

# Factors in Canadians' Arts Attendance in 2010

*An Analysis of Attendance at Art Galleries,  
Theatres, Classical Music Performances,  
Popular Music Performances, and Cultural Festivals*



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## Executive Summary

*Factors in Canadians' Arts Attendance in 2010*, the 38<sup>th</sup> report in the *Statistical Insights on the Arts* series from Hill Strategies Research, examines the dynamics of attendance at five arts activities: art galleries, theatres, classical music performances, popular music performances, and cultural festivals. In addition to an analysis of demographic factors, the report provides substantial information about cultural crossovers. The analysis of “cultural crossovers” examines whether participants in one cultural activity are more or less likely to attend other arts activities.

One of the key conclusions of the report is that many cultural activities have an influence on attendance rates at other activities *above and beyond demographic factors*. In fact, the analysis in the report shows that cultural experiences and exposure appear to be more important factors in arts attendance than demographic factors.

A person's cultural exposure can affect their likelihood of attending arts activities. For example, someone with less than a secondary school diploma was not very likely to visit an art gallery in 2010: only 20% did so. However, someone with the same level of education who attended a classical concert in 2010 was much more likely to visit an art gallery: 44% did so in 2010. The strength of the cultural crossovers is similar for each of the arts activities examined in this report.

Detailed statistical modeling, which attempts to isolate the effects of individual demographic factors and cultural crossovers, shows that many cultural activities are statistically significant predictors of attendance at other types of activities (keeping other factors constant, such as education, income, age, etc.). All of the cultural activities examined were positively correlated with each other, meaning that many cultural participants attend a range of different activities.

The statistical modeling found that, among demographic factors, education was a very strong factor in attendance at art galleries, classical music performances, and cultural festivals. Household income was a key factor in theatre and pop music attendance.

Previous studies have shown that a person's childhood arts education is an important factor in

### **Data source**

The data in this report are drawn from Statistics Canada's General Social Survey of 2010, an in-depth telephone survey of about 7,500 Canadians 15 years of age or older. The report summarizes data on Canadians who attended at least one of five different arts activities during the 12 months prior to the survey.

Individuals are counted as an “attende” at a particular activity if they went at least once in 2010. However, respondents are counted only once in each activity regardless of how many times they attended during the year. It is also important to note that the data include attendance of Canadian residents while travelling out of the country and exclude attendance by residents of other countries while travelling in Canada.

adult arts participation.<sup>1</sup> Other studies have examined motivations, values and beliefs related to arts attendance.<sup>2</sup> However, the General Social Survey did not ask respondents about these other potential factors, and, as such, they are not analyzed in this report.

### *Implications for audience building in the arts*

A straightforward conclusion that could be drawn from the analysis of cultural crossovers is that marketing efforts should be targeted toward attendees at activities that are strongly correlated with attendance at another type of arts activity.

In addition, the findings in the report also imply that cultural experiences and exposure might be more important factors in arts attendance than most demographic factors. In other words, there is an arts-interested public that transcends demographic analysis.

Conversely, where specific demographic factors have a negative correlation with attendance at certain activities, additional outreach efforts might be helpful in order to attract more people from that demographic group.

### *Are the cultural crossovers and demographic factors consistent between activities?*

There is some consistency in the cultural and demographic factors with the highest attendance rates at the five arts activities analyzed in the report (art galleries, theatres, classical music performances, popular music performances, and cultural festivals). There are 14 different factors among the top ten highest attendance rates. Nine are other cultural activities, while the other five are demographic factors. In particular:

- All five of the arts activities examined in detail in this report are among the top ten factors in each of the four other arts activities.
- Attendees at three other cultural activities (museums, cultural/heritage performances, and historic sites) are among the top ten factors in all five arts activities.
- Among demographic factors, very high household income (i.e., \$150,000 or more) is among the top ten factors in four arts activities. A high level of formal education (i.e., university degree) is among the top ten factors in three of the arts activities.

However, there are many differences in the specific cultural activities that are most strongly correlated with other activities. As such, it is not possible to indicate, for example, that all cultural managers should target classical music attendees. A more thorough review of the findings (presented below) is required in order to most effectively target marketing efforts.

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<sup>1</sup> Recent reports on this topic include *Arts education in America: What the declines mean for arts participation*, prepared for the National Endowment for the Arts by Nick Rabkin and E. C. Hedberg, 2011 and *Encourage children today to build audiences for tomorrow*, prepared for the Arts Council England by Anni Oskala, Emily Keane, Tak Wing Chan, and Catherine Bunting, 2009.

<sup>2</sup> See, for example, *Audiences, markets and motivations in the performing arts*, Hill Strategies Research Inc., 2012, *Why people go to the theatre: a qualitative study of audience motivation*, Ben Walmsley, Leeds Metropolitan University, circa 2008, and *Motivations Matter: Findings and Practical Implications of a National Survey of Cultural Participation*, Wallace Foundation, November 2005.

## *Specific findings for each of the five arts activities*

### *Art gallery attendance*

Art gallery attendance rates are highest for performing arts, museum, and festival attendees. A statistical model prepared for the report shows that four cultural activities are very strongly correlated with art gallery attendance: attendance at another type of museum, classical music attendance, festival attendance, and historic site visits.

Education is the strongest demographic factor in art gallery attendance. Household income was also found to be a significant factor in art gallery attendance.

### *Theatre attendance*

Other performing arts attendees and art gallery visitors are very likely to attend theatre performances. Theatre attendance is highest for those Canadians who attended a classical music performance, followed by those who attended a performance of cultural or heritage music, theatre or dance (e.g., Aboriginal, Chinese, Ukrainian) or a type of cultural performance not included in the other survey categories. Theatre attendance is also quite high among those who visited an art gallery in 2010.

The statistical model of theatre attendance shows that four cultural activities are very strongly correlated with theatre attendance: classical music attendance, movie going, popular music attendance, and cultural/heritage performance attendance.

Interestingly, theatre attendance rates varied for almost all demographic factors examined in this report. In fact, only one of the 13 demographic factors (presence of children in the household) did not show a variation in theatre attendance rates. Education and income are particularly strong demographic factors in theatre attendance.

### *Classical music attendance*

Classical music attendance is highest among visitors to art galleries, cultural/heritage performances, theatres, and festivals. The statistical model of classical music attendance shows that theatre and art gallery attendance are very strongly correlated with attendance at classical concerts.

Important demographic factors in classical music attendance include education, income, age, and residing in an urban area.

### *Popular music attendance*

Festival, classical music, and cultural/heritage performance attendees are very likely to attend pop concerts. The statistical model of pop music attendance indicates that attendance at festivals and theatres is very strongly correlated with popular music attendance, even keeping other factors constant (such as education level, income level, other arts attendance, etc.).

Household income was found to be the strongest demographic factor in pop music attendance. Other important demographic factors include urban residence and age (with younger Canadians attending pop concerts more commonly than older Canadians). Interestingly, with all of the other factors in the model taken into account, education was not found to be a statistically significant factor in pop music attendance. In part, this might be due to the inclusion of many cultural crossovers, which might already differentiate those with higher levels of education from those with less formal education.

### *Festival attendance*

Attendance at cultural festivals is most common for Canadians who also attended other cultural activities, such as cultural or heritage performances, classical music performances, art gallery exhibitions, pop concerts, museum exhibitions, and types of cultural performances not specifically included in the other survey categories.

The statistical model of festival attendance shows that attendance at four cultural activities is very strongly correlated with festival attendance: cultural/heritage performances, pop concerts, art galleries, and other performing arts events.

Important demographic factors in cultural festival attendance include education, income, and age (with younger Canadians attending festivals more commonly than older Canadians).

## Section 1: Introduction

This report analyzes demographic and other factors involved in attendance at five arts activities:

- Visiting art galleries.
- Attending live theatre.
- Attending live classical music performances.
- Attending live popular music performances.
- Attending cultural festivals.

The report summarizes data on Canadians 15 years of age or older who attended arts activities during the 12 months prior to the survey. The data are drawn from Statistics Canada's General Social Survey of 2010, an in-depth telephone survey of 7,502 Canadians 15 years of age or older.

Phrased in the language of the 2010 General Social Survey questionnaire, the percentage of Canadians 15 or older attending each of the five arts activities was:

- 36% visiting "a public art gallery or art museum (including attendance at special art exhibits)".
- 44% attending "a theatrical performance such as a drama, musical theatre, dinner theatre, comedy".
- 13% attending "a symphonic or classical music performance".
- 39% attending "a popular music performance such as pop/rock, jazz, blues, folk, country and western".
- 37% attending "a cultural or artistic festival (such as film, fringe, dance, jazz, folk, rock, buskers or comedy)".

### **Methodological note**

*Individuals are counted as an "attendee" at a particular activity if they went at least once in 2010. Respondents are counted only once in each activity regardless of how many times they attended during the year. It is also important to note that the data include attendance of Canadian residents while travelling out of the country and exclude attendance by residents of other countries while travelling in Canada.*

The report provides substantial information about cultural crossovers as well as demographic factors. The analysis of “cultural crossovers” examines whether participants in one cultural activity are more or less likely to attend other arts activities.

Previous studies have shown that a person’s childhood arts education is an important factor in adult arts participation.<sup>3</sup> Other studies have examined motivations, values and beliefs related to arts attendance.<sup>4</sup> However, the General Social Survey did not ask respondents about these other potential factors, and, as such, they are not analyzed in this report.

In addition to an analysis of arts attendance rates, statistical models were created in order to identify the factors most closely associated with arts attendance. The statistical models help establish an association between individual demographic factors, cultural crossovers, and arts attendance rates. More specifically, the models provides estimates of the likelihood of someone in a particular group (e.g., men) attending an arts activity, compared to others (e.g., women), holding other factors constant (e.g., age, education, income, etc.). The major findings of the multivariate logistic regression models of arts attendance are highlighted at the end of each section, and a Technical Supplement to this report (available at [www.hillstrategies.com](http://www.hillstrategies.com)) provides more information about each of the statistical models.

The remainder of the report is organized into sections by type of activity:

- [Art galleries](#)
- [Live theatre](#)
- [Live classical music performances](#)
- [Live popular music performances](#)
- [Cultural festivals](#)

The [appendix](#) contains a table with the attendance rates for all five arts activities based on all demographic factors.

### **Arts education**

*Previous studies have shown that a person’s childhood arts education is an important factor in adult arts participation. However, arts education was not asked about in the General Social Survey and is therefore not analyzed in this report.*

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<sup>3</sup> Recent reports on this topic include *Arts education in America: What the declines mean for arts participation*, prepared for the National Endowment for the Arts by Nick Rabkin and E. C. Hedberg, 2011 and *Encourage children today to build audiences for tomorrow*, prepared for the Arts Council England by Anni Oskala, Emily Keane, Tak Wing Chan, and Catherine Bunting, 2009.

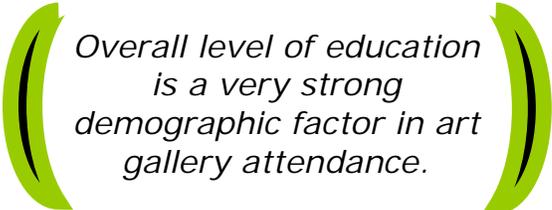
<sup>4</sup> See, for example, *Audiences, markets and motivations in the performing arts*, Hill Strategies Research Inc., 2012, *Why people go to the theatre: a qualitative study of audience motivation*, Ben Walmsley, Leeds Metropolitan University, circa 2008, and *Motivations Matter: Findings and Practical Implications of a National Survey of Cultural Participation*, Wallace Foundation, November 2005,

## Section 2: Art galleries

This section examines art gallery attendance rates (i.e., the percentage of the population visiting at least one gallery) for various groups of Canadians. In 2010, just over one-third of Canadians 15 or older (36%, or 10.0 million people) visited a public art gallery or art museum, including attendance at special art exhibits.

### *Demographic profile of art gallery attendees*

Table 1 presents statistics on demographic factors that appear to have an influence art gallery attendance, including respondents' overall level of education, income, residing in an urban area, Aboriginal identity, official language minority groups, and health difficulties.



*Overall level of education is a very strong demographic factor in art gallery attendance.*

Education is a very strong demographic factor in art gallery attendance: 55% of individuals with at least a bachelor's degree visited an art gallery in 2010. This is 2.7 times the attendance rate for individuals with less than a high school diploma (20%).

Table 1 also shows that art gallery attendance increases with income. Fifty-one percent of individuals in households with incomes of \$150,000 or more visited an art gallery in 2010, a figure that is 2.7 times the attendance rate for individuals in households with incomes of less than \$20,000 (19%).

Art gallery attendance is higher for those Canadians residing in larger urban centres (38%) than rural areas or small towns (26%). In general, there is ready access to more art galleries in urban areas than in rural regions, which may have an influence on these percentages.

Aboriginal people (including First Nations, Métis and Inuit) are less likely than non-Aboriginal respondents to visit an art gallery: 26% of Aboriginal people did so in 2010, compared with 36% of other respondents.

Both official language minority groups have slightly higher art gallery attendance rates than their majority-language counterparts. Outside of Quebec, the art gallery attendance rate is somewhat higher for those who speak French at home (42%) than those who speak English at home (35%). In Quebec, the art gallery attendance rate for English speakers (41%) is slightly higher than the rate for French speakers (37%).

Canadians who often or always experience difficulties due to physical, psychological, emotional or mental conditions are much less likely to visit an art gallery: 29% did so in 2010, compared with 38% of Canadians who never experience such difficulties and 36% of Canadians who only sometimes experience such difficulties.

**Table 1: Demographic factors in art gallery attendance  
in Canada in 2010**

*(Education, income, urban/rural residence, Aboriginal identity, official language minority groups, and health difficulties)*

<b>All Canadians</b>	<b>36%</b>
<b>Highest level of education obtained by the respondent</b>	
No schooling, elementary only, or some secondary (incomplete or in progress)	20%
High school diploma	25%
Some university or college (incomplete or in progress)	38%
College diploma or certificate (including community college, CEGEP, business/nursing/trade/technical/vocational school)	32%
Bachelor's degree, masters or doctorate	55%
<b>Household income groups</b>	
Less than \$20,000	19%
\$20,000 to \$39,999	29%
\$40,000 to \$59,999	30%
\$60,000 to \$79,999	36%
\$80,000 to \$99,999	37%
\$100,000 to \$149,999	45%
\$150,000 or more	51%
<b>Urban / rural residence</b>	
Larger urban centres (Census Metropolitan Area or Census Agglomeration)	38%
Rural and small town (non-CMA/CA)	26%
<b>Aboriginal identity</b>	
Aboriginal (First Nations, Métis, Inuit)	26%
Non-Aboriginal	36%

<b>Table 1 (continued): Demographic factors in art gallery attendance in Canada in 2010</b>	
<b>All Canadians</b>	<b>36%</b>
<b>Official language minority / majority groups</b>	
Francophones outside of Quebec (minority)	42%
Anglophones outside of Quebec (majority)	35%
Anglophones in Quebec (minority)	41%
Francophones in Quebec (majority)	37%
<b>Physical, psychological, emotional or mental difficulties</b>	
No difficulty	38%
Difficulty sometimes	36%
Difficulty often or always	29%
<i>All statistics analyzed by Hill Strategies Research based on Statistics Canada's 2010 General Social Survey</i>	

*Other possible demographic factors in art gallery attendance*

Demographic factors that have either limited or no influence on art gallery attendance include sex, age, presence of children in the household, immigration status, visible minority status, and language. Table 2, which presents the art gallery attendance rates for these demographic groups, shows that:

- The art gallery attendance rate is very similar for men and women.
- There are relatively small differences between age groups, except those 75 and older.
- The art gallery attendance rate is very similar for households with and without children.
- The art gallery attendance rate is very similar between visible minority Canadians and other residents.
- There is only a small difference in the art gallery attendance rate for immigrants and non-immigrants.
- The respondent's household language has almost no influence on the art gallery attendance rate.
- Similarly, the first childhood language of the respondent has almost no influence on the art gallery attendance rate.

**Table 2: Demographic factors with limited or no influence on art gallery attendance in Canada in 2010**

*(Sex, age, presence of children, visible minority status, immigration status, and language)*

<b>All Canadians</b>	<b>36%</b>
<b>Respondent's sex</b>	
Male	35%
Female	37%
<b>Respondent's age</b>	
15 to 24	39%
25 to 34	38%
35 to 44	36%
45 to 54	31%
55 to 64	39%
65 to 74	37%
75 years and over	26%
<b>Number of respondent's children living in the household</b>	
None	38%
One or more	36%
<b>Visible minorities</b>	
Member of a visible minority group	34%
Not a member of a visible minority group	36%
<b>Immigrants</b>	
Immigrants (i.e., first generation)	39%
Non-immigrants	35%
<b>Respondent's household language</b>	
English only	36%
French only	37%
Another language or multiple languages	35%
<b>First childhood language of the respondent</b>	
English only	35%
French only	36%
Another language only	37%
Multiple languages	38%
<i>All statistics analyzed by Hill Strategies Research based on Statistics Canada's 2010 General Social Survey</i>	

## *Performing arts, museum, and festival attendees are very likely to visit art galleries*

Although the analysis above shows that some demographic factors appear to have an influence on art gallery attendance, other non-demographic factors might be even more important. Figure 1 shows that art gallery attendance is highest for those Canadians who attended a classical music performance: 70% of those who attended a classical music performance **also** visited an art gallery in 2010. This is more than double the art gallery attendance rate for Canadians who did not attend a classical concert (31%).

*Art gallery attendance rates are highest for other cultural attendees.*

Art gallery attendance is also very high for those who visited a museum (other than an art gallery) in 2010: 63% of those who attended another type of museum also visited an art gallery in 2010.

One-half or more of Canadians who attended many other cultural activities also visited an art gallery in 2010:

- Attendees at a type of cultural performance not included in the other survey categories<sup>5</sup> (59%).
- Cultural festival attendees (58%).
- Attendees at performances of cultural or heritage music, theatre or dance (e.g., Aboriginal, Chinese, Ukrainian) (55%).
- Historic site visitors (54%).
- Theatre attendees (52%).
- Pop music attendees (50%).

Canadians who visited zoos, aquariums, botanical gardens, planetariums or observatories had a relatively high art gallery attendance rate (49%), as did Canadians who visited a conservation area or nature park in 2010 (46%).

While the percentages are not as high, those who participated in film, music and reading activities in 2010 also had higher art gallery attendance rates than the Canadian average (36%), including:

- Going to a movie or drive-in (42%).
- Listening to downloaded music on a computer, MP3 player, etc. (42%).
- Reading a book (41%).
- Reading a magazine (39%).
- Watching a video (38%).
- Listening to music on CDs, cassette tapes, DVD audio discs, records, etc. (38%).
- Reading a newspaper (38%).

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<sup>5</sup> While not stated in the survey questionnaire, some "other" types of performances might include dance, circus, multidisciplinary, cross-disciplinary and opera.

Figure 1 also includes the demographic factors with the highest art gallery attendance rates (i.e., high education and income). Interestingly, all of the top five (and eight of the top ten) predictors of art gallery attendance are cultural activities, not demographic factors.

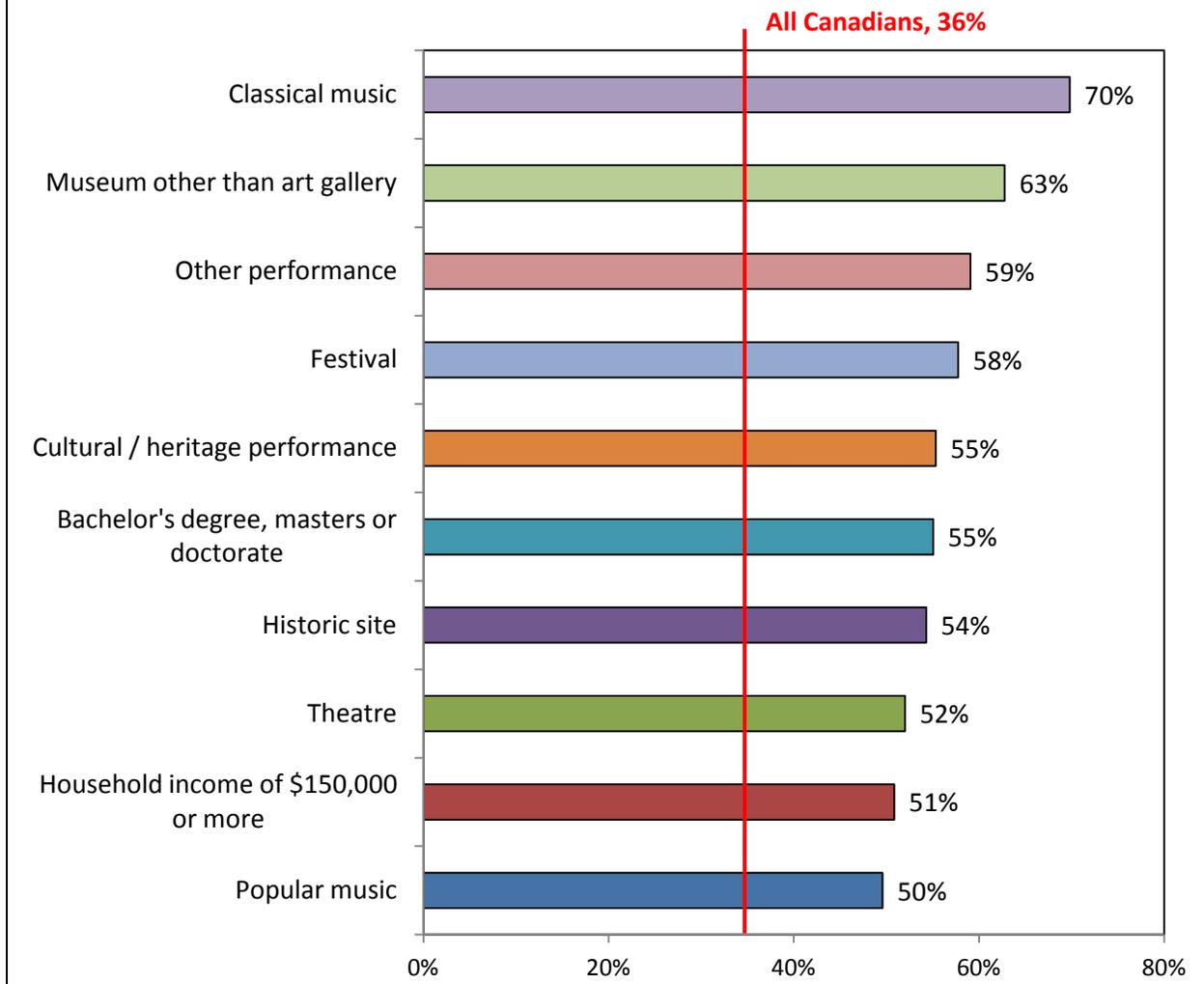
In addition, a person's cultural exposure can drastically affect their likelihood of visiting an art gallery. For example, someone with less than a secondary school diploma was not very likely to visit an art gallery in 2010: only 20% did so. However, someone with the same education level who attended a classical concert in 2010 was much more likely to visit an art gallery: 44% did so in 2010.

From this analysis of attendance rates, it appears that cultural experiences and exposure are more important factors in art gallery attendance than demographic factors.

The 2010 General Social Survey did not contain questions pertaining to other factors that have been shown to have a strong association with arts attendance, such as respondents' arts education experiences, motivations, values and beliefs.

# Figure 1: Highest art gallery attendance rates, Canada, 2010

*(Cultural crossovers and demographic factors)*



*(Chart reading tip: The top bar shows that 70% of Canadians who attended a classical music performance also visited an art gallery in 2010. All statistics analyzed by Hill Strategies Research based on Statistics Canada's 2010 General Social Survey.)*

***Statistical model shows that four cultural activities are very strongly correlated with art gallery attendance: attendance at another type of museum, classical music attendance, festival attendance, and historic site visits***

A regression model of art gallery attendance provides strong evidence that many cultural activities have an influence on art gallery attendance rates *above and beyond demographic factors*. The model, incorporating 12 demographic factors and 17 cultural crossovers, retained 12 of the 17 other cultural activities as statistically significant predictors of art gallery attendance (keeping other factors constant). The impacts of all of these cultural factors were positive with respect to art gallery attendance. In other words, art gallery visitors can be found among participants in many kinds of cultural activities.<sup>6</sup>

Attendance at another type of museum is the cultural factor with the strongest correlation with art gallery attendance. While ranked second in Figure 1 (behind classical music attendance), the full statistical model indicates that Canadians who visited a museum in 2010 were about three times (2.99) as likely to also visit an art gallery in 2010 as those who did not visit a museum, even keeping other factors in the model constant (such as education level, income level, other arts attendance, etc.).

Three other cultural factors have a particularly strong correlation with art gallery visits: classical music attendance, festival attendance, and historic site visits. Those who attended these events were about twice as likely as non-attendees to have also visited an art gallery in 2010. Specifically, the likelihood of visiting an art gallery was 2.18 times higher for those who attended a classical music performance, 2.01 times higher for those who attended a cultural festival, and 1.85 times higher for those who visited an historic site.

Participation in eight other cultural activities was a statistically significant predictor of art gallery attendance: book reading (readers are 62% more likely than non-readers to visit an art gallery in 2010); theatre attendance (49% more likely); visits to zoos, aquariums, botanical gardens, planetariums or observatories (48% more likely); magazine reading (45% more likely); movie going (31% more likely); visits to nature parks or conservation areas (26% more likely); attendance at type of cultural performance not included in the other survey categories (28% more likely); and listening to downloaded music (24% more likely).

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

Canadians who have completed a university degree were 2.47 times more likely to visit an art gallery in 2010 than those with less than a high school education. Those who have completed a college degree or started their college or university education are also more likely to visit art galleries than Canadians with less than a high school education (60% and 88% more likely, respectively).

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<sup>6</sup> For further details about the logistic regression models, please consult the Technical Supplement to this report at [www.hillstrategies.com](http://www.hillstrategies.com).

Household income was also found to be a significant factor in art gallery attendance. Those with household incomes of \$150,000 and more were 92% more likely to visit a gallery than Canadians with incomes under \$20,000. There were also differences for some other income ranges (between 50% and 60% increased likelihood of attendance).

Other demographic factors were also retained as significant factors in art gallery attendance:

- First-generation immigrants are 59% more likely to visit art galleries than other Canadians.
- British Columbia and Quebec residents are 26% more likely than Ontarians to visit art galleries, while Prairie and Atlantic residents are less likely to do so (by 21% and 33%, respectively).
- Respondents with children in the home are 34% less likely to visit galleries.
- Visible minority respondents are 25% less likely than other respondents to visit galleries.

#### *Implications for audience building efforts*

A straightforward conclusion that could be drawn from the analysis of cultural crossovers is that gallery marketing efforts should be directed toward attendees at other museums, classical music performances, cultural festivals, and historic sites.

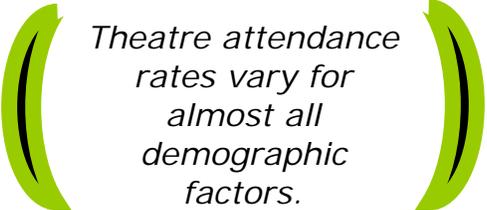
The findings from the statistical models also imply that cultural experiences and exposure might be more important factors in art gallery attendance than most demographic factors. In other words, there is an arts-interested public that transcends demographic analysis.

## Section 3: Live theatre

This section examines theatre attendance rates (i.e., the percentage of the population attending at least one play) for various groups of Canadians. In 2010, nearly one-half of Canadians 15 or older (44%, or 12.4 million people) attended a theatrical performance such as a drama, musical theatre, dinner theatre, or comedy.

### *Demographic profile of theatre attendees*

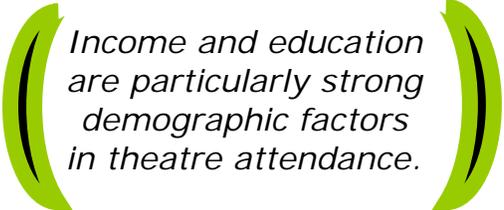
Theatre attendance rates vary for almost all demographic factors. In fact, only one of the 13 demographic factors (presence of children in the household) does not show a variation in theatre attendance rates.<sup>7</sup>



*Theatre attendance rates vary for almost all demographic factors.*

Table 3 provides details about the demographic factors that do appear to have an influence on theatre attendance. Theatre attendance increases strongly with household income. Sixty percent of individuals in households with incomes of \$150,000 or more attended a play in 2010, a figure that is 2.5 times the attendance rate for individuals in households with incomes of less than \$20,000 (24%).

Education is a very strong demographic factor in theatre attendance: 56% of individuals with at least a bachelor's degree attended a theatre performance in 2010. This is 1.8 times the attendance rate for individuals with less than a high school diploma (32%).



*Income and education are particularly strong demographic factors in theatre attendance.*

Women are more likely than men to attend theatre performances (49% vs. 40%).

An analysis of ten-year age ranges shows that theatre attendance is highest for the youngest age group (50% for those between 15 and 24 years of age) and lowest for the oldest age group (35% for those 75 years of age or over). These results might be explained by the opportunity for young people to participate in school-age theatre trips, by the prevalence of discounted tickets for younger theatre-goers, and by the stronger likelihood of limited mobility for respondents 75 or older. In between these age ranges, there is an increasing tendency of theatre attendance, from 40% for those between 25 and 34 to 48% for those between 65 and 74.

Theatre attendance is higher for those Canadians residing in larger urban centres (46%) than rural areas or small towns (36%). Ready access to more live theatres in urban areas than in rural regions may have an influence on these percentages.

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<sup>7</sup> The theatre attendance rate is essentially the same for respondents without children at home (46%) and those with at least one child at home (44%).

Canadians who self-identified as a member of a visible minority group are less likely than those who are not members of a visible minority group to attend theatre performances (33% vs. 46%). Similarly, first-generation immigrants are less likely than non-immigrants to attend theatre performances (37% vs. 46%). Many immigrants are members of visible minority groups, and some respondents would be counted in both of these categories.

Aboriginal people are less likely than other respondents to attend a play: 32% of Aboriginal people did so in 2010, compared with 45% of other respondents.

Theatre attendance is higher for English-speaking respondents than for Francophones or those who speak other languages. This holds true whether the respondent's household language or first childhood language is examined.

Outside of Quebec, the theatre attendance rate is somewhat higher for majority-language Anglophones (48%) than minority-language Francophones (42%). In Quebec, minority-language Anglophones have a higher theatre attendance rate than majority-language Francophones (50% vs. 39%).

Canadians who often or always experience difficulties due to physical, psychological, emotional or mental conditions are much less likely to attend a play: 36% did so in 2010, compared with 47% of Canadians who never experience such difficulties and 45% of Canadians who only sometimes experience such difficulties.

**Table 3: Demographic factors in theatre attendance in Canada in 2010**

*(Income, education, sex, age, urban/rural residence, visible minority status, immigration status, Aboriginal identity, language, and health difficulties)*

<b>All Canadians</b>	<b>44%</b>
<b>Household income groups</b>	
Less than \$20,000	24%
\$20,000 to \$39,999	35%
\$40,000 to \$59,999	41%
\$60,000 to \$79,999	43%
\$80,000 to \$99,999	49%
\$100,000 to \$149,999	57%
\$150,000 or more	60%
<b>Highest level of education obtained by the respondent</b>	
No schooling, elementary only, or some secondary (incomplete or in progress)	32%
High school diploma	37%
Some university or college (incomplete or in progress)	49%
College diploma or certificate (including community college, CEGEP, business/nursing/trade/technical/vocational school)	42%
Bachelor's degree, masters or doctorate	56%
<b>Respondent's sex</b>	
Male	40%
Female	49%
<b>Age</b>	
15 to 24	50%
25 to 34	40%
35 to 44	43%
45 to 54	44%
55 to 64	47%
65 to 74	48%
75 years and over	35%
<b>Urban / rural residence</b>	
Larger urban centres (Census Metropolitan Area or Census Agglomeration)	46%
Rural and small town (non-CMA/CA)	36%

<b>Table 3 (continued): Demographic factors in theatre attendance in Canada in 2010</b>	
<b>All Canadians</b>	<b>44%</b>
<b>Visible minorities</b>	
Member of a visible minority group	33%
Not a member of a visible minority group	46%
<b>Immigrants</b>	
Immigrants (i.e., first generation)	37%
Non-immigrants	46%
<b>Aboriginal identity</b>	
Aboriginal (First Nations, Métis, Inuit)	32%
Non-Aboriginal	45%
<b>Respondent's household language</b>	
English only	48%
French only	39%
Another language or multiple languages	32%
<b>First childhood language of the respondent</b>	
English only	49%
French only	40%
Another language only	37%
Multiple languages	43%
<b>Official language minority / majority groups</b>	
Francophones outside of Quebec (minority)	42%
Anglophones outside of Quebec (majority)	48%
Anglophones in Quebec (minority)	50%
Francophones in Quebec (majority)	39%
<b>Physical, psychological, emotional or mental difficulties</b>	
No difficulty	47%
Difficulty sometimes	45%
Difficulty often or always	36%
<i>All statistics analyzed by Hill Strategies Research based on Statistics Canada's 2010 General Social Survey</i>	

### *Other performing arts attendees and art gallery visitors are very likely to attend theatre performances*

Although the analysis above shows that many demographic factors appear to have an influence on theatre attendance, other non-demographic factors are also quite important. Figure 2 shows that theatre attendance is highest for those Canadians who attended a classical music performance: 78% of those who attended a classical music performance **also** attended a play in 2010. Canadians who attended a classical music performance are twice as likely to have also attended a theatre performance in 2010 as those who did not attend a classical concert (39%).

*Theatre attendance rates are highest for other cultural attendees.*

Theatre attendance is also very high for those who attended a performance of cultural or heritage music, theatre or dance (e.g., Aboriginal, Chinese, Ukrainian) or a type of cultural performance not included in the other survey categories<sup>8</sup> (67% for each group).

About 60% or more of Canadians who participated in some other cultural activities also attended a play in 2010:

- Art gallery visitors (64%).
- Popular music attendees (63%).
- Cultural festival attendees (also 63%).
- Museum visitors, other than art galleries (62%).
- Historic site visitors (59%).

Canadians who visited zoos, aquariums, botanical gardens, planetariums or observatories had a relatively high theatre attendance rate (56%), as did movie-goers (53%) and visitors to a conservation area or nature park (53%).

While the percentages are not as high, those who participated in other film, music and reading activities in 2010 also had slightly higher theatre attendance rates than the Canadian average (44%), including:

- Reading a book (50%).
- Listening to downloaded music on a computer, MP3 player, etc. (49%).
- Listening to music on CDs, cassette tapes, DVD audio discs, records, etc. (48%).
- Watching a video (48%).
- Reading a magazine (47%).
- Reading a newspaper (46%).

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<sup>8</sup> While not stated in the survey questionnaire, some "other" types of performances might include dance, circus, multidisciplinary, cross-disciplinary and opera.

Figure 2 also includes the demographic factors with the strongest influence on theatre attendance (i.e., the two highest income categories). It is notable that the top seven (and eight of the top ten) predictors of theatre attendance are cultural activities, not demographic factors.

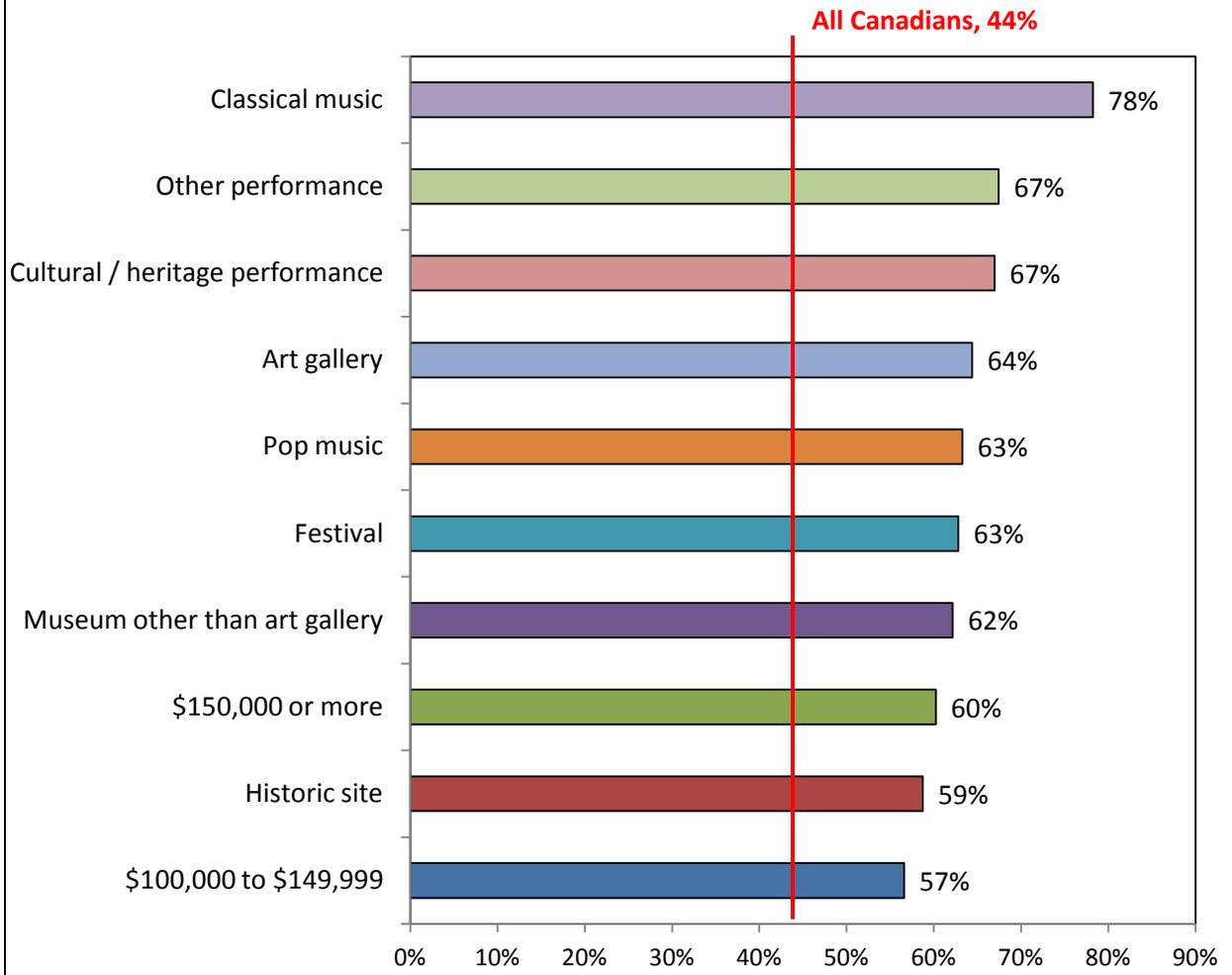
In addition, a person's cultural exposure can drastically affect their likelihood of attending the theatre. For example, someone with less than a secondary school diploma was not very likely to attend a play in 2010: only 32% did so. However, someone with the same education level who attended a classical concert in 2010 was much more likely to attend the theatre: 59% did so in 2010.

This brief analysis of attendance rates shows that cultural experiences and exposure appear to be more important factors in theatre attendance than demographic factors.

The 2010 General Social Survey did not contain questions pertaining to other factors that have been shown to have a strong association with performing arts attendance, such as respondents' arts education experiences, motivations, values and beliefs.

## Figure 2: Highest theatre attendance rates, Canada, 2010

*(Cultural crossovers and demographic factors)*



*(Chart reading tip: The top bar shows that 78% of Canadians who attended a classical music performance also attended a play in 2010. All statistics analyzed by Hill Strategies Research based on Statistics Canada's 2010 General Social Survey.)*

*Statistical model shows that four cultural activities are very strongly correlated with theatre attendance: classical music attendance, movie going, popular music attendance, and cultural/heritage performance attendance*

A regression model of theatre attendance provides strong evidence that many cultural activities have an influence on theatre attendance rates *above and beyond demographic factors*. The model, incorporating 12 demographic factors and 17 cultural crossovers, retained 12 of the 17 other cultural activities as statistically significant predictors of theatre attendance (keeping other factors constant). All of these activities were positive predictors of theatre attendance. That is, participants in many other kinds of cultural activities also go to the theatre.<sup>9</sup>

As was the case in Figure 2, classical music attendance is the cultural factor with the strongest correlation with theatre attendance. Classical music attendees are 2.56 times more likely than non-attendees to have also attended a play in 2010, even keeping other factors constant (such as education level, income level, age, etc.).

The statistical model also shows that Canadians who went to movies, attended popular music performances, or attended performances of cultural or heritage music, theatre or dance were about twice as likely (or more) as non-attendees to also see a play in 2010.<sup>10</sup>

Participation in eight other cultural activities was a statistically significant predictor of theatre attendance: attendance at a type of cultural performance not included in the other survey categories;<sup>11</sup> book reading; art gallery attendance; festival attendance; attendance at zoos, aquariums, botanical gardens, planetariums or observatories; visits to historic sites; visits to museums other than art galleries; and listening to music on CDs, cassette tapes, DVD audio discs, records, etc. For details of these cultural crossovers, please see the Technical Supplement to this report.

*Household income is the strongest demographic factor in theatre attendance*

Household income was found to be the most significant demographic factor in theatre attendance. Those with household incomes of \$150,000 and more were 2.71 times more likely to visit a play than Canadians with incomes under \$20,000. All other income levels were also found to be statistically significant factors. The correlations were strongest for the highest income groups..

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<sup>9</sup> For further details about the logistic regression models, please consult the Technical Supplement to this report at [www.hillstrategies.com](http://www.hillstrategies.com).

<sup>10</sup> Movie goers are 2.33 times more likely to attend the theatre than non-goers. Pop music attendees are 2.18 times more likely to go to plays than those who did not attend a pop concert. Similarly, attendees at performances of cultural or heritage music, theatre or dance (e.g., Aboriginal, Chinese, Ukrainian) are 1.97 times more likely to attend plays than those who did not attend a cultural or heritage performance.

<sup>11</sup> While not stated in the survey questionnaire, some "other" types of performances might include dance, circus, multidisciplinary, cross-disciplinary and opera.

Interestingly, with all of the other factors in the model taken into account, education was not found to be a statistically significant factor in theatre attendance. In part, this might be due to the inclusion of many cultural crossovers, which might already differentiate those with higher levels of education from those with less formal education.

Seven other demographic factors were retained as significant factors in theatre attendance:

- Canadians 55 and older are more likely to go to the theatre than Canadians between 15 and 24 years of age (keeping all other factors constant), while those between 25 and 34 years of age are less likely than younger Canadians to go to the theatre.
- Aboriginal people are 53% less likely than others to attend plays.
- Those with a household language other than English or French are 40% less likely than English Canadians to attend theatre productions. There was not a statistically significant difference between English and French Canadians.
- Men are 37% less likely than women to attend plays.
- Residents of British Columbia, the Prairies, Quebec and the Atlantic Provinces are between 30% and 45% less likely than Ontarians to go to the theatre.
- Urban residents are 22% more likely than rural residents to attend the theatre.
- First-generation immigrants are 21% less likely than other residents to attend plays.

#### *Implications for audience building efforts*

A straightforward conclusion that could be drawn from the analysis of cultural crossovers is that theatre marketing efforts should be directed toward attendees at other cultural activities, especially attendees at classical music performances, movies, pop concerts, and cultural/heritage performances.

The findings from the statistical models also imply that cultural experiences and exposure may be more important factors in theatre attendance than most demographic factors. In other words, there is a public interested in the theatre that transcends demographic analysis.

## Section 4: Live classical music performances

This section examines classical music attendance rates (i.e., the percentage of the population visiting at least one classical music performance) for various groups of Canadians. In 2010, 13% of Canadians 15 or older (or 3.5 million people) attended a classical music performance.

### *Demographic profile of classical music attendees*

Table 4 presents statistics on demographic factors that appear to have an influence on classical music attendance, including education, income, age, residing in an urban area, immigration status, and official language minority groups.



*Education is a very strong demographic factor in classical music attendance.*



Education is a very strong demographic factor in classical music attendance: 23% of individuals with at least a bachelor's degree attended a classical music performance in 2010. This is almost three times the attendance rate for individuals with less than a high school diploma (8%).

Table 4 also shows that classical music attendance increases with income. Nineteen percent of individuals in households with incomes of \$150,000 or more attended a classical music performance in 2010, a figure that is double the attendance rate for individuals in households with incomes of less than \$20,000 (9%).<sup>12</sup>

Classical music attendance is slightly below the national average (13%) for the three youngest age groups (up to age 44). Attendance rates are above the national average for those between 55 and 64 (15%), between 65 and 74 (19%), and 75 years of age or over (18%).

Classical music attendance is twice as high for those Canadians residing in larger urban centres (14%) than rural areas or small towns (7%). This may be partly due to greater opportunities to access classical music performances in cities than in rural areas.

First-generation immigrants are slightly more likely to attend classical music performances than non-immigrants: 16% of immigrants did so in 2010, compared with 12% of other Canadians.



*First-generation immigrants are slightly more likely to attend classical music performances than non-immigrants.*



In Quebec, the classical music attendance rate for English speakers (16%) is very similar to the rate for French speakers (14%). Outside of Quebec, the classical music attendance rates are lower, but less so for those who speak English at home (12%) than French (7%).

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<sup>12</sup> The estimate of the attendance rate for individuals in households with incomes of less than \$20,000 has relatively high statistical variation and should be used with caution.

**Table 4: Demographic factors in classical music attendance in Canada in 2010**

*(Education, income, age, urban/rural residence, immigration status, childhood language, and official language minority groups)*

<b>All Canadians</b>	<b>13%</b>
<b>Highest level of education obtained by the respondent</b>	
No schooling, elementary only, or some secondary (incomplete or in progress)	8%
High school diploma	7%
Some university or college (incomplete or in progress)	12%
College diploma or certificate (including community college, CEGEP, business/nursing/trade/technical/vocational school)	9%
Bachelor's degree, masters or doctorate	23%
<b>Household income groups</b>	
Less than \$20,000	9% *
\$20,000 to \$39,999	12%
\$40,000 to \$59,999	10%
\$60,000 to \$79,999	13%
\$80,000 to \$99,999	14%
\$100,000 to \$149,999	13%
\$150,000 or more	19%
<b>Age</b>	
15 to 24	10%
25 to 34	9%
35 to 44	11%
45 to 54	13%
55 to 64	15%
65 to 74	19%
75 years and over	18%
<b>Urban / rural residence</b>	
Larger urban centres (Census Metropolitan Area or Census Agglomeration)	14%
Rural and small town (non-CMA/CA)	7%

<b>Table 4 (continued): Demographic factors in classical music attendance in Canada in 2010</b>	
<b>All Canadians</b>	<b>13%</b>
<b>Immigrants</b>	
Immigrants (i.e., first generation)	16%
Non-immigrants	12%
<b>Official language minority / majority groups</b>	
Francophones outside of Quebec (minority)	7%
Anglophones outside of Quebec (majority)	12%
Anglophones in Quebec (minority)	16%
Francophones in Quebec (majority)	14%
<p><i>* indicates that the estimate has high statistical variation and should be used with caution.</i></p> <p><i>All statistics analyzed by Hill Strategies Research based on Statistics Canada's 2010 General Social Survey</i></p>	

#### *Other possible demographic factors in classical music attendance*

Demographic factors that have either limited or no influence on classical music attendance include sex, presence of children in the household, Aboriginal identity, visible minority status, language, and health difficulties. Table 5, which presents the classical music attendance rates for these demographic groups, shows that:

- The classical music attendance rate is slightly higher for women (14%) than men (11%).
- The classical music attendance rate is very similar for households with and without children.
- The classical music attendance rate is almost identical between Aboriginal people<sup>13</sup> and other respondents.
- The classical music attendance rate is almost identical between visible minority Canadians and other residents.
- There is only a small difference in the classical music attendance rate based on the household or childhood language of the respondent.<sup>14</sup>
- There are very small differences in the classical music attendance rates depending on the respondent's level of physical, psychological, emotional or mental difficulties.

<sup>13</sup> The estimate of the attendance rate for Aboriginal people has relatively high statistical variation and should be used with caution.

<sup>14</sup> The estimate of the attendance rate for Canadians with multiple childhood languages has relatively high statistical variation and should be used with caution. For this reason, this statistic is not highlighted in the section outlining demographic factors with a strong association with classical music attendance.

**Table 5: Demographic factors with limited or no influence on classical music attendance in Canada in 2010**

*(Sex, presence of children, Aboriginal identity, visible minority status, language, and health difficulties)*

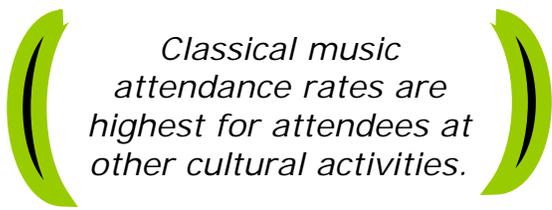
<b>All Canadians</b>	<b>13%</b>
<b>Respondent's sex</b>	
Male	11%
Female	14%
<b>Number of respondent's children living in the household</b>	
None	14%
One or more	13%
<b>Aboriginal identity</b>	
Aboriginal (First Nations, Métis, Inuit)	12% *
Non-Aboriginal	13%
<b>Visible minorities</b>	
Member of a visible minority group	12%
Not a member of a visible minority group	13%
<b>Respondent's household language</b>	
English only	12%
French only	14%
Another language or multiple languages	14%
<b>First childhood language of the respondent</b>	
English only	12%
French only	14%
Another language only	14%
Multiple languages	21% *
<b>Physical, psychological, emotional or mental difficulties</b>	
No difficulty	13%
Difficulty sometimes	14%
Difficulty often or always	11%

*\* indicates that the estimate has high statistical variation and should be used with caution.*

*All statistics analyzed by Hill Strategies Research based on Statistics Canada's 2010 General Social Survey*

## *Art gallery, heritage performance, theatre, and festival visitors are very likely to attend classical music performances*

The analysis below shows that classical music attendance is most common for Canadians who also attended other cultural activities. The top bar of Figure 3 shows that 25% of Canadians who visited an art gallery **also** attended a classical music performance in 2010. Those who visited a gallery are four times as likely to have also attended a classical music performance in 2010 as Canadians who did not visit an art gallery (13%).<sup>15</sup>



*Classical music attendance rates are highest for attendees at other cultural activities.*

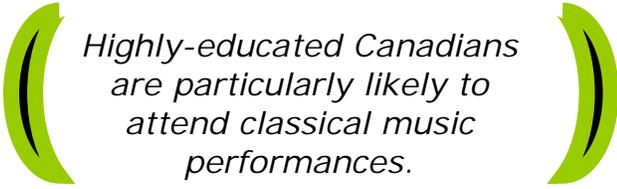
Classical music attendance is also very high (24%) for those who attended a cultural or heritage performance, classical concert, or dance performance (e.g., Aboriginal, Chinese, Ukrainian). Similarly, many theatre attendees (22%), cultural festival visitors (also 22%) and museum visitors (21%) also attended a classical music performance in 2010.

Almost one in five Canadians who attended a popular music concert (19%) or an historic site (18%) also attended a classical music performance in 2010.

Canadians who visited zoos, aquariums, botanical gardens, planetariums or observatories had a relatively high classical music attendance rate (17%), as did visitors to a conservation area or nature park (16%).

While the attendance rates are not as high as the above examples, Canadians who participated in film, music and reading activities in 2010 also had classical music attendance rates that are at or above the Canadian average (13%):

- Going to a movie or drive-in (15%).
- Reading a book (15%).
- Reading a magazine (14%).
- Listening to music on CDs, cassette tapes, DVD audio discs, records, etc. (14%).
- Reading a newspaper (14%).
- Watching a video (13%).
- Listening to downloaded music on a computer, MP3 player, etc. (13%).



*Highly-educated Canadians are particularly likely to attend classical music performances.*

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<sup>15</sup> Attendees at “other” types of performances are excluded from this analysis of classical music attendance because of the possibility that some respondents might have included opera attendance in both categories.

Figure 3 also includes the demographic factors with the strongest influence on classical music attendance (i.e., university degree holders, those aged 65 to 74, and the highest income Canadians). Interestingly, seven of the top ten predictors of classical music attendance are cultural activities, not demographic factors.

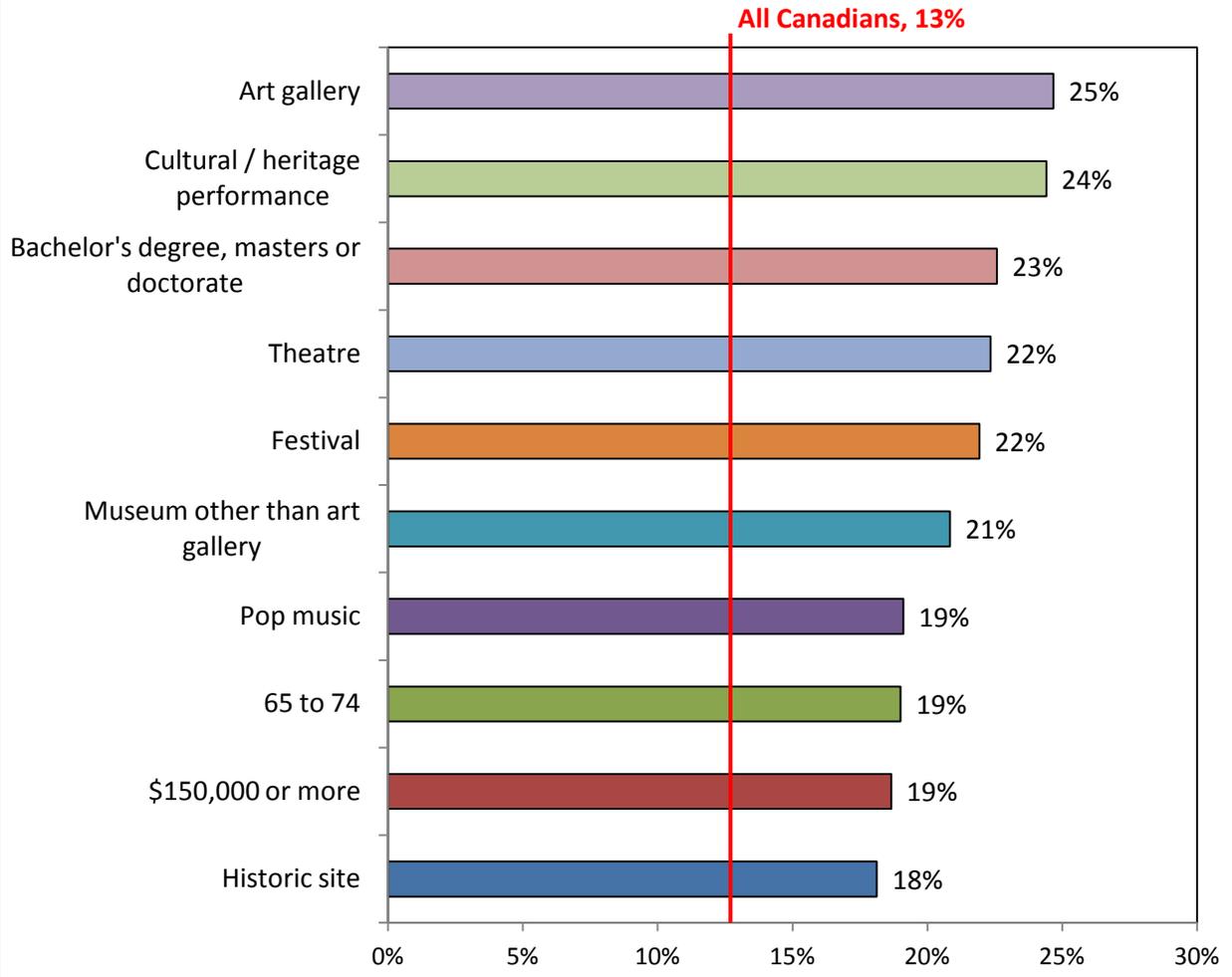
In addition, a person's cultural exposure can drastically affect their likelihood of attending a classical music performance. For example, someone with less than a secondary school diploma was not very likely to attend a classical concert in 2010: only 8% did so. However, someone with the same education level who visited an art gallery in 2010 was much more likely to attend a classical concert: 17% did so in 2010.

This brief analysis of attendance rates appears to show that cultural experiences and exposure are more important factors in classical music attendance than demographic factors.

The 2010 General Social Survey did not contain questions pertaining to other factors that have been shown to have a strong influence on performing arts attendance, such as respondents' arts education experiences, motivations, values and beliefs.

### Figure 3: Highest classical music attendance rates, Canada, 2010

*(Cultural crossovers and demographic factors)*



*(Chart reading tip: The top bar shows that 25% of Canadians who visited an art gallery also attended a classical music performance in 2010. All statistics analyzed by Hill Strategies Research based on Statistics Canada's 2010 General Social Survey.)*

### *Statistical model shows that theatre and art gallery attendance are very strongly correlated with classical music attendance*

A regression model of classical music attendance provides strong evidence that many cultural activities have an influence on classical music attendance rates *above and beyond demographic factors*. The model, incorporating 12 demographic factors and 17 cultural crossovers, retained eight of the 17 other cultural activities as statistically significant predictors of classical music attendance (keeping other factors constant). These eight activities were all positively correlated with classical music attendance. That is, participants in many other kinds of cultural activities also attend classical music performances.<sup>16</sup>

Theatre attendance is the cultural factor with the strongest correlation with classical music attendance. While ranked fourth in Figure 3, the statistical model shows that theatre attendees are 2.91 times more likely than non-attendees to have also attended a classical concert in 2010, keeping other factors constant (such as education level, income level, other arts attendance, etc.). The statistical model also shows that art gallery visitors are 2.27 times as likely as non-visitors to have also been to a classical concert in 2010.

Participation in six other cultural activities was a statistically significant predictor of classical music attendance: magazine reading; festival attendance; popular music attendance; attendance at performances of cultural or heritage music, theatre or dance; movie going; and visits to museums (other than art galleries).<sup>17</sup>

### *Six strong demographic factors in classical music attendance*

Six demographic characteristics were found to be significant factors in classical music attendance:

- Age: Compared with Canadians between 15 and 24 years of age, residents between 65 and 74 are 2.79 times more likely to attend classical music performances, while those 75 and older are 4.25 times more likely to attend. In addition, those between 55 and 64 are 43% more likely to attend. On the other hand, Canadians between 35 and 44 are 31% less likely to attend classical concerts than those between 15 and 24.
- Canadians with a university degree are 73% more likely to attend classical concerts than those with less than a high school education.

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<sup>16</sup> For further details about the logistic regression models, please consult the Technical Supplement to this report at [www.hillstrategies.com](http://www.hillstrategies.com).

<sup>17</sup> The correlation values are as follows: magazine readers are 94% more likely to attend classical concerts than those who did not read a magazine; festival attendees are 73% more likely than non-attendees to attend classical concerts; cultural/heritage performance attendees are 55% more likely than non-attendees to attend classical concerts; and pop concert attendees are 48% more likely than non-attendees to also attend classical concerts.

- Residents of Quebec and British Columbia are more likely than Ontarians to go to classical music performances (2.10 times and 59% more likely, respectively). There was no statistically significant difference between Ontario residents, Prairie residents, and Atlantic Canadians.
- First-generation immigrants are 45% more likely than non-immigrants to attend classical concerts.
- Urban residents are 40% more likely to attend classical music performances than rural residents.
- Men are 25% less likely than women to attend classical concerts.

#### *Implications for audience building efforts*

A straightforward conclusion that could be drawn from the analysis of cultural crossovers is that classical music marketing efforts should be directed toward attendees at other cultural activities, especially theatre and art gallery attendees.

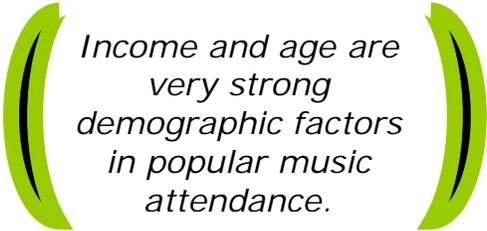
The findings from the statistical models also imply that cultural experiences and exposure may be more important factors in classical music attendance than most demographic factors. In other words, there is a public interested in the classical music that transcends demographic analysis.

## Section 5: Live popular music performances

This section examines popular music attendance rates (i.e., the percentage of the population attending at least one pop concert) for various groups of Canadians. In 2010, 39% of Canadians 15 or older (or 11.1 million people) attended a popular music performance, such as pop/rock, jazz, blues, folk, country and western.

### *Demographic profile of popular music attendees*

Table 6 presents statistics on demographic factors that appear to have an influence on popular music attendance, including income, age, education, immigration status, visible minority status, language, and health difficulties.



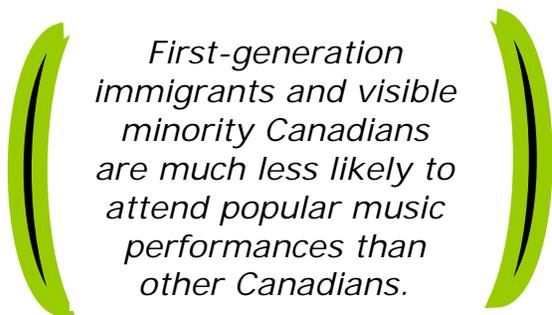
*Income and age are very strong demographic factors in popular music attendance.*

Popular music attendance increases strongly with income. Fifty-six percent of individuals in households with incomes of \$150,000 or more attended a pop concert in 2010, a figure that is more than double the attendance rate for individuals in households with incomes of less than \$20,000 (23%).

Popular music attendance decreases strongly with age. One-half of Canadians under 35 attended a pop concert in 2010, compared with 26% of Canadians between 65 and 74 and 16% of those 75 or older.

Table 6 also shows that education appears to be a strong demographic factor in popular music attendance: 48% of individuals with at least a bachelor's degree attended a popular music performance in 2010. This is 1.7 times the attendance rate for individuals with less than a high school diploma (27%).

First-generation immigrants and visible minority Canadians are much less likely to attend popular music performances than other Canadians: 28% of immigrants (and the same percentage of visible minority Canadians) did so in 2010, compared with 42% of other Canadians.



*First-generation immigrants and visible minority Canadians are much less likely to attend popular music performances than other Canadians.*

Language is also an important factor in pop music attendance. English-speaking residents are most likely to attend pop concerts, followed by French-speaking Canadians. Those who speak a language other than English or French are least likely to attend popular music performances.

Outside of Quebec, majority-language Anglophones are more likely than minority-language Francophones to attend pop music concerts (42% vs. 35%). There is a smaller difference in

Quebec, where minority-language Anglophones are slightly more likely than majority-language Francophones to attend pop concerts (43% vs. 39%).

Canadians who often or always experience difficulties due to physical, psychological, emotional or mental conditions are much less likely to attend pop concerts: 29% did so in 2010, compared with 44% of Canadians who never experience such difficulties and 38% of Canadians who only sometimes experience such difficulties.

<b>Table 6: Demographic factors in popular music attendance in Canada in 2010</b>	
<i>(Education, income, age, immigration status, visible minority status, language, and health difficulties)</i>	
<b>All Canadians</b>	<b>39%</b>
<b>Household income groups</b>	
Less than \$20,000	23%
\$20,000 to \$39,999	29%
\$40,000 to \$59,999	33%
\$60,000 to \$79,999	40%
\$80,000 to \$99,999	41%
\$100,000 to \$149,999	51%
\$150,000 or more	56%
<b>Age</b>	
15 to 24	51%
25 to 34	49%
35 to 44	38%
45 to 54	40%
55 to 64	36%
65 to 74	26%
75 years and over	16%
<b>Highest level of education obtained by the respondent</b>	
No schooling, elementary only, or some secondary (incomplete or in progress)	27%
High school diploma	34%
Some university or college (incomplete or in progress)	42%
College diploma or certificate (including community college, CEGEP, business/nursing/trade/technical/vocational school)	42%
Bachelor's degree, masters or doctorate	48%

**Table 6 (continued): Demographic factors in popular music attendance in Canada in 2010**

<b>All Canadians</b>	<b>39%</b>
<b>Immigrants</b>	
Immigrants (i.e., first generation)	28%
Non-immigrants	42%
<b>Visible minorities</b>	
Member of a visible minority group	28%
Not a member of a visible minority group	42%
<b>Respondent's household language</b>	
English only	42%
French only	39%
Another language or multiple languages	27%
<b>First childhood language of the respondent</b>	
English only	43%
French only	39%
Another language only	29%
Multiple languages	42%
<b>Official language minority / majority groups</b>	
Francophones outside of Quebec (minority)	35%
Anglophones outside of Quebec (majority)	42%
Anglophones in Quebec (minority)	43%
Francophones in Quebec (majority)	39%
<b>Physical, psychological, emotional or mental difficulties</b>	
No difficulty	44%
Difficulty sometimes	38%
Difficulty often or always	29%
<i>All statistics analyzed by Hill Strategies Research based on Statistics Canada's 2010 General Social Survey</i>	

*Other possible demographic factors in popular music attendance*

Demographic factors that have either limited or no influence on popular music attendance include sex, presence of children in the household, urban or rural residence, and Aboriginal identity. Table 7, which presents the popular music attendance rates for these demographic groups, shows that:

- Women and men attend pop concerts in very similar proportions (40% and 39%, respectively).
- The popular music attendance rate is very similar for households with and without children (39% vs. 41%).
- The popular music attendance rate is slightly higher for urban residents (40%) than rural residents (36%).
- The popular music attendance rate is slightly higher for Aboriginal people (43%) than other respondents (39%).

<b>Table 7: Demographic factors with limited or no influence on popular music attendance in Canada in 2010</b>	
<i>(Sex, presence of children, urban/rural residence, and Aboriginal identity)</i>	
<b>All Canadians</b>	<b>39%</b>
<b>Respondent's sex</b>	
Male	39%
Female	40%
<b>Number of respondent's children living in the household</b>	
None	41%
One or more	39%
<b>Urban / rural residence</b>	
Larger urban centres (Census Metropolitan Area or Census Agglomeration)	40%
Rural and small town (non-CMA/CA)	36%
<b>Aboriginal identity</b>	
Aboriginal (First Nations, Métis, Inuit)	43%
Non-Aboriginal	39%
<i>All statistics analyzed by Hill Strategies Research based on Statistics Canada's 2010 General Social Survey</i>	

## *Festival, classical music, and heritage performance attendees are very likely to attend pop concerts*

Although the analysis above shows that many demographic factors appear to have an influence on popular music attendance, other non-demographic factors are also quite important. The top bar of Figure 4 shows that 60% of Canadians who attended a festival **also** attended a popular music performance in 2010. (Of course, many festivals have pop music as part of their programming.)

*Pop concert attendance is most common among attendees at other cultural activities.*

Popular music attendance is also very high for those who attended a classical music performance (60%) or a cultural or heritage performance, pop concert, or dance performance (59%).

Similarly, many theatre attendees (56%), art gallery visitors (55%), attendees at other types of performances (also 55%), and museum visitors (also 55%) also attended a pop concert in 2010. Popular music attendance is also quite high for those who visited an historic site (52%).

While the attendance rates are not as high as the above examples, Canadians who participated in other cultural activities in 2010 also had higher popular music attendance rates than the Canadian average (39%), including:

- Listening to downloaded music on a computer, MP3 player, etc. (49%).
- Attending zoos, aquariums, botanical gardens, planetariums or observatories (49%).
- Visiting a conservation area or nature park (48%).
- Going to a movie or drive-in (48%).
- Watching a video (44%).
- Listening to music on CDs, cassette tapes, DVD audio discs, records, etc. (43%).
- Reading a book (43%).
- Reading a magazine (43%).
- Reading a newspaper (41%).

*High income Canadians are particularly likely to attend popular music performances.*

Figure 4 also includes the demographic factors with the strongest influence on popular music attendance (i.e., the two highest income categories).

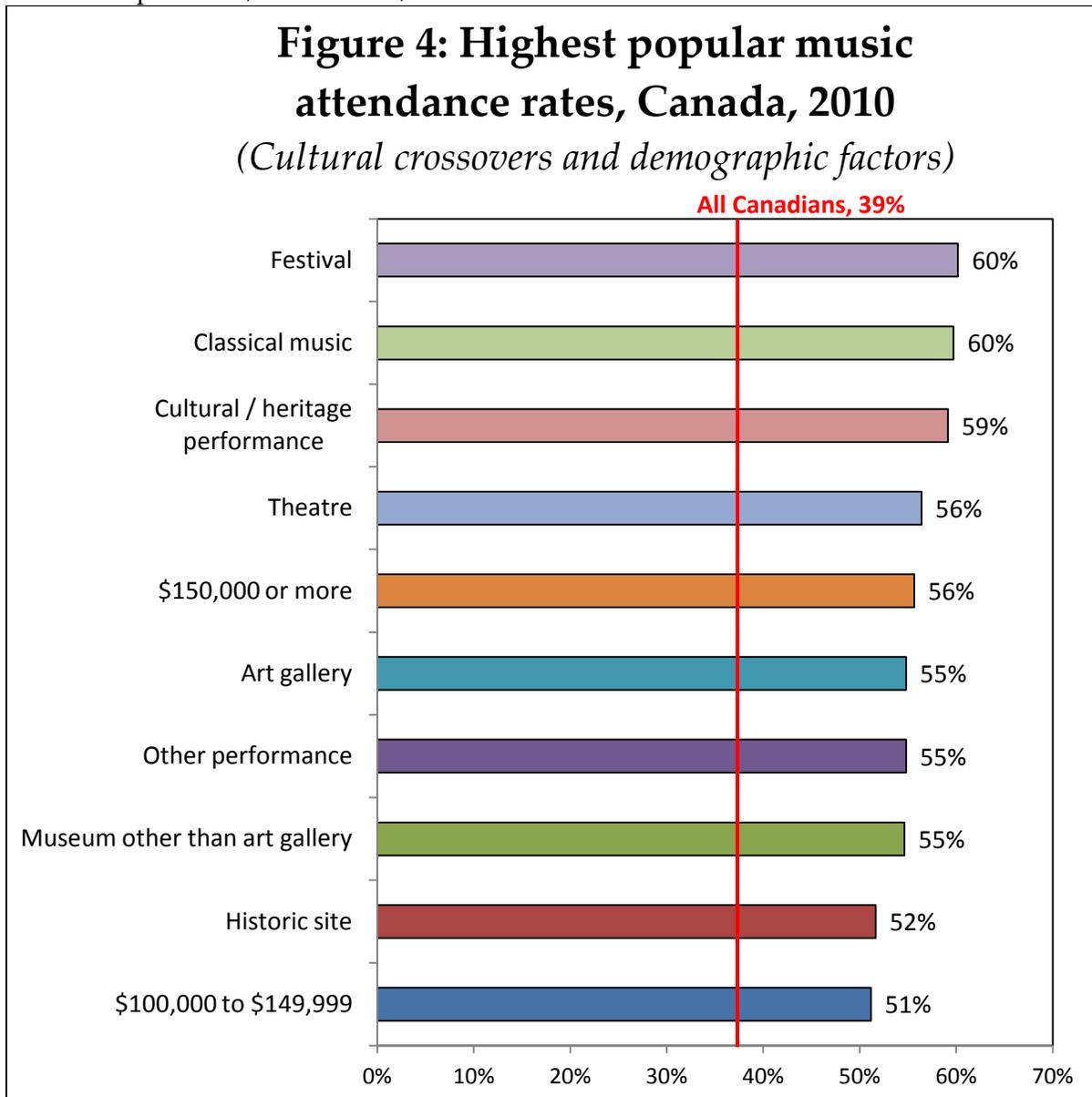
Interestingly, eight of the top ten predictors of popular music attendance are cultural activities, not demographic factors.

In addition, a person's cultural exposure can drastically affect their likelihood of attending a popular music performance. For example, someone with less than a secondary school diploma was not very likely to attend a pop concert in 2010: only 27% did so. However, someone with

the same education level who attended a festival in 2010 was much more likely to attend a pop concert: 55% did so in 2010.

This brief analysis of attendance rates appears to show that cultural experiences and exposure are more important factors in popular music attendance than demographic factors.

The 2010 General Social Survey did not contain questions pertaining to other factors that have been shown to have a strong influence on performing arts attendance, such as respondents' arts education experiences, motivations, values and beliefs.



*(Chart reading tip: The top bar shows that 60% of Canadians who attended a cultural festival also attended a pop concert in 2010. All statistics analyzed by Hill Strategies Research based on Statistics Canada's 2010 General Social Survey.)*

### *Statistical model shows that festival and theatre attendance are very strongly correlated with popular music attendance*

A regression model of popular music attendance provides strong evidence that many cultural activities have an influence on pop music attendance rates *above and beyond demographic factors*. The model, incorporating 12 demographic factors and 17 cultural crossovers, retained 11 of the 17 other cultural activities as statistically significant predictors of classical music attendance (keeping other factors constant). These 11 activities were all positively correlated with popular music attendance. That is, participants in many other kinds of cultural activities also attend pop concerts.<sup>18</sup>

As was the case in Figure 4, festival attendance is the cultural factor with the strongest correlation with popular music attendance. The statistical model shows that festival attendees are 2.22 times more likely than non-attendees to have also attended a pop concert in 2010, even keeping other factors constant (such as education level, income level, other arts attendance, etc.).

The statistical model also shows that theatre attendees are 2.16 times as likely as non-attendees to have also seen a pop concert in 2010. Participation in nine other cultural activities was a statistically significant predictor of popular music attendance: magazine reading; listening to music on CDs; movie going; listening to downloaded music; classical music attendance; reading newspapers; attending a cultural or heritage performance; visiting a museum (other than an art gallery); and visiting a conservation area or nature park.<sup>19</sup>

### *Household income is the strongest demographic factor in pop music attendance*

Household income was found to be the most significant demographic factor in pop music attendance. Those with household incomes of \$150,000 and more were 92% more likely to take in a pop concert than Canadians with incomes under \$20,000. Those with household incomes between \$100,000 and \$149,999 were 64% more likely to attend a pop concert than Canadians with incomes under \$20,000. Other income levels were not found to be significant factors in the statistical model.

Interestingly, with all of the other factors in the model taken into account, education was not found to be a statistically significant factor in pop music attendance. In part, this might be due to the inclusion of many cultural crossovers, which might already differentiate those with higher levels of education from those with less formal education.

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<sup>18</sup> For further details about the logistic regression models, please consult the Technical Supplement to this report at [www.hillstrategies.com](http://www.hillstrategies.com).

<sup>19</sup> The correlation values are as follows: magazine readers are 71% more likely to attend pop concerts than those who did not read a magazine; those who listened to music on CDs are 53% more likely than non-listeners to attend pop concerts; movie goers are 46% more likely than non-goers to attend pop concerts; those who listened to downloaded music are 41% more likely than non-listeners to attend pop concerts; and classical music attendees are 40% more likely than non-attendees to also attend pop concerts.

Four other demographic characteristics were found to be significant factors in popular music attendance:

- Compared with Canadians between 15 and 24 years of age, those between 35 and 44 are 23% less likely to attend pop music performances, those between 55 and 64 are 30% less likely to attend, those between 65 and 74 years of age are 47% less likely to attend, and those 75 and older are 63% less likely to attend.
- First-generation immigrants are 35% less likely than non-immigrants to attend pop concerts.
- Visible minority Canadians are 34% less likely than other Canadians to attend pop concerts.
- Respondents with children in the household are 24% less likely than respondents without children to attend pop concerts.

#### *Implications for audience building efforts*

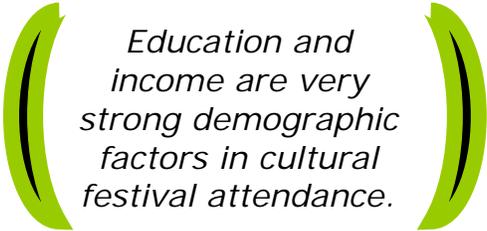
A straightforward conclusion that could be drawn from the analysis of cultural crossovers is that popular music marketing efforts should be directed toward attendees at other cultural activities, especially theatre and festival attendees. The findings from the statistical models also imply that cultural experiences and exposure may be more important factors in pop music attendance than most demographic factors. In other words, there is a public interested in pop music that transcends demographic analysis.

## Section 6: Cultural festivals

This section examines cultural festival attendance rates (i.e., the percentage of the population attending at least one festival) for various groups of Canadians. In 2010, over one-third of Canadians 15 or older (37%, or 10.4 million people) attended a cultural or artistic festival (such as film, fringe, dance, jazz, folk, rock, buskers or comedy).

### *Demographic profile of festival attendees*

Table 8 presents statistics on demographic factors that appear to have an influence on festival attendance, including education, income, age, urban/rural residence, visible minority status, language, and health difficulties.



*Education and income are very strong demographic factors in cultural festival attendance.*

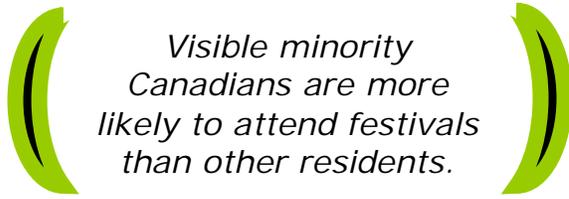
Education is a very strong demographic factor in festival attendance: 53% of individuals with at least a bachelor's degree attended a festival performance in 2010. This two and one half times the attendance rate for individuals with less than a high school diploma (21%).

Festival attendance also increases strongly with income. Fifty-one percent of Canadians with household income of \$150,000 or more attended a festival in 2010, a figure that is nearly double the attendance rate for individuals with household incomes below \$20,000 (28%).

Festival attendance decreases with age. Canadians between 25 and 34 are most likely to attend a festival (48%), followed by those between 15 and 24 and those between 35 and 44 (both 41%). Festival attendance rates are lowest for the oldest age groups: 26% of Canadians between 65 and 74 and 15% of those 75 or older attended a festival in 2010.

Festival attendance is much higher for Canadians residing in larger urban centres (39%) than those in rural areas or small towns (29%).

Visible minority Canadians are more likely to attend festival performances than other Canadians: 42% of members of a visible minority group did so in 2010, compared with 36% of other Canadians.



*Visible minority Canadians are more likely to attend festivals than other residents.*

Language is also an important factor in cultural festival attendance. French-speaking residents and those who speak a language other than English or French are more likely to attend festivals than English-speaking residents.

Minority-language Francophones (i.e., those residing outside of Quebec) are much more likely than majority-language Anglophones to attend festivals (46% vs. 35%). In Quebec, there is very

little difference between majority-language Francophones (41%) and minority-language Anglophones (39%).

Canadians who often or always experience difficulties due to physical, psychological, emotional or mental conditions are much less likely to attend festivals: 28% did so in 2010, compared with 41% of Canadians who never experience such difficulties and 36% of Canadians who only sometimes experience such difficulties.

<b>Table 8: Demographic factors in cultural festival attendance in Canada in 2010</b>	
<i>(Education, income, age, urban/rural residence, visible minorities, language, and health difficulties)</i>	
<b>All Canadians</b>	<b>37%</b>
<b>Highest level of education obtained by the respondent</b>	
No schooling, elementary only, or some secondary (incomplete or in progress)	21%
High school diploma	28%
Some university or college (incomplete or in progress)	37%
College diploma or certificate (including community college, CEGEP, business/nursing/trade/technical/vocational school)	37%
Bachelor's degree, masters or doctorate	53%
<b>Household income groups</b>	
Less than \$20,000	28%
\$20,000 to \$39,999	30%
\$40,000 to \$59,999	34%
\$60,000 to \$79,999	39%
\$80,000 to \$99,999	38%
\$100,000 to \$149,999	47%
\$150,000 or more	51%
<b>Age</b>	
15 to 24	41%
25 to 34	48%
35 to 44	41%
45 to 54	37%
55 to 64	35%
65 to 74	26%
75 years and over	15%

<b>Table 8 (continued): Demographic factors in cultural festival attendance in Canada in 2010</b>	
<b>All Canadians</b>	<b>37%</b>
<b>Urban / rural residence</b>	
Larger urban centres (Census Metropolitan Area or Census Agglomeration)	39%
Rural and small town (non-CMA/CA)	29%
<b>Visible minorities</b>	
Member of a visible minority group	42%
Not a member of a visible minority group	36%
<b>First childhood language of the respondent</b>	
English only	35%
French only	40%
Another language only	38%
Multiple languages	51%
<b>Respondent's household language</b>	
English only	35%
French only	41%
Another language or multiple languages	42%
<b>Official language minority / majority groups</b>	
Francophones outside of Quebec (minority)	46%
Anglophones outside of Quebec (majority)	35%
Anglophones in Quebec (minority)	39%
Francophones in Quebec (majority)	41%
<b>Physical, psychological, emotional or mental difficulties</b>	
No difficulty	41%
Difficulty sometimes	36%
Difficulty often or always	28%
<i>All statistics analyzed by Hill Strategies Research based on Statistics Canada's 2010 General Social Survey</i>	

*Other possible demographic factors in cultural festival attendance*

Demographic factors that have either limited or no influence on festival attendance include sex, presence of children in the household, immigration status, and Aboriginal identity. Table 7, which presents the festival attendance rates for these demographic groups, shows that:

- Women and men attend cultural festivals in similar proportions (36% and 38%, respectively).
- The festival attendance rate is very similar for households with and without children (37% vs. 38%).
- The festival attendance rate is very similar for first-generation immigrants and other Canadians (38% vs. 37%).
- The festival attendance rate is slightly lower for Aboriginal people (33%) than other respondents (37%).

<b>Table 9: Demographic factors with limited or no influence on cultural festival attendance in Canada in 2010</b>	
<i>(Sex, presence of children, immigration status, and Aboriginal identity)</i>	
<b>All Canadians</b>	<b>37%</b>
<b>Respondent's sex</b>	
Male	38%
Female	36%
<b>Number of respondent's children living in the household</b>	
None	38%
One or more	37%
<b>Immigrants</b>	
Immigrants (i.e., first generation)	38%
Non-immigrants	37%
<b>Aboriginal identity</b>	
Aboriginal (First Nations, Métis, Inuit)	33%
Non-Aboriginal	37%
<i>All statistics analyzed by Hill Strategies Research based on Statistics Canada's 2010 General Social Survey</i>	

## *Performing arts and art gallery attendees are very likely to attend festivals*

The analysis below shows that festival attendance is most common for Canadians who also attended other cultural activities. It should be noted that many other cultural activities could be presented in a festival setting. As such, individuals could attend both a festival and another cultural activity at one time.



*Festival attendance is most common among attendees at other cultural activities.*



The top bar of Figure 5 shows that 72% of Canadians who attended a performance of cultural or heritage music, theatre or dance **also** attended a festival performance in 2010. Festival attendance is also very high for those who attended a type of cultural performance not included in the other survey categories (67%).<sup>20</sup>

Similarly, many a classical music attendees (65%), art gallery visitors (60%), pop concert attendees (57%), and museum visitors (55%) also attended a festival in 2010. Festival attendance is also quite high for those who attended a play (53%) or visited an historic site (52%),

Canadians who visited zoos, aquariums, botanical gardens, planetariums or observatories also had a relatively high festival attendance rate in 2010 (50%), as did Canadians who visited a conservation area or nature park (47%).

While the attendance rates are not as high as the above examples, Canadians who participated in film, music and reading activities in 2010 also had higher festival attendance rates than the Canadian average (37%), including:

- Going to a movie or drive-in (45%).
- Listening to downloaded music on a computer, MP3 player, etc. (44%).
- Reading a book (42%).
- Listening to music on CDs, cassette tapes, DVD audio discs, records, etc. (41%).
- Watching a video (41%).
- Reading a magazine (40%).
- Reading a newspaper (39%).

Figure 5 also includes the demographic factors with the strongest influence on festival attendance (i.e., Canadians with at least a bachelor's degree and those with multiple childhood languages). It is notable that eight of the top ten predictors of festival attendance are cultural activities, not demographic factors.



*Highly-educated Canadians are particularly likely to attend festivals.*



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<sup>20</sup> While not stated in the survey questionnaire, some "other" types of performances might include dance, circus, multidisciplinary, cross-disciplinary and opera.

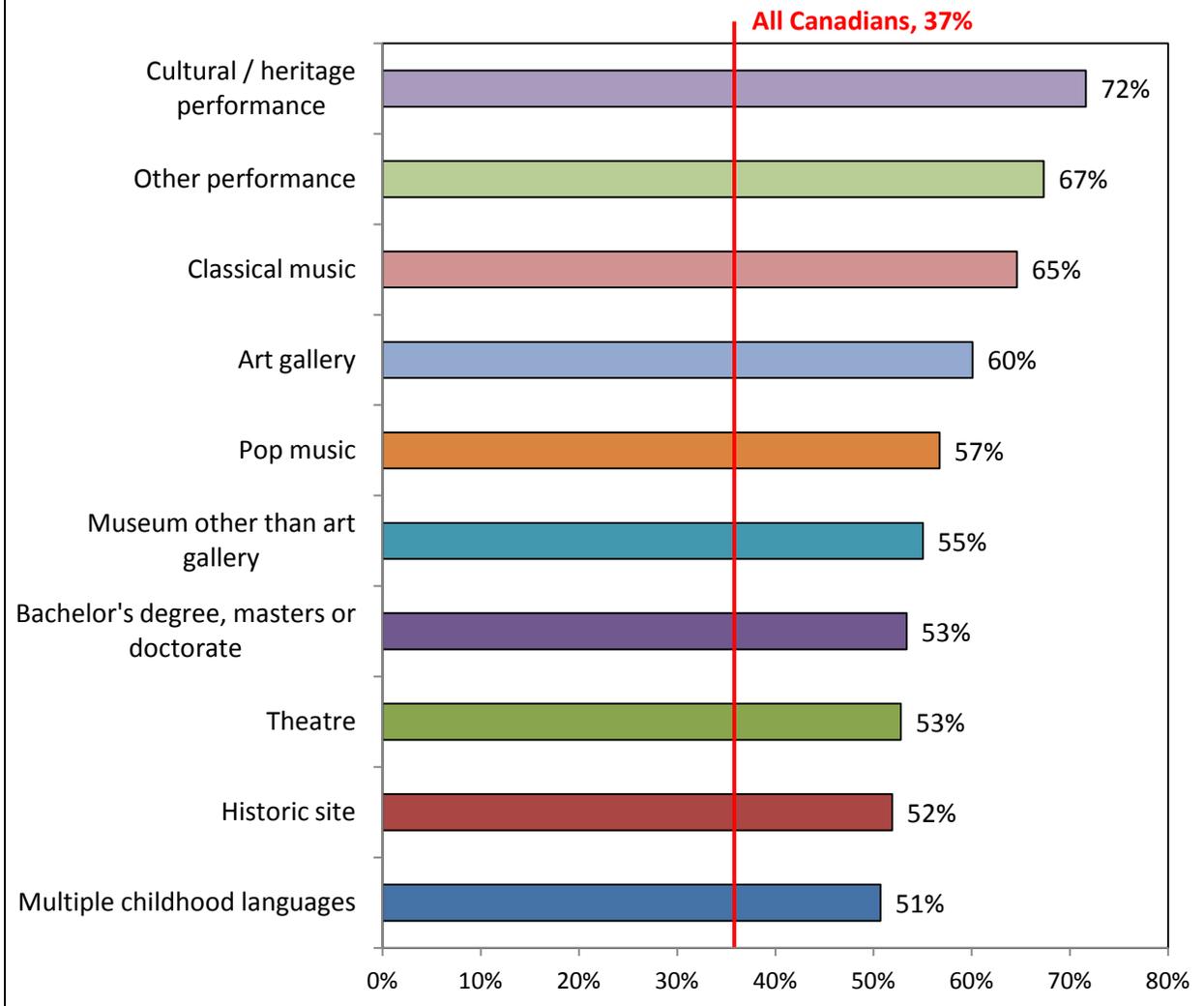
In addition, a person's cultural exposure can drastically affect their likelihood of attending a cultural festival. For example, someone with less than a secondary school diploma was not very likely to attend a festival in 2010: only 21% did so. However, someone with the same education level who attended a cultural or heritage performance in 2010 was much more likely to attend a festival: 47% did so in 2010.

This brief analysis of attendance rates appears to show that cultural experiences and exposure are more important factors in festival attendance than demographic factors.

The 2010 General Social Survey did not contain questions pertaining to other factors that have been shown to have a strong association with performing arts attendance, such as respondents' arts education experiences, motivations, values and beliefs.

## Figure 5: Highest cultural festival attendance rates, Canada, 2010

*(Cultural crossovers and demographic factors)*



*(Chart reading tip: The top bar shows that 72% of Canadians who attended a cultural or heritage performance also attended a cultural festival in 2010. All statistics analyzed by Hill Strategies Research based on Statistics Canada's 2010 General Social Survey.)*

***Statistical model shows that four cultural activities are very strongly correlated with festival attendance: attendance at cultural or heritage performances, pop concerts, art galleries, and other performing arts events***

A regression model of festival attendance provides strong evidence that many cultural activities have an influence on festival attendance rates *above and beyond demographic factors*. The model, incorporating 12 demographic factors and 17 cultural crossovers, retained 11 of the 17 other cultural activities as statistically significant predictors of festival attendance (keeping other factors constant). The impacts of all of these cultural factors were positive with respect to festival attendance. In other words, festival visitors can be found among participants in many kinds of cultural activities.<sup>21</sup>

Attendance at performances of cultural or heritage music, theatre or dance (e.g., Aboriginal, Chinese, Ukrainian) is the cultural factor with the strongest correlation with festival attendance. The statistical model indicates that Canadians who attended a cultural or heritage performance in 2010 were over four times (4.23) as likely to also visit a festival in 2010 as those who did not attend such performances, even keeping other factors in the model constant (such as education level, income level, other arts attendance, etc.).

Three other cultural factors have a particularly strong correlation with festival attendance: popular music attendance, attendance at types of cultural performance not included in the other survey categories, and art gallery visits. Those who attended these events were about twice as likely as non-attendees to have also visited a festival in 2010. Specifically, the likelihood of attending a festival was 2.28 times higher for those who attended a popular music performance, 2.14 times higher for those who attended at a type of cultural performance not included in the other survey categories, and 1.95 times higher for those who visited an art gallery.

Participation in seven other cultural activities was a statistically significant predictor of festival attendance: theatre attendees (50% more likely than non-attendees to visit a festival in 2010); classical music attendees (44% more likely); visitors to nature parks or conservation areas (39% more likely); Canadians who listen to music on CDs (33% more likely); historic site visitors (also 33% more likely); book readers (24% more likely); and visitors to zoos, aquariums, botanical gardens, planetariums or observatories (17% more likely).

*Education, age, and household language are very strong demographic factors in festival attendance*

The statistical model shows that, compared with Canadians who do not have a high school diploma, those with a university degree are 68% more likely and those with a college diploma or certificate are 34% more likely to go to cultural festivals. Other education levels were not found to be significant factors in the statistical model.

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<sup>21</sup> For further details about the logistic regression models, please consult the Technical Supplement to this report at [www.hillstrategies.com](http://www.hillstrategies.com).

The statistical model confirms that festival attendance decreases with age. Canadians between 55 and 64 years of age are 33% less likely to attend festivals than Canadians between 15 and 24 years of age. Those between 65 and 74 years of age are 56% less likely to attend festivals, and Canadians 75 and older are 71% less likely to attend than Canadians between 15 and 24 years of age.

Five other demographic characteristics were found to be significant factors in festival attendance:

- Those with French as their household language are 83% more likely and those who speak another language or multiple languages are 30% more likely than English-speakers to attend cultural festivals.
- Visible minority Canadians are 29% more likely than other residents to attend festivals.
- Urban residents are 25% more likely than rural residents to attend cultural festivals.
- Men are 16% more likely than women to attend festivals.
- Respondents with children in the household are 24% less likely than respondents without children to attend cultural festivals.

#### *Implications for audience building efforts*

A straightforward conclusion that could be drawn from the analysis of cultural crossovers is that festival marketing efforts should be directed toward attendees at other cultural activities, especially attendees at pop concerts, cultural/heritage performances, and art galleries.

The findings from the statistical models also imply that cultural experiences and exposure may be more important factors in festival attendance than most demographic factors. In other words, there is a public interested in festivals that transcends demographic analysis.

## Appendix: Attendance rates at all five arts activities in 2010

	Art galleries	Theatres	Classical music	Popular music	Cultural festivals
<b>All Canadians</b>	<b>36%</b>	<b>44%</b>	<b>13%</b>	<b>39%</b>	<b>37%</b>
<b>Highest level of education obtained by the respondent</b>					
No schooling, elementary only, or some secondary (incomplete or in progress)	20%	32%	8%	27%	21%
High school diploma	25%	37%	7%	34%	28%
Some university or college (incomplete or in progress)	38%	49%	12%	42%	37%
College diploma or certificate (including community college, CEGEP, business/nursing/trade/technical/vocational school)	32%	42%	9%	42%	37%
Bachelor's degree, masters or doctorate	55%	56%	23%	48%	53%
<b>Household income groups</b>					
Less than \$20,000	19%	24%	9% *	23%	28%
\$20,000 to \$39,999	29%	35%	12%	29%	30%
\$40,000 to \$59,999	30%	41%	10%	33%	34%
\$60,000 to \$79,999	36%	43%	13%	40%	39%
\$80,000 to \$99,999	37%	49%	14%	41%	38%
\$100,000 to \$149,999	45%	57%	13%	51%	47%
\$150,000 or more	51%	60%	19%	56%	51%
<b>Respondent's sex</b>					
Male	35%	40%	11%	39%	38%
Female	37%	49%	14%	40%	36%
<b>Respondent's age</b>					
15 to 24	39%	50%	10%	51%	41%
25 to 34	38%	40%	9%	49%	48%
35 to 44	36%	43%	11%	38%	41%
45 to 54	31%	44%	13%	40%	37%
55 to 64	39%	47%	15%	36%	35%
65 to 74	37%	48%	19%	26%	26%
75 years and over	26%	35%	18%	16%	15%
<b>Number of respondent's children living in the household</b>					
None	38%	46%	14%	41%	38%
One or more	36%	44%	13%	39%	37%

	Art galleries	Theatres	Classical music	Popular music	Cultural festivals
<b>All Canadians</b>	<b>36%</b>	<b>44%</b>	<b>13%</b>	<b>39%</b>	<b>37%</b>
<b>Urban / rural residence</b>					
Larger urban centres (Census Metropolitan Area or Census Agglomeration)	38%	46%	14%	40%	39%
Rural and small town (non-CMA/CA)	26%	36%	7%	36%	29%
<b>Aboriginal identity</b>					
Aboriginal (First Nations, Métis, Inuit)	26%	32%	12% *	43%	33%
Non-Aboriginal	36%	45%	13%	39%	37%
<b>Visible minorities</b>					
Member of a visible minority group	34%	33%	12%	28%	42%
Not a member of a visible minority group	36%	46%	13%	42%	36%
<b>Immigrants</b>					
Immigrants (i.e., first generation)	39%	37%	16%	28%	38%
Non-immigrants	35%	46%	12%	42%	37%
<b>Respondent's household language</b>					
English only	36%	48%	12%	42%	35%
French only	37%	39%	14%	39%	41%
Another language or multiple languages	35%	32%	14%	27%	42%
<b>First childhood language of the respondent</b>					
English only	35%	49%	12%	43%	35%
French only	36%	40%	14%	39%	40%
Another language only	37%	37%	14%	29%	38%
Multiple languages	38%	43%	21% *	42%	51%
<b>Official language minority / majority groups</b>					
Francophones outside of Quebec (minority)	42%	42%	7%	35%	46%
Anglophones outside of Quebec (majority)	35%	48%	12%	42%	35%
Anglophones in Quebec (minority)	41%	50%	16%	43%	39%
Francophones in Quebec (majority)	37%	39%	14%	39%	41%
<b>Physical, psychological, emotional or mental difficulties</b>					
No difficulty	38%	47%	13%	44%	41%
Difficulty sometimes	36%	45%	14%	38%	36%
Difficulty often or always	29%	36%	11%	29%	28%
* indicates that the estimate has high statistical variation and should be used with caution. All statistics analyzed by Hill Strategies Research based on Statistics Canada's 2010 General Social Survey					