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Arts and Heritage Access and Availability Survey 2025-26

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Ce rapport est aussi disponible en français.

This public opinion research report presents the results of an online survey conducted by Leger Marketing Inc. on behalf of the Department of Canadian Heritage and the Canada Council for the Arts. The quantitative research study was conducted with 5,340 Canadians between December 16th, 2025, and January 14th, 2026.

Cette publication est aussi disponible en français sous le titre : « Sondage sur l'accès et la disponibilité des arts et du patrimoine 2025-2026 ».

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1. Executive Summary

Leger is pleased to present the Department of Canadian Heritage and Canada Council for Arts with this report on findings from a quantitative survey designed to gather insights from Canadians aged 16 and older residing in different regions on their behaviours, attitudes, and values regarding a range of issues associated with arts, culture and heritage. This report was prepared by Leger Marketing Inc. who was contracted by the Department of Canadian Heritage (contract number CW2422670 awarded October 9, 2025). This contract has a value of \$87,564.25 (excluding HST).

1.1. Background and Objectives

Background

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 since 2001.

AHAA is a key source of insight to inform policy and program delivery and development related to drivers such as supporting the recovery and repositioning of the arts sector for the future, responding to the findings of program evaluations, particularly around equity, and addressing barriers to attendance for Canadians of different demographic groups.

AHAA also helps to ensure that federal programs of arts and heritage support remain relevant and responsive to these drivers of change, providing timely and pertinent information on the cultural expectations and needs of Canadians. AHAA is a unique source of disaggregated data that enables the department to report meaningfully on program impacts and results.

Objectives

The purpose of the research is to survey a sample reflective of the Canadian population to explore Canadians' attitudes and behaviours related to arts, culture and heritage participation and engagement.

Objectives of the research include:

- To provide disaggregated data on the attitudes and behaviors of the general population and distinct demographic sub-sets of Canadians. It also measures participation in arts and heritage activities post-pandemic.
- To increase understanding of the barriers to cultural attendance and participation faced by members of equity groups.
- To inform the Department's results reporting and GBA+ analysis.

- To conduct longitudinal analysis by comparing current findings with those from the 2017 and 2021 iterations of the survey, enabling the identification of trends and shifts in attitudes, behaviors, and participation over time.

1.2. Methodology

A quantitative approach, consisting of online and telephone surveys (for respondents in the Territories) was used to meet the above objectives (Table 1).

Table 1. Type and description of surveys

Audience demographics	Mode	Sample Size
General population 16+	Online panel (Telephone survey in the Territories)	Online = 5,190 Phone = 150 Total = 5,340

The data collection in the Territories was done by phone using a Random Digit Dialling (RDD) approach. For the web portion, a sample of 5,190 respondents was sought. For the telephone portion in the Territories, a total of 150 respondents was sought.

Leger was responsible for drawing the sample for the general population survey from its own proprietary panel, the Leo panel. The sample in the Territories was drawn using a database of phone numbers from the company ASDE Survey Sampler. The sample included a landline and a cellphone portion to maximize the representativeness of the final sample. Leger adheres to the most stringent guidelines for quantitative research. The survey instrument was compliant with the Standards of Conduct of Government of Canada Public Opinion Research.

Quantitative Study

The study was conducted through a web-based survey of the Canadian population aged 16 and over who could speak English or French. Respondents were randomly selected through the Leo panel, Leger's own panel of Canadian Internet users comprising nearly half a million Internet users across Canada. Respondents for this survey were selected from among those who had volunteered to participate in online surveys. Since an actual probability sampling method was not used, the calculation of the margin of error cannot be done for this project. The average time to complete the online questionnaire was 9:30 minutes.

The sample in the Territories was drawn using ASDE's database of landline and cell phone numbers. The sample was collected using RDD methodology. The average time to complete the phone questionnaire was 25 minutes.

A pretest of 101 interviews (online: 89 and telephone: 12) was completed before launching data collection to validate the programming of the questionnaire in both official languages.

Sample Distribution

A sample of 5,340 Canadians 16 years of age and older was collected for this project.

The online fieldwork for the survey was carried out from December 16th, 2025, to January 14th, 2026.

The telephone fieldwork for the survey was carried out from December 17th, 2025, to January 9th, 2026.

The regional distribution was defined as described in Table 2.

Table 2. Regional sample distribution

Region	Percentage of population	% of Sample	Sample Size
NL	1.4%	1.4%	75
PE	0.4%	1.0%	56
NS	2.7%	2.8%	150
NB	2.1%	2.1%	111
QC	23.0%	22.2%	1,183
ON	38.6%	36.5%	1,949
MB	3.5%	3.4%	181
SK	2.9%	2.8%	150
AB	11.1%	10.6%	567
BC	13.8%	13.2%	704
(NET) Territories	0.3%	4.2%	224
TOTAL	100.0%	100.0%	5,340

Using data from Statistics Canada's 2021 national census, Leger weighted the results of this survey to reflect the population aged 16 and over by province, age group, gender, mother tongue, ethnic origin, education level, disability status, immigration status and 2SLGBTQI+ identity.

A complete methodological description is provided in the Appendix section of this document (please see Appendix b).

Presentation and comparability of the results

Given the volume of results collected, it is not possible to present all findings without unduly lengthening the report. As such, a determination has been made regarding the scope of the presented. The following tables are included:

- Overall results, including comparisons with previous years where possible (see notes on comparability below);
- Results by region, with the Atlantic provinces and the Territories grouped for reporting purposes;
- Results for selected equity groups, including 2SLGBTQI+ respondents, Francophones living outside Quebec, Anglophones living in Quebec, individuals living with a disability, deaf respondents, immigrants, Indigenous respondents, and racialized respondents.

In addition to these tables, an analysis is provided to highlight key results and differences across other demographic subgroups. It should be noted that only statistically significant differences are presented. These differences are based on standard statistical tests¹. A result is considered significant if there is less than a 5% probability that the difference occurred by chance.

Limitations of comparison with previous AHAA surveys

The results are presented in tabular form, displaying data for the 2026 survey cycle, with comparisons to 2021 and 2017 provided where applicable.

The analysis of this data is subject to certain limitations. The following factors should be considered when interpreting the results:

First, changes in question wording across survey waves may affect comparability. The wording of several questions has evolved over survey waves, which can introduce variation and affect the comparability of results across survey cycle.

Second, new response options were introduced in the 2021 and 2026 surveys. A more standardized response framework was adopted, whereby options such as “not sure,” “prefer not to answer,” and/or “not applicable” were included where relevant. In addition, an intermediate neutral option (“neither... nor”) was introduced for select questions. The inclusion of these options affects comparability with previous waves for which such response options were not available, as respondents are able to select options that were previously unavailable, thereby redistributing responses across categories and reducing the proportion of substantive responses. To mitigate this issue and facilitate longitudinal comparability, results of some questions were rebased. Rebased involves the exclusion of neutral response categories from the denominator to align results with earlier survey formats. As a result, responses for the same question may vary depending on whether rebased or non-rebased data are reported.

Third, the context of the COVID-19 pandemic should be taken into consideration when interpreting results. The previous survey cycle was conducted during the pandemic when many arts and culture facilities were closed. While some questions referenced the pre-pandemic period (e.g., the previous 12 months), others were designed to capture behaviours and attitudes during the pandemic. This distinction is indicated where applicable. Given this context, results from the 2017 survey have also been included,

¹ The statistical approach utilized the Z-test to assess differences, comparing each group against its complementary group. A p-value threshold of less than 0.05 was adopted, denoting statistical significance at the 95% confidence level.

where possible, to support longer-term comparisons; however, these comparisons should be interpreted with caution.

Finally, differences in survey methodology across waves may also affect comparability. The 2026 and 2021 surveys were conducted primarily using online panels, with a complementary telephone sample in the Territories, whereas the 2017 survey was conducted by telephone, including a dedicated cellphone sample. These methodological differences may introduce mode effects and should be considered when comparing results across survey cycles.

1.3. Overview of the Findings

a. Key findings among the general population

A. Participation in Arts and Culture Performances and Events

Overall, participation in arts and culture remains widespread, with modest increases compared to the pre-pandemic period (12 months prior to COVID-19), though cost continues to be a key barrier:

- Six in ten Canadians (60% vs 59% in 2021²) attended at least one arts or culture performance or event in person in the past 12 months, while 38% did not attend any and 47% (vs 42% in 2021³) watched at least one event online. Comparisons with 2021 should be interpreted with caution due to differences in measurement.
- Nearly all respondents (94%) who attended an arts or culture performance or event in person in the past 12 months reported attending at least one of the event types identified in the survey. Among these, 79% attended a performing arts event such as a music concert or a play, 52% attended a local art or cultural festival, 40% attended a visual arts exhibit, 35% attended a festival outside their community, and 18% attended a First Nations, Inuit or Métis arts event.
- Relatively few respondents report increased engagement since before the pandemic (18% in person; 14% online).
- Attending or watching performances by diverse artists is moderate: 32% of respondents reported attending or watching performances by racialized artists, 22% by First Nations, Inuit or Métis artists, and 11% by deaf artists or artists with disabilities.
- Performances were experienced mainly in English (79%), with French (23%), other languages (12%) and Indigenous languages (8%) also reported.
- Access to online content created by Canadian artists is considered important by 63% of Canadians, including 21% who say it is very important.

²Results from 2021 are not directly comparable with 2026 due to differences in measurement. In 2021, the question was: “In 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?” The 2021 survey used a Yes/No/Not sure format and did not measure frequency, unlike 2026. Comparisons should therefore be interpreted with caution.

³ See note 2

- Enjoyment (67%) and socializing with friends or family (55%) are the main motivations for attending in person, while cost remains the leading barrier to participation and more frequent attendance (44% among non-attendees; 47% among attendees).
- 56% of respondents say that arts or culture performances and events are important to their quality of life⁴.

B. Participation in Heritage and History Activities

Participation in heritage activities has increased since the pandemic, with nearly half of Canadians (43% vs. 11% in 2021) reporting that they visited a local heritage or commemoration site in person or attended a community gathering highlighting local history. More precisely:

- More than one third of respondents visited a local heritage or commemoration site in person over the past 12 months (38% vs 10% in 2021).
- One in five Canadians attended a community gathering highlighting local history (20% vs 5% in 2021).

It should be noted that comparisons with 2021 should be interpreted with caution due to differences in question wording and reference period.⁵

C. Visits to Arts, Culture and Heritage Facilities

Overall, visitation remains moderate across facility types, but perceptions of the quality and availability of local offerings have improved since 2021, and a majority consider these facilities important to their quality of life:

- In the past 12 months, nearly two-thirds of respondents (67% vs. 69% in 2021) reported visiting at least one of the heritage institutions identified in the survey. More precisely: 46% visited a historic building or site (down from 60% in 2017), 39% visited a museum or science centre (down from 56% in 2017), and 37% visited a zoo, aquarium, or botanical garden (down from 51% in 2017). 28% visited a public art gallery (down from 40% in 2017), while 19% visited an archive (similar to 18% in 2017).
- Arts and cultural facilities are considered important to quality of life by 65% of Canadians, including 21% who say they are very important, while 31% say they are not important.
- Assessments of local offerings are generally positive: 55% rate the quality of performances/events as good (up from 49% in 2021⁶) and 48% rate the number positively (up from 43% in 2021).
- Similarly, 56% rate the quality of local facilities positively (up from 49% in 2021⁷) and 48% rate the number of facilities positively (up from 39% in 2021).

⁴ The results presented here are not rebased and reflect only the 2026 findings. For rebased results, please refer to Question 9 in the report.

⁵ In 2021, the question was asked as follows: “Since the COVID-19 pandemic began, have you done any of the following? ... Visited a local heritage or commemoration site in person.”

⁶ Wording for this question differed in 2021 and 2017. In 2021, respondents were asked: “Thinking about arts and heritage in your community, how would you rate each of the following?” In 2017, the question was: “Thinking about your community, how would you rate each of the following?”

⁷ See note 6

D. Commitment to Arts and Culture

Commitment to arts and culture is modest, while public attitudes are broadly positive, with strong recognition of their social, economic, and community value:

- More than one quarter of respondents (28%) either donated money, goods, or services to an arts or culture organization, purchased or renewed a membership or subscription, or volunteered with an arts or culture organization. Specifically, 18% of Canadians donated money, goods, or services to an arts or culture organization in the past 12 months, 13% purchased or renewed a membership or subscription, and 11% volunteered.
- Attitudes toward arts and culture are positive: 74% agree that museums and heritage institutions are a trusted source of history, 71% say arts and culture make communities better places to live, and 67% believe they are important for local economies⁸.
- Arts and culture are also seen as socially beneficial, with 70% agreeing they help bring together people from different languages and cultures, and about half saying they feel welcome in cultural facilities (56%), help them feel part of their local community (48%), and part of Canada (46%)⁹.

E. Role of Government in Supporting Arts and Culture

There is broad public support for government involvement in arts and culture, including heritage protection, promotion of Canadian arts, and financial measures to sustain organizations, facilities, and individual artists:

- Government support for arts and culture is widely endorsed, with 80% of Canadians saying governments should place importance on supporting arts and culture in Canada, including 31% who believe it should receive a great deal of importance.
- There is strong agreement that governments should protect and preserve Canada's heritage (77%) and promote Canadian arts and culture performances and events (75%)¹⁰.
- Support also extends to financial and participation-focused measures, including funding facilities (65%), encouraging participation through incentives (64%), supporting arts and culture organizations (63%), and providing direct financial support to individual artists (60%)¹¹.

F. Personal Participation in Artistic Activities

Personal participation in artistic activities is limited:

- Just over one quarter of Canadians report having been personally involved in at least one artistic activity in the past 12 months (28%), such as music, dance, visual arts, crafts or writing.
- Over two thirds of respondents did not participate in artistic activities (69%), while a small proportion were unsure or preferred not to answer (3%).

⁸ The results presented here are not rebased and reflect only the 2026 findings. For rebased results, please refer to Question 15 in the report.

⁹ See note 8

¹⁰ The results presented here are not rebased and reflect only the 2026 findings. For rebased results, please refer to Question 17 in the report.

¹¹ See note 10

G. Sense of Belonging and National Identity

The survey included general attitudinal questions about national identity, which were not specifically linked to arts and culture. Results show that Canadians report a strong sense of belonging and pride in their country:

- A strong sense of belonging to Canada is reported by 78% of respondents, including 41% who describe it as very strong, while 18% report a weak sense of belonging.
- Seven in ten Canadians (70%) say they are proud to be Canadian, including 46% who are very proud; 11% say they are not proud.

b. Key Differences Across Regions and Sub-Groups

A. Participation in Arts and Culture Performances and Events

In the past 12 months, in-person attendance at arts and culture performances and events varies across regions, with higher participation observed in Quebec (68%) and lower participation in Atlantic Canada (51%). Over the same period, participation differs across equity groups. Both in-person and online participation are higher among 2SLGBTQI+ respondents (71% in person; 58% online) and racialized respondents (65% in person; 60% online), while individuals living with a disability (51%) are less likely to report attending events in person.

When asked to compare their participation to before the COVID-19 pandemic, increases in in-person attendance at arts and culture performances and events are more commonly reported among 2SLGBTQI+ respondents (29%), Francophones living outside Quebec (25%), racialized respondents (25%), and immigrants (20%). Increases in online participation are more commonly reported among Indigenous respondents (27%), racialized respondents (23%), 2SLGBTQI+ respondents (22%), and immigrants (18%).

In the past 12 months, attendance at First Nations, Inuit or Métis arts events is higher in the Territories (59%) and among Indigenous respondents (54%).

A related but distinct measure examined whether respondents attended (in person) or watched (online) performances by artists from diverse groups. Based on this measure, attending or watching performances by racialized artists is higher among racialized respondents (46%), with the highest levels among 2SLGBTQI+ respondents (50%). Attending or watching performances by First Nations, Inuit or Métis artists is substantially higher among Indigenous respondents (62%), while attending or watching performances by deaf artists or artists with disabilities is highest among deaf respondents (21%).

Among respondents who attended in person or watched online at least one arts or culture performance or event in the past 12 months, attending or watching performances delivered in French is higher in Quebec (74%) and among Francophones living outside Quebec (63%), while attending or watching performances delivered in Indigenous languages is higher in the Territories (46%) and among Indigenous respondents (27%).

The importance of having access to online content created by Canadian artists is higher among 2SLGBTQI+ respondents (77%), Indigenous respondents (72%), Francophones living outside Quebec (71%), and

racialized respondents (67%), and lower among Anglophones living in Quebec (40% reporting it as not important).

Among respondents who did not attend any arts or culture performances or events in person in the past 12 months, those living with a disability are more likely to report accessibility, health, and transportation barriers (30% health/accessibility; 23% transportation). Among those who attended at least one event, they are also more likely to report these barriers as reasons for not attending more often, including health or accessibility issues (19%) and transportation challenges (25%).

Arts and culture performances and events are more likely to be considered important to quality of life among 2SLGBTQI+ respondents (69%), Indigenous respondents (66%), racialized respondents (64%), and immigrants (62%).

B. Participation in Heritage and History Activities

In the past 12 months, visiting a local heritage or commemoration site is significantly higher in the Territories (60%). Attendance at community gatherings highlighting local history is also higher in the Territories (39%) and Ontario (22%), and lower in Quebec (16%).

Participation in heritage activities, both visiting a local heritage or commemoration site and attending a community gathering highlighting local history is higher among Indigenous respondents (51% site; 37% gathering), Francophones living outside Quebec (48%; 31%), 2SLGBTQI+ respondents (48%; 26%), racialized respondents (43%; 31%), and immigrant respondents (40%; 25%). In contrast, Anglophones living in Quebec (30%) are less likely to report visiting a local heritage or commemoration site.

C. Visits to Arts, Culture and Heritage Facilities

Facility Visitation

In the past 12 months, visitation to arts and cultural facilities varies across regions. Museum visits are highest in the Territories (56%), followed by Manitoba (49%) and British Columbia (44%), and lowest in Atlantic Canada (31%). Visits to zoos, aquariums, or botanical gardens are higher in Manitoba (53%) and Alberta (44%), and lower in Quebec (33%), Atlantic Canada (27%), and the Territories (21%). Visits to public art galleries are highest in the Territories (43%), followed by British Columbia (32%) and Ontario (31%).

Visitation also varies across equity groups. Overall, visitation is higher among 2SLGBTQI+ respondents (56% visiting historic buildings or sites, 48% museums, 44% zoos, aquariums, or botanical gardens, and 43% public art galleries), Indigenous respondents (54% historic sites, 34% public art galleries, 29% archives), racialized respondents (50% historic sites, 47% museums, 45% zoos, aquariums, or botanical gardens, 37% public art galleries, 27% archives), and immigrant respondents (49% historic sites, 42% museums, 40% zoos, aquariums, or botanical gardens, 32% public art galleries, 22% archives). In contrast, individuals living with a disability report lower visitation, particularly to museums (33%), zoos, aquariums, or botanical gardens (31%), and public art galleries (25%).

Perceived Importance of Facilities

Respondents who consider arts and cultural facilities important to their quality of life varies across regions, with higher levels in the Territories (81%), British Columbia (70%), Manitoba (69%), and Ontario (68%), and lower levels in Quebec (58%).

This proportion also differs across equity groups, with a higher importance reported among 2SLGBTQI+ respondents (76%), Indigenous respondents (73%), racialized respondents (73%), and immigrant respondents (71%).

Assessment of Local Performances and Facilities

Assessments of the quality and number of arts and culture performances and events in respondents' communities vary across regions. Positive ratings¹² of performance quality are higher in the Territories (69%) and Quebec (64%), and lower in Atlantic Canada (48%). Similarly, positive ratings of the number of performances are higher in the Territories (61%) and Quebec (57%), and lower in Atlantic Canada (38%) and Saskatchewan (36%).

Differences are also observed across equity groups. 2SLGBTQI+ respondents (20%), individuals living with a disability (16%), and immigrant respondents (16%) are more likely to rate the number of performances as poor, while Indigenous respondents (11%) are more likely to rate the quality of performances as poor.

Assessments of arts and cultural facilities also vary regionally. Positive ratings of facility quality and number are higher in Quebec (63% for quality; 56% for number) and lower in Atlantic Canada (49%; 40%).

Across equity groups, 2SLGBTQI+ respondents (11%) and individuals living with a disability (9%) are more likely to express negative views¹³ on the quality of facilities. Positive ratings of facility quality are more common among respondents living in urban areas (65%), Francophone respondents (65%), university-educated respondents (63%), and higher-income respondents (61%).

D. Commitment with Arts and Culture

Support for Arts and culture

Support for arts and culture activities varies across regions. Overall, support is higher in the Territories than in the rest of the country, including donations (26%), memberships (21%), and volunteering (21%).

Differences are also observed across equity groups. Donations, memberships, and volunteering are more common among 2SLGBTQI+ respondents (25%, 19%, and 18%, respectively), racialized respondents (26%, 16%, and 19%, respectively), and immigrant respondents (21%, 14%, and 15%, respectively).

¹² Positive ratings refer to the proportion of respondents who selected "Good" or "Very good".

¹³ Negative views refer to the proportion of respondents who selected "Poor" or "Very poor".

Attitudes Toward Arts and Culture

Agreement with positive statements about arts and culture is significantly higher in the Territories across nearly all measures (93% consider museums as a trusted source of information; 93% say arts make communities better places to live).

Across equity groups, 2SLGBTQI+ respondents are more likely to agree with positive statements about arts and culture across multiple measures, including that arts and culture make communities better places to live (80%), are important for the economy (79%), bring together people from different languages and traditions (78%), offer educational experiences that help them connect with history and culture (76%), is important to support arts and culture through volunteering or donating is important (66%), participating has a positive effect on health (64%), they feel welcome in arts and cultural facilities (64%), and arts and culture help them feel part of their local community (63%).

Indigenous respondents express significantly more positive attitudes on several measures, including that cultural institutions offer educational experiences that help them connect with history, traditions and culture (72%), Canadian artists can hold their own on the world stage (71%), they feel welcome in arts and cultural facilities (64%), supporting arts and culture through volunteering or donating is important (62%), participation has a positive effect on health (62%), arts and culture help them feel part of their local community (59%), and help them feel part of Canada (54%).

Racialized respondents express significantly more positive attitudes across multiple measures, including that arts and culture make communities better places to live (74%), bring together people from different languages and cultural traditions (73%), are important for the economy of communities (70%), and offer educational experiences that help them connect with history, traditions and culture (69%). They are also more likely to say that supporting arts and culture through volunteering or donating is important (61%), that they feel welcome in arts and cultural facilities (60%), that arts and culture help them feel part of their local community (60%), that participation has a positive effect on health (58%), and that arts and culture help them feel part of Canada (56%).

Immigrant respondents also express significantly more positive attitudes on several measures, including that arts and culture bring together people from different languages and cultural traditions (74%), that supporting arts and culture through volunteering or donating is important (55%), and that arts and culture help them feel part of Canada (53%) and part of their local community (52%).

Anglophones living in Quebec (46%) and individuals with disabilities (52%) are less likely to agree that they feel welcome at arts and cultural facilities.

E. Role of Governments in Supporting Arts and Culture

The perceived importance of government support for arts and culture varies across regions. The proportion of respondents who consider such support important is highest in the Territories (92%) and Quebec (84%), and lower in Alberta (74%) and Saskatchewan (71%).

Across equity groups, the perceived importance of government support is higher among 2SLGBTQI+ respondents (86%).

Agreement with all suggested measures included in the survey is significantly higher in the Territories compared to other regions, including helping protect and preserve Canada's heritage (94%), promoting Canadian arts and culture performances and events (90%), providing financial support to build and maintain facilities (87%), providing incentives to encourage participation (87%), offering tax incentives to encourage private sector support (83%), providing financial support to arts and culture organizations (87%), and providing financial support to individual artists (80%).

Across equity groups, 2SLGBTQI+ respondents show higher agreement across multiple measures, particularly government financial support for facilities (77%), for individual artists (77%), and for organizations (74%).

Indigenous respondents also show elevated support for several measures (e.g., 69% agree with providing financial support for facilities; 68% for direct artist support).

Racialized respondents are slightly less likely to agree that governments should help protect and preserve Canada's heritage (75%).

F. Personal Participation in Artistic Activities

Personal participation in artistic activities in the past 12 months varies across regions. It is higher in the Territories (44%) and British Columbia (32%), and lower in Atlantic Canada (25%) and Quebec (24%).

Participation also differs across equity groups. It is significantly higher among 2SLGBTQI+ respondents (48%), Indigenous respondents (45%), individuals living with a disability (36%), and racialized respondents (33%).

G. Sense of Belonging and National Identity

Sense of belonging to Canada varies across regions. It is higher in Manitoba (87%), the Territories (85%), Atlantic Canada (84%), and Ontario (82%), and lower in Quebec (69%), where respondents are more likely to report a weak sense of belonging (28%). Across equity groups, deaf respondents (86%) are more likely to report a strong sense of belonging.

Pride in being Canadian also varies by region. It is higher in Atlantic Canada (78%), the Territories (78%), and Ontario (74%), and lower in Quebec (61%). Across equity groups, deaf respondents (78%) are more likely to report being proud, while 2SLGBTQI+ respondents (60%) and racialized respondents (67%) are less likely to report pride in being Canadian.

1.4. Notes on Interpretation of the Research Findings

The opinions and observations expressed in this document do not reflect those of the Department of Canadian Heritage and Canada Council for the Arts. This report was compiled by Leger based on research conducted specifically for this project.

The survey targeted the general population, employing a non-probabilistic sampling method. Respondents were chosen from a panel of volunteers who have signed up to participate in online surveys. Consequently, the results of this survey are not statistically representative of the target population.

1.5. Political Neutrality Statement and Contact Information

Leger certifies that the final deliverables fully comply with the Government of Canada's political neutrality requirements outlined in the Policy on Communications and Federal Identity and the Directive on the management of Communications.

Specifically, the deliverables do not include information on electoral voting intentions, political party preferences, standing with the electorate, or ratings of the performance of a political party or its leaders.

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2. Detailed Results

2.1. Participation in Arts and Culture Performances and Events

a. Overall Participation and Frequency

Canadians 16 years of age and over were asked how many arts and culture performances and events they attended in person or watched online over the past 12 months.

Over this period, most respondents report having attended at least one arts and culture performance or event in person (60%). This is similar to the proportion reported in 2021 (59%); this comparison should be interpreted with caution due to differences in measurement between survey waves.¹⁴

Engagement online is less widespread than in-person attendance. Just under half of respondents reported watching at least one arts and culture performance or event online over the past 12 months (47%). This is higher than the proportion reported in 2021 (42%); however, this comparison should be interpreted with caution due to differences in measurement between survey waves¹⁵. Online participation most commonly occurred once (9%) or two to three times (21%). An equal proportion of respondents (47%) did not watch any events online, while a small share were unsure (6%).

In terms of in-person participation, higher rates of attendance at least once in the past 12 months are observed among respondents in Quebec (68%).

For online participation, watching at least one event is more common among respondents in the Territories (57%) and in Ontario (49%).

¹⁴ Results from 2021 are not directly comparable with 2026 due to differences in measurement. In 2021, the question was: “In 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?” The 2021 survey used a Yes/No/Not sure format and did not measure frequency, unlike 2026. Comparisons should therefore be interpreted with caution.

¹⁵ See note 14.

Table 3. Overall Participation and Frequency, by region

Q1: During the last 12 months, approximately how many arts and culture performances and events did you attend in person or watch online?

<i>Base: All Respondents</i>	Total	BC	AB	SK	MB	ON	QC	ATL	Terr.
n= (weighted)	5,340	739	594	156	187	2,064	1,226	357	16
n= (unweighted)	5,340	704	567	150	181	1,949	1,183	382	224
A. In person									
(NET) AT LEAST ONCE (1-5)	60%	60%	57%	54%	56%	58%	68%	51%	62%
Once	15%	16%	19%	20%	16%	14%	15%	15%	14%
2 to 3 times	27%	30%	26%	22%	29%	27%	30%	21%	16%
4 to 6 times	11%	10%	9%	8%	7%	10%	14%	11%	13%
7 to 10 times	3%	3%	2%	3%	3%	3%	5%	2%	8%
Over 10 times	3%	2%	2%	1%	2%	3%	3%	2%	11%
None	38%	36%	40%	44%	41%	39%	31%	46%	37%
I don't know	3%	3%	4%	2%	3%	3%	1%	2%	1%
B. Online									
(NET) AT LEAST ONCE (1-5)	47%	49%	46%	38%	44%	49%	44%	49%	57%
Once	9%	13%	9%	11%	8%	10%	8%	8%	6%
2 to 3 times	21%	21%	20%	16%	21%	21%	20%	24%	15%
4 to 6 times	9%	8%	10%	4%	10%	10%	9%	10%	10%
7 to 10 times	4%	3%	3%	2%	2%	4%	3%	2%	7%
Over 10 times	5%	5%	4%	5%	3%	5%	4%	4%	19%
None	47%	43%	48%	51%	46%	44%	52%	45%	40%
I don't know	6%	7%	6%	11%	10%	7%	4%	7%	3%

In terms of in-person participation, higher rates of attendance at least once in the past 12 months are observed among 2SLGBTQI+ respondents (71%), Francophones living outside Quebec (67%), and racialized respondents (65%). Individuals living with a disability are less likely than the overall population to report attending at least one arts and culture performance or event in person in the past 12 months (51%).

For online participation, watching at least one event is more common among racialized respondents (60%), 2SLGBTQI+ respondents (58%), Indigenous respondents (57%), and immigrants (53%).

Table 4. Overall Participation and Frequency, by equity group

Q1: During the last 12 months, approximately how many arts and culture performances and events did you attend in person or watch online?

<i>Base: All Respondents</i>	Total	2SLGBTQI+	Franco-phones outside Quebec	Anglo-phones in Quebec	Individuals living with a disability	Deaf respondents	Immigrants	Indigenous respondents	Racialized respondents
n= (weighted)	5,340	235	131	348	1,365	335	1,551	266	1,457
n= (unweighted)	5,340	502	265	217	968	306	1,276	312	1,701
A. In person									
(NET) AT LEAST ONCE (1-5)	60%	71%	67%	54%	51%	55%	61%	62%	65%
Once	15%	12%	10%	12%	12%	12%	18%	13%	18%
2 to 3 times	27%	31%	30%	27%	23%	23%	29%	28%	31%
4 to 6 times	11%	15%	17%	12%	9%	13%	9%-	14%	11%
7 to 10 times	3%	5%	6%	2%	3%	3%	3%	5%	4%
Over 10 times	3%	8%	4%	2%	3%	4%	2%	2%	2%-
None	38%	26%-	33%	45%	46%	43%	36%	35%	32%-
I don't know	3%	3%	1%-	0%-	3%	2%	3%	3%	3%
B. Online									
(NET) AT LEAST ONCE (1-5)	47%	58%	53%	47%	47%	49%	53%	57%	60%
Once	9%	7%	7%	7%	9%	6%	10%	8%	12%
2 to 3 times	21%	23%	23%	21%	19%	22%	23%	23%	24%
4 to 6 times	9%	13%	10%	8%	10%	11%	11%	13%	13%
7 to 10 times	4%	6%	7%	5%	4%	5%	4%	6%	5%
Over 10 times	5%	9%	7%	6%	6%	5%	6%	7%	6%
None	47%	35%	40%	49%	46%	46%	42%	37%	36%
I don't know	6%	7%	7%	4%	7%	5%	4%	6%	5%

In addition to the differences observed in the tables above, the following subgroups were more likely than overall (60%) to have attended arts and culture performances and events in person at least once:

- Respondents who have an annual income of more than \$150k (73%);
- Francophone respondents (72%);
- Respondents who have a university degree (71%);
- Respondents aged between 16 and 24 years old (68%);
- Respondents aged between 25 and 44 years old (67%);
- Respondents who have an annual income between \$80k and \$150k (66%);
- Respondents who live in large urban centres (65%);
- Respondents who live in major urban centres (64%);
- Respondents who don't live with a disability (63%).

The following subgroups were more likely than the overall (47%) to have attended arts and culture performances and events online at least once:

- Respondents aged between 16 and 24 years old (59%);
- Respondents who have a university degree (55%);
- Allophone respondents (55%);
- Respondents who have an annual income of more than \$150k (54%);
- Respondents who live in major urban centres (53%);
- Respondents aged between 25 and 44 years old (51%);
- Respondents who live in large urban centres (50%);
- Men respondents (49%)
- Anglophone respondents (48%).

b. Mode of Participation: In-Person vs. Online

Compared to before the COVID-19 pandemic, a minority of respondents report increased engagement with arts and culture performances and events. Overall, 18% say they attend in-person arts or culture performances more often than before the pandemic, while 14% report watching online arts or culture performances more frequently. It should be noted that 58% of respondents reported watching online arts and cultural performances and events as much as they did before the COVID-19 pandemic.

Table 5. Mode of Participation: In-Person vs. Online

Q3: Compared to before the COVID-19 pandemic, how often do you attend (in person) or watch (online) arts or culture performances and events?

<i>Base: All Respondents (n=5,340)</i>	NET MORE	Much more often	More often	About the same	NET LESS	Less often	Much less often	I don't know
Attend in person arts or culture performances and events	18%	4%	13%	48%	28%	14%	14%	6%
Watch online arts or culture performances and events	14%	3%	12%	58%	18%	7%	11%	10%

Watching online arts or culture performances more often is more commonly reported in British Columbia (17%) and Ontario (16%), while it is less commonly reported in Quebec (11%).

Table 6. Mode of Participation: In-Person vs. Online, by region – TOTAL MORE

Q3: Compared to before the COVID-19 pandemic, how often do you attend (in person) or watch (online) arts or culture performances and events?

<i>TOTAL MORE</i> <i>Base: All Respondents</i>	Total	BC	AB	SK	MB	ON	QC	ATL	Terr.
n= (weighted)	5,340	739	594	156	187	2,064	1,226	357	16
n= (unweighted)	5,340	704	567	150	181	1,949	1,183	382	224
Attend in person arts or culture performances and events	18%	20%	15%	16%	22%	19%	17%	14%	14%
Watch online arts or culture performances and events	14%	17%	14%	10%	11%	16%	11%	14%	18%

Increases in in-person attendance are more commonly reported among 2SLGBTQI+ respondents (29%), Francophones living outside Quebec (25%), racialized respondents (25%), and immigrants (20%).

Increases in online participation are more commonly reported among Indigenous respondents (27%), followed by racialized respondents (23%), 2SLGBTQI+ respondents (22%), and immigrants (18%).

Table 7. Mode of Participation: In-Person vs. Online, by equity group– TOTAL MORE

Q3: Compared to before the COVID-19 pandemic, how often do you attend (in person) or watch (online) arts or culture performances and events?

<i>TOTAL MORE</i> <i>Base: All Respondents</i>	Total	2SLGBTQI+	Franco- phones outside Quebec	Anglo- phones in Quebec	Individuals living with a disability	Deaf respondents	Immigrants	Indigenous respondents	Racialized respondents
n= (weighted)	5,340	235	131	348	1,365	335	1,551	266	1,457
n= (unweighted)	5,340	502	265	217	968	306	1,276	312	1,701
Attend in person arts or culture performances and events	18%	29%	25%	16%	19%	22%	20%	23%	25%
Watch online arts or culture performances and events	14%	22%	19%	14%	16%	18%	18%	27%	23%

In addition to the differences observed in the tables above, the following subgroups were more likely than overall (18%) to have attended more in-person arts or culture performances and events than before the COVID-19 pandemic:

- Respondents aged between 16 and 24 years old (28%);
- Allophone respondents (22%);
- Respondents who have a university degree (22%);
- Respondents aged between 25 and 44 years old (21%);
- Respondents who have an annual income of more than \$150k (21%);
- Respondents who live in major urban centres (20%);
- Respondents who live in large urban centres (20%).

The following subgroups were more likely than overall (14%) to have watched more online arts or culture performances and events than before the COVID-19 pandemic:

- Non-binary / other-gendered respondents (32%);
- Respondents aged between 16 and 24 years old (24%);
- Allophone respondents (19%);
- Respondents who have a university degree (19%);
- Respondents aged between 25 and 44 years old (18%);
- Respondents who live in major urban centres (18%);
- Respondents who live in large urban centres (17%);
- Men respondents (16%);
- Anglophone respondents (15%).

In Saskatchewan, only 19% report attending arts and culture performances and events in person less often than before the pandemic. In British Columbia and Atlantic Canada, only 13% report watching online events less often than before the pandemic.

Table 8. Mode of Participation: In-Person vs. Online, by region– TOTAL LESS

Q3: Compared to before the COVID-19 pandemic, how often do you attend (in person) or watch (online) arts or culture performances and events?

<i>TOTAL LESS</i> <i>Base: All Respondents</i>	Total	BC	AB	SK	MB	ON	QC	ATL	Terr.
n= (weighted)	5,340	739	594	156	187	2,064	1,226	357	16
n= (unweighted)	5,340	704	567	150	181	1,949	1,183	382	224
Attend in person arts or culture performances and events	28%	26%	29%	19%	29%	30%	27%	31%	35%
Watch online arts or culture performances and events	18%	13%	18%	16%	19%	19%	19%	13%	23%

For in-person attendance, respondents living with a disability (33%) are more likely to report attending less often than before the pandemic, while 2SLGBTQI+ respondents (21%) are less likely to report attending less often.

For online participation, racialized respondents (21%) are more likely to report watching less often than before the pandemic, while 2SLGBTQI+ respondents (12%) are less likely to report watching less often.

Table 9. Mode of Participation: In-Person vs. Online, by equity group– TOTAL LESS

Q3: Compared to before the COVID-19 pandemic, how often do you attend (in person) or watch (online) arts or culture performances and events?

<i>TOTAL LESS</i> <i>Base: All Respondents</i>	Total	2SLGBTQI+	Franco-phones outside Quebec	Anglo-phones in Quebec	Individuals living with a disability	Deaf respondents	Immigrants	Indigenous respondents	Racialized respondents
n= (weighted)	5,340	235	131	348	1,365	335	1,551	266	1,457
n= (unweighted)	5,340	502	265	217	968	306	1,276	312	1,701
Attend in person arts or culture performances and events	28%	21%	30%	25%	33%	32%	29%	30%	28%

<i>TOTAL LESS</i> <i>Base: All Respondents</i>	Total	2SLGBTQI+	Franco- phones outside Quebec	Anglo- phones in Quebec	Individuals living with a disability	Deaf respondents	Immigrants	Indigenous respondents	Racialized respondents
Watch online arts or culture performances and events	18%	12%	17%	20%	17%	19%	19%	20%	21%

In addition to the differences observed in the tables above, the following subgroups were more likely than overall (28%) to have attended fewer in-person arts or culture performances and events than before the COVID-19 pandemic:

- Respondents aged 65 years old or more (35%);
- Respondents who have an annual income of less than \$40k (34%);
- Allophone respondents (34%);
- Respondents who have an annual income between \$40k and \$80k (31%);
- Women respondents (30%);
- Non-2SLGBTQI+ respondents (29%).

The following subgroups were more likely than overall (18%) to have watched fewer online arts or culture performances and events than before the COVID-19 pandemic:

- Respondents who live in medium urban centres (21%);
- Respondents who have an elementary or high school degree (21%);
- Respondents who have an annual income of less than \$40k (21%);
- Respondents who have an annual income between \$40k and \$80k (20%).

c. Types of Arts and Culture Performance and Events Attended (In Person)

Among respondents who attended arts or culture performances and events in person in the past 12 months, nearly all (94%) reported attending at least one of the listed event types. This proportion is higher in Ontario (97%) and lower in Quebec (92%). Among the event types listed, 79% reported attending a performing arts event, 52% attended an art or cultural festival in their local community, 40% attended a visual arts exhibit, 35% attended an art or cultural festival outside their community, and 18% attended a First Nations, Inuit or Métis arts event.

Table 10. Types of Arts and Culture Events Attended (In Person), by region— TOTAL YES

Q2: During the last 12 months, did you attend in person any of the following types of arts or culture performances and events?

% YES <i>Base: Respondents who attended one or more in-person event</i>	Total	BC	AB	SK	MB	ON	QC	ATL	Terr.
n= (weighted)	3,183	446	337	84	106	1,188	828	184	10
n= (unweighted)	3,432	447	345	84	107	1,212	865	218	154
NET At least one	94%	95%	93%	88%	95%	97%	92%	94%	96%
A performing arts event (for example, a music concert, a dance performance or a play)	79%	75%	78%	73%	79%	81%	78%	82%	80%
An art and cultural festival in your local community (in your region, city, township or neighbourhood)	52%	53%	52%	42%	57%	56%	49%	40%	72%
A visual arts exhibit	40%	48%	40%	34%	39%	43%	32%	37%	61%
An art and cultural festival outside of your community.	35%	39%	25%	28%	40%	39%	32%	28%	39%
A First Nations, Inuit or Métis arts event, for example, a visual arts exhibits, live performances, festivals or pow wows.	18%	18%	23%	22%	23%	19%	14%	18%	59%

For performing arts events, attendance is lower among racialized respondents (75%).

For art and cultural festivals in the local community, attendance is higher among Francophones living outside Quebec (66%), deaf respondents (61%), immigrants (56%) and racialized respondents (56%).

For visual arts exhibits, attendance is higher among 2SLGBTQI+ respondents (55%), racialized respondents (48%) and immigrants (45%).

For art and cultural festivals outside the community, attendance is higher among Francophones living outside Quebec (46%), racialized respondents (44%), 2SLGBTQI+ respondents (43%), and immigrants (42%).

For First Nations, Inuit or Métis arts events, attendance is substantially higher among Indigenous respondents (54%), followed by racialized respondents (27%), Francophones living outside Quebec (26%), 2SLGBTQI+ respondents (25%), and individuals living with a disability (25%).

Table 11. Types of Arts and Culture Events Attended (In Person), by equity group– TOTAL YES

Q2: During the last 12 months, did you attend in person any of the following types of arts or culture performances and events?

% YES <i>Base: Respondents who attended one or more in-person event</i>	Total	2SLGBTQI+	Franco-phones outside Quebec	Anglo-phones in Quebec	Individuals living with a disability	Deaf respondents	Immigrants	Indigenous respondents	Racialized respondents
n= (weighted)	3,183	167	87	190	691	184	945	165	952
n= (unweighted)	3,432	378	192	142	538	183	817	196	1,141
NET At least one	94%	96%	92%	94%	95%	97%	95%	96%	95%
A performing arts event (for example, a music concert, a dance performance or a play)	79%	80%	77%	80%	81%	85%	79%	75%	75%
An art and cultural festival in your local community (in your region, city, township or neighbourhood)	52%	55%	66%	46%	56%	61%	56%	52%	56%
A visual arts exhibit	40%	55%	47%	46%	37%	40%	45%	42%	48%
An art and cultural festival outside of your community.	35%	43%	46%	39%	35%	38%	42%	39%	44%
A First Nations, Inuit or Métis arts event, for example, a visual arts exhibits, live performances, festivals or pow wows.	18%	25%	26%	21%	25%	23%	19%	54%	27%

In addition to the differences observed in the tables above, the following subgroups were more likely than overall (79%) to have attended a performing arts event:

- Respondents who have an annual income of more than \$150k (84%);
- Respondents aged 65 years old or more (84%);
- Respondents aged between 45 and 64 years old (82%);
- Women respondents (82%);

- Respondents who live in major urban centres (82%);
- Respondents who have a university degree (82%);
- Non-racialized respondents (81%).

The following subgroups were more likely than overall (52%) to have attended an arts and cultural festival in their local community:

- Allophone respondents (63%);
- Respondents who live in major urban centres (59%);
- Respondents who have a university degree (56%).

The following subgroups were more likely than overall (40%) to have visited a visual arts exhibit:

- Allophone respondents (51%);
- Respondents who live in major urban centres (48%);
- Respondents who have a university degree (47%);
- Anglophone respondents (43%).

The following subgroups were more likely than overall (35%) to have attended an arts and cultural festival outside of their community:

- Allophone respondents (47%);
- Respondents who have an annual income of more than \$150k (41%);
- Respondents who have a university degree (40%);
- Respondents aged between 25 and 44 years old (38%);
- Respondents aged between 45 and 64 years old (38%);
- Men respondents (37%);
- Anglophone respondents (36%).

The following subgroups were more likely than overall (18%) to have attended a First Nations, Inuit or Métis arts event:

- Respondents who live in major urban centres (21%);
- Respondents who have a university degree (20%);
- Anglophone respondents (20%).

d. Diversity and Language of Performances and Events

Among respondents who attended or watched at least one arts or culture performance or event in the past 12 months, 43% reported having attended or watched at least one of the listed artist groups in 2026, lower than in 2021 (47%).

Nearly one third report having seen performances by racialized (visible minority) artists (32% vs 37% in 2021). Just over one in five (22%) attended or watched events featuring First Nations, Inuit or Métis artists, while a smaller proportion (11%) report having attended or watched performances by deaf artists or artists with disabilities.

Table 12. Diversity of Performances, tracking

Q4: Thinking about the arts or culture performances and events you have attended in person or watched online in the last 12 months, were any of these performed by artists from the following groups?

<i>Base: Respondents who attended or watched one or more event</i>	2026	2021*	2017*
n= (weighted)	3,729	5,497	1,810
n= (unweighted)	3,940	5,480	1,788
NET At least one	43%	47%	46%
By racialized (visible minority) artists	32%	37%	38%
By First Nations, Inuit or Métis artists	22%	25%	22%
By artists who are deaf or artists with disabilities	11%	9%	12%

**NOTE: Wording for this question differed in 2021 and 2017 ¹⁶*

Among respondents who attended or watched at least one arts or culture performance or event in the past 12 months, the proportion reporting having attended or watched at least one of the listed artist groups is higher in the Territories (73%) and Manitoba (55%), and lower in Atlantic Canada (36%).

In the past 12 months, the proportion of respondents who attended or watched performances or events by racialized (visible minority) artists varies across regions, with higher levels reported in the Territories (47%) and Ontario (35%), and lower levels in Atlantic Canada (24%).

The proportion who attended or watched performances by First Nations, Inuit or Métis artists is also higher in the Territories (66%) and Manitoba (41%), and lower in Quebec (16%).

Similarly, the proportion who attended or watched performances by deaf artists or artists with disabilities is higher in the Territories (20%) and Ontario (13%), and lower in British Columbia (8%) and Quebec (8%).

¹⁶ Wording for this question differed in 2021 and 2017. In 2021, the question was: “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... Black artists and/or artists of colour; First Nations, Inuit or Métis artists; Deaf artists or artists with disabilities.” In 2017, the question was: “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; visible minorities or ethno-cultural minorities; Deaf persons or persons with disabilities.”

Table 13. Diversity of Performances, by region

Q4: Thinking about the arts or culture performances and events you have attended in person or watched online in the last 12 months, were any of these performed by artists from the following groups?

<i>Base: Respondents who attended or watched one or more event</i>	Total	BC	AB	SK	MB	ON	QC	ATL	Terr.
n= (weighted)	3,729	512	394	96	126	1,426	932	231	12
n= (unweighted)	3,940	511	397	96	126	1,412	950	266	182
NET At least one	43%	43%	42%	53%	55%	45%	40%	36%	73%
By racialized (visible minority) artists	32%	33%	28%	33%	33%	35%	32%	24%	47%
By First Nations, Inuit or Métis artists	22%	24%	27%	32%	41%	22%	16%	20%	66%
By artists who are deaf or artists with disabilities	11%	8%	11%	9%	14%	13%	8%	12%	20%

Attending or watching at least one of the listed artist groups is highest among Indigenous respondents (74%), followed by 2SLGBTQI+ respondents (62%), racialized respondents (56%), Francophones living outside Quebec (53%), Anglophones living in Quebec (53%), individuals living with a disability (52%), and immigrants (47%).

In the past 12 months, the proportion of respondents who attended or watched performances by racialized (visible minority) artists is higher among 2SLGBTQI+ respondents (50%), Indigenous respondents (49%), racialized respondents (46%), individuals living with a disability (39%), and immigrant respondents (38%).

The proportion who attended or watched performances by First Nations, Inuit or Métis artists is highest among Indigenous respondents (62%), and is also higher among 2SLGBTQI+ respondents (37%), individuals living with a disability (32%), Francophones living outside Quebec (31%), and racialized respondents (26%).

Similarly, the proportion who attended or watched performances by deaf artists or artists with disabilities is highest among deaf respondents (21%), followed by Indigenous respondents (20%), Francophones living outside Quebec (19%), 2SLGBTQI+ respondents (18%), individuals living with a disability (18%), and racialized respondents (15%).

Table 14. Diversity of Performances, by equity group

Q4: Thinking about the arts or culture performances and events you have attended in person or watched online in the last 12 months, were any of these performed by artists from the following groups?

<i>Base: Respondents who attended or watched one or more event</i>	Total	2SLGBTQI+	Franco-phones outside Quebec	Anglo-phones in Quebec	Individuals living with a disability	Deaf respondents	Immigrants	Indigenous respondents	Racialized respondents
n= (weighted)	3,729	189	101	225	882	231	1,123	195	1,109
n= (unweighted)	3,940	417	218	160	666	223	958	235	1,318
NET At least one	43%	62%	53%	53%	52%	51%	47%	74%	56%
By racialized (visible minority) artists	32%	50%	35%	40%	39%	35%	38%	49%	46%
By First Nations, Inuit or Métis artists	22%	37%	31%	24%	32%	26%	22%	62%	26%
By artists who are deaf or artists with disabilities	11%	18%	19%	14%	18%	21%	11%	20%	15%

In addition to the differences observed in the tables above, the following subgroups were more likely than overall (32%) to have attended in person or watched online arts or culture performances and events performed by racialized (visible minority) artists:

- Non-binary / other-gendered respondents (52%);
- Allophone respondents (40%);
- Respondents aged between 16 and 24 years old (40%);
- Respondents who live in major urban centres (39%);
- Respondents who have a university degree (37%);
- Respondents aged between 25 and 44 years old (35%).

The following subgroups were more likely than overall (22%) to have attended in person or watched online arts or culture performances and events performed by First Nations, Inuit or Métis artists:

- Non-binary / other-gendered respondents (43%);
- Respondents aged between 45 and 64 years old (26%);
- Anglophone respondents (25%);
- Women respondents (24%).

The following subgroups were more likely than overall (11%) to have attended in person or watched online arts or culture performances and events performed by artists who are Deaf or artists with disabilities:

- Anglophone respondents (12%);
- Respondents aged between 25 and 44 years old (35%).

e. Language used in the arts and cultural performances and events attended

Among respondents who attended or watched at least one arts or culture performance in the past 12 months, performances are significantly more likely to have been experienced in English or French in 2026 (91%) compared to 2017 (83%). Attendance at performances in English has also increased (79% vs. 73% in 2017). In contrast, attendance at performances in languages other than English, French, or an Indigenous language remains similar (20% vs. 20% in 2017).

Table 15. Language of Performances, tracking

Q5: Thinking about the arts or culture performances and events you have attended or watched online in the last 12 months, were these performed in...?

<i>Base: Respondents who attended one or more in-person or online event</i>	2026	2017*
n= (weighted)	3,729	2,045
n= (unweighted)	3,940	2,045
NET English + French	91%	83%
In English	79%	73%
In French	23%	25%
NET In a language other than English or French	20%	20%
In a language other than English, French, or an Indigenous language	12%	N/A
In an Indigenous language	8%	N/A
Don't know / Prefer not to answer	4%	3%

**NOTE: Comparisons with 2017 should be interpreted with some caution due to differences in response categories. In 2017, language was measured using three categories (English, French, other), whereas in 2026, the "other" category was split into "Indigenous language" and "other language." Results for English and French are directly comparable across both years. The 2017 "other" category corresponds to the combined total of "Indigenous language" and "other language" in 2026 and can only be compared on an aggregated basis.*

Among respondents who attended or watched at least one arts or cultural performance in the past 12 months, the overall proportion experiencing performances in either English or French is lower in the Territories (85%).

In the past 12 months, the proportion of respondents who attended or watched performances delivered in English is higher in British Columbia (93%), Saskatchewan (90%), Ontario (90%), Alberta (88%), Manitoba (87%), and Atlantic Canada (87%), and substantially lower in Quebec (45%).

The proportion who attended or watched performances delivered in French is higher in Quebec (74%) and lower in the Territories (14%), Atlantic Canada (13%), Manitoba (10%), Ontario (6%), Alberta (5%), British Columbia (4%), and Saskatchewan (2%).

The proportion who attended or watched performances delivered in languages other than English, French, or an Indigenous language is higher in Ontario (15%) and lower in Quebec (6%).

Similarly, the proportion who attended or watched performances delivered in an Indigenous language is higher in the Territories (46%) and Manitoba (17%), and lower in Quebec (6%).

Table 16. Language of Performances, by region

Q5: Thinking about the arts or culture performances and events you have attended or watched online in the last 12 months, were these performed in...?

<i>Base: Respondents who attended one or more in-person or online event</i>	Total	BC	AB	SK	MB	ON	QC	ATL	Terr.
n= (weighted)	3,729	512	394	96	126	1,426	932	231	12
n= (unweighted)	3,940	511	397	96	126	1,412	950	266	182
NET English + French	91%	93%	89%	90%	89%	91%	92%	91%	85%
In English	79%	93%	88%	90%	87%	90%	45%	87%	85%
In French	23%	4%	5%	2%	10%	6%	74%	13%-	14%-
In a language other than English, French, or an Indigenous language	12%	12%	12%	10%	11%	15%	6%	14%	18%
In an Indigenous language	8%	8%	11%	10%	17%	7%	6%	11%	46%
Don't know / Prefer not to answer	4%	3%	4%	4%	5%	3%	5%	3%	3%

Among respondents who attended or watched at least one arts or culture performance in the past 12 months, reported languages of performance vary across equity groups.

Overall exposure to performances delivered in English or French combined (91%) is lower among racialized respondents (88%).

In the past 12 months, the proportion of respondents who attended or watched performances delivered in English (79% overall) is higher among 2SLGBTQI+ respondents (85%), immigrants (85%), individuals living with a disability (84%), and racialized respondents (83%).

The proportion who attended or watched performances delivered in French (23% overall) is higher among Francophones living outside Quebec (63%) and Anglophones living in Quebec (38%), and lower among

individuals living with a disability (16%), Indigenous respondents (15%), deaf respondents (15%), immigrants (14%), and racialized respondents (14%).

The proportion who attended or watched performances delivered in languages other than English, French, or an Indigenous language (12% overall) is higher among racialized respondents (22%), immigrants (20%), Francophones living outside Quebec (20%), and 2SLGBTQI+ respondents (19%).

Similarly, the proportion who attended or watched performances delivered in an Indigenous language (8% overall) is higher among Indigenous respondents (27%), Francophones living outside Quebec (14%), 2SLGBTQI+ respondents (13%), individuals living with a disability (11%), and racialized respondents (10%), and lower among immigrant respondents (6%).

Table 17. Language of Performances, by equity group

Q5: Thinking about the arts or culture performances and events you have attended or watched online in the last 12 months, were these performed in...?

<i>Base: Respondents who attended one or more in-person or online event</i>	Total	2SLGBTQI+	Franco-phones outside Quebec	Anglo-phones in Quebec	Individuals living with a disability	Deaf respondents	Immigrants	Indigenous respondents	Racialized respondents
n= (weighted)	3,729	189	101	225	882	231	1,123	195	1,109
n= (unweighted)	3,940	417	218	160	666	223	958	235	1,318
NET English + French	91%	93%	91%	93%	91%	87%	90%	87%	88%
In English	79%	85%	74%	84%	84%	77%	85%	80%	83%
In French	23%	24%	63%	38%	16%	15%	14%	15%	14%
In a language other than English, French, or an Indigenous language	12%	19%	20%	9%	13%	14%	20%	15%	22%
In an Indigenous language	8%	13%	14%	6%	11%	10%	6%	27%	10%
Don't know / Prefer not to answer	4%	2%	3%	4%	3%	3%	3%	3%	3%-

In addition to the differences observed in the tables above, the following subgroups were more likely than overall (79%) to have attended in person or watched online arts or culture performances and events performed in English:

- Anglophone respondents (91%);
- Respondents who have an annual income of more than \$150k (85%);

- Respondents who live in rural areas (84%);
- Respondents who live in major urban centres (83%);
- Respondents aged between 25 and 44 years old (81%).

The following subgroups were more likely than overall (23%) to have attended in person or watched online arts or culture performances and events performed in French:

- Francophone respondents (82%);
- Respondents who live in small centres (34%);
- Non-immigrant respondents (27%);
- Respondents aged 65 years old or more (26%);
- Respondents who don't live with a disability (26%);
- Respondents who have a college/trade degree (25%);
- Non-racialized respondents (26%).

The following subgroups were more likely than overall (12%) to have attended in person or watched online arts or culture performances and events performed in a language other than English, French or an Indigenous language:

- Allophone respondents (44%);
- Non-binary / other-gendered respondents (30%);
- Respondents aged between 16 and 24 years old (18%);
- Respondents who live in major urban centres (16%);
- Respondents who have an annual income of more than \$150k (16%);
- Anglophone respondents (9%).

The following subgroups were more likely than overall (8%) to have attended in person or watched online arts or culture performances and events performed in an Indigenous language:

- Non-binary / other-gendered respondents (25%);
- Respondents who live in rural areas (13%);
- Respondents who have an annual income of more than \$150k (12%);
- Non-immigrant respondents (9%).

f. Perceived Value of Canadian Artistic Content

Overall, nearly two thirds of respondents (63%) consider having access to online content created by Canadian artists to be important. This includes 21% who say it is very important and 41% who consider it somewhat important. About three in ten respondents (31%) say this access is not important, while 7% are unsure.

The perceived importance of having access to online content created by Canadian artists varies across provinces. It is higher in the Territories (71%) and in Ontario (65%), and lower in British Columbia (58%).

The proportion of respondents who consider this access to be very important is notably higher in the Territories (36%) and Ontario (23%), and lower in British Columbia (17%) and in Saskatchewan (12%).

Table 18. Perceived Value of Canadian Artistic Content, by region

Q6: How important is it to you to have access to online content created by Canadian artists?

<i>Base: All Respondents</i>	Total	BC	AB	SK	MB	ON	QC	ATL	Terr.
n= (weighted)	5,340	739	594	156	187	2,064	1,226	357	16
n= (unweighted)	5,340	704	567	150	181	1,949	1,183	382	224
(NET) IMPORTANT	63%	58%	59%	54%	65%	65%	64%	67%	71%
Very important	21%	17%	20%	12%	22%	23%	21%	24%	36%
Somewhat important	41%	40%	39%	42%	43%	42%	42%	43%	35%
(NET) NOT IMPORTANT	31%	32%	36%	37%	29%	28%	32%	27%	27%
Not very important	19%	19%	22%	24%	17%	18%	21%	14%	12%
Not at all important	11%	13%	14%	13%	12%	10%	10%	12%	15%
Not sure	7%	10%	5%	9%	6%	7%	5%	7%	2%

When asked about the importance of having access to online content created by Canadian artists, considering access important is higher among 2SLGBTQI+ respondents (77%), Indigenous respondents (72%), Francophones living outside Quebec (71%), and racialized respondents (67%); it is lower among immigrants (60%) and Anglophones living in Quebec (55%). Considering access not important is higher among Anglophones living in Quebec (40%) and lower among racialized respondents (26%), Francophones living outside Quebec (32%), Indigenous respondents (32%), and 2SLGBTQI+ respondents (19%). The proportion unsure is lower among 2SLGBTQI+ respondents (4%).

Table 19. Perceived Value of Canadian Artistic Content, by equity group

Q6: How important is it to you to have access to online content created by Canadian artists?

<i>Base: All Respondents</i>	Total	2SLGBTQI+	Franco- phones outside Quebec	Anglo- phones in Quebec	Individuals living with a disability	Deaf respondents	Immigrants	Indigenous respondents	Racialized respondents
n= (weighted)	5,340	235	131	348	1,365	335	1,551	266	1,457
n= (unweighted)	5,340	502	265	217	968	306	1,276	312	1,701
(NET) IMPORTANT	63%	77%	71%	55%	66%	62%	60%	72%	67%
Very important	21%	35%	32%	13%	28%	26%	18%	32%	22%
Somewhat important	41%	42%	39%	42%	38%	37%	42%	40%	45%

<i>Base: All Respondents</i>	Total	2SLGBTQI+	Franco- phones outside Quebec	Anglo- phones in Quebec	Individuals living with a disability	Deaf respondents	Immigrants	Indigenous respondents	Racialized respondents
(NET) NOT IMPORTANT	31%	19%	23%	40%	29%	33%	33%	23%	26%
Not very important	19%	12%	15%	25%	18%	21%	21%	15%	18%
Not at all important	11%	7%	8%	15%	11%	12%	12%	8%	8%
Not sure	7%	4%	6%	5%	6%	5%	8%	5%	7%

In addition to the differences observed in the tables above, the following subgroups were more likely than overall (63%) to say it is important for them to have access to online content created by Canadian artists:

- Non-binary / other-gendered respondents (77%);
- Respondents aged between 25 and 44 years old (68%);
- Francophone respondents (67%);
- Respondents who have a university degree (66%).
- Women respondents (65%);
- Respondents who live in large urban centres (65%);
- Non-immigrant respondents (64%).

g. Motivations for Attending In-Person Performances and Events

Among respondents who attended at least one arts or cultural performance or event in person in the past 12 months, the most common motivations were to have fun and enjoy themselves (67%) and to spend time with friends or family (55%). About half attended because they like the artist or performers (51%), while 44% cited the excitement of a live event compared to online experiences. Other reasons were mentioned by smaller proportions, including affordability (33%) and learning something new or discovering new cultures or art forms (30%). Fewer respondents attended to meet other people and feel part of their community (spend time with people they don't necessarily know) (21%) or to be inspired and fuel their creativity (20%).

Table 20. Motivations for Attending In-Person Events, tracking

Q7: People go to live performances and events for a variety of reasons. What are the main reasons why you attended a live art or cultural performance or event in person in the last 12 months? That is, what did you hope to get out of the experience?

<i>Base: Respondents who attended one or more in-person event</i>	2026	2017*
n= (weighted)	3,183	2,045
n= (unweighted)	3,432	2,045
To have fun and enjoy myself	67%	52%
To spend time with friends or family (people I know)	55%	19%
Because I like the artist or the performers presented	51%	9%
For the excitement of attending a live event (vs. online)	44%	N/A
Because it was free or affordable	33%	N/A
To learn something new (e.g., something about my own heritage, or about other cultures / have new experiences /discover new artists or art forms)	30%	21%
To meet others and feel part of my community (spend time with people I don't necessarily know)	21%	N/A
To be inspired or to fuel my creativity	20%	7%
To support artists/art/someone I know / I was volunteering/working ¹⁷	1%	6%
Other	0%	1%
I don't know / I prefer not to answer	2%	3%

*NOTE: Wording for this question differed in 2017 ¹⁸. In 2017, no predefined response options were provided, as the question was open-ended. The categories presented are based on coding developed by the consultant to classify responses. The 2026 response options were informed by this coding approach.

Among respondents who attended at least one live arts or cultural performance or event in the past 12 months and were asked about their main motivations for attending, several provincial differences emerge:

- Attending because they like the artist or performers presented is higher in Quebec (61%) and lower in Alberta (43%).

¹⁷ This category was not explicitly listed in the 2026 questionnaire and was coded from responses provided under the "Other, please specify" option. Only responses mentioned by at least 1% of respondents were coded and included in the results.

¹⁸ Q7 People go to live arts performances and events for a variety of reasons. Thinking about the last live arts event that you went to, why did you choose to go? That is, what did you hope to get out of the experience?

- Attending for the excitement of a live event is higher in Ontario (47%) and lower in Quebec (38%).
- Attending to learn something new is higher in the Territories (45%), Alberta (37%), and Ontario (34%), and lower in Quebec (20%).
- Attending to meet others and feel part of the community is higher in the Territories (38%) and lower in Quebec (16%).
- Attending to be inspired or fuel creativity is higher in British Columbia (25%) and Ontario (23%), and lower in Quebec (13%).
- Attending to support artists or because of volunteering or working is higher in the Territories (7%).

Table 21. Motivations for Attending In-Person Events, by region

Q7: People go to live performances and events for a variety of reasons. What are the main reasons why you attended a live art or cultural performance or event in person in the last 12 months? That is, what did you hope to get out of the experience?

<i>Base: Respondents who attended one or more in-person event</i>	Total	BC	AB	SK	MB	ON	QC	ATL	Terr.
n= (weighted)	3,183	446	337	84	106	1,188	828	184	10
n= (unweighted)	3,432	447	345	84	107	1,212	865	218	154
To have fun and enjoy myself	67%	63%	68%	75%	71%	69%	66%	63%	61%
To spend time with friends or family (people I know)	55%	57%	58%	48%	62%	56%	52%	53%	50%
Because I like the artist or the performers presented	51%	46%	43%	55%	45%	49%	61%	50%	44%
For the excitement of attending a live event (vs. online)	44%	44%	42%	54%	38%	47%	38%	42%	37%
Because it was free or affordable	33%	32%	35%	34%	37%	32%	32%	34%	28%
To learn something new (e.g., something about my own heritage, or about other cultures / have new experiences / discover new artists or art forms)	30%	35%	37%	28%	33%	34%	20%	26%	45%
To meet others and feel part of my community (spend time with people I don't necessarily know)	21%	22%	25%	21%	22%	23%	16%	21%	38%
To be inspired or to fuel my creativity	20%	25%	24%	13%	25%	23%	13%	18%	26%

<i>Base: Respondents who attended one or more in-person event</i>	Total	BC	AB	SK	MB	ON	QC	ATL	Terr.
To support artists/art/someone I know / I was volunteering/working ¹⁹	1%	1%	2%	0%	1%	1%	0%	3%	7%
Other	0%	1%	0%	0%	0%	0%	0%	0%	3%
I don't know / I prefer not to answer	2%	2%	2%	6%	2%	2%	2%	1%	1%

Among respondents who attended at least one live arts or cultural performance or event in the past 12 months and were asked about their motivations for attending, several significant differences emerge across equity groups:

- Attending to have fun and enjoy themselves (67% overall) is higher among individuals living with a disability (72%) and lower among racialized respondents (60%) and Indigenous respondents (59%).
- Attending to spend time with friends or family (55% overall) is higher among individuals living with a disability (61%) and lower among racialized respondents (51%).
- Attending because they like the artist or performers presented (51% overall) is higher among 2SLGBTQI+ respondents (59%) and individuals living with a disability (57%), and lower among immigrants (43%), Indigenous respondents (41%), and racialized respondents (40%).
- Attending for the excitement of a live event (44% overall) is higher among deaf respondents (54%) and individuals living with a disability (50%), and lower among racialized respondents (38%) and Indigenous respondents (32%).
- Attending because it was free or affordable (33% overall) is higher among 2SLGBTQI+ respondents (39%) and individuals living with a disability (37%).
- Attending to learn something new (30% overall) is higher among Indigenous respondents (44%), deaf respondents (42%), racialized respondents (39%), individuals living with a disability (39%), immigrants (37%), and 2SLGBTQI+ respondents (37%).
- Attending to meet others and feel part of the community (21% overall) is higher among Indigenous respondents (37%), 2SLGBTQI+ respondents (30%), deaf respondents (30%), racialized respondents (27%), individuals living with a disability (27%), and immigrants (24%).
- Attending to be inspired or fuel creativity (20% overall) is higher among Indigenous respondents (32%), 2SLGBTQI+ respondents (30%), individuals living with a disability (27%), and racialized respondents (25%).

¹⁹ This category was not explicitly listed in the questionnaire and was coded from responses provided under the "Other, please specify" option. Only responses mentioned by at least 1% of respondents were coded and included in the results.

Table 22. Motivations for Attending In-Person Events, by equity group

Q7: People go to live performances and events for a variety of reasons. What are the main reasons why you attended a live art or cultural performance or event in person in the last 12 months? That is, what did you hope to get out of the experience?

<i>Base: Respondents who attended one or more in-person event</i>	Total	2SLGBTQI+	Franco-phones outside Quebec	Anglo-phones in Quebec	Individuals living with a disability	Deaf respondents	Immigrants	Indigenous respondents	Racialized respondents
n= (weighted)	3,183	167	87	190	691	184	945	165	952
n= (unweighted)	3,432	378	192	142	538	183	817	196	1,141
To have fun and enjoy myself	67%	66%	66%	60%	72%	68%	66%	59%	60%
To spend time with friends or family (people I know)	55%	49%	51%	46%	61%	53%	55%	53%	51%
Because I like the artist or the performers presented	51%	59%	57%	45%	57%	52%	43%	41%	40%
For the excitement of attending a live event (vs. online)	44%	47%	42%	40%	50%	54%	42%	32%	38%
Because it was free or affordable	33%	39%	36%	40%	37%	34%	35%	33%	35%
To learn something new (e.g., something about my own heritage, or about other cultures / have new experiences /discover new artists or art forms)	30%	37%	37%	27%	39%	42%	37%	44%	39%
To meet others and feel part of my community (spend time with people I don't necessarily know)	21%	30%	25%	19%	27%	30%	24%	37%	27%
To be inspired or to fuel my creativity	20%	30%	19%	25%	27%	24%	22%	32%	25%
To support artists/art/someone I	1%	0%	1%	1%	1%	0%	1%	3%	1%

<i>Base: Respondents who attended one or more in-person event</i>	Total	2SLGBTQI+	Franco-phones outside Quebec	Anglo-phones in Quebec	Individuals living with a disability	Deaf respondents	Immigrants	Indigenous respondents	Racialized respondents
know / I was volunteering/working ²⁰									
Other	0%	0%	0%	0%	0%	0%	0%	0%	0%
I don't know / I prefer not to answer	2%	1%	1%	3%	2%	1%	2%	1%	2%

h. Reasons for Not Attending Any In-Person Performances and Events

Among respondents who did not attend any live arts or cultural performances or events in person in the past 12 months, the most frequently cited reason was cost, with 44% saying events were too expensive or not how they wanted to spend their money. About one in five report that they do not enjoy live arts or culture performances (21%) or that there were no interesting events in their community or that programming did not reflect their culture or interests (20%). Other commonly mentioned reasons include lack of time or inconvenient scheduling (18%) and limited awareness of local performances or events (15%). Smaller proportions cited not having someone to attend with (14%), transportation or distance challenges (13%), or health and accessibility issues (11%). Safety concerns were mentioned by 9%, while fewer respondents pointed to a lack of local facilities or events (7%), a preference for online content (5%), feeling unwelcome at venues (2%), or language barriers (1%).

Among respondents who did not attend any live arts or cultural performances or events in person in the past 12 months, several regional differences are observed. Distance or transportation-related reasons are more likely to be reported in Ontario (16%) and less likely in Quebec (8%). The lack of arts and culture facilities or events is more likely to be reported in Saskatchewan (17%) and less likely in Quebec (2%).

Preferences for online content are more likely to be reported in Quebec (10%) and less likely in Saskatchewan (1%). In addition, feeling unwelcome at cultural venues is less likely to be reported in Saskatchewan (0%) and Manitoba (0%).

Table 23. Reasons for Not Attending Any In-Person Events, by region

Q8A: What are the main reasons why you did not attend a live art or cultural performance or event in person in the past 12 months?

<i>Base: Respondents who have not attended in-person event</i>	Total	BC	AB	SK	MB	ON	QC	ATL	Terr.
n= (weighted)	2,016	268	235	69	77	813	383	166	6

²⁰ This category was not explicitly listed in the questionnaire and was coded from responses provided under the "Other, please specify" option. Only responses mentioned by at least 1% of respondents were coded and included in the results.

<i>Base: Respondents who have not attended in-person event</i>	Total	BC	AB	SK	MB	ON	QC	ATL	Terr.
n= (unweighted)	1,783	236	203	63	69	690	299	154	69
It is too expensive / It is not how I want to spend my money	44%	44%	43%	37%	46%	42%	50%	46%	9%
I don't enjoy live arts or culture performances and events	21%	20%	22%	19%	25%	19%	22%	21%	15%
There was no interesting performances or events in my community / the programming doesn't reflect my culture or interests	20%	24%	22%	14%	30%	19%	17%	22%	14%
Don't have time / The day or time didn't suit me	18%	16%	22%	19%	21%	19%	19%	13%	19%
I am not aware of performances or events presented in my community	15%	18%	13%	8%	19%	16%	11%	12%	11%
I don't have anyone to go with me and I don't want to go alone	14%	16%	13%	12%	11%	15%	11%	14%	7%
It is hard for me to get to / I don't have transportation / It is too far away	13%	11%	13%	15%	15%	16%	8%	15%	16%
I have health problems / Facilities do not accommodate my accessibility needs	11%	11%	7%	7%	11%	9%	14%	16%	21%
I don't feel safe (fear of catching a virus, fear of crowds, others)	9%	9%	10%	6%	4%	8%	11%	14%	8%
My community doesn't have arts and culture facilities / no presentation or event was presented	7%	7%	6%	17%	10%	7%	2%	12%	7%
I prefer to view arts or cultural content online	5%	4%	4%	1%	8%	5%	10%	5%	3%
I don't feel welcome at cultural venues	2%	2%	3%	0%	0%	2%	2%	1%	1%
The promotional material was not available in my language / performances or events were not available in my language	1%	0%	1%	0%	0%	1%	3%	0%	1%

<i>Base: Respondents who have not attended in-person event</i>	Total	BC	AB	SK	MB	ON	QC	ATL	Terr.
Other	1%	0%	0%	0%	0%	1%	2%	0%	7%
I don't know / I prefer not to answer	8%	8%	11%	12%	7%	9%	5%	6%	5%

- Among respondents who did not attend a live art or cultural performance or event in person in the past 12 months and were asked about their reasons for not attending, several significant differences emerge across equity groups: Not having time (18%) is higher among racialized respondents (27%) and lower among individuals living with a disability (13%).
- Not having anyone to go with is higher among individuals living with a disability (17%) and lower among immigrants (10%).
- Transportation or distance barriers are higher among individuals living with a disability (23%) and deaf respondents (22%).
- Health or accessibility barriers are substantially higher among individuals living with a disability (30%) and deaf respondents (28%), and lower among racialized respondents (6%).
- Safety concerns are higher among individuals living with a disability (15%).
- A lack of arts and culture facilities in the community is higher among Indigenous respondents (16%) and lower among Anglophones living in Quebec (2%).

Table 24. Reasons for Not Attending Any In-Person Events, by equity group

Q8A: What are the main reasons why you did not attend a live art or cultural performance or event in person in the past 12 months?

<i>Base: Respondents who have not attended in-person event</i>	Total	2SLGBTQI+	Franco-phones outside Quebec	Anglo-phones in Quebec	Individuals living with a disability	Deaf respondents	Immigrants	Indigenous respondents	Racialized respondents
n= (weighted)	2,016	62	43	158	635	142	555	94	465
n= (unweighted)	1,783	111	70	74	407	117	421	106	515
It is too expensive / It is not how I want to spend my money	44%	45%	44%	52%	42%	43%	44%	44%	41%
I don't enjoy live arts or culture performances and events	21%	20%	21%	26%	18%	16%	18%	19%	19%
There was no interesting	20%	18%	20%	20%	18%	17%	20%	11%	18%

<i>Base: Respondents who have not attended in-person event</i>	Total	2SLGBTQI+	Franco-phones outside Quebec	Anglo-phones in Quebec	Individuals living with a disability	Deaf respondents	Immigrants	Indigenous respondents	Racialized respondents
performances or events in my community / the programming doesn't reflect my culture or interests									
Don't have time / The day or time didn't suit me	18%	21%	13%	14%	13%	12%	22%	13%	27%
I am not aware of performances or events presented in my community	15%	17%	11%	13%	13%	13%	16%	19%	17%
I don't have anyone to go with me and I don't want to go alone	14%	20%	15%	10%	17%	14%	10%	14%	14%
It is hard for me to get to / I don't have transportation / It is too far away	13%	16%	16%	11%	23%	22%	15%	16%	13%
I have health problems / Facilities do not accommodate my accessibility needs	11%	14%	20%	19%	30%	28%	9%	17%	6%
I don't feel safe (fear of catching a virus, fear of crowds, others)	9%	11%	10%	14%	15%	16%	10%	14%	8%
My community doesn't have arts and culture facilities / no presentation or event was presented	7%	8%	15%	2%	7%	9%	6%	16%	6%
I prefer to view arts or cultural content online	5%	6%	6%	6%	5%	6%	7%	9%	9%

<i>Base: Respondents who have not attended in-person event</i>	Total	2SLGBTQI+	Franco-phones outside Quebec	Anglo-phones in Quebec	Individuals living with a disability	Deaf respondents	Immigrants	Indigenous respondents	Racialized respondents
I don't feel welcome at cultural venues	2%	2%	2%	3%	2%	1%	1%	3%	1%
The promotional material was not available in my language / performances or events were not available in my language	1%	0%	6%	8%	2%	0%	2%	2%	2%
Other	1%	2%	0%	1%	1%	1%	0%	3%	1%
I don't know / I prefer not to answer	8%	10%	14%	5%	7%	8%	9%	14%	10%

i. Reasons for Not Attending More In-Person Performances and Events

Among respondents who attended at least one live arts or cultural performance or event in the past 12 months, cost remains the most cited reason for not attending more often (47%). Lack of time or scheduling issues are also a significant reason, mentioned by 31% of respondents. Other reasons were cited by smaller proportions, including a lack of additional interesting programming in their community (19%). About one in six respondents say they attended enough events for their liking (16%) or did not have someone to attend with (16%). Practical constraints such as transportation or distance (15%) and limited awareness of local events (14%) were also mentioned. Fewer respondents cited health or accessibility issues (7%), safety concerns (7%), a preference for online content (5%), language barriers (3%), or feeling unwelcome at cultural venues (3%).

Among respondents who attended at least one live arts or cultural performance or event in person in the past 12 months, several regional differences are observed in the reasons for not attending more often. Cost is less likely to be cited in the Territories (27%).

Time constraints are more likely to be reported in Alberta (36%) and less likely in Atlantic Canada (24%).

Having attended enough events is more likely to be reported in Quebec (21%) and less likely in Alberta (12%) and the Territories (8%).

Transportation-related reasons are more likely to be reported in the Territories (25%) and less likely in Quebec (9%).

Lack of awareness of events is less likely to be reported in Quebec (10%), while health or accessibility-related reasons are also less likely to be reported in Quebec (4%).

The lack of arts and culture facilities or events is less likely to be reported in Quebec (4%) and more likely in the Territories (15%).

Preferences for online content are less likely to be reported in the Territories (2%).

Finally, feeling unwelcome at cultural venues is less likely to be reported in Quebec (2%) and the Territories (0%).

Table 25. Reasons for Not Attending More In-Person Events, by region

Q8B: What are the main reasons why you did not attend more live arts or culture performances and events in the past 12 months?

<i>Base: Respondents who attended one or more in-person event</i>	Total	BC	AB	SK	MB	ON	QC	ATL	Terr.
n= (weighted)	3,183	446	337	84	106	1,188	828	184	10
n= (unweighted)	3,432	447	345	84	107	1,212	865	218	154
It is too expensive / It is not how I want to spend my money	47%	43%	50%	50%	43%	46%	49%	44%	27%
Don't have time / The day or time didn't suit me	31%	32%	36%	39%	36%	29%	30%	24%	38%
There was no other interesting performances or events in my community / the programming doesn't reflect my culture or interests	19%	23%	16%	17%	24%	19%	18%	17%	18%
I attended enough live arts or culture performances and events for my liking	16%	14%	12%	16%	18%	16%	21%	12%	8%
I don't have anyone to go with me and I don't want to go alone	16%	18%	18%	17%	23%	15%	15%	12%	12%
It is hard for me to get to / I don't have transportation / It is too far away	15%	17%	18%	16%	24%	17%	9%	17%	25%
I am not aware of performances or events presented in my community	14%	16%	12%	18%	14%	15%	10%	17%	12%
I have health problems / Facilities do not accommodate my accessibility needs	7%	7%	6%	15%	9%	8%	4%	11%	11%

<i>Base: Respondents who attended one or more in-person event</i>	Total	BC	AB	SK	MB	ON	QC	ATL	Terr.
I don't feel safe (fear of catching a virus, fear of crowds, other)	7%	7%	8%	10%	5%	8%	6%	7%	10%
My community doesn't have arts facilities / no presentation or event are presented	6%	6%	7%	8%	7%	6%	4%	7%	15%
I prefer to view arts or culture content online	5%	6%	3%	6%	4%	5%	4%	6%	2%
The promotional material was not available in my language / performances or events were not available in my language	3%	3%	3%	5%	7%	4%	3%	3%	1%
I don't feel welcome at cultural venues	3%	2%	2%	2%	7%	4%	2%	4%	0%
Other	1%	1%	2%	0%	0%	1%	1%	1%	8%
I don't know / I prefer not to answer	6%	5%	6%	11%	4%	5%	6%	6%	4%

Among respondents who attended at least one live arts or cultural performance or event in the past 12 months and were asked about their reasons for not attending more often, several significant differences emerge across equity groups:

- Cost (47% overall) is more frequently cited among individuals living with a disability (52%) and less frequently cited among Indigenous respondents (32%) and racialized respondents (42%).
- Not having time is more commonly reported among 2SLGBTQI+ respondents (38%).
- Not having anyone to go with is more commonly reported among 2SLGBTQI+ respondents (23%), individuals living with a disability (21%), and racialized respondents (19%).
- Transportation or distance barriers are more commonly reported among individuals living with a disability (25%), 2SLGBTQI+ respondents (24%), and racialized respondents (21%).
- Health or accessibility barriers are more commonly reported among individuals living with a disability (19%) and deaf respondents (16%).
- Safety concerns are more commonly reported among racialized respondents (10%).
- Preferring to view content online is more commonly reported among racialized respondents (9%) and immigrants (8%).
- Promotional material or events not being available in one's language is more commonly reported among Anglophones living in Quebec (9%), racialized respondents (7%) and immigrants (6%).

Table 26. Reasons for Not Attending More In-Person Events, by equity group

Q8B: What are the main reasons why you did not attend more live arts or culture performances and events in the past 12 months?

<i>Base: Respondents who attended one or more in-person event</i>	Total	2SLGBTQI+	Franco-phones outside Quebec	Anglo-phones in Quebec	Individuals living with a disability	Deaf respondents	Immigrants	Indigenous respondents	Racialized respondents
n= (weighted)	3,183	167	87	190	691	184	945	165	952
n= (unweighted)	3,432	378	192	142	538	183	817	196	1,141
It is too expensive / It is not how I want to spend my money	47%	49%	43%	45%	52%	41%	47%	32%	42%
Don't have time / The day or time didn't suit me	31%	38%	33%	35%	29%	26%	31%	33%	33%
There was no other interesting performances or events in my community / the programming doesn't reflect my culture or interests	19%	20%	17%	20%	17%	20%	21%	18%	19%
I attended enough live arts or culture performances and events for my liking	16%	14%	18%	16%	11%	16%	14%	17%	14%
I don't have anyone to go with me and I don't want to go alone	16%	23%	17%	21%	21%	21%	17%	21%	19%
It is hard for me to get to / I don't have transportation / It is too far away	15%	24%	19%	15%	25%	20%	18%	17%	21%
I am not aware of performances or events presented in my community	14%	18%	18%	14%	14%	20%	15%	12%	18%
I have health problems / Facilities	7%	11%	9%	6%	19%	16%	8%	9%	8%

<i>Base: Respondents who attended one or more in-person event</i>	Total	2SLGBTQI+	Franco-phones outside Quebec	Anglo-phones in Quebec	Individuals living with a disability	Deaf respondents	Immigrants	Indigenous respondents	Racialized respondents
do not accommodate my accessibility needs									
I don't feel safe (fear of catching a virus, fear of crowds, other)	7%	9%	4%	7%	9%	9%	9%	9%	10%
My community doesn't have arts facilities / no presentation or event are presented	6%	6%	6%	4%	5%	8%	7%	6%	7%
I prefer to view arts or culture content online	5%	3%	4%	4%	4%	4%	8%	8%	9%
The promotional material was not available in my language / performances or events were not available in my language	3%	4%	4%	9%	2%	5%	6%	7%	7%
I don't feel welcome at cultural venues	3%	5%	3%	4%	3%	3%	3%	5%	4%
Other	1%	1%	2%	1%	1%	3%	2%	0%	1%
I don't know / I prefer not to answer	6%	4%	6%	2%	5%	8%	6%	4%	5%

Results are generally similar across subgroups. Regarding the main reasons, and in addition to the differences observed in the tables above, women (52%) are more likely than the overall (47%) to report that, in the past 12 months, the main reason for not attending more live arts or cultural events was that they were too expensive or not how they wanted to spend their money.

Respondents with an annual income between \$80,000 and \$150,000 (35%) and those with a university degree (34%) are more likely than the overall (31%) to report that the main reason was a lack of time or that the day or time did not suit them.

j. Importance of Arts and Culture Performances and Events to Quality of Life

In order to enable comparisons with 2021 and 2017, the data presented in the following table were rebased to exclude respondents who did not provide an opinion, including those who indicated that they did not know..

Overall, 59% of respondents say that arts or culture performances and events are important to their quality of life in 2026, representing a decline from 2021 (70%) and lower than 2017 (69%). This decline is reflected in both the proportion who consider them very important (15%, down from 23% in 2021) and somewhat important (44%, down from 47%).

At the same time, the proportion of respondents who say that arts and culture performances and events are not important to their quality of life has increased to 41% in 2026, compared to 30% in 2021. Both the proportion who consider these performances and events to be not very important (28% vs. 24%) and not at all important (13% vs. 6%) have increased.

Table 27. Importance of Arts and Culture Performances to Quality of Life, tracking

Q9: How important are arts or culture performances and events to your quality of life?

<i>Base: All Respondents</i>	2026* (rebased)	2021**	2017**
n= (weighted)	5,084	10,526	2,045
n= (unweighted)	5,121	10,526	2,045
(NET) IMPORTANT	59%	70%	69%
Very important	15%	23%	27%
Somewhat important*	44%	47%	42%
(NET) NOT IMPORTANT	41%	30%	31%
Not very important	28%	24%	20%
Not at all important	13%	6%	10%

**NOTE: In order compare the data from this wave with previous waves, a rebase excluding the “not sure” responses was conducted for this question.*

***NOTE: The wording of the question differed in 2017 and 2021.²¹*

²¹ Wording for this question differed in 2021 and 2017. In those years, the question was asked as follows: “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?” In addition, the response option “Somewhat important” in 2026 was labelled “Moderately important” in previous waves.

When including all respondents for this question without rebasing, as presented in tables 28 and 29, most respondents consider arts and culture performances and events to be important to their quality of life (56%), while 39% consider them not important.

Several regional differences emerge. The proportion considering them important is higher in the Territories (75%) and Ontario (58%), and lower in Atlantic Canada (48%).

The proportion describing them as very important is highest in the Territories (36%) and Ontario (16%), and lower in Quebec (11%) and in Saskatchewan (7%).

Table 28. Importance of Arts and Culture Performances to Quality of Life, by region

Q9: How important are arts or culture performances and events to your quality of life?

<i>Base: All Respondents</i>	Total	BC	AB	SK	MB	ON	QC	ATL	Terr.
n= (weighted)	5340	739	594	156	187	2064	1226	357	16
n= (unweighted)	5340	704	567	150	181	1949	1183	382	224
(NET) IMPORTANT	56%	57%	55%	50%	55%	58%	55%	48%	75%
Very important	14%	15%	13%	7%	9%	16%	11%	13%	36%
Somewhat important	42%	43%	43%	43%	45%	42%	44%	34%	39%
(NET) NOT IMPORTANT	39%	37%	39%	45%	43%	37%	41%	48%	24%
Not very important	27%	26%	25%	27%	31%	25%	30%	32%	14%
Not at all important	12%	11%	14%	18%	12%	12%	10%	17%	10%

When asked how important arts or culture performances and events are to their quality of life, several differences emerge across equity groups.

The proportion considering arts or cultural performances and events important is higher among 2SLGBTQI+ respondents (69%), Indigenous respondents (66%), racialized respondents (64%), and immigrant respondents (62%).

The proportion describing them as very important is higher among 2SLGBTQI+ respondents (30%), Indigenous respondents (22%), Francophones living outside Quebec (20%), and racialized respondents (18%).

Table 29. Importance of Arts and Culture Performances to Quality of Life, by equity group

Q9: How important are arts or culture performances and events to your quality of life?

<i>Base: All Respondents</i>	Total	2SLGBTQI+	Franco-phones outside Quebec	Anglo-phones in Quebec	Individuals living with a disability	Deaf respondents	Immigrants	Indigenous respondents	Racialized respondents
n= (weighted)	5340	235	131	348	1365	335	1551	266	1457
n= (unweighted)	5340	502	265	217	968	306	1276	312	1701
(NET) IMPORTANT	56%	69%	58%	54%	56%	59%	62%	66%	64%
Very important	14%	30%	20%	10%	16%	16%	16%	22%	18%
Somewhat important	42%	40%	38%	44%	40%	43%	46%	44%	47%
(NET) NOT IMPORTANT	39%	27%	35%	40%	39%	38%	33%	29%	31%
Not very important	27%	18%	25%	28%	27%	27%	24%	20%	23%
Not at all important	12%	9%	10%	12%	13%	11%	10%	10%	9%

In addition to the differences observed in the tables above, the following subgroups were more likely than overall (56%) to say that arts or culture performances and events are important to their quality of life:

- Respondents who have a university degree (66%);
- Respondents who live in major urban centres (63%);
- Respondents aged between 16 and 17 years old (65%);
- Respondents aged between 16 and 24 years old (64%);
- Respondents who have an annual income of more than \$150k (61%);
- Respondents who live in large urban centres (60%);
- Respondents aged between 25 and 44 years old (59%);
- Women respondents (58%).

2.2. Participation in Heritage and History Activities

Overall, participation in at least one heritage or history activity is significantly higher in 2026 (43%) compared to 2021 (11%), during the pandemic. Similarly, the proportion of respondents who visited a local heritage or commemoration site has increased (38% vs. 10% in 2021), as has attendance at

community gatherings highlighting local history (20% vs. 5% in 2021). Comparisons with 2021 should be interpreted with caution due to differences in question wording and reference period.²²

Table 30. Heritage and History-Related Activities, tracking– TOTAL YES

Q10: In the past 12 months, have you done any of the following?

% YES <i>Base: All Respondents</i>	2026	2021*
n= (weighted)	5,340	10,526
n= (unweighted)	5,340	10,526
NET At least one	43%	11%-
Visited a local heritage or commemoration site in person	38%	10%
Attended a community gathering highlighting local history	20%	5%-

*NOTE: Wording for this question differed in 2021.²³

When asked about heritage and history-related activities in the past 12 months, some regional differences emerge:

- Visiting a local heritage or commemoration site in person is higher among respondents in the Territories (60%).
- Attending a community gathering highlighting local history is higher among respondents in the Territories (39%) and in Ontario (22%).

Table 31. Heritage and History-Related Activities, by region– TOTAL YES

Q10: In the past 12 months, have you done any of the following?

<i>Base: All Respondents</i>	Total	BC	AB	SK	MB	ON	QC	ATL	Terr.
n= (weighted)	5,340	739	594	156	187	2,064	1,226	357	16
n= (unweighted)	5,340	704	567	150	181	1,949	1,183	382	224
NET At least one	43%	43%	44%	33%	47%	43%	42%	43%	66%
Visited a local heritage or commemoration site in person	38%	37%	40%	30%	44%	37%	38%	38%	60%
Attended a community gathering highlighting local history	20%	21%	18%	18%	24%	22%	16%	20%	39%

²² In 2021, the question was asked as follows: “Since the COVID-19 pandemic began, have you done any of the following? ... Visited a local heritage or commemoration site in person.”

²³ See note 22

When asked about heritage and history-related activities in the past 12 months, several differences emerge across equity groups:

- Overall participation in at least one heritage or history activity is higher among Indigenous respondents (60%), 2SLGBTQI+ respondents (55%), Francophones living outside Quebec (55%), racialized respondents (51%), and immigrants (46%).
- Visiting a local heritage or commemoration site in person is higher among Indigenous respondents (51%), 2SLGBTQI+ respondents (48%), Francophones living outside Quebec (48%), racialized respondents (43%), and immigrants (40%), and lower among Anglophones living in Quebec (30%).
- Attending a community gathering highlighting local history is higher among Indigenous respondents (37%), Francophones living outside Quebec (31%), racialized respondents (31%), immigrants (25%), and 2SLGBTQI+ respondents (26%).

Table 32. Heritage and History-Related Activities, by equity group– TOTAL YES

Q10: In the past 12 months, have you done any of the following?

<i>Base: All Respondents</i>	Total	2SLGBTQI+	Franco- phones outside Quebec	Anglo- phones in Quebec	Individuals living with a disability	Deaf respondents	Immigrants	Indigenous respondents	Racialized respondents
n= (weighted)	5,340	235	131	348	1,365	335	1,551	266	1,457
n= (unweighted)	5,340	502	265	217	968	306	1,276	312	1,701
NET At least one	43%	55%	55%	37%	42%	47%	46%	60%	51%
Visited a local heritage or commemoration site in person	38%	48%	48%	30%	37%	41%	40%	51%	43%
Attended a community gathering highlighting local history	20%	26%	31%	20%	20%	24%	25%	37%	31%

In addition to the differences observed in the tables above, the following subgroups were more likely than overall (38%) to have visited a local heritage or commemoration site in person:

- Respondents who have a university degree (46%);
- Respondents who have an annual income of more than \$150k (43%);
- Respondents who have an annual income between \$80k and \$150k (42%);
- Respondents aged between 25 and 44 years old (41%);
- Respondents who live in major urban centres (41%);

- Francophone respondents (41%).

The following subgroups were more likely than overall (20%) to have attended a community gathering highlighting local history:

- Respondents who have a university degree (25%);
- Respondents aged between 25 and 44 years old (25%);
- Respondents who live in major urban centres (24%);
- Men respondents (22%);
- Anglophone respondents (21%).

2.3. Visits to Arts, Culture and Heritage Facilities

a. Visitation of Arts and Cultural Facilities

Visitation to arts, culture and heritage institutions has declined over time. Overall, visiting at least one of the listed institutions stands at 67% in 2026, significantly lower than in 2017 (80%).

During the past 12 months, nearly half of respondents (46%) report having visited a historic building or historic site in person. Four in ten (39%) visited a museum or science centre, while 37% visited a zoo, aquarium, or botanical garden. Smaller proportions visited a public art gallery (28%) or an archive open to the public (19%).

Table 33. Visitation of Arts and Cultural Facilities, tracking– TOTAL YES

Q11: During the last 12 months, have you visited any of the following in person?

% YES <i>Base: All Respondents</i>	2026	2021	2017
n= (weighted)	5,340	10,526	2,045
n= (unweighted)	5,340	10,526	2,045
NET At least one	67%	69%	80%
A historic building or historic site	46%	48%	60%
A museum or science centre	39%	47%	56%
A zoo, aquarium or botanical garden	37%	42%	51%
A public art gallery (i.e. a gallery not focused on the sale of art works)	28%	34%	40%
An archive (that is, a place open to the public that stores documents, photographs, and other materials of historical interest)	19%	16%	18%

When asked about visits to arts and cultural facilities in the past 12 months, several regional differences emerge:

- Overall visitation to at least one listed institution is higher in Manitoba (75%).
- Visiting a historic building or historic site is higher in the Territories (54%).
- Visiting a museum or science centre is higher in the Territories (56%), Manitoba (49%), and British Columbia (44%), and lower in Atlantic Canada (31%).
- Visiting a zoo, aquarium or botanical garden is higher in Manitoba (53%) and Alberta (44%), and lower in Quebec (33%), Atlantic Canada (27%), and the Territories (21%).
- Visiting a public art gallery is higher in the Territories (43%), British Columbia (32%), and Ontario (31%), and lower in Quebec (23%), Alberta (23%), and Atlantic Canada (22%).
- Visiting an archive is higher in the Territories (27%).

Table 34. Visitation of Arts and Cultural Facilities, by region– TOTAL YES

Q11: During the last 12 months, have you visited any of the following in person?

% YES <i>Base: All Respondents</i>	Total	BC	AB	SK	MB	ON	QC	ATL	Terr.
n= (weighted)	5,340	739	594	156	187	2,064	1,226	357	16
n= (unweighted)	5,340	704	567	150	181	1,949	1,183	382	224
NET At least one	67%	69%	69%	62%	75%	67%	65%	62%	69%
A historic building or historic site	46%	47%	45%	38%	51%	47%	44%	47%	54%
A museum or science centre	39%	44%	38%	38%	49%	39%	36%	31%	56%
A zoo, aquarium or botanical garden	37%	37%	44%	35%	53%	37%	33%	27%	21%-
A public art gallery (i.e. a gallery not focused on the sale of art works)	28%	32%	23%	26%	28%	31%	23%	22%	43%
An archive (that is, a place open to the public that stores documents, photographs, and other materials of historical interest)	19%	20%	19%	13%	17%	20%	18%	18%	27%

When asked about visits to arts and cultural facilities in the past 12 months, several differences emerge across equity groups:

- Overall visitation to at least one institution is higher among 2SLGBTQI+ respondents (77%), Indigenous respondents (73%), and racialized respondents (73%), and lower among individuals living with a disability (60%).
- Visiting a historic building or historic site is higher among 2SLGBTQI+ respondents (56%), Indigenous respondents (54%), racialized respondents (50%), and immigrants (49%).
- Visiting a museum or science centre is higher among 2SLGBTQI+ respondents (48%), Francophones living outside Quebec (48%), racialized respondents (47%), and immigrants (42%), and lower among individuals living with a disability (33%).
- Visiting a zoo, aquarium or botanical garden is higher among racialized respondents (45%), 2SLGBTQI+ respondents (44%), and immigrants (40%), and lower among Anglophones living in Quebec (29%), individuals living with a disability (31%), and deaf respondents (30%).
- Visiting a public art gallery is higher among 2SLGBTQI+ respondents (43%), racialized respondents (37%), Francophones living outside Quebec (37%), immigrants (32%), and Indigenous respondents (34%), and lower among individuals living with a disability (25%).
- Visiting an archive is higher among Indigenous respondents (29%), racialized respondents (27%), and immigrants (22%).

Table 35. Visitation of Arts and Cultural Facilities, by equity group– TOTAL YES

Q11: During the last 12 months, have you visited any of the following in person?

% YES <i>Base: All Respondents</i>	Total	2SLGBTQI+	Franco- phones outside Quebec	Anglo- phones in Quebec	Individuals living with a disability	Deaf respondents	Immigrants	Indigenous respondents	Racialized respondents
n= (weighted)	5,340	235	131	348	1,365	335	1,551	266	1,457
n= (unweighted)	5,340	502	265	217	968	306	1,276	312	1,701
NET At least one	67%	77%	71%	60%	60%	64%	69%	73%	73%
A historic building or historic site	46%	56%	52%	43%	43%	49%	49%	54%	50%
A museum or science centre	39%	48%	48%	38%	33%	37%	42%	42%	47%
A zoo, aquarium or botanical garden	37%	44%	37%	29%	31%	30%	40%	38%	45%
A public art gallery (i.e. a gallery not focused on the sale of art works)	28%	43%	37%	30%	25%	25%	32%	34%	37%
An archive (that is, a place open to the public that stores documents, photographs, and other materials of historical interest)	19%	23%	22%	17%	19%	22%	22%	29%	27%

The following subgroups were more likely than overall (46%) to have visited a historic building or historic site in the last 12 months:

- Respondents who have an annual income of more than \$150k (59%);
- Respondents who have a university degree (55%);
- Respondents who have an annual income between \$80k and \$150k (51%);
- Respondents who live in major urban centres (51%);
- Respondents aged between 25 and 44 years old (49%);
- Respondents who don't live with a disability (47%).

The following subgroups were more likely than overall (39%) to have visited a museum or science centre in the last 12 months:

- Respondents who have an annual income of more than \$150k (52%);
- Respondents who have a university degree (49%);
- Respondents who live in major urban centres (49%);
- Respondents aged between 25 and 44 years old (47%);
- Allophone respondents (47%);
- Respondents aged between 16 and 24 years old (46%);
- Respondents who have an annual income between \$80k and \$150k (44%);
- Respondents who don't live with a disability (41%).

The following subgroups were more likely than overall (37%) to have visited a zoo, aquarium or botanical garden in the last 12 months:

- Respondents aged between 25 and 44 years old (49%);
- Respondents aged between 16 and 24 years old (48%);
- Respondents who have an annual income of more than \$150k (46%);
- Respondents who have an annual income between \$80k and \$150k (45%);
- Respondents who live in major urban centres (45%);
- Respondents who have a university degree (44%);
- Respondents who live in large urban centres (40%);
- Women respondents (40%).

The following subgroups were more likely than overall (28%) to have visited a public art gallery in the last 12 months:

- Respondents who don't live with a disability (39%);
- Respondents who have a university degree (37%);
- Respondents who live in major urban centres (37%);
- Allophone respondents (37%);
- Respondents who have an annual income of more than \$150k (35%);
- Respondents aged between 25 and 44 years old (31%);

- Anglophone respondents (29%).

The following subgroups were more likely than overall (19%) to have visited an archive in the last 12 months:

- Respondents who don't live with a disability (29%);
- Respondents aged between 16 and 24 years old (24%);
- Respondents who live in major urban centres (23%);
- Respondents who have an annual income of more than \$150k (23%);
- Respondents who have a university degree (22%);
- Respondents aged between 25 and 44 years old (21%);
- Men respondents (20%).

b. Perceived Importance of Arts and Cultural Facilities

Overall, nearly two thirds of respondents (65%) consider arts and cultural facilities, such as museums, public art galleries, heritage sites, live performance spaces, and cultural centres, to be important to their quality of life. This includes 21% who say they are very important and 44% who consider them somewhat important. About three in ten respondents (31%) say these facilities are not important, while 4% are unsure.

When asked how important arts and cultural facilities are to their quality of life, several regional differences emerge: Considering facilities important is higher among respondents in the Territories (81%), in British Columbia (70%) and Ontario (68%).

Table 36. Perceived Importance of Arts and Cultural Facilities, by region

Q12: How important are arts and cultural facilities like museums, public art galleries, heritage sites, live performance spaces or cultural centres to your quality of life?

<i>Base: All Respondents</i>	Total	BC	AB	SK	MB	ON	QC	ATL	Terr.
n= (weighted)	5,340	739	594	156	187	2,064	1,226	357	16
n= (unweighted)	5,340	704	567	150	181	1,949	1,183	382	224
(NET) IMPORTANT	65%	70%	67%	62%	69%	68%	58%	63%	81%
Very important	21%	22%	20%	15%	19%	26%	14%	23%	44%
Somewhat important	44%	47%	47%	48%	50%	42%	44%	40%	36%
(NET) NOT IMPORTANT	31%	26%	29%	33%	30%	28%	38%	33%	18%
Not very important	23%	19%	21%	21%	22%	21%	31%	21%	11%
Not at all important	8%	7%	8%	12%	8%	7%	7%	12%	7%
Not sure	4%	4%	4%	4%	1%	3%	4%	4%	2%

When asked how important arts and cultural facilities are to their quality of life, several significant differences emerge across equity groups: Considering facilities important is higher among 2SLGBTQI+ respondents (76%), Indigenous respondents (73%), racialized respondents (73%), and immigrants (71%).

Table 37. Perceived Importance of Arts and Cultural Facilities, by equity group

Q12: How important are arts and cultural facilities like museums, public art galleries, heritage sites, live performance spaces or cultural centres to your quality of life?

<i>Base: All Respondents</i>	Total	2SLGBTQI+	Franco-phones outside Quebec	Anglo-phones in Quebec	Individuals living with a disability	Deaf respondents	Immigrants	Indigenous respondents	Racialized respondents
n= (weighted)	5,340	235	131	348	1,365	335	1,551	266	1,457
n= (unweighted)	5,340	502	265	217	968	306	1,276	312	1,701
(NET) IMPORTANT	65%	76%	66%	62%	66%	68%	71%	73%	73%
Very important	21%	39%	25%	17%	25%	25%	24%	25%	25%
Somewhat important	44%	37%	41%	45%	41%	43%	47%	48%	48%
(NET) NOT IMPORTANT	31%	21%	28%	33%	30%	30%	26%	24%	23%
Not very important	23%	16%	22%	26%	23%	23%	20%-	20%	18%
Not at all important	8%	4%	6%	7%	7%	7%	7%	4%	5%
Not sure	4%	3%	6%	5%	4%	3%	3%	3%	4%

In addition to the differences observed in the tables above, the following subgroups were more likely than overall (65%) to say that arts and cultural facilities such as museums, public art galleries, heritage sites, live performance spaces or cultural centres are important to their quality of life:

- Non-binary / other-gendered respondents (78%);
- Respondents who have a university degree (75%);
- Respondents who live in major urban centres (73%);
- Allophone respondents (72%);
- Respondents who have an annual income of more than \$150k (71%);
- Respondents who live in large urban centres (69%);
- Respondents aged between 25 and 44 years old (69%);
- Anglophone respondents (67%).

c. Performances and Events in the Community

Most respondents rate the quality of arts and culture performances and events in their community positively, with 55% describing it as good or very good, up from 49% previously (in 2021). Fewer respondents, though still nearly half (48%), give a positive assessment of the number of performances and events available locally, an increase from 43% previously (in 2021).

**Table 38. Assessment of Local Arts and Culture Performances and Events in the Community, tracking–
TOTAL GOOD + VERY GOOD**

Q13a-b: How would you rate the number and the quality of arts and culture performances and events in your community?

<i>TOTAL GOOD + VERY GOOD</i> <i>Base: All Respondents</i>	2026	2021*	2017*
n= (weighted)	5,340	10,526	2,045
n= (unweighted)	5,340	10,526	2,045
The quality of performances and events	55%	49%	55%
The number of performances and events	48%	43%	50%

*NOTE: Wording for this question differed in 2021 and 2017.²⁴

When asked to rate arts and culture performances and events in their community, a majority describe the quality positively, with 55% rating it as good or very good. The proportion rating the number of performances and events positively is lower, at 48%.

Table 39. Assessment of Local Arts and Culture Performances and Events in the Community

Q13a-b: How would you rate the number and the quality of arts and culture performances and events in your community?

<i>Base: All Respondents</i> (n=5,340)	NET GOOD + VERY GOOD	Very good	Good	NET POOR+ VERY POOR	Poor	Very poor	Not applicable	Not sure
The quality of performances and events	55%	23%	31%	7%	4%	2%	5%	15%
The number of performances and events	48%	19%	30%	14%	11%	3%	5%	14%

²⁴ Wording for this question differed in 2021 and 2017. In 2021, respondents were asked: “Thinking about arts and heritage in your community, how would you rate each of the following?” In 2017, the question was: “Thinking about your community, how would you rate each of the following?”

When asked to rate the quality and number of arts and culture performances and events in their community, several regional differences emerge:

- Rating the quality of performances and events as good or very good is higher in the Territories (69%) and Quebec (64%), and lower in Atlantic Canada (48%) and British Columbia (51%).
- Rating the number of performances and events as good or very good is higher in the Territories (61%) and Quebec (57%), and lower in Saskatchewan (36%) and Atlantic Canada (38%).

Table 40. Assessment of Local Arts and Culture Performances and Events in the Community, by region—*TOTAL GOOD + VERY GOOD*

Q13a-b: How would you rate the number and the quality of arts and culture performances and events in your community?

<i>TOTAL GOOD + VERY GOOD</i> <i>Base: All Respondents</i>	Total	BC	AB	SK	MB	ON	QC	ATL	Terr.
n= (weighted)	5,340	739	594	156	187	2,064	1,226	357	16
n= (unweighted)	5,340	704	567	150	181	1,949	1,183	382	224
The quality of performances and events	55%	51%	53%	47%	54%	53%	64%	48%	69%
The number of performances and events	48%	45%	49%	36%	47%	47%	57%	38%	61%

When asked to rate the quality and number of arts and culture performances and events in their community, several differences emerge across equity groups:

- Rating the quality of performances and events as good or very good is lower among individuals living with a disability (51%).
- Rating the number of performances and events as good or very good is higher among Indigenous respondents (58%), and lower among individuals living with a disability (44%).

Table 41. Assessment of Local Arts and Culture Performances and Events in the Community, by equity group– TOTAL GOOD + VERY GOOD

Q13a-b: How would you rate the number and the quality of arts and culture performances and events in your community?

<i>TOTAL GOOD + VERY GOOD</i> <i>Base: All Respondents</i>	Total	2SLGBTQI+	Franco- phones outside Quebec	Anglo- phones in Quebec	Individuals living with a disability	Deaf respondents	Immigrants	Indigenous respondents	Racialized respondents
n= (weighted)	5,340	235	131	348	1,365	335	1,551	266	1,457
n= (unweighted)	5,340	502	265	217	968	306	1,276	312	1,701
The quality of performances and events	55%	60%	59%	50%	51%	58%	54%	60%	55%
The number of performances and events	48%	49%	49%	43%	44%	49%	46%	58%	48%

In addition to the differences observed in the tables above, the following subgroups were more likely than overall (55%) to rate positively the quality of arts and culture performances and events in their community:

- Francophone respondents (68%);
- Respondents who have a university degree (62%);
- Respondents who have an annual income of more than \$150k (61%);
- Respondents who live in major urban centres (60%);
- Respondents who have an annual income between \$80k and \$150k (59%);
- Women respondents (57%);
- Respondents who don't live with a disability (56%).

The following subgroups were more likely than overall (48%) to rate positively the number of arts and culture performances and events in their community:

- Francophone respondents (61%);
- Respondents who live in major urban centres (56%);
- Respondents who have a university degree (56%);
- Respondents who have an annual income of more than \$150k (55%);
- Respondents who have an annual income between \$80k and \$150k (52%);
- Respondents who don't live with a disability (50%).

When asked how they would rate the number and quality of arts and culture performances and events in their community, Atlantic Canada (22%) is more likely to rate the number of performances and events as poor or very poor, while Quebec (10%) is less likely to do so.

**Table 42. Assessment of Local Arts and Culture Performances and Events in the Community, by region—
TOTAL POOR + VERY POOR**

Q13a-b: How would you rate the number and the quality of arts and culture performances and events in your community?

<i>TOTAL POOR + VEY POOR</i> <i>Base: All Respondents</i>	Total	BC	AB	SK	MB	ON	QC	ATL	Terr.
n= (weighted)	5,340	739	594	156	187	2,064	1,226	357	16
n= (unweighted)	5,340	704	567	150	181	1,949	1,183	382	224
The number of performances and events	14%	14%	11%	19%	16%	14%	10%	22%	20%
The quality of performances and events	7%	5%	6%	10%	6%	7%	6%	10%	9%

When asked how they would rate the number and quality of arts and culture performances and events in their community, several differences emerge across equity groups:

- Rating the number of performances and events as poor or very poor is higher among 2SLGBTQI+ respondents (20%), individuals living with a disability (16%), and immigrants (16%).
- Rating the quality of performances and events as poor or very poor is higher among Indigenous respondents (11%) and lower among Francophones living outside Quebec (4%).

Table 43. Assessment of Local Arts and Culture Performances and Events in the Community, by equity group– TOTAL POOR + VERY POOR

Q13a-b: How would you rate the number and the quality of arts and culture performances and events in your community?

<i>TOTAL POOR + VERY POOR</i> <i>Base: All Respondents</i>	Total	2SLGBTQI+	Franco-phones outside Quebec	Anglo-phones in Quebec	Individuals living with a disability	Deaf respondents	Immigrants	Indigenous respondents	Racialized respondents
n= (weighted)	5,340	235	131	348	1,365	335	1,551	266	1,457
n= (unweighted)	5,340	502	265	217	968	306	1,276	312	1,701
The number of performances and events	14%	20%	18%	16%	16%	14%	16%	16%	15%
The quality of performances and events	7%	8%	4%	10%	7%	6%	7%	11%	8%

In addition to the differences observed in the tables above, the following subgroups were more likely than overall (14%) to rate the quality of arts and culture performances and events in their community as poor or very poor:

- Respondents who live in rural areas (25%);
- Respondents who live in small centres (20%);
- Respondents aged between 16 and 24 years old (18%);
- Anglophone respondents (15%).

The following subgroups were more likely than overall (7%) to rate the number of arts and culture performances and events in their community as poor or very poor:

- Respondents who live in small centres (9%);
- Men respondents (8%);
- Anglophone respondents (7%).

d. Arts and Culture Facilities in the Community

A majority of respondents rate the quality of arts and culture facilities in their community positively, with 56% describing it as good or very good, up from 49% in 2021. Fewer respondents, though still nearly half (48%), rate the number of facilities in their community positively, an increase from 39% in 2021

Table 44. Assessment of Local Arts and Culture Facilities in the Community, tracking– TOTAL GOOD + VERY GOOD

Q13c-d: How would you rate the number and the quality of arts and culture facilities in your community?

TOTAL GOOD + VERY GOOD <i>Base: All Respondents</i>	2026	2021*	2017*
n= (weighted)	5,340	10,526	2,045
n= (unweighted)	5,340	10,526	2,045
The quality of facilities	56%	49%	51%
The number of facilities	48%	39%	41%

*NOTE: Wording for this question differed in 2021 and 2017.²⁵

Overall, 56% rate the quality of facilities as good or very good, while 7% rate it as poor or very poor. For the number of facilities, 48% provide a positive rating, while 14% rate the number poorly.

Table 45. Assessment of Local Arts and Culture Facilities in the Community

Q13c-d: How would you rate the number and the quality of arts and culture facilities in your community?

<i>Base: All Respondents</i> (n=5,340)	NET GOOD + VERY GOOD	Very good	Good	NET POOR+ VERY POOR	Poor	Very poor	Not applicable	Not sure
The quality of facilities	56%	21%	35%	7%	5%	2%	5%	14%
The number of facilities	48%	17%	31%	14%	11%	3%	5%	12%

When asked to rate arts and culture facilities in their community, several regional differences emerge:

- Rating the quality of facilities as good or very good is higher in Quebec (63%) and lower in Atlantic Canada (49%).
- Rating the number of facilities as good or very good is higher in Quebec (56%) and lower in Ontario (46%) and Atlantic Canada (40%).

²⁵ Wording for this question differed in 2021 and 2017. In 2021, respondents were asked: “Thinking about arts and heritage in your community, how would you rate each of the following?” In 2017, the question was: “Thinking about your community, how would you rate each of the following?”

Table 46. Assessment of Local Arts and Culture Facilities in the Community, by region– TOTAL GOOD + VERY GOOD

Q13c-d: How would you rate the number and the quality of arts and culture facilities in your community?

TOTAL GOOD <i>Base: All Respondents</i>	Total	BC	AB	SK	MB	ON	QC	ATL	Terr.
n= (weighted)	5,340	739	594	156	187	2,064	1,226	357	16
n= (unweighted)	5,340	704	567	150	181	1,949	1,183	382	224
The quality of facilities	56%	53%	56%	48%	58%	54%	63%	49%	63%
The number of facilities	48%	45%	52%	44%	45%	46%	56%	40%	50%

When asked to rate arts and culture facilities in their community, several differences emerge across equity groups.

Rating the quality of facilities as good or very good is higher among Indigenous respondents (63%) and lower among individuals living with a disability (53%).

Table 47. Assessment of Local Arts and Culture Facilities in the Community, by equity group– TOTAL GOOD + VERY GOOD

Q13c-d: How would you rate the number and the quality of arts and culture facilities in your community?

TOTAL GOOD + VERY GOOD <i>Base: All Respondents</i>	Total	2SLGBTQI+	Franco-phones outside Quebec	Anglo-phones in Quebec	Individuals living with a disability	Deaf respondents	Immigrants	Indigenous respondents	Racialized respondents
n= (weighted)	5,340	235	131	348	1,365	335	1,551	266	1,457
n= (unweighted)	5,340	502	265	217	968	306	1,276	312	1,701
The quality of facilities	56%	58%	56%	54%	53%	59%	57%	63%	58%
The number of facilities	48%	47%	52%	49%	47%	48%	48%	54%	48%

In addition to the differences observed in the tables above, the following subgroups were more likely than overall (56%) to rate positively the quality of arts and culture facilities in their community:

- Respondents who live in major urban centres (65%);
- Francophone respondents (65%);
- Respondents who have an annual income of more than \$150k (62%)
- Respondents who have an annual income between \$80k and \$150k (61%);

- Respondents who have a university degree (63%);
- Respondents who don't live with a disability (57%).

The following subgroups were more likely than overall (48%) to rate positively the number of arts and culture facilities in their community:

- Respondents who live in major urban centres (59%);
- Francophone respondents (57%);
- Respondents who have a university degree (55%);
- Respondents who have an annual income of more than \$150k (55%);
- Respondents who have an annual income between \$80k and \$150k (51%);
- Respondents who live in large urban centres (51%).

When asked to rate arts and culture facilities in their community, several regional differences emerge in negative assessments:

- Rating the number of facilities as poor or very poor is higher in the Territories (34%) and Atlantic Canada (21%), and lower in Alberta (9%).
- Rating the quality of facilities as poor or very poor is higher in the Territories (16%) and Ontario (8%), and lower in Alberta (5%) and Quebec (5%).

Table 48. Assessment of Local Arts and Culture Facilities in the Community, by region– TOTAL POOR + VERY POOR

Q13c-d: How would you rate the number and the quality of arts and culture facilities in your community?

<i>TOTAL POOR + VERY POOR</i> <i>Base: All Respondents</i>	Total	BC	AB	SK	MB	ON	QC	ATL	Terr.
n= (weighted)	5,340	739	594	156	187	2,064	1,226	357	16
n= (unweighted)	5,340	704	567	150	181	1,949	1,183	382	224
The number of facilities	14%	14%	9%	13%	17%	15%	12%	21%	34%
The quality of facilities	7%	7%	5%	13%	5%	8%	5%	9%	16%

When asked to rate arts and culture facilities in their community, several differences emerge across equity groups in negative assessments.

Rating the number of facilities as poor or very poor is higher among 2SLGBTQI+ respondents (20%).

Rating the quality of facilities as poor or very poor is higher among 2SLGBTQI+ respondents (11%) and individuals living with a disability (9%).

Table 49. Assessment of Local Arts and Culture Facilities in the Community, by equity group– TOTAL POOR + VERY POOR

Q13c-d: How would you rate the number and the quality of arts and culture facilities in your community?

<i>TOTAL POOR + VERY POOR</i> <i>Base: All Respondents</i>	Total	2SLGBTQI+	Franco- phones outside Quebec	Anglo- phones in Quebec	Individuals living with a disability	Deaf respondents	Immigrants	Indigenous respondents	Racialized respondents
n= (weighted)	5,340	235	131	348	1,365	335	1,551	266	1,457
n= (unweighted)	5,340	502	265	217	968	306	1,276	312	1,701
The number of facilities	14%	20%	14%	15%	15%	15%	14%	17%	13%
The quality of facilities	7%	11%	6%	7%	9%	9%	7%	10%	7%

In addition to the differences observed in the tables above, the following subgroups were more likely than overall (14%) to rate negatively the quality of arts and culture facilities in their community:

- Non-binary / other-gendered respondents (32%);
- Respondents who live in rural areas (25%);
- Respondents who live in small centres (21%);
- Respondents aged between 45 and 64 years old (16%);
- Anglophone respondents (15%).

The following subgroups were more likely than overall (7%) to rate negatively the number of arts and culture facilities in their community:

- Respondents who live in rural areas (12%);
- Respondents who live in small centres (10%);
- Anglophone respondents (8%).

2.4. Commitment to Arts and Culture

a. Support in Arts and Culture

In the past 12 months, just over one quarter of respondents (28%) report having engaged in at least one of the listed forms of support for arts and culture. Nearly one in five respondents (18%) report having donated money, goods, or services to an arts or culture organization. Smaller proportions indicate that they purchased or renewed a membership or subscription (13%) or volunteered with an arts or culture organization (11% compared to 5% in 2021 and 15% in 2017).

Table 50. Active Engagement, tracking– TOTAL YES**Q14: Have you done any of the following in the last 12 months?**

% YES <i>Base: All Respondents</i>	2026	2021*	2017*
n= (weighted)	5,340	10,494	2,045
n= (unweighted)	5,340	10,220	2,045
NET At least one	28%	25%	41%
Donated money, goods or services to an arts or culture organization	18%	20%	31%
Purchased or renewed a membership or subscription to an arts or culture organization	13%	11%	18%
Volunteered with an arts or culture organization.	11%	5%	15%

*NOTE: Wording for this question differed in 2021 and 2017. ²⁶

When asked whether respondents had engaged in certain arts and culture activities in the past 12 months, regional differences are observed:

- Overall engagement in at least one activity is higher in the Territories (39%).
- Donating money, goods, or services to an arts or culture organization is higher in the Territories (26%).
- Purchasing or renewing a membership or subscription is higher in the Territories (21%) and lower in Atlantic Canada (9%).
- Volunteering with an arts or culture organization is higher in the Territories (21%).

Table 51. Active Engagement, by region– TOTAL YES**Q14: Have you done any of the following in the last 12 months?**

% YES <i>Base: All Respondents</i>	Total	BC	AB	SK	MB	ON	QC	ATL	Terr.
n= (weighted)	5,340	739	594	156	187	2,064	1,226	357	16
n= (unweighted)	5,340	704	567	150	181	1,949	1,183	382	224
NET At least one	28%	31%	27%	25%	28%	28%	28%	26%	39%

²⁶ Wording for this question differed in 2021 and 2017. In 2021, respondents were asked: “During the COVID-19 pandemic (since March 2020), have you done any of the following?” followed by items including donating, purchasing memberships, volunteering, and paying to access an online arts event or performance. In 2017, respondents were asked: “In the last 12 months, have you done any of the following...?” followed by a broader set of activities, including donating, memberships, volunteering, and other community or heritage-related activities.

% YES <i>Base: All Respondents</i>	Total	BC	AB	SK	MB	ON	QC	ATL	Terr.
Donated money, goods or services to an arts or culture organization	18%	21%	17%	16%	20%	19%	17%	18%	26%
Purchased or renewed a membership or subscription to an arts or culture organization	13%	12%	12%	11%	11%	13%	14%	9%	21%
Volunteered with an arts or culture organization.	11%	12%	10%	7%	14%	12%	11%	10%	21%

When asked whether they had engaged in certain arts and culture support activities in the past 12 months, several differences emerge across equity groups.

Overall participation in at least one activity is higher among 2SLGBTQI+ respondents (39%), racialized respondents (39%), Indigenous respondents (38%), and immigrants (33%).

Donating money, goods, or services to an arts or culture organization is higher among deaf respondents (27%), Indigenous respondents (27%), racialized respondents (26%), 2SLGBTQI+ respondents (25%), and immigrants (21%).

Purchasing or renewing a membership or subscription is higher among 2SLGBTQI+ respondents (19%), racialized respondents (16%), and immigrants (14%).

Volunteering with an arts or culture organization is higher among Indigenous respondents (20%), racialized respondents (19%), 2SLGBTQI+ respondents (18%), Francophones living outside Quebec (18%), and immigrants (15%).

Table 52. Active Engagement, by equity group– TOTAL YES

Q14: Have you done any of the following in the last 12 months?

% YES <i>Base: All Respondents</i>	Total	2SLGBTQI+	Franco- phones outside Quebec	Anglo- phones in Quebec	Individuals living with a disability	Deaf respondents	Immigrants	Indigenous respondents	Racialized respondents
n= (weighted)	5,340	235	131	348	1,365	335	1,551	266	1,457
n= (unweighted)	5,340	502	265	217	968	306	1,276	312	1,701
NET At least one	28%	39%	34%	27%	26%	32%	33%	38%	39%
Donated money, goods or services to	18%	25%	20%	18%	19%	27%	21%	27%	26%

% YES <i>Base: All Respondents</i>	Total	2SLGBTQI+	Franco- phones outside Quebec	Anglo- phones in Quebec	Individuals living with a disability	Deaf respondents	Immigrants	Indigenous respondents	Racialized respondents
an arts or culture organization									
Purchased or renewed a membership or subscription to an arts or culture organization	13%	19%	16%	13%	11%	15%	14%	16%	16%
Volunteered with an arts or culture organization.	11%	18%	18%	12%	11%	12%	15%	20%	19%

In addition to the differences observed in the tables above, the following subgroups were more likely than overall (18%) to have donated money, goods or services to an arts or culture organization:

- Allophone respondents (23%);
- Respondents who have a university degree (22%);
- Respondents who live in large urban centres (21%);
- Respondents who have an annual income between \$80k and \$150k (20%).

The following subgroups were more likely than overall (13%) to have purchased or renewed a membership or subscription to an arts or culture organization:

- Respondents who have a university degree (19%);
- Respondents who live in major urban centres (16%);
- Respondents who have an annual income between \$80k and \$150k (15%).

The following subgroups were more likely than overall (11%) to have volunteered with an arts or culture organization:

- Respondents aged between 16 and 24 years old (20%);
- Respondents who have a university degree (14%);
- Respondents who live in major urban centres (14%);
- Respondents who have an annual income between \$40k and \$80k (13%).

b. Attitudes Toward Arts and Culture

In order to enable comparisons with 2021 and 2017, the data presented in the following table were rebased to exclude respondents who did not provide an opinion, including those who selected neutral or indicated that they did not know.

Agreement that museums and heritage institutions are trusted sources of history and heritage information has increased to 94% in 2026, compared to 86% in 2021. Similarly, agreement that arts and culture make communities better places to live has risen to 94% (up from 90%).

Agreement that Canadian artists can compete on the world stage has increased to 90% (from 85%), and the importance of supporting arts through volunteering or donations has grown to 84% (from 77%). The share agreeing that arts help them feel part of their local community has also increased substantially, reaching 81% compared to 47% in 2021.

In contrast, agreement that arts and culture activities are important for the economy is lower in 2026 (91%) than in 2017 (97%), and the proportion saying arts help them feel part of Canada has declined to 77% compared to 94% in 2017.

Table 53. Attitudes Toward Arts and Culture, tracking– TOTAL AGREE

Q15: Please indicate your level of agreement or disagreement with the following statements.

TOTAL AGREE <i>Base: All Respondents</i>	2026* (rebased)	2021**	2017**
n= (weighted)	4164	10526	2002
n= (unweighted)	4247	10526	2000
Museums and other heritage institutions are a trusted source of history and heritage information	94%	86%	98%
n= (weighted)	4060	9800	1965
n= (unweighted)	4214	9818	1966
Arts and culture activities in a community make it a better place to live	94%	90%	98%
n= (weighted)	3746	N/A	N/A
n= (unweighted)	3925	N/A	N/A
Museums, public art galleries, heritage sites, live performance spaces, and other arts and culture centres offer educational experiences that help me connect with our history, traditions, and culture	92%	N/A	N/A
n= (weighted)	4073	9862	1976
n= (unweighted)	4168	9875	1974
Arts and culture experiences are a good way to bring together people from different languages and cultural traditions	92%	91%	98%

<i>TOTAL AGREE</i> <i>Base: All Respondents</i>	2026* (rebased)	2021**	2017**
n= (weighted)	3949	N/A	1872
n= (unweighted)	4074	N/A	1875
Arts and culture activities are important for the economy of communities	91%-	N/A	97%
n= (weighted)	3316	N/A	N/A
n= (unweighted)	3535	N/A	N/A
I feel welcome when I am going to arts and cultural facilities in my community	90%	N/A	N/A
n= (weighted)	3718	9522	1914
n= (unweighted)	3797	9535	1921
Canadian actors, musicians, writers and other artists are among the best in the world and can hold their own on the world stage	90%	85%	96%
n= (weighted)	3220	9194	1830
n= (unweighted)	3385	9224	1844
It's important to support arts and culture by volunteering or donating funds or goods	84%	77%	94%
n= (weighted)	3134	N/A	N/A
n= (unweighted)	3328	N/A	N/A
Participating in arts or culture activities have a positive effect on my health	83%	N/A	N/A
n= (weighted)	3183	7397	N/A
n= (unweighted)	3337	7414	N/A
Arts and culture activities help me feel a part of my local community	81%	47%	N/A
n= (weighted)	3230	N/A	1764
n= (unweighted)	3339	N/A	1792
Arts and culture activities help me feel part of Canada	77%	N/A	94%

**NOTE: In order to compare the data with the previous waves, the results were rebased by excluding the responses "neither agree nor disagree" and "I don't know."*

****NOTE:** Previous years' options did not include "neither agree nor disagree," which may affect the comparability of the results.

When including all respondents for this question without rebasing, as presented in tables 54 to 56, positive attitudes toward arts and culture remain widespread. Nearly three quarters agree that museums and heritage institutions are trusted sources of history and heritage information (74%). Similar proportions agree that arts and culture activities make communities better places to live (71%) and that arts and culture experiences help bring together people from different languages and cultural traditions (70%).

Strong majorities also agree that arts and culture are important for the economy of communities (67%) and that cultural institutions offer educational experiences that help them connect with history, traditions, and culture (65%). A majority further agree that Canadian artists can hold their own on the world stage (62%).

While agreement is somewhat lower on measures related to personal connection, more than half say they feel welcome at arts and cultural facilities in their community (56%) and that it is important to support arts and culture through volunteering or donations (51%). About half agree that participation in arts or culture activities has a positive effect on their health (49%), that such activities help them feel part of their local community (48%), and that they help them feel part of Canada (46%).

Table 54. Attitudes Toward Arts and Culture

Q15: Please indicate your level of agreement or disagreement with the following statements.

<i>Base: All Respondents (n=5,340)</i>	NET AGREE	Strongly agree	Somewhat agree	Neither agree nor disagree	NET DISAGREE	Somewhat disagree	Strongly disagree	DK
Museums and other heritage institutions are a trusted source of history and heritage information	74%	31%	43%	17%	4%	3%	2%	5%

<i>Base: All Respondents (n=5,340)</i>	NET AGREE	Strongly agree	Somewhat agree	Neither agree nor disagree	NET DISAGREE	Somewhat disagree	Strongly disagree	DK
Arts and culture activities in a community make it a better place to live	71%	27%	44%	19%	5%	3%	2%	5%
Arts and culture experiences are a good way to bring together people from different languages and cultural traditions	70%	27%	44%	19%	6%	4%	2%	5%
Arts and culture activities are important for the economy of communities	67%	20%	47%	21%	7%	5%	2%	5%
Museums, public art galleries, heritage sites, live performance spaces, and other arts and culture centres offer educational experiences that help me connect with our history, traditions, and culture	65%	25%	40%	23%	5%	3%	2%	7%

<i>Base: All Respondents (n=5,340)</i>	NET AGREE	Strongly agree	Somewhat agree	Neither agree nor disagree	NET DISAGREE	Somewhat disagree	Strongly disagree	DK
Canadian actors, musicians, writers and other artists are among the best in the world and can hold their own on the world stage	62%	28%	34%	23%	7%	5%	2%	7%
I feel welcome when I am going to arts and cultural facilities in my community	56%	21%	35%	28%	6%	4%	2%	10%
It's important to support arts and culture by volunteering or donating funds or goods	51%	14%	37%	34%	10%	6%	3%	6%
Participating in arts or culture activities have a positive effect on my health	49%	16%	33%	34%	10%	6%	4%	7%
Arts and culture activities help me feel a part of my local community	48%	16%	32%	34%	12%	7%	5%	6%

<i>Base: All Respondents (n=5,340)</i>	NET AGREE	Strongly agree	Somewhat agree	Neither agree nor disagree	NET DISAGREE	Somewhat disagree	Strongly disagree	DK
Arts and culture activities help me feel part of Canada	46%	16%	31%	34%	14%	8%	7%	6%

Overall agreement with at least one of the listed positive statements is higher in the Territories (99% vs 88% overall).

Regional differences in attitudes toward arts and culture are most pronounced in the Territories, where agreement levels are consistently higher across multiple measures. Respondents in the Territories are more likely to agree that museums and heritage institutions are trusted sources of information (93%), that arts and culture make communities better places to live (93%), that they bring together people from different languages and traditions (88%), and that they are important for local economies (87%).

They are also more likely to agree that cultural institutions provide meaningful educational experiences (86%), that Canadian artists can hold their own internationally (85%), that they feel welcome at arts and cultural facilities (77%), that supporting arts and culture through volunteering or donations is important (79%), that participation has a positive effect on health (70%), and that arts and culture help them feel part of their local community (77%) and part of Canada (73%).

In contrast, Quebec shows lower agreement on selected measures, including that arts and cultural institutions offer educational experiences that help connect with history and culture (62%), that Canadian artists can compete on the world stage (55%), that supporting arts and culture through volunteering or donating is important (45%), and that arts and culture help foster a sense of belonging to Canada (35%) and to the local community (43%). Lower agreement is also observed in Saskatchewan regarding feeling part of Canada (35%), and in Atlantic Canada regarding the positive effect of participation on health (41%) and feeling part of the local community (42%).

Table 55. Attitudes Toward Arts and Culture, by region– TOTAL AGREE

Q15: Please indicate your level of agreement or disagreement with the following statements.

<i>TOTAL AGREE</i> <i>Base: All Respondents</i>	Total	BC	AB	SK	MB	ON	QC	ATL	Terr.
n= (weighted)	5,340	739	594	156	187	2,064	1,226	357	16
n= (unweighted)	5,340	704	567	150	181	1,949	1,183	382	224
NET At least one	88%	87%	88%	85%	87%	89%	87%	88%	99%
Museums and other heritage institutions are a trusted source of history and heritage information	74%	74%	73%	71%	72%	73%	74%	75%	93%
Arts and culture activities in a community make it a better place to live	71%	73%	69%	67%	70%	72%	73%	66%	93%
Arts and culture experiences are a good way to bring together people from different languages and cultural traditions	70%	72%	67%	62%	70%	71%	71%	70%	88%
Arts and culture activities are important for the economy of communities	67%	69%	63%	62%	70%	67%	69%	64%	87%
Museums, public art galleries, heritage sites, live performance spaces, and other arts and culture centres offer educational experiences that help me connect with our history, traditions, and culture	65%	66%	62%	63%	63%	67%	62%	63%	86%
Canadian actors, musicians, writers and other artists are among the best in the world and can hold their own on the world stage	62%	65%	59%	60%	64%	66%	55%	67%	85%
I feel welcome when I am going to arts and cultural facilities in my community	56%	58%	55%	48%	52%	55%	59%	53%	77%
It's important to support arts and culture by volunteering or donating funds or goods	51%	54%	51%	48%	51%	53%	45%	52%	79%

<i>TOTAL AGREE</i> <i>Base: All Respondents</i>	Total	BC	AB	SK	MB	ON	QC	ATL	Terr.
Participating in arts or culture activities have a positive effect on my health	49%	50%	45%	40%	49%	51%	49%	41%	70%
Arts and culture activities help me feel a part of my local community	48%	52%	45%	41%	50%	52%	43%	42%	77%
Arts and culture activities help me feel part of Canada	46%	52%	47%	35%-	51%	50%	35%	50%	73%

Across equity groups, overall agreement with at least one of the listed positive statements is higher among 2SLGBTQI+ respondents (91%) and individuals living with a disability (90%).

2SLGBTQI+ respondents show consistently higher agreement across multiple measures, including that arts and culture make communities better places to live (80%), are important for the economy (79%), bring together people from different languages and traditions (78%), provide educational experiences that help them connect with their history and culture (76%), that supporting arts through volunteering or donating is important (66%), that participation has a positive effect on health (64%), that they feel welcome at cultural facilities (64%), that arts help them feel part of their local community (63%), and that arts help them feel part of Canada (57%).

Indigenous respondents show higher agreement that Canadian artists can compete internationally (71%), that cultural institutions provide educational experiences that help them connect with their history and culture (72%), that supporting arts is important (62%), that participation benefits health (62%), that they feel welcome at cultural facilities (64%), and that arts help foster belonging locally (59%) and nationally (54%).

Racialized respondents report higher agreement that arts make communities better places to live (74%), bring people together (73%), are important for the economy (70%), provide educational value (69%), that supporting arts by volunteering or donating is important (61%), that arts foster belonging locally (60%), that participation benefits health (58%), and that arts help them feel part of Canada (56%). They are less likely to agree that museums are trusted sources of information (71%).

Table 56. Attitudes Toward Arts and Culture, by equity group– TOTAL AGREE

Q15: Please indicate your level of agreement or disagreement with the following statements.

<i>TOTAL AGREE</i> <i>Base: All Respondents</i>	Total	2SLGBTQI+	Franco- phones outside Quebec	Anglo- phones in Quebec	Individuals living with a disability	Deaf respondents	Immigrants	Indigenous respondents	Racialized respondents
n= (weighted)	5,340	235	131	348	1,365	335	1,551	266	1,457

<i>TOTAL AGREE</i> <i>Base: All Respondents</i>	Total	2SLGBTQI+	Franco- phones outside Quebec	Anglo- phones in Quebec	Individuals living with a disability	Deaf respondents	Immigrants	Indigenous respondents	Racialized respondents
n= (unweighted)	5,340	502	265	217	968	306	1,276	312	1,701
NET At least one	88%	91%	87%	82%	90%	91%	88%	90%	88%
Museums and other heritage institutions are a trusted source of history and heritage information	74%	78%	76%	69%	77%	79%	74%	73%	71%
Arts and culture activities in a community make it a better place to live	71%	80%	72%	68%	74%	75%	72%	77%	74%
Arts and culture experiences are a good way to bring together people from different languages and cultural traditions	70%	78%	73%	72%	74%	75%	74%	72%	73%
Arts and culture activities are important for the economy of communities	67%	79%	66%	64%	69%	68%	69%	72%	70%
Museums, public art galleries, heritage sites, live performance spaces, and other arts and culture centres offer educational experiences that help me connect with our history, traditions, and culture	65%	76%	70%	59%	66%	68%	65%	72%	69%

<i>TOTAL AGREE</i> <i>Base: All Respondents</i>	Total	2SLGBTQI+	Franco- phones outside Quebec	Anglo- phones in Quebec	Individuals living with a disability	Deaf respondents	Immigrants	Indigenous respondents	Racialized respondents
Canadian actors, musicians, writers and other artists are among the best in the world and can hold their own on the world stage	62%	66%	61%	56%	69%	69%	61%	71%	61%
I feel welcome when I am going to arts and cultural facilities in my community	56%	64%	56%	46%	52%	54%	55%	64%	60%
It's important to support arts and culture by volunteering or donating funds or goods	51%	66%	51%	45%	52%	50%	55%	62%	61%
Participating in arts or culture activities have a positive effect on my health	49%	64%	54%	43%	48%	45%	50%	62%	58%
Arts and culture activities help me feel a part of my local community	48%	63%	49%	48%	48%	50%	52%	59%	60%
Arts and culture activities help me feel part of Canada	46%	57%	49%	47%	47%	47%	53%	54%	56%

2.5. Role of Governments in Supporting Arts and Culture

a. Importance of Government Support

Most respondents believe that governments in Canada should place importance on supporting arts and culture. Four in five (80%) say this is important, including 31% who feel it should be given a great deal of importance and 48% who say it should receive moderate importance. However, this represents a slight decline compared to 2021, when 85% felt governments should place importance on supporting arts and

culture. In contrast, 14% believe governments should place little or no importance on supporting arts and culture, while 7% are unsure.

Table 57. Importance of Government Support, tracking

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

<i>Base: All Respondents</i>	2026	2021	2017
n= (weighted)	5,340	10,526	2,045
n= (unweighted)	5,340	10,526	2,045
(NET) IMPORTANT	80%	85%	88%
A great deal of importance	31%	31%	38%
Moderate importance	48%	55%	50%
(NET) NOT IMPORTANT	14%	15%	11%
Not much importance	10%	12%	9%
No importance at all	3%	3%	3%
Not sure	7%	N/A	N/A

When asked how much importance governments in Canada should place on supporting arts and culture, significant regional differences are observed: The proportion considering government support important is higher in the Territories (92%) and Quebec (84%), and lower in Saskatchewan (71%) and Alberta (74%).

Table 58. Importance of Government Support, by region

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

<i>Base: All Respondents</i>	Total	BC	AB	SK	MB	ON	QC	ATL	Terr.
n= (weighted)	5,340	739	594	156	187	2,064	1,226	357	16
n= (unweighted)	5,340	704	567	150	181	1,949	1,183	382	224
(NET) IMPORTANT	80%	77%	74%	71%	73%	81%	84%	77%	92%
A great deal of importance	31%	26%	27%	20%	27%	33%	36%	31%	56%
Moderate importance	48%	51%	47%	51%	47%	48%	48%	47%	36%
(NET) NOT IMPORTANT	14%	14%	19%	15%	19%	12%	11%	18%	8%
Not much importance	10%	11%	14%	13%	16%	9%	8%	13%	5%

<i>Base: All Respondents</i>	Total	BC	AB	SK	MB	ON	QC	ATL	Terr.
No importance at all	3%	3%	6%	2%	3%	3%	3%	5%	2%
Not sure	7%	9%	7%	14%	8%	6%	5%	4%	0%

When asked how much importance governments in Canada should place on supporting arts and culture, 2SLGBTQI+ respondents are more likely to consider it important (86%).

Table 59. Importance of Government Support, by equity group

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

<i>Base: All Respondents</i>	Total	2SLGBTQI+	Franco-phones outside Quebec	Anglo-phones in Quebec	Individuals living with a disability	Deaf respondents	Immigrants	Indigenous respondents	Racialized respondents
n= (weighted)	5,340	235	131	348	1,365	335	1,551	266	1,457
n= (unweighted)	5,340	502	265	217	968	306	1,276	312	1,701
(NET) IMPORTANT	80%	86%	78%	79%	81%	82%	80%	82%	81%
A great deal of importance	31%	47%	38%	24%	36%	32%	33%	37%	33%
Moderate importance	48%	40%	41%	55%	46%	50%	47%	45%	49%
(NET) NOT IMPORTANT	14%	10%	14%	13%	11%	11%	14%	13%	13%
Not much importance	10%	7%	11%	10%	8%	8%	11%	13%	11%
No importance at all	3%	3%	4%	4%	3%	3%	3%	0%	2%
Not sure	7%	4%	8%	8%	7%	7%	6%	5%	6%

In addition to the differences observed in the tables above, the following subgroups were more likely than overall (80%) to believe that it is important that governments in Canada should support arts and culture in Canada:

- Francophone respondents (85%);
- Respondents aged 65 years old or more (84%);
- Women respondents (82%);
- Respondents who have a university degree (82%).

b. Government Actions

In order to enable comparisons with 2021 and 2017, the data presented in the following table were rebased to exclude respondents who did not provide an opinion, including those who selected neutral or indicated that they did not know.

Support for government action to strengthen arts and culture remains very high and has increased on several measures since 2021. Agreement that governments should help protect and preserve Canada's heritage stands at 95% in 2026, significantly higher than in 2021 (91%). Similarly, support for promoting Canadian arts and culture performances and events has risen to 94% (up from 88%).

Support for providing incentives or other measures to encourage participation in artistic and cultural activities has increased to 87% (from 83%). Agreement that governments should provide financial support directly to individual artists has also grown, reaching 83% in 2026 compared to 71% in 2021.

Other measures, including support for facilities, tax incentives, and financial support for arts and culture organizations, remain high.

Table 60. Government Actions, tracking– TOTAL AGREE

Q17: There are several things that governments in Canada can do to support arts and culture in Canada. Indicate your level of agreement or disagreement with the following measures.

TOTAL AGREE <i>Base: All Respondents (variable n)</i>	2026* (rebase)	2021**	2017**
n= (weighted)	4347	9920	2023
n= (unweighted)	4429	9664	2022
Helping protect and preserve Canada's heritage	95%	91%	96%
n= (weighted)	4239	9808	2026
n= (unweighted)	4343	9554	2026
Promoting Canadian arts and culture performances and events	94%	88%	91%
n= (weighted)	3893	N/A	N/A
n= (unweighted)	4020	N/A	N/A
Providing financial support to build and maintain facilities for arts and culture	87%	N/A	N/A
n= (weighted)	4015	9674	2017
n= (unweighted)	4129	9423	2019

<i>TOTAL AGREE</i> <i>Base: All Respondents (variable n)</i>	2026* (rebase)	2021**	2017**
Providing incentives or other measures to encourage Canadians to participate in artistic and cultural activities	87%	83%	90%
n= (weighted)	3947	N/A	1993
n= (unweighted)	4051	N/A	1995
Providing tax incentives or other measures to encourage private sector support for arts and culture	86%	N/A	86%
n= (weighted)	3917	N/A	N/A
n= (unweighted)	4066	N/A	N/A
Providing financial support to arts and culture organizations that, for example, employ artists, support or showcase their work to the public, etc.	86%	N/A	N/A
n= (weighted)	3833	9454	1988
n= (unweighted)	3996	9209	1993
Providing financial support to individual artists to create or share their work	83%	71%	75%

**NOTE: In order to compare the data with the previous waves, the results were rebased by excluding the responses “neither agree nor disagree” and “I don’t know.”*

***NOTE: Previous years’ options did not include “neither agree nor disagree,” which may affect the comparability of the results.*

When including all respondents for this question without rebasing, as presented in tables 61 to 63, support for government action to strengthen arts and culture remains widespread.

More than three quarters of respondents agree that governments should help protect and preserve Canada’s heritage (77%) and promote Canadian arts and culture performances and events (75%).

Strong majorities also support providing financial support to build and maintain facilities (65%), encouraging participation through incentives (64%), offering tax incentives to encourage private sector support (63%), and financially supporting arts and culture organizations (63%).

While agreement is somewhat lower for providing direct financial support to individual artists (60%), a clear majority still supports this measure.

Table 61. Government Actions

Q17: There are several things that governments in Canada can do to support arts and culture in Canada. Indicate your level of agreement or disagreement with the following measures.

Base: All Respondents (n=5,340)	NET AGREE	Strongly agree	Somewhat agree	Neither agree nor disagree	NET DISAGREE	Somewhat disagree	Strongly disagree	DK
Helping protect and preserve Canada's heritage	77%	42%	35%	14%	4%	3%	2%	5%
Promoting Canadian arts and culture performance and events	75%	31%	44%	16%	5%	3%	2%	5%
Providing financial support to build and maintain facilities for arts and culture	65%	26%	40%	19%	10%	6%	4%	6%
Providing incentives or other measures to encourage Canadians to participate in artistic and cultural activities	64%	23%	40%	21%	9%	5%	4%	6%
Providing tax incentives or other measures to encourage private sector support for arts and culture	63%	26%	38%	20%	11%	6%	4%	6%
Providing financial support to arts	63%	25%	38%	21%	11%	6%	4%	5%

<i>Base: All Respondents (n=5,340)</i>	NET AGREE	Strongly agree	Somewhat agree	Neither agree nor disagree	NET DISAGREE	Somewhat disagree	Strongly disagree	DK
and culture organizations that, for example, employ artists, support or showcase their work to the public, etc.								
Providing financial support to individual artists to create or share their work	60%	23%	37%	23%	12%	8%	5%	5%

Overall agreement with at least one of the listed measures is higher in the Territories (98%) and lower in Alberta (82%).

Agreement is higher in the Territories for helping protect and preserve Canada's heritage (94%), promoting Canadian arts and culture performances and events (90%), providing financial support to build and maintain facilities (87%), encouraging participation through incentives (87%), offering tax incentives to encourage private sector support (83%), supporting arts and culture organizations (87%), and providing direct financial support to individual artists (80%).

Outside the Territories, some provincial differences are also evident. Support for promoting Canadian arts and culture performances and events is lower in Saskatchewan (64%) and higher in Quebec (77%). Agreement with providing financial support to build and maintain facilities is lower in Saskatchewan (54%). Support for tax incentives to encourage private sector support is also lower in Saskatchewan (52%).

Finally, agreement with providing financial support to arts and culture organizations is lower in Alberta (57%), and support for providing direct financial support to individual artists is lower in Saskatchewan (50%) and Alberta (54%).

Table 62. Government Actions, by region– TOTAL AGREE

Q17: There are several things that governments in Canada can do to support arts and culture in Canada. Indicate your level of agreement or disagreement with the following measures.

<i>TOTAL AGREE</i> <i>Base: All Respondents</i>	Total	BC	AB	SK	MB	ON	QC	ATL	Terr.
n= (weighted)	5,340	739	594	156	187	2,064	1,226	357	16
n= (unweighted)	5,340	704	567	150	181	1,949	1,183	382	224
NET At least one	85%	85%	82%	82%	87%	86%	87%	86%	98%
Helping protect and preserve Canada's heritage	77%	75%	74%	74%	81%	78%	78%	76%	94%
Promoting Canadian arts and culture performance and events	75%	73%	71%	64%	76%	75%	77%	73%	90%
Providing financial support to build and maintain facilities for arts and culture	65%	67%	63%	54%	63%	66%	67%	63%	87%
Providing incentives or other measures to encourage Canadians to participate in artistic and cultural activities	64%	64%	60%	59%	59%	65%	66%	62%	87%
Providing tax incentives or other measures to encourage private sector support for arts and culture	63%	64%	59%	52%	66%	65%	64%	61%	83%
Providing financial support to arts and culture organizations that, for example, employ artists, support or showcase their work to the public, etc.	63%	62%	57%	56%	62%	64%	65%	61%	87%
Providing financial support to individual artists to create or share their work	60%	59%	54%	50%	58%	61%	60%	61%	80%

Across equity groups, overall support for at least one of the listed government measures is higher among 2SLGBTQI+ respondents (91%). They are also more likely to agree with promoting Canadian arts and culture performances and events (81%), providing financial support to build and maintain facilities (77%),

providing financial support directly to individual artists (77%), encouraging participation through incentives (75%), and funding arts and culture organizations (74%).

Deaf respondents are more likely to agree that governments should help protect and preserve Canada's heritage (83%). Individuals living with a disability show higher agreement with encouraging participation through incentives (69%) and funding arts and culture organizations (67%).

Indigenous respondents are more likely to support funding arts and culture organizations (69%) and providing financial support directly to individual artists (68%).

Racialized respondents show higher agreement with providing financial support to build and maintain facilities (69%), funding arts and culture organizations (67%), and providing financial support directly to individual artists (66%).

Table 63. Government Actions, by equity group– TOTAL AGREE

Q17: There are several things that governments in Canada can do to support arts and culture in Canada. Indicate your level of agreement or disagreement with the following measures.

<i>TOTAL AGREE</i> <i>Base: All Respondents</i>	Total	2SLGBTQI+	Franco- phones outside Quebec	Anglo- phones in Quebec	Individuals living with a disability	Deaf respondents	Immigrants	Indigenous respondents	Racialized respondents
n= (weighted)	5,340	235	131	348	1,365	335	1,551	266	1,457
n= (unweighted)	5,340	502	265	217	968	306	1,276	312	1,701
NET At least one	85%	91%	87%	81%	86%	89%	86%	87%	87%
Helping protect and preserve Canada's heritage	77%	81%	81%	73%	79%	83%	77%	77%	75%
Promoting Canadian arts and culture performance and events	75%	81%	78%	74%	75%	78%	76%	76%	76%
Providing financial support to build and maintain facilities for arts and culture	65%	77%	70%	65%	68%	68%	67%	69%	69%
Providing incentives or other measures to encourage Canadians to participate in artistic and cultural activities	64%	75%	69%	64%	69%	70%	64%	66%	66%

<i>TOTAL AGREE</i> <i>Base: All Respondents</i>	Total	2SLGBTQI+	Franco- phones outside Quebec	Anglo- phones in Quebec	Individuals living with a disability	Deaf respondents	Immigrants	Indigenous respondents	Racialized respondents
Providing tax incentives or other measures to encourage private sector support for arts and culture	63%	68%	63%	68%	65%	69%	65%	67%	65%
Providing financial support to arts and culture organizations that, for example, employ artists, support or showcase their work to the public, etc.	63%	74%	67%	58%	67%	67%	63%	69%	67%
Providing financial support to individual artists to create or share their work	60%	77%	65%	58%	62%	63%	60%	68%	66%

2.6. Personal Participation in Artistic Activities

Just over one quarter of respondents (28%) report having been personally involved in at least one artistic activity, such as playing music, acting, dancing, creating visual arts, crafts, or writing in the past 12 months. Most respondents say they have not participated in artistic activities (69%), while 3% are unsure or prefer not to answer.

Participation in artistic activities varies across regions. The proportion of respondents reporting participation is higher in the Territories (44%) and British Columbia (32%), and lower in Quebec (24%).

Table 64. Personal Participation in Artistic Activities, by region

Q18: In the last 12 months, have you personally been involved in any artistic activities such as playing music, acting, creating a movie, dancing, creating visual arts, making crafts or writing?

<i>Base: All Respondents</i>	Total	BC	AB	SK	MB	ON	QC	ATL	Terr.
n= (weighted)	5,340	739	594	156	187	2,064	1,226	357	16
n= (unweighted)	5,340	704	567	150	181	1,949	1,183	382	224
Yes	28%	32%	30%	28%	27%	29%	24%	25%	44%

<i>Base: All Respondents</i>	Total	BC	AB	SK	MB	ON	QC	ATL	Terr.
No	69%	64%	66%	70%	69%	68%	74%	73%	54%
I don't know / I prefer not to answer	3%	4%	4%	2%	4%	3%	2%	2%	1%

When asked whether they had personally been involved in artistic activities in the past 12 months, several significant differences emerge across equity groups: Personal participation is higher among 2SLGBTQI+ respondents (48%), Indigenous respondents (45%), individuals living with a disability (36%), and racialized respondents (33%).

Table 65. Personal Participation in Artistic Activities, by equity group

Q18: In the last 12 months, have you personally been involved in any artistic activities such as playing music, acting, creating a movie, dancing, creating visual arts, making crafts or writing?

<i>Base: All Respondents</i>	Total	2SLGBTQI+	Franco-phones outside Quebec	Anglo-phones in Quebec	Individuals living with a disability	Deaf respondents	Immigrants	Indigenous respondents	Racialized respondents
n= (weighted)	5,340	235	131	348	1,365	335	1,551	266	1,457
n= (unweighted)	5,340	502	265	217	968	306	1,276	312	1,701
Yes	28%	48%	27%	30%	36%	32%	28%	45%	33%
No	69%	51%	71%	67%	62%	68%	68%	53%	62%
I don't know / I prefer not to answer	3%	1%	2%	3%	2%	0%	4%	3%	4%

In addition to the differences observed in the tables above, the following subgroups were more likely than overall (28%) to have been personally involved in any artistic activities:

- Non-binary / other-gendered respondents (55%);
- Respondents aged between 16 and 24 years old (42%);
- Respondents who have an annual income of less than \$40k (34%);
- Women respondents (33%);
- Respondents aged between 25 and 44 years old (32%);
- Respondents who have a university degree (30%);
- Anglophone respondents (30%).

2.7. Sense of Belonging and National Identity

a. Sense of Belonging

Most respondents report a strong sense of belonging to Canada, with 78% describing it as strong. This includes 41% who say their sense of belonging is very strong and 37% who say it is somewhat strong. Fewer respondents describe their sense of belonging as weak (18%), while 4% report having no opinion.

Sense of belonging to Canada varies across regions. The proportion of respondents reporting a strong sense of belonging is higher in Manitoba (87%), the Territories (85%), Atlantic Canada (84%), and Ontario (82%), and lower in Quebec (69%).

The proportion reporting a very strong sense of belonging is highest in the Territories (66%), followed by Atlantic Canada (49%) and Ontario (47%), and is lower in Quebec (27%).

Table 66. Sense of Belonging, by region

Q19: How would you describe your sense of belonging to Canada?

<i>Base: All Respondents</i>	Total	BC	AB	SK	MB	ON	QC	ATL	Terr.
n= (weighted)	5,340	739	594	156	187	2,064	1,226	357	16
n= (unweighted)	5,340	704	567	150	181	1,949	1,183	382	224
(NET) STRONG	78%	81%	78%	79%	87%	82%	69%	84%	85%
Very strong	41%	43%	43%	43%	48%	47%	27%	49%	66%
Somewhat strong	37%	38%	35%	36%	39%	35%	42%	35%	19%
(NET) WEAK	18%	15%	18%	12%	11%	14%	28%	13%	12%
Somewhat weak	13%	13%	13%	5%	5%	10%	20%	8%	9%
Very weak	5%	3%	6%	6%	6%	4%	8%	5%	3%
No opinion	4%	4%	4%	9%	3%	4%	4%	3%	4%

When asked about their sense of belonging to Canada, reporting a strong sense of belonging is higher among deaf respondents (86%).

The proportion reporting a very strong sense of belonging is also higher among deaf respondents (55%), Francophones living outside Quebec (50%), and individuals living with a disability (50%), and lower among 2SLGBTQI+ respondents (35%) and racialized respondents (36%).

Table 67. Sense of Belonging, by equity group**Q19: How would you describe your sense of belonging to Canada?**

<i>Base: All Respondents</i>	Total	2SLGBTQI+	Franco- phones outside Quebec	Anglo- phones in Quebec	Individuals living with a disability	Deaf respondents	Immigrants	Indigenous respondents	Racialized respondents
n= (weighted)	5,340	235	131	348	1,365	335	1,551	266	1,457
n= (unweighted)	5,340	502	265	217	968	306	1,276	312	1,701
(NET) STRONG	78%	76%	80%	82%	80%	86%	80%	77%	77%
Very strong	41%	35%	50%	44%	50%	55%	37%	47%	36%
Somewhat strong	37%	40%	31%	39%	30%	30%	43%	30%	42%
(NET) WEAK	18%	21%	13%	13%	17%	12%	15%	22%	18%
Somewhat weak	13%	16%	11%	10%	11%	8%	11%	15%	14%
Very weak	5%	6%	2%	3%	6%	4%	4%	7%	4%
No opinion	4%	3%	7%	4%	3%	2%	5%	1%	5%

In addition to the differences observed in the tables above, the following subgroups were more likely than overall (78%) to feel a strong sense of belonging to Canada:

- Respondents aged 65 years old or more (86%);
- Anglophone respondents (82%);
- Respondents who have an annual income of more than \$150k (81%);
- Non-indigenous respondents (79%);
- Non-racialized respondents (79%);
- Non-2SLGBTQI+ respondents (79%).

b. Pride in Being Canadian

A clear majority of respondents express pride in being Canadian. Seven in ten (70%) say they are proud, including 46% who are very proud and 24% who say they are proud. A further 16% describe themselves as somewhat proud, while just over one in ten (11%) say they are not proud. A small share of respondents (3%) say they do not know.

Pride in being Canadian varies across regions. The proportion of respondents who report being proud is higher in the Territories (78%), Atlantic Canada (78%), and Ontario (74%), and lower in Quebec (61%).

The proportion reporting being very proud is highest in the Territories (66%) and Atlantic Canada (52%), followed by Ontario (51%), and is lower in Quebec (35%).

Table 68. Pride in Being Canadian, by region**Q20: How proud are you to be Canadian?**

<i>Base: All Respondents</i>	Total	BC	AB	SK	MB	ON	QC	ATL	Terr.
n= (weighted)	5,340	739	594	156	187	2,064	1,226	357	16
n= (unweighted)	5,340	704	567	150	181	1,949	1,183	382	224
(NET) PROUD	70%	72%	66%	67%	72%	74%	61%	78%	78%
Very proud	46%	47%	43%	49%	46%	51%	35%	52%	66%
Proud	24%	25%	23%	17%	25%	23%	26%	26%	12%
Somewhat proud	16%	15%	17%	15%	19%	14%	21%	10%	16%
(NET) NOT PROUD	11%	9%	13%	14%	7%	9%	14%	9%	5%
Not very proud	7%	7%	9%	8%	2%	6%	9%	5%	3%
Not proud at all	4%	2%	5%	6%	5%	3%	5%	4%	2%
I don't know	3%	3%	3%	5%	2%	3%	4%	3%	1%

When asked how proud they are to be Canadian, deaf respondents are more likely to report being proud (78%), while lower levels of pride are observed among racialized respondents (67%) and 2SLGBTQI+ respondents (60%).

Table 69. Pride in Being Canadian, by equity group**Q20: How proud are you to be Canadian?**

<i>Base: All Respondents</i>	Total	2SLGBTQI+	Franco-phones outside Quebec	Anglo-phones in Quebec	Individuals living with a disability	Deaf respondents	Immigrants	Indigenous respondents	Racialized respondents
n= (weighted)	5,340	235	131	348	1,365	335	1,551	266	1,457
n= (unweighted)	5,340	502	265	217	968	306	1,276	312	1,701
(NET) PROUD	70%	60%	73%	74%	72%	78%	71%	67%	67%
Very proud	46%	36%	55%	50%	53%	59%	44%	51%	39%
Proud	24%	24%	18%	24%	20%	18%	27%	17%	28%
Somewhat proud	16%	22%	15%	13%	15%	12%	15%	18%	19%
(NET) NOT PROUD	11%	14%	8%	10%	10%	9%	8%	13%	9%
Not very proud	7%	11%	5%	7%	7%	6%	6%	7%	6%
Not proud at all	4%	3%	3%	2%	4%	3%	3%	7%	3%

<i>Base: All Respondents</i>	Total	2SLGBTQI+	Franco- phones outside Quebec	Anglo- phones in Quebec	Individuals living with a disability	Deaf respondents	Immigrants	Indigenous respondents	Racialized respondents
I don't know	3%	4%	5%	3%	3%	1%	6%	1%	5%

In addition to the differences observed in the tables above, the following subgroups were more likely than overall (70%) to feel proud to be Canadian:

- Respondents aged 65 years old or more (83%);
- Respondents aged between 45 and 64 years old (73%);
- Anglophone respondents (73%);
- Respondents who have an annual income of more than \$150k (73%);
- Women respondents (72%);
- Non-racialized respondents (71%);
- Non-2SLGBTQI+ respondents (71%).

Appendix

a. Demographic profile of the respondents

The tables below detail the composition of the sample collected for the research project. The regional distribution of respondents in Canada follows the distribution of the Canadian population.

Table 70. Gender

	Weighted %	Unweighted %
Women	51%	51%
Men	48%	48%
Other (e.g. transgender, non-binary)	1%	1%

Table 71. Age

	Weighted %	Unweighted %
16-17	3%	2%
18-24	10%	9%
25-34	16%	16%
35-44	16%	16%
45-54	15%	15%
55-64	17%	17%
65+	23%	24%

Table 72. Province or territory of residence

	Weighted %	Unweighted %
Alberta	11%	11%
British Columbia	14%	13%
Manitoba	4%	3%

	Weighted %	Unweighted %
New Brunswick	2%	2%
Newfoundland and Labrador	1%	1%
Nova Scotia	3%	3%
Northwest Territories	0.10%	1%
Nunavut	0.08%	1%
Ontario	39%	36%
Prince Edward Island	0.42%	1%
Quebec	23%	22%
Saskatchewan	3%	3%
Yukon	0.11%	2%

Table 73. Community size category

	Weighted %	Unweighted %
Major urban centre	24%	25%
Large urban centre	31%	30%
Medium urban centre	19%	19%
Small centre	18%	18%
Rural	8%	8%

Table 74. Language Spoken at Home

	Weighted %	Unweighted %
English	79%	76%
French	20%	24%
An Indigenous language	0.33%	1%
Other	7%	7%

Table 75. Official Language Minority (OLM)

	Weighted %	Unweighted %
Francophones living outside Quebec	2%	5%
Anglophones living in Quebec	7%	4%
Other	91%	91%

Table 76. Income

	Weighted %	Unweighted %
Less than \$40k	18%	16%
\$40k to less than \$80k	28%	27%
\$80k to less than \$150k	30%	32%
\$150k and more	13%	17%

Table 77. Identify as members of the 2SLGBTQI+ community.

	Weighted %	Unweighted %
Yes	4%	9%
No	93%	89%
Prefer not to answer	2%	2%

Table 78. Ethnicity

	Weighted %	Unweighted %
White (e.g., English, French, Swedish)	73%	68%
South Asian (e.g., Indian, Pakistani, Sri Lankan, Indo-Caribbean)	7%	3%
East Asian (e.g., Chinese, Korean, Japanese, Taiwanese)	5%	6%
Southeast Asian (e.g., Filipinx, Vietnamese, Cambodian)	3%	3%
Latin American or Latinx (e.g., Colombian, Salvadoran, Peruvian)	2%	2%

	Weighted %	Unweighted %
Mixed race or ethnicity, including one or more of the identities listed above	2%	2%
Black, Caribbean (e.g., Jamaican, Haitian, Trinidadian/Tobagonian)	2%	2%
Black, African (e.g., Nigerian, Ethiopian, Congolese)	2%	2%
West or Central Asian (e.g., Iranian, Lebanese, Afghan)	1%	1%
North African (e.g., Egyptian, Moroccan, Algerian)	1%	1%
Indigenous to outside of Canada (e.g., Māori, Sámi, Maasai, Maya)	1%	1%
Black, not listed above	<1%	<1%
Pacific Islander (e.g., Samoan, Fijian, Native Hawaiian)	<1%	<1%
Another racial or ethnic identity not listed above	5%	6%
I prefer not to answer	3%	4%

Table 79. Identification as Indigenous

	Weighted %	Unweighted %
Yes	5%	6%
Yes, First Nations	3%	3%
Yes, Métis	2%	2%
Yes, Inuk (Inuit)	0%	1%
No	94%	93%
Prefer not to answer	1%	1%

Table 80. Disability

	Weighted %	Unweighted %
Yes	26%	18%
No	73%	81%
Prefer not to answer	2%	1%

Table 81. Hearing disability

	Weighted %	Unweighted %
Yes	6%	6%
No	93%	94%
Prefer not to answer	1%	1%

b. Quantitative Methodology

1. Survey of General Population

Quantitative research was conducted through online and telephone surveys. The online survey used Computer Aided Web Interviewing (CAWI) technology. The telephone survey used a computer-assisted telephone interviewing system (CATI) technology.

As a Canadian Research Insights Council (CRIC) Member, Leger adheres to the most stringent guidelines for quantitative research. The survey was conducted in accordance with the Government of Canada requirements for quantitative research, including the Standards of the Conduct of Government of Canada Public Opinion Research. Respondents were assured of the voluntary, confidential, and anonymous nature of this research. As with all research conducted by Leger, all information that could allow for the identification of respondents was removed from the data in accordance with the *Privacy Act*. The questionnaire is available in Appendix A2.

2. Sampling Procedure

Computer Aided Web Interviewing (CAWI)

Leger conducted a panel-based Internet survey with a sample of Canadians aged 16 and older. A total of 5,190 respondents participated in the web survey, including a sample large enough to ensure a good representation of key demographic groups of interest such as 2SLGBTQI+, Francophones living outside of Quebec, Anglophones living in Quebec, individuals living with a disability, immigrants, Indigenous respondents, and racialized respondents.

The exact distribution is presented in the following section. Participant selection was done randomly from Leger's Leo's online panel.

Leger owns and operates the Leo online panel, an Internet panel of more than 400,000 Canadians from coast to coast to coast. An Internet panel is made up of Web users profiled on different sociodemographic variables. The majority of Leger's panel members, accounting for 61%, were randomly selected via telephone over the last ten years, ensuring a highly representative sample of the Canadian population across various demographic traits.

Since an Internet sample is non-probabilistic in nature, the margin of error does not apply.

Computer Assisted Telephone Interviewing system (CATI technology)

The quantitative research also consisted of telephone interviews, which were conducted using a computer-assisted telephone interviewing system (CATI technology). A total of 150 Canadians aged 16 and older and living in the Northwest Territories, Nunavut and Yukon participated in this survey. The exact distribution is presented in the following section.

Research interviews were conducted by Elemental Data Collection Inc. Elemental operates a 110-station CATI facility equipped with Voxco Interviewer software and employs a robust team of bilingual

interviewers and supervisors, ensuring compliance with the Standards for the Conduct of Government of Canada Public Opinion Research – Telephone Surveys.

3. Data Collection

A pretest of 101 interviews (online: 89 and telephone: 12) was completed before launching data collection to validate the programming of the questionnaire in both official languages. The pretest was completed on December 16th, 2025.

Fieldwork for the online survey was conducted from December 16th, 2025, to January 14th, 2026. The participation rate was 8.54%. To achieve data reliability in all subgroups, a total sample of 5,190 Canadians were surveyed, in all regions of the country.

Since a sample drawn from an Internet panel is not probabilistic in nature, the margin of error cannot be calculated for this survey. Respondents for this survey were selected from among those who have volunteered to participate/registered to participate in online surveys. The results of such surveys cannot be described as statistically projectable to the target population. The data have been weighted to reflect the demographic composition of the target population. Because the sample is based on those who initially self-selected for participation, no estimates of sampling error can be calculated.

Based on data from Statistics Canada’s 2021 national census, Leger weighted the results of this survey by province, age group, gender, mother tongue, ethnic origin, education level, disability status, immigration status and 2SLGBTQI+ identity.

4. Details the regional distribution of respondents

The baseline sample attempted to replicate as closely as possible the actual distribution of the Canadian population.

Fieldwork for the telephone survey was conducted from December 17th, 2025, to January 9th, 2026. The participation rate was 4.07%.

Table 82. Regional Distribution of Respondents

Region	Number of respondents
NFLD &Labrador	75
PEI	56
NS	140
NB	111
QC	1183
ON	1949
MB	181
SK	150

Region	Number of respondents
AB	567
BC	704
Territories	224 (74 + 150 oversample)
TOTAL	5,340 (5190 + 150 oversample)

5. Answer Rate

The overall answer rate for the online survey is 8.54%.

Below is the calculation of the online survey's answer rate. The answer rate is calculated using the following formula: Response rate = $R \div (U + IS + R)$. The table below provides details of the calculation.

Table 83. Response Rate Calculation

Invalid cases	
Invitations mistakenly sent to people who did not qualify for the study	111
Incomplete or missing email addresses	-
Unresolved (U)	
Email invitations that bounced back	64
Email invitations unanswered	61,994
In-scope non-responding units (IS)	421
Non-response from eligible respondents	-
Respondent refusals	-
Language problem	-
Selected respondent not available (illness; leave of absence; vacation; other)	-
Early break-offs	421
Responding units (R)	5,832
Completed surveys disqualified – quota filled	561
Completed surveys disqualified for other reasons	81

Completed interviews	5,190
POTENTIALLY ELIGIBLE (U+IS+R)	68,311
Participation rate R/(U+IS+R)	8.54%

The overall answer rate for the telephone survey is 4.07%.

Below is the calculation of the telephone survey's answer rate. The answer rate is calculated using the following formula: Response rate = $R \div (U + IS + R)$. The table below provides details of the calculation.

Table 84. Response Rate Calculation

Invalid number	
No service	46
Non-residential	62
Fax / modem	52
Unresolved (U)	10,750
No answer	5,137
Answering machine	5,148
Line busy	465
In-scope non-responding units (IS)	1,715
Refusal	1,577
Language Barrier	138
Responding units (R)	529
Quota attained	26
Unqualified	14
Incomplete	318
Appointment	21
COMPLETED INTERVIEWS	150
POTENTIALLY ELIGIBLE (U+IS+R)	12,994
Response rate = $R/(U + IS + R)$	4.07%

6. Unweighted and Weighted Samples

A basic comparison of the unweighted and weighted sample sizes was conducted to identify any potential non-response bias that could be introduced by lower response rates among specific demographic subgroups (see tables below).

The table below presents the geographic distribution of respondents before and after weighting. As shown, the distribution prior to weighting was already close to optimal, and weighting only corrected small gaps across most regions. The exception is PEI and the Territories, where weighting adjusted for the oversample implemented to ensure sufficient sample sizes for analysis in those regions.

Table 85. Unweighted and Weighted Sample Distribution by Province

Region	Unweighted	Weighted
NFLD & Labrador	75	76
PEI	56	23
NS	140	144
NB	111	115
QC	1183	1226
ON	1949	2,064
MB	181	187
SK	150	156
AB	567	594
BC	704	739
Territories	224	16
TOTAL	5,340	5,340

The following tables present the demographic distribution of respondents, according to gender and age.

The adjustments made by weighting are minor, and in no way can we believe that the small differences observed in the effective samples could have introduced a non-response bias for either of these two sample subgroups.

Table 86. Unweighted and Weighted Sample Distribution by Gender

Gender	Unweighted	Weighted
Man	2,565	2,568
Woman	2,711	2,732
Total	5,340	5,340

* The complement corresponds to "other" and "refusal".

Regarding age distribution, the weighting process has corrected some minor discrepancies. The actual distribution of the sample generally follows the distribution of age groups in the actual population. The weighting mainly inflated the weight of younger respondents and reduced the weight of respondents aged 65 and over. In this case, it is unlikely that the observed distributions introduce a non-response bias for a particular age group.

Table 87. Unweighted and Weighted Sample Distribution by Age Group

Age	Unweighted	Weighted
16-17	133	140
18-24	500	524
25-34	844	863
35-44	871	858
45-54	811	816
55-64	909	912
65+	1,272	1,227
Total	5,340	5,340

Regarding language distribution, the weighting process has corrected some minor discrepancies. The actual distribution of the sample generally follows the distribution of language groups in the actual population. The weighting primarily increased the weight of English-speaking respondents and reduced the weight of French-speaking respondents. In this case, it is unlikely that the observed distributions introduce a non-response bias for a particular language group.

Table 88. Unweighted and Weighted Sample Distribution by Language

Language	Unweighted	Weighted
English	4,049	4,229
French	1,304	1,049
An indigenous language	35	18
Other	392	388
Total	5,340	5,340

The tables below present the indigenous status, ethnicity and 2SLGBTQI+ distribution of respondents, before and after weighting. The weighting reduced the weight of Indigenous, visible minority and 2SLGBTQI+ respondents who were overrepresented in our sample to ensure a robust basis for analysis.

Table 89. Unweighted and Weighted Sample Distribution by Indigenous Status

Indigenous status	Unweighted	Weighted
Yes	312	226
No	4,955	5,004
Total	5,340	5,340

Table 90. Unweighted and Weighted Sample Distribution by Ethnicity

Visible minority	Unweighted	Weighted
Yes	1,701	1,457
No	3,637	3,883
Total	5,340	5,340

Table 91. Unweighted and Weighted Sample Distribution by 2SLGBTQI+ Identity

2SLGBTQI+	Unweighted	Weighted
Yes	502	235
No	4,730	4,987
Total	5,340	5,340

The tables below present the disability and the immigration status distribution of respondents, before and after weighting. The weighting corrected the weight of respondents living with disability and immigrants. It is unlikely that the observed distributions introduced a non-response bias for these subgroups.

Table 92. Unweighted and Weighted Sample Distribution by Disability Status

Disability	Unweighted	Weighted
Yes	968	1,365
No	4,303	3,890
Total	5,340	5,340

Table 93. Unweighted and Weighted Sample Distribution by Immigration Status

Immigrant	Unweighted	Weighted
Yes	1,276	1,551
No	4,064	3,788
Total	5,340	5,340

The weighting also corrected the weight of Canadians with a university degree who were over-represented in the sample. Since Internet panels tend to over-represent people with higher levels of education, it is normal that the most significant statistical adjustment is found with respect to the respondents' level of education.

Table 94. Unweighted and Weighted Sample Distribution by Education Level

Education Level	Unweighted	Weighted
Primary /High School	1,207	1,549
College/Trade	1,684	2,173
University	2,447	1,618
Total	5,340	5,340

Table 95. Weight Factors by Profile

Age x Gender x Region	Weight
BC + YK - Male - 16-17	0.17
BC + YK - Male - 18-24	0.67
BC + YK - Male - 25-34	1.15
BC + YK - Male - 35-44	1.10
BC + YK - Male - 45-54	1.02
BC + YK - Male - 55-64	1.13
BC + YK - Male - 65+	1.56
BC + YK - Female - 16-17	0.16
BC + YK - Female - 18-24	0.62
BC + YK - Female - 25-34	1.14
BC + YK - Female - 35-44	1.13
BC + YK - Female - 45-54	1.09
BC + YK - Female - 55-64	1.22
BC + YK - Female - 65+	1.79
AB + NT - Male - 16-17	0.17
AB + NT - Male - 18-24	0.59
AB + NT - Male - 25-34	0.99
AB + NT - Male - 35-44	1.06
AB + NT - Male - 45-54	0.90
AB + NT - Male - 55-64	0.88
AB + NT - Male - 65+	0.97
AB + NT - Female - 16-17	0.16
AB + NT - Female - 18-24	0.55
AB + NT - Female - 25-34	0.99
AB + NT - Female - 35-44	1.07
AB + NT - Female - 45-54	0.89
AB + NT - Female - 55-64	0.90

Age x Gender x Region	Weight
AB + NT - Female - 65+	1.10
MB/SK + NU - Male - 16-17	0.10
MB/SK + NU - Male - 18-24	0.38
MB/SK + NU - Male - 25-34	0.55
MB/SK + NU - Male - 35-44	0.54
MB/SK + NU - Male - 45-54	0.47
MB/SK + NU - Male - 55-64	0.52
MB/SK + NU - Male - 65+	0.64
MB/SK + NU - Female - 16-17	0.10
MB/SK + NU - Female - 18-24	0.35
MB/SK + NU - Female - 25-34	0.55
MB/SK + NU - Female - 35-44	0.55
MB/SK + NU - Female - 45-54	0.48
MB/SK + NU - Female - 55-64	0.53
MB/SK + NU - Female - 65+	0.76
ON - Male - 16-17	0.54
ON - Male - 18-24	2.07
ON - Male - 25-34	3.22
ON - Male - 35-44	2.92
ON - Male - 45-54	2.90
ON - Male - 55-64	3.19
ON - Male - 65+	3.92
ON - Female - 16-17	0.51
ON - Female - 18-24	1.92
ON - Female - 25-34	3.18
ON - Female - 35-44	3.10
ON - Female - 45-54	3.11
ON - Female - 55-64	3.37

Age x Gender x Region	Weight
ON - Female - 65+	4.71
QC - Male - 16-17	0.29
QC - Male - 18-24	1.05
QC - Male - 25-34	1.75
QC - Male - 35-44	1.83
QC - Male - 45-54	1.71
QC - Male - 55-64	2.01
QC - Male - 65+	2.62
QC - Female - 16-17	0.27
QC - Female - 18-24	1.01
QC - Female - 25-34	1.73
QC - Female - 35-44	1.84
QC - Female - 45-54	1.69
QC - Female - 55-64	2.05
QC - Female - 65+	3.11
ATL - Male - 16-17	0.08
ATL - Male - 18-24	0.31
ATL - Male - 25-34	0.45
ATL - Male - 35-44	0.45
ATL - Male - 45-54	0.50
ATL - Male - 55-64	0.61
ATL - Male - 65+	0.83
ATL - Female - 16-17	0.08
ATL - Female - 18-24	0.29
ATL - Female - 25-34	0.45
ATL - Female - 35-44	0.48
ATL - Female - 45-54	0.53
ATL - Female - 55-64	0.65

Age x Gender x Region	Weight
ATL - Female - 65+	0.96

Province	Weight
BC	13.83
AB	11.13
SK	2.93
MB	3.51
ON	38.65
QC	22.97
NF	1.43
NB	2.15
NS	2.69
PE	0.42
YU	0.11
NUNAVUT	0.08
NWT	0.10
Language x Province	Weight
FR Rest of Canada	2.45
FR QC	17.19
NFR Rest of Canada	74.58
NFR QC	5.78
Ethnic origin	Weight
Indigenous	4.98
Visible Minority	26.52
White	68.50

Education Level	Weight
16-17*	2.63
University	30.04
Less than University	67.33
Disability	Weight
16-17*	2.63
Yes	26.80
No	70.57
Immigrant	Weight
Yes	29.05
No	70.95
2SLGBTQI+	Weight
Yes	4.40
No	93.38
Refusal	2.22

**NOTE: As data for 16–17-year-olds is not available, this age group was excluded from the weighting for this variable, and a proportion equal to their population share was applied.*

c. Survey Questionnaire

Would you prefer that I continue in English or French? / Préférez-vous continuer en français ou en anglais?

English/Anglais

French/Français

INTRO WEB

The Government of Canada is conducting this research survey to explore Canadians' attitudes and behaviours related to arts, culture and heritage participation and engagement. Leger has been hired to administer the survey.

The survey takes about 10 minutes to complete, and your participation is voluntary and confidential. Your answers will remain anonymous and the information you provide will be administered according to the requirements of the *Privacy Act*, the *Access to Information Act*, and any other pertinent legislation.

Your responses will be identified by a subject number, and the researchers will not know your identity or your personal information. Review Leger's privacy policy: <https://leger360.com/privacy-policy/>

If you get interrupted while doing the survey, you **can click on the same link** to pick up right where you left off.

INTROTEL

INTRODUCTION

"Hello / Bonjour (pause), the Government of Canada is conducting a research survey to explore Canadians' attitudes and behaviours related to arts, culture and heritage participation and engagement. Would you prefer that I continue in English or French?

IF FRENCH : « Je vous remercie. Quelqu'un vous rappellera bientôt pour mener le sondage en français. »

"My name is XXXXXX of Leger, the company hired to do the survey. The survey takes about 15 minutes to complete. Your participation is voluntary and confidential. Your answers will remain anonymous, and the information you provide will be administered according to the requirements of the Privacy Act, the Access to Information Act, and any other pertinent legislation.

Is this a safe and convenient time for you? May I continue?"

TEL

*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?***

TEL

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

Oui Non Yes No				
TEL <i>At home, do you have a traditional telephone line other than a cell phone?</i>				
Yes No				
WEB. ASK ALL - SINGLE ANSWER YOUNG1. Is there a young person in your household aged between 16 and 17 who is available now to complete a survey? If the young person aged between 16 and 17 is not available now, you can close the window. When the person is available, simply click on the survey link again to complete it. Thank you for your cooperation.				
<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 5%; text-align: center; padding: 5px;">1.</td> <td style="padding: 5px;">Yes, there is a young person aged between 16 and 17 in my household and they can participate immediately.</td> </tr> <tr> <td style="text-align: center; padding: 5px;">2.</td> <td style="padding: 5px;">No, there are no young person aged between 16 and 17 in my household or they will never participate in the survey</td> </tr> </table>	1.	Yes, there is a young person aged between 16 and 17 in my household and they can participate immediately.	2.	No, there are no young person aged between 16 and 17 in my household or they will never participate in the survey
1.	Yes, there is a young person aged between 16 and 17 in my household and they can participate immediately.			
2.	No, there are no young person aged between 16 and 17 in my household or they will never participate in the survey			
SHOW IF YOUNG= 1 YOUNG2. Please ask the young person to complete the rest of the survey. SHOW IF YOUNG= 1 YOUNG3. The Government of Canada is conducting this research survey to explore Canadians' attitudes and behaviours related to arts, culture and heritage participation and engagement. Leger has been hired to administer the survey. The survey takes about 10 minutes to complete, and your participation is voluntary and confidential. Your answers will remain anonymous and the information you provide will be administered according to the requirements of the <i>Privacy Act</i>, the <i>Access to Information Act</i>, and any other pertinent legislation. Your responses will be identified by a subject number and the researchers will not know your identity or your personal information. Review Leger's privacy policy: Le gouvernement du Canada réalise un sondage de recherche pour explorer les attitudes et comportements des Canadiens à l'égard de la participation et de l'engagement en arts, culture et patrimoine. La firme Leger a été mandatée pour administrer l'enquête. Le sondage dure environ 10 minutes et votre participation est volontaire et confidentielle. Vos réponses demeureront anonymes et les informations que vous fournirez seront administrées conformément aux exigences de la <i>Loi sur la protection des renseignements personnels</i>, de la <i>Loi sur l'accès à l'information</i> et de toute autre législation pertinente. Vos réponses seront identifiées par un numéro de participant et les chercheurs ne connaîtront ni votre identité ni vos informations personnelles. Vous pouvez consulter la politique de confidentialité de Leger à cette adresse : https://leger360.com/fr/politique-de-confidentialite/ ASK ALL - SINGLE ANSWER				

INTRO1. Thank you for deciding to participate in this study. First, please provide us with some information about yourself. WEB: SHOW IF YOUNG1= 1 YOUNG4. Please note that from this point until the end of the survey, the respondent must be 16 or 17 years old. If the young person aged between 16 and 17 is not available now, you can close the window.
ASK ALL. ALPHABETICAL ORDER PROV. In which province or territory do you live?
Newfoundland and Labrador Prince Edward Island Nova Scotia New Brunswick Quebec Ontario Manitoba Saskatchewan Alberta British Columbia Yukon Northwest Territories Nunavut
ASK ALL. YEAR1. In what year were you born? IF RESPONDENT DECLINES TO PROVIDE A PRECISE BIRTH YEAR: YEAR. Would you be willing to indicate in which of the following age categories you belong?
Under 16 - TERMINATE 16 or 17 18 to 24 25 to 34 35 to 44 45 to 54 55 to 64 65 and over Prefer not to say
ASK ALL GENDER. With which gender do you identify? 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.
01 – Woman 02 – Man 03 – Non-Binary

98 – Another gender (please specify): _____

99 – Prefer not to say

ASK ALL

INDIGENOUS. Are you First Nations, Métis or Inuk (Inuit)?

(Select all that apply)

-Yes, First Nations (optional to specify): _____

- Yes, Métis (optional to specify): _____

- Yes, Inuk (Inuit) (optional to specify): _____

- No

- prefer not to answer

SECTION A

The following questions concern various aspects related to arts and culture performance and events. Arts and culture performances and events can include music concerts, dance or theatre performances, visual arts exhibitions, cultural festivals, events highlighting heritage, pow wows, etc.

ASK ALL. SINGLE MENTION. IN ORDER.

Q1. During the last 12 months, approximately how many arts and culture performances and events did you attend in person or watch online?

a) Attend in person:

- ☐ Once
- ☐ 2 to 3 times
- ☐ 4 to 6 times
- ☐ 7 to 10 times
- ☐ Over 10 times
- ☐ None

b) Watch online:

- ☐ Once
- ☐ 2 to 3 times
- ☐ 4 to 6 times
- ☐ 7 to 10 times
- ☐ Over 10 times
- ☐ None

(Asked to those that indicated they attended one or more in-person in Q1a=1-5) – IN ORDER

Q.2 During the last 12 months, did you attend in person any of the following types of arts or culture performances and events?

	1. Yes	2. No	3. Not Sure

a) A performing arts event (for example, a music concert, a dance performance or a play)			
b) A visual arts exhibit			
c) A First Nations, Inuit or Métis arts event, for example, a visual arts exhibits, live performances, festivals or pow wows.			
d) An art and cultural festival in your local community (in your region, city, township or neighbourhood)			
e) An art and cultural festival <i>outside</i> of your community.			

ASK ALL. SINGLE MENTION.

Q.3- Compared to before the COVID-19 pandemic, how often do you attend (in person) or watch (online) arts or culture performances and events?

In person

- Much more often
- More often
- About the same
- Less often
- Much less often

Online

- Much more often
- More often
- About the same
- Less often
- Much less often

(Asked to those that indicated they attended one or more in-person or online in Q1a or Q1b=1-5) – ROTATE

Q.4 Thinking about the arts or culture performances and events you have attended in person or watched online in the last 12 months, were any of these performed by artists from the following groups?

- a) By First Nations, Inuit or Métis artists
- b) By racialized (visible minority) artists
- c) By deaf artists or artists with disabilities
 - Yes
 - No
 - Not sure
 - Not applicable

(Asked to those that indicated they attended one or more in-person or online in Q1a or Q1b=1-5) – ROTATE Q.5 Thinking about the arts or culture performances and events you have attended or watched online in the last 12 months, were these performed in...? SELECT ALL THAT APPLY - In English - In French - In an Indigenous language - In a language other than English, French, or an Indigenous language - Don't know / Prefer not to answer

Q.6 How important is it to you to have access to online content created by Canadian artists? - Very important - Somewhat important - Not very important - Not at all important - Not sure

(Asked to those that indicated they attended one or more in-person in Q1a =1-5) - ROTATE Q.7 People go to live performances and events for a variety of reasons. What are the main reasons why you attended a live art or cultural performance or event in person in the last 12 months? That is, what did you hope to get out of the experience? TEL PROBE: Anything else? SELECT ALL THAT APPLY 01 – To have fun and enjoy myself 02 – To spend time with friends or family (people I know) 03- For the excitement of attending a live event (vs. online) 04 To meet others and feel part of my community (spend time with people I don't necessarily know) 05 – To learn something new (e.g., something about my own heritage, or about other cultures / have new experiences /discover new artists or art forms) 06 – To be inspired or to fuel my creativity 07 Because it was free or affordable 08 –Because I like the artist or the performers presented 98 – Other (SPECIFY) 99 – DK/NA
--

(Asked to those that indicated they have not attended in-person Q1a = 6(None)) - ROTATE Q.8A What are the main reasons why you did not attend a live art or cultural performance or event in person in the past 12 months? TEL PROBE: Any other reasons? SELECT ALL THAT APPLY 01 – I don't enjoy live arts or culture performances and events

02- I prefer to view arts or cultural content online
 03 – Don't have time / The day or time didn't suit me
 04- It is too expensive / It is not how I want to spend my money
 05 – I don't have anyone to go with me and I don't want to go alone
 06 – My community doesn't have arts and culture facilities / no presentation or event was presented
 07 – There was no interesting performances or events in my community / the programming doesn't reflect my culture or interests
 08 – I am not aware of performances or events presented in my community
 09 – It is hard for me to get to / I don't have transportation / It is too far away
 10- I don't feel welcome at cultural venues
 11 - I have health problems / Facilities do not accommodate my accessibility needs
 12- I don't feel safe (fear of catching a virus, fear of crowds, others)
 13- The promotional material was not available in my language / performances or events were not available in my language
 98 – Other (SPECIFY)
 99 – DK/NA

(Asked to those that indicated they attended one or more in-person in Q1a = 1-5) - ROTATE

Q.8B What are the main reasons why you did not attend more live arts or culture performances and events in the past 12 months?

TEL PROBE: Any other reasons?

SELECT ALL THAT APPLY

01 – I attended enough live arts or culture performances and events for my liking
 02- I prefer to view arts or culture content online
 03 – Don't have time / The day or time didn't suit me
 04- It is too expensive / It is not how I want to spend my money
 05 – I don't have anyone to go with me and I don't want to go alone
 06 – My community doesn't have arts facilities / no presentation or event are presented
 07 – There was no other interesting performances or events in my community / the programming doesn't reflect my culture or interests
 08 – I am not aware of performances or events presented in my community
 09 – It is hard for me to get to / I don't have transportation / It is too far away
 10- I don't feel welcome at cultural venues
 11 - I have health problems / Facilities do not accommodate my accessibility needs
 12- I don't feel safe (fear of catching a virus, fear of crowds, other)
 13- The promotional material was not available in my language / performances or events were not available in my language
 98 – Other (SPECIFY)
 99 – DK/NA

ASK ALL. SINGLE MENTION. IN ORDER.

Q.9 How important are arts or culture performances and events to your quality of life?

01 – Very important
 02 – Somewhat important
 03 – Not very important
 04 – Not at all important
 PHONE: DO NOT READ
 99 – Not sure

SECTION B

The next question focuses more specifically on arts and culture activities related to heritage and history.

ASK ALL. SINGLE GRID. ROTATE.

Q.10 In the past 12 months, have you done any of the following?

- a) Attended a community gathering highlighting local history (e.g., such a celebration, commemoration, unveiling a heritage project, or a living history reenactment).
- b) Visited a local heritage or commemoration site in person (e.g. a place in your community, indoors or outdoors, that commemorates local history such as a monument, statue, mural, historical building, heritage park, pathway or garden, amphitheater, public art or an installation featuring interpretive panels about local history)
- Yes
 - No
 - Not sure

SECTION C

The following questions concern facilities, primarily arts and cultural facilities such as museums, public art galleries, heritage sites, performance venues, cultural centers, etc.

ASK ALL. SINGLE GRID. ROTATE.

Q.11 During the last 12 months, have you visited any of the following in person?

	Visited in the last year		
	4. Yes	5. No	6. Not sure
a) A public art gallery (i.e. a gallery not focused on the sale of art works).	☐	☐	☐
b) A museum or science centre	☐	☐	☐
c) A historic building or historic site	☐	☐	☐
d) A zoo, aquarium or botanical garden	☐	☐	☐
e) An archive (that is, a place open to the public that stores documents, photographs, and other materials of historical interest)	☐	☐	☐

ASK ALL. SINGLE MENTION.

Q.12 How important are arts and cultural facilities like museums, public art galleries, heritage sites, live performance spaces or cultural centres to your quality of life?

01 – Very important
02 – Somewhat important
03 – Not very important
04 – Not at all important
PHONE: DO NOT READ
99 – Not sure

ASK ALL. SINGLE MENTION. IN ORDER

Q.13 How would you rate each of the following aspects in your community?

	1 - Very poor	2	3 - Neither poor nor good	4	5 - Very good	Not applicable	Not sure
How would you rate the number and the quality of arts and culture performances and events in your community?							
a) The <u>number</u> of performances and events	☐	☐	☐	☐	☐	☐	☐
b) The <u>quality</u> of performances and events	☐	☐	☐	☐	☐	☐	☐
How would you rate the number and the quality of arts and culture facilities in your community (e.g. museums, public art galleries, heritage sites, live performance spaces or cultural centres)?							
c) The <u>number</u> of facilities	☐	☐	☐	☐	☐	☐	☐
d) The <u>quality</u> of facilities	☐	☐	☐	☐	☐	☐	☐

SECTION D

The following questions concern your commitment to and the level of importance you attach to arts and culture.

ASK ALL. SINGLE MENTION. ROTATE

Q.14 Have you done any of the following in the last 12 months?

- a) Donated money, goods or services to an arts or culture organization
b) Volunteered with an arts or culture organization.
c) Purchased or renewed a membership or subscription to an arts or culture organization
- Yes
 - No
 - Not sure

ASK ALL. SINGLE MENTION. IN ORDER**Q.15 Please indicate your level of agreement or disagreement with the following statements.**

NOT RANDOMIZED	Strongly agree	Somewhat agree	Neither agree nor disagree	Somewhat disagree	Strongly disagree	Don't know
a) It's important to support arts and culture by volunteering or donating funds or goods						
b) Arts and culture activities are important for the economy of communities						
c) Arts and culture activities in a community make it a better place to live.						
d) Arts and culture activities help me feel a part of my local community.						
e) Arts and culture activities help me feel part of Canada.						
f) Participating in arts or culture activities have a positive effect on my health.						
g) Canadian actors, musicians, writers and other artists are among the best in the world and can hold their own on the world stage						
h) Arts and culture experiences are a good way to bring together people from different languages and cultural traditions						
i) I feel welcome when I am going to arts and cultural facilities in my community						
j) Museums, public art galleries, heritage sites, live performance spaces, and other arts and culture centres offer educational experiences that help me connect with our history, traditions, and culture.						
k) Museums and other heritage institutions are a trusted source of history and heritage information						

ASK ALL. SINGLE MENTION**Q.16 How much importance do you think governments in Canada should place on supporting arts and culture in Canada?**

- A great deal of importance
- Moderate importance
- Not much importance
- No importance at all
- Not sure

ASK ALL. SINGLE MENTION. IN ORDER

Q.17 There are several things that governments in Canada can do to support arts and culture in Canada. Indicate your level of agreement or disagreement with the following measures.

NOT RANDOMIZED	Strongly agree	Somewhat agree	Neither agree nor disagree	Somewhat disagree	Strongly disagree	Don't know
a) Promoting Canadian arts and culture performance and events						
B) Providing financial support to individual artists to create or share their work						
c) Providing financial support to arts and culture organizations that, for example, employ artists, support or showcase their work to the public, etc.						
d) Providing incentives or other measures to encourage Canadians to participate in artistic and cultural activities						
e) Providing tax incentives or other measures to encourage private sector support for arts and culture						
f) Providing financial support to build and maintain facilities for arts and culture						
g) Helping protect and preserve Canada's heritage.						

ASK ALL. SINGLE MENTION

Q.18 The next question is about the artistic activities that you are personally involved in. This means that you have done the art form yourself, or with a group, whether as a hobby or as a professional artist.

In the last 12 months, have you personally been involved in any artistic activities such as playing music, acting, creating a movie, dancing, creating visual arts, making crafts or writing?

01 – Yes

02 – No

99- Don't know / Prefer not to answer

SECTION E

The following questions concern your sense of belonging to Canada.

ASK ALL

Q.19 How would you describe your sense of belonging to Canada?

- Very strong
- Somewhat strong
- Somewhat weak
- Very weak
- No opinion

ASK ALL

Q.20 How proud are you to be Canadian?

- Very proud
- Proud
- Somewhat proud
- Not very proud
- Not proud at all
- Don't know

QUESTIONS DÉMOGRAPHIQUES

2025

ASK ALL

Which of the following best describes the immediate community where you live (based on total population)?

- 1- Major urban population centre (population of 1 million or more)
- 2- Large urban population centre (population of 100,000 to 999,999)
- 3- Medium population centre (population between 30,000 and 99,999)
- 4- Small population centre (population between 1,000 and 29,999)
- 5- Rural (population of 999 or less)

Subquestion

[SHOW IF = Medium(3), Small(4), or Rural(5)]

[SHOW IF = Medium, Small, or Rural]

Based on your most frequent mode of transportation, how long does it typically take you to travel from your home to the nearest major urban population center or large urban population center (100,000 or more)?

- 14 minutes or less
- 15 to 29 minutes
- 30 to 59 minutes
- 60 to 119 minutes (1 hour to under 2 hours)
- 120 to 179 minutes (2 hours to under 3 hours)
- 180 or more minutes (3 hours or more)
- Don't know

ASK ALL SCOL. What is the highest level of formal education that you have completed?
01 – Grade 8 or less 02 – Some high school 03 – High school diploma or equivalent 04 – Trades certificate or diploma 05 – College, CEGEP or other non-university certificate or diploma (other than trade certificate or diploma) 06 – University certificate, diploma or degree below the bachelor's level 07 – Bachelor's degree 08 – Post graduate degree above the bachelor's level VOLUNTEERED – DO NOT SHOW ONLINE 99 - Don't know/Refused
ASK ALL. LANG. What language do you speak most often at home?
Select all that apply 01 - English 02 - French 03 – An Indigenous language (Please specify) 97 – Another language (Please specify) VOLUNTEERED – DO NOT SHOW ONLINE 99 - Don't know/Refused [SINGLE MENTION]
ASK ALL. BORN. Were you born in Canada or in another country?
01 – In Canada 02 – Another country VOLUNTEERED – DO NOT SHOW ONLINE 99– REFUSED
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
- Black, Caribbean (e.g., Jamaican, Haitian, Trinidadian/Tobagonian) - Black, African (e.g., Nigerian, Ethiopian, Congolese) - Black, not listed above - North African (e.g., Egyptian, Moroccan, Algerian) - South Asian (e.g., Indian, Pakistani, Sri Lankan, Indo-Caribbean) - East Asian (e.g., Chinese, Korean, Japanese, Taiwanese) - Southeast Asian (e.g., Filipinx, Vietnamese, Cambodian) - Pacific Islander (e.g., Samoan, Fijian, Native Hawaiian)

- West or Central Asian (e.g., Iranian, Lebanese, Afghan) - Latin American or Latinx (e.g., Colombian, Salvadoran, Peruvian) - Indigenous to outside of Canada (e.g., Māori, Sámi, Maasai, Maya) - Mixed race or ethnicity, including one or more of the identities listed above - White (e.g., English, French, Swedish) - Another racial or ethnic identity not listed above - Prefer not to answer
ASK ALL LIMIT. Do you identify as a person who is deaf, deafened, or hard of hearing?
01 – Yes 02 – No 99– Prefer not to answer
ASK ALL DIS. Do you identify as a person with a disability? 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
ASK ALL HEALTH. The following question is about health. By health, we mean not only the absence of disease or injury but also physical, mental and social well-being. In general, how is your health? Would you say:
Excellent Very good Good Fair Poor Prefer not to answer
ASK ALL LGBTQ+. Do you identify as lesbian, gay, bisexual, transgender, queer, Two-Spirit, intersex, and/or non-binary?
- Yes - I identify as part of the 2SLGBTQI+ community, but I use different terms and concepts to refer to my sexual orientation and/or gender identity and expression (e.g. pansexual or gender diverse). - No
ASK ALL INCOME. 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.

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 to just under \$200,000
07- 200,000 and above
VOLUNTEERED –
99 – Refuse/NA