

# ***Arts and Heritage Access and Availability Survey 2020-2021***

## **Final Report**

**Prepared for Department of Canadian Heritage and  
Canada Council for the Arts**

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## **Arts and Heritage Access and Availability Survey 2020-2021 Final Report**

Prepared for Department of Canadian Heritage and Canada Council for the Arts by Environics Research Group.

Delivery Date: April 28, 2021

This public opinion research report presents the results of a mixed-mode online and telephone survey conducted by Environics Research Group from February 19 to March 5, 2021.

Cette publication est aussi disponible en français sous le titre *Les arts et le patrimoine: Sondage sur l'accès et la disponibilité 2020-2021*.

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Note: detailed banner tables are provided in a separate document

## Executive summary

### Background and objectives

The Arts and Heritage Access and Availability Survey (AHAA) is designed to collect information on Canadians' behaviours, attitudes, and values towards an array of issues associated with the arts, culture and heritage. The Department of Canadian Heritage (PCH), in partnership with the Canada Council for the Arts, conducts this survey approximately every three to five years. The work consists of a nationally representative public opinion survey in both official languages, to complement and build on research already undertaken in the area of arts and heritage attendance and engagement, and assists with the evaluation of impacts of arts and heritage policy and programs and performance measurement. The survey measures overall arts and culture attendance in Canada and the average Canadian's recognition of the arts. Results of this survey also enable the Department to ensure its programs continue to respond to and report on the behaviours and preferences of Canadians. As well, the Department's programs are operating in a context in which new technology and developing platforms, the COVID-19 pandemic, and the responsibility to promote an inclusive society, are key drivers. Now, when the world is undergoing the global effects of the COVID-19 pandemic, it is especially important to assess shifting attitudes and behaviours which affect the arts sector.

Specific objectives of the study included, but were not limited to, the following:

- Providing disaggregate data on the attitudes and behaviors of the general population and distinct demographic sub-sets of Canadians in the context of COVID-19.
- Establishing a benchmark reflecting the levels of arts and heritage participation from which to measure return and recovery post-pandemic.
- Increasing the level of understanding of cultural attendance and participation by members of equity groups and provide insights on the impact of COVID-19 on the cultural participation of these communities.
- Tracking trends in digital consumption and discoverability of the arts and heritage and help assess the extent to which the pandemic has influenced attitudes and behaviours related to on-line engagement as an alternate or complement to in person participation.
- Informing the Department's results reporting and Gender-based Analysis Plus (GBA+) analysis.

### Methodology in brief

The 2020-21 version of AHAA marked a move to an online methodology using opt-in panel sample. The Department required a sample size of 10,000 Canadians aged 16 and over, to allow for detailed, disaggregated data reflecting the opinions of distinct demographic groups as well as intersectional analysis to inform Gender-based Analysis Plus (GBA+) analysis<sup>1</sup>. The main methodology for the general population sample was a 15 minute online survey with a representative sample of 10,000 Canadians (aged 16 and older) in the provinces. *As the online survey uses an opt-in panel, this is a non-probability sample and no margin of sampling error is calculated. For more information see the Methodology section of the full report.*

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<sup>1</sup> <https://women-gender-equality.canada.ca/en/gender-based-analysis-plus.html>

Because of the small population in the three territories, and insufficient presence from these territories on online panels, Environics also conducted a companion telephone survey, completing 100 interviews in each of the territories. The telephone survey used a probability sample and the margin of sampling error on the total of n=306 telephone interviews is  $\pm 5.6$  percentage points at the 95% confidence interval. The results of these two data sets (provincial and territorial) were merged for this report, but the data from the two modes can also be examined separately. The combined large number of surveys assured a good representation of interviews with members of equity groups.

The online survey was conducted from February 19 to March 5, 2021. The telephone survey was conducted from February 25 to March 5, 2021.

The following table shows the number of completed interviews by jurisdiction

Jurisdiction	Total	BC	Alberta	SK	MB	Ontario	Quebec	Atlantic	Territories
<b>Number of completed interviews</b>	10,526	1,383	1,153	308	359	3,921	2,355	741	306
<b>Regional distribution % of completed interviews</b>	100%	13%	11%	3%	3%	37%	22%	7%	3%

## Definitions

The following definitions for specific population groups reflect the questionnaire:

- *Racialized person*: those identifying a non-white ethnic identity.
- *Indigenous people*: First Nations, Métis, Inuk/Inuit/Inuvialuit, or other Indigenous-identifying person.
- *Person who is Deaf*: Deaf, partially deaf, or hard of hearing.
- *Persons with disabilities*: a long-term or recurring impairment (such as vision, mobility, flexibility, dexterity, pain, learning, developmental, memory or mental health-related) which impacts their daily activities.
- *Official language minority communities*: those completing the survey in English in Quebec, or in French outside of Quebec.
- *LGBTQ2+*: Gay/lesbian, and those of other non-heterosexual sexual orientations (bisexual or pansexual, asexual, and other).
- *Gender*: Female, Male, non-binary or other gender identity.
- *Immigrant*: those born outside of Canada.

While not an exhaustive list of all communities who may face barriers to participation in the arts, for the purposes of this report equity groups includes racialized people; Indigenous peoples; the Deaf; persons with disabilities; official language minority communities; LGBTQ2+; and immigrants.

### **Note on comparisons to the previous surveys**

For survey questions asked in previous editions the results have been compared, but with caveats. In 2021 the main survey methodology was changed to online, with a much larger sample of Canadians 16 years of age and over and no oversamples of target audiences. The 2012 sample was different; it included Canadians aged 18 and over only (in 2017, this was expanded to include 16- and 17-year-olds) and consisted of 20 percent cell phone numbers (in 2017, 35 percent of the sample represents cell phone numbers, to achieve a youth oversample).

There are also wording differences in some questions, which are noted in the report. For some questions a “not sure” response was added to the online questionnaire in 2021 to facilitate movement through the survey. This can result in higher proportions indicating they are not sure than would be the case if this response was not provided (in the previous surveys, where “don’t know” was a volunteered, unread option). In those situations, the data have been recalculated on the base of those giving a response, to provide more comparability (this again is noted in the report).

There are some typical differences in response between online, self-completion surveys and telephone surveys with a live interviewer. In general, respondents can be a bit more emphatic or enthusiastic when speaking to an interviewer, due in part to social desirability bias, in which some respondents may answer in a way they (consciously or unconsciously) think will appear more acceptable to the interviewer. With a change to an online methodology, there will often be a (usually small) decrease in the strong opinion options (i.e., fewer will say “very”), with a corresponding move to the somewhat/moderate options. In these cases, it is useful to see whether the net measures have fundamentally changed or remained stable.

Another issue in the current study, which was not the case with previous studies, is the potential for recall issues due to respondents being required to think back to activities they participated in during the year before the COVID-19 pandemic. This may result in higher “not sure” responses than might have been the case if the time period being queried was more recent.

Any and all of these methodological differences may influence tracking results.

### **Contract value**

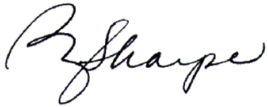
The total contract value for the research was \$211,632.39 (including HST).

### **Use of findings of the research**

Results of this survey enable the Department to ensure its programs continue to respond to and report on the behaviours and preferences of Canadians.

## Political neutrality statement and contact information

I hereby certify as Senior Research Associate of Environics Research Group that the deliverables fully comply with the Government of Canada political neutrality requirements outlined in the Communications Policy of the Government of Canada, and Procedures for Planning and Contracting Public Opinion Research. Specifically, the deliverables do not include information on electoral voting intentions, political party preferences, standings with the electorate, or ratings of the performance of a political party or its leaders.



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**Research Firm:** Environics Research Group  
**PWGSC contract number:** C1111-20058/001/CY  
**Original contract date:** January 18, 2021

For more information on this report, please contact the Department of Canadian Heritage at: PCH.info-info.PCH@canada.ca.

## Key findings

Overall, the survey findings reveal that in-person public engagement with arts and culture in Canada has been seriously affected by the COVID-19 pandemic, but that online arts engagement has held its own. Notably, perception of the overall importance of the arts and culture to quality of life remained stable. Consistent with the 2017 survey results, seven in ten Canadians consider arts and cultural events to be at least somewhat important to their quality of life. Close to nine in ten Canadians still believe it is important for governments in Canada to support arts and culture, and strong majorities remain in agreement with government initiatives to support the arts despite the pandemic situation. Four in ten Canadians agree to some extent that arts and cultural activities have been important to their personal well-being during the pandemic (just under half disagree, which includes two-thirds of those who did not attend any arts or cultural events before or during the pandemic), and one in three agree that arts and heritage activities have helped them feel part of their community during the pandemic (half disagree).

Members of equity groups are generally attending arts and cultural events at least as much as - and in some cases more than - Canadians at large. Although in the minority, higher proportions of some of these groups than other Canadians feel they do not belong in the cultural facilities in their community. There are indications some of these groups may turn to the Internet to find events and content more in tune with their needs, notably among foreign-born Canadians and official language minority communities.

The key findings of the research are summarized below.



## A. Attendance and participation

### *Pre-pandemic*

- Six in ten Canadians (59%) attended at least one of five types of arts events in person and four in ten (42%) attended an event online, in the year prior to the pandemic. The event types covered were performing arts, festivals both inside and out of the local community, visual arts exhibits, and Indigenous arts events.
- Around one in four (23%) Canadians who attended at least one type of in person arts event in the pre-pandemic year were accompanied by a child or young person (age 15 or under), representing 14 percent of Canadians aged 16 and over.

### *Post-pandemic*

- During the COVID-19 pandemic, Canadians' ability to access arts events and exhibits was limited by mandated closures and capacity restrictions as dictated by local public health authorities.
- Just over one in ten (15%) Canadians has attended at least one of five types of arts events in person since the pandemic began; just under half (48%) have attended online.
- One-quarter of Canadians (26%) did not attend any of the five types of events (in person or online), either before or during the pandemic.

### *Change in attendance pre/post pandemic*

- The following is a brief summary of the overall change in arts participation due to the pandemic:
  - Just under half of Canadians (46%) attended an in-person arts event in the year prior to the pandemic but have *not* attended any in-person since COVID-19 began.
  - Over one in ten (14%) who did not attend an arts event *online* in the year prior to the pandemic have done so since COVID-19 started.
  - All five arts event types (mentioned above) have seen in-person attendance decrease during the pandemic; most types of online events have had comparable attendance before and during the pandemic, except online performing arts events experienced a small attendance increase.
- Close to three-quarters (73%) who have viewed arts performances online during the pandemic report seeing Canadian content.
- Over seven in ten (72%) who watched an arts event online during COVID-19 saw something pre-recorded and half (50%) have watched a live stream.
- About half (48%) of those who watched an arts event online during COVID-19 say they have discovered new talent they would like to see in person once the pandemic is over.

- Three in ten Canadians (30%) have undertaken at least one of the following four activities in support of arts and cultural organizations since the pandemic began: donating money, goods or services; paying to access online arts event; purchasing or renewing an arts or cultural organization membership or subscription; or volunteering with an arts or cultural organization.
- Seven in ten Canadians (69%) would be either very or somewhat comfortable attending outdoor arts events once COVID-19 is in the past, but comfort level is divided when it comes to indoor events (47% would be very or somewhat comfortable, 47% not very or at all comfortable). The top concerns mentioned by those expressing discomfort with attending either indoor or outdoor events after the pandemic include fearing new waves of the virus (22%), general concerns about getting COVID-19 (20%), and not being able to prevent exposure at events (18%).

## **B. Heritage institution attendance**

- About seven in ten Canadians (69%) visited at least one type of heritage institution<sup>2</sup> in the year prior to the COVID-19 pandemic, with close to half each going to see an historic building/site (48%) or a museum/science centre (47%).
- Since the COVID-19 pandemic began, just over two in ten (22%) of Canadians have engaged with at least one three specific heritage activities or events: viewing digital heritage content online (16%), or attending in-person either a local heritage or commemoration site (10%), or event (5%).
- Almost nine in ten Canadians (86%) agree museums and other heritage institutions are a trusted source of history and heritage information. One-third (33%) agree arts and heritage activities are uniting them with their community during the pandemic.

## **C. Perceptions about arts, culture and heritage**

- Consistent with the 2017 survey results, seven in ten Canadians (70%) consider arts and cultural events to be at least somewhat important to their quality of life.
- Majorities of Canadians agree to some extent with positive statements about arts and cultural activities. Strong agreement is highest that arts and cultural activities in a community make it a better place to live (36%), and that arts experiences are a valuable way of bringing together people from different languages and cultural traditions (36%). Four in ten Canadians agree to some extent with the statement “during the COVID-19 pandemic, arts and cultural activities have been important for my personal wellbeing” (30% overall agreement, 10% strongly) while just under half (48%) disagree.
- Most Canadians feel they belong at the cultural facilities in their communities, but an important minority indicate they feel like they do not belong. While close to six in ten Canadians (57%) disagree with the statement “I feel like I do not belong at the cultural facilities in my community,”

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<sup>2</sup> Heritage institutions mentioned in the survey include the following: a public art gallery (not including commercial galleries where art is for sale); a museum or science centre; a historic building or historic site; a zoo, aquarium or botanical garden; an archive (a place open to the public that stores documents, photographs, and other materials of historical interest).

three in ten (31%) agree to some extent. Some segments of the Canadian population agree with this statement at higher rates than the general population: Immigrants; Indigenous peoples; Asian, Black, and other racialized people; people who are Deaf or persons with disabilities.

#### D. Perceptions about the role of government

- As in 2017, close to nine in ten Canadians (85%) believe it is important for governments in Canada to at least moderately support arts and culture.
- When it comes to *how* governments should support arts and culture, Canadians appear to be more comfortable with the idea of generalized government support, or support for organizations or institutions, rather than having funding provided directly to artists.

#### E. Arts and heritage in the community

- Half of Canadians give positive ratings (i.e., very good or good) for the quality of arts and cultural events and activities in their community, and more than four in ten give the same rating for the number available.
- Similarly, Canadians are more positive about the quality of their community arts and cultural facilities than about the number of these.
- In all cases, around one-quarter are neutral – saying the number or quality is neither good nor bad - and sixteen percent or fewer give negative scores.

#### F. Regional and socio-demographic differences

Although the survey findings are generally applicable to all regions of the country and segments of the population, some notable differences are apparent and are summarized in the following sections.

- **Region.** The following regions stand out in this research:

The *Northern territories* are distinct in this edition, which may be expected due to the telephone survey mode, the large geographic area, small community populations, and higher proportions of Indigenous residents. Residents of the Territories are notably more likely than their southern counterparts to report attending Indigenous arts events (in person or online) both before and during COVID-19, and also to report having seen works by racialized artists and Indigenous artists during the pandemic. They are less likely than others to indicate they are uncomfortable with the idea of attending events post-pandemic, whether indoor or outdoor. Despite being so active in arts attendance, residents of the Territories are among the most likely to agree they feel like they do not belong in their local cultural facilities.

*Quebec* residents overall attendance at arts events before and during the pandemic is generally on par with other regions. They are among the most likely to have only watched Canadian content online during the pandemic, are the most likely to have watched an arts event on a live-stream, and, notably, have the greatest sense of belonging to their local cultural facilities. While they have generally similar views about government support for the arts to other Canadians, residents of Quebec are less likely than those in B.C. or Ontario to strongly agree the government should be involved in either protecting Canada's heritage, or promoting awareness of Canadian arts and culture, and are also less likely to strongly agree with providing arts support incentives to the private sector or building/maintaining arts and heritage facilities.

*Saskatchewan* residents express somewhat lower levels of engagement in the arts: they are among the least likely to attend at least one event, either pre- pandemic or during the pandemic, online or in person. They are, however, among the most comfortable with the idea of return to either indoor or outdoor events when the pandemic is over. They indicate somewhat lower levels of agreement with most types of government support for the arts and are among the least likely to give good ratings to the number and quality of local events and facilities, both of these likely reflecting their lower personal engagement with the arts.

- **Socio-economic status.** As in previous editions of this research, survey results vary most noticeably by education level and, to a somewhat lesser extent, by household income. Attendance and participation levels are highest among university-educated Canadians, as are opinions about the value of arts and culture. Those in higher education and household income brackets also have a greater sense of belonging in their local cultural facilities.
- **Youth (16-24 year olds).** In this edition of the research, younger Canadians age 16-24 are among the most likely to attend online events both before and during the pandemic, but their in-person arts attendance is generally lower than older Canadians, except for visual arts events. Their affinity for online arts events means they have been more connected to the arts during the pandemic than their older counterparts. Canadians in this age group are the most likely to have identified a new performer online during the pandemic they would like to see in person once it is over, and are the most likely to strongly agree that during the pandemic, arts and heritage activities have helped them feel a part of their local community. They have among the highest levels of undertaking personal arts support activities, despite also being the most likely to agree they feel like they do not belong in their local cultural facilities. They agree with government support for the arts but, at the same time, they are the most sceptical about whether museums and other heritage institutions are a trusted source of history and heritage information.
- **Indigenous peoples.** The views of Indigenous people continue to stand out regarding their use of and support for the arts and culture. They are as likely as non-Indigenous Canadians to report attending an in-person performing arts event in the year prior to the pandemic, but are more likely to report attending other types of events, especially Indigenous arts events, and are the group most likely to have brought a young person with them to in-person events. They are also more likely than others to have attended each type of online event in the pre-COVID-19 period. Two-thirds report seeing works by Indigenous artists during the pandemic, and a similar proportion say they have identified a new artist online to see in person after the pandemic. Despite being consumers of and supporters of the arts, they are one of the groups most likely to agree they do not belong in local community cultural facilities. They are among the most avid consumers of heritage information (visiting archives, viewing digital heritage information), however, they have lower levels of strong agreement that museums and other heritage institutions are trusted sources of information. In this edition they have similar views to other Canadians about the number and quality of arts events and facilities in their local community.
- **Racialized people.** In general, racialized Canadians are more likely than white Canadians to have attended arts events in both the year prior to and during the pandemic; white Canadians are more likely to have attended only pre-pandemic. Racialized Canadians are also more likely to have identified from online viewing a new performer, group or event they would like to see in person after the pandemic is over. While racialized people express generally high levels of agreement with various types of government arts support, and are more likely to indicate they have undertaken activities in support of the arts themselves, they are also more likely to agree they do not feel like they belong in local community cultural facilities. Asian Canadians are less likely to strongly agree when it comes to various options for government support for the

arts or to say governments should place a great deal of emphasis on supporting arts and culture, but their overall agreement is on par with others.

- **Immigrants.** In this survey, Immigrants are defined as people not born in Canada. The pattern of results among foreign-born Canadians suggests they are often more engaged attendees of arts events than their Canadian-born counterparts, especially in viewing online arts events, possibly as a way to connect with their birth country artists or communities. They are also more likely to have attended a heritage site prior to the pandemic. Immigrants are more likely to be uncomfortable with the idea of attending both indoor and outdoor events after the pandemic than are those born in Canada, and are slightly less likely to rate the number and quality of events and activities or facilities in their community as good. Despite their enjoyment of Canadian arts events, they are less likely to strongly agree Canadian performers are competitive on the world stage, and are the most likely to report only seeing foreign-created content online during the pandemic.
- **LGBTQ2+.** Gay, lesbian, bisexual and other non-heterosexual respondents appear to be enthusiastic attendees of arts and cultural events, and strong believers in government support for arts and heritage. They are among the most likely to value the arts (i.e., to say they are very important to quality of life), and more likely than heterosexual Canadians to agree strongly that they have felt connected to their communities through the arts during the pandemic. They are as likely as heterosexual respondents to feel that they belong within their community cultural facilities. Gay and lesbian Canadians give higher ratings regarding the number and quality of events and activities in their communities than other non-heterosexual, as well as heterosexual respondents.
- **People who are Deaf or persons with disabilities** may have been slightly less likely to attend in-person performing arts events prior to the pandemic, potentially due to the challenges inherent in dealing with facility capabilities (or lack thereof) for supporting their individual needs, but this does not mean they are less likely to enjoy or support the arts in general. They are more likely than others to report having seen online works by racialized artists, Indigenous artists and Deaf artists or artists with disabilities during the pandemic, more likely to have identified from online viewing a new performer, group or event they would like to see in person after the pandemic is over, and more likely than their counterparts to report undertaking activities in support of the arts and cultural organizations during the pandemic. Persons with disabilities express more concern about returning to outdoor events after the pandemic than do others, and are less likely than others to give a good rating to the number and quality of local arts events or facilities, likely reflecting that these may not be serving their needs. Still, persons with disabilities are among the groups most likely to say the arts are important to their quality of life.
- **Official language minority communities.** Official language minority communities generally describe similar arts and cultural experiences to other Canadians except for somewhat higher online engagement, which may reflect their seeking out events in their mother tongue. They are among the most likely to agree that arts experiences bring together people from different languages and cultural traditions, and have generally strong agreement with various types of government support for the arts. They are less likely than others to rate as good the number of *events and activities* in their community, and express somewhat more discomfort at the idea of attending *both* indoor and outdoor events immediately after the pandemic than others.

## Introduction

The Arts and Heritage Access and Availability Survey is designed to collect information on Canadian's behaviours, attitudes, and values towards an array of issues associated with the arts, culture and heritage. The Department of Canadian Heritage (PCH) Arts Branch leads the 2020-21 edition of the survey in association with the Strategic Policy Branch, the Community Building Branch, the Heritage Policy and Programs Branch of the Department of Canadian Heritage in partnership with the Canada Council for the Arts.

### Objectives

The PCH Arts Branch conducted the most recent edition of its ongoing Arts and Heritage Access and Availability Survey (AHAA). The work consists of a nationally representative public opinion survey in both official languages, to complement and build on research already undertaken in the area of arts and heritage attendance and engagement, and to assist with the evaluation of impacts of arts and heritage policy and programs.

The survey measures overall arts and culture attendance in Canada and the average Canadian's recognition of the arts. The Department's programs are operating under a context in which new technology and developing platforms, the COVID-19 pandemic, and the responsibility to promote an inclusive society, are key drivers. At this time, when the world is undergoing the global effects of the COVID-19 pandemic, it is especially important to assess shifting attitudes and behaviours which affect the arts sector.

The objectives of this research are:

- To provide disaggregate data on the attitudes and behaviors of the general population and distinct demographic sub-sets of Canadians in the context of COVID-19; establishing a benchmark reflecting the uncharacteristically low levels of arts and heritage participation from which to measure return and recovery levels post-pandemic.
- To increase understanding of cultural attendance and participation by members of equity groups and provide insights on the impact of COVID-19 on the cultural participation of these communities.
- To track trends in digital consumption and discoverability of the arts and heritage and help assess the extent to which the pandemic has influenced attitudes and behaviours related to on-line engagement as an alternate or complement to in person participation.
- To inform the Departments results reporting and Gender-based Analysis Plus (GBA+) analysis.

### About this report

This report begins with an executive summary outlining the key findings of the research, followed by a detailed analysis and breakdown of the results. A detailed description of the methodology used to conduct this research is presented in Appendix A, and the survey instrument is provided in Appendix B.

Results are based on the entire sample unless otherwise noted. ***In this report, results are expressed as percentages unless otherwise noted. Results may not add to 100% due to rounding or multiple responses.***

Provided under a separate cover is a detailed set of "banner tables" presenting the results for all survey questions by subgroup segments. These tables are referenced by the survey question in the detailed analysis. In this report, results are expressed as percentages unless otherwise noted.

## I. Detailed findings

### A. Attendance and participation

#### 1. Pre-COVID-19 arts attendance – in person

Six in ten Canadians attended at least one of five types of arts events in person in the year prior to the pandemic.

Canadians were presented, or read, a list of five types of arts events and asked if they attended each in the year prior to the pandemic, either in person or online.

Six in ten (59%) recall attending at least one of these kinds of events in person in that time period; four in ten (41%) did not. The most common type of event attended in person in the year prior to the pandemic is performing arts, with half indicating this; the next most common is an arts and cultural festival in the local community, followed by visual arts exhibits; the least common is a First Nations, Inuit or Métis arts event, attended in person by one in ten.

A similar question was asked in previous editions of the survey, however the lists of arts events covered in those previous studies were a lot more extensive, meaning the chance of someone having attended at least one such event was notably higher than is the case for the limited list presented in 2021. Also, in addition to the methodological difference (telephone vs. online, with less social desirability bias inherent in the latter method), the reference time period (previous year) allowed for more recent recall than for the pre-COVID-19 question in this study. Therefore, it is not recommended to do a trend comparison for this question.

#### Pre-COVID-19 arts attendance (in person) Total sample (n=10,526)

Event type	Yes	No	Not sure
A performing arts event	49%	48%	3%
An arts and cultural festival in your local community	35%	61%	4%
A visual arts exhibit	28%	68%	4%
An arts and cultural festival outside of your community	23%	73%	4%
A First Nations, Inuit or Métis arts event	10%	86%	3%

Q1 Thinking back to the 12 months before the COVID-19 pandemic (February 2019 to February 2020), did you attend in person or watch online (live-streamed or pre-recorded) any of the following types of performance and arts events?



Patterns of in-person arts attendance for the year before the pandemic are generally similar by location, but residents of the Territories are considerably more likely than those in the rest of Canada to report having attended either an Indigenous arts event or an arts and cultural festival in their local community. Having attended most types of arts events in-person prior to the pandemic is generally higher in Ontario and lower in the Atlantic provinces and Saskatchewan, although majorities in both of these regions attended at least one.

#### Pre-COVID-19 arts attendance (in person) – by region

Attended event in-person (Yes)	Total (n=10,596)	BC (n=1,383)	AB (n=1,153)	SK (n=308)	MB (n=359)	ON (n=3,921)	QC (n=2,355)	ATL (n=741)	TERR (n=306)
A performing arts event	49%	48%	46%	47%	49%	51%	49%	42%	40%
An arts and cultural festival in your local community	35%	36%	34%	30%	35%	36%	36%	31%	47%
A visual arts exhibit	28%	30%	25%	24%	26%	30%	27%	20%	30%
An arts and cultural festival outside of your community	23%	22%	21%	15%	23%	25%	23%	20%	20%
A First Nations, Inuit or Métis arts event	10%	11%	11%	11%	14%	9%	10%	8%	42%
At least one of these	59%	60%	55%	57%	58%	61%	60%	52%	63%

Q1 Thinking back to the 12 months before the COVID-19 pandemic (February 2019 to February 2020), did you attend in person or watch online (live-streamed or pre-recorded) any of the following types of performance and arts events?

Having attended at least one in-personal arts or cultural event in the year prior to the pandemic is a majority among all regions and most segments of the Canadian population, with the following exceptions:

- Household incomes under \$50,000 (49%)
- Those with high school or less education (47%)
- Those who, later in the survey, indicate the arts is not very (34%) or at all (14%) important to their quality of life).

For most types of events, attendance is lowest for those in lower socioeconomic strata (high school or less education, or household incomes of under \$40,000) and increases to be highest among those with a university degree or household incomes of \$100,000 or more. The sole exception is for Indigenous arts events, which are about as likely to be attended by higher and lower socioeconomic groups alike. Attending most types of events is highest among those age 25 to 44, although those age 16 to 24 are the most likely to have attended a visual arts exhibition in person in this time period. Women are more likely than men to report having attended a performing arts event.

There is a predictable correlation between attending festivals (inside or outside of the local community) or heritage events (covered later in this report) and attending other types of arts events. For all event types, attendance is highest for those in urban or suburban communities and decreases as size of community decreases. However, half (50%) of those in rural or remote communities report attending at least one type of event in person in the year pre-COVID-19.



**Equity groups.** There are some notable differences in reported attendance at in-person arts events in the pre-COVID-19 period among certain equity groups.

**Pre-COVID-19 arts attendance (in person) – by equity group (1 of 2)**

Attended event in-person (Yes)	Total (n=10,596)	Indigenous (n=556)	Immigrant (n=2,147)	Asian (n=1,703)	Black (n=419)	Other Racialized (n=609)	White (n=7,342)
A performing arts event	49%	51%	44%	42%	51%	51%	51%
An arts and cultural festival in your local community	35%	46%	34%	32%	39%	40%	35%
A visual arts exhibit	28%	32%	31%	28%	34%	34%	28%
An arts and cultural festival outside of your community	23%	33%	25%	23%	30%	26%	22%
A First Nations, Inuit or Métis arts event	10%	35%	11%	10%	16%	14%	9%
At least one of these	59%	71%	57%	54%	65%	63%	60%

**Pre-COVID-19 arts attendance (in person) – by equity group (2 of 2)**

Attended event in-person (Yes)	Total (n=10,596)	Official Language minority (n=635)	Heterosexual (n=9,069)	Gay/Lesbian (n=451)	Other orientation (n=483)	Deaf (n=669)	Have a Disability (n=1,267)
A performing arts event	49%	49%	48%	57%	56%	46%	45%
An arts and cultural festival in your local community	35%	36%	34%	42%	45%	34%	33%
A visual arts exhibit	28%	33%	27%	40%	39%	29%	28%
An arts and cultural festival outside of your community	23%	25%	22%	30%	28%	26%	25%
A First Nations, Inuit or Métis arts event	10%	15%	9%	12%	20%	15%	17%
At least one of these	59%	61%	59%	69%	71%	57%	57%

Q1 Thinking back to the 12 months before the COVID-19 pandemic (February 2019 to February 2020), did you attend in person or watch online (live-streamed or pre-recorded) any of the following types of performance and arts events?

- Indigenous people are as likely as non-Indigenous Canadians to report attending an in-person performing arts event, but are more likely to report attending other types of events, especially Indigenous arts events.
- Those born outside Canada (referred to in this report as Immigrants) are less likely than those born in Canada to report having attended a performing arts event, as likely to have attended an Indigenous arts event or a local community festival, and more likely to have attended a visual arts event or a festival outside of their community.

- Official language minority communities report attending most types of events in the same proportions as others, except for visual arts exhibits and Indigenous arts events, which they are somewhat more likely to have attended.
- Asian Canadians are less likely than others to report attending several types of events: performing arts, arts and cultural festivals (whether local or outside of the community), and among the least likely to report attending visual arts exhibits.
- Black Canadians are as likely as most to have attended all types of in-person arts events, and more likely than white Canadians to have attended visual arts exhibits, festivals outside of the local community, and Indigenous arts events.
- Those of other ethnicities are among the most likely to report attending all types of arts events, and more likely than the total to say they attended a community cultural festival.
- Deaf Canadians are less likely than those without hearing impediments to have attended an in-person performing arts event, but as likely to have attended other types of events, and more likely to have attended an Indigenous arts event. The same pattern is seen for persons with disabilities.
- Canadians identifying as heterosexual (straight) are less likely than others to have attended most types of in-person events in the pre-COVID-19 period.

## 2. Pre-COVID-19 arts attendance – online

Four in ten Canadians attended at least one of five types of arts events online in the year prior to the pandemic.

Just over four in ten (42%) report having attended online at least one of the same five types of arts events in the year prior to the pandemic, while just under six in ten (58%) did not. Performing arts again tops the list at 36 percent, with around one in ten reporting watching any of the other types of events online during this time frame.

### Pre-COVID-19 arts attendance (online) Total sample (n=10,526)

Event type	Yes	No	Not sure
A performing arts event	36%	60%	4%
An arts and cultural festival outside of your community	12%	85%	4%
A visual arts exhibit	12%	85%	4%
An arts and cultural festival in your local community	11%	86%	3%
A First Nations, Inuit or Métis arts event	8%	89%	3%

Q1 Thinking back to the 12 months before the COVID-19 pandemic (February 2019 to February 2020), did you attend in person or watch online (live-streamed or pre-recorded) any of the following types of performance and arts events?

Again, patterns of arts attendance online pre-COVID-19 are generally quite similar by jurisdiction, with residents of the Territories being more likely to mention attending online Indigenous arts events than those in other locations, and Saskatchewan residents among the least likely to report attending several types of events online.

### Pre-COVID-19 arts attendance (online) – by region

Attended event online (Yes)	Total (n=10,526)	BC (n=1,383)	AB (n=1,153)	SK (n=308)	MB (n=359)	ON (n=3,921)	QC (n=2,355)	ATL (n=741)	TERR (n=306)
A performing arts event	36%	39%	37%	30%	38%	37%	35%	35%	31%
An arts and cultural festival outside of your local community	12%	11%	10%	6%	14%	12%	12%	14%	11%
A visual arts exhibit	12%	12%	11%	6%	13%	12%	11%	11%	13%
An arts and cultural festival in your community	11%	12%	9%	8%	12%	11%	11%	12%	13%
A First Nations, Inuit or Métis arts event	8%	8%	8%	7%	10%	9%	8%	8%	18%
At least one of these	42%	45%	43%	34%	43%	42%	42%	40%	40%

Q1 Thinking back to the 12 months before the COVID-19 pandemic (February 2019 to February 2020), did you attend in person or watch online (live-streamed or pre-recorded) any of the following types of performance and arts events?

Having attended at least one online arts or cultural event in the year prior to the pandemic is a minority among all regions and most segments of the Canadian population. Notable subgroup differences are as follows:

- Younger Canadians age 16 to 24 are the most likely to report attending each type of arts event online, and attendance decreases as age increases. Close to six in ten age 16 to 24 report having attended at least one online arts event, compared to other age groups, with proportions ranging from 37 percent to 45 percent.

- Online attendance has less of a sociodemographic difference than in-person events; there is little difference by education level and, in fact, those in the lowest household income category (under \$40,000) are among the most likely to report viewing most types of events online, with the exception of performing arts, where their attendance is comparable. Those in the highest income bracket (\$100,000 or more) are in fact slightly less likely than others to report online attendance of most types of events, again except performing arts.
- As with in-person events in the year pre-COVID-19, online arts events are more likely to be experienced by those in small town or larger communities than those in rural or remote locations, with the exception of online Indigenous arts events, which have similar attendance levels by community size. This difference may be related to Internet access issues in more remote locations (e.g., bandwidth and cost).

There is again a predictable correlation between attending festivals (inside or outside of the local community) or heritage events (covered later in this report) and attending other types of arts events online. As well, attendance of events online pre-COVID-19 is linked to importance of the arts to quality of life later in the survey: having attended at least one such event is highest among those who say the arts is very important (58%) and attendance declines along with stated importance (to a low of 14% of those saying the arts is not at all important).

**Equity groups.** There are, again, notable differences in attending online arts events in the pre-COVID-19 period by equity group. In almost all cases, those in equity groups are more likely than Canadians not in the corresponding group to report attending each type of online event in the pre-COVID-19 period. The exception is gay and lesbian Canadians, who are as likely as heterosexual Canadians to report attending each type of arts event online.

#### Pre-COVID-19 arts attendance (online) – by equity group (1 of 2)

Attended event in-person (Yes)	Total (n=10,526)	Indigenous (n=556)	Immigrant (n=2,147)	Asian (n=1,703)	Black (n=419)	Other Racialized (n=609)	White (n=7,342)
A performing arts event	36%	44%	44%	43%	52%	45%	34%
An arts and cultural festival in your local community	12%	25%	18%	18%	25%	21%	9%
A visual arts exhibit	12%	22%	16%	16%	24%	21%	9%
An arts and cultural festival outside of your community	11%	24%	17%	17%	22%	20%	8%
A First Nations, Inuit or Métis arts event	8%	31%	10%	10%	16%	15%	6%
At least one of these	42%	59%	50%	49%	60%	55%	38%

#### Pre-COVID-19 arts attendance (online) – by equity group (2 of 2)

Attended event in-person (Yes)	Total (n=10,526)	Official Language minority (n=635)	Heterosexual (n=9,069)	Gay/Lesbian (n=451)	Other orientation (n=483)	Deaf (n=669)	Have a Disability (n=1,267)
A performing arts event	36%	42%	36%	35%	46%	40%	41%
An arts and cultural festival in your local community	12%	15%	11%	12%	19%	15%	18%
A visual arts exhibit	12%	17%	11%	13%	19%	18%	17%
An arts and cultural festival outside of your community	11%	15%	10%	10%	17%	16%	15%
A First Nations, Inuit or Métis arts event	8%	12%	8%	8%	17%	13%	16%
At least one of these	42%	49%	41%	42%	55%	45%	49%

Q1 Thinking back to the 12 months before the COVID-19 pandemic (February 2019 to February 2020), did you attend in person or watch online (live-streamed or pre-recorded) any of the following types of performance and arts events?

### 3. Pre-COVID-19 in person arts attendance with a child age 15 or under

Around one-quarter of Canadians who attended at least one type of in person arts event in the pre-pandemic year took a young person with them.

Canadians indicating they went to each type of arts activity in person in the year prior to COVID-19 were asked if a child or young person age 15 or under attended with them. Around one-quarter (23%) report attending at least one type of event with a young person (representing 14 percent of Canadians age 16 and over), while three-quarters (77%) did not. Although it is the least attended type of arts event overall, those attending a First Nations, Inuit or Métis arts event are the most likely to have brought a child with them—but only by a small margin over other types of events.

#### Pre-COVID-19 in person arts attendance with a child age 15 or under Subsample: Attended each in-person activity pre-COVID-19

Event type	Yes—took someone age 15 or under	No	Not sure
A First Nations, Inuit or Métis arts event (n=1,161)	26%	71%	3%
An arts and cultural festival in your local community (n=3,728)	23%	76%	2%
An arts and cultural festival outside of your community (n=2,390)	21%	77%	2%
A performing arts event (n=5,100)	18%	81%	1%
A visual arts exhibit (n=2,944)	18%	81%	1%

Q2 You indicated you attended the following activities in-person prior to the COVID-19 pandemic. Did a child or young person age 15 or under go with you to...?

Attending most types of in-person event with a young person is generally similar across the country, but is reported by greater proportions of Territorial residents. Reporting having attended a First Nations, Inuit or Métis arts event is higher in the Territories, Manitoba and Alberta than elsewhere. There is no notable difference by community size.

**Pre-COVID-19 in person arts attendance with a child age 15 or under**  
**Subsamples: Attended each in-person activity pre-COVID-19**

<b>Attended event with someone age 15 or under (Yes)</b>	<b>Total</b>	<b>BC</b>	<b>AB</b>	<b>SK</b>	<b>MB</b>	<b>ON</b>	<b>QC</b>	<b>ATL</b>	<b>TERR</b>
A First Nations, Inuit or Métis arts event (n=1,161)	26%	21%	30%	15%	34%	28%	24%	25%	39%
An arts and cultural festival in your local community (n=3,728)	23%	20%	25%	29%	21%	23%	21%	23%	38%
An arts and cultural festival outside of your community (n=2,390)	21%	20%	24%	17%	25%	21%	21%	17%	31%
A performing arts event (n=51,00)	18%	16%	20%	23%	20%	18%	18%	17%	39%
A visual arts exhibit (n=2,944)	18%	13%	21%	14%	22%	18%	17%	18%	34%
At least one of these	23%	20%	25%	26%	26%	24%	25%	21%	46%

Q2 You indicated you attended the following activities in-person prior to the COVID-19 pandemic. Did a child or young person age 15 or under go with you to...?

The following subgroups are more likely to have attended in person arts events with someone age 15 or under:

- Under age 55
- Immigrants (except for Indigenous arts events – same proportion as others)
- Indigenous peoples
- Black Canadians
- Asian Canadians (except for Indigenous arts events – same proportion as others)
- Persons with disabilities (except for visual arts events – same proportion as others)

Gay and lesbian Canadians are less likely than others to have attended in-person arts events with a younger person, with the exception of Indigenous arts events, where attendance is statistically similar.

#### 4. Arts attendance during COVID-19 – in person

During the COVID-19 pandemic, Canadians' ability to access arts events and exhibits was limited by mandated closures and capacity restrictions as dictated by local public health authorities. Over one in ten Canadians has attended at least one of five types of arts events in person since the pandemic began.

Over one in ten Canadians (15%) report having attended at least one in-person arts event since the pandemic began; close to nine in ten (85%) have not. Ten percent or fewer report attending any of the individual types of events in person during the COVID-19 period.

##### Arts attendance during COVID-19 (in person) Total sample (n=10,526)

Event type	Yes	No	Not sure
A performing arts event	9%	90%	1%
A visual arts exhibit	7%	91%	2%
An arts and cultural festival in your local community	6%	93%	2%
An arts and cultural festival outside of your community	4%	94%	2%
A First Nations, Inuit or Métis arts event	3%	95%	2%

Q4 Since March 2020, once the COVID-19 pandemic began, have you attended in person or watched online (live-streamed or pre-recorded) any of the following types of performance and arts events?

Attending a performing arts event during the COVID-19 period ranges from a low of 7 percent in British Columbia to a high of 11 percent in Quebec and the Atlantic region. Attending visual arts exhibitions, local arts and cultural festivals and Indigenous arts events are highest, but still a one in ten minority, in the Territories.

##### Arts attendance during COVID-19 (in person) – by region

Attended event in-person (Yes)	Total (n=10,526)	BC (n=1,383)	AB (n=1,153)	SK (n=308)	MB (n=359)	ON (n=3,921)	QC (n=2,355)	ATL (n=741)	TERR (n=306)
A performing arts event	9%	7%	9%	10%	8%	8%	11%	11%	10%
A visual arts exhibit	7%	6%	6%	5%	7%	7%	9%	6%	11%
An arts and cultural festival in your local community	6%	4%	7%	4%	5%	5%	7%	5%	10%
An arts and cultural festival outside of your community	4%	3%	4%	3%	5%	5%	5%	4%	2%
A First Nations, Inuit or Métis arts event	3%	3%	3%	3%	5%	3%	3%	2%	11%
At least one of these	15%	13%	16%	15%	15%	14%	18%	16%	23%

Q4 Since March 2020, once the COVID-19 pandemic began, have you attended in person or watched online (live-streamed or pre-recorded) any of the following types of performance and arts events?

Attending in-person events during the pandemic is still a minority, but higher among, those under age 35. Those in urban/suburban or medium/small towns are more likely than those in rural or remote locations to have attended performing arts, visual arts or local community events, but again, only minorities report doing so. The socioeconomic differences (household income and education) observed for in-person event attendance pre-COVID-19 are not apparent in this period.



Attending an in-person arts event is higher among those who attended arts events pre-COVID-19, and those who say later in the survey that the arts and culture are important (very or somewhat) to their quality of life.

**Equity groups.** Attending in-person events during the pandemic is still a minority, but higher among, the following groups:

- Indigenous peoples
- Black, Asian and other non-white Canadians (except for Indigenous arts events – same proportion as others)
- Deaf Canadians and/or persons with disabilities (except for Indigenous arts events – same proportion as others)
- Non-heterosexual orientation other than gay/lesbian<sup>3</sup>.

#### Arts attendance during COVID-19 (in person) – by equity group (1 of 2)

Attended event in-person (Yes)	Total (n=10,526)	Indigenous (n=556)	Immigrant (n=2,147)	Asian (n=1,703)	Black (n=419)	Other Racialized (n=609)	White (n=7,342)
A performing arts event	9%	22%	10%	10%	22%	16%	8%
An arts and cultural festival in your local community	7%	16%	9%	8%	16%	15%	6%
A visual arts exhibit	6%	18%	7%	7%	15%	12%	4%
An arts and cultural festival outside of your community	4%	16%	6%	7%	16%	10%	3%
A First Nations, Inuit or Métis arts event	3%	16%	4%	4%	10%	7%	2%
At least one of these	15%	32%	17%	16%	32%	27%	13%

<sup>3</sup> Other sexual orientations include Bisexual, Pansexual, Asexual, Demisexual and Two-spirit.

## Arts attendance during COVID-19 (in person) – by equity group (2 of 2)

Attended event in-person (Yes)	Total (n=10,526)	Official Language minority (n=635)	Heterosexual (n=9,069)	Gay/Lesbian (n=451)	Other orientation (n=483)	Deaf (n=669)	Have a Disability (n=1,267)
A performing arts event	9%	10%	8%	11%	14%	14%	13%
An arts and cultural festival in your local community	7%	9%	7%	10%	13%	10%	9%
A visual arts exhibit	6%	7%	5%	5%	10%	10%	9%
An arts and cultural festival outside of your community	4%	6%	4%	5%	10%	8%	8%
A First Nations, Inuit or Métis arts event	3%	4%	3%	4%	6%	8%	7%
At least one of these	15%	18%	14%	19%	25%	20%	20%

Q4 Since March 2020, once the COVID-19 pandemic began, have you attended in person or watched online (live-streamed or pre-recorded) any of the following types of performance and arts events?

## 5. Arts attendance during COVID-19 – online

Just under half of Canadians has attended at least one of five types of arts events online since the pandemic began.

Just under half (48%) of Canadians report attending at least one of these kinds of arts events online since the pandemic started, while a slim majority (52%) have not. Canadians are most likely to have attended a performing arts event online (44%), with around one in ten saying they attended each of the other types of events online since the pandemic started.

### Arts attendance during COVID-19 (online) Total sample (n=10,526)

Event type	Yes	No	Not sure
A performing arts event	44%	54%	2%
A visual arts exhibit	12%	85%	2%
An arts and cultural festival outside of your community	11%	87%	2%
An arts and cultural festival in your local community	10%	88%	2%
A First Nations, Inuit or Métis arts event	8%	90%	2%

Q4 Since March 2020, once the COVID-19 pandemic began, have you attended in person or watched online (live-streamed or pre-recorded) any of the following types of performance and arts events?

Online attendance of arts events during the pandemic is generally similar by region, except lowest in Saskatchewan for all types of events. Attendance of online Indigenous arts events is highest in the Territories. Online arts attendance is generally higher among those living in more urban settings (small town or larger).

## Arts attendance during COVID-19 (online) – by region

Attended event in-person (Yes)	Total (n=10,526)	BC (n=1,383)	AB (n=1,153)	SK (n=308)	MB (n=359)	ON (n=3,921)	QC (n=2,355)	ATL (n=741)	TERR (n=306)
A performing arts event	44%	46%	42%	37%	47%	46%	42%	41%	34%
An arts and cultural festival in your local community	12%	13%	11%	5%	14%	14%	11%	11%	15%
A visual arts exhibit	11%	10%	10%	6%	15%	11%	10%	10%	12%
An arts and cultural festival outside of your community	10%	10%	9%	4%	17%	10%	9%	10%	10%
A First Nations, Inuit or Métis arts event	8%	8%	8%	5%	10%	8%	7%	6%	17%
At least one of these	48%	49%	47%	39%	51%	50%	47%	43%	41%

Q4 Since March 2020, once the COVID-19 pandemic began, have you attended in person or watched online (live-streamed or pre-recorded) any of the following types of performance and arts events?

Attending all types of online arts events is highest among those age 16 to 24, but performing arts is also notably high among those age 65 and over than those in the 25-64 age groups. Attending online festivals, originating either within the local community or outside, decreases as age increases. Those with a university education are more likely to report all types of online arts attendance than are those with less education, but household income is not a notable factor in online viewing during the pandemic period, except in the case of performing arts event attendance, which increases as household income increases. Online arts attendance during COVID-19 is linked to pre-pandemic arts attendance, and to saying the arts are very or somewhat important to quality of life, asked later in the survey.

**Equity groups.** There are notable differences in reported attendance of online arts events in the pandemic period by equity group.

#### Arts attendance during COVID-19 (online) – by equity group (1 of 2)

Attended event in-person (Yes)	Total (n=10,526)	Indigenous (n=556)	Immigrant (n=2,147)	Asian (n=1,703)	Black (n=419)	Other Racialized (n=609)	White (n=7,342)
A performing arts event	44%	47%	48%	45%	54%	50%	44%
An arts and cultural festival in your local community	12%	21%	15%	15%	19%	18%	11%
A visual arts exhibit	11%	20%	16%	16%	23%	21%	8%
An arts and cultural festival outside of your community	10%	21%	14%	16%	19%	18%	7%
A First Nations, Inuit or Métis arts event	8%	28%	9%	9%	14%	13%	6%
At least one of these	48%	58%	53%	51%	61%	56%	47%

#### Arts attendance during COVID-19 (online) – by equity group (1 of 2)

Attended event in-person (Yes)	Total (n=10,526)	Official Language minority (n=635)	Heterosexual (n=9,069)	Gay/Lesbian (n=451)	Other orientation (n=483)	Deaf (n=669)	Have a Disability (n=1,267)
A performing arts event	44%	48%	44%	43%	56%	45%	47%
An arts and cultural festival in your local community	12%	16%	12%	17%	19%	16%	19%
A visual arts exhibit	11%	15%	10%	10%	16%	12%	16%
An arts and cultural festival outside of your community	10%	13%	9%	9%	19%	15%	15%
A First Nations, Inuit or Métis arts event	8%	11%	7%	9%	16%	11%	15%
At least one of these	48%	54%	47%	49%	63%	48%	53%

Q4 Since March 2020, once the COVID-19 pandemic began, have you attended in person or watched online (live-streamed or pre-recorded) any of the following types of performance and arts events?

With the exception of Indigenous arts events, the following groups are more likely than other to report online attendance of most types during the pandemic:

- Immigrants
- Official language minority communities
- Indigenous peoples (also significantly more likely to attend online Indigenous arts events)

- Asian, Black and other racialized people
- Deaf and/or persons with disabilities

## 6. Change in arts attendance pre- and during COVID-19

Just under half of Canadians attended an in-person arts event in the year prior to the pandemic but have not done this since COVID-19 began, while online events did not experience a similar decrease. All in-person arts event types have been affected; online performing arts events experienced a small attendance increase.

In-person arts attendance has dropped significantly during the pandemic. Just under half (46%) of Canadians attended an event in the year prior to COVID-19, but have not attended anything in-person since the pandemic began.

In contrast, reported online arts attendance did not experience a decline. Only a small proportion – under one in ten – say they attended an online arts event prior to the pandemic but have not since. Over one in ten (14%) report attending an online event during COVID when they had not previously done so.

Just over one in ten (13%) have attended an event in person both pre- and during COVID-19; one-third say they attended online arts events both before and during the pandemic.

Four in ten did not attend an in-person event either pre- or during COVID-19; while just over four in ten did not attend an online arts event in either period.

### Overall change in arts attendance pre- and during COVID-19 Total sample (n=10,526)

Event attendance	In person	Online
Attended both pre-and during COVID-19	13%	34%
Pre but not during COVID-19	46%	8%
During COVID-19 but not pre	2%	14%
Did not attend pre- or during COVID-19	39%	44%

- Q1 Thinking back to the 12 months before the COVID-19 pandemic (February 2019 to February 2020), did you attend in person or watch online (live-streamed or pre-recorded) any of the following types of performance and arts events?
- Q4 Since March 2020, once the COVID-19 pandemic began, have you attended in person or watched online (live-streamed or pre-recorded) any of the following types of performance and arts events?

Although in the minority, Territorial residents are the most likely to have continued to attend in person events during the pandemic, followed by Quebec residents. Those in Ontario and B.C. are the most likely to have attended in-person only pre-pandemic. Not attending arts events in either period is highest in the Atlantic region and Saskatchewan.

#### Overall change in arts attendance pre- and during COVID-19 – by region

Event attendance	Total (n=10,526)	BC (n=1,383)	AB (n=1,153)	SK (n=308)	MB (n=359)	ON (n=3,921)	QC (n=2,355)	ATL (n=741)	TERR (n=306)
In person – both pre and during COVID-19	13%	11%	14%	13%	13%	13%	16%	13%	22%
Online both pre and during COVID-19	34%	37%	35%	26%	36%	35%	33%	31%	27%
In person pre COVID-19 only	46%	49%	42%	45%	46%	48%	44%	38%	42%
Online pre COVID-19 only	8%	8%	8%	8%	7%	7%	8%	9%	13%
In person during COVID-19 only	2%	2%	2%	2%	3%	1%	2%	3%	1%
Online during COVID-19 only	14%	13%	13%	13%	16%	15%	13%	11%	14%
None pre- or during - COVID-19	26%	24%	27%	32%	25%	25%	27%	33%	27%
None pre/during COVID-19 in person	39%	38%	42%	41%	39%	38%	38%	46%	36%
None pre/during COVID-19 online	44%	42%	45%	53%	42%	43%	45%	48%	46%

Q1 Thinking back to the 12 months before the COVID-19 pandemic (February 2019 to February 2020), did you attend in person or watch online (live-streamed or pre-recorded) any of the following types of performance and arts events?

Q4 Since March 2020, once the COVID-19 pandemic began, have you attended in person or watched online (live-streamed or pre-recorded) any of the following types of performance and arts events?

There are a number of notable demographic differences. Those age 45 and over are among the most likely to have attended only in person pre-pandemic or not to have attended at all. Results are generally similar by gender, except women are more likely than men to report attending in-person before the pandemic but not since.

As mentioned previously, arts attendance is linked to higher levels of education, with those having a university degree being the most likely to have attended both pre-and during the pandemic in person or online, or pre-COVID in either mode. Those with high school or less are the most likely not to have attended any event in either period. The pattern is not as clear for household income, although those in the highest income bracket (\$100,000 or more) are the most likely to have attended in person only pre-COVID-19, or online only during COVID, and those in the lowest bracket (under \$40,000) are the most likely not to have attended in either period.

**Equity groups.** Those in the equity groups of interest are generally more likely than those not in these groups to have attended arts events both pre- and during the pandemic, and those not in the equity groups are the most likely to have attended in person pre-pandemic only.

## Overall change in arts attendance pre- and during COVID-19 – by equity group (1 of 2)

Event attendance	Total (n=10,526)	Indige- nous (n=556)	Immi- grant (n=2,147)	Asian (n=1,703)	Black (n=419)	Other Racialized (n=609)	White (n=7,342)
In person – both pre and during COVID-19	13%	30%	15%	14%	29%	24%	12%
Online both pre and during COVID-19	34%	48%	41%	40%	51%	44%	32%
In person pre COVID-19 only	46%	41%	41%	40%	36%	39%	48%
Online pre COVID-19 only	8%	12%	9%	9%	10%	11%	7%
In person during COVID-19 only	2%	3%	1%	2%	3%	3%	1%
Online during COVID-19 only	14%	10%	11%	11%	11%	12%	15%
None pre- or during - COVID-19	26%	19%	24%	26%	15%	19%	26%
None pre/during COVID-19 in person	39%	27%	42%	44%	32%	34%	38%
None pre/during COVID-19 online	44%	31%	38%	40%	29%	33%	46%

## Overall change in arts attendance pre- and during COVID-19 – by equity group (2 of 2)

Event attendance	Total (n=10,526)	Official Language minority (n=635)	Hetero- sexual (n=9,069)	Gay/ Lesbian (n=451)	Other orienta- tion (n=483)	Deaf (n=669)	Have a Disability (n=1,267)
In person – both pre and during COVID-19	13%	16%	13%	18%	23%	18%	18%
Online both pre and during COVID-19	34%	40%	34%	34%	48%	37%	41%
In person pre COVID-19 only	46%	45%	46%	51%	49%	39%	38%
Online pre COVID-19 only	8%	9%	8%	8%	7%	8%	8%
In person during COVID-19 only	2%	2%	2%	2%	2%	2%	2%
Online during COVID-19 only	14%	14%	14%	15%	15%	11%	11%
None pre- or during - COVID-19	26%	23%	27%	20%	14%	27%	26%
None pre/during COVID-19 in person	39%	37%	40%	29%	27%	41%	41%
None pre/during COVID-19 online	44%	37%	45%	43%	30%	44%	39%

In-person arts attendance has decreased across the board, regardless of type, but the decrease is especially notable for the performing arts.

#### Change in arts attendance (in person)

Event type	Pre-COVID-19	During COVID-19
A performing arts event	49%	9%
An arts and cultural festival in your local community	35%	6%
A visual arts exhibit	28%	7%
An arts and cultural festival outside of your community	23%	4%
A First Nations, Inuit or Métis arts event	10%	3%

Q1 Thinking back to the 12 months before the COVID-19 pandemic (February 2019 to February 2020), did you attend in person or watch online (live-streamed or pre-recorded) any of the following types of performance and arts events?

Q4 Since March 2020, once the COVID-19 pandemic began, have you attended in person or watched online (live-streamed or pre-recorded) any of the following types of performance and arts events?

In marked contrast, online arts attendance has remained stable for several event types, and online attendance of performing arts events has increased somewhat.

#### Change in arts attendance (online)

Event type	Pre-COVID-19	During COVID-19
A performing arts event	36%	44%
An arts and cultural festival outside of your community	12%	11%
A visual arts exhibit	12%	12%
An arts and cultural festival in your local community	11%	10%
A First Nations, Inuit or Métis arts event	8%	8%

Q1 Thinking back to the 12 months before the COVID-19 pandemic (February 2019 to February 2020), did you attend in person or watch online (live-streamed or pre-recorded) any of the following types of performance and arts events?

Q4 Since March 2020, once the COVID-19 pandemic began, have you attended in person or watched online (live-streamed or pre-recorded) any of the following types of performance and arts events?



## 7. Creators of performance and events attended during COVID-19

Fewer than half who have attended events in person or online during COVID-19 report seeing content created or performed by Indigenous artists, racialized artists and Deaf artists or artists with disabilities.

Just under half of Canadians who attended an in-person or an online arts event during COVID-19 say at least one of these had been created or performed by a racialized artist, or one who is Indigenous or Deaf/with a disability. This is most likely to have been a racialized artist (37%), and least likely to have been a Deaf artist or an artist with a disability (9%). These proportions are generally similar to 2017, although it should be noted the question wording was changed in this edition of the research, particularly with regard to racialized artists.

### Creators of performance and events attended during COVID-19 - trended Subsample: Those attending an arts event during COVID-19, either in person or online

Type of creator	2021 (n=5,480)	2017* (n=1,788)
Black artists and/or artists of colour**	37%	38%
First Nations, Inuit or Métis artists	25%	22%
Deaf artists or artists with disabilities	9%	12%
Any of the three	47%	46%

Q5 Thinking about the performances and events you have attended in person or watched online during the COVID-19 pandemic, were any of these created or performed by...?

\*NOTE: Wording for this question differed in 2017:

Q5 Thinking about the performances and events that you have attended or live streamed in the last 12 months, were any of these created or performed...

- By First Nations, Inuit or Métis artists?
- By visible minorities or ethno-cultural minorities? [IF ASKED: An ethno-cultural minority is a group that is in the minority due to their ethnic or cultural heritage.] \*\*
- By Deaf persons or persons with disabilities?

\*\* NOTE: "Artists of colour" was used in the survey question, rather than the more acceptable "racialized artists," because Environics has found in conducting surveys of the general population that the term racialized is not yet commonly used or well understood by many people. The term "artists of colour" is used in these tables to accurately reflect the language used in the question for clarity, although it is not the preferred term.

Having seen works by any of these types of artists is generally similar across the country, with some exceptions:

- Seeing works by racialized artists is highest in the Territories (46%) and Ontario (39%).
- Seeing works by Indigenous creators is highest in the Territories (75%) and Manitoba (39%).

Younger Canadians (under age 35) are more likely than their older counterparts to have seen works by all three groups. Seeing all three is also higher among those with high school or less education than those with university degrees. Seeing works by these groups is also higher among those who say, later in the survey, that the arts is very or somewhat important to their quality of life.

**Equity groups.** Racialized Canadians are more likely than white Canadians to report having seen works by all three groups during the pandemic. Two-thirds of Indigenous people report seeing works by Indigenous artists, and close to six in ten Black Canadians saw works by racialized artists.

**Creators of performance and events attended during COVID-19 – by population group (1 of 2)**  
**Subsample: Those attending an arts event during COVID-19, either in person or online**

Type of creator	Total (n=5,480)	Indigenous (n=311)	Asian (n=928)	Black (n=274)	Other Racialized (n=378)	White (n=3,771)
Black artists and/or artists of colour	37%	54%	40%	58%	44%	33%
First Nations, Inuit or Métis artists	25%	66%	27%	38%	35%	20%
Deaf artists or artists with disabilities	9%	26%	11%	16%	13%	7%
Any of the three	47%	79%	52%	70%	59%	41%

Q5 Thinking about the performances and events you have attended in person or watched online during the COVID-19 pandemic, were any of these created or performed by...?

Similarly, Deaf and/or persons with disabilities are more likely than others to report having seen works by all three groups.

**Creators of performance and events attended during COVID-19 – by equity group (2 of 2)**  
**Subsample: Those attending an arts event during COVID-19, either in person or online**

Type of creator	Total (n=5,480)	Deaf (n=344)	Not Deaf (n=5,084)	Have a Disability (n=706)	Do not have a disability (n=4,697)
Black artists and/or artists of colour	37%	43%	36%	45%	35%
First Nations, Inuit or Métis artists	25%	35%	24%	41%	22%
Deaf artists or artists with disabilities	9%	21%	8%	19%	7%
Any of the three	47%	55%	46%	60%	44%

Q5 Thinking about the performances and events you have attended in person or watched online during the COVID-19 pandemic, were any of these created or performed by...?

## 8. Origin of performance and events attended during COVID-19

Close to three-quarters of Canadians who have viewed arts performances online during the pandemic report seeing Canadian content.

Over four in ten say arts content they have seen during the pandemic was made both in Canada and abroad, and an additional three in ten report viewing made-in Canada content. The remainder are divided between saying the content originated outside of the country, or are not sure where it originated.

Having seen only Canadian content is highest in Quebec and the Territories, while seeing only foreign content is a minority, but higher among, residents of BC and Ontario.

### Origin of performance and events attended during COVID-19 Subsample: Those attending an online arts event during COVID-19 (n=5,035)

Origin	Total (n=5,035)	BC (n=685)	AB (n=542)	SK (n=120)	MB (n=183)	ON (n=1,962)	QC (n=1,097)	ATL (n=318)	TERR (n=128)
Made in Canada	30%	23%	24%	28%	30%	24%	46%	31%	37%
Made abroad	16%	19%	17%	13%	10%	18%	14%	13%	4%
Both	43%	44%	45%	43%	49%	46%	32%	46%	46%
Not sure	12%	14%	14%	16%	11%	12%	9%	10%	13%

Q6 Were any of the performances you streamed or watched online...

Origin of content seen online during the pandemic is fairly similar by age and gender, although those age 65 and over are the least likely to have only seeing foreign content. It is also fairly similar by education, except those with a university degree are the most likely to have seen foreign content (either in addition to Canadian content or on its own) and those with high school or less education are the most likely to say they are not sure of the origin of the content they saw. Seeing only foreign content increases as household income increases, and is higher among urban/suburban dwellers (17%), immigrants to Canada (24%) and Asian Canadians (24%).

## 9. Types of online performances attended during COVID-19

Over seven in ten Canadians who watched an arts event online during COVID-19 saw something pre-recorded; half watched a live stream.

Just under three-quarters of respondents to the online survey who said they attended an online arts event during the pandemic say they viewed a pre-recorded performance, and half report watching a live stream (sixteen percent said not sure to both types). Although not strictly comparable due to methodological and situational differences, both are higher than was reported for “past year” viewing in 2017 (41% watched something pre-recorded, 15% watched a live stream).

Three-quarters (74%) who watched a live stream also watched a pre-recorded event; half (52%) who watched a pre-recorded performance also watched a live stream.

### Types of online performances attended during COVID-19 Subsample: Online respondents who attended an event online during COVID-19, n=4,907

Type of performance	Yes	No	Not sure
Watched a pre-recorded arts performance online	72%	24%	5%
Streamed a live arts performance online that was happening in real-time	50%	45%	6%

Q7 During the COVID-19 pandemic, have you...

Having watched a pre-recorded arts event ranges from a low of 65 percent in the Atlantic Region to a high of 76 percent in Ontario; the range for watching a live stream is from 42 percent in Alberta up to 56 percent in Quebec. Seeing either type of online performance is higher among urban and suburban dwellers than those in smaller communities, among those who attended arts events pre-pandemic, and those for whom the arts is important to their quality of life.

There are some notable demographic differences. Watching pre-recorded performances is lowest among those age 16 to 24 (65%) and 72 percent or more for those age 35 and over. However, a different pattern emerges when it comes to live streams: those age 25 to 44 are more likely to report seeing a live stream (57%) than those age 45 or more, especially more than those age 65 and over (40%). Gender is not a notable factor, but education is: seeing either type of online event is lower among those with high school or less, and increases to be highest among those with a university degree. This pattern is less apparent when it comes to household income.

**Equity groups.** Reporting seeing a pre-recorded event is highest among the following:

- Immigrants (75%, vs. 70% born in Canada)
- Non-Indigenous people (72%, vs. 65% Indigenous)

Having watched a live stream is generally similar by equity group, but is highest among Black Canadians (58%) and those with a non-heterosexual sexual orientation other than gay/lesbian (59%).

## 10. If online performances attended during COVID-19 will have carry-over effects

About half of Canadians who watched an online arts performance during COVID-19 say they have discovered new talent they would like to see in person once the pandemic is over.

Respondents to the online survey who reported watching an online arts event during the pandemic were asked if, through watching online, they have discovered new artists, performers, groups, festivals or arts companies they would like to see or attend in person after the pandemic is over. Close to half (48%) say yes, one-third say no, and two in ten are unsure.

### If online performances attended during COVID-19 will have carry-over effects Subsample: Online respondents who attended an event online during COVID-19, n=4,907

If through watching online have discovered new artists, performers, groups, festivals or arts companies to see after the pandemic is over?	%
Yes	48%
No	33%
Not sure	19%

Q8 Through watching online, have you discovered new artists, performers, groups, festivals or arts companies you would like to see or attend in person after the pandemic is over?

Having identified a new performer, group or event they would like to see in person subsequently is fairly similar by location, but highest in Manitoba (57%). It is highest among those age 16 to 24 (63%) and decreases as age increases (to 40% age 65 or over). It is also higher among the following groups:

- Household income under \$40,000 (54%)
- Indigenous peoples (67%)
- Asian (50%), Black (58%) and other non-white Canadians (62%)
- Those identifying as persons with disabilities (62%)
- Non-heterosexual sexual orientation other than gay/lesbian (57%)
- Those who attended any arts event pre-COVID-19 (51%)
- The arts are very (61%) or somewhat (47%) important to quality of life.

## 11. Support for arts and cultural organizations during COVID-19

Three in ten Canadians have undertaken at least one of four activities in support of arts and cultural organizations since the pandemic began.

Three in ten Canadians<sup>4</sup> (30%) have undertaken at least one of four arts and cultural support activities during the COVID-19 pandemic, most notably donating money, goods or services (20%). Around one in ten each have paid for online arts access or purchased or renewed a membership; five percent have volunteered their time. Seven in ten have not done any of these things since the pandemic began.

Caution is advised in making comparisons to previous editions, as wording for this question was changed in 2021 (particularly regarding memberships and subscriptions). However, engaging in arts support activities does appear to have lessened during the pandemic period. Since donations and membership purchases may often be done in person during events, and volunteering opportunities would be affected by event cancellations, it is understandable there would be a decline in these activities during the pandemic.

### Support for arts and cultural organizations during COVID-19 - trended Subsample: Online respondents, n=10,220

Type of support	2021	2017*	2012*
Donated money, goods or services to an arts or cultural organization	20%	31%	26%
Paid to access an online arts event or performance	13%	N/A	N/A
Purchased or renewed a membership or subscription to an arts or cultural organization**	11%	18%	15%
Volunteered with an arts or cultural organization	5%	15%	13%

Q10 Since the COVID-19 pandemic began, have you done any of the following?

\*NOTE: Wording for this question differed in 2017/2012; it included three additional personal activity options not asked in 2021. The comparable statements are below:

Q11 In the last 12 months, have done any of the following...?

- Donated money, goods or services to an arts or cultural organization
- Had a membership or subscription to an arts or cultural organization\*\*
- Volunteered with an arts or cultural organization

Taking part in these activities is fairly similar by location, albeit typically lower in Saskatchewan than elsewhere, and Manitobans are the most likely to say they have donated money, goods or services (27%). Doing each of these is highest among Canadians age 16 to 24, and tends to decrease down to age 64, however seniors age 65 and over are almost as likely as their youngest counterparts to have donated money (24% vs. 26%), and are in fact more likely to have purchased or renewed a membership (17%). Taking part in most activities is higher among those with a university degree, with the exception of volunteering, which is the same regardless of education level. Taking part in arts supporting activities other than volunteering is also lower among those with the lowest household incomes and increases as income increases; volunteering is marginally higher among those with lower incomes (7% of those with less than \$40,000) than those with \$100,000 or more (4%).

<sup>4</sup> Note this question was not asked in the Territories.

Reporting these arts support activities is higher in larger urban centres than in rural or remote areas, and is higher among those who attended any arts events prior to the pandemic and those for whom the arts are very or somewhat important to their quality of life.

**Equity groups.** There is no difference in taking part in arts support activities between immigrants and those born in Canada, or between those who are official language minority communities and others. Indigenous peoples, Black Canadians and other (non-Asian) racialized people are more likely than Asian or white Canadians to have undertaken each activity. Gay and lesbian and those with other non-heterosexual sexual orientations, Deaf Canadians and those identifying as persons with disabilities are also more likely than their counterparts to report doing each support activity.

## 12. Level of comfort in attending arts events after COVID-19

Seven in ten Canadians would be either very or somewhat comfortable attending outdoor arts events once COVID-19 is in the past, but comfort level is more divided when it comes to indoor events. Top concerns include fearing new waves of the virus, general concerns about catching COVID-19, and not being able to control exposure at events.

Canadians were asked if they would be comfortable attending an outdoor concert or festival, or an indoor arts venue, once local Public Health authorities allow larger group gatherings to resume post pandemic. Seven in ten (69%) would be at least somewhat comfortable going to an event being held outdoors, and 26 percent would be uncomfortable to some extent. However, considerably fewer (47%) would feel comfortable attending something indoors (47% would be uncomfortable). Three in ten would not feel comfortable doing either of these.

### Level of comfort in attending arts events after COVID-19

Total sample (n=10,526)

Type of support	Very comfortable	Somewhat comfortable	Not very comfortable	Not at all comfortable	Not sure
An outdoor concert or festival	29%	40%	18%	9%	5%
An indoor arts venue for an event such as a concert or performance	15%	33%	29%	17%	6%

Q11 Once your local Public Health authority allows large group events to resume, how comfortable would you feel attending each of the following...:

As there is more concern about those who are *not* very or at all comfortable with attending events after COVID-19, the following subgroup discussion focuses on this.

### Very/somewhat uncomfortable about attending arts events after COVID-19 – by region

Net uncomfortable with post-COVID-19 event attendance	Total (n=10,526)	BC (n=1,383)	AB (n=1,153)	SK (n=308)	MB (n=359)	ON (n=3,921)	QC (n=2,355)	ATL (n=741)	TERR (n=306)
Indoor arts venue	47%	46%	45%	40%	51%	50%	45%	41%	26%
Outdoor concert or festival	26%	26%	23%	22%	28%	28%	28%	22%	13%

Q11 Once your local Public Health authority allows large group events to resume, how comfortable would you feel attending each of the following...:

The Territories are an outlier in that these residents are the least likely to be uncomfortable to some extent with the idea of attending either indoor (26%) or outdoor (13%) arts events. Given these are smaller communities with low rates of COVID-19 infection throughout the pandemic, this is understandable.

In the ten provinces, being uncomfortable to some extent with attending an indoor arts event even after being given the go-ahead by a public health authority ranges from lows of 40 percent in Saskatchewan and 41 percent in the Atlantic region to highs of 50 percent in Ontario and 51 percent in Manitoba. A similar pattern is seen for reluctance to attend outdoor events, with Manitoba, Ontario and Quebec being the most uncomfortable (28% each) and Saskatchewan and Atlantic residents the least (22% each).

Those living in urban or suburban locations are the most likely to be uncomfortable with attending either indoor (48%) or outdoor (28%) events even when told these would be permitted by a local health authority. Rates are similar for medium/small towns and rural/remote communities.

Being uncomfortable with the idea of attending an indoor event is very similar by age; with regard to outdoor events, those under age 55 are more likely to be reluctant than those age 55 and over, which might possibly be related to the age-based vaccination rollout. There is a gender difference, with reluctance to attend indoor events being higher among women (51%) than men (43%); discomfort about attending outdoors events is similar by gender.

There is no clear pattern by socioeconomic circumstance. Those in the lowest household income bracket are more likely (31%) than those earning more to be uncomfortable to some extent with outdoor event attendance, but there is no difference for indoor events. Those with a university degree are more uncomfortable with the idea of indoor event attendance than others (49%), but there is no difference for outdoor events.

Being uncomfortable with the idea of attending either indoor or outdoor events post-pandemic is higher among those who did not attend arts events prior to the pandemic. Discomfort about attending both types of events is lowest among those who say the arts are very important to their quality of life, and increases as level of importance decreases, to majorities of those who say the arts is not at all important to them (64% uncomfortable about attending indoor events and 52% for outdoor events).

**Equity groups.** There are some notable differences in level of discomfort about returning to indoor and outdoor arts events post-pandemic about the equity groups of interest.

#### *Very/somewhat uncomfortable about attending arts events after COVID-19 – by equity group (1 of 2)*

<b>Net uncomfortable with post-COVID-19 event attendance</b>	<b>Total</b> (n=10,526)	<b>Indigenous</b> (n=556)	<b>Immigrant</b> (n=2,147)	<b>Asian</b> (n=1,703)	<b>Black</b> (n=419)	<b>Other Racialized</b> (n=609)	<b>White</b> (n=7,342)
Indoor arts venue	47%	37%	51%	57%	41%	44%	45%
Outdoor concert or festival	26%	25%	32%	38%	28%	28%	24%



**Very/somewhat *uncomfortable* about attending arts events after COVID-19 – by equity group (2 of 2)**

<b>Net <i>uncomfortable</i> with post-COVID-19 event attendance</b>	<b>Total (n=10,526)</b>	<b>Official Language minority (n=635)</b>	<b>Hetero- sexual (n=9,069)</b>	<b>Gay/ Lesbian (n=451)</b>	<b>Other orienta- tion (n=483)</b>	<b>Deaf (n=669)</b>	<b>Have a Disability (n=1,267)</b>
Indoor arts venue	47%	52%	47%	46%	47%	44%	48%
Outdoor concert or festival	26%	30%	26%	28%	26%	24%	31%

Q11 Once your local Public Health authority allows large group events to resume, how comfortable would you feel attending each of the following:

**Equity groups.** The following groups are more likely to be uncomfortable with the idea of attending *both* types of events than others:

- Immigrants to Canada
- Official language minority communities
- Asian Canadians.

The following describes the findings for other equity groups:

- Indigenous peoples are less likely to be uncomfortable about returning to indoor events (37%) than are non-Indigenous people (47%); levels of concern are the same for outdoor events.
- Level of discomfort is similar for Black and other (non-Asian) racialized people and for white Canadians.
- Persons with disabilities are more likely to be uncomfortable with returning to outdoor events than persons without disabilities (31% vs. 26%), but level of discomfort for indoor events is similar.
- Deaf and hard-of-hearing Canadians have the same levels of discomfort about returning to both indoor and outdoor events, and there is also no difference by sexual orientation.

Those who are not *very* comfortable with even one of the two options were asked why they would not feel comfortable attending arts events in-person once large group events are allowed again. This was asked as an open-ended question, although a list of possible responses was provided to the telephone interviewers; this list was used to code responses after the survey. There was a range of responses, mainly dealing with caution being required to keep from perpetuating or catching the virus, general concern about infection and not being able to control exposure, and not being able to control the behaviour of other people.

#### Reasons for being uncomfortable with attending events during COVID-19

Subsample: Those not very or at all comfortable to attend either an indoor or outdoor event, n = 5,085

Reason	%
Need to be cautious for now/may be more waves	22%
Worried I could catch the virus (general)	20%
Cannot control exposure/too risky	18%
Too many people around	15%
Cannot trust other people to mask/distance/get vaccinated	13%
Need to wait until I/others are vaccinated/see if vaccine works	12%
Would make me anxious/feels unsafe	7%
Prefer outdoor events for now/until pandemic is completely over	4%
I am at high risk/immunocompromised	4%
Don't trust gov't to give correct guidance/gov't has been wrong before	3%
Cannot trust other people to stay home if sick	3%
The pandemic changed way of living/takes time to go back to normal	2%
Uncertainty/unease about future (general)	2%
I don't want to put others around me at risk	1%
Waiting for herd immunity (general)	1%
Air quality is compromised indoors/lack of air filtration	1%
Not interested in attending/prefer to stay home	3%
Other (<1 each)	2%
Nothing/no reason	2%
Not sure	3%

Q12 Why would you not feel comfortable attending arts events in-person once large group events are allowed again?

Comments are generally quite similar across the country and most subgroups of the population: Some notable findings are highlighted below:

- *Need to be cautious for now/for foreseeable future/may be more waves*: higher among those in the 10 provinces than in the Territories (5%); higher among those age 65+ (26%), urban/suburban (23%), arts very important to quality of life (25%).
- *Worried I could catch the virus (general)*: Higher in Manitoba (27%) and the Territories (34%), and among younger Canadians (23% under age 45, vs. 18% 45 and over), men (22% vs. 18% women), university degree

(22%), immigrants (26%), official language minority communities (25%); lower among white Canadians than others (17% vs, 23-28%), lowest in rural/remote areas (15%)

- *Too many people around:* Women (19% vs. 10% of men)
- *Cannot trust other people to mask/distance/get vaccinated:* higher among those in the 10 provinces than in the Territories (2%), women (15% vs. 11%), increases as age level of education increases (from 10% high school or less to 15% with a university degree).

**Equity groups.** Reasons for being uncomfortable with attending events after the pandemic are generally similar for equity group members and the general public. Immigrants are more likely than those born in Canada to express concern about catching the virus, and less likely to mention there could be too many people around or not trusting others to wear masks, distance or get vaccinated. Being concerned about catching the virus is slightly higher among official language minority communities and racialized Canadians.

## B. Heritage attendance

### 1. Pre-COVID-19 heritage institution visits

About seven in ten Canadians visited at least one type of heritage institution in the year prior to the COVID-19 pandemic, with close to half each going to see an historic building/site or a museum/science centre.

About seven in ten (69%) of Canadians recall visiting at least one of four heritage institutions in the year prior to the COVID-19 pandemic. The most visited are historic buildings or sites, and museums or science centres. These are closely followed by zoos, aquariums or botanical gardens. One-third recall visiting a public art gallery in the pre-pandemic period; fewer - 16 percent - say they visited an archive.

#### Pre-COVID-19 heritage institution attendance (in person) Total sample n=10,526

Institution type	Yes	No	Not sure
A historic building or historic site	48%	48%	4%
A museum or science centre	47%	51%	2%
A zoo, aquarium or botanical garden	42%	55%	3%
A public art gallery	34%	54%	2%
An archive	16%	80%	4%

Q3 Thinking back to the 12 months before the COVID-19 pandemic (February 2019 to February 2020), did you visit any of the following in person?

There are few clear patterns by location. Recalling a visit to most of these locations is lower in the Territories than elsewhere, with the exception of visiting an archive, which they are the most likely to say they visited. Quebec residents are also among the least likely to recall visiting most types of sites during that period. Having visited either a museum/science centre or a zoo/aquarium or botanical garden is highest in Alberta. Recalling a visit to at least one heritage institution is higher among those living in urban/suburban locations (71%) and decreases as size of community decreases (to 59% in rural and remote areas).

## Pre-COVID-19 heritage institution attendance (in person) – by region

Attended event in-person (Yes)	Total (n=10,526)	BC (n=1,383)	AB (n=1,153)	SK (n=308)	MB (n=359)	ON (n=3,921)	QC (n=2,355)	ATL (n=741)	TERR (n=306)
Historic building or site	48%	50%	50%	43%	52%	49%	41%	53%	45%
Museum or science centre	47%	49%	55%	47%	46%	49%	41%	41%	43%
Zoo, aquarium, botanical garden	42%	44%	54%	34%	50%	43%	37%	38%	17%
Public art gallery	34%	38%	32%	34%	29%	38%	26%	28%	31%
Archive	16%	17%	16%	13%	14%	17%	16%	18%	20%
At least one of these	69%	70%	75%	66%	69%	71%	63%	66%	61%

Q3 Thinking back to the 12 months before the COVID-19 pandemic (February 2019 to February 2020), did you visit any of the following in person?

Overall heritage attendance varies primarily by age and socioeconomic status (education and income level).

- The proportion visiting at least one of these sites in year prior to the pandemic is similar among younger Canadians up to age 45 (76% age 16-24, 75% age 25-34 and 73% age 35-44), and is lower from age 45 onwards (66% age 45-54, and 63% age 55 and over).
- Overall heritage attendance increases with level of education, from six in ten (57%) of those without a postsecondary education up to almost eight in ten (78%) with a university degree. A similar pattern exists by income, from about six in ten (58%) with household incomes under \$40,000 to just under eight in ten (76%) with household incomes of \$100,000 or more.
- Having visited at least one heritage institution in the year pre-pandemic is linked to having attended at least one arts event, and to indicating the arts and culture is very important to quality of life.

**Equity groups.** Those in the equity groups of interest report similar pre-pandemic heritage visit behaviours to other Canadians. Having visited at least one heritage institution in the year prior to the pandemic is marginally higher among immigrants (72%, vs. 68% born in Canada) and gay/lesbian (74%) and those with other non-heterosexual sexual orientations (80%).

There are a few specific differences of note:

- Official language minority communities are more likely to have visited a public art gallery (38% vs. 33%)
- Indigenous peoples are more likely to have visited an archive (31% vs. 16%).
- Asian Canadians are the population group most likely to report having visited a zoo, aquarium or botanical garden (49%).
- Deaf Canadians are less likely than their counterparts to have visited a museum or science centre (43% vs. 48%), or a zoo, aquarium or botanical garden (34% vs. 43%)
- Persons with disabilities are also less likely to report having visited a museum or science centre (42% vs. 48%), or a zoo, aquarium or botanical garden (38% vs. 43%)

## Pre-COVID-19 heritage institution attendance (in person) – by equity group (1 of 2)

Attended event in-person (Yes)	Total (n=10,526)	Indigenous (n=556)	Immigrant (n=2,147)	Asian (n=1,703)	Black (n=419)	Other Racialized (n=609)	White (n=7,342)
Historic building or site	48%	49%	51%	47%	45%	51%	48%
Museum/science centre	47%	47%	52%	52%	48%	51%	46%
Zoo, aquarium, botanical garden	42%	44%	48%	49%	43%	47%	41%
Public art gallery	34%	37%	39%	37%	37%	39%	32%
Archive	16%	31%	18%	21%	26%	25%	14%
At least one of these	69%	73%	72%	71%	72%	72%	68%

## Pre-COVID-19 heritage institution attendance (in person) – by equity group (2 of 2)

Attended event in-person (Yes)	Total (n=10,526)	Official Language minority (n=635)	Heterosexual (n=9,069)	Gay/Lesbian (n=451)	Other orientation (n=483)	Deaf (n=669)	Have a Disability (n=1,267)
Historic building or site	48%	49%	47%	55%	55%	47%	46%
Museum/science centre	47%	50%	46%	56%	55%	43%	42%
Zoo, aquarium, botanical garden	42%	41%	42%	39%	48%	34%	38%
Public art gallery	34%	38%	32%	48%	46%	33%	35%
Archive	16%	17%	16%	15%	24%	20%	20%
At least one of these	69%	69%	68%	74%	80%	65%	66%

Q3 Thinking back to the 12 months before the COVID-19 pandemic (February 2019 to February 2020), did you visit any of the following in person?

Four of these institutions were asked about in previous editions of the research, however caution is advised in making comparisons, as the 2021 reference period of close to two years is twice as long as the “previous year” time period asked about in 2012 and 2017; recall is therefore likely an issue. The change to an online methodology can also be expected to influence response, as online data collection reduces the social desirability bias inherent with telephone surveys using a live interviewer (meaning, since visiting these types of institutions is generally thought to be a desirable thing to do, the proportions giving this response in previous years may have been somewhat overstated). With those caveats understood, reported engagement in these heritage activities is lower during the year pre-pandemic than in previous years.

## Pre-COVID-19 heritage institution attendance (in person) – trended

Type of support	2021 (n=10,526)	2017* (n=2,045)	2012* (n=1,001)
Historic building or site	48%	60%	55%
Museum or science centre	47%	56%	51%
Zoo, aquarium, botanical garden	42%	51%	47%
Public art gallery	34%	40%	32%

Q3 Thinking back to the 12 months before the COVID-19 pandemic (February 2019 to February 2020), did you visit any of the following in person?

\*2012/2017: During the past 12 months, have you visited any of the following?

## 2. COVID-19 heritage attendance and use

Since the COVID-19 pandemic began, just over two in ten of Canadians have engaged with three specific heritage activities or events.

The pandemic has kept many Canadians from visiting heritage sites or attending commemoration events in person, and it does not appear the virtual experience has made up the difference. Fewer than one in four report undertaking at least one of three heritage activities during the pandemic. Sixteen percent indicate they viewed online digital heritage content, and one in ten or fewer have visited sites or attended events in-person during the pandemic. Close to eight in ten did not attend any of the three.

Note that, although the 2017 survey asked if Canadians had visited the website of a museum or other heritage institution in the past year, this is not directly comparable to the question asked in 2021 about viewing digital heritage content online. Visiting a web site may just be to check opening hours, directions, programs, etc. not necessarily to view digital content.

### COVID-19 heritage attendance and use

Base = Total sample, n = 10,526, except viewing digital content online was asked online only

Event type	Yes	No	Not sure
Viewed digital heritage content online (n=10,220)	16%	81%	3%
Visited a local heritage or commemoration site in person	10%	89%	1%
Attended a local heritage or commemoration event in person	5%	94%	1%

Q9 Since the COVID-19 pandemic began, have you done any of the following? ...

Having viewed or attended these heritage sites or observances is a minority across the country; visiting a local heritage or commemoration site in person is highest in the Territories (19%). Viewing online digital heritage content is lower in Quebec than elsewhere.

### COVID-19 heritage attendance and use – by region

Attended event	Total	BC (n=1,383)	AB (n=1,153)	SK (n=308)	MB (n=359)	ON (n=3,921)	QC (n=2,355)	ATL (n=741)	TERR (n=306)
Viewed digital heritage content online (n=10,220)	16%	16%	16%	15%	20%	17%	13%	16%	NA
Visited a local heritage or commemoration site in person	10%	10%	10%	9%	10%	9%	9%	13%	19%
Attended a local heritage or commemoration event in person	5%	4%	4%	2%	5%	5%	5%	5%	7%
At least one of these	22%	23%	22%	19%	24%	23%	20%	25%	21%

Q9 Since the COVID-19 pandemic began, have you done any of the following?...

Having done all three is still the minority but highest among the following groups.

- Age 16-24

- Men
- Those who attended any arts event prior to the pandemic
- Those who says arts and culture are very important to quality of life

Viewing digital content online is lowest among those with high school or less education (13%) and increases as education increases, but only to 18 percent of those with university degrees. There is no notable difference by household income.

**Equity groups.** Some equity groups are no more or less likely to have done any of these heritage activities during the pandemic, but there are a few differences to note:

- Indigenous peoples are more likely than non-Indigenous people to have viewed digital heritage content online (30% vs. 15%)
- Black Canadians and other racialized people are more likely to report doing each of these activities than are Asian and white Canadians.
- People who are Deaf or persons with disabilities are more likely to report doing each of these activities than are others.
- Gay/lesbian and those of other non-heterosexual sexual orientations are more likely than heterosexual Canadians to have visited a local heritage or commemoration site or attended an event in person.

#### COVID-19 heritage attendance and use – by equity group (1 of 2)

Attended event	Total	Indigenous (n=556)	Immigrant (n=2,147)	Asian (n=1,703)	Black (n=419)	Other Racialized (n=609)	White (n=7,342)
Viewed digital heritage content online (n=10,220)	16%	30%	18%	15%	23%	21%	15%
Visited a local heritage or commemoration site in person	10%	22%	10%	9%	15%	13%	9%
Attended a local heritage or commemoration event in person	5%	17%	6%	7%	12%	11%	3%
At least one of these	22%	42%	23%	21%	31%	29%	21%

## COVID-19 heritage attendance and use – by equity group (2 of 2)

Attended event	Total	Official Language minority (n=635)	Heterosexual (n=9,069)	Gay/Lesbian (n=451)	Other orientation (n=483)	Deaf (n=669)	Have a Disability (n=1,267)
Viewed digital heritage content online (n=10,220)	16%	16%	16%	17%	21%	24%	25%
Visited a local heritage or commemoration site in person	10%	11%	9%	13%	15%	13%	14%
Attended a local heritage or commemoration event in person	5%	6%	4%	5%	10%	9%	9%
At least one of these	22%	23%	21%	26%	33%	32%	34%

Q9 Since the COVID-19 pandemic began, have you done any of the following?...

### 3. Level of agreement with statements about heritage institutions

**Almost nine in ten Canadians agree museums and other heritage institutions are a trusted source of history and heritage information. One-third agree arts and heritage activities are uniting them with their community during the pandemic.**

Almost nine in ten Canadians (86%) agree (either strongly or somewhat) that museums and other heritage institutions are a trusted source of history and heritage information. While this is a high level of agreement, it is lower than expressed during the telephone survey in 2017, which may not entirely be the result of mode difference.

One-third (33%) of Canadians agree to the same extent that arts and heritage activities have helped them feel a part of their local community, half disagree with this, and close to one in five are not sure. Note that, although this statement is a variation of a previous asked statement (“the arts and heritage experiences help me feel part of my local community”), the context of the pandemic prevents direct comparison to previous results.

#### Level of agreement with statements about heritage institutions Subgroup: Online respondents (n=10,220)

Level of agreement	Strongly agree	Somewhat agree	Somewhat disagree	Strongly disagree	Not sure
Museums and other heritage institutions are a trusted source of history and heritage information.	44%	42%	6%	3%	5%
During the COVID-19 pandemic, arts and heritage activities have helped me feel a part of my local community.	7%	26%	30%	20%	18%

Q17 Please indicate your level of agreement with the following statements. IF TELEPHONE: Do you strongly agree, somewhat agree, somewhat disagree or strongly disagree that...

While strong agreement is generally similar across the country, it is highest in the Territories for both statements, which may in part be due to the telephone methodology used there.



## Strong agreement with statements about the role and value of heritage in Canada - by region

Strong agreement with types of government support	Total	BC (n=1,383)	AB (n=1,153)	SK (n=308)	MB (n=359)	ON (n=3,921)	QC (n=2,355)	ATL (n=741)	TERR (n=306)
Museums and other heritage institutions are a trusted source of history and heritage information.	44%	44%	47%	46%	43%	46%	38%	46%	62%
During the COVID-19 pandemic, arts and heritage activities have helped me feel a part of my local community.	7%	6%	7%	5%	6%	7%	8%	7%	22%

Q17 Please indicate your level of agreement with the following statements. IF TELEPHONE: Do you strongly agree, somewhat agree, somewhat disagree or strongly disagree that...

There are some interesting demographic differences in strong agreement with these statements:

- Younger Canadians age 16-24 are the least likely to strongly agree that museums and other heritage institutions are a trusted source of history and heritage information (37%); agreement increases as age increases (to 55% of those age 65 and over).
- However, the age opposite pattern is the case with the other statement, that during the pandemic, arts and heritage activities have helped me feel a part of my local community (13% ages 16-24 down to 5% ages 55 and over).
- Trust in museums and heritage institutions is higher among those with university degrees (47% strongly agree); and the same is true for those in the highest income bracket (46%, vs. 41% with under \$40,000).
- Agreement with both statements is higher among those who attended any arts event pre-COVID and who say arts and culture is very important to their quality of life.

**Equity groups.** The following groups have different results to their counterparts in the Canadian population.

- Strong agreement that museums and other heritage institutions are trusted sources of information is lower among Indigenous peoples (39%) than others, but strong agreement that arts and heritage activities have helped form a connection to their local community is higher (16% vs. 7%).
- Strongly agreeing museums and other heritage institutions are trusted information sources is higher among white Canadians (48%) than among Asian (34%), Black (38%) and other racialized (41%). However, racialized Canadians are more likely than white Canadians to agree that arts and heritage activities have helped them feel a part of their local community during the pandemic.
- Deaf Canadians are more likely than their counterparts to strongly agree with both statements.

- Straight Canadians are less likely than those of other sexual orientations to strongly agree they have felt connected to their community through the arts during the pandemic, and also are less likely than gay and lesbian Canadians to strongly agree museums and other heritage institutions are a trusted source of information.

## C. Perceptions about arts, culture and heritage

### 1. Importance of arts and cultural events to quality of life

Consistent with the 2017 survey results, seven in ten Canadians consider arts and cultural events to be at least somewhat important to their quality of life.

In 2021, seven in ten Canadians say arts and cultural events of the types being discussed in the survey are very (23%) or somewhat (47%) important to their and their family's quality of life. Three in ten say this is not important.

The proportions saying these are *very* important or *not at all* important are slightly smaller than in the previous editions conducted by telephone. As previously mentioned, respondents can answer with greater enthusiasm when speaking to an interviewer, so the fact that the "net" importance is the same as last edition is important to note here.

#### Importance of arts and cultural events to quality of life for you/your family - trended

Importance of the arts	2021 (n=10,526)	2017 (n=2,045)	2012 (n=1,001)
Net: important	70%	69%	66%
Very important	23%	27%	26%
Somewhat important*	47%	42%	40%
Net: not important	30%	33%	35%
Not very important	25%	20%	22%
Not at all important	6%	10%	13%

Q13 How important to you are the types of arts and cultural events we've talked about in terms of quality of life for you and your family? IF TELEPHONE: Would you say...?

\*"Moderately important" in 2017 and 2012. This was changed to "somewhat" in 2021 to match response scales more closely in comparable questions; this change is not felt by researchers to have caused a significant difference in response, considering the impact of the modal difference described earlier.

As in 2017, majorities in all regions and population segments say the arts are at least somewhat important to quality of life. In this edition of the research, those with household incomes of under \$40,000 are somewhat less likely to say the arts and culture are at least somewhat important (65%), especially when compared to those with household incomes of \$100,000 or more (72%).

The groups most likely to value the arts (i.e., to say these are very important to quality of life) include:

- Territorial residents (34% vs, 23% of others - note this may also be a mode difference, as Territorial interviews were conducted by telephone)
- Indigenous peoples (31%)
- Black and non-Asian racialized Canadians (28%)
- Persons with disabilities (26%)
- Gay/lesbian and other non-heterosexual sexual orientation (32% vs. 22% heterosexual Canadians)

- Urban/suburban residents (25%)
- Those attending any arts event pre-COVID (33% vs. 9%).

## 2. Opinions about arts and culture

Majorities of Canadians agree to some extent with positive statements about arts and cultural activities, but are more divided about its importance to their personal well-being during the pandemic.

Canadians were asked to indicate their level of agreement with several positive statements about arts and culture. Majorities of two-thirds or more agree to some extent with four of the statements; one statement sees opinion more divided.

Strong agreement is highest that arts and cultural activities in a community make it a better place to live, and that arts experiences are a valuable way of bringing together people from different languages and cultural traditions (36% each). One-third also strongly agree Canadian actors, musicians, writers and other artists are competitive on the world stage. Strong agreement is lower for two statements: it is important to support the arts by volunteering or donating funds or goods (17% strong agreement, 67% overall), or that arts and cultural activities have been important for personal wellbeing during the COVID-19 pandemic (10% strong agreement, 40% overall).

Level of agreement with statements about arts and culture  
Total sample (n=10,526)

Level of agreement	Strongly agree	Somewhat agree	Somewhat disagree	Strongly disagree	Not sure
Arts and cultural activities in a community make it a better place to live	36%	47%	7%	3%	7%
Arts experiences are a valuable way of bringing together people from different languages and cultural traditions	36%	49%	6%	3%	6%
Canadian actors, musicians, writers and other artists are competitive on the world stage	32%	45%	10%	3%	10%
It's important to support the arts by volunteering or donating funds or goods	17%	50%	15%	5%	13%
During the COVID-19 pandemic, arts and cultural activities have been important for my personal wellbeing	10%	30%	30%	18%	12%

Q14 Please indicate your level of agreement with the following statements. IF TELEPHONE: Do you strongly agree, somewhat agree, somewhat disagree or strongly disagree that...

Majorities of two-thirds or more in all regions and most segments of the population agree overall with statements about the value of arts and culture for society, with the exception of the COVID-19 statement, where there is minority agreement across most groups. Another exception: only minorities of those indicating the arts/culture is *not at all important* to their quality of life agree with each of these statements.

Likely due to the use of telephone as a data collection methodology<sup>5</sup>, residents of the Territories are more likely than those in other regions to strongly agree with four of the statements: arts and cultural activities make a community a better place to live (67%); arts experiences are a valuable way of bringing people together (63%); it is important to support the arts by volunteering or donating (42%); and that arts and culture has been important for their personal wellbeing during the pandemic (25%).

Strong agreement is also higher for all but the COVID-19 statement among those with a university degree, those who attended any arts event prior to the pandemic, and those who say the arts is very important to their quality of life. The following highlights other groups most likely to *strongly agree* with each statement:

- *Arts and cultural activities in a community make it a better place to live:* Age 65+ (43%), women (40%), household incomes \$100,000 and over (40%), gay/lesbian Canadians (52%) and those of other non-heterosexual sexual orientations (49%), urban/suburban (38%).
- *Arts experiences are a valuable way of bringing together people from different languages and cultural traditions:* age 16-24 (41%), women (40%), official language minority communities (42%), Indigenous peoples (41%), gay/lesbian Canadians (49%) and those of other non-heterosexual sexual orientations (51%), urban/suburban (37%).
- *Canadian actors, musicians, writers and other artists are competitive on the world stage:* age 65+ (45%), born in Canada (34%), Deaf Canadians (42%), Canadians with disabilities (38%).
- *It's important to support the arts by volunteering or donating funds or goods:* age 16-24 (20%) and 65+ (21%), Indigenous peoples (26%), Black Canadians (24%), persons with disabilities (22%), gay/lesbian Canadians (25%) and those of other non-heterosexual sexual orientations (28%), urban/suburban (18%).
- *During the COVID-19 pandemic, arts and cultural activities have been important for my personal wellbeing:* Age 16-24 (15%), Indigenous peoples (17%), persons with disabilities (15%), gay/lesbian Canadians (16%) and those of other non-heterosexual sexual orientations (21%).

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<sup>5</sup> See *Note on comparisons to the previous surveys* on page ii of the Executive Summary for more information on methodology differences.

Four of the statements were asked in previous editions of the survey, in which a “not sure” response was not specifically offered. For greater comparability, the table below compares the results excluding those saying “not sure” for each in 2021. Due to mode differences, those in 2021 are less likely to say they strongly agree than in previous telephone surveys, so net agreement is shown for these statements. While generally comparable to previous editions, there appears to be less overall agreement in 2021 that Canadian performers are competitive on the world stage, or that it is important to support the arts by volunteering or through donations.

**Agreement (strongly + somewhat) with statements about arts and culture - trended**

<b>Net agreement (strongly + somewhat agree)</b>	<b>2021*</b>	<b>2017</b>	<b>2012</b>
Arts experiences are a valuable way of bringing together people from different languages and cultural traditions (n=9,875*)	91%	95%	92%
Arts and cultural activities in a community make it a better place to live (n=9,818*)	90%	94%	92%
Canadian actors, musicians, writers and other artists are competitive on the world stage (n=9,535*)	85%	90%	90%
It's important to support the arts by volunteering or donating funds or goods (n=9,224*)	77%	85%	81%

Q14 Please indicate your level of agreement with the following statements. IF TELEPHONE: Do you strongly agree, somewhat agree, somewhat disagree or strongly disagree that...

\*Note: 2021 results are percentaged on the base providing a response for each statement (i.e., excludes those indicating “not sure”). Also note fewer statements were assessed in 2021 than was the case in previous editions so the table shows only statements asked in all editions.

### 3. Feelings of belonging in cultural facilities

A majority of close to six in ten disagree, but a notable minority of three in ten Canadians agree to some extent with the statement “I feel like I do not belong at the cultural facilities in my community.”

While a majority of close to six in ten disagree to some extent, it is notable that three in ten Canadians agree (8% strongly, 23% somewhat) that they feel like they do not belong at the cultural facilities in their community. One in ten are not sure.

Agreement with this statement is lowest in the Territories (25%) and Quebec (27%) and is 30 percent to 33 percent elsewhere; strong agreement is statistically comparable across the country. There is no notable difference by community size.

#### Level of agreement with the statement: “I feel like I do not belong at the cultural facilities in my community” – by region

Agreement level	Total (n=10,526)	BC (n=1,383)	AB (n=1,153)	SK (n=308)	MB (n=359)	ON (n=3,921)	QC (n=2,355)	ATL (n=741)	TERR (n=306)
NET: Agree	31%	33%	32%	32%	30%	32%	27%	33%	25%
Strongly agree	8%	7%	7%	10%	7%	8%	8%	9%	7%
Somewhat agree	23%	26%	25%	23%	24%	24%	20%	24%	18%
NET: Disagree	57%	56%	56%	60%	56%	55%	62%	54%	69%
Somewhat disagree	31%	32%	30%	34%	33%	29%	36%	25%	19%
Strongly disagree	26%	25%	26%	26%	23%	27%	27%	28%	49%
Not sure	12%	11%	13%	8%	14%	13%	10%	14%	6%

Q14 Please indicate your level of agreement with the following statements. IF TELEPHONE: Do you strongly agree, somewhat agree, somewhat disagree or strongly disagree that...

Overall agreement with this statement is highest among Canadians aged 16 to 24 (37%) and decreases as age increases, to a low of 26 percent of those age 65 and over. Agreement is also higher among those in lower socioeconomic strata. It ranges from 34 percent of those with high school or less education and decreases as level of education increases, down to 28% with a university degree. The same pattern is reflected for household income: from 33 percent of those with household incomes under \$40,000 down to 29% with incomes of \$100,000 or more.

Overall agreement is also higher among the following groups:

- Men (33%, vs. 29% of women)
- Those who did not attend an arts event pre-COVID (37%, vs. 26% who did)
- Those who say the arts is not very (40%) or at all (45%) important to their quality of life (vs, 22% very important).

**Equity groups.** There are some notable differences in agreement about not belonging in local arts facilities for equity groups.

**Level of agreement with the statement: “I feel like I do not belong at the cultural facilities in my community” – by equity group (1 of 2)**

Agreement level	Total (n=10,526)	Indigenous (n=556)	Immigrant (n=2,147)	Asian (n=1,703)	Black (n=419)	Other Racialized (n=609)	White (n=7,342)
NET: Agree	31%	41%	34%	39%	36%	35%	28%
Strongly agree	8%	14%	7%	8%	12%	12%	7%
Somewhat agree	23%	27%	27%	31%	23%	23%	21%
NET: Disagree	57%	48%	53%	47%	54%	55%	61%
Somewhat disagree	31%	26%	31%	32%	27%	31%	31%
Strongly disagree	26%	23%	22%	16%	27%	24%	29%
Not sure	12%	11%	13%	13%	10%	10%	11%

**Level of agreement with the statement: “I feel like I do not belong at the cultural facilities in my community” – by equity group (2 of 2)**

Agreement level	Total (n=10,526)	Official Language minority (n=635)	Heterosexual (n=9,069)	Gay/Lesbian (n=451)	Other orientation (n=483)	Deaf (n=669)	Have a Disability (n=1,267)
NET: Agree	31%	33%	31%	31%	33%	36%	36%
Strongly agree	8%	10%	8%	8%	9%	14%	12%
Somewhat agree	23%	24%	23%	23%	24%	22%	24%
NET: Disagree	57%	54%	58%	61%	54%	53%	53%
Somewhat disagree	31%	29%	31%	32%	30%	29%	27%
Strongly disagree	26%	25%	27%	29%	25%	25%	25%
Not sure	12%	13%	12%	8%	13%	11%	11%

Q14 Please indicate your level of agreement with the following statements. IF TELEPHONE: Do you strongly agree, somewhat agree, somewhat disagree or strongly disagree that...

Agreeing they do not belong in local community cultural facilities is still a minority, but higher among, the following groups than their counterparts in the Canadian population:

- Immigrants (34% vs. 30% born in Canada)
- Indigenous peoples (41% vs. 30% non-Indigenous)
- Asian (39%), Black (36%) and other racialized people (35%) compared to white Canadians (28%)
- Deaf Canadians (36% vs. 31%)
- Persons with disabilities (36% vs. 30%).



Official language minority communities, gay/lesbian Canadians and those of other non-heterosexual sexual orientations have similar levels of agreement to the rest of the population.

## D. Perceptions about the role of government

### 1. Level of importance governments should place on supporting arts and culture

As in 2017, close to nine in ten Canadians believe it is important for governments in Canada to at least moderately support arts and culture.

A strong majority of close to nine in ten Canadians (85%) think governments in Canada should place either a great deal (31%) or a moderate amount (55%) of importance on supporting arts and culture; over one in ten (15%) think not very much or no importance at all should be placed on this. Taking into considering mode differences, these results are generally consistent with previous editions of the research.

#### Importance governments should place on supporting arts and culture

Importance of the arts	2021 (n=10,526)	2017 (n=2,045)	2012 (n=1,001)
Net: important	85%	88%	87%
A great deal	31%	38%	39%
Moderate importance	55%	50%	48%
Net: not important	15%	11%	12%
Not much importance	12%	9%	9%
Not importance at all	3%	3%	3%

Q16 . How much importance do you think governments in Canada should place on supporting arts and culture in Canada?

The perceived importance of government support for arts and culture is high (80%+) overall in all regions and segments of the Canadian population. The groups who place the *greatest* importance on government support (i.e., a great deal) include:

- Quebecers (37%) and residents of the Territories (42%, although the latter may also have a mode effect as the surveys were conducted by telephone)
- Age 65 and over (38%)
- University graduates (33%)
- Urban/suburban dwellers (32%, vs. 28% in smaller towns and 25% in rural/remote areas)
- Those attending arts events pre-COVID-19 (38%) or rating the arts as very important to quality of life (64%)

**Equity groups.** Most equity groups are more likely than their counterparts to say governments in Canada should place a great deal of importance on supporting arts and culture, with two exceptions: Asian Canadians, who are the least likely to say a great deal and the most likely to say a moderate amount, and Deaf Canadians, whose opinion is the same as others.

## 2. Level of agreement with statements about government support of the arts

When it comes to government support of arts and culture, majorities of Canadians agree to some extent with six forms of support, but are more likely to strongly agree with expressions of general support than with targeted financial support for artists or organizations.

When asked to indicate their level of agreement with six types of government support for the arts and culture, majorities of close to two-thirds or more agree to some extent with each. However, strong agreement is highest for more general statements of support: “Helping protect and preserve Canada’s heritage” and “Promoting awareness of Canadian arts and cultural events and activities.” Canadians then are more likely to strongly agree with institutional levels of support: tax incentives for the private sector and for building and maintaining facilities. Strong agreement is lowest for measures that would put funds directly into the hands of arts organizations and individual creators.

### Level of agreement with types of government support for the arts Subgroup: Online respondents (n=10,220)

Level of agreement	Strongly agree	Somewhat agree	Somewhat disagree	Strongly disagree	Not sure
Helping protect and preserve Canada's heritage	45%	42%	6%	2%	5%
Promoting awareness of Canadian arts and cultural events and activities	35%	47%	8%	3%	7%
Providing tax incentives and other measures to encourage private sector support for arts and culture	30%	46%	11%	5%	9%
Providing financial support to build and maintain facilities for arts, culture and heritage	29%	47%	11%	4%	8%
Providing targeted financial support to artists/arts organizations during the COVID-19 pandemic/recovery period	27%	46%	13%	6%	9%
Providing financial support to individual artists to create art	21%	43%	18%	8%	10%

Q15 There are a number of things that governments in Canada could do to support arts and culture in Canada. Please tell me whether you strongly agree, somewhat agree, somewhat disagree or strongly disagree with governments doing each of the following.

Strong agreement with these types of government support mechanisms for the arts and culture is quite similar by region, however it is lowest in Saskatchewan in most cases. Residents of Quebec are less likely than those in British Columbia or Ontario to strongly agree with government involvement in either protecting Canada's heritage, or promoting awareness of, Canadian arts and culture, and are also less likely to strongly agree with providing incentives to the private sector or building/maintaining arts and heritage facilities; views on more targeted support for arts organizations and artists (during COVID-19 or at other times), however, are similar.

**Strong agreement with types of government support for the arts**  
**Subgroup: Online respondents (n=10,220)**

<b>Strong agreement with types of government support</b>	<b>Total</b>	<b>BC (n=1,383)</b>	<b>AB (n=1,153)</b>	<b>SK (n=308)</b>	<b>MB (n=359)</b>	<b>ON (n=3,921)</b>	<b>QC (n=2,355)</b>	<b>ATL (n=741)</b>
Helping protect and preserve Canada's heritage	45%	46%	46%	41%	45%	46%	40%	49%
Promoting awareness of Canadian arts and cultural events and activities	35%	36%	33%	29%	34%	38%	30%	37%
Providing tax incentives and other measures to encourage private sector support for arts and culture	30%	31%	28%	25%	34%	32%	27%	30%
Providing financial support to build and maintain facilities for arts, culture and heritage	29%	30%	28%	24%	32%	32%	26%	30%
Providing targeted financial support to artists/arts organizations during the COVID-19 pandemic/recovery period	27%	26%	24%	22%	28%	28%	27%	26%
Providing financial support to individual artists to create art	21%	20%	18%	16%	20%	22%	21%	21%

Q15 *There are a number of things that governments in Canada could do to support arts and culture in Canada. Please tell me whether you strongly agree, somewhat agree, somewhat disagree or strongly disagree with governments doing each of the following.*

For all six types of government support, strong agreement is highest among Canadians age 65 and over and those with a university degree, and for most statements, it is higher among women than men (the exception is tax incentives for private businesses, where opinions are similar by gender). Strong agreement is also uniform by household income, except in the case of providing financial support to individual arts to create art, where it is slightly higher among those in the lowest income bracket (24% of those with incomes under \$40,000, vs. 20-21% with more). Besides "helping protect and preserve Canada's heritage," where strong agreement is similar by community size, those in urban/suburban areas are more likely to strongly agree with each government support type than those in less populated locations. Strong agreement is also linked to having attended any arts event prior to the pandemic, and to saying the arts and culture are very important to their quality of life.

**Equity groups.** The following groups have differing views to other Canadians when it comes to government support for the arts and heritage:

- Immigrants have generally similar views to those born in Canada regarding several types of support, but are more likely to strongly agree with providing financial support for the building/maintenance of facilities and to individual artists to create art.
- Except for helping protect and preserve Canada's heritage (where views are similar), official language minority communities are more likely than other Canadians to strongly agree with other government arts support types.
- While Indigenous peoples have generally similar views to their non-Indigenous counterparts, they are more likely to strongly agree with financial support for facilities and to individual artists to create art.
- Although their overall agreement is similar to others, Asian Canadians are less likely to strongly agree with each type of support.
- Strong agreement with all types of support is higher among people who are Deaf or persons with disabilities than those without these challenges.
- Strong agreement is higher for all support types among gay/lesbian Canadians and those with other non-heterosexual sexual orientations.

Five of the support types were included in the 2017 survey and two in 2012, in both of which “not sure” was not provided as a response option. For greater comparability, the table below shows the results excluding those saying “not sure” for each in 2021. Because of mode differences, those in 2021 are less likely to say they strongly agree than was the case in the previous telephone surveys, so net agreement is shown for these statements.

With these adjustments, results are generally comparable to previous editions; however, it does appear there is reduced overall agreement in 2021 for governments to provide financial support to individual artists. There is a minor decrease in agreement about helping to protect and preserve the country’s heritage, but this is still a strong result considering the survey was conducted during an international pandemic, when it might be expected Canadians would want government priorities to lie elsewhere.

**Agreement (strongly + somewhat) with statements about government support for the arts**

<b>Net agreement (strongly + somewhat agree)</b>	<b>2021*</b>	<b>2017</b>	<b>2012</b>
Helping protect and preserve Canada's heritage (n=9,664*)	91%	95%	95%
Promoting awareness of Canadian arts and cultural events and activities (n=9,554*)	88%	90%	88%
Providing financial support to build and maintain facilities for arts, culture and heritage (n=9,423*)	83%	88%	N/A
Providing tax incentives and other measures to encourage private sector support for arts and culture (n=9,324*)	83%	84%	**
Providing financial support to individual artists to create art (n=9,209*)	71%	78%	N/A

Q15 *There are a number of things that governments in Canada could do to support arts and culture in Canada. Please tell me whether you strongly agree, somewhat agree, somewhat disagree or strongly disagree with governments doing each of the following.*

\* Note: 2021 results are percentaged on the base providing a response for each statement (i.e., excludes those indicating “not sure”).

\*\* A statement with different wording was asked in 2012, but since tax incentives were not specified, the results are not directly comparable.

## E. Arts and heritage in the community

Four in ten or more Canadians have a good impression of the quantity and quality of arts events and facilities in their communities; around one-quarter have a neutral opinion.

Half of Canadians (49%) gave positive ratings (i.e., very good or good) for the quality of arts and cultural events and activities in their community, and a slightly lower proportion (43%) give the same rating for the number of events available. Similarly, Canadians are more positive about the quality of their community arts and cultural facilities (49%) than about the number of these (39%).

In all cases, around one-quarter are neutral – saying the number or quality is neither good nor bad - and 16 percent or fewer give negative scores. Around two in ten are not able to provide a rating in each case (that is, answered “not applicable” or “don’t know”).

### Ratings of number and quality of arts events and facilities in the community Total sample n=10,526

Rating	Net good (4 + 5)	5 - Very good	4	3 - Neither poor nor good	Net bad (1 + 2)	2	1 - Very poor	Not applica- ble/ not sure
<b>Arts and cultural events and activities in community</b>								
The number	43%	18%	24%	26%	13%	8%	4%	19%
The quality	49%	22%	27%	23%	9%	6%	3%	18%
<b>Arts and cultural facilities in community</b>								
The number	39%	15%	24%	27%	16%	11%	5%	18%
The quality	49%	21%	28%	23%	9%	6%	3%	19%

Q18 Thinking about **arts and heritage in your community**, how would you rate each of the following? IF TELEPHONE: Please use a scale from 1-5, where '1' means very poor, '5' means very good, and '3' means neither. If something does not apply, please say so. How about...?

Giving a good (4 or 5) rating for the number and quality of both events and facilities is higher among residents of Manitoba, Quebec and Alberta. Other jurisdictions have statistically similar views, with slightly under half rating the quality of facilities or events as good, around four in ten rating as good the number of events, and around one-third giving this rating to the number of facilities. Note that in the Territories “not sure” was not read aloud to respondents.

**Perceptions of *number* and *quality* of arts events and facilities in the community – by region**  
Ratings of “very good” or “good”

Arts and cultural events and facilities in community – very good or good (4+5)	Total (n=10,526)	BC (n=1,383)	AB (n=1,153)	SK (n=308)	MB (n=359)	ON (n=3,921)	QC (n=2,355)	ATL (n=741)	TERR (n=306)
Number of events	43%	39%	44%	37%	46%	41%	48%	37%	42%
Quality of events	49%	46%	51%	47%	56%	46%	55%	48%	51%
Number of facilities	39%	35%	41%	35%	44%	39%	44%	33%	34%
Quality of facilities	49%	47%	52%	46%	54%	47%	52%	47%	47%

Q18 Thinking about **arts and heritage in your community**, how would you rate each of the following? IF TELEPHONE: Please use a scale from 1-5, where ‘1’ means very poor, ‘5’ means very good, and ‘3’ means neither. If something does not apply, please say so. How about...?

Giving all four measures a good (4 or 5) score is highest among Canadians age 65 and over, those with a university degree, those in more urban locations and those attending at least one arts event in the year prior to the pandemic. Giving a good score to all four is highest among those saying the arts are very important to their quality of life; the proportion giving this rating decreases as importance decreases. Rating each as at least good is lower among those with household incomes of under \$40,000.

**Equity groups.** There are a few differences to note for equity groups.

**Perceptions of *number* and *quality* of arts events and facilities in the community – by equity group**  
Ratings of “very good” or “good” (1 of 2)

Arts and cultural events and facilities in community – very good or good (4+5)	Total (n=10,526)	Indigenous (n=556)	Immigrant (n=2,147)	Asian (n=1,703)	Black (n=419)	Other Racialized (n=609)	White (n=7,342)
Number of events	43%	44%	40%	40%	38%	39%	44%
Quality of events	49%	48%	45%	44%	44%	46%	52%
Number of facilities	39%	39%	39%	39%	40%	40%	40%
Quality of facilities	49%	47%	47%	45%	49%	47%	51%

Perceptions of *number* and *quality* of arts events and facilities in the community – by equity group  
Ratings of “very good” or “good” (1 of 2)

Arts and cultural events and facilities in community – very good or good (4+5)	Total (n=10,526)	Official Language minority (n=635)	Heterosexual (n=9,069)	Gay/ Lesbian (n=451)	Other orientation (n=483)	Deaf (n=669)	Have a Disability (n=1,267)
Number of events	43%	38%	43%	51%	44%	44%	38%
Quality of events	49%	46%	49%	57%	52%	49%	45%
Number of facilities	39%	39%	39%	49%	41%	40%	34%
Quality of facilities	49%	47%	49%	58%	49%	50%	44%

Q18 Thinking about **arts and heritage in your community**, how would you rate each of the following? IF TELEPHONE: Please use a scale from 1-5, where '1' means very poor, '5' means very good, and '3' means neither. If something does not apply, please say so. How about...?

- Immigrants are slightly less likely than those born in Canada to rate the number and quality of events and activities as good (score 4 or 5), and this is also the case for quality of facilities.
- Official language minority communities are less likely to rate as good the number of events and activities, but otherwise have similar views to other Canadians.
- Racialized Canadians are less likely than those in other population groups to rate number and quality of events and activities as good.
- Indigenous and Deaf Canadians have similar views to their counterparts.
- Canadians with disabilities are less likely than others to give a good rating to any of the four measures.
- Gay and lesbian Canadians give higher ratings to all four measures than heterosexual people and those of other non-heterosexual sexual orientations.



A similar question was asked in the 2017 and 2012 surveys, in which “not applicable” or “not sure” were volunteered response options. In 2021 there is a significant proportion saying not applicable or not sure. For greater comparability, the table below shows the results for those giving an actual rating (that is, excluding those saying “not sure” and “not applicable”) for each measure, in all three years. Due to mode differences and reduced social desirability bias, respondents in 2021 are less likely to say each is *very good* than was the case in previous telephone surveys, therefore net very good/good is shown.

Results are generally comparable for number and quality of *events and activities* and the number of *arts facilities*; perception of the quality of facilities is marginally higher in 2021 than previously.

#### Ratings of number and quality of arts events, facilities, and heritage sites in the community -trended

Net good (very good or good, 5 + 4)	2021*	2017*	2012*
The <u>number</u> of arts and cultural <b>events and activities</b> in your community (2021 n=8,606, 2017 n=1,896, 2012 n=929*)	52%	54%	55%
The <u>quality</u> of the arts and cultural <b>events and activities</b> in your community (2021 n=8,621, 2017 n=1,890, 2012 n=924*)	60%	59%	60%
The <u>number</u> of arts and cultural <b>facilities</b> in your community (2021 n=8,618, 2017 n=1,845, 2012 n=902*)	48%	45%	45%
The <u>quality</u> of the arts and cultural <b>facilities</b> in your community (2021 n=8,578, 2017 n=1,849, 2012 n=912*)	60%	56%	55%

\* Note: in all years the results have been re-percentageed on the base providing a response for each (i.e., excludes those indicating “not sure” or “not applicable”).

Q18 Thinking about **arts and heritage in your community**, how would you rate each of the following? IF TELEPHONE: Please use a scale from 1-5, where ‘1’ means very poor, ‘5’ means very good, and ‘3’ means neither. If something does not apply, please say so. How about...?

## II. Highlights on selected demographic groups

The equity groups identified for this research enjoy attending arts and culture events at least as much as, and in many cases more, than other Canadians. It is clear many find the arts to be important to their quality of life, and, in some cases, it appears to be a way for them to connect with their own traditions or constituencies. As such, those in equity groups largely agree with both individual and government arts support initiatives. Although still in the minority, they can report feeling less of a sense of belonging to their local arts community institutions than do other Canadians. Notable differences to the general population, or to those not in a specific group, are shown below.

***Note this chapter provides summary information by equity group; for specific percentages for the individual questions, please see the equity group discussions and tables in the previous section.***

### Black, Asian and other racialized people

In general, racialized Canadians are more likely than white Canadians to have attended arts events in both the year prior to and during the pandemic; white Canadians are more likely to have attended only pre-pandemic. Racialized Canadians are also more likely to have identified from online viewing a new performer, group or event they would like to see in person after the pandemic is over. While racialized people express generally high levels of agreement with various types of government arts support, and are more likely to indicate they have undertaken activities in support of the arts themselves, they are also more likely to agree they do not feel like they belong in local community cultural facilities. Asian Canadians are less likely to strongly agree when it comes to various options for government support for the arts or to say governments should place a great deal of emphasis on supporting arts and culture, but their overall agreement is on par with others.

#### Attendance and participation.

- Asian Canadians are less likely than others to report attending several types of in-person events in the year pre-pandemic: performing arts (42%), festivals (whether local – 32%) or outside the community – 23%), and among the least likely to report attending visual arts exhibits (28%).
- Black Canadians are as likely as most to have attended all types of in-person arts events in the year pre-pandemic, and more likely than white Canadians to have attended visual arts exhibits (34%), festivals outside of the local community (30%), and Indigenous arts events (16%).
- Racialized people are among the most likely to report attending all types of arts events in person in the year pre-pandemic, and more likely than the total to say they attended a community cultural festival. As well, racialized people are more likely than other Canadians to report attending each type of online event in the pre-COVID-19 period.
- Black and Asian Canadians are more likely to have attended most types in person arts events with someone age 15 or under (except for Indigenous arts events – Asian Canadians attended at the same proportion as others).
- Attending in-person events during the pandemic is still a minority, but higher among, Black, Asian and other non-white Canadians (except for Indigenous arts events – same proportion as others).

- Asian, Black and other racialized people are more likely than others to report online attendance of most event types during the pandemic, only excepting Indigenous arts events.
- Racialized Canadians are generally more likely than others to have attended arts events both pre- and during the pandemic, and white Canadians are the most likely to have attended in person pre-pandemic only.
- Racialized people are more likely than white Canadians to report having seen works by Indigenous and racialized artists, and Deaf or disabled artists during the pandemic. Close to six in ten (58%) Black Canadians saw works by racialized artists.
- Seeing only foreign content online during the pandemic is higher among Asian Canadians (24%) than others.
- Having watched a live stream during the pandemic is generally similar by equity group, but is highest among Black Canadians (58%).
- Having identified a new performer, group or event they would like to see in person subsequently is higher among Asian (50%), Black (58%) and other non-white Canadians (62%).
- Black Canadians and other (non-Asian) racialized people are among the most likely to have undertaken activities in support of the arts and cultural organizations during the pandemic. The proportions of Asian and white Canadians undertaking these activities are generally similar.
- Asian Canadians are more likely to be uncomfortable with the idea of attending *both* indoor (57%) and outdoor (38%) events immediately after the pandemic than others. Level of discomfort is similar for Black and other (non-Asian) racialized people and for white Canadians.

#### **Heritage institutions.**

- Asian Canadians are the population group the most likely report having visited a zoo, aquarium or botanical garden (49%).
- Black Canadians and other racialized people are more likely to report doing all heritage activities than are Asian and white Canadians.
- Strongly agreeing museums and other heritage institutions are trusted information sources is higher among white Canadians (48%) than among Asian (34%), Black (38%) and other racialized Canadians (41%); Racialized Canadians are more likely than white Canadians to feel connected to their community through the arts during the pandemic.

#### **Perceptions about art and culture.**

- Black and non-Asian racialized people are among the most likely to value the arts (i.e., to say they are very important to quality of life - 28%).
- Black Canadians are among the most likely to strongly agree It's important to support the arts by volunteering or donating funds or goods: (24%).

- Agreeing that they do not belong in local community cultural facilities is higher among Asian (39%), Black (36%) and other racialized people (35%) compared to white Canadians (28%).

#### **Role of government.**

- Although their total agreement is similar, Asian Canadians are less likely than others to strongly agree with each type of government support for the arts and heritage.
- Most racialized Canadians are more likely than their counterparts to say governments in Canada should place a great deal of importance on supporting arts and culture, however, Asian Canadians are the most likely to say such support should be of moderate importance (59%).

#### **Arts and heritage in the community.**

- Racialized Canadians are less likely than white Canadians to rate the number and quality of events and activities in their community as good.

### **Indigenous peoples**

As in previous editions of this research, the views of Indigenous peoples continue to stand out regarding their use of, and support for, the arts and culture. They are as likely as non-Indigenous Canadians to report attending an in-person performing arts event in the year prior to the pandemic, but are more likely to report attending other types of events, especially Indigenous arts events, and are the group most likely to have brought a young person with them to in-person events. They are also more likely than others to have attended each type of online event in the pre-COVID-19 period. Two-thirds report seeing works by Indigenous artists during the pandemic, and a similar proportion say they have identified a new artist to see in person after the pandemic is over. Despite being consumers of and supporters of the arts, they are one of the groups most likely to agree they do not belong in local community cultural facilities. They are among the most avid consumers of heritage information (visiting archives, viewing digital heritage information), however, they have lower levels of strong agreement that museums and other heritage institutions are trusted sources of information. In this edition they have similar views to other Canadians about the number and quality of arts events and facilities in their local community.

#### **Attendance and participation.**

- Indigenous peoples are as likely as non-Indigenous Canadians to report attending an in-person performing arts event in the year prior to the pandemic, but are more likely to report attending other types of events, especially Indigenous arts events. Indigenous people are also more likely than Canadians not in the corresponding group to report attending each type of online event in the pre-COVID-19 period.
- Indigenous peoples are more likely to have attended in person arts events pre-pandemic with someone age 15 or under than their non-Indigenous counterparts.
- While attending in-person events during the pandemic is still a minority, it is higher among Indigenous peoples than others; they are also more likely than non-Indigenous Canadians to report online attendance of most types during the pandemic, especially when it comes to online Indigenous arts events
- Two thirds of Indigenous peoples report seeing works by Indigenous artists during the pandemic.

- Reporting seeing a pre-recorded event online during the pandemic is highest among non-Indigenous people (72%, vs. 65% Indigenous).
- Having identified a new performer, group or event they would like to see in person subsequently is higher among Indigenous peoples (67%)
- Indigenous peoples are among the most likely to have undertaken activities in support of the arts and cultural organizations during the pandemic.
- Indigenous peoples are less likely to be uncomfortable about returning to indoor events (37%) than are non-Indigenous people (47%); levels of concern are the same for outdoor events.

#### Heritage institutions.

- Indigenous peoples are more likely than their non-Indigenous counterparts to have visited an archive in the year pre-pandemic (31% vs. 16%).
- Indigenous peoples are more likely than non-Indigenous Canadians to have viewed digital heritage content online (30% vs. 15%).
- Strong agreement that museums and other heritage institutions are trusted sources of information is lower among Indigenous peoples (39%) than others, but strong agreement that arts and heritage activities have facilitated connection to their local community is higher (16% vs 7%).

#### Perceptions about art and culture.

- Indigenous peoples are among the most likely to value the arts (i.e., to say they are *very important* to quality of life) (31%).
- Indigenous peoples are more likely than non-Indigenous counterparts to strongly agree with the following statements:
  - *Arts experiences are a valuable way of bringing together people from different languages and cultural traditions* (41%);
  - *It's important to support the arts by volunteering or donating funds or goods* (26%);
  - *During the COVID-19 pandemic, arts and cultural activities have been important for my personal wellbeing* (17%);
- Agreeing they do not belong in local community cultural facilities is higher among Indigenous peoples (41% vs. 30%).

#### Role of government.

- Indigenous peoples have generally similar views to their non-Indigenous counterparts when it comes to government support for the arts and heritage, but are more likely to strongly agree with financial support for facilities and to individual artists to create art.

- Indigenous peoples are more likely than their counterparts to say governments in Canada should place a great deal of importance on supporting arts and culture (36%).

#### **Arts and heritage in the community.**

- Indigenous peoples have similar views to their counterparts regarding the number and quality of events and activities.

### **People who are Deaf or persons with disabilities**

Canadians who are Deaf, partially deaf, hard of hearing or persons with disabilities may have been slightly less likely to attend in-person performing arts events prior to the pandemic, potentially due to the challenges inherent in dealing with facility capabilities (or lack thereof) for supporting their individual needs, but this does not mean they are less likely to enjoy or support the arts in general. They are more likely than others to report having seen online works by racialized artists, Indigenous artists and Deaf artists or artists with disabilities during the pandemic, more likely to have identified from online viewing a new performer, group or event they would like to see in person after the pandemic is over, and more likely than their counterparts to report undertaking activities in support of the arts and cultural organizations during the pandemic. Persons with disabilities express more concern about returning to outdoor events after the pandemic than do others, and are less likely than others to give a good rating to the number and quality of local arts events or facilities, likely reflecting that these may not be serving their needs. Still, Canadians with disabilities are among the groups most likely to say the arts are important to their quality of life.

#### **Attendance and participation.**

- Deaf Canadians are slightly less likely than those without a hearing impairment to have attended an in-person performing arts event before the pandemic, but as likely to have attended other types of events, and more likely to have attended an Indigenous event. The same pattern is seen for Canadians with other disabilities.
- People who are Deaf or persons with disabilities are more likely than other Canadians to report attending each type of online event in the pre-COVID-19 period.
- Persons with disabilities are more likely to have attended in person arts events with someone age 15 or under, except for visual arts events, for which they report the same proportion as others.
- Attending in-person events during the pandemic is still a minority, but higher among, Deaf and/or persons with disabilities (except for Indigenous arts events – same proportion as others), and these groups are also more likely to report online attendance of most types during the pandemic, except for Indigenous arts events.
- Deaf and/or persons with disabilities are generally more likely than those not in these groups to have attended arts events both pre- and during the pandemic, and those not in these groups are the most likely to have attended in person pre-pandemic only.
- Deaf and/or persons with disabilities are more likely than others to report having seen online works by racialized artists, Indigenous artists and Deaf artists or artists with disabilities during the pandemic.

- Those identifying as persons with disabilities are more likely than those without to say they identified a new performer, group or event they would like to see in person subsequently (62%).
- Deaf Canadians and those identifying as persons with disabilities are more likely than their counterparts to report undertaking activities in support of the arts and cultural organizations during the pandemic.
- Persons with disabilities are more likely to be uncomfortable with returning to outdoor events than persons without disabilities (31% vs. 26%), but level of discomfort for indoor events is similar. Deaf and hearing Canadians have the same levels of discomfort about returning to both indoor and outdoor events.

### Heritage institutions.

- Deaf Canadians are less likely than others to have visited a museum or science centre (43% vs. 48%), or a zoo, aquarium, or botanical garden (34% vs. 43%) prior to the pandemic.
- Persons with disabilities are also less likely to report having visited a museum or science centre (42% vs. 48%), or a zoo, aquarium, or botanical garden (38% vs. 43%)
- People who are Deaf or persons with disabilities are more likely to report doing heritage activities during the pandemic than others.
- Deaf Canadians are more likely than others to strongly agree with both statements about heritage institutions.

### Perceptions about art and culture.

- Persons with disabilities are among the groups most likely to value the arts (i.e., to say they are very important to quality of life) (26%).
- People who are Deaf or persons with disabilities are among the most likely to *strongly agree* with the following statements:
  - *Canadian actors, musicians, writers and other artists are competitive on the world stage:* Deaf Canadians (42%), persons with disabilities (38%).
  - *It's important to support the arts by volunteering or donating funds or goods:* persons with disabilities (22%).
  - *During the COVID-19 pandemic, arts and cultural activities have been important for my personal wellbeing:* persons with disabilities (15%).
- Agreeing that they do not belong in local community cultural facilities is higher among Deaf Canadians (36% vs. 31%) and persons with disabilities (36% vs. 30%).

### Role of government.

- Strong agreement with all types of government support for the arts and heritage is higher among people who are Deaf or persons with disabilities than those without these challenges.

- Most equity groups are more likely than others to say governments in Canada should place a *great deal* of importance on supporting arts and culture, with two exceptions: Asian Canadians, who are the most likely to say a moderate amount, and Deaf Canadians, whose opinion is the same as other Canadians.

#### **Arts and heritage in the community.**

- Deaf Canadians have similar views to their counterparts regarding the rate number and quality of events and activities; Persons with disabilities are less likely than others to give a good rating to any of the four measures.

### **Official language minority communities**

Official language minority communities generally describe similar arts and cultural experiences to other Canadians except for somewhat higher online engagement, which may reflect their seeking out events in their mother tongue. They are among the most likely to agree that arts experiences bring together people from different languages and cultural traditions, and have generally strong agreement with various types of government support for the arts. They are less likely than others to rate as good the number of *events and activities* in their community, and express somewhat more discomfort at the idea of attending *both* indoor and outdoor events immediately after the pandemic than others.

#### **Attendance and participation.**

- Official language minority communities report attending most types of in-person events in the year pre-COVID-19 at the rate as others, except for visual arts exhibits and Indigenous arts events, which they are somewhat more likely to have attended. As well, official language minority communities are more likely than other Canadians to report attending each type of online event in the pre-COVID-19 period.
- Their in-person attendance of arts events during the pandemic is similar to others. With the exception of Indigenous arts events, official language minority communities are more likely than those not in that group to report online attendance of most types during the pandemic. As such, official language minority communities are generally more likely than those not in that group to have attended arts events both pre- and during the pandemic, while Official language majorities are the most likely to have attended in person pre-pandemic only.
- During the pandemic, official language minority communities have taken part in activities in support of the arts and cultural organizations proportionally with other Canadians.
- Official language minority communities are more likely to be uncomfortable with the idea of attending *both* indoor (5%) and outdoor (30%) events immediately after the pandemic than others.

#### **Heritage institutions.**

- Official language minority communities report similar pre-pandemic heritage visit behaviours as other Canadians.
- Official language minority communities are no more or less likely to have done any of the heritage activities during the pandemic,



- There are no differences regarding agreement with statements about heritage institutions.

#### Perceptions about art and culture.

- Strong agreement that *Arts experiences are a valuable way of bringing together people from different languages and cultural traditions* is higher among official language minority communities (42%).

#### Role of government.

- Except for helping protect and preserve Canada's heritage (where views are similar), official language minority communities are more likely than other Canadians to strongly agree with other government arts support types.
- Official language minority communities are more likely than their counterparts to say governments in Canada should place a great deal (37%) of importance on supporting arts and culture.

#### Arts and heritage in the community.

- Official language minority communities are less likely than others to rate as good the *number of events and activities* in their community.

### LGBTQ2+

Gay, lesbian, bisexual and other non-heterosexual respondents appear to be enthusiastic attenders of arts and cultural events, and strong believers in government support for arts and heritage. They are among the most likely to value the arts (i.e., to say they are very important to quality of life), and more likely than heterosexual Canadians to agree strongly that they have felt connected to their communities through the arts during the pandemic. They are as likely as heterosexual respondents to feel that they belong within their community cultural facilities. Gay and lesbian Canadians give higher ratings regarding the number and quality of events and activities in their communities than other non-heterosexual, as well as heterosexual respondents.<sup>6</sup>

#### Attendance and participation.

- Heterosexual Canadians are less likely than non-heterosexual Canadians to have attended most types of in-person events in the pre-COVID-19 period. Gay and lesbian Canadians are as likely as heterosexual Canadians to report attending each type of arts event online pre-pandemic; other non-heterosexual communities report higher attendance.
- Attendance at in-person events during the pandemic was limited for all respondents, however, those with non-heterosexual sexual orientations other than gay or lesbian were more likely than their counterparts to have attended.
- Gay and lesbian Canadians and those with other non-heterosexual sexual identities are generally more likely than heterosexual Canadians to have attended arts events both pre- and during the pandemic.

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<sup>6</sup> Note that questions referencing "community events" by context implied geographic community, although exact interpretation has always been left up to respondents.

- Having watched a live stream during the pandemic is highest among those with non-heterosexual sexual orientations, other than gay or lesbian (59%), and this group is also the most likely to report having identified a new performer, group or event they would like to see in person (57%).
- Gay and lesbian Canadians and those with other non-heterosexual sexual identities are more likely than heterosexual Canadians to report undertaking activities in support of arts and cultural organizations during the pandemic.
- There is no difference by sexual orientation in level of comfort returning to indoor or outdoor events.

#### Heritage institutions.

- Having visited at least one heritage institution in the year prior to the pandemic is higher among those *not* identifying as either straight or gay/Lesbian (80%).
- Gay, lesbian, bisexual and other non-heterosexual Canadians are more likely than heterosexual Canadians to have visited a local heritage or commemoration site or attended an event in person.
- Heterosexual Canadians are less likely than their non-heterosexual counterparts to strongly agree that they have felt connected to their community through the arts during the pandemic, and also are less likely than gay and lesbian Canadians to strongly agree that museums and other heritage institutions are a trusted source of information.

#### Perceptions about art and culture.

- Gay, lesbian, bisexual and other non-heterosexual Canadians are more likely to value the arts (i.e., to say they are very important to quality of life) (32% vs. 22% heterosexual Canadians).
- Gay, lesbian, bisexual and other non-heterosexual Canadians are more likely than their heterosexual counterparts to *strongly agree* with the following statements:
  - *Arts and cultural activities in a community make it a better place to live:* gay and lesbian Canadians (52%), and other non-heterosexual Canadians (49%).
  - *Arts experiences are a valuable way of bringing together people from different languages and cultural traditions:* gay and lesbian Canadians (49%) and other non-heterosexual Canadians (51%).
  - *It's important to support the arts by volunteering or donating funds or goods:* gay and lesbian Canadians (25%) and other non-heterosexual Canadians (28%).
  - *During the COVID 19 pandemic, arts and cultural activities have been important for my personal wellbeing:* gay and lesbian Canadians (16%) and other non-heterosexual Canadians (21%).

#### Role of government.

- Strong agreement is higher for all types of government support for arts and heritage among gay/lesbian Canadians and those with other sexual orientations than among Heterosexual Canadians.

- Most equity groups (including those of non-heterosexual sexual orientations) are more likely than those not in these groups to say governments in Canada should place a great deal of importance on supporting arts and culture.

#### Arts and heritage in the community.

- Gay and lesbian Canadians give higher ratings to the number and quality of events and activities in their community than do heterosexual people and those with other non-heterosexual sexual orientations.

### Immigrants

The pattern of results among foreign-born Canadians suggests they are often more engaged attenders of arts events than their Canadian-born counterparts, especially in enjoying the arts online. They are also more likely to have attended a heritage site prior to the pandemic. Immigrants are more likely to be uncomfortable with the idea of attending *both* indoor and outdoor events after the pandemic than are those born in Canada, and are slightly less likely to rate the number and quality of events and activities or facilities in their community as good. Despite their enjoyment of Canadian arts events, they are less likely to strongly agree Canadian performers are competitive on the world stage, and are the most likely to report only seeing foreign-created content online during the pandemic.

#### Attendance and participation

- Those born outside Canada are less likely than those born in Canada to report having attended an in-person performing arts event prior to the pandemic, but are as likely to attend other types of events, and are more likely to report attending each type of online event. Immigrants are also more likely to have attended an in-person arts events with someone age 15 or under prior to the pandemic than others.
- In person event attendance during the pandemic is generally similar to those born in Canada and their online attendance is again higher. As such, immigrants are generally more likely than those born in Canada to have attended arts events both pre- and during the pandemic.
- Seeing only foreign content online during the pandemic is highest among immigrants to Canada (24%), as well, reporting seeing a pre-recorded event online during the pandemic is higher among immigrants (75%, vs. 70% born in Canada).
- There is no difference by immigrant status in reported viewing of online events by racialized artists, Indigenous artists, or artists who are Deaf or with disabilities.
- There is no difference in taking part in activities in support of the arts and cultural organizations during the pandemic between immigrants and those born in Canada.
- Immigrants to Canada are more likely to be uncomfortable with the idea of attending *both* indoor (51%) and outdoor (32%) events immediately after the pandemic than are those born in Canada.

#### Perceptions about art and culture

- Strong agreement that *Canadian actors, musicians, writers and other artists are competitive on the world stage* is lower among immigrants (25%) than among those born in Canada (34%).

- Agreeing they do not belong in local community cultural facilities is higher among immigrants than their counterparts in the Canadian population (34% vs. 30%)

**Role of government.**

- Immigrants have generally similar views to those born in Canada regarding several types of government support for the arts and heritage, but are more likely to strongly agree with providing financial support for facilities building/maintenance and to individual artists to create art.
- Immigrants are more likely than those born in Canada to say governments should place a great deal of importance (34%) on supporting arts and culture.

**Arts and heritage in the community.**

- Immigrants are slightly less likely than those born in Canada to rate the number and quality of events and activities in their community as good, and this is also the case for quality of facilities.

**Heritage institutions.**

- Those in the equity groups of interest report similar pre-pandemic heritage visit behaviours to other Canadians. Having visited at least one heritage institution in the year prior to the pandemic is higher among immigrants (72%, vs. 68% born in Canada)
- Immigrants are no more or less likely to have engaged in heritage activities during the pandemic than those born in Canada.

### III. Participant characteristics

The following tables provide the breakdown of the sample for this survey by key demographics and equity group analysis questions. The numbers (n) shown are unweighted; the percentages are weighted. The tables show the total sample unless otherwise indicated. Note that some tables may add to more than 100 percent as multiple responses were permitted for some questions, e.g., language spoken most often at home, population group, Indigenous identity.

#### Definitions

The following definitions are for specific population groups reflect the questionnaire:

- *Immigrant*: those born outside of Canada.
- *Indigenous people*: First Nations, Métis, Inuk/Inuit/Inuvialuit, or other Indigenous-identifying person.
- *Racialized person*: those identifying a non-white ethnic identity.
- *Gender*: Female, male, non-binary or other gender identity.
- *LGBTQ2+*: Gay/lesbian, and those of other non-heterosexual sexual orientations (bisexual or pansexual, asexual, and other).
- *Person who is Deaf*: Deaf, partially deaf, or hard of hearing.
- *Persons with disabilities*: a long-term or recurring impairment (such as vision, mobility, flexibility, dexterity, pain, learning, developmental, memory or mental health-related) which impacts their daily activities.

Age	Unweighted n	Weighted %
16-24	997	10%
25-34	1,854	18%
35-44	1,765	17%
45-54	1,558	14%
55-64	2,188	20%
65-74	1,631	15%
75+	533	5%

Gender	Unweighted n	Weighted %
Female	5,389	51%
Male	5,067	49%
Non-binary	45	<1%
Other	10	
Prefer not to say	15	

Language spoke most often at home	Unweighted n	Weighted %
English	8,360	79%
French	2,097	21%
Indigenous language	71	<1%
Other	748	7%

Education	Unweighted n	Weighted %
Less than a high school diploma or equivalent	417	4%
High school diploma or equivalent	1,843	17%
Registered Apprenticeship/other trades/trades certificate	892	8%
College, CEGEP, non-university certificate/diploma	2,074	20%
University below bachelor's level	881	8%
Bachelor's degree	2,729	26%
Postgraduate degree above bachelor's level	1,686	16%
Prefer not to say	4	<1%

Household income	Unweighted n	Weighted %
Under \$40,000	1,927	18%
\$40,000 to just under \$60,000	1,767	17%
\$60,000 to just under \$80,000	1,658	16%
\$80,000 to just under \$100,000	1,689	16%
\$100,000 to just under \$150,000	1,988	19%
\$150,000 and over	1,444	13%

Identify as a person who is Deaf, partially deaf, or hard of hearing	Unweighted n	Weighted %
Yes	669	6%
No	9,754	93%
Prefer not to answer	103	1%

Note that 42 percent of those who indicate they are Deaf or hard of hearing also identify as persons with disabilities.

Identify as a person with disabilities	Unweighted n	Weighted %
Yes	1,267	12%
No	9,068	86%
Prefer not to answer	191	2%

Note that 21 percent of those identifying as persons with disabilities are Deaf/ hard of hearing.

Orientation	Unweighted n	Weighted %
Heterosexual (straight)	9,069	86%
<i>LGBTQ2+ (net)</i>	934	9%
Lesbian or gay	451	4%
Bisexual or pansexual	382	4%
Asexual	91	1%
Other	10	<1%
Prefer not to answer	523	5%

Indigenous identity	Unweighted n	Weighted %
Net: Indigenous	556	4%
First Nations	290	2%
Métis	181	2%
Inuk/Inuit/Inuvialuit	98	<1%

Immigrant to Canada	Unweighted n	Weighted %
Born in Canada	8,379	79%
Born in another country	2,147	21%

Population group	Unweighted n	Weighted %
Asian (net)	1,791	17%
Black (net)	456	4%
White	7,342	73%
Indigenous	556	4%
Other	648	6%
Prefer not to say	452	5%

Urbanity (online only)	Unweighted n	Weighted %
Major urban centre	3,901	38%
Suburb	2,968	29%
Medium-sized town	1,337	13%
Small town	1,053	10%
Rural area (less than 200 km from a major urban centre)	841	8%
Remote area (more than 200 km from a major urban centre)	120	1%

<b>Urbanity (full sample)</b>	<b>N</b>	<b>%</b>
Urban	9,276	
Rural	1,250	



## IV. Conclusions

This research demonstrates that attendance of in-person arts, cultural and heritage events and observances has been impacted by the pandemic in a major way, and online alternatives have not fully picked up the slack. COVID-19 appears to have also reduced opportunities for Canadians to support the arts and culture through donations, volunteering and memberships.

Despite the pandemic being such an immediate and pressing priority for Canadians and governments alike, arts and culture remain an important and intrinsic part of life for many, and most still agree it should be supported by governments in Canada. As in previous editions of the survey, Canadians appear to be more comfortable with the idea of generalized government support, or support for organizations or institutions, rather than agreeing with funding being provided directly to artists.

This research also provides a great deal of information about the arts and cultural uptake and opinions of various equity groups. These groups by and large are consumers of the arts, culture and heritage to an equal or greater degree than other Canadians, and they agree with government support for the arts. Even though only minorities of people in these groups feel like they do not belong in the arts and culture facilities in their community, they are more likely than other Canadians to think this.

## Appendix A: Methodology

Per the Statement of Work (SOW), the research consisted of an **online survey** of Canadians in the 10 provinces, and a **telephone survey** of Canadians in the three territories, utilizing a similar questionnaire (some questions were asked only in the online survey, to ensure the telephone survey had an acceptable length).

### Sampling

The qualifying population for this research was Canadians age 16 and over in the 10 provinces and three Northern territories.

Environics followed the proportionate sample design below for the online survey of the 10 provinces:

Jurisdiction*	Population 18+ 2016 Census	% of population	Proportional sample n=10,000	Actual sample n=10,220
<b>Canada</b>	<b>28,018,370</b>	<b>100%</b>	<b>10,000</b>	<b>10,220</b>
Newfoundland and Labrador	429,000	1.5%	153	150
Prince Edward Island	115,095	0.4%	Up to 100 (Best effort)	87
Nova Scotia	759,755	2.7%	271	280
New Brunswick	612,355	2.2%	219	224
Quebec	6,580,840	23.5%	2,349	2,355
Ontario	10,766,685	38.4%	3,784-3,843	3,921
Manitoba	985,100	3.5%	352	359
Saskatchewan	841,840	3.0%	300	308
Alberta	3,136,290	11.2%	1,119	1,153
British Columbia	3,791,410	13.5%	1,353	1,383

For the telephone survey of the North, 102 interviews were completed in each of the three Territories, for a total of 306. The combined large number of surveys assured a good representation of interviews with members of equity groups.

The following table shows the number of completed interviews by jurisdiction

Jurisdiction	Total	BC	Alberta	SK	MB	Ontario	Quebec	Atlantic	Territories
<b>Number of completed interviews</b>	10,526	1,383	1,153	308	359	3,921	2,355	741	306
<b>% of completed interviews</b>	100%	13%	11%	3%	3%	37%	22%	7%	3%

In addition to the regional quotas, Environics employed industry-standard age and gender quotas and post-survey weighting to ensure the survey population matches the Canadian population according to the most recently available Census data:

Jurisdiction	% of population	Actual sample unweighted n=10,526
<b>Gender</b>		
Female	51%	5,389
Male	49%	5,067
<b>Age</b>		
16-29	21%	2,155
30-44	24%	2,461
45-59	26%	2,565
60 +	28%	3,064

For the telephone surveys in the Northern territories, Environics also set soft quotas to ensure Indigenous representation: 20% Indigenous in the Yukon, 50% in the Northwest Territories, and 70% in Nunavut. As the online survey utilized an opt-in panel, it is a non-probability survey and no margin of sampling error should be calculated. The telephone survey was a probability sample and the margin of sampling error on the total of n=306 telephone interviews is  $\pm 5.6$  at the 95% confidence interval.

While it is true online surveys cannot cite a margin of error as they are not random probability samples, it should be noted margin of error is not a measure of overall survey reliability. It addresses only sampling error, and is an attempt to quantify how much different responses might be if the entire population had been asked the survey, rather than a selected sample. It is a purely theoretical mathematical calculation that does not encompass other potential sources of survey error. Use of this measure is typically misunderstood by the public, and unfortunately it has, incorrectly, become synonymous with survey quality.

**Methodology choice.** For many years telephone surveys were the gold standard for public opinion surveys, because almost everyone had a home phone. However, landline incidence has decreased drastically in the past decade (now only about two-thirds of Canadian households have one, compared to almost nine in ten with at least one cell phone). There are no comprehensive listings of cell phone numbers and the same kind of random digit dialling techniques cannot be applied. Survey researchers have observed it is now extremely difficult to reach younger respondents (under age 35) using traditional telephone survey techniques; adding in cell phone-only sample can be costly and only partially mitigates this problem. Research-on-research has revealed that, for most general population studies, a well-designed and executed online survey using a large and well-maintained opt-in panel will produce quality results comparable to an RDD telephone survey. Environics has conducted numerous online-only surveys for federal government departments and agencies, particularly when testing communications messaging.

Research-on-research also has demonstrated that respondents to telephone surveys using live interviewers have been shown to exhibit more social desirability bias in their answers to certain question, compared to the relative anonymity of online surveys. Respondents speaking to interviewers may overstate their intentions and interest in socially desirable behaviours such as attending cultural events, supporting the arts through donations or volunteering, and so on. Online respondents do not have to consider another person's potential reaction and so tend to answer these types of questions more honestly.

Online surveys have made it possible to survey large samples of Canadians quickly and at reasonably cost, compared to telephone surveys. A large sample survey used to take many weeks to conduct appropriately, at great expense. Being able to conduct surveys quickly and at reasonable cost has become extremely important to clients in all sectors, but especially in the public sector.

### **Questionnaire and pretest**

Environics, in conjunction with PCH, designed a dual-mode questionnaire to address the study objectives and incorporated tracking questions from previous surveys, where appropriate. Environics also drafted the initial survey invitation email, ensuring it included all required information such as informing respondents of their rights under the Privacy and Access to Information Act, and the text for the reminder emails. The English version of the final study questionnaire is included in Appendix B.

Environics translated the email invitation, questionnaire and reminder text into French. The questionnaire was thoroughly tested in both official languages prior to launch.

Prior to fieldwork, a soft launch pretest was conducted with 84 Canadians (54 English, 30 French). Standard government-accepted probing questions on comprehension and appropriateness of language were asked at the end of each pretest interview, and PHC was given the pre-test results for review prior to full launch. Environics also conducted a pretest with 10 residents of the territories in English. The questionnaire averaged 11 minutes to deliver online, and 17 minutes by telephone.

### **Survey administration**

The online survey was conducted from February 19 to March 5, 2021. The telephone survey was conducted from February 25 to March 5.

Environics assumed overall responsibility for all aspects of the survey fieldwork. The survey was conducted according to the following steps:

- Environics programmed and hosted the online survey on a secure server. All data were stored on Canadian servers and Canadian back-up servers located and only accessible in Canada, and physically independent from all other databases, directly or indirectly, that are located outside Canada.
- Invitation e-mails including a unique URL link (to ensure only one version of the survey is accepted per respondent) were sent to panel members.
- Technical support was provided to online survey respondents as required. Steps were taken to assure (and also guarantee) complete confidentiality and anonymity of survey responses.
- Recruitment to the telephone survey was attempted with residents of the three northern territories via industry-standard random digit dialing (RDD) techniques). Up to eight attempts were made to reach a contact before replacing a telephone number.
- All survey responses were electronically captured as they were submitted, and combined into an electronic data file that was coded and analyzed (including open-ended responses).

For this assignment, the telephone survey of residents of the north was subcontracted to Telepoll, a field house located in Toronto, Ontario. Telepoll uses state of the art Computer Aided Telephone Interviewing (CATI) technology. Field supervisors monitored the calls at all times to ensure accurate interviewing and recording of responses. A minimum of ten percent of each interviewer's work was unobtrusively monitored for quality

control in accordance with government and industry standards. All respondents were offered the opportunity to complete the survey in their official language of choice.

All research work was conducted according to best practices in the industry, such as the Standards for the Conduct of Government of Canada Public Opinion Research – Online Surveys (<http://www.tpsgc-pwgsc.gc.ca/rop-por/enligne-online-eng.html>) and the Standards for the Conduct of Government of Canada Public Opinion Research – Telephone Surveys (<https://www.tpsgc-pwgsc.gc.ca/rop-por/telephone-eng.html>), as well as applicable federal legislation (Personal Information Protection and Electronic Documents Act, or PIPEDA). Environics is a founding member of the Canadian Research Insights Council (CRIC) and registered the survey with CRIC's Research Verification System, which permits the public to verify a survey call, inform themselves about the industry and/or register a complaint. For more information about CRIC: <https://www.canadianresearchinsightscouncil.ca/>

### **Data coding and tabulation**

Following data collection and prior to analysis, data analysts performed a data-cleaning and validation process, in accordance with the highest industry standards. Open-ended question data was coded and Environics designed banner tables in consultation with the project authority. Data tables were submitted in CSV format.

The data were statistically weighted to ensure the sample is as representative of the Canadian 16+ population as possible (region, age, gender and identity group) according to the most recently available Census information.

### **Note on comparisons to the previous surveys**

For survey questions asked in previous editions the results have been compared, but with caveats. In 2021 the main survey methodology was changed to online, with a much larger sample of Canadians 16 years of age and over and no oversamples of target audiences. It should be noted that the 2012 sample was different; it included Canadians aged 18 and over only (in 2017, this was expanded to include 16- and 17-year-olds) and consisted of 20 percent cell phone numbers (in 2017, 35 percent of the sample represents cell phone numbers, to achieve a youth oversample and a quota of 15 percent cell phone only households).

There are also wording differences in some questions, which are noted in the report. For some questions a “not sure” response was added to the online questionnaire in 2021 to facilitate movement through the survey. This can result in higher proportions indicating they are not sure than would be the case if this response was not provided (in the previous surveys, where “don't know” was a volunteered, unread option). In those situations, the data have been recalculated on the base of those giving a response, to provide more comparability (this again is noted in the report).

There are some typical differences in response between online, self-completion surveys and telephone surveys with a live interviewer. In general, respondents can be a bit more emphatic or enthusiastic when speaking to an interviewer, due in part to social desirability bias, in which some respondents may answer in a way they (consciously or unconsciously) think will appear more acceptable to the interviewer. With a change to an online methodology, there will often be a (usually small) decrease in the strong opinion options (i.e., fewer will say “very”), with a corresponding move to the somewhat/moderate options. In these cases, it is useful to see whether the net measures have fundamentally changed or remained stable.

Another methodological issue in the current study, which was not the case with previous studies, is the potential for recall bias due to respondents being required to think back to activities they participated in during the year before the COVID-19 pandemic. It can be difficult to spontaneously recall even high salience activities like arts

events when they happened so long ago. This may result in higher “not sure” responses than might have been the case if the time period being queried was more recent.

Any and all of these methodological differences may influence tracking results.

### Completion results

The completion results for the online and telephone methodologies are presented in the following tables.

#### Contact disposition – online survey

Disposition	N
Total number of sample units invited to participate	58,207
Invalid (undelivered)	-
<b>Broadcasts delivered</b>	<b>58,207</b>
<b>Unresolved (U)</b>	<b>43,909</b>
Did not respond	43,909
<b>In-scope non-responding (IS)</b>	<b>1,345</b>
Qualified respondent break-off	1,345
<b>In-scope - responding (R)</b>	<b>12,953</b>
Disqualified	796
Quota filled	1,937
Completed	10,220
<b>Contact rate [(R+IS)/ (U + IS + R)]</b>	<b>25%</b>
<b>Participation rate [R / (U + IS + R)]</b>	<b>22%</b>

## Contact disposition – telephone survey

<b>Disposition</b>	<b>N</b>
Total sample dialled	6,598
<b>UNRESOLVED NUMBERS (U)</b>	<b>3,457</b>
Busy	336
No answer	1,327
Voicemail	1,794
<b>RESOLVED NUMBERS (Total minus Unresolved)</b>	<b>3,141</b>
<b>OUT OF SCOPE (Invalid/non-eligible)</b>	<b>1,153</b>
Non-household	40
Not-in-service	1,105
Fax/modem	8
<b>IN SCOPE NON-RESPONDING (IS)</b>	<b>1,616</b>
Refusals – business	276
Refusals – respondent	581
Language barrier	158
Callback missed/respondent not available/ill	579
Break-offs (interview not completed)	22
<b>IN SCOPE RESPONDING (R)</b>	<b>372</b>
Disqualified	66
Quota filled	0
Completed	306
<b>RESPONSE RATE [R / (U + IS + R)]</b>	<b>7%</b>

## Non-response bias analysis

The table below presents a profile of the final sample, compared to the actual population of Canada (2016 Census information). As is typically the case for general population surveys, the final sample under-represents those with high school or less education and over-represents those with a university degree (e.g., individuals with more education are more likely to respond to surveys).

### Sample profile

	Unweighted sample* %	Canada (2016 Census) %
<b>Gender (16+)**</b>		
Male	48	49
Female	52	51
<b>Age</b>		
16-34	27	29
35-49	23	24
50-64	29	26
65+	21	21
<b>Education level <sup>α</sup></b>		
High school diploma or less	22	45
Trades/college/post sec no degree	37	32
University degree	42	23

\* Data are unweighted

\*\* Data excludes those who identified as a gender other than male or female or who chose not to answer the question (<1%)

<sup>α</sup> Actual Census categories differ from those used in this survey and have been recalculated to correspond. Statistics Canada figures for education are for Canadians aged 15 and over, which gives a higher proportion of those still in school.



## Appendix B: Survey questionnaire

Environics Research Group

February 9, 2021

### Canadian Heritage Arts and Heritage Access and Availability Survey Questionnaire

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#### TELEPHONE INTRODUCTION

Hello/Bonjour, my name is \_\_\_\_\_ and I am calling from Environics Research, a public opinion research company, on behalf of the Government of Canada.

Would you prefer that I continue in English or French? Préférez-vous continuer en français ou en anglais? (**IF NEEDED:** Je vous remercie. Quelqu'un vous rappellera bientôt pour mener le sondage en français.)

**RECORD** *Language of interview*

- 01 English
- 02 Français

We are conducting a study to find out what people think about issues facing Canada today. Please be assured that we are not selling or soliciting anything. The survey is voluntary and your responses will be kept entirely confidential and anonymous. This survey is registered with the national survey registration system and will be administered in accordance with the Privacy Act. This study has been registered with the Canadian Research Insights Council's national survey registration system and will take about 15 minutes to complete.

[IF ASKED: This study has been registered with the Canadian Research Insights Council's Research Verification Service so that you may validate its authenticity. If you would like to enquire about the details of this research, you can visit CRIC's website: [www.canadianresearchinsightscouncil.ca](http://www.canadianresearchinsightscouncil.ca). If you choose to verify the authenticity of this research you can reference project code 20210219-EN974.

[IF ASKED: **READ THE ENVIRONICS PRIVACY STATEMENT**

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< **PROGRAMMING NOTE: All questions are mandatory unless otherwise indicated.**>

< **PROGRAMMING NOTE: SURVEY TO BE PROGRAMMED IN ACCESSIBLE FORMAT.**>

**IF LANDLINE SAMPLE:** We choose telephone numbers at random and then select one person from each household to be interviewed. To do this, we would like to speak to the person in your household, 16 years of age or older, who has had the most recent birthday. Would that be you?" **[IF THAT PERSON IS NOT AVAILABLE ARRANGE CALLBACK]**

**IF CELLPHONE SAMPLE:** Are you at least 16 years old?

**IF CELL PHONE SAMPLE ASK A AND B**

A Are you in a safe place to talk – for example not operating a motor vehicle?

Yes [RE-INTRODUCE YOURSELF, IF NECESSARY]

No [ARRANGE CALLBACK DATE/TIME]

B *At home, do you have a traditional telephone line other than a cell phone?*

Yes CHECK AGAINST QUOTA

No CHECK AGAINST QUOTA

---

**WEB INTRODUCTION**

Welcome and thank you for your interest in our questionnaire / Bienvenue et merci de l'intérêt que vous portez à ce questionnaire.

Please select your preferred language for completing the survey / SVP choisissez votre langue préférée pour remplir le sondage.

- 01- English / Anglais
- 02- Français / French

Welcome to this survey being conducted by Environics Research, an independent research company, on behalf of the Government of Canada. The survey will take about 15 minutes of your time.

Note: If you genuinely have no opinion about a question or cannot answer it, please click through to the next question. There are only a few key questions where your answer will be required in order to move forward.

Please be assured that we are not selling or soliciting anything. The survey is voluntary and your responses will be kept entirely confidential and anonymous and will be administered in accordance with the Privacy Act.

This study has been registered with the Canadian Research Insights Council's Research Verification Service so that you may validate its authenticity. If you would like to enquire about the details of this research, you can visit CRIC's website [www.canadianresearchinsightscouncil.ca](http://www.canadianresearchinsightscouncil.ca). If you choose to verify the authenticity of this research, you can reference project code **XXXXXXX**.

Thank you in advance for your participation.

---

[IF LANDLINE RECORD REGION FROM SAMPLE]

[IF CELL PHONE SAMPLE OR ONLINE ASK C]

C In which province or territory do you live?

**PHONE: DO NOT READ LIST**

**ONLINE – DROP DOWN LIST:** *Select one only.*

Newfoundland and Labrador	1
Prince Edward Island	2
Nova Scotia	3
New Brunswick	4
Quebec	5
Ontario	6
Manitoba	7
Saskatchewan	8
Alberta	9
British Columbia	10
Yukon	11
Northwest Territories	12
Nunavut	13

D. In what year were you born?

**RECORD YEAR – TERMINATE IF UNDER 16 (MIN VALUE 1900, MAX VALUE 2004]**

**D2 IF RESPONDENT DECLINES TO PROVIDE A PRECISE BIRTH YEAR:** Would you be willing to indicate in which of the following age categories you belong?

**PHONE: READ UNTIL CATEGORY REACHED**

**ONLINE – DROP DOWN LIST:** *Select one only.*

- 01 – Under 16 - TERMINATE
- 02 – 16 to 24
- 03 – 25 to 34
- 04 – 35 to 44
- 05 – 45 to 54
- 06 – 55 to 64
- 07 – 65 and over
- 99 – Prefer not to say

E How do you identify your gender?

**PHONE IF NECESSARY/SHOW ONLINE:** Gender refers to current gender which may be different from sex assigned at birth and may be different from what is indicated on legal documents.

**PHONE: DO NOT READ LIST EXCEPT TO CLARIFY**

- 01 – Female
- 02 – Male
- 03 – Non-Binary
- 98 – Other (please specify) **(DO NOT CODE)**
- 99 – Prefer not to say **[SINGLE MENTION]**

**IF TELEPHONE ASK**

F Which of the following best describes you? Are you...?

**PHONE: READ UNTIL CATEGORY REACHED**

- 02 – Inuk **(ALWAYS SHOW AND READ FIRST ON TELEPHONE)**
- 01 – First Nations
- 03 – Métis
- 04 – or, a non-Indigenous person **[SINGLE MENTION]**
- 98 – Other (SPECIFY \_\_\_\_\_) **(DO NOT CODE)**
- 99 – REFUSE **[SINGLE MENTION]**

**PHONE VOLUNTEERED**

- 05 - Inuit
- 06 - Inuvialuit

**CHECK AGAINST SOFT INDIGENOUS QUOTAS – YUKON/NWT/NUNAVUT  
01, 02, 03, 05, 06**

## Main survey

## Attendance and participation

We would like to better understand your participation in different types of performances and arts events.

NEW

ASK ALL

1. Thinking back to the 12 months *before* the COVID-19 pandemic (February 2019 to February 2020), did you *attend in person* or *watch online* (live-streamed or pre-recorded) any of the following types of performance and arts events?

**SHOW ONLINE; READ ON PHONE:** “Live streamed or watched recordings online” includes performances posted on YouTube, TikTok, Instagram, Facebook, on an artist’s website, etc.

**PHONE: READ EACH TYPE A-E AND THEN ASK,** “did you attend in person, online, or both?” **(DO NOT READ NOT SURE) – IF BOTH CODE AS YES IN BOTH A AND B**

**ONLINE: SHOW AS GRID AND SHOW INSTRUCTION:**

*Please select one response for a) in person and one response for b) online, for each type of activity*

	A) Attended in person			B) Live streamed or watched recording online		
	Yes	No	Not sure	Yes	No	Not sure
a) A performing arts event (for example, a music concert, a dance performance or a play)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
b) A visual arts exhibit	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
c) A First Nations, Inuit or Métis arts event, for example, a visual arts exhibits, live performances, festivals <b>ONLINE ONLY:</b> or pow wows.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
d) An arts and cultural festival in your local community (in your region, city, township or neighbourhood)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
e) An arts and cultural festival <i>outside</i> of your community.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

NEW

**IF ANY IN PERSON YES AT Q1A-A-E ASK Q2**

2. You indicated you attended the following activities in-person prior to the COVID-19 pandemic. Did a child or young person age 15 or under go with you to...?

**SHOW/READ YES ACTIVITIES FROM Q1A (TELEPHONE: DO NOT READ NOT SURE)**

	Child age 15 or under attended with you		
	Yes	No	Not sure
a) A performing arts event (SHOW ONLINE, PHONE: READ IF NECESSARY: for example, a music concert, a dance performance or a play)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
b) A visual arts exhibit	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
c) A First Nations, Inuit or Métis arts event (SHOW ONLINE, PHONE: READ IF NECESSARY: for example, Visual arts exhibits, live performances, festivals ONLINE ONLY: or pow wows.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
d) An arts and cultural festival in your local community ((SHOW ONLINE, PHONE: READ IF NECESSARY: in your region, city, township or neighbourhood)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
e) An arts and cultural festival outside of your community.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

## 2017 Q14 VARIATION – HERITAGE INSTITUTIONS

## ASK ALL

3. Thinking back to the 12 months before the COVID-19 pandemic (February 2019 to February 2020), did you visit any of the following in person?

	Visited in year pre-pandemic		
	Yes	No	Not sure
a) A public art gallery, not including commercial galleries where art is for sale.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
b) A museum or science centre	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
c) A historic building or historic site	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
d) A zoo, aquarium or botanical garden	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
e) An archive (that is, a place open to the public that stores documents, photographs, and other materials of historical interest)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

**SHOW/READ:** While there have been many restrictions on in-person events in Canada during the pandemic, we nonetheless are interested in whether Canadians have been able to find ways to enjoy the arts during this challenging time, notably when stay-at-home orders were not in effect.

NEW

ASK ALL

4. Since March 2020, once the COVID-19 pandemic began, have you attended in person or watched online (live-streamed or pre-recorded) any of the following types of performance and arts events?

**PHONE: READ EACH TYPE A-E AND THEN ASK, "was that in person, online, or both?" (DO NOT READ NOT SURE) IF BOTH CODE AS YES IN BOTH A AND B**

**ONLINE: SHOW AS GRID AND SHOW INSTRUCTION:**

*Please select one response for a) in person and one response for b) online, for each type of activity*

	A) Attended in person			B) Live streamed or watched recording online		
	Yes	No	Not sure	Yes	No	Not sure
a) A performing arts event ( <b>SHOW ONLINE, PHONE: READ IF NECESSARY:</b> for example, a music concert, a dance performance or a play)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
b) A visual arts exhibit	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
c) A First Nations, Inuit or Métis arts event <b>SHOW ONLINE, PHONE: READ IF NECESSARY:</b> for example, Visual arts exhibits, live performances, festivals <b>ONLINE ONLY:</b> or pow wows	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
d) An arts and cultural festival in your local community ( <b>SHOW ONLINE, PHONE: READ IF NECESSARY:</b> in your region, city, township or neighbourhood)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
e) An arts and cultural festival <i>outside</i> of your community.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>



## 2017-Q5 VARIATION

## IF ANY YES TO Q4A OR Q4B ASK Q5

5. Thinking about the performances and events you have attended in person or watched online during the COVID-19 pandemic, were any of these created or performed...?

## RANDOMIZE A-C

- a) By First Nations, Inuit or Métis artists (IF YES TO EITHER 4A-c or 4B-c, DO NOT ASK AND CODE AS YES)
- b) By Black artists and/or artists of colour
- c) By Deaf artists or artists with disabilities

01 - Yes

02 - No

99 – Not sure

## IF ANY YES TO Q4B ASK Q6

6. Were any of the performances you streamed or watched online...

01 – Made in Canada

02 – Made abroad

03 – Both

99 – Not sure

## ONLINE ONLY

## IF ANY YES TO 4B ASK Q7A-B AND Q8

7. During the COVID-19 pandemic, have you...

- a) Streamed a *live* arts performance online that was happening in real-time (please do *not* include performances that were pre-recorded, only live events.)

- b) Watched a *pre-recorded* arts performance online

01 - Yes

02 - No

99 – Not sure

## NEW

## ONLINE ONLY

8. Through watching online, have you discovered new artists, performers, groups, festivals or arts companies you would like to see or attend in person after the pandemic is over?

01 - Yes  
02 - No  
99 – Not sure

## HERITAGE INSTITUTIONS

## ASK ALL

9. Since the COVID-19 pandemic began, have you done any of the following?...

- a) Attended a local heritage or commemoration event in person
- b) Visited a local heritage or commemoration site in person
- c) **2017 Q15 VARIATION ONLINE ONLY:** Viewed digital heritage content online, for example, an exhibit, an archive, or a historic document?

01 - Yes  
02 - No  
99 – Not sure

## 2017-Q11 VARIATION - A, B, C

## ONLINE ONLY

10. During the COVID-19 pandemic (since March 2020), have you done any of the following?

- a) *Donated money, goods or services to an arts or cultural organization*
- b) *Purchased or renewed a membership or subscription to an arts or cultural organization*
- c) *Volunteered with an arts or cultural organization.*
- d) *Paid to access an online arts event or performance.*

01 - Yes  
02 - No  
99 – Not sure

NEW

ASK ALL

11. Once your local Public Health authority allows large group events to resume, how comfortable would you feel attending each of the following:

- a) An indoor arts venue for an event such as a concert or performance
- b) An outdoor concert or festival

- 01 – Very comfortable
- 02 – Somewhat comfortable
- 03 – Not very comfortable
- 04 – Not at all comfortable
- 99 – Not sure

IF 03 or 04 TO EITHER 11A OR 11B ASK Q12

12. Why would you not feel comfortable attending arts events in-person once large group events are allowed again?

**ONLINE:** Please type in your response

---

**TELEPHONE: DO NOT READ – USE THIS LIST AS POST CODES FOR ONLINE**

- 01 – Worried I could catch the virus (general)
- 02 – Cannot trust other people to stay home if sick
- 03 – Cannot control exposure/too risky
- 04 – I am at high risk/immunocompromised
- 05 – I don't want to put others around me at risk
- 06 – Too many people around
- 07 – I prefer to watch virtually
- 08 – Would make me anxious/feels unsafe
- 96 – Not interested in attending/prefer to stay home
- 97– OTHER – SPECIFY \_\_\_\_\_
- 99 – Not sure (SINGLE PUNCH)

Importance of the Arts

2017-Q12

ASK ALL

13. How important to you are the types of arts and cultural events we've talked about in terms of quality of life for you and your family? **IF TELEPHONE:** Would you say...?

- 01 – Very important
- 02 – Somewhat important
- 03 – Not very important
- 04 – Not at all important

**VOLUNTEERED TELEPHONE**

99 – Not sure

2017 Q13 VARIATION

ONLINE ONLY

14. Please indicate your level of agreement with the following statements.

**IF TELEPHONE** Do you strongly agree, somewhat agree, somewhat disagree or strongly disagree that...  
**READ AND PROVIDE SCALE AS NEEDED (DO NOT READ NOT SURE)**

RANDOMIZE

	Strongly agree	Somewhat agree	Somewhat disagree	Strongly disagree	Not sure
a) It's important to support the arts by volunteering or donating funds or goods	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
b) Arts and cultural activities in a community make it a better place to live	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
c) Canadian actors, musicians, writers and other artists are competitive on the world stage	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
d) Arts experiences are a valuable way of bringing together people from different languages and cultural traditions	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
e) During the COVID-19 pandemic, arts and cultural activities have been important for my personal wellbeing	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
f) I feel like I do not belong at the cultural facilities in my community	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

## Role of government

## 2017 Q21 VARIATION

## ONLINE ONLY

15. There are a number of things that governments in Canada could do to support arts and culture in Canada. Please tell me whether you strongly agree, somewhat agree, somewhat disagree or strongly disagree with governments doing each of the following.

## RANDOMIZE

	Strongly agree	Somewhat agree	Somewhat disagree	Strongly disagree	Not sure
a) Promoting awareness of Canadian arts and cultural events and activities	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
b) Providing tax incentives and other measures to encourage private sector support for arts and culture	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
c) Providing financial support to individual artists to create art	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
d) Providing targeted financial support to artists and arts organizations during the COVID-19 pandemic and recovery period	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
e) Providing financial support to build and maintain facilities for arts, culture and heritage.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
f) Helping protect and preserve Canada's heritage.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

## 2017 Q20 VARIATION

ASK ALL

16. How much importance do you think governments in Canada should place on supporting arts and culture in Canada?

IF TELEPHONE: Would you say...? READ SCALE

01 – A great deal of importance

02 – Moderate importance

03 – Not much importance

04 – No importance at all

TELEPHONE VOLUNTEERED

99 – Not sure

## Heritage institutions

## 2017 Q17 VARIATION

ONLINE ONLY

17. Please indicate your level of agreement with the following statements.

IF TELEPHONE: Do you strongly agree, somewhat agree, somewhat disagree or strongly disagree that...

READ AND PROVIDE SCALE AS NEEDED (DO NOT READ NOT SURE)

RANDOMIZE

	Strongly agree	Somewhat agree	Somewhat disagree	Strongly disagree	Not sure
a) Museums and other heritage institutions are a trusted source of history and heritage information	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
b) During the COVID-19 pandemic, arts and heritage activities have helped me feel a part of my local community.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Arts and Heritage

2017 Q18

ASK ALL

18. Thinking about *arts and heritage in your community*, how would you rate each of the following?

**IF TELEPHONE:** Please use a scale from 1-5, where '1' means very poor, '5' means very good, and '3' means neither. If something does not apply, please say so. How about...? **READ AND PROVIDE SCALE AS NEEDED (DO NOT READ NOT SURE)**

**RANDOMIZE BUT ALWAYS SHOW THE FOLLOWING TWO TOGETHER: A/B, C/D**

	In your community...						
	1 - Very poor	2	3 - Neither poor nor good	4	5 - Very good	Not applicable	Not sure
a) The <u>number</u> of events and activities	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
b) The <u>quality</u> of events and activities	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
c) The <u>number</u> of facilities	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
d) The <u>quality</u> of facilities	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

## Respondent Demographics

We have a few last questions about you to help us analyze the results of this survey...

**IF ONLINE ASK**

D1a. Which of the following best describes where you live?

- 01 - A major urban centre
- 02 - A suburb
- 03 - A medium sized town
- 04 - A small town
- 05 - A rural area (less than 200 km from a major urban centre)
- 06 - A remote area (more than 200 km from a major urban centre)

D2 What is the highest level of formal education that you have completed?

**PHONE: DO NOT READ LIST EXCEPT TO CLARIFY**

**ONLINE: SHOW 1-9**

- 01 – Grade 8 or less
- 02 – Some high school
- 03 – High school diploma or equivalent
- 04 – Trades certificate or diploma
- 05 – Registered Apprenticeship or other trades certificate or diploma
- 06 – College, CEGEP or other non-university certificate or diploma
- 07 – University certificate, diploma or degree below the bachelor’s level
- 08 – Bachelor’s degree
- 09 – Post graduate degree above the bachelor’s level

**VOLUNTEERED – DO NOT SHOW ONLINE**

99 - Don’t know/Refused

D3 What language do you speak most often at home?

**PHONE: DO NOT READ LIST – ACCEPT ALL THAT APPLY**

**SHOW 1-97 ONLINE: *Select any that apply***

- 01 - English
- 02 - French
- 03 – An Indigenous language (Please specify) **(DO NOT CODE)**
- 97 – Another language (Please specify) **(DO NOT CODE)**

**VOLUNTEERED – DO NOT SHOW ONLINE**

99 - Don’t know/Refused **[SINGLE MENTION]**

D5. Were you born in Canada or in another country?

- 01 – In Canada
- 02 – Another country

**VOLUNTEERED – DO NOT SHOW ONLINE**

99– REFUSED



**IF ONLINE ASK**

F Which of the following best describes you? Are you...?

**PHONE: READ UNTIL CATEGORY REACHED**

01 - First Nations

02 - Inuk

03 - Métis

04 - or, a non-Indigenous person **[SINGLE MENTION]**

98 - Other (SPECIFY \_\_\_\_\_) **(DO NOT CODE)**

99 – REFUSE **[SINGLE MENTION]**

**IF INDIGENOUS AT QF (CODE 01, 02, 03) DO NOT ASK QD6**

D6 Canadians have a variety of ethnic backgrounds and identities

**ONLINE:** Which of the following best describes your ethnic identity?

*Please select all that apply:*

**TELEPHONE:** What do you consider to be your ethnic identity? **READ EXAMPLES IF NEEDED**

**SHOW ONLINE, READ ON PHONE IF ASKED WHY THIS IS BEING ASKED:** We are asking this question to better understand how Canada's various population groups participate in arts and culture.

**PHONE: DO NOT READ LIST EXCEPT TO CLARIFY****ONLINE: SHOW ALL****Asian**

01 – East Asian (e.g., Chinese, Korean, Japanese, etc.)

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

03 – Southeast Asian (e.g., Filipino, Vietnamese, Cambodian, etc.)

**Black**

04 - Black African (e.g., Nigerian, Ethiopian, Congolese, etc.)

05 – Black Caribbean (e.g., Jamaican, Haitian, Trinidadian/Tobagonian, etc.)

06 – Black, not listed above

07 – Latin American (e.g., Colombian, Salvadoran, Peruvian, Mexican, Chilean etc.)

08 – Middle Eastern, West and Central Asian (e.g., Iranian, Lebanese, Afghan, etc.)

10 – North African (e.g. Egyptian, Moroccan, Algerian, etc.)

11 – White (e.g. English, French, Italian, Russian, Swedish, etc.)

98 – Other not listed above (Please specify \_\_\_\_\_) **[DO NOT CODE]**

99 – Prefer not to say **[SINGLE MENTION]**

D8. Do you identify as a person who is Deaf, partially deaf, or hard of hearing?

- 01 – Yes
- 02 – No
- 99– Prefer not to answer

D9. Do you identify as a person with a disability?

**SHOW ONLINE, ON PHONE READ IF ASKED:** A person with a disability has a long-term or recurring impairment (such as vision, mobility, flexibility, dexterity, pain, learning, developmental, memory or mental health-related) which impacts their daily activities.

- 01 – Yes
- 02 – No
- 99– Prefer not to answer

D10. **ONLINE:** While the list below may be limited, please select the option that best describes you.

**TELEPHONE:** What is your sexual orientation? **READ LIST IF NECESSARY**

**SHOW ONLINE, READ ON PHONE IF ASKED WHY THIS IS BEING ASKED:** We are asking this question to better understand how Canada’s various population groups participate in arts and culture.

- 01 – Heterosexual (straight)
- 02 – Homosexual (lesbian or gay)
- 03 – Bisexual or Pansexual
- 04 – Asexual
- 05 – Other (Please specify \_\_\_\_\_) **[DO NOT CODE]**
- 99– Prefer not to answer

D7 *Which of the following categories best describes your total household income? That is, the total income of all persons in your household combined, before taxes.*

**PHONE: READ LIST – STOP WHEN REACH RESPONDENT’S CATEGORY**

**ONLINE: SHOW 1-6**

- 01 - Under \$40,000
- 02 - \$40,000 to just under \$60,000
- 03 - \$60,000 to just under \$80,000
- 04 - \$80,000 to just under \$100,000
- 05 - \$100,000 to just under \$150,000
- 06 - \$150,000 and above

**VOLUNTEERED – DO NOT SHOW ONLINE**

- 99 – Refuse/NA

D11 What is your six-digit postal code?

-----

**IF D11 SKIPPED (ALLOW SKIP) ASK D12**

D12 Could you please give the first three places of your postal code?

--- (ALLOW SKIP)

**TELEPHONE ONLY**

This completes the survey. In case my supervisor would like to verify that I conducted this interview, may I have your first name?

First Name: \_\_\_\_\_

**TELEPHONE ONLY RECORD**

CCITY. CAPITAL CITY

01 - Yes (Whitehorse, Yellowknife, Iqaluit)

02 - No

CSDP. CSD population size

CSDDFC. CSD distance from capital

CSDDFC. CSD distance from other communities

**PRETEST ONLY: ADD PRETEST PROBING QUESTIONS.****15 E AND 15 F ONLINE, 10 E IN NORTH**

ENG/FRE END PAGE MESSAGES SHOWN TO RESPONDENTS

**[SHOW ALL RESPONDENTS WHO COMPLETE/READ ON TELEPHONE]** This survey was conducted on behalf of the Department of Canadian Heritage and the Canada Council for the Arts, and is registered under the Federal Access to Information Act. Thank you very much for your participation.

**[SHOW TO ALL RESPONDENTS WHO DO NOT QUALIFY]** We're sorry. You do not meet the qualifications for this survey. We sincerely thank you and appreciate your time, dedication, and continued participation in our online surveys.

**[SHOW TO ALL RESPONDENTS WHO RECEIVE QUOTA FULL]** Unfortunately the quota has been reached for your demographic and/or region. We sincerely thank you and appreciate your time, dedication, and continued participation in our online surveys.