in 2005 than those who are married or in a common-law relationship.
- Canadians who visited a conservation area or nature park in 2005 were 25% more likely to read a book than those who did not visit a conservation area or nature park.
- Canadians of a Protestant faith were 21% more likely to read a book in 2005 than those who have no religious affiliation. (The Protestant faith was the only religious group where the difference in book reading rates compared to those with no religious affiliation was statistically significant.)
- Canadians who visited an historic site in 2005 were 17% more likely to read a book than those who did not visit an historic site.
- Canadians who most often speak a language other than English and French at home were 20% **less** likely to read a book in 2005 than those who speak English most commonly at home. (Those who speak French most often at home did not have a significant difference compared to those who speak English most often at home.)
- Very religious Canadians tend to read more than others. Canadians who indicated that religion is "somewhat", "not very" or "not at all" important to them were 27% less likely to read a book in 2005 than those who indicated that religion is "very" important to them.

Section 2: Live performing arts

In 2005, 41% of the population 15 or older (10.8 million Canadians) attended a concert or performance by professional artists of music, dance, theatre or opera (excluding cultural festivals).⁶ This includes:

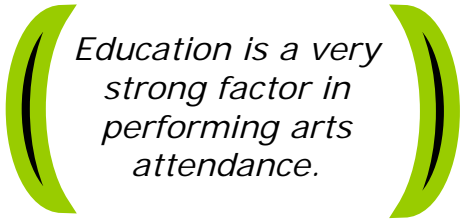
- Theatre performances (23% of the population 15 or older, including performances such as drama, musical theatre, dinner theatre or comedy, 5.9 million Canadians);
- Popular music performances (24% of the population 15 or older, including performances such as pop/rock, jazz, blues, folk, country and western, 6.2 million Canadians); and
- Symphonic or classical music performances (10% of the population 15 or older, 2.5 million Canadians).

This section examines performing arts attendance rates for various demographic groups and other groups of Canadians.

In addition to the performance attendance rates, a statistical model was created in order to identify the factors most closely associated with performing arts attendance. The statistical model helps establish an association between certain individual characteristics and performance attendance rates. In particular, the models give estimates of the likelihood of someone in a particular group (e.g., women) attending a performance, compared to others (e.g., men), holding other factors constant (e.g., age, education, income, etc.). The major findings of the statistical model are highlighted at the end of the section, and a Technical Supplement to this report provides more information about the model.⁷

Demographic factors in performing arts attendance

Demographic factors that appear to have a substantial impact on performing arts attendance are education, income, residing in an urban area, and activity limitations. Table 3 presents statistics on these demographic factors.



Education is a very strong factor in performing arts attendance.

⁶ The first three performing arts questions were asked following a general question: During the past 12 months, did you attend a concert or performance by professional artists of music, dance, theatre, or opera, excluding cultural festivals? (Include attendance at a rock concert, ballet, a musical, symphony orchestra concert.). If the person responded “yes” to this question, they were asked: During the past 12 months, did you attend a theatrical performance such as a drama, musical theatre, dinner theatre, comedy? (Include drama, comedy, avant-garde theatre, dinner theatre and musicals, including rock operas such as Tommy, Broadway style shows such as My Fair Lady and West Side Story, and music/theatre spectacles such as Phantom of the Opera, Mama Mia and Showboat); During the past 12 months, did you attend a popular musical performance such as pop/rock, jazz, blues, folk, country and western?; and During the past 12 months, did you attend a symphonic or classical music performance?

⁷ This binary logistic regression model was used to analyze the yes/no type dependent variable (i.e., performance attendee or not). The details of the statistical model are included in the Technical Supplement, available at www.hillstrategies.com

Education is a very strong factor in performing arts attendance. In fact, 57% of individuals with at least a bachelor's degree attended a performance in 2005. This is 2.4 times the attendance rate for individuals with less than a high school diploma (24%).

In contrast to the strong influence of the respondent's own education, the education of the respondent's mother is much less important. The performing arts attendance rate for individuals whose mothers obtained a university degree (53%) is 1.4 times the rate for individuals whose mothers did not obtain a high school diploma (37%). It is interesting to note that the ratio (1.4) is lower than the own-education ratio (2.4) largely because of the relatively high performing arts attendance rate for individuals whose mothers received less than a high school education (37%).⁸

Performing arts attendance increases with income. Fifty-nine percent of individuals in households with incomes of \$100,000 or more attended a performance in 2005, a figure that is double the attendance rate for individuals in households with incomes of less than \$20,000 (29%). The ratio of 2.0 is slightly higher than the equivalent ratio among movie-goers (1.7) but is lower than the *education* ratio for performing arts attendees (2.4). This indicates that income is a somewhat less important factor than education in performing arts attendance.

Table 3 also shows that performing arts attendance is higher for those Canadians residing in larger urban centres (43%) than rural areas or small towns (33%). The urban attendance rate is 1.3 times the rate for rural areas or small towns. Different levels of availability of the performing arts in urban and rural areas may have an influence on this difference.

Canadians with activity limitations (due to a physical condition, a mental condition or health problems) have a lower performing arts attendance rate (33%) than respondents with no limitations (43%). The attendance rate for Canadians with no activity limitations is 1.3 times the rate for those with limitations, a ratio that is similar to the equivalent ratios for art galleries (1.3) and movie theatres (1.4).

Canadians with activity limitations have a lower performing arts attendance rate than respondents with no limitations.

⁸ Because the statistics based on the respondent's father's education are similar to those based on the mother's education, they are not included here.

Table 3: Performing arts attendance rates by education, income, urban/rural residence and activity limitations (Canada, 2005)	
All Canadians	41%
<i>Highest level of education obtained by the respondent</i>	
No schooling, elementary only, or some secondary (incomplete)	24%
High school diploma	32%
Some university or community college	45%
Diploma or certificate from community or business college or trade, technical or vocational school	45%
Bachelor's degree, masters or doctorate	57%
<i>Highest level of education obtained by the respondent's mother</i>	
No schooling, elementary only, or some secondary (incomplete)	37%
High school diploma	45%
Some university or community college	57%
Diploma or certificate from a community or business college or a trade, technical or vocational school	58%
Bachelor's degree, masters or doctorate	53%
<i>Household income groups</i>	
Less than \$20,000	29%
\$20,000 to \$39,999	34%
\$40,000 to \$59,999	39%
\$60,000 to \$79,999	45%
\$80,000 to \$99,999	53%
\$100,000 or more	59%
<i>Urban / rural residence</i>	
Larger urban centres (Census Metropolitan Area or Census Agglomeration)	43%
Rural and small town (non-CMA/CA)	33%
<i>Respondent is limited in the amount or kind of activity he/she can do</i>	
Yes	33%
No	43%

Other possible demographic factors in performing arts attendance

Demographic factors that have either a limited or no impact on performing arts attendance include sex, age, presence of children, country of birth and language. Table 4 presents statistics on these demographic factors.

The table shows that women attend performances in slightly higher proportions than men. In 2005, 44% of women attended a performance, compared to 39% of men.

The data in Table 4 shows no clear pattern in performing arts attendance by age. The youngest Canadians have the highest performing arts attendance rates, but these rates are only slightly higher than the rates for Canadians between 45 and 64. Performing arts attendance, including theatres, popular music and classical music, decreases after the age of 65.⁹

Performing arts attendance levels vary slightly for respondents with children at home and those without. The performing arts attendance rate is 43% for respondents with no children at home, compared with 39% for those with at least one child at home.

Performing arts attendance is slightly higher for Canadian-born respondents (43%) than for respondents born outside of Canada (36%). Among respondents born outside of Canada, there is a large difference in the performing arts attendance rate for those born in North America or Europe (46%) and those born in other countries (28%). There is also a substantial difference between those who settled permanently in Canada before 1980 (performing arts attendance rate of 42%) and those who settled permanently in Canada after 1980 (performing arts attendance rate of 32%)

Table 4 shows that a slightly higher proportion of Francophones than Anglophones attend performances (whether measured by mother tongue or household language). However, Canadians who speak a language other than French and English attend performances in much lower proportions.

The household language statistics, broken out for official language minority groups, show that the performing arts attendance rate for Quebecers who use English most often at home (45%) is slightly higher than the average for all Anglophones in Canada (42%). The performing arts attendance rate for Francophones outside of Quebec (39%) is lower than the overall rate for French speakers (47%).

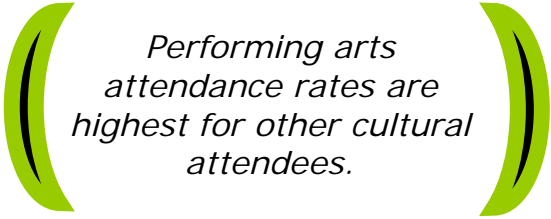
⁹ There is a difference in the age and sex profiles of theatre and classical attendees compared to pop music attendees. While pop music attendance rates are highest for those under 35, theatre attendance is most common for those between 45 and 74. Classical music attendance rates are highest for those 55 and older. Men and women attend pop music performances at the same rate, while theatre and classical music attendance rates are higher for women than for men. Other demographic differences between attendees at the different types of performances are much less pronounced.

Table 4: Performing arts attendance rates by sex, age, presence of children, country of birth and language (Canada, 2005)

All Canadians	41%
<i>Respondent's sex</i>	
Male	39%
Female	44%
<i>Respondent's age</i>	
15 to 24	47%
25 to 34	44%
35 to 44	39%
45 to 54	42%
55 to 64	43%
65 to 74	35%
75 years and over	29%
<i>Number of respondent's children living in the household</i>	
None	43%
One or more	39%
<i>Country of birth of the respondent</i>	
Canada	43%
Country outside Canada	36%
<i>First childhood language of the respondent</i>	
English only	42%
French only	47%
Other language only	33%
<i>Respondent's household language</i>	
English only	42%
French only	47%
Other language	28%

Most important factors in performing arts attendance

Although the analysis above shows that some demographic factors have an impact on performing arts attendance, other non-demographic factors appear to be even more important.



Performing arts attendance rates are highest for other cultural attendees.

Figure 2 shows that the performing arts attendance rate (theatre, pop music and classical music) is very high for a number of other cultural attendees:

- 68% for attendees at another type of performance (such as dance, opera or circus);
- 68% for those who went to a cultural festival;
- 68% for Canadians who visited an art gallery;
- 65% for those who visited a museum;
- 65% for attendees at a performances of cultural/heritage music, theatre or dance (e.g. Aboriginal Peoples, Chinese, Ukrainian); and
- 59% for those who visited an historic site.

All of these cultural crossovers rank more highly than the best demographic factors (high income and education). Fifty-nine percent of individuals in households with incomes of \$100,000 or more attended a performance in 2005, as did 57% of Canadians with a bachelor's degree or higher.

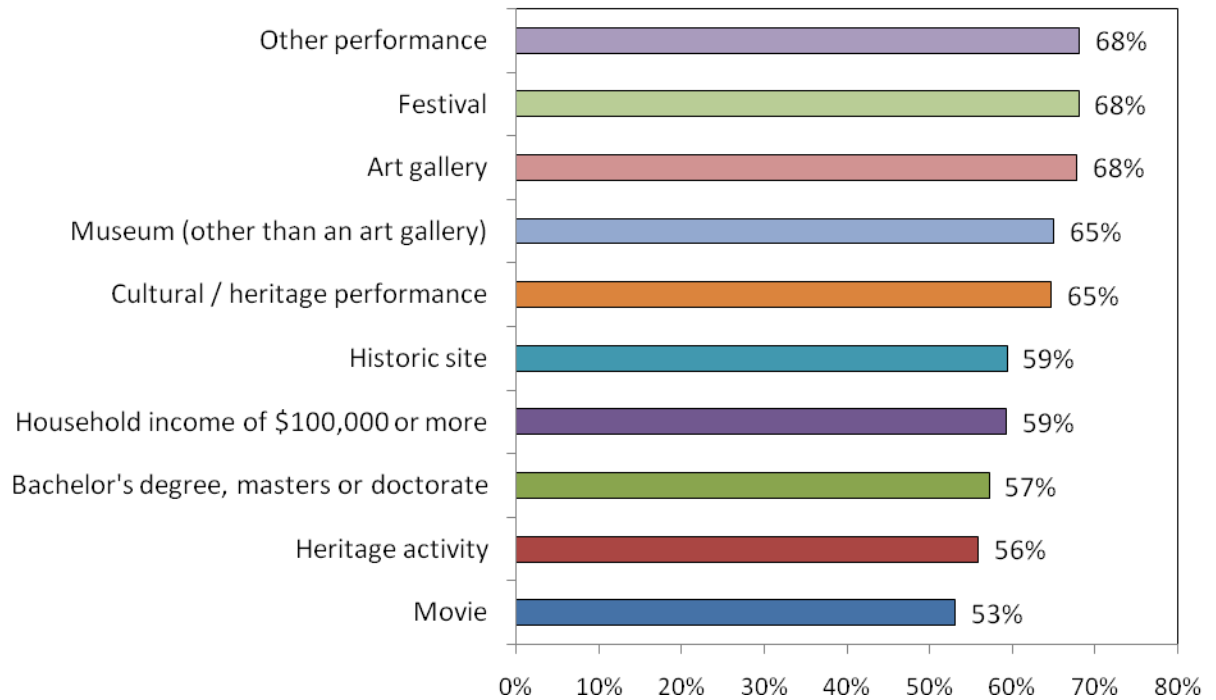
This means that cultural experiences and cultural exposure are more important factors in performing arts attendance than demographic factors. In fact, eight of the top 10 predictors of performing arts attendance are cultural activities, not demographic factors.

The performing arts attendance rate is also high for two other groups of cultural attendees:

- 56% for Canadians who visited a zoo, aquarium, botanical garden or other heritage site; and
- 53% for those who went to a movie.

(Unfortunately, the 2005 General Social Survey did not contain questions pertaining to other potential factors in performing arts attendance, such as the quality and quantity of an individual's arts education or early arts exposure.)

Figure 2: Highest performing arts attendance rates (Cultural crossovers and demographic factors, Canada, 2005)



(Chart reading tip: The top bar shows that 68% of Canadians who attended another type of performance (such as dance, opera or circus) also attended a theatre, pop music or classical performance in 2005.)

Statistical model confirms the importance of cultural factors in performing arts attendance

This section highlights those factors considered to be statistically significant in a regression model of performing arts attendance prepared in conjunction with this report. For more information about the construction of the logistic regression model or about factors rejected by the model, please consult the Technical Supplement to this report at www.hillstrategies.com.

The statistical model shows that performing arts attendance is very popular among other cultural attendees.¹⁰ Canadians who attended a cultural festival in 2005 were over twice as likely (2.26 times) to also attend a theatre, popular music or classical music performance (outside of a festival) as those who did not attend a festival, even keeping other factors constant (such as higher overall education levels). Canadians who saw a movie at a theatre or drive-in in 2005 were also more than twice as likely (2.23 times) to attend a performance as those who did not go to a movie. Canadians who listened to music on CDs were nearly twice as likely (1.95 times) to attend a performance as those who did not listen to music on CDs.

Although age did not appear to be a substantial factor in performing arts attendance when the simple attendance rates were examined, the statistical model did retain two age categories as significant predictors of performing arts attendance, holding other factors constant. Compared with 15 to 24 year old Canadians:

- those between 65 and 74 were 55% more likely to attend a performance; and
- those 75 or over were 49% more likely to attend a performance.

Magazine readers were 45% more likely to attend a performance in 2005 as those who did not read a magazine. Canadians who visited an historic site were 41% more likely to attend a performance as those who did not visit an historic site.

The statistical model retained four other cultural and eight other demographic factors as significant predictors of performing arts attendance, keeping other factors constant. The impacts of all of the cultural factors are *positive* with respect to performing arts attendance. In other words, performing arts attendees can be found among participants in many kinds of cultural activities, including movie-goers, zoo visitors and book readers.

¹⁰ Figure 3 shows that art gallery attendance is very high among visitors to other types of museums. This is not surprising, given the strong similarity between art galleries and other museums. However, because of the obviously strong similarity between art galleries and other museums, other museums were excluded from the regression analysis.

The model's results related to these other cultural and demographic factors are provided below. In the analysis of each factor, all other variables in the model have been held constant.

- Canadians who are single (never married) were 37% more likely to attend a performance in 2005 than those who are married or in a common-law relationship. Canadians who are separated, divorced or widowed were 19% more likely to attend a performance in 2005 than those who are married or in a common-law relationship.
- Canadians with no children at home were 37% more likely to attend a performance than those with at least one child at home.
- Canadians who speak French most often at home were 33% more likely to attend a performance in 2005 than those who speak English most commonly at home. Those who most often speak a language other than English and French at home were 37% **less** likely to attend a performance in 2005 than those who speak English most commonly at home.
- Canadians with household incomes of \$80,000 or more were 29% more likely to attend a performance as those with household incomes under \$40,000.
- Canadians who visited a conservation area or nature park were 28% more likely to attend a performance as those who did not visit such areas.
- Canadians who visited a museum (other than an art gallery) were 25% more likely to attend a performance as those who did not visit a museum.
- Canadians who visited a zoo, aquarium, botanical garden or other heritage site were 23% more likely to attend a performance as those who did not visit a heritage site.
- Canadians who read a book in 2005 were 21% more likely to attend a performance than those who did not read a book.
- Prairie residents were 22% **less** likely to attend a performance in 2005 than Ontarians, keeping other factors constant. (The Prairies was the only region of the country where the difference in performing arts attendance rates compared to Ontario was statistically significant.)
- Canadians with a high school education (or less) were 22% less likely to attend a performance than Canadians currently in post-secondary studies or having completed a college diploma.
- Canadians with activity limitations (due to a physical condition, a mental condition or health problems) were 23% less likely to attend a performance in 2005 than those with no limitations.
- Compared to women, men were 24% less likely to attend a performance in 2005, holding other factors constant.

Section 3: Art galleries

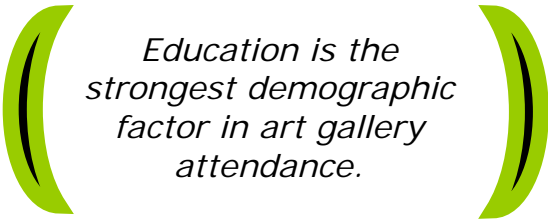
Just over one-quarter of Canadians 15 years of age or older (27%, or 7.0 million people) visited a public art gallery or art museum in 2005, including attendance at special art exhibits.¹¹

This section examines art gallery attendance rates for various demographic groups and other groups of Canadians.

In addition to the art gallery attendance rates, a statistical model was created in order to identify the factors most closely associated with art gallery attendance. The statistical model helps establish an association between certain individual characteristics and art gallery attendance rates. In particular, the models give estimates of the likelihood of someone in a particular group (e.g., women) visiting a gallery, compared to others (e.g., men), holding other factors constant (e.g., age, education, income, etc.). The major findings of the statistical model are highlighted at the end of the section, and a Technical Supplement to this report provides more information about the model.¹²

Demographic factors in art gallery attendance

Demographic factors that appear to have a substantial impact on art gallery attendance are education, income, residing in an urban area, and activity limitations. Table 5 presents statistics on these demographic factors.



*Education is the
strongest demographic
factor in art gallery
attendance.*

Education is the strongest demographic factor in art gallery attendance. In fact, 48% of individuals with at least a bachelor's degree visited an art gallery in 2005. This is 3.6 times the attendance rate for individuals with less than a high school diploma (13%).

In contrast to the strong influence of the respondent's own education, the education of the respondent's mother is much less important. The art gallery attendance rate for individuals whose mothers obtained a university degree (41%) is 1.6 times the rate for individuals whose mothers did not obtain a high school diploma (25%). It is interesting to note that the ratio (1.6) is lower than the own-education ratio (3.6) largely because of the relatively high art gallery attendance rate for individuals whose mothers received less than a high school education (25%).¹³

¹¹ The question was phrased as follows: During the past 12 months did you go to a public art gallery or art museum (including attendance at special art exhibits)?

¹² This binary logistic regression model was used to analyze the yes/no type dependent variable (i.e., art gallery attendee or not). The details of the statistical model are included in the Technical Supplement, available at www.hillstrategies.com

¹³ Because the statistics based on the respondent's father's education are similar to those based on the mother's education, they are not included here.

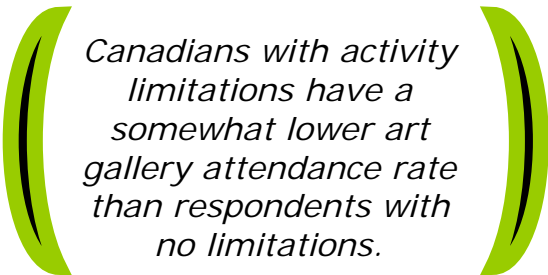
Table 5: Art gallery attendance rates by education, income, urban/rural residence and activity limitations (Canada, 2005)

All Canadians	27%
<i>Highest level of education obtained by the respondent</i>	
No schooling, elementary only, or some secondary (incomplete)	13%
High school diploma	16%
Some university or community college	26%
Diploma or certificate from community or business college or trade, technical or vocational school	25%
Bachelor's degree, masters or doctorate	48%
<i>Highest level of education obtained by the respondent's mother</i>	
No schooling, elementary only, or some secondary (incomplete)	25%
High school diploma	29%
Some university or community college	40%
Diploma or certificate from a community or business college or a trade, technical or vocational school	37%
Bachelor's degree, masters or doctorate	41%
<i>Household income groups</i>	
Less than \$20,000	21%
\$20,000 to \$39,999	22%
\$40,000 to \$59,999	26%
\$60,000 to \$79,999	30%
\$80,000 to \$99,999	29%
\$100,000 or more	39%
<i>Urban / rural residence</i>	
Larger urban centres (Census Metropolitan Area or Census Agglomeration)	29%
Rural and small town (non-CMA/CA)	18%
<i>Respondent is limited in the amount or kind of activity he/she can do</i>	
Yes	22%
No	28%

Table 5 also shows that art gallery attendance increases with income. Thirty-nine percent of individuals in households with incomes of \$100,000 or more visited an art gallery in 2005, a figure that is 1.8 times the attendance rate for individuals in households with incomes of less than \$20,000 (21%). The income ratio (1.8) is similar to the equivalent ratio among movie-goers (1.7) but is much lower than the *education* ratio for art gallery visitors (3.6). This indicates that income is a less important factor than education in art gallery attendance.

Art gallery attendance is higher for those Canadians residing in larger urban centres (29%) than rural areas or small towns (18%). The urban attendance rate is 1.6 times the rate for rural areas or small towns. This is not particularly surprising, given differing levels of access to art galleries in urban and rural areas.

Canadians with activity limitations (due to a physical condition, a mental condition or health problems) have a somewhat lower art gallery attendance rate (22%) than respondents with no limitations (28%). The attendance rate for Canadians with no activity limitations is 1.3 times the rate for those with limitations, a ratio that is similar to the equivalent ratios for the performing arts (1.3) and movie theatres (1.4).



Canadians with activity limitations have a somewhat lower art gallery attendance rate than respondents with no limitations.

Other possible demographic factors in art gallery attendance

Demographic factors that have either a limited or no impact on art gallery attendance include sex, age, presence of children, country of birth and language. Table 6 presents statistics on these demographic factors.

The table shows that women visit art galleries in slightly higher proportions than men. In 2005, 28% of women visited a gallery, compared to 25% of men.

Table 6 shows that there are only limited differences in art gallery attendance by age. All age ranges have an art gallery attendance rate that is within three or four percentage points of the Canadian average (27%), with the exception of Canadians 75 or older (20%). Canadians between 45 and 54 as well as those between 55 and 64 have the highest attendance rates (30% and 31% respectively).

Art gallery attendance levels vary slightly for respondents with children at home and those without. The art gallery attendance rate is 28% for respondents with no children at home, compared with 24% for those with at least one child at home.

Art gallery attendance is very similar for Canadian-born respondents (26%) and respondents born outside of Canada (28%). Among respondents born outside of Canada, there is a large difference in the art gallery attendance rate for those born in North America or Europe (35%) and those born in other countries (23%). There is very little difference between those who settled permanently in Canada before 1980 (art gallery attendance rate of 30%) and those who settled permanently in Canada after 1980 (art gallery attendance rate of 28%)

There is remarkable similarity between the art gallery attendance rates for Canadians with different mother tongues: French (28%); English (27%); and another language (25%). The rates for respondents with multiple mother tongues are not reliable.

In terms of the language most often used at home, there is no difference between the art gallery attendance rates of Francophones (27%) and Anglophones (also 27%). However, the art gallery attendance rate for respondents who most often use another language at home is somewhat lower (21%).

In terms of official language minority groups, the art gallery attendance rate for Quebeckers who use English most often at home (40%) is much higher than the average for all Anglophones in Canada (29%). The art gallery attendance rate for Francophones outside of Quebec (29%) is similar to the overall rate for French speakers (27%).

Table 6: Art gallery attendance rates by sex, age, presence of children, country of birth and language (Canada, 2005)

All Canadians	27%
<i>Respondent's sex</i>	
Male	25%
Female	28%
<i>Respondent's age</i>	
15 to 24	27%
25 to 34	26%
35 to 44	24%
45 to 54	30%
55 to 64	31%
65 to 74	26%
75 years and over	20%
<i>Number of respondent's children living in the household</i>	
None	28%
One or more	24%
<i>Country of birth of the respondent</i>	
Canada	26%
Country outside Canada	28%
<i>First childhood language of the respondent</i>	
English only	27%
French only	28%
Other language only	25%
<i>Respondent's household language</i>	
English only	27%
French only	27%
Other language	21%

Most important factors in art gallery attendance

Although the analysis above shows that some demographic factors have an impact on art gallery attendance, other non-demographic factors appear to be even more important.

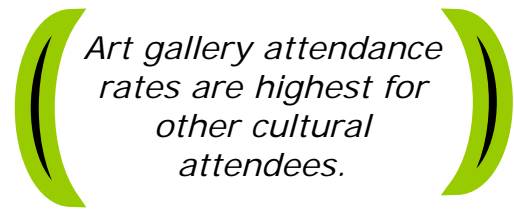


Figure 3 shows that art gallery attendance is highest for those Canadians who attended a museum (other than an art gallery). Six in 10 people who attended another type of museum **also** visited an art gallery in 2005. This is more than double the art gallery attendance rate for all Canadians (27%).

About one-half of Canadians who went to a cultural festival in 2005 also visited an art gallery (51%). Similarly, 49% of Canadians who visited an historic site also visited an art gallery in 2005.

Attendees at these three cultural activities were most likely to visit an art gallery in 2005 – more likely than the best demographic factor. Forty-eight percent of Canadians with a bachelor's degree or higher visited an art gallery in 2005.

Figure 2 also shows that the performing arts are important predictors of art gallery attendance. The art gallery attendance rate is very high for some attendees at different types of performances:

- 47% for attendees at performances of cultural/heritage music, theatre or dance (e.g., Aboriginal Peoples, Chinese, Ukrainian)
- 44% for attendees at theatre, pop music and classical music (the general "performing arts" category); and
- 45% for attendees at another type of performance (such as dance, opera or circus).

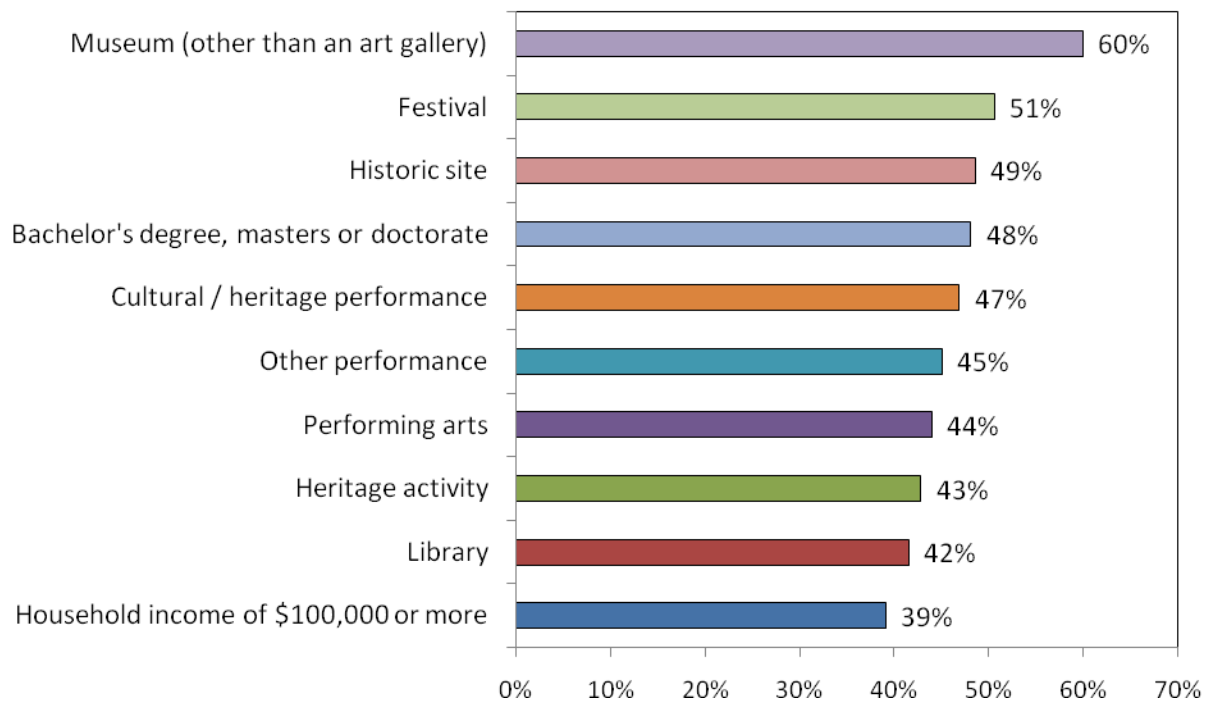
Canadians who visited zoos, aquariums, botanical gardens or other heritage sites had a high art gallery attendance rate (43%), as did Canadians who visited a library in 2005 (42%).

All of these cultural crossovers rank more highly than the second-best demographic factor: high income. Thirty-nine percent of Canadians with household incomes of \$100,000 or more visited an art gallery in 2005.

This means that cultural experiences and cultural exposure are more important factors in art gallery attendance than demographic factors. In fact, eight of the top 10 predictors of art gallery attendance are cultural activities, not demographic factors.

(Unfortunately, the 2005 General Social Survey did not contain questions pertaining to other potential factors in art gallery attendance, such as the quality and quantity of an individual's arts education experiences.)

**Figure 3: Highest art gallery attendance rates
(Cultural crossovers and demographic
factors, Canada, 2005)**



(Chart reading tip: The top bar shows that 60% of Canadians who visited a museum also visited an art gallery in 2005.)

Statistical model confirms the importance of cultural factors in art gallery attendance

This section highlights those factors considered to be statistically significant in a regression model of art gallery attendance prepared in conjunction with this report. For more information about the construction of the logistic regression model or about factors rejected by the model, please consult the Technical Supplement to this report at www.hillstrategies.com.

The statistical model shows that art gallery attendance is very popular among other cultural attendees.¹⁴ Canadians who visited an historic site in 2005 were 2.60 times as likely to also visit an art gallery in 2005 as those who did not visit an historic site, even keeping other factors constant (such as higher overall education levels). Canadians who attended a cultural festival in 2005 were more than twice as likely (2.08 times) to visit an art gallery as those who did not attend a festival. Canadians who visited a zoo, aquarium, botanical garden or other heritage site were exactly twice as likely to visit a gallery as those who did not visit a heritage site.

Although age did not appear to be a substantial factor in art gallery attendance when the simple attendance rates were examined, the statistical model did retain five age categories as significant predictors of art gallery attendance, holding other factors constant. Compared with 15 to 24 year old Canadians:

- those between 25 and 34 were 28% less likely to visit an art gallery;
- those between 35 and 44 did not show a significant difference;
- those between 45 and 54 were 43% more likely to visit an art gallery;
- those between 55 and 64 were 44% more likely to visit an art gallery;
- those between 65 and 74 were 78% more likely to visit an art gallery; and
- those 75 or over were 2.06 times more likely to visit an art gallery.

Canadians who have completed a university degree were 80% more likely to visit an art gallery in 2005 than those currently in post-secondary studies or having completed a college diploma, even keeping other factors constant. Canadians with a high school education (or less) were 31% **less** likely to visit a gallery than Canadians currently in post-secondary studies or having completed a college diploma.

Performing arts attendees are also common art gallery visitors. Canadians who attended a theatre, popular music or classical music performance in 2005 were 87% more likely to visit an art gallery as those who did not attend a performance. In addition, Canadians who attended a performance of cultural/heritage music, theatre or dance in 2005 were 27% more likely to visit an art gallery than those who did not attend this type of performance.

¹⁴ Figure 3 shows that art gallery attendance is very high among visitors to other types of museums. This is not surprising, given the strong similarity between art galleries and other museums. However, because of the obviously strong similarity between art galleries and other museums, other museums were excluded from the regression analysis.

Book readers were 78% more likely to visit an art gallery in 2005 as those who did not read a book.

The statistical model retained three other cultural and five other demographic factors as significant predictors of art gallery attendance, keeping other factors constant. The impacts of all of the cultural factors are *positive* with respect to art gallery attendance. In other words, gallery visitors can be found among participants in many kinds of cultural activities, including movie-goers and magazine readers.

The model's results related to these other cultural and demographic factors are provided below. In the analysis of each factor, all other variables in the model have been held constant.

- Canadians who went to a library in 2005 were 47% more likely to visit an art gallery than those who did not go to a library.
- Canadians who saw a movie at a theatre or drive-in in 2005 were 44% more likely to visit an art gallery than those who did not go to a movie.
- Canadians who read a magazine in 2005 were 42% more likely to visit an art gallery than those who did not read a magazine.
- Canadians with no children at home were 25% more likely to visit an art gallery than those with at least one child at home.
- Quebeckers were 25% more likely to visit an art gallery in 2005 than Ontarians, keeping other factors constant. (Quebec was the only region of the country where the difference in art gallery attendance rates compared to Ontario was statistically significant.)
- Canadians with activity limitations (due to a physical condition, a mental condition or health problems) were 19% less likely to visit an art gallery in 2005 than those with no limitations.
- Canadians who reside in rural areas or small towns were 29% less likely to visit an art gallery in 2005 than those residing in larger urban centres.
- Canadians who were part of an organized religious group were 36% less likely to visit an art gallery in 2005 than those who had no religious affiliation.

Section 4: Movie theatre attendance

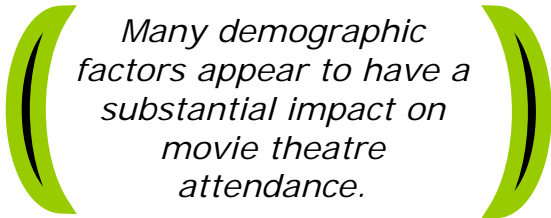
Just over six in 10 Canadians 15 years of age or older (61%, or 15.9 million people) visited a movie theatre or drive-in in 2005.¹⁵

This section examines movie theatre attendance rates for various demographic groups and other groups of Canadians.

In addition to the movie attendance rates, a statistical model was created in order to identify the factors most closely associated with movie theatre attendance. The statistical model helps establish an association between certain individual characteristics and movie attendance rates. In particular, the models give estimates of the likelihood of someone in a particular group (e.g., women) seeing a movie, compared to others (e.g., men), holding other factors constant (e.g., age, education, income, etc.). The major findings of the statistical model are highlighted at the end of the section, and a Technical Supplement to this report provides more information about the model.¹⁶

Demographic factors in movie theatre attendance

Many demographic factors appear to have a substantial impact on movie theatre attendance, including age, education, income, residing in an urban area, country of birth, language and activity limitations. Table 7 presents statistics on these demographic factors.



Many demographic factors appear to have a substantial impact on movie theatre attendance.

Movie theatre attendance is highest for the youngest Canadians and decreases regularly for older Canadians. Eighty-seven percent of Canadians between 15 and 24 went to the movies in 2005. This is 3.5 times the attendance rate for Canadians 75 or older (24%).

Education is also a factor in movie theatre attendance. In fact, 74% of individuals with at least a bachelor's degree visited a movie theatre in 2005. This is 1.7 times the attendance rate for individuals with less than a high school diploma (44%).

The education of the respondent's mother is a slightly less important factor than the respondent's own education. The movie theatre attendance rate for individuals whose mothers obtained a university degree (77%) is 1.5 times the rate for individuals whose mothers did not obtain a high school diploma (53%).¹⁷

¹⁵ The question was phrased as follows: During the past 12 months, did you go to a movie or drive-in?

¹⁶ This binary logistic regression model was used to analyze the yes/no type dependent variable (i.e., movie theatre attendee or not). The details of the statistical model are included in the Technical Supplement, available at www.hillstrategies.com

¹⁷ Because the statistics based on the respondent's father's education are similar to those based on the mother's education, they are not included here.

Movie theatre attendance increases with income. Seventy-five percent of individuals in households with incomes of \$100,000 or more visited a movie theatre in 2005, a figure that is 1.7 times the attendance rate for individuals in households with incomes of less than \$20,000 (44%).

Table 7 also shows that movie theatre attendance is higher for Canadians residing in larger urban centres (64%) than those residing in rural areas or small towns (49%). The urban attendance rate is 1.3 times the rate for rural areas or small towns.

Movie theatre attendance is higher for Canadian-born respondents (63%) than for respondents born outside of Canada (51%). Among respondents born outside of Canada, there is only a small difference in the movie theatre attendance rate for those born in North America or Europe (49%) and those born in other countries (53%). There is a substantial difference between those who settled permanently in Canada before 1980 (movie-going rate of 44%) and those who settled permanently in Canada after 1980 (movie-going rate of 56%)

There are also differences in the movie theatre attendance rates for Canadians with different mother tongues: Canadians with French (65%) or English (62%) as a mother tongue have much higher movie-going rates than Canadians with another language (52%).

The statistics for the language most often used at home are very similar to those for mother tongue. Canadians who most often use French (66%) or English (61%) at home have much higher movie-going rates than Canadians who most often use another language at home (50%).

The household language statistics, broken out for official language minority groups, show that the movie attendance rate for Quebecers who use English most often at home (70%) is higher than the average for all Anglophones in Canada (61%). The movie attendance rate for Francophones outside of Quebec (61%) is lower than the overall rate for French speakers (66%).

Canadians with activity limitations (due to a physical condition, a mental condition or health problems) have a much lower movie theatre attendance rate (45%) than respondents with no limitations (64%). The attendance rate for Canadians with no activity limitations is 1.4 times the rate for those with limitations, a ratio that is similar to the equivalent ratios for art galleries (1.3) and the performing arts (1.3).

Canadians with activity limitations have a lower movie theatre attendance rate than respondents with no limitations.

Table 7: Movie theatre attendance rates by age, education, income, urban/rural residence, country of birth, language and activity limitations (Canada, 2005)

All Canadians	61%
<i>Respondent's age</i>	
15 to 24	87%
25 to 34	73%
35 to 44	65%
45 to 54	58%
55 to 64	48%
65 to 74	32%
75 years and over	24%
<i>Highest level of education obtained by the respondent</i>	
No schooling, elementary only, or some secondary (incomplete)	44%
High school diploma	54%
Some university or community college	68%
Diploma or certificate from community or business college or trade, technical or vocational school	64%
Bachelor's degree, masters or doctorate	74%
<i>Highest level of education obtained by the respondent's mother</i>	
No schooling, elementary only, or some secondary (incomplete)	53%
High school diploma	70%
Some university or community college	79%
Diploma or certificate from a community or business college or a trade, technical or vocational school	80%
Bachelor's degree, masters or doctorate	77%
<i>Household income groups</i>	
Less than \$20,000	44%
\$20,000 to \$39,999	51%
\$40,000 to \$59,999	60%
\$60,000 to \$79,999	70%
\$80,000 to \$99,999	75%
\$100,000 or more	75%

**Table 7 (continued): Movie theatre attendance rates
by age, education, income, urban/rural residence,
country of birth, language and activity limitations
(Canada, 2005)**

Urban / rural residence	
Larger urban centres (Census Metropolitan Area or Census Agglomeration)	64%
Rural and small town (non-CMA/CA)	49%
Country of birth of the respondent	
Canada	63%
Country outside Canada	51%
First childhood language of the respondent	
English only	62%
French only	65%
Other language only	52%
Respondent's household language	
English only	61%
French only	66%
Other language	50%
Respondent is limited in the amount or kind of activity he/she can do	
Yes	45%
No	64%

Other possible demographic factors in movie theatre attendance

Demographic factors that have either a limited or no impact on movie theatre attendance include sex and the presence of children. Table 8 presents statistics on these demographic factors.


The table shows that women and men have exactly the same movie theatre attendance rate (61%).

Movie theatre attendance rates vary only slightly for respondents with children at home and those without. The movie theatre attendance rate is 60% for respondents with no children at home, compared with 62% for those with at least one child at home.


Table 8: Movie theatre attendance rates by sex and presence of children (Canada, 2005)	
All Canadians	61%
<i>Respondent's sex</i>	
Male	61%
Female	61%
<i>Number of respondent's children living in the household</i>	
None	60%
One or more	62%

Most important factors in movie theatre attendance

The analysis above shows that many demographic factors have an important impact on movie theatre attendance. Movie theatre attendance is highest for Canadians between the ages of 15 and 24 (87%).




Movie theatre attendance is highest for Canadians between the ages of 15 and 24.




However, Figure 3 also shows that other non-demographic factors also appear to be important. Seventy-nine percent of Canadians who went to a cultural festival in 2005 also visited a movie theatre. The movie theatre attendance rate is also 79% for Canadians who listened to downloaded music and those who attended a performing arts event (theatre, pop music and classical music).

The movie theatre attendance rate is also very high for attendees at four other types of cultural activities: museums (78%); art galleries (78%); other performances (78%) and performances of cultural/heritage music, theatre or dance (77%).



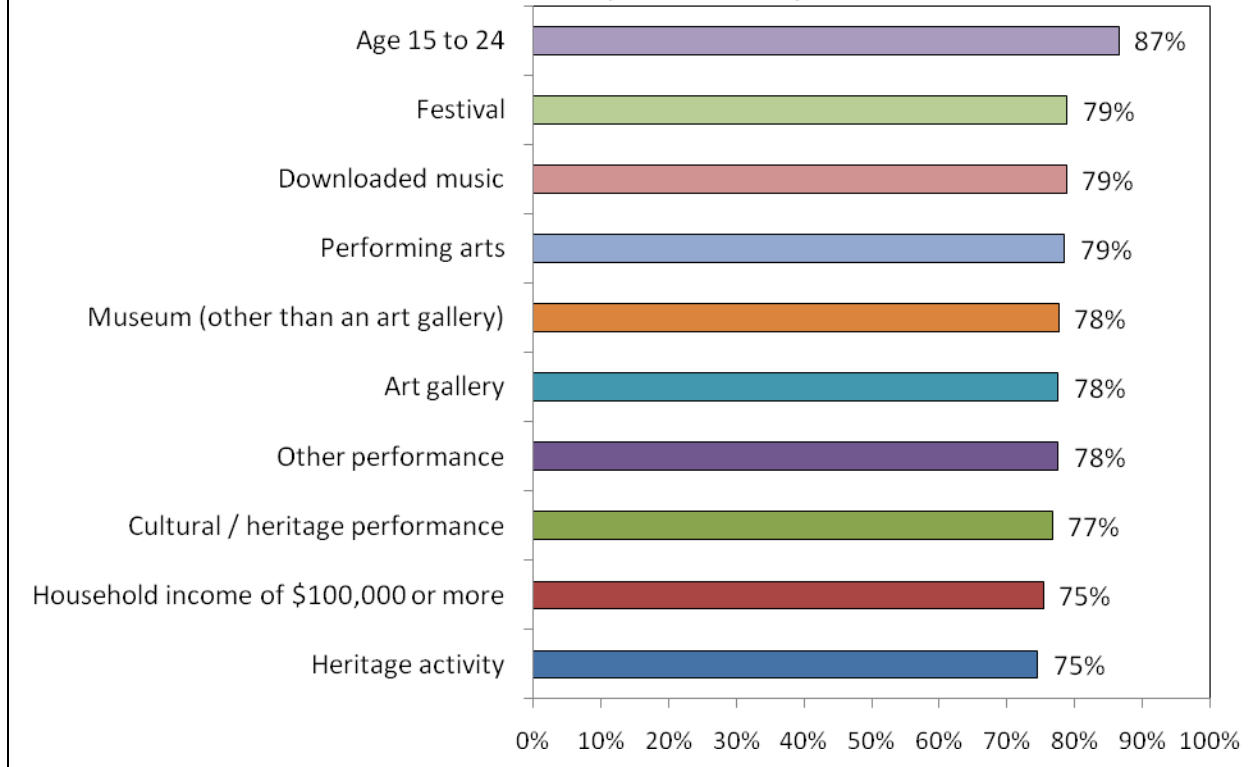
Movie theatre attendance is very high for other cultural attendees.



All of these cultural crossovers rank more highly than the second-best demographic factor (high income). Seventy-five percent of individuals in households with incomes of \$100,000 or more went to a movie in 2005. The same percentage of Canadians who visited zoos, aquariums, botanical gardens or other heritage sites also went to the movies in 2005 (75%).

Although the highest movie theatre attendance rate is for young Canadians (a demographic factor), eight of the top 10 predictors of movie theatre attendance are cultural activities, not demographic factors.

**Figure 4: Highest movie-going rates
(Cultural crossovers and demographic
factors, Canada, 2005)**



(Chart reading tip: The top bar shows that 87% of Canadians between the ages of 15 and 24 visited a movie theatre in 2005.)

Statistical model confirms the importance of cultural factors, age and many other demographic factors in movie theatre attendance

This section highlights those factors considered to be statistically significant in a regression model of movie theatre attendance prepared in conjunction with this report. For more information about the construction of the logistic regression model or about factors rejected by the model, please consult the Technical Supplement to this report at www.hillstrategies.com.

The statistical model confirms the importance of age in movie theatre attendance. The youngest group of respondents (15 to 24 year olds) had the highest attendance rate. Holding other factors constant, compared to 15 to 24 year old Canadians:

- those between 25 and 34 were 54% less likely to visit a movie theatre;
- those between 35 and 44 were 67% less likely to visit a movie theatre;
- those between 45 and 54 were 77% less likely to visit a movie theatre;
- those between 55 and 64 were 84% less likely to visit a movie theatre;
- those between 65 and 74 were 89% less likely to visit a movie theatre; and
- those 75 or over were 91% less likely to visit a movie theatre.

The statistical model shows that movie theatre attendance is very popular among Canadians who participate in other cultural activities. Not surprisingly, Canadians who watched a video at home were very likely to also visit a movie theatre in 2005 (2.33 times as likely as those who did not watch a video at home, keeping other factors constant).

Performing arts attendees are also movie-goers. Canadians who attended a theatre, popular music or classical music performance in 2005 were 2.10 times more likely to visit a movie theatre as those who did not attend a performance. In addition, Canadians who attended another type of performance in 2005 were 41% more likely to visit a movie theatre than those who did not attend another type of performance.

Household income is a significant factor in movie theatre attendance, even keeping other factors constant. Canadians with household incomes of \$80,000 or more were almost twice as likely (1.90 times) to visit a movie theatre as those with household incomes under \$40,000. In addition, Canadians with household incomes between \$40,000 and \$80,000 were 48% more likely to visit a movie theatre than those with household incomes under \$40,000.

Canadians who listened to music on CDs in 2005 were 54% more likely to visit a movie theatre than those who did not listen to music on CDs.

Canadians who are single (never married) were 60% more likely to visit a movie theatre in 2005 than those who are married or in a common-law relationship. Canadians who are separated, divorced or widowed were 49% more likely to visit a movie theatre in 2005 than those who are married or in a common-law relationship.

Quebeckers were 60% more likely to visit a movie theatre in 2005 than Ontarians, keeping other factors constant. Prairie residents were 21% more likely to visit a movie theatre in 2005 than Ontarians, keeping other factors constant. (Quebec and the Prairies were the only two regions of the country where the difference in movie theatre attendance rates compared to Ontario was statistically significant.)

The statistical model retained seven other cultural and five other demographic factors as significant predictors of movie theatre attendance, keeping other factors constant. The impacts of all of the cultural factors are *positive* with respect to movie theatre attendance. In other words, movie-goers can be found among participants in many kinds of cultural activities, including book readers and art gallery visitors. The model's results related to these other cultural and demographic factors are provided below. In the analysis of each factor, all other variables in the model have been held constant.

- Book readers were 32% more likely to attend a movie theatre in 2005 as those who did not read a book.
- Canadians who have completed a university degree were 21% more likely to attend a movie theatre in 2005 than those currently in post-secondary studies or having completed a college diploma, keeping other factors constant. Canadians with a high school education (or less) were 19% less likely to visit a movie theatre than Canadians currently in post-secondary studies or having completed a college diploma.
- Canadians who read a magazine in 2005 were 39% more likely to visit a movie theatre than those who did not read a magazine.
- Canadians who visited a zoo, aquarium, botanical garden or other heritage site were 38% more likely to visit a movie theatre as those who did not visit a heritage site.
- Canadians who visited an art gallery in 2005 were 31% more likely to visit a movie theatre in 2005 as those who did not visit an art gallery.
- Canadians who attended a museum (other than an art gallery) in 2005 were 24% more likely to visit a movie theatre as those who did not attend a museum.
- Canadians who attended a cultural festival in 2005 were 23% more likely to visit a movie theatre as those who did not attend a festival.
- Canadians who visited an historic site in 2005 were 16% more likely to visit a movie theatre in 2005 as those who did not visit an historic site.
- Canadians who did not attend religious services at all in 2005 were 21% **less** likely to visit a movie theatre than those who attended religious services at least once a week. (Those who did not attend religious services represented the only level of this variable where the difference in movie attendance compared to those who attended religious services at least once a week was statistically significant.)
- Respondents who were born outside of Canada were 24% less likely to visit a movie theatre in 2005 than those who were born in Canada.
- Canadians who most often speak a language other than English and French at home were 27% less likely to visit a movie theatre in 2005 than those who speak English most commonly at home. (Those who speak French most often at home did not have a significant difference compared to those who speak English most often at home.)
- Canadians who reside in rural areas or small towns were 42% less likely to visit a movie theatre in 2005 than those residing in larger urban centres.

Section 5: Conclusions

Factors in Canadians' Cultural Activities provides insights into demographic and other factors involved in four cultural activities:

- Reading a book;
- Attending live performances;
- Visiting art galleries; and
- Movie theatre attendance.

The report is innovative in many respects. In addition to demographic factors, the report provides substantial information about cultural crossovers. The report also provides an analysis of the cultural activities of disabled Canadians and minority-language Canadians.

The report summarizes data on Canadians 15 years of age or older who participated in these cultural activities during the 12 months prior to the survey. The data is drawn from Statistics Canada's General Social Survey of 2005, an in-depth telephone survey of about 10,000 Canadians 15 years of age or older.

Cultural crossovers and demographic factors in cultural activities

A key finding of the report is that demographic indicators are not the **only** factors that should be considered when examining cultural activities. A person's cultural experiences and interests are extremely important. More specifically, many different categories of cultural attendance and reading are strongly related to each other.

Although somewhat less important than cultural factors, demographic factors are still important in predicting cultural attendance and reading. Overall, a person's education is the most important demographic factor. In fact, education is an important indicator for all four cultural activities examined in this report (book reading, performing arts attendance, art gallery attendance and movie attendance).

Income, urban residence and not being limited by physical or other disabilities are important factors in three of the four cultural activities (performing arts attendance, art gallery attendance and movie attendance).

Book reading

As a leisure activity (not for paid work or studies), two-thirds of Canadians 15 years of age or older (67%, or 17.4 million people) read at least one book in 2005.

Book reading appears to be an activity that is enjoyed fairly equally by many groups of Canadians. For example, book reading is very egalitarian with regards to income. The only

demographic factors that have a substantial impact on book reading rates are education and sex. In 2005, 82% of individuals with at least a bachelor's degree read a book. In the same year, 75% of women read a book, compared to 58% of men.

Canadians with activity limitations (due to a physical condition, a mental condition or health problems) have a slightly lower book reading rate (62%) than respondents with no limitations (67%).

In terms of official language minority groups, the book reading rate for Quebeckers who use English most often at home (73%) is slightly higher than the average for all Anglophones (69%). The book reading rate for Francophones outside of Quebec (61%) is similar to the overall rate for French speakers (62%).

The book reading rate is particularly high among Canadians who participate in other cultural activities:

- art gallery visitors (85%);
- other museum visitors (82%);
- performing arts attendees (between 77% and 80% for various types of performances);
- historic site visitors (79%);
- festival attendees (78%); and
- visitors to zoos, aquariums, botanical gardens and other heritage activities (76%).

Live performing arts

In 2005, 41% of the population 15 or older (10.8 million Canadians) attended a concert or performance by professional artists of music, dance, theatre or opera (excluding cultural festivals).

The performing arts attendance rate is particularly high among Canadians who participate in other cultural activities:

- attendees at other types of performances (between 65% and 68% for different types of performances);
- art gallery visitors (68%);
- other museum visitors (65%);
- historic site visitors (59%);
- visitors to zoos, aquariums, botanical gardens and other heritage sites (56%); and
- movie theatre attendees (53%).

Demographic factors that appear to have a substantial impact on performing arts attendance are education, income, residing in an urban area, and activity limitations. Education is a very strong

factor in performing arts attendance. In fact, 57% of individuals with at least a bachelor's degree attended a performance in 2005.

Performing arts attendance increases with income. Fifty-nine percent of individuals in households with incomes of \$100,000 or more attended a performance in 2005, a figure that is double the attendance rate for individuals in households with incomes of less than \$20,000 (29%).

Performing arts attendance is higher for those Canadians residing in larger urban centres (43%) than rural areas or small towns (33%). Different levels of availability of the performing arts in urban and rural areas may have an influence on this difference.

Canadians with activity limitations (due to a physical condition, a mental condition or health problems) have a lower performing arts attendance rate (33%) than respondents with no limitations (43%).

Household language statistics, broken out for official language minority groups, show that the performing arts attendance rate for Quebeckers who use English most often at home (45%) is slightly higher than the average for all Anglophones in Canada (42%). The performing arts attendance rate for Francophones outside of Quebec (39%) is lower than the overall rate for French speakers (47%).

Most of these cultural crossovers rank more highly than the best demographic factors (high income and education).

Art gallery attendance

Just over one-quarter of Canadians 15 years of age or older (27%, or 7.0 million people) visited a public art gallery or art museum in 2005, including attendance at special art exhibits.

The art gallery attendance rate is very high for Canadians who participate in other cultural activities:

- visitors to a museum (other than an art gallery, 60%);
- festival attendees (51%);
- historic site visitors (49%);
- performing arts attendees (between 44% and 47% for various types of performances);
- visitors to zoos, aquariums, botanical gardens and other heritage sites (43%); and
- library visitors (39%).

Demographic factors that appear to have a substantial impact on art gallery attendance are education, income, residing in an urban area, and activity limitations. Education is the strongest demographic factor in art gallery attendance. In fact, 48% of individuals with at least a

bachelor's degree visited an art gallery in 2005. This is 3.6 times the attendance rate for individuals with less than a high school diploma (13%).

Art gallery attendance increases with income. Thirty-nine percent of individuals in households with incomes of \$100,000 or more visited an art gallery in 2005, a figure that is 1.8 times the attendance rate for individuals in households with incomes of less than \$20,000 (21%).

Art gallery attendance is higher for those Canadians residing in larger urban centres (29%) than rural areas or small towns (18%).

Canadians with activity limitations (due to a physical condition, a mental condition or health problems) have a somewhat lower art gallery attendance rate (22%) than respondents with no limitations (28%).

In terms of official language minority groups, the art gallery attendance rate for Quebeckers who use English most often at home (40%) is much higher than the average for all Anglophones in Canada (29%). The art gallery attendance rate for Francophones outside of Quebec (29%) is similar to the overall rate for French speakers (27%).

Movie theatre attendance

Just over six in 10 Canadians 15 years of age or older (61%, or 15.9 million people) visited a movie theatre or drive-in in 2005.

Many demographic factors appear to have a substantial impact on movie theatre attendance, including age, education, income, residing in an urban area, country of birth, language and activity limitations.

Movie theatre attendance is highest for the youngest Canadians and decreases regularly for older Canadians. Eighty-seven percent of Canadians between 15 and 24 went to the movies in 2005. This is 3.5 times the attendance rate for Canadians 75 or older (24%).

Education is also a factor in movie theatre attendance. In fact, 74% of individuals with at least a bachelor's degree visited a movie theatre in 2005. This is 1.7 times the attendance rate for individuals with less than a high school diploma (44%).

Movie theatre attendance increases with income. Seventy-five percent of individuals in households with incomes of \$100,000 or more visited a movie theatre in 2005, a figure that is 1.7 times the attendance rate for individuals in households with incomes of less than \$20,000 (44%).

Movie theatre attendance is higher for Canadians residing in larger urban centres (64%) than those residing in rural areas or small towns (49%).

There are also differences in the movie theatre attendance rates based on the language most often used at home. Canadians who most often use French (66%) or English (61%) at home have much higher movie-going rates than Canadians who most often use another language at home (50%).

The household language statistics, broken out for official language minority groups, show that the movie attendance rate for Quebecers who use English most often at home (70%) is higher than the average for all Anglophones in Canada (61%). The movie attendance rate for Francophones outside of Quebec (61%) is lower than the overall rate for French speakers (66%).

Canadians with activity limitations (due to a physical condition, a mental condition or health problems) have a much lower movie theatre attendance rate (45%) than respondents with no limitations (64%).

Movie theatre attendance is higher for Canadian-born respondents (63%) than for respondents born outside of Canada (51%).

The movie theatre attendance rate is very high for Canadians who participate in other cultural activities:

- festival attendees (79%);
- those who listen to downloaded music (79%);
- performing arts attendees (between 77% and 79% for various types of performances);
- visitors to museums (other than art galleries, 78%);
- art gallery visitors (78%); and
- visitors to zoos, aquariums, botanical gardens and other heritage sites (75%).

Marketing and other implications

This report clearly shows that many categories of cultural attendance and reading are strongly related to each other. But what might this mean for the cultural community?

Overall, the statistics imply that cultural experiences and cultural exposure are more important factors in cultural activities than most demographic factors. In other words, there is an arts-interested public that transcends demographic analysis. Those who get the arts go to a range of things. Those who don't "get it" don't go.

This arts interest could be considered an "arts bug". A key question for the cultural community is how to spread this beneficial bug to more people. Past studies have shown that a person's childhood arts education is an important factor in adult arts participation.¹⁸

¹⁸ For a summary of research evidence related to arts education, visit www.artsresearchmonitor.com/articles.php?catUID=2.

The statistics imply that efforts to draw new attendees to cultural activities could be rewarded through higher participation in a range of cultural activities. If organizations help “enlarge the pie” of the arts-interested public, many organizations can reap the rewards.

For the cultural community, the presence of an “arts bug” can be seen as both bad news and good news. The rising levels of education in society and the aging of the public will likely have less of a (positive) impact on cultural participation than one might think. More important factors might be the quality and quantity of an individual’s cultural exposure and arts education experiences.

On the positive side, the statistics imply that the arts can attract people from various demographic groups. In other words, the arts are not elitist in the conventional sense of the term.

The statistics have obvious marketing implications for cultural organizations. Specifically, cultural marketing should be directed at other cultural attendees. For example, performance information should be made available at art galleries, festivals, museums and historic sites. Art gallery exhibition brochures should be made available at festivals, in libraries or through reading series.

The statistics clearly point to the interrelatedness of the arts and cultural industries. This supports a call for stronger collaborations within the cultural community. These collaborations could include performances in art galleries, co-location projects, co-productions and even co-creations. Collaboration in advocacy efforts, possibly around arts education, could also be beneficial.