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THE NATURE OF EXPOSURE  
TO THE PERFORMING ARTS  
AMONG AUDIENCES  
IN 16 CANADIAN COMMUNITIES

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## FOREWORD

Using audience information obtained from 79 different surveys in 16 Canadian communities during the summer of 1978, this report explores one dimension of audiences for the performing arts; exposure to the performing arts, primarily through childhood experiences, and its relationship to community, performance, socio-demographic, and behavioural characteristics.

A major reason for examining exposure of audiences for the performing arts lies with the implications the findings may have for policy and program formation by groups interested in audience development. A positive relationship between relatively early exposure and later attendance at performing arts events provides a basis for a rationale for the increased investment of resources in programs to educate and involve the young in the performing arts.

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SUMMARY HIGHLIGHTS:  
AUDIENCE EXPOSURE TO THE PERFORMING ARTS

(1) 55.1% of the respondents indicated that they had taken courses in music, theatre or dance; 59.6% indicated that they listened to classical music or played musical instruments as a child; 59.4% said that they had had teachers or school activities that helped to develop their interest in the performing arts and 54.6% attended a similar live performance before the age of 16.

(2) Of the total sample of 7,010 respondents, 6,684 or 95.4% answered the questions about early exposure. Of these, 1,256 or 18.8% had Very High exposure; 1,608 or 24.1% had High exposure; 1,399 or 20.9% had Moderate exposure; 1,315 or 19.4% had Low exposure; and, 1,106 or 16.5% had Very Low exposure.

(3) In the summary presented below, the characteristics of the respondents in the exposure levels of Very High and Very Low are highlighted. If a large difference in the exposure rates of audiences displaying the various characteristics appears, this difference is identified by an asterisk (\*). (Large difference - ten percentage points or more.)

VERY HIGH EXPOSURE

. The following presents the highest and lowest percentage of the audience members in the very high exposure category for each characteristic.

- \* *Community*: Victoria (33.3%) - Truro (3.1%)
- \* *Type of event*: Classical music (29.1%) - Popular music (12.3%)
- Sex*: Female (21.8%) - Male (14.3%)
- \* *Year of birth*: 1959 or later (25.9%) - before 1914 (12.9%)
- \* *Education*: Post-graduate degree (26.9%) - Some high school (12.9%)
- \* *Residence*: Another country (29.3%) - Elsewhere in province (12.9%)
- \* *Reason for travel to city*: Business reasons (28.2%) -  
Especially for the performance (12.9%)
- \* *Travel time*: Less than 15 min. (20.0%) - More than 1 hour (12.0%)
- \* *Information source*: Other (24.8%) & Posters/billboards (23.5%)  
Television (9.6%)
- Reason for attending performance*: Director/conductor (23.9%)  
Friends' and relatives' reports (18.0%)
- \* *Reason for increasing attendance*: Public transportation more  
convenient (29.0%) - Cheaper total cost (18.8%)

## VERY LOW EXPOSURE

- . The following presents the highest and lowest percentages of the audience members in the very low exposure category for each characteristic.
- \* *Community*: Truro (31.7%) - Victoria (8.6%)
  - Type of event*: Popular music (19.0%) - Dance (10.5%)
  - Sex*: Male (21.3%) - Female (15.3%)
- \* *Year of Birth*: Before 1914 (21.8%) - 1959 or later (10.3%)
- \* *Education*: Elementary (30.3%) - University degree (12.4%)
- \* *Residence*: Elsewhere in province (23.4%) - Another country (12.0%)
- \* *Reason for travel to city*: Especially for the performance (23.9%) - Business reasons (12.6%)
  - Travel time*: More than 1 hour (23.1%) - Less than 15 min. (17.2%)
  - Information source*: Radio (23.2%) - Other (15.9%)
  - Reason for attending performance*: Friends' and relatives' reports (19.3%) - composer/playright/choreographer (14.7%)
  - Reason for increasing attendance*: Cheaper total cost (19.7%) - Performances given more often (12.2%)

These findings suggest that there are considerable differences between audience members who have been heavily exposed to the performing arts and those who have not -- in socio-demographic characteristics and in behavioural characteristics. This positive relationship between early exposure and later attendance at performing arts events may be used to increase future attendance by creating access to programs aimed at increasing Canadians' early exposure to the arts, whether through educational facilities or other means.



## II

## INTRODUCTION

The most consistent and best predictor of a person's attendance at performing arts events is his or her educational background; well educated individuals attend more arts events than their less educated peers. Various reasons have been proposed for this pattern. First, schooling exposes students to formal training in the arts and to a social milieu in which the arts are performed, exhibited, discussed and valued. Second, education, particularly high education, provides an environment in which the arts are relatively accessible and a group of peers who attend with regularity. Third, a disproportionate number of men and women who acquire higher education have parents who are also well educated; thus, their interest in the arts "begins at home".

There are two aspects to a person's educational background as it relates to the performing arts. The first, the level of general education which a person has obtained is the most extensively measured and cited. The second, the focus of this paper, early exposure to the arts as experienced by an individual, has received considerably less investigation.

DiMaggio and Useem (1978)<sup>1</sup> reported that children of the well educated were more likely than the children of the less educated to have been exposed to the arts when they were young, and may already frequent the arts by the time they reach college. Book and Globerman,<sup>2</sup> in their study of Ontario audiences for the performing arts, found that on the average, one-half of all audience members were 13.5 years or younger when they first attended a live performance. First attendance at a theatre performance usually occurred at an earlier age than attendance at classical music or dance performances. Moreover, the results indicated that the younger a person was when first attending a live performance, the more likely he or she was to attend frequently as an adult.

Exposure through courses, home activities, or school activities showed a similar pattern. A greater proportion of audience members had taken courses in music, dance or theatre than had the general population. Furthermore, the results of the study indicated that a greater proportion of frequent attenders of the performing arts had taken courses than had occasional attenders or non-attenders. The relationship between taking courses and frequent attendance was especially strong for the audiences of classical music and dance performances.

<sup>1</sup> Paul DiMaggio, Michael Useem and Paula Brown. Audience Studies of the Performing Arts and Museums: A Critical Review. National Endowment for the Arts. Research Division Report #9, Baltimore: 1978.

<sup>2</sup> S.H. Book, S. Globerman, and the National Research Centre of the Arts. The Audience for the Performing Arts. Toronto: Ontario Arts Council, 1975.

Finally, Book and Globerman found that listening to classical music or playing a musical instrument as a child was strongly related to the frequency with which a person went to performances of all types as an adult. The more early experience a person had with music, the more frequently he or she would go to performances as an adult.

The Book and Globerman (1975) study provides a base for the examination of the relationship of early performing arts exposure and later attendance. Relying upon their Ontario research, this paper expands somewhat by utilizing data from 7,010 respondents in 16 Canadian communities and by relating early exposure to community, socio-demographic and behavioural characteristics.<sup>1</sup>

<sup>1</sup> See Appendix 1. A, Survey Background for details of the context in which audience surveys were conducted.

III PERFORMING ARTS AUDIENCES - SUMMER, 1978  
AND THE EXPOSURE TO THE PERFORMING ARTS

Four questions in the Performing Arts Audience Survey, Summer 1978 (PAAS '78) related to experiences with the performing arts. They requested respondents to indicate whether they ever

- took courses (school, club or private) in music, theatre or dance;
- listened to classical music or played musical instruments as a child;
- had teachers or school activities that helped develop their interest in the performing arts;
- at what age they first attended a live performance of a similar nature.

The last three questions pertained most directly to childhood experiences and the performing arts. The first question could encompass both childhood and adult exposure.

(a) Exposure through Courses, Family Activities and/or School Activities

Between 55 and 60 percent of the respondents to these questions indicated that they did have exposure to the performing arts through either courses, family activities or school activities. (Table 1)

TABLE 1: Exposure to the Performing Arts through Courses, Family Activities or School Activities

Early Exposure Through	Yes		No		Total		Non-Response*
	#	%	#	%	#	%	
Courses	3,652	55.1	2,977	44.9	6,629	100.0	381
Family Activities	3,940	59.6	2,673	40.4	6,613	100.0	397
School Activities	3,875	59.4	2,649	40.6	6,524	100.0	486

\* Non-response: Individuals who did not answer the particular question(s) under consideration.

From Table 2 we can calculate that in total somewhat over four-fifths of the audience members (81.5%) who answered any of the three questions, in fact, had some relatively early exposure to the arts. Conversely, only one-fifth of the audience members recorded having no early exposure to the performing arts.

Nearly one-third of the audience members had been exposed to the arts through all three mechanisms: courses, family activities and school activities.

TABLE 2: Exposure to the Performing Arts through a Combination of Courses, Family Activities and School Activities

TYPE OF EXPOSURE	#	%
Courses only	407	6.1
Family Activities Only	629	9.4
School Activities Only	478	7.2
Courses and Family Activities	529	7.9
Courses and School Activities	6.5	9.3
Family and School Activities	681	10.2
Courses, Family and School Activities	2,101	31.5
No Exposure	1,228	18.4
Total	6,668	100.0

Non-response: 342 or 4.9% out of a sample of 7,010.

A similar pattern was found in the Book and Globerman study (1975); however, they reported higher proportions of individuals had early exposure to the arts. Over one-half of the people in the present study had taken specialized courses (Table 1), 69% of the respondents in the earlier investigation had. Similarly, the proportions in the Book and Globerman study for family and school activities were 10% and 7% higher respectively. Because the Book and Globerman study surveyed Ontario audiences only, the lower percentages in the present study may reflect community and regional discrepancies in the amount of early exposure audience members have experienced. Community differences in exposure to the performing arts are discussed in another section of this document.

(b) Age of Exposure to a Similar Performance

Over one-half of the audience members also attended a similar live, performance before the age of fifteen (Table 3). This figure is somewhat lower than the proportion found in the Book and Globerman investigation,



which reported that 60% of the audiences first attended a performing arts event before the age of 16.

TABLE 3: Age of First Attendance

AGE	#	%	
Under 6 years old	545	8.3	
6 to 9 years old	1,089	16.7	
10 to 12 years old	863	13.1	54.6%
13 to 15 years old	1,081	16.5	
16 years and over	2,980	45.4	
Total	6,567	100.0	

Non-response: 443 or 6.3% out of a sample of 7010.

(c) Relationship of Exposure through Courses, Family Activities and School Activities and Age of First Attendance

It is hypothesized that individuals who have had childhood exposure to the performing arts through courses, family or school activities also would be more likely to have actually attended performances at an early age. There are two primary reasons for this expectation. First, a child who has been exposed to the performing arts through courses or other activities is more likely to express an interest in attending a live performance than one who has little or no experience with the arts. Second, parents and other adults who encourage a child to engage in activities related to the performing arts are likely to have an interest in the arts themselves, and consequently, would be more likely to take or send the child to a performance than would a parent with little or no interest.

The results of the present survey do show that there is a consistently positive relationship between exposure through courses, family and school activities and the age of first attendance. The larger the range of performing arts activities in which a child engaged the earlier he/she likely attended his/her first performance. This is illustrated in Tables 4A and 4B. Fifteen percent of the respondents who had exposure to the performing arts through courses, family and school activities had attended a similar live performing arts event under the age of 6. Less than one-quarter of this same group first attended when they were 16 years and over. The opposite pattern appears among the "no exposure" respondents where only 2% attended a live performing

arts event when they were under 6 years old; three-quarters attended first when they were over 16 years old. In the same table, another pattern emerges; if the respondents had been exposed to the performing arts through "family" activities, the age of first attendance also was lower (Table 4A). This suggests the primary importance of family influence.

TABLE 4A: Relationship of Exposure through Courses, Family Activities and School Activities and Age of First Attendance (Row Percentages)

EXPOSURE THROUGH	AGE OF FIRST ATTENDANCE											
	Under 6 yrs.		6-9 yrs.		10-12 yrs.		13-15 yrs.		16 yrs & over		Total	
	#	%	#	%	#	%	#	%	#	%	#	%
Courses	8	2.1	27	7.1	31	8.2	72	19.0	241	63.6	379	100.0
Family Activities	16	2.7	69	11.6	72	12.1	80	13.4	360	60.2	597	100.0
School Activities	12	2.6	46	9.8	57	12.1	104	22.1	251	53.4	470	100.0
Courses & Family Activities	54	10.6	88	17.2	84	16.3	83	16.2	203	39.7	512	100.0
Courses & School Activities	33	5.5	105	17.4	103	17.0	132	21.8	232	38.3	605	100.0
Family & School Activities	69	10.4	121	18.2	106	16.0	115	17.4	252	38.0	663	100.0
Courses & Family & School Activities	324	15.6	588	28.3	344	16.6	335	16.1	487	23.4	2,078	100.0
No Exposure	24	2.0	48	4.1	62	5.3	153	13.0	893	75.6	1,180	100.0
Total	540	8.3	1,092	16.8	859	13.3	1,074	16.6	2,919	45.0	6,484	100.0

Non-response: See Table 4B, page 10.

Table 4B, presenting the same data in another perspective, again highlights the difference in early attendance patterns among "no exposure" and "high" exposure respondents.

Of the respondents who had attended a similar live performing arts event when they were under 6, 60% were exposed to the arts through all three: courses, family and school activities. Less than 5% of the "under 6's" had "no exposure". Of the respondents who did not attend a similar live performing arts event until at least 16, 30% had "no exposure" and 16.7% had exposure through all 3 activities.

TABLE 4B Relationship of Exposure through Courses, Family Activities and School Activities and Age of First Attendance (Column Percentages)

EXPOSURE THROUGH	AGE OF FIRST ATTENDANCE					Total %
	Under 6 yrs. %	6-9 yrs. %	10-12 yrs. %	13-15 yrs. %	16 yrs. & over %	
Courses	1.5	2.5	3.6	6.7	8.3	5.9
Family Activities	3.0	6.3	8.4	7.5	12.3	9.2
School Activities	2.2	4.2	6.6	9.7	8.6	7.2
Courses & Family Activities	10.0	8.1	9.8	7.7	7.0	7.9
Courses & School Activities	6.1	9.6	12.0	12.3	7.9	9.3
Family & School Activities	12.8	11.1	12.3	10.7	8.6	10.2
Courses & Family & School Activities	60.0	53.8	40.1	32.1	16.7	32.1
No Exposure	4.4	4.4	7.2	14.2	30.6	18.2
Total	100.0	100.0	100.0	100.0	100.0	100.0

Non-response: to age of first attendance: 443 or 6.3% of total sample of 7,010.

Non-response: to questions about exposure: 370 or 5.3% of total sample of 7,010.

Non-response: to questions about exposure and age of first attendance: 526 or 7.5% of a total sample of 7,010.

Given that the hypothesized relationship between activities and attendance, in fact, was so strong the responses to the four childhood questions were combined into an index -- the Index of Early Exposure (IEE). This index is useful in simplifying the data, and consequently, is utilized in the subsequent discussions and analysis.



## IV THE INDEX OF EXPOSURE TO THE PERFORMING ARTS

The index of Exposure to the Performing Arts was created by combining each of the 7,010 respondent's answers to the four questions relevant to early experiences with the arts. Each respondent was then assigned to one of 5 levels of exposure according to the following criteria:

Very High: "yes" to all 4: Courses, Family Activities, School Activities, Attendance before 16 years old

High: "yes" to any 3

Moderate: "yes" to any 2

Low: "yes" to only 1

Very Low: "no" to all 4 exposure questions

In addition, a maximum of 2 non-responses was allowed per respondent: if any respondent had 3 missing responses, the respondent also was relegated to the "no response" category. This decision was made to strengthen the intensity of the positive response to the exposure questions and to reduce the probability of respondent/coding error. The resultant index and associated number of respondents appears in Table 5.

TABLE 5: Index of Exposure to the Performing Arts (IE)

DEGREE OF EXPOSURE	* RESPONDENTS			
	A		B	
	Including Non-response #	%	Excluding non-response #	%
Very High	1,256	17.8	1,256	18.8
High	1,608	22.9	1,608	24.1
Moderate	1,399	20.0	1,399	20.9
Low	1,315	18.8	1,315	19.4
Very Low	1,106	15.8	1,106	16.5
Non-response	326	4.7	-	-
Total	7,010	100.0	6,684	100.0

\* In some instances in the following tables the non-responses to the index have been incorporated into the Very Low Category. This is indicated at the bottom of the table when relevant. From the above it is seen that the inclusion of non-response with very low does not dramatically affect the results.

Only a small portion of individuals answering the questionnaire fell into the "No Response" category (4.7%). When they are omitted from the calculations (Column B), it is seen that nearly 1/5 of the audiences had "Very High" exposure and approximately 1/6 reported "Very Low" exposure.

V

RELATIONSHIP OF THE  
INDEX OF EXPOSURE TO THE PERFORMING ARTS (IE)  
TO PERFORMANCE AND AUDIENCE CHARACTERISTICS

The relationship of the Index of Exposure (IE) to numerous other factors associated with the performance characteristics and audience attributes is explored in the remainder of this paper. The variables cross tabulated with the IE were selected because previous studies and/or explorations have identified these characteristics as being significant. When possible and where relevant, explanations and discussions of the findings have been presented.

(a) IE and Community

Performing Arts Audience surveys were taken in sixteen communities. The number of performances surveyed in each community varied considerably and was based primarily on the actual number of performing arts events held in the communities at the time surveys were being conducted. In Edmonton 15 different performing arts events were surveyed. In three communities, Edmundston, Moncton and Trois-Rivières, audiences at only one event were surveyed. Summerside, Prince Edward Island had no performing arts events, but two performing arts events in Charlottetown were surveyed due to the geographical proximity of the two communities.

The amount of exposure to the performing arts varied considerably from one community to another. Approximately two-thirds of audience members in Brandon and Victoria reported "Very High" or "High" exposure. Chicoutimi, Edmonton and Edmundston were three other communities whose audiences experienced "Very High" and "High" exposure summing to at least 5 percentage points above the national rate. At the opposite end of the scale, lower rates of exposure were predominant among audiences in Drummondville, Moncton, Rimouski, Trois-Rivières and Truro.

Reasons for the different rates of exposure in the various communities are difficult to determine without a much closer examination of the data.

Survey methodology, as measured by type of event and number of performances surveyed in each community, does not appear to be a factor. The range in the type of events at which audiences were surveyed were similar for the low and the high exposure communities also; the number of performances surveyed in the high versus the low exposure groups also was similar, except for Edmonton and Victoria where audiences at a large number of performances were surveyed. Other obvious types of explanations do not seem to fit either: high exposure rates are not predominant in provincial capital cities, predominantly in English or French speaking communities, or in cities where universities or colleges are located.

Table 6: Index of Exposure and Community

	DEGREE OF EXPOSURE														Number of Performance Surveyed
	Very High		High		Subtotal (Very High & High)	Moderate		Low		Very Low		Subtotal (Low & Very Low)	Total		
	#	%	#	%		#	%	#	%	#	%		#	%	
TOTAL	1,256	18.8	1,608	24.1	42.9	1,399	20.9	1,315	19.7	1,106	16.5	36.2	6,684 <sup>(1)</sup>	100.0	79
COMMUNITY															
Barrie	147	18.2	190	23.6	41.8	173	21.5	155	19.2	141	17.5	36.7	806	100.0	4
Brandon	39	31.2	37	29.6	60.8	26	20.8	12	9.6	11	8.8	18.4	125	100.0	4
Charlottetown <sup>(2)</sup>	46	21.2	44	20.4	41.6	44	20.4	36	16.7	46	21.3	38.0	216	100.0	2
Chicoutimi	36	21.4	44	26.2	47.6	34	20.2	30	17.9	24	14.3	32.2	168	100.0	4
Cornwall	32	21.9	34	23.3	45.2	27	18.5	29	19.9	24	16.4	36.3	146	100.0	2
Drummondville	49	14.3	70	20.4	34.7	69	20.1	95	27.7	60	17.5	45.2	343	100.0	5
Edmonton	213	21.8	255	26.2	48.0	202	20.7	177	18.2	128	13.1	31.3	975	100.0	15
Edmundston	17	32.1	11	20.8	52.9	7	13.2	12	22.6	6	11.3	33.9	53	100.0	1
Fredericton	75	17.9	102	24.3	42.2	89	21.2	74	17.7	79	18.9	36.6	419	100.0	6
London	53	10.5	162	32.0	42.5	111	21.9	104	20.6	76	15.0	35.6	506	100.0	4
Moncton	13	18.6	9	12.9	31.5	18	25.7	18	25.7	12	17.1	42.8	70	100.0	1
Quebec	133	15.3	184	21.2	36.5	199	22.9	175	20.2	177	20.4	40.6	868	100.0	9
Rimouski	36	9.0	92	22.9	31.9	99	24.6	106	26.3	69	17.2	43.6	402	100.0	4
Trois-Rivieres	13	12.0	24	22.2	34.2	22	20.4	29	26.9	20	18.5	45.4	108	100.0	1
Truro	14	3.1	78	17.0	20.1	99	21.7	121	26.5	145	31.7	58.2	457	100.0	3
Victoria	340	33.3	272	26.6	59.9	180	17.6	142	13.9	88	8.6	22.4	1,022	100.0	14

(1) Non-response: 326 respondents or 4.7% of total sample of 7,010.

(2) Charlottetown rather than Summerside. There were no performing arts events in Summerside; therefore, audience surveys were conducted in Charlottetown.



(b) IE and Type of Performing Arts Events

The 79 performing arts events were categorized into one of the four major disciplines: theatre, popular music, classical music and dance.

Audiences for theatre events accounted for the bulk of the sample with 55.5%. Popular music audiences comprised another 30.5%. Classical music and dance audiences accounted for the remaining 10.4% and 3.6% respectively.

The highest rates of exposure were observed among classical music audiences. Nineteen percent of the entire group had "Very High" exposure; nearly thirty percent of the classical music audiences experienced "Very High" exposure. Popular music audiences were considerably under-represented among the "Very High" groups.

The observed patterns are consistent with expectations. Popular music draws audiences with the most variant background in the performing arts; classical music tends to draw people with a good deal of early exposure. This, in turn, reflects the accessibility of popular music through other media, notably the radio.

A very interesting and astute analysis on the effect of popular media on the acceptance of classical music by the public has been made by Charles Hoffer in an article entitled "Some Implications of the Mass Availability of Music", in Challenges in Music Education, edited by the Department of Music, University of Western Australia, 1976, pp. 38-43. Hoffer concludes that the loud dynamic levels, the shorter thematic development, and the relative lack of musical nuance in popular music, as well as its increased commercial use have changed the listening patterns of the public, making classical music seem long-winded, overly restrained, and somewhat tedious. He argues that an individual now needs to learn how to listen to classical music, as it requires keen attention to sounds and detail.

TABLE 7: Index of Exposure and Type of Performing Arts Event

	DEGREE OF EXPOSURE														Percent by Type of Event  %
	Very High		High		Subtotal (Very High & High)  %	Moderate		Low		Very Low		Subtotal (Low & Very Low)  %	Total		
	#	%	#	%		#	%	#	%	#	%		#	%	
TOTAL	1,256	18.8	1,608	24.1	42.9	1,399	20.9	1,315	19.7	1,106	16.5	36.2	6,684	100.0	100.0
TYPE OF EVENT															
Theatre	757	20.4	857	23.0	43.5	775	20.9	709	19.1	615	16.6	35.7	3,713	100.0	55.5
Popular Music	250	12.3	516	25.3	37.6	449	22.1	433	21.3	388	19.0	40.3	2,036	100.0	30.5
Classical Music	203	29.1	176	25.3	54.4	121	17.4	119	17.0	78	11.2	28.3	697	100.0	10.4
Dance	46	19.3	59	24.8	44.1	54	22.7	54	22.7	25	10.5	33.2	238	100.0	3.6

Non-response: 326 respondents or 4.7% of the total sample of 7,010.

(c) IE and Sex of Respondent

Females comprised 59.6% of the audience members who responded to questionnaires, while males made up the remaining 40.4%. In the "Very High" and "High" exposure categories, women were somewhat over-represented, but only slightly. The opposite was true in the "Moderate" to "Very Low" exposure categories, where males were over-represented. Thus even though males were not as likely to be among the audience members, of those who were, their exposure levels to the performing arts were different, but not significantly so, except for males in the combined "Low" and "Very Low" category, where they were over-represented by slightly over 5%.

The over-representation of females at performing arts events is consistent with results from other studies. Females tend to attend performing arts events to a greater degree than do males. Males that do attend performing arts events, therefore, are likely to be interested in the arts.

TABLE 8: Index of Exposure and Sex of Respondent

	DEGREE OF EXPOSURE														Percent by Sex
	Very High		High		Subtotal (Very High & High)	Moderate		Low		Very Low		Subtotal (Low & Very Low)	Total		
	#	%	#	%	%	#	%	#	%	#	%	%	#	%	
TOTAL	1,234	18.8	1,563	23.8	42.6	1,354	20.6	1,256	19.1	1,164	17.7	36.8	6,571	100.0	100.0
SEX OF RESPONDENT															
Female	855	21.8	1,006	25.6	47.4	772	19.7	693	17.6	600	15.3	32.6	3,926	100.0	59.6
Male	379	14.3	557	21.1	35.4	582	22.0	563	21.3	564	21.3	42.6	2,645	100.0	40.4

Non-response (Sex): 439 or 6.3% of the total sample of 7,010.

(d) IE and Age

The largest single group of respondents were in the 25 to 34 age category. This group, along with the category encompassing the younger individuals, accounted for over 3/5 of the performing arts audiences.

The youngest age group (15-19 years old) experienced the greatest degree of exposure to the performing arts -- over one-half of these respondents had very high or high exposure. The age groups displaying the smallest proportions of very high or high exposure were the 25-34 and the 65 and over age groups. Overall, except for the great deal of exposure to the performing arts displayed by the youngest age grouping, the differences in exposure among the other groups were neither large nor consistent in direction. Perhaps, performing arts audience members, regardless of age, are relatively well versed and experienced in the arts.

TABLE 9: Index of Exposure and Age

	DEGREE OF EXPOSURE														Percent by Age  %
	Very High		High		Subtotal (Very High & High)	Moderate		Low		Very Low		Subtotal (Low & Very Low)	Total		
	#	%	#	%	%	#	%	#	%	#	%	%	#	%	
TOTAL	1,172	18.9	1,467	23.7	42.6	1,280	20.7	1,184	19.1	1,090	17.6	36.7	6,193	100.0	100.0
AGE															
15-19	221	25.9	243	28.6	54.5	172	20.2	128	15.0	88	10.3	25.3	852	100.0	13.8
20-24	250	18.8	337	25.3	44.1	304	22.8	212	15.9	228	17.2	33.1	1,331	100.0	21.5
25-34	285	16.4	351	20.1	36.5	362	20.7	390	22.3	358	20.5	42.8	1,746	100.0	28.2
35-44	162	20.4	172	21.6	42.0	140	17.6	168	21.1	153	19.3	40.4	795	100.0	12.8
45-64	204	18.8	276	25.5	44.3	208	19.2	216	20.0	179	16.5	36.5	1,083	100.0	17.5
65 & Over	50	12.9	88	22.8	35.7	94	24.4	70	18.1	84	21.8	39.9	386	100.0	6.2

Non-response: (Age) 817 or 11.6% of total sample of 7,010

(e) IE and Highest Level of Education Completed

The higher the level of education completed, the higher the index of exposure; conversely, the lower the level of education, the lower the exposure to the arts. This pattern is very clearly illustrated in Table 10. Respondents with university degrees and with post-graduate degrees were substantially over-represented in the "Very High" exposure category. 18.7% of the respondents indicated that they had "Very High" arts exposure; 24.2% of the respondents with university degrees and 26.9% of the respondents with post-graduate degrees fell into the "Very High" category. On the other hand, respondents in the categories "elementary", "some high school" and "high school graduate" were over-represented in the "Low" and "Very Low" spectrums of the index -- 37.0% of the sample were in lower exposure categories, while 54.6% of the "elementary", 47.4% of the "some high school" and 43.4% of the "high school graduate" educational levels were in the low exposure categories.

The rationale underlying the positive relationship between education and the degree of exposure to the performing arts has been discussed earlier in the paper. A person who has completed a higher level of formal education also is likely to have a broader education, including that obtained from an exposure to the arts. This, in turn, may be a function of the educational orientation of the child's parents, themselves having a high educational level and the life style and values conducive to exposing their children to the performing arts.

The audiences for the 79 performing arts events, had a wide spectrum of educational backgrounds - nearly 40% of the audiences had completed high school or less.

TABLE 10: Index of Exposure and Highest Level of Education Completed

	DEGREE OF EXPOSURE														Percent by Level of Education  %
	Very High		High		Subtotal (Very High & High)	Moderate		Low		Very Low		Subtotal (Low & Very Low)	Total		
	#	%	#	%		#	%	#	%	#	%		#	%	
TOTAL	1,236	18.7	1,563	23.7	42.4	1,361	20.6	1,267	19.3	1,170	17.7	37.0	6,597	100.0	100.0
LEVEL OF EDUCATION															
Elementary	24	15.8	23	15.1	30.9	22	14.5	37	24.3	46	30.3	54.6	152	100.0	2.3
Some High School	116	12.9	169	18.7	31.6	189	21.0	185	20.6	241	26.8	47.4	900	100.0	13.6
High School Graduate	202	13.2	323	21.1	34.3	342	22.3	331	21.6	336	21.8	43.4	1,534	100.0	23.3
Some College or University	255	20.4	319	25.5	45.9	266	21.3	214	17.0	198	15.8	32.8	1,252	100.0	19.0
College Degree	111	17.1	177	27.4	44.5	148	22.8	125	19.3	87	13.4	32.7	648	100.0	9.8
University Degree	350	24.2	392	27.1	51.3	268	18.5	259	17.8	179	12.4	30.2	1,448	100.0	21.9
Post-Graduate Degree	178	26.9	160	24.1	51.0	126	19.0	116	17.5	83	12.5	30.0	663	100.0	10.1

Non-Response: (level of education) 413 or 5.9% of total sample of 7,010.



## (f) IE and Distance Factors

It was hypothesized that respondents who had early experiences with the performing arts also would be the ones who would "inconvenience" themselves most in order to get to a performance. That is, they would travel farther and would travel especially for a performance. Three questions in the survey instrument allowed one to get at this aspect.

## - IE and Residence of Respondent

As one would expect, the majority of the audience members lived "in the same city as the performance" (49.4%) or "near the city of the performance" (22.9%). Approximately twelve percent of the audience members came from "out of the province" or "out of the country".

The highest rates of early exposure to the performing arts, however, were experienced by the "visitors" to the country or province. Individuals living in the city of the performance also experienced high rates of exposure. A combination of "High" and "Very High" exposure exceeded the sixteen-community rate of 41.4% for these three population sub-categories.

Individuals from another country and province, obviously are attending a performance while travelling. These same people like would be higher educated and have higher incomes than the average individual, thus a partial explanation of their high exposure. (Table 11)

## - IE and Reasons Non-Residents Travelled to the City

In Table 12 we see that 2,976 respondents indicated that they travelled to the city -- nearly 3/5 of these respondents came especially for the performance; the remainder came for a vacation (33.8%) or a small portion came for business reasons (7.5%). When looking at the index of early exposure for the various subgroups, a distinctive pattern emerges. Respondents who travelled to the city for a "vacation" or "business reasons" had greater childhood exposure to the performing arts than did their counterparts who came especially for the performance.

## - IE and Time Required to Travel to the Performance

Respondents who took under 30 minutes to get to the performance (from their residence or place they were staying) also were more likely to have experienced higher rates of early exposure to the performing arts. These categories probably contain respondents who "resided in the same city as the performance" and who "came from another province or country" (Table 11), categories that previously displayed high exposure rates.

TABLE 11: Index of Exposure and Residence of Respondent

	DEGREE OF EXPOSURE														Percent by Residence  %
	Very High		High		Subtotal (Very High & High)	Moderate		Low		Very Low		Subtotal (Low & Very Low)	Total		
	#	%	#	%		#	%	#	%	#	%		#	%	
TOTAL	1,253	18.1	1,605	23.3	41.4	1,393	20.2	1,323	19.2	1,318	19.1	38.3	6,892	100.0	100.0
PLACE OF RESIDENCE															
In Same City as Performance	667	19.6	870	25.6	45.2	658	19.3	630	18.5	580	17.0	35.5	3,405	100.0	49.4
Near City of Performance	230	14.6	322	20.4	34.8	345	21.8	330	20.9	352	22.3	42.3	1,579	100.0	22.9
Elsewhere in Province	138	12.9	210	19.6	32.5	229	21.4	243	22.7	251	23.4	46.1	1,071	100.0	15.5
Another Province	135	24.4	127	22.9	47.3	111	20.0	80	14.4	101	18.3	32.7	554	100.0	8.0
Another Country	83	29.3	76	26.9	56.2	50	17.7	40	14.1	34	12.0	26.1	283	100.0	4.2

Non-response: (Residence of Respondent) 118 or 1.7% of the total sample of 7,010.

TABLE 12: Index of Exposure and Reasons Non-Residents Travelled to the City

	DEGREE OF EXPOSURE														Percent by Reason for Travel  %
	Very High		High		Subtotal (Very High & High)  %	Moderate		Low		Very Low		Subtotal (Low & Very Low)  %	Total		
	#	%	#	%		#	%	#	%	#	%		#	%	
TOTAL	507	17.1	646	21.7	38.7	629	21.1	581	19.5	613	20.6	40.1	2,976	100.0	100.0
REASON NON-RESIDENTS TRAVELLED TO THE CITY															
Especially for the Performance	225	12.9	358	20.5	33.4	381	21.8	365	20.9	419	23.9	44.9	1,748	100.0	58.7
For a Vacation	219	21.8	241	24.0	45.8	197	19.6	182	18.1	166	16.5	34.6	1,005	100.0	33.8
For Business Reasons	63	28.2	47	21.1	49.3	51	22.9	34	15.2	28	12.6	27.8	223	100.0	7.5

Non-response: (Reasons Non-Residents Travelled) 4,034 or 57.6% of the total sample of 7,010.

TABLE 13: Index of Exposure and Time Required to Travel to the Performance

	DEGREE OF EXPOSURE														Percent by Time Required to Travel %
	Very High		High		Subtotal (Very High & High)	Moderate		Low		Very Low		Subtotal (Low & Very Low)	Total		
	#	%	#	%		#	%	#	%	#	%		#	%	
TOTAL	1,247	18.3	1,591	23.3	41.6	1,383	20.3	1,311	19.2	1,292	18.9	38.1	6,824	100.0	100.0
TIME REQUIRED TO TRAVEL TO PERFORMANCE															
Less than 15 minutes	628	20.0	768	24.4	44.4	622	19.8	584	18.6	541	17.2	35.8	3,143	100.0	46.0
15-30 minutes	418	19.2	506	23.2	42.4	442	20.3	408	18.7	407	18.6	37.4	2,181	100.0	32.0
30-60 minutes	113	14.7	171	22.2	36.9	157	20.4	153	19.9	175	22.8	42.7	769	100.0	11.3
More than one hour	88	12.0	146	20.0	32.0	162	22.2	166	22.7	169	23.1	45.8	731	100.0	10.7

Non-response: (Time to Travel) 186 or 2.7% of the total sample of 7,010.

## (g) IE and Information and Behavioural Characteristics

The final set of factors related to the Index of Exposure concerns items associated with attendance at the event surveyed or at future performing arts events. In all instances it was hypothesized that factors that required "sophistication" or "study" would be more important among high exposure respondents compared with their low exposure counterparts.

## - IE and Source of Information (Table 14)

The first question dealt with sources of information about the performance. From a list of ten possible responses (including "other"), respondents were asked to identify their main information source. For the entire sample, "friends and relatives" (38.9%) and "newspapers and magazines" (20.3%) were main information sources.

Differences in the degrees of exposure were observed among the numerous responses. "Newspapers and magazines", "tourist bureau", "posters and billboards", "other" and "I just knew" had larger proportions of higher exposure respondents than displayed in the national average. "Radio", "television", "friends and relatives", "direct mail advertisements", and "subscription" were more frequently cited by low exposure individuals. The response "I just knew" had slightly higher rates for both the higher and the lower exposure individuals.

## - IE and Reasons for Attending the Performance (Table 15)

Individuals also were requested to indicate the importance of a number of specified reasons for attending the performance. Multiple responses were possible and in total there were 26,728 responses indicating that the given reasons were "important" or "very important" in attending. The responses that were identified as being of primary importance were: "just wanted to attend" (13.5% of the responses); "company or group performing" (10.2%); "performers" (10.9%); and, "work being performed" (10.9%).

The response patterns for high and low exposure groups were compared for the various reasons.

"Company or group performing", "work being performed", "director/conductor, composer/playwright/choreographer", and "free ticket/ticket as a gift", "convenient location of performance" and "other" were slightly over-represented with regard to respondents who had "High" or "Very High" early exposure. "Performers", "invited by another person or group", "friends or relatives reports", "just wanted to attend" and "subscription tickets/go regularly" had slightly higher representations of low exposure individuals. Thus there was a slight tendency for the high exposure group to be more aware of and concerned with factors associated with the performance; while for the low exposure groups, "inter-personal" factors were more important.

- IE and Reasons Respondent Would Attend More Frequently (Table 16)

Respondents were also asked to indicate what factors would increase their attendance at performing arts events. Multiple responses were again possible. For the entire sample, "tickets less expensive" (16.2%); "performances given more often" (15.2%); and "better information about performances available" (13.9%) were cited most frequently.

Within each response category, differences between the respondents in the varying exposure categories were observed.

Respondents with higher rates of exposure were more likely to cite:

- performance quality higher;
- public transportation more convenient;
- halls and theatres more attractive and comfortable;
- better information available.

· Those with lower rates of exposure were more likely to cite:

- tickets less expensive;
- cheaper total cost;
- more convenient location;
- tickets easier to obtain;
- performance times more convenient;
- groups organized;
- other.

In general, the higher exposure respondents appear to place less emphasis on costs and convenience than do the lower exposure respondents. Higher exposure respondents, however, see quality and information as being more important. Perhaps, this pattern does suggest further analysis: if differences in reasons for future attendance at performing arts events does exist between high and lower exposure groups, suggestions for marketing can be made.

TABLE 14: Index of Exposure and Source of Information

	DEGREE OF EXPOSURE														Percent by Source of Informatior  %
	Very High		High		Subtotal (Very High & High)	Moderate		Low		Very Low		Subtotal (Low & Very Low)	Total		
	#	%	#	%		#	%	#	%	#	%		#	%	
TOTAL	1,249	18.0	1,594	23.0	41.0	1,386	20.0	1,311	18.9	1,399	20.1	39.0	6,939	100.0	100.0
SOURCE OF INFORMATION															
Newspapers and Magazines	283	20.1	348	24.7	44.8	280	19.9	246	17.4	253	17.9	35.3	1,410	100.0	20.3
Radio	67	12.8	96	18.3	31.1	112	21.3	128	24.4	122	23.2	47.6	525	100.0	7.6
Television	19	9.6	38	19.2	28.8	39	19.7	57	28.8	45	22.7	51.5	198	100.0	2.9
Friends and Relatives	454	16.8	609	22.6	39.4	554	20.6	508	18.8	571	21.2	40.0	2,696	100.0	38.9
Tourist Bureau	37	21.1	44	25.1	46.2	39	22.3	25	14.3	30	17.2	31.5	175	100.0	2.5
Posters, Billboards	133	23.5	129	22.8	56.3	97	17.1	99	17.5	108	19.1	36.6	566	100.0	8.2
Direct Mail Advertisements	18	18.8	17	17.6	36.4	23	24.0	20	20.8	18	18.8	39.6	96	100.0	1.4
Subscription Solicitations	44	14.3	79	25.6	39.9	59	19.2	55	17.9	71	23.0	40.9	308	100.0	4.4
I just knew	90	16.5	137	25.1	41.6	94	17.3	110	20.2	114	20.9	41.1	545	100.0	7.8
Other	104	24.8	97	23.1	57.9	89	21.2	63	15.0	67	15.9	30.9	420	100.0	6.0

Non-response: (Source of Information) 71 or 1.0% of the total sample of 7,010.

TABLE 15: Index of Exposure and Reasons for Attending the Performance

	DEGREE OF EXPOSURE														Percent by Reason for Increasing Attendance
	Very High		High		Subtotal (Very High & High)	Moderate		Low		Very Low		Subtotal (Low & Very Low)	Total		
	#	%	#	%		#	%	#	%	#	%		#	%	
TOTAL	5,511	20.6	6,506	24.4	45.0	5,374	20.1	4,743	17.7	4,594	17.2	34.9	26,728	100.0	100.0
REASONS GIVEN AS IMPORTANT OR VERY IMPORTANT															
Company or Group Performing	583	21.7	673	25.0	46.7	501	18.6	479	17.8	455	16.9	34.7	2,691	100.0	10.2
Performers	576	19.7	706	24.2	43.9	584	20.0	523	17.9	530	18.2	36.1	2,919	100.0	10.9
Work Being Performed	628	21.6	729	25.1	46.7	584	20.1	493	16.9	474	16.3	33.2	2,908	100.0	10.9
Director/ Conductor	252	23.9	246	23.3	47.2	209	19.8	179	16.9	170	16.1	33.0	1,056	100.0	3.9
Composer/ Playwright/ Choreographer	275	23.5	291	24.8	48.3	229	19.6	204	17.4	172	14.7	32.1	1,171	100.0	4.4
Low Ticket Price	245	19.4	306	24.3	43.7	269	21.4	226	17.9	214	17.0	34.9	1,260	100.0	4.7
Free Ticket/ Ticket as a Gift	186	20.5	234	25.8	46.3	177	19.5	149	16.4	161	17.8	34.2	907	100.0	3.4
Invited by Another Person or Group	274	19.1	366	25.5	44.6	281	19.5	248	17.3	267	18.6	35.9	1,436	100.0	5.4
Critics' Reviews	240	21.3	267	23.7	44.0	229	20.4	189	16.8	200	17.8	34.6	1,125	100.0	4.2
Friends' or Relatives' Reports	362	18.0	456	22.6	40.6	420	20.8	388	19.3	389	19.3	38.6	2,015	100.0	7.5
Advertisements, Publicity	299	20.6	354	24.3	44.9	297	20.4	244	16.8	261	17.9	34.7	1,455	100.0	5.4
Entertaining Out-of-Town Guests	157	19.6	200	24.9	44.5	172	21.4	152	18.9	122	15.2	34.1	803	100.0	3.0
Convenient Location of Performance	421	21.1	498	24.9	46.0	401	20.1	364	18.2	316	15.7	33.9	2,000	100.0	7.5
Just Wanted to Attend	732	20.3	863	23.9	44.2	728	20.2	670	18.5	618	17.1	35.6	3,611	100.0	13.5
Have Subscription Tickets, Go Regularly	194	20.0	223	23.0	43.0	209	21.5	165	17.0	179	18.5	35.5	970	100.0	3.6
Other	87	21.7	94	23.4	45.1	84	20.9	70	17.5	66	16.5	34.0	401	100.0	1.5

Non-response: (Reasons for Attendance) 163 or 2.3% of total sample of 7,010.



TABLE 16: Index of Exposure and Reasons Respondent  
Would Attend More Frequently

	DEGREE OF EXPOSURE												Percent by Reason for Attending %		
	Very High		High		Subtotal (Very High & High)	Moderate		Low		Very Low		Subtotal (Low & Very Low)		Total	
	#	%	#	%		#	%	#	%	#	%			#	%
TOTAL	2,331	22.1	2,669	25.3	47.4	2,107	19.9	1,838	17.4	1,616	15.3	32.7	10,561	100.0	100.0
REASON RESPONDENT WOULD ATTEND MORE FREQUENTLY															
Tickets Less Expensive	342	20.0	423	24.8	44.8	360	21.1	305	17.9	277	16.2	34.1	1,707	100.0	16.2
Cheaper Total Cost	102	18.8	133	24.5	43.3	110	20.2	91	16.8	107	19.7	36.5	543	100.0	5.1
More Convenient Location	183	23.3	183	23.3	46.6	142	18.1	154	19.6	123	15.7	35.3	785	100.0	7.4
Tickets Easier to Obtain	138	23.3	137	23.1	46.4	118	19.9	95	16.0	105	17.7	33.7	593	100.0	5.6
Performance Times More Convenient	92	19.7	115	24.5	44.2	94	20.0	93	19.8	75	16.0	35.8	469	100.0	4.4
Parking More Readily Available	99	21.8	104	22.9	44.7	96	21.2	69	15.2	86	18.9	34.1	454	100.0	4.3
Performances Given More Often	360	22.5	428	26.7	49.2	335	20.9	283	17.7	196	12.2	29.9	1,602	100.0	15.2
Groups Organized	65	24.1	59	21.9	45.0	44	16.3	52	19.2	50	18.5	37.7	270	100.0	2.6
Performance Quality Higher	292	22.2	353	26.8	49.0	264	20.1	209	15.9	198	15.0	30.9	1,316	100.0	12.5
Public Transportation More Convenient	86	29.5	85	29.2	58.7	48	16.5	36	12.4	36	12.4	24.8	291	100.0	2.7
Halls and Theatres More Attractive	121	24.0	128	25.3	49.3	99	19.6	82	16.2	75	14.9	31.1	505	100.0	4.8
Better Information Available About Performances	328	22.4	394	26.9	49.3	288	19.7	256	17.5	198	13.5	31.0	1,464	100.0	13.9
Other	123	21.9	127	22.6	44.5	109	19.4	113	20.1	90	16.0	36.1	562	100.0	5.3

Non-response: (Increased Attendance) 1,337 or 19.1% of the total sample of 7,010.

## VI Concluding Comments

When beginning the analysis of the responses of Canadians in the 1978 survey of performing arts audiences, the question was asked about the impact of early exposure on adult attendance at, and enjoyment of, the performing arts. The results have shown that most people in performing arts audiences have had early exposure, and that the degree differs with the community, the type of event, sex, age, and the degree of formal education. However, attitudes toward attending performances do not necessarily vary much with the degree of early exposure.

Further analysis of particular interest would include a more specific examination of community differences. The differences were somewhat obscured by the general nature of analysis. In addition, analysis which could explore the early exposure patterns of frequent versus infrequent attendance at performing arts events would have direct usefulness for planning programs to capture performing arts audiences. Finally, in order to effectively assess the impact of early exposure on adult attitudes and attendance at the performing arts, long term study of the effects of the performing arts on children would be valuable.

Appendix I

PERFORMING ARTS AUDIENCES:

SUMMER 1978

A. Survey Background

B. Survey Instrument

## APPENDIX A: SURVEY BACKGROUND

## PERFORMING ARTS AUDIENCES: SUMMER 1978

## SURVEY BACKGROUND

During the summer of 1978 the Arts and Culture Branch of the Secretary of State Department sponsored a survey of audiences for the performing arts. The audience survey was one of three components of a larger project, "Canadians and the Arts", conducted in 18 Canadian communities under the auspices of the Summer Job Corps program, Employment and Immigration Commission.

Performances in sixteen communities across Canada were included in the study; two communities, Corner Brook, Newfoundland and Moose Jaw, Saskatchewan, were eliminated from the original list because no performances were scheduled there at the time of the survey. The communities where audiences were surveyed and the number of performances involved were as follows: Barrie, Ontario (4); Brandon, Manitoba (4); Charlottetown, Prince Edward Island (2); Chicoutimi, Quebec (4); Cornwall, Ontario (2); Drummondville, Quebec (5); Edmonton, Alberta (15); Edmundston, New Brunswick (1); Fredericton, New Brunswick (6); London, Ontario (4); Moncton, New Brunswick (1); Quebec City, Quebec (9); Rimouski, Quebec (4); Trois-Rivières, Quebec (1); Truro, Nova Scotia (3); Victoria, British Columbia (14).

Performing arts events at which audiences were surveyed were chosen on the basis of management's willingness to have their audiences surveyed along with the frequency of occurrence in the community. If possible, audiences representing the entire range of events occurring in the community were to be surveyed: this included free and priced performances; indoor and outdoor events; day and evening performances; and, performances utilizing amateur or professional talent.

Prior to the performance, members of the Summer Job Corps project distributed the questionnaires, which were completed and returned shortly thereafter.

The number of questionnaires distributed at each performance varied according to the age and size of the audience. In general, only people 15 years or older were surveyed. In small audiences of one hundred or less, all possible respondents were given questionnaires. The number of questionnaires distributed decreased to one-half or one-third in larger audiences. During the course of the survey, 79 different audiences were surveyed. This resulted in a total of 7,010 completed and returned questionnaires.

APPENDIX B: SURVEY INSTRUMENT



PERFORMING ARTS AUDIENCE SURVEY  
SUMMER 1978

This questionnaire is part of a survey entitled "Canadians and the Arts". It is being conducted in 18 communities across the country. We would appreciate it greatly if you would take a few minutes to complete the entire questionnaire.

It is important that the questionnaire be completed by the person to whom it was given. If you are attending with a friend or relative, PLEASE DO NOT GIVE THE QUESTIONNAIRE TO THAT PERSON OR FILL IT OUT TOGETHER. To ensure valid results, it is imperative that you, the person to whom the questionnaire was handed, answer for yourself. Your name is not requested and you will in no way be identified. We hope that you will answer all the questions as accurately as possible.

Upon completion leave the questionnaire with representatives of the Summer Job Corps Project, Canadians and the Arts.

Thank you very much for your co-operation.

Office use only			
COMMUNITY #			1-2
DATE			3-5
RESP. #			6-9

PLEASE RESPOND TO ALL QUESTIONS AS ACCURATELY AS POSSIBLE BY CIRCLING THE NUMBER CORRESPONDING TO THE BEST RESPONSE OR FILLING IN THE SPACE PROVIDED.

1. How did you find out about this performance?  
MAIN SOURCE OF INFORMATION ONLY

- Newspapers & magazines ..... 01
- Radio ..... 02
- Television ..... 03
- Friends, relatives, associates ..... 04
- Tourist Bureau ..... 05
- Posters, billboards ..... 06
- Direct mail ads ..... 07
- Subscription solicitations ..... 08
- I just know ..... 09
- Other (specify) ..... 10

Office use only

10

2. HOW IMPORTANT WAS EACH of the following in your decision to come to this performance?

- Company/group performing ..... 1 2 3 4 11
- Performers ..... 1 2 3 4 12
- Work being performed ..... 1 2 3 4 13
- Director/conductor ..... 1 2 3 4 14
- Composer/playwright/choreographer ..... 1 2 3 4 15
- Low ticket price ..... 1 2 3 4 16
- Free ticket/ticket a gift ..... 1 2 3 4 17
- Invited by another person/group ..... 1 2 3 4 18
- Critics, reviews ..... 1 2 3 4 19
- Friends'/relatives' reports ..... 1 2 3 4 20
- Advertisements/publicity ..... 1 2 3 4 21
- Entertaining out-of-town guests ..... 1 2 3 4 22
- Convenient location of performance ..... 1 2 3 4 23
- Just wanted to come ..... 1 2 3 4 24
- Have subscription tickets/go regularly ..... 1 2 3 4 25
- Other (specify) ..... 1 2 3 4 26

Very important  
Somewhat important  
Of minor importance  
Not at all important

3. Are you attending this performance			Office use only
Alone .....	1		27
With friend(s)/relative(s) .....	2		
With children .....	3		
With an organized group .....	4		
4. If NOT alone, how many people are there in your group? .....		<input type="text"/>	28-29
5. How did you come to this performance from where you live or are staying?			
Car (personal, friend's, relative's) .....	1		
City bus .....	2		
Walked .....	3		30
Taxi .....	4		
Train/Bus .....	5		
Combination (specify) .....	6		
<hr/>			
6. Where do you live?			
In this city/town .....	1		
Near this city/town .....	2		
Another location in the province .....	3		31
Another province .....	4		
Another country .....	5		
7. If from outside this city/town, why did you come to town?			
Especially for this performance .....	1		
For a vacation/as a tourist .....	2		32
For business reasons .....	3		
8. Approximately how long did it take you to get here? (From home: if in or near city; From where you are staying: if other)			
Less than 15 minutes .....	1		
15 - 30 minutes .....	2		33
30 - 60 minutes .....	3		
More than one hour .....	4		
<div style="border: 1px solid black; padding: 5px; display: inline-block;">ANSWER QUESTION 9 ONLY IF THERE WAS AN ADMISSION CHARGE</div>			
9. Indicate the MAIN REASON you selected a ticket at the price you paid.			
All tickets were the same price .....	1		
It was all I wished to spend .....	2		
It is the highest price I am willing to pay for this kind of artistic activity .....	3		34
There were no better seats left when I purchased the tickets .....	4		
The location is where I prefer to sit .....	5		
Less expensive tickets were not available at time of purchase .....	6		
10. Approximately how much will be spent on this occasion per person in your party (if applicable) or by yourself on the following:			
Ticket .....	\$	<input type="text"/>	35-38
Transportation .....	\$	<input type="text"/>	39-42
Meal and beverages (away from home) .....	\$	<input type="text"/>	43-46
Babysitter .....	\$	<input type="text"/>	47-50
Other (specify) .....	\$	<input type="text"/>	51-54
11. Have you ever taken courses (school, club, private) in music, theatre or dance? .....	YES	NO	
	1	2	55
12. When you were a child, did your family listen to classical music or play instruments? .....	YES	NO	
	1	2	56
13. Did you have any teachers or school activities that helped to develop your interest in the performing arts? .....	YES	NO	
	1	2	57
14. Approximately how old were you when you first came to a performance like this?			
Under 6 .....	1		
6 - 9 years old .....	2		
10 - 12 years old .....	3		58
13 - 15 years old .....	4		
16 years or over .....	5		

15. For which of the following reasons would you attend more live performances in a similar artistic discipline?

Tickets less expensive .....	1	59
Cheaper total cost .....	1	60
More convenient location .....	1	61
Tickets easier to obtain .....	1	62
Performance times more convenient .....	1	63
Parking more readily available .....	1	64
Performances given more often .....	1	65
Groups organized: tickets & transportation arranged .....	1	66
Performance quality higher .....	1	67
Public transportation more convenient .....	1	68
Halls & theatres more attractive & comfortable .....	1	69
Better information about performances .....	1	70
Other (specify) .....	1	71

IN ORDER TO UNDERSTAND AND ANALYZE THE INFORMATION YOU HAVE ALREADY PROVIDED, WE WOULD APPRECIATE KNOWING SOME PERSONAL INFORMATION ABOUT YOU. AS INDICATED, YOU ARE NOT PERSONALLY IDENTIFIED AND THE INFORMATION WILL TREATED CONFIDENTIALLY.

16. Year of Birth

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72-73

17. Marital Status

Never Married .....	1
Now married .....	2
Separated .....	3
Divorced .....	4
Widowed .....	5
Other .....	6

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18. Highest level of Education Completed

None or elementary .....	1
Some high school .....	2
High school graduate .....	3
Some community college or university .....	4
Community college degree or diploma .....	5
University graduation .....	6
Post graduate degree or degrees .....	7

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19. Employment Status

Currently self-employed .....	1
Currently employed by a private firm or government .....	2
Homemaker .....	3
Student .....	4
Currently unemployed .....	5
Retired .....	6

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20. Occupational Group

Semiskilled or labourer .....	1
Skilled tradesman .....	2
Sales, Service, Clerical .....	3
Professional .....	4
Junior Managerial or Administrative .....	5
Senior Managerial or Administrative .....	6
Other (specify) .....	7

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21. Sex

Male .....	1
Female .....	2

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22. Total Income before taxes (include yourself & immediate family)

Under \$3,000 .....	1
\$3,000 - \$4,999 .....	2
\$5,000 - \$6,999 .....	3
\$7,000 - \$9,999 .....	4
\$10,000 - \$14,999 .....	5
\$15,000 - \$19,999 .....	6
\$20,000 - \$24,999 .....	7
\$25,000 - and over .....	6

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23. Comments



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