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Focus Groups on Canadians' Participation in the Arts

Final Report

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Corporate Research Associates Inc.

Prepared for:
Department of Canadian Heritage

Ce rapport est aussi disponible en français.

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Introduction

The Department of Canadian Heritage commissioned the Arts and Heritage Access and Availability (AHAA) survey in 2017 to gain better insight into Canadians' arts attendance in the context of demographic and technological change. To build on this research, the Department commissioned Corporate Research Associates to conduct qualitative research to gain more detailed insight into Canadians' behaviours related to arts attendance and participation. Findings from this qualitative study will be combined with existing research, including the AHAA 2017 results, to assist the Department in guiding future policy and program development in the areas of infrastructure, arts presentation, and capacity building.

Specific themes examined in this research include:

- Canadians' motivations and barriers to arts attendance;
- The relationship between Canadians' online consumption of the arts and their live arts attendance; and
- The role of arts attendance in fostering attachment to local community and attachment to Canada.

More specifically, the study areas of interest include the following:

- What are Canadians' motivations for attending the arts?
- What are Canadians' perceptions of what they get out of arts attendance, and the benefits of attendance that they experience?
- What are the barriers to arts attendance for interested Canadians who wish they could attend the arts, or wish they could attend more often?
- How does Canadians' online consumption of culture relate to their in-person arts attendance and vice versa?
- What are Canadians' perceptions of the relationship between their arts attendance and attachment to Canada?
- What are Canadians' perceptions about the relationship between their arts attendance and attachment to the communities with which they identify?

Additionally, the overall research is intended as a resource for stakeholders, academics, researchers and funders of the arts and culture sector, for evidence-based policy development. The information gathered through the research will also help Canadian arts organizations design their programming and outreach efforts.



Research Methodology

This qualitative research consisted of a series of online focus group discussions with adult Canadians aged 18 years and older. A total of fifteen (15) online focus groups (over the phone and online, simultaneously in real-time) were conducted (10 in English and 5 in French) from March 20th to March 22nd, 2018. A number of individual exercises or polls were included in each discussion to explore personal opinions. Polls were used to frame, stimulate and aid in the discussion. The polls were not collected to provide a quantitative measure of opinion. Each group discussion lasted approximately 90 minutes and, in accordance with Government of Canada research standards, participants each received \$80 in appreciation of their time and contribution. The following outlines the audiences and geographical coverage of groups conducted:

- 3 youth groups (ages 18-24 years old) – 1 West (BC/AB/SK/MB) English group, 1 East (ON/NB/PE/NS/NL) English group, 1 Quebec French group;
- 3 groups with adult members of the general public – 1 West (BC/AB/SK/MB) English group, 1 East (ON/NB/PE/NS/NL) English group, 1 Quebec French group;
- 3 groups comprised only of ethnocultural minorities – 1 West (BC/AB/SK/MB) English group, 1 East (ON/NB/PE/NS/NL) English group, 1 Quebec French group;
- 3 groups of first-generation immigrants – 1 West (BC/AB/SK/MB) English group, 1 East (ON/NB/PE/NS/NL) English group, 1 Quebec French group; and
- 3 groups of those with low or no arts attendance – 1 West (BC/AB/SK/MB) English group, 1 East (ON/NB/PE/NS/NL) English group, 1 Quebec French group.

In each group, nine (9) individuals were recruited, with a total of 108 unique participants. Each focus group included a mix of urban and rural residents, as well as a mix of gender, age, education, and household income, where appropriate. Participants were recruited using a combination of online panel and random telephone calling of the general population. All participants have lived in their respective provinces for at least the past two years. All participants were recruited per the recruitment specifications for the Standards for the Conduct of Government of Canada's Public Opinion Research – Qualitative Research.

Those who work in or are retired from specific industries, or who have someone in their household in this situation, were excluded from the study. These industries include market research, marketing, public relations, media, advertising, political parties, and government departments (provincial and federal).



Context of Qualitative Research

Qualitative discussions are intended as moderator-directed, informal, non-threatening discussions with participants whose characteristics, habits and attitudes are considered relevant to the topic of discussion. The primary benefits of individual or group qualitative discussions are that they allow for in-depth probing with pre-screened participants on behavioural habits, usage patterns, perceptions and attitudes related to the subject matter. This type of discussion allows for flexibility in exploring other areas that may be pertinent to the investigation. Qualitative research allows for more complete understanding of the segment in that the thoughts or feelings are expressed in the participants' "own language" and at their "own levels of passion." Qualitative techniques are used in marketing research as a means of developing insight and direction, rather than collecting quantitatively precise data or absolute measures. As such, results are directional only and cannot be projected to the overall population under study.



Executive Summary

Corporate Research Associates Inc.

Contract Number: C1111-18-0154

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Contract Award Date: February 26, 2018

Background and Objectives

The Department of Canadian Heritage commissioned the Arts and Heritage Access and Availability (AHAA) survey in 2017 to gain better insight into Canadians' arts attendance in the context of demographic and technological change. To build on this research, the Department conducted qualitative research with the purpose of gaining more detailed insight into Canadians' behaviours regarding their arts consumption and participation. To further explore Canadians' participation in the arts, the Department commissioned a series of fifteen online focus groups in three regions (Canada West, Canada East and Quebec). Group discussions were conducted between March 20th and March 22nd, 2018. Each group discussion lasted approximately 90 minutes and an \$80 honorarium was offered to each participant. The target audience for this study included four distinct groups in addition to the general public: youth aged 18 to 24 years old, ethnocultural minorities, first-generation immigrants, and those with no or low arts attendance. Participants in each focus group included a mix of age, gender, household income, employment status and education. A total of 135 individuals were recruited across regions, with 108 ultimately taking part in the discussions. The research objectives were to better understand Canadians' motivations and barriers to arts attendance, the relationship between online arts consumption and live arts attendance among Canadians, and the role of arts attendance in fostering attachment to community and Canada. Results of this research will help the Department ensure its programs continue to respond to the behaviours and preference of Canadians from coast to coast to coast.

Caution must be exercised when interpreting the results from this study, as qualitative research is directional only. Results cannot be attributed to the overall population under study, with any degree of confidence.

Political Neutrality Certification

I hereby certify as a Representative of Corporate Research Associates Inc. that the deliverables fully comply with the Government of Canada political neutrality requirements outlined in the *Directive on the Management of Communications*. Specifically, the deliverables do not include information on electoral voting intentions, political party preferences, standings with the electorate or ratings of the performance of a political party or its leaders.

Signed _____



Ma

Date: March 28, 2018

Research Associates



Key Findings

Definition of Arts Events

Focus group participants were given a definition of “arts events” before the discussion began so that everyone would be considering the same types of events and experiences during the discussion. For the purposes of the discussions arts events were defined as:

1. **Arts and cultural festivals**, such as music festivals, community festivals or festivals celebrating different ethnicities or cultures; and
2. **A live performance or arts event that is not part of a festival**, such as music performance or concert, a theatre performance, a visual art exhibit, a live comedy performance, a dance performance, a book or poetry reading, craft shows or fairs, art that makes use of film, video or digital technologies, or art that involves a collaboration between a professional artist and community members.

Attendance

- **Interest in arts events is high:** In order to stimulate discussion, participants were asked to take a poll on their interest in attending arts events using a scale from 1 – 10. Most participants in every group gave ratings of 7 or higher – indicating at least a reasonable level of interest in attending arts events. Two target groups had slightly lower levels of interest than the others. These were the youth groups and those recruited to have lower levels of arts attendance.
- **Music concerts and festivals were mentioned most frequently:** Music concerts and festivals were mentioned most frequently when participants were asked to identify the types of arts events they attended most often. Music was followed by a variety of other types of events including cultural events, theatre, comedy, art, photography/visual arts and dance. Mention of cultural events was notably higher in the three ethnocultural minority groups.
- **Frequency of attendance varies widely:** A small number of participants said they attended arts events weekly, but most participants attend events at least 6 – 10 times a year or more, with greater attendance in the summer. While many participants indicated that they were “satisfied” with the frequency of their attendance, many suggested that they ideally would like to attend more often.

Motivations and Barriers

- **Factors that motivate attendance cover a wide range, while barriers are more limited to a few factors:** Several motivational factors were consistently noted in almost every session, including:
 - Interest and curiosity/discovering new things
 - An interest in specific artists
 - Having time with friends and family / social interaction
 - An interest in a specific culture
 - A desire to have a good time/relax; and
 - Elements of convenience such as the venue being reasonably close, transportation and parking.



There were also a variety of barriers cited, with money/cost and time identified as the main obstacles to attending an arts event or to increased participation. Obstacles such as weather, distance, awareness and ‘no one to go with’ were mentioned as well.

- **Benefits that accrue from attending arts events are linked to the motivations identified, more often associated with learning/understanding and a sense of connection with communities:** Benefits cited included enjoyment/diversion and having a good time with friends and family as well as discovering, learning and understanding other cultures and communities.

Community

- **Broad definitions of “community” were offered by participants:** When asked to define the concept of “community” in the context of the discussion, a few participants considered it only from the sense of a geographic or physical proximity. However, most had applied much broader definitions that included any group of people with shared interests or goals.
- **Participating in the arts appears to influence the perceived level of connectivity with various communities:** In addition to discussion, three polls were used to explore the question of arts attendance and its relationship to a sense of connectedness to one’s community and an increased understanding of other communities.
 - *Attending a live arts event or experience strengthens my connection to the communities with which I identify:* There was general agreement with this statement across target groups, but again, youth and those with low/no attendance expressed less agreement. People in these two target groups tended to the middle of the scale in their answers, and others often did not agree quite as strongly. Of note, members of ethnocultural minority groups and first-generation immigrants consistently expressed stronger agreement with this statement.
 - *The more I attend live arts events or experiences, the closer I feel to the communities with which I identify:* Again, there was general agreement with the sentiment expressed in the statement. Youth and those with low or no attendance again tended to express lower levels of agreement and once again, members of ethnocultural minority groups and first-generation immigrants consistently expressed stronger levels of agreement.
 - *Attending live arts events or experiences brings me to a closer understanding of other communities:* The overall response to this statement was a strong “yes.” Many in the ethnocultural minority groups responded with a 10, indicating complete agreement, as did many first-generation immigrants.

Perceptions of Canada

- **Perceptions of Canada and the Canadian Culture:** Those in the ethnocultural minority sessions and in the first-generation immigrant sessions believed that attending arts events reveals Canada’s cultural diversity and elicits a strong sense of pride. Participants in these sessions also felt arts participation leads to greater understanding of other cultures and an appreciation of the extent to which Canada is accepting of different cultures. Many of those in the other groups also agreed with these points, but it took more time



to reach the same conclusion. Some felt that participating in arts events or experiences did not influence their perceptions of Canada or Canadian culture.

The Internet and Arts

- **Although the internet is frequently used as a tool to enhance the overall experience of arts, it does not replace attendance of live events:** Most participants regularly use the internet in relation to the arts. Frequently, it is employed as an important source of information, or as a means to purchase tickets or plan attendance at a live event. Social media such as Facebook, Twitter and Instagram were mentioned as apps for regular sharing of information and content. YouTube was also frequently mentioned as a platform to view content. For members of ethnocultural minority groups and first-generation immigrants, the internet plays an invaluable role in maintaining a link with artists in other countries, allowing them to view artists in their mother tongue or from their culture of origin.
- **While the internet is regularly used, it is perceived to enhance the live performance experience rather than replace it:** Thanks to information on the internet, participants frequently noted they are better-informed about events and artists than they were in the past. The internet provides increased exposure to a wider range of artists and events and it allows potential attendees to preview an artist before taking the decision to attend an event or not. This was especially important for those who considered cost to be a key barrier to increased art attendance.

Across audiences and geographic locations, there was strong agreement that in-person attendance was the preferred way to view artistic events. In-person, the full scope of the event and the energy of the audience can be experienced. In person attendance also commands more attention and builds stronger connections to communities. In-person attendance also results in stronger feelings of connectedness and understanding.



Sommaire

Corporate Research Associates Inc.

Numéro de contrat : C1111-18-0154

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Contexte et objectifs

Le ministère du Patrimoine canadien a mandaté le sondage sur l'accès et la disponibilité des arts et du patrimoine en 2017 afin de mieux comprendre la fréquentation des représentations artistiques des Canadiens dans le contexte des changements démographiques et technologiques. Afin d'approfondir cette recherche, le ministère a mené une recherche qualitative pour obtenir une vision détaillée des comportements des Canadiens en ce qui concerne la consommation et la participation aux activités artistiques. Afin de mieux scruter la participation des Canadiens aux activités artistiques, le ministère a mandaté une série de quinze groupes de discussion dans trois régions (l'Ouest canadien, Canada-Est et le Québec). Les groupes de discussion ont eu lieu entre le 20 et le 22 mars 2018. Chaque groupe de discussion a duré environ 90 minutes et chaque participant a reçu 80 \$ à titre d'honoraires. En plus des membres du public général, le lectorat ciblé par cette étude comprenait quatre groupes différents : les jeunes âgés de 18 à 24 ans, les personnes provenant de minorités ethnoculturelles, les immigrants de première génération et les personnes assistant peu ou pas aux représentations artistiques. Chaque groupe de discussion était composé d'hommes et de femmes de différents groupes d'âge, niveaux de revenus du ménage, situations d'emploi et niveaux de scolarité. Au total, 135 personnes ont été recrutées à l'échelle des régions et 108 d'entre elles ont participé aux discussions. L'étude visait à connaître les facteurs de motivations et les obstacles en lien avec la fréquentation des représentations artistiques des Canadiens, à examiner le rapport entre la consommation d'art en ligne et la fréquentation des représentations artistiques des Canadiens et le rôle de la fréquentation des représentations artistiques pour promouvoir l'attachement à la collectivité locale et au Canada dans son ensemble. Les résultats de cette recherche aideront le ministère à s'assurer que ses programmes continueront à répondre aux goûts et habitudes des Canadiens d'un océan à l'autre.

Notons qu'il convient d'interpréter les résultats de la présente étude avec précaution, car les recherches qualitatives ne fournissent qu'une orientation. Les résultats ne peuvent pas être extrapolés avec confiance à l'ensemble de la population étudiée.



Preuve de neutralité politique

À titre de représentante de Corporate Research Associates Inc., j'atteste que les résultats livrés sont entièrement conformes aux exigences en matière de neutralité politique du gouvernement du Canada énoncées dans la ***Directive sur la gestion des communications***. Plus précisément, les résultats n'incluent pas de renseignements sur les intentions de vote électoral, les préférences quant aux partis politiques ou les positions des partis, et les cotes de performance d'un parti politique ou de ses dirigeants.

Signature : _____



Margaret Brigley, présidente et directrice de l'exploitation | Corporate Research Associates

Date : le 28 mars 2018

Principales constatations

Définition des représentations artistiques

Pour commencer, les groupes ont établi une définition générale de ce qui était inclus dans le terme « activités artistiques », pour que tout le monde tienne compte des mêmes activités et spectacles pendant la discussion. Dans le contexte de cette discussion, par « activités artistiques », on entend :

3. **Un festival artistique et culturel**, comme les festivals de musique, des festivals communautaires ou des festivals célébrant différentes ethnies ou cultures; et
4. **Un spectacle ou une activité artistique qui ne fait pas partie d'un festival**, comme une prestation musicale ou un concert, une pièce de théâtre, une exposition d'art visuel, un spectacle d'humour, un spectacle de danse, une lecture de poésie ou une lecture, une exposition d'artisanat ou une foire artisanale, l'art se servant de technologies cinématographiques, vidéo ou numériques, ou un art qui implique une collaboration entre un artiste professionnel et des membres de la communauté.

Fréquentation

- **Intérêt élevé pour les événements artistiques** : un sondage effectué en début de discussion contenait des questions demandant aux participants d'indiquer à quel point assister à des activités artistiques les intéressait, à l'aide d'une échelle de 1 à 10. La plupart des participants dans chaque groupe ont donné une note de 7 ou plus - indiquant au moins un niveau raisonnable d'intérêt à assister à des activités artistiques. Deux groupes cibles avaient des niveaux d'intérêt légèrement plus bas que les autres. Ceux-ci étaient les groupes de jeunes et ceux recrutés parce qu'ils portent moins d'intérêt à assister à des activités artistiques.



- **Les concerts et les festivals étaient les plus fréquemment mentionnés :** les concerts et les festivals étaient les plus fréquemment mentionnés lorsqu'on demandait aux participants de déterminer quels types d'activités artistiques auxquels ils assistent le plus souvent. La musique a été citée, puis plusieurs types d'événements, y compris des activités culturelles, du théâtre, les spectacles d'humour, l'art, les arts visuels et la photographie, et la danse. Les activités culturelles étaient particulièrement plus mentionnées dans les trois groupes constitués de personnes issues de minorités ethnoculturelles.
- **La fréquence de la participation varie considérablement :** un petit nombre de participants ont dit qu'ils assistaient à des activités artistiques chaque semaine, mais la plupart des participants assistaient à des activités artistiques au moins 6 à 10 fois par année ou plus, avec une hausse de la fréquentation durant l'été. Alors que plusieurs participants ont indiqué qu'ils étaient « satisfaits » de leur fréquence de participation, plusieurs autres ont suggéré que, dans un monde idéal, ils aimeraient assister plus souvent à des activités artistiques.

Motivations et obstacles

- **Les facteurs qui motivent la fréquentation sont nombreux, tandis que les obstacles la limitant se réduisent plutôt à quelques éléments :** Plusieurs facteurs motivationnels sont régulièrement soulignés dans presque toutes les séances :
 - Intérêt et curiosité/découverte de nouvelles choses;
 - Intérêt pour un artiste spécifique;
 - Temps passé avec les amis et la famille/interaction sociale;
 - Intérêt pour une culture en particulier;
 - Désir de passer un bon moment/relaxer;
 - Facteurs de commodité, comme le site de l'événement raisonnablement proche, le transport et le stationnement.

Plusieurs obstacles ont été soulignés, l'argent/le coût et le temps furent identifiés comme les principaux obstacles au fait d'assister à une activité artistique ou au fait d'avoir une participation accrue. D'autres obstacles, comme les conditions météorologiques, la distance, la conscience de l'activité et le fait de n'avoir personne avec qui assister à l'activité furent également soulignés.

- **Les avantages découlant de l'assistance à des activités artistiques sont liés aux motivations signalés, mais surtout lorsqu'il est question de l'apprentissage/la compréhension et du lien émotionnel ressenti avec les collectivités :** parmi les avantages invoqués, on compte le plaisir/la distraction, les bons moments passés avec les amis et la famille et le fait de découvrir et de comprendre d'autres cultures et collectivités, et ainsi en apprendre plus à leur propos.

Collectivité

- **Des définitions larges de « collectivités » ont été proposées par les participants :** lorsqu'on leur a demandé de définir le concept de « collectivité » lors de la discussion, quelques participants ne l'ont perçu que du point de vue de la proximité géographique ou physique. Cependant, la plupart émettaient des définitions beaucoup plus larges qui incluaient n'importe quel groupe de personnes partageant les mêmes intérêts ou les mêmes objectifs.



- **La participation aux activités artistiques semble influencer le niveau perçu de lien avec diverses collectivités** : en plus de la discussion, trois sondages ont été utilisés pour explorer la question de fréquentation aux activités artistiques sa relation avec un sentiment de rapprochement à sa collectivité et une meilleure compréhension des autres collectivités.
 - *Assister aux activités artistiques ou aux spectacles renforce le lien avec les collectivités auxquelles je m'identifie* : les groupes cibles ont, dans l'ensemble, trouvé l'affirmation vraie. Par contre, le groupe constitué de jeunes et celui constitué de personnes fréquentant peu ou pas les représentations artistiques n'étaient pas d'accord. Les personnes appartenant à ces deux groupes cibles avaient généralement des réponses situées plutôt vers le milieu de l'échelle, tandis que d'autres n'étaient pas aussi fortement en accord. On note que les membres du groupe constitué de personnes appartenant à des minorités ethnoculturelles et du groupe constitué d'immigrants de première génération étaient régulièrement plus fortement en accord avec cet énoncé.
 - *Plus j'assiste aux activités artistiques ou aux spectacles, plus je me sens proche des collectivités auxquelles je m'identifie* : Encore une fois, les personnes étaient généralement en accord avec l'avis exprimé dans l'énoncé. Le groupe constitué de jeunes et celui constitué de personnes fréquentant peu ou pas les représentations artistiques avaient encore tendance à être moins d'accord, et, une fois de plus, les membres du groupe constitué de personnes appartenant à des minorités ethnoculturelles et du groupe constitué d'immigrants de première génération étaient régulièrement plus fortement en accord avec cet énoncé.
 - *Participer aux activités artistiques ou aux spectacles m'aide à mieux comprendre d'autres collectivités* : la réponse générale à cet énoncé était un « oui » fortement exprimé. Plusieurs personnes issues de minorités ethnoculturelles ont répondu par un 10, indiquant être entièrement d'accord, comme beaucoup d'immigrants de première génération.

Perceptions du Canada

- **Perceptions du Canada et de la culture canadienne** : Dans les sessions du groupe constitué de personnes issues de minorités ethnoculturelles et celles du groupe constitué d'immigrants de première génération, les personnes étaient d'avis qu'assister à des activités artistiques démontrait la diversité culturelle du Canada et provoquait un fort sentiment de fierté. Ces participants pensaient également que la participation dans les arts menait à une meilleure compréhension à la fois des autres cultures et le niveau auquel le Canada est acceptant des autres cultures. De nombreuses personnes des autres groupes étaient également d'accord avec ces points, mais il a fallu plus de temps pour arriver à la même conclusion. Certains estimaient que la participation à des activités ou à des expériences artistiques n'avait pas d'influence sur leur perception du Canada ou de la culture canadienne.

Internet et les activités artistiques

- **Bien qu'Internet soit fréquemment utilisé comme outil pour améliorer l'expérience artistique globale, il ne remplace pas la fréquentation d'un spectacle en direct** : la plupart des participants utilisent régulièrement l'internet en ce qui concerne les arts. Fréquemment, il est employé comme source importante d'informations, comme moyen d'acheter des billets, ou pour planifier l'assistance à une



activité en direct. Les médias sociaux comme Facebook, Twitter et Instagram ont été mentionnés comme logiciels de partage de renseignements et de contenu. YouTube a aussi souvent été mentionné en tant qu'espace permettant de visionner du contenu. Pour les personnes appartenant à des minorités ethnoculturelles et les immigrants de première génération, l'internet joue un rôle inestimable dans le maintien d'un lien avec les artistes d'autres pays, leur permettant de voir les artistes dans leur langue maternelle ou depuis leur culture d'origine.

- **Bien que l'internet soit régulièrement utilisé, il est considéré comme une amélioration de l'expérience d'un spectacle en direct plutôt que de le remplacer :** Grâce à l'information retrouvée sur Internet les participants soulignaient fréquemment qu'ils étaient mieux informés des activités artistiques et des artistes qu'auparavant. Internet permet une plus grande exposition à une plus grande variété d'artistes et d'activités artistiques et permet même aux participants potentiels d'avoir un aperçu d'un artiste afin de prendre la décision d'y assister ou non. Cela est particulièrement important pour ceux qui considèrent que le coût est un obstacle majeur à une participation accrue à des activités artistiques.

À l'échelle des différents publics et des emplacements géographiques, on a constaté un solide consensus sur l'idée que d'assister en-direct à une activité était le moyen privilégié d'assister à celle-ci. En personne, l'expérience de l'activité dans son ensemble ainsi que de l'énergie de la foule peuvent être apprécié dans leur pleine portée. La fréquentation en personne exige également plus d'attention et forge des liens avec les collectivités plus forts. Cela génère aussi un plus grand sentiment d'appartenance et de compréhension.



Conclusions

The following broad conclusions are based on the study's findings of the *Canadians' Participation in the Arts* and offered for Canadian Heritage's consideration.

- ***Despite satisfaction in the level of arts participation, there is a desire to attend more events.***

Based on these focus groups, interest in attending arts events and experiences is already high and many participants express interest in attending more events. This suggests there is an opportunity to expand attendance of varied types of events. Further, there may be a role to increase awareness of the full scope of events offered, and/or encourage participation at times of the year when people attend less frequently, such as the winter.

- ***In addition to affordability and elements of convenience, personal interest, curiosity, relaxation, and social interactions are common motivators to attend live events, while costs and a lack of time present the greatest barriers.***

Apart from the desire to have a good time, the experience of attending a live event is strengthened by a desire for social interactions and curiosity, and the need to discover and learn new things. Along with more practical considerations, such as affordability, accessibility, and convenience, these are the most common factors motivating those consulted to attend arts events in person. These findings certainly point to the relationship between attending arts events and creating or strengthening a sense of purpose or belonging. It also highlights the intrinsic value of arts participation and its benefits not only to individuals, but also to society.

In general, findings suggest that there is merit in working to reduce barriers to attendance. Cost and a lack of time are clearly the main barriers to increased participation. These factors could be addressed by ensuring that event producers invest in strategies to maximize accessibility.

- ***The link between live arts events and several positive outcomes is clearly recognized.***

There is wide recognition of the benefits of attending or participating in arts events or experiences, beyond entertainment value. These include a sense of belonging, greater identification with communities and groups to which people belong, greater understanding of other communities and a greater appreciation of Canada and its diversity. This may in part be explained by the desire to fully experience live events in-person, and the perceived importance of social interactions and relationships within the overall experience. It is also likely that attending events in close proximity to where one lives and choosing events based on personal interest brings together like-minded people who share some commonalities that enables them to bond.



- ***The internet plays an important role in the promotion of the arts and appears to positively impact attendance at live events.***

Findings show that the internet is a tool that effectively enhances both attendance at live events and the benefits patrons realize from such events. Live events are strongly preferred and indications are that attendance at live events has not been negatively impacted by the internet. Instead, the internet appears to complement live events, with its use to search for information, learn about new or emerging artists and performances, and sample content to determine whether or not to attend a live event. Further, the internet is used as a tool to share and relive the experience after the fact.



Detailed Analysis

The following section provides an overview of the findings from the online groups conducted with Canadian residents. Where appropriate, differences in opinions across target groups are outlined.

Access and Participation in Arts

Access to Arts Events and Experiences

Interest in attending arts events and experiences is high across most groups, reflective of the criteria used to recruit focus group participants. Most participants felt well-informed, with those in urban markets having more sources of information.

Regardless of actual participation or attendance in arts activities, urban residents generally feel informed of their local arts offerings. While outdoor and print ads are important sources of awareness for them, residents often rely on social media to find out what is going on, and gather feedback on cultural events and experiences from other attendees. While larger events are well advertised, information about smaller or less known events is often accessed through social media.

As well as looking at performers' social media pages to stay abreast of news regarding their shows, participants rely on their personal networks for information. More traditional word-of-mouth communication from relatives, friends or colleagues is also an important consideration in assessing what is being offered. In every session, participants could name a number of arts events happening in their own community. Those in more rural communities could readily identify a wide range of arts events, including local events and those offered in nearby urban centers.

"Les gros événements comme le Igloofest et Île Sonic sont très publicisés mais pour des événements qui sont moins gros, il faut faire la recherche par nous-même." (Large events like Igloofest and Ile Sonic are well advertised, but for smaller events, we need to look for it ourselves.) Youth.

"Social media is one of my main ways of finding out about things." Youth

"For me, sometimes it's my friends or different local news; things that post on my Facebook wall." Youth

"Je dirais que je le sais surtout par rapport mes amis qui me parlent ou les gens de mon travail, mes collègues qui me parlent." (I would say I know about it from friends who tell me or people I work with who tell me.) Youth



Most attendance at in-person arts events happens in relatively close proximity to where a person lives or works, with most within an hour of where they live.

Participants most commonly attend events or take part in experiences that happen close to home, often within an hour of where they reside. For many of those who live in larger urban areas, close to downtown areas, their upper travel times to attend arts events are in the 30-minute range. This is probably related to the greater choice and variety that would be available in these areas. Of note, it is not uncommon to travel further for an event that happens less frequently or is highly appealing. Indeed, several participants in most groups noted that they will travel out of province and even out of country for “special” events, most notably as large concerts or music festivals. Also, it is common to plan to attend events when travelling even though that was not the main reason for the travel.

“I live downtown Toronto, so I am no more than 30 minutes to get there.” General Population

“I stick around my area unless it is something special.” Youth

“J’habite proche du centre-ville et on est chanceux on est une ville de festivals surtout l’été donc c’est facile d’accès et je n’ai pas vraiment besoin de faire de recherche et j’ai mes rituels à chaque année.” (I live near downtown and we are lucky to be a city of festivals especially during the summer. It is easily accessible and I really don’t need to do any research. I have my rituals.) Ethnocultural Minority

“I do leave the city for sort of special things, like the Shaw Festival or Stratford, but mostly I stick around the city.” General Population

“It depends on what type of event it is. If it was a full day event versus a show that’s just an hour, it would make a difference in how long I’d be willing commute to go there and see the show.” General Population

“I’ve never travelled specifically to attend an event, but if I am travelling, I will check out what events are going on and try and make it work with whatever my other plans are.” General Population

As would be expected from the recruiting specifications, event attendance varies widely. While most participants are relatively satisfied with their frequency of attendance, there is a common desire to do more.

A small number of participants said they attended arts events weekly, but most were attending events at least 6 – 10 times a year or more often. Youth attendance was generally a little higher than for any other audiences included in the study, more so in the 8 – 12 times range. Attendance is clearly influenced by seasonality with event attendance being notably higher during the summer months because of greater availability and also more inclination to attend outdoor events with warmer weather.



While many participants indicated that they were “satisfied” with the frequency of their attendance, most also suggested that they ideally would like to attend more often. A lack of time was often identified as the reason for not attending more events, due to family or work commitments.

“I am happy with the amount, but I wish there were more options here.” General Population

“I would go more, but time and money are the main things.” Youth

“À cause de mon travail je ne peux pas me permettre d'y aller autant. Je trouve que les dates qui concordent pas. J'aimerais assister plus.” (Because of my work, I cannot go more often. I find that dates do not work for me. I would like to attend more often.) Low/No Arts Attendance

“I would like to go to more, but with my schedule, it's kind of hard to go to things.” Low/No Arts Attendance

A wide variety of events are noted as being available and attended with music festivals and concerts mentioned most consistently across all the sessions.

In all the target groups, music concerts and festivals were mentioned most when participants were asked to identify the types of arts events attended most frequently. Music was followed by a variety of other types of events including cultural events, theatre, comedy, art, photography/visual arts and dance. Cultural events were mentioned by every target group. However, both specific mention of these types of events, and the frequency of attending them, was notably higher in the three ethnocultural minority groups and the first-generation immigrant groups.

“We do Shakespeare by the Sea and the Halifax Jazz Festival.” General Population

“About once a week for music and lots of amateur theatre.” General Population

“J'aime la musique indépendante et les spectacles d'humour à tournure philosophique et c'est assez accessible à Montréal.” (I like independent music and humour shows with a philosophical twist and they are quite accessible in Montreal.) Youth

Participants reported varied involvement in arts events or experiences, ranging from passively watching to active engagement. The level of involvement depends on the person and the type of event, with festivals encouraging more involvement than concerts and exhibitions.

Personal preferences lead participants to seek out events that enable various levels of involvement from attendees. There were a few participants who noted they volunteer with particular events and, of course, this would suggest a high level of engagement. Most reported that they viewed the performance without actively interacting, whereas others were more involved by dancing, clapping and singing along



with the performers (referring to music). Engagement levels are higher with festivals because they present opportunities for attendees to move to different venues, interacting and participating in other aspects of the festival experience that complement the featured performances.

"I like to experience what they have to offer – it is kind of a learning experience." General Population

"I'm pretty passive, but I do like the social aspect." General Population

"if I am feeling a little more energetic, I will get right up in front." General Population

"J'aime quand l'artiste parle d'anecdote ou nous parle de lui. Mais je ne me mettrais pas sur le stage à danser. Une interaction avec l'artiste oui, mais pas une participation au spectacle." (I like when the artist relates anecdotes and speak of themselves. But I would not go on stage to dance. Interacting with the artist, yes, but not taking part in the show.) First Generation Immigrant



Motivations and Barriers of Arts Participation

Motivations to Attendance and Participation

Attendance at arts events is largely influenced by interest, social interaction, a sense of curiosity, entertainment, reasonable price and accessibility.

A number of motivating factors were mentioned across all of the groups and they were consistently named as the main motivators to attend live events. The main motivators included:

- Interest and curiosity/discovering new things;
- An interest in the artists themselves;
- Having time with friends and family / social interaction;
- An interest in a specific culture;
- A reasonable cost;
- A desire to have a good time/relax; and
- Elements of convenience, such as the proximity of the venue, transportation and parking.

There were several other reasons that were also mentioned, but less frequently. These included food, being inspired, the atmosphere at the event, tradition (in that they attend the same event each year) and a change of routine. The fact that these considerations were mentioned less frequently does not diminish their importance. Later discussions do point to the importance of these factors. They were likely mentioned less because they are part of the experience and not always motivators for attending.

"I'm interested in the band or singers." Youth

"The yummy food. Festivals have great food." Ethnocultural Minority

"Dans mon cas j'aime y aller en groupe et c'est rare que j'y vais seul. J'aime partager le moment avec les autres." (I like going in a group and it is rare that I will go alone. I like to share the moment with others.). Youth

"I just go to the same ones every year." Ethnocultural Minority

For many, attendance at arts or cultural events provides greater learning and understanding of other cultures and satisfies an interest in learning more about the community at large.

"It makes you more aware and opens your eyes to your community. We understand each other better by experiencing things together." General population



"It is about cultural diversity and learning about the local culture." First Generation Immigrants

Barriers to Attendance and Participation

Cost and a lack of time were the main reasons consistently given for not attending arts events or not attending more often.

Across all of the sessions, the **price of admission**, followed by a **lack of time** were identified as the main obstacles to attendance. This was consistent across all of the sessions. While participants recognized the availability of smaller outdoor musical events, which are often offered free of charge or at low cost, the increasing cost of many large events forced some participants to carefully choose which events to attend.

"The price of large concerts has gone up considerably. When you are spending over \$100 on a ticket, you are more selective in your attendance." General Population

A number of other obstacles were cited, including:

- Distance;
- Friends or family unable to attend;
- Weather or temperature – this applied both in the winter months as well as for outdoor events at other times of the year;
- A lack of awareness of particular events;
- Availability and accessibility to transportation and parking; and
- A lack of interest for a particular event.

"It has to be right after work so I can leave my car at work and just go, because parking is a problem." Ethnocultural Minority

"It is not as much fun if I can't find someone else to go with." Ethnocultural Minority

"Work schedule might conflict – not necessarily the day of the event, but I might have to work the next day." General Population

"Sometimes just timing – too much going on." General Population

"Dans certains endroits, il n'y a pas de transport en commun qui est très développé et les heures ne sont pas régulières les weekends ou en soirées." (In certain areas, the public transit is not well developed and the hours are not regular during weekends or evenings.)
First Generation Immigrant



"It could be the weather, depending on what time of year it is, if it's raining and it's an outdoor event." First Generation Immigrant

Benefits to Attendance and Participation

The primary benefits of arts events attendance include enjoyment, socialization, learning/understanding and a sense of connection with communities.

When participants discussed the benefits of attending arts events their comments often echoed their original motivations for going. In addition, the list of perceived benefits included:

- General mental health benefits;
- Enjoyment of attending;
- Strong sense of being part of a community – a sense of belonging;
- Understanding of others and other communities; and
- Discovering and learning about new things and new cultures.

*"You educate yourself if you go to a cultural arts performance." First Generation Immigrant
"Definitely learn new things and think of things differently." General Population*

"Je vais dans un concert pour le plaisir mais je réalise que j'en reviens avec des apprentissages, comprendre ce que l'artiste pense." (I will attend a concert for pleasure, but then I realize that I come back with learnings, understanding what the artist thinks.) Youth



Role of Arts Attendance Fostering Attachment

Relationship to Community Identified With

While some participants considered community in a fairly narrow or geographic sense, most thought of community in a much broader sense. This broader definition was “any group where you feel you belong or share a common interest.”

Most participants both applied a broad definition of what a “community” meant and readily identified with several communities at once. In a geographic sense, a community might be the people in your neighbourhood or town. That said, a community in this sense tended to be a small geographic area and larger areas were not considered “communities” because of the diversity of the groups living there.

Most participants had much broader definitions of what a community meant. Communities were defined along ethnic lines, gender and age, but demographic descriptions were often not used because community was generally thought of as any group of people with shared interests, mindset, or goals.

When these shared goals and interests are present, there is a much greater sense of belonging. Interestingly, when people are exposed to groups and communities they do not feel part of, it often results in a greater or shared understanding of the other community.

“Your community gives you a sense of belonging.” Low/No Arts Attendance

*“It gives me a wider understanding of what is around me. I understand people better.”
General Population*

In a few instances, the benefits of arts participation were described as evoking a sense of fulfillment.

“Dans mon cas, quand je suis revenue à la maison j’étais détendu, heureuse, j’avais le sourire et je me remémorais ce que j’ai entendu. J’avais un sentiment de plénitude.” (In my case, when I came back home, I felt relaxed, happy, I smiled and I remembered what I heard. I felt fulfilled.) Low/No Arts Attendance

Participating in the arts, and particularly live participation, increases the sense of belonging and connectness to the various communities with which participants identify.

In addition to discussion, two polls were used to explore the topic of attendance at arts events strengthening connection to communities. Both the poll ratings provided and the discussion indicate that the link between attending live arts events and the feeling of belonging or being connected is strong.



The first poll dealt with attending live arts events:

- ***Attending a live arts event or experience strengthens my connection to the communities I identify with:*** There was general agreement with this statement across target groups with most ratings in the 8 or higher range (on a 10-point scale) and strongly indicating agreement with the statement. Subsequent discussions also supported the same conclusion.

There were differences in agreement levels across the various groups. Youth and those with low/no attendance expressed less agreement. Typically, this was driven by more people in these target groups tending to the middle of the scale in their answers. This indicated less intensity in the level of agreement rather than disagreement. Even in these youth and low/no attendance sessions, there were many comments that attendance at live events increases a sense of belonging and connectedness when there is a feeling of shared interests and values. Of note, members of ethnocultural minority groups and first-generation immigrants consistently expressed stronger agreement with this statement with many of them giving ratings of 10 when responding to the poll.

"Get to know people and seeing the same people. They might add me on social media."

Youth

"Feel the connection with the audience and artist better [when you attend in person]." First Generation Immigrant

"Anything you can experience with more senses is going to connect you on a personal level."
First Generation Immigrant

"Le fait de participer à une activité culturelle ça permet de s'identifier à un groupe. J'ai participé à une soirée amérindienne et tout de suite j'ai ressenti une ressemblance avec ma culture. Je me suis identifié à ma culture donc ça a renforcé ma relation avec ce groupe-là."
(Participating to a cultural activity allows us to identify with a group. I participated to an Indigenous evening and right away I saw resemblance with my own culture. I identified to my own culture and it reinforced my relationship with this group.) First Generation Immigrant

"It opens your eyes to all possibilities and broadens your mind. It gives you more opportunity to learn about other cultures." General Population

The second poll emphasized the frequency of attendance at live arts events or experiences:

- ***The more I attend live arts events or experiences, the closer I feel to the communities I identify with:*** The main difference in the statement used for this poll was the word "more" and it sought to understand how frequency of attendance affects perceptions of identification. In most sessions there were one or two participants who indicated neutrality or even disagreement with the statement, but most were in agreement and many were in very strong agreement with the statement.



Again, youth and those with low or no attendance again tended to express lower levels of agreement. This was particularly true in the low/no attendance session in Quebec. Other than in the low/no attendance group in Quebec, the lower levels of agreement were driven by more participants giving ratings near the middle of the scale and fewer giving the highest ratings. They have less intensity in their agreement levels even though most of them still agree with the statement. Once again, members of ethnocultural minority groups and first-generation immigrants consistently expressed stronger levels of agreement and again, many in these sessions expressed complete agreement with the statement.

"When I don't go, I feel more isolated." Youth

"More exposure gives you more understanding." First Generation Immigrant

"You open up to more and different experiences." Low/No Arts Attendance

"Attending events breaks down barriers and helps us to recognize and appreciate diversity. It helps to clear up any misconceptions. You learn the facts, become more aware and grow compassion." Ethnocultural Minority

"It piques your interest and grows your motivation to learn more about others." General Population

"Arts is a way to understand another's culture. We understand each other better when you experience things together." General Population

"[Attending cultural events] gives me a wide understanding of what is around me. It makes you more empathic as a person and understand people better." General Population

Relationship to Other Communities

Discussions suggest a positive impact from attending live arts events and understanding other groups and communities.

The third and final poll emphasized the relationship with communities with which one might not immediately identify:

- ***Attending live arts events or experiences brings me to a closer understanding of other communities:*** This statement concerned attendance leading to greater understanding of other communities and overall sentiment was a strong "yes." Again, there were a few ratings that indicated neutrality or even mild disagreement, but most were strongly positive about this statement. Many in the ethnocultural minority groups responded with a 10, indicating complete agreement, as did many first-generation immigrants.

Similar to the first two polls, youth, most notably Quebec youth, and those with low or no attendance were somewhat more likely than participants of other groups to express neutrality towards the



statement. That said, in general, participants from both of these audience groups often agreed to some extent that attending live arts events or experiences brings them to a closer understanding of other communities. The fact that attendees are going to the live arts events to learn and experience something and they are going in positive frame of mind, doing something they enjoy, enhances their feeling of belonging and connectedness and also seems to open them to greater understanding of other groups and communities. Participants spoke openly about the positive impact cultural events has had on them personally, particularly in developing an appreciation of others.

"There is a lot of culture and you see it in a different way. You see and appreciate other groups." Low/No Arts Attendance

"Like a doorway to understanding another culture." General Population

"I like the empathy aspect – feel like I understand others better." General Population

"It makes you more aware and opens your eyes when you experience other cultures." First Generation Immigrant

"It helps to break down some of the boundaries." Ethnocultural Minority

Perceptions of Canada and Canadian Culture

While there is a strong link between attending live cultural events and festivals and perceptions of Canada or the Canadian culture, this relationship is less pronounced among those attending other types of arts events.

When exploring the relationship between participation in the arts and perceptions of Canada, findings suggest that attendance at **cultural** festivals and events impacts perceptions. By contrast, attendance at other types of arts events (e.g. concerts, theatre) appears to have much less of a direct impact on perceptions of Canada, apart from those events that are themed around Canadian history.

That being said, those in the ethnocultural minority sessions or the first-generation immigrant sessions readily associated attendance at arts events to changes in their perceptions of Canada. Indeed, they were extremely positive and felt that attending cultural festivals and events effectively demonstrated the cultural diversity of Canada and elicited a strong sense of pride. They also felt it led to greater understanding of other cultures and an appreciation of Canada's acceptance of different cultures. This experience was also shared by participants in other sessions who attended cultural events and festivals, though less commonly.

"It shows that Canada is bigger than the one region we live in. It shows we are so much more diverse. It gives you a sense of amazement of the cultural diversity." First Generation Immigrant



"It gives me a deep connection and a deeper understanding. It enables you to see wider aspects of Canadian culture when you share with other people." General Population

"The more festivals I get to the more I understand Canada. It is so vast of cultures!" First Generation Immigrant

"You get to appreciate and see other groups, whether it's age or ethnicity or another factor, you get to see who else is there and who else is enjoying it." Low/No Arts Attendance

Other participants who were both born in Canada and had lived most or all of their lives in Canada were slower to create a direct alignment between arts events and perceptions of Canada. Some, in fact, had trouble understanding the question. They arrived at the same thoughts of pride and recognition of the diversity of communities in Canada, but in their cases, it seemed more of a confirmation of something they already experienced rather than something new.

"Makes me proud of people who can do this (perform, etc.) and it makes me proud of Canada." Youth

"It doesn't change my perception, it cements my perception. We are so much more accepting of others and more in harmony." General Population

"For me it shows how diverse we are – we have so many different types of nationalities." First Generation Immigrant

"I think it helps you to appreciate it [Canada] more – sometimes we are so used to what we see in our homes – how accepting Canada is." Ethnocultural Minority

"Always learn something – good to feel good about what we have." Low/No Arts Attendance



The Influence of the Internet in Arts Participation

Role of the Internet in Arts Participation and Attendance

Attending arts events live rather than online is clearly the strongly preferred option. That said, the internet plays an important role in enhancing live arts experiences, as well as enhancing accessibility to arts experiences.

There were only a few participants who expressed a preference for watching an event/performance on television or via the internet. These cases seemed to be for comfort reasons and a desire to be in their own home. Others generally expressed a strong preference for in-person attendance. Indeed, there is strong recognition that the internet does not provide the same experience as attending live events, notably in terms of the social aspects of live events, and the contribution of the ambiance in the overall experience.

"It is far more exciting in person – you don't feel the vibe online." First Generation Immigrant

"Does it replace or add to it? I would say it adds to it – you never get the full effect if you are not there." First Generation Immigrant

"Netflix and streaming, but it is more like receiving and not so much connecting." Low/No Arts Attendance

"It still doesn't beat getting an opportunity to get closer to people that are also near you, so it kind of complements each other in that sense." Youth

When comparing live performances to online content, some participants likened online content to a minimized perspective, or limited points of views. Some described the online experience as providing a two-dimensional perspective, compared to a three-dimensional perspective for live events. Being able to experience the event through various senses in-person highly contributed to this richer, deeper experience.

"It only offers one perspective. You're not getting the whole thing. It's like getting only one camera angle, versus being there in person. You can't experience the food. You can't be more present than in person." Ethnocultural Minority

"More of your senses are activated when you experience it live. You interact – you get to see the event and experience it emotionally. It's like seeing a picture [versus] visiting a place. It is a very different experience." First Generation immigrant



The internet is used frequently to access content, find information about live events and facilitate the purchase of tickets. The internet should be considered a tool that enhances live events rather than a replacement for them.

Most participants regularly use the internet in relation to the arts. This was most evident among the younger participants. Frequently, it is an important source of information to learn more about the performer or the event, or to purchase tickets or plan attendance at a live event. Social media such as Facebook, Twitter and Instagram were mentioned for regular sharing of information and content or to access the performers' social media posts. YouTube was also frequently mentioned as a platform to view content. Some social media sites offer suggested artists that are similar to the content the user is accessing, which is helpful in identifying new artists.

"Je vais sur Internet pour pas mal tous les spectacles même si je connais déjà l'artiste – pour en apprendre plus mais aussi pour me mettre dans l'ambiance." (I go online for most shows even if I know the artist – to learn more and also to put myself in the mood.) Youth

"YouTube always – it has other suggestions that you might like." First Generation Immigrant

"If I was to miss an art showing [I would go online] – everybody posts their pictures so you can catch up." First Generation Immigrant

"YouTube is a big one for the music scene. You find artists that you don't know." General Population

"Sur YouTube j'écoute une musique ou une chanson tous les jours." (On YouTube I listen to music or songs every day.) Youth

Even in instances where the internet is used to view artistic content, it is most often used where the artistic offering is not easily accessible (no concert nearby or at a reasonable cost). Interestingly, for members of ethnocultural minority groups and first-generation immigrants, the internet plays an invaluable role in maintaining a link with artists in other countries, allowing them to view artists in their mother tongue or from their culture of origin.

"You can access what's going on in the country you are from originally by internet, what's going on there and the cultural 'what's happening' and so on and so forth. We use a lot of internet for that." First Generation Immigrant

"J'ai découvert par hasard sur l'internet quelqu'un qui chante le Coran en égyptien." (On the internet, I discovered by chance someone who sings the Coran in Egyptian.) First Generation Immigrant



Participants frequently noted they are better-informed about events and artists thanks to information on the internet than they were in the past. For many, the internet provides increased exposure to a wider range of artists and events, regardless of their public exposure.

"Online content lets me explore new territories. It does not replace my in-person experience. It gives me a greater exposure to a wider range of artists that I wouldn't otherwise have." General Population

"[The internet has] made me more informed of these events and artists. Before, I didn't know much artists (sic), and now I know much more artists." Youth

"Beaucoup d'artistes utilisent les médias sociaux pour faire de la publicité – tout le monde à Facebook. C'est une manière simple, rapide et peu coûteuse de faire de la publicité à peu de coût." (Many artists use social media to advertise. Everyone has Facebook. It is a simple, quick and affordable way to advertise.) Youth

Further, it allows them to preview an artist and make an educated decision on whether or not to attend an event, or simply be more knowledgeable about the artist before attending a show. This was especially important for those who considered cost to be a key barrier for increased live arts attendance.

"I always try to read up on it – always good to go with some anticipation." First Generation Immigrant

"Online, you might be researching it. Would I be comfortable? Research before I decide to go." Ethnocultural Minority

"I use the internet like a trailer to a movie. Are they worth seeing?" General Population

"Use the internet to organize and research what I am going to go to." General Population

"J'y vais pour savoir à quoi m'attendre du chanteur; c'est juste un 'preview' et si j'aime ça, j'achète le ticket pour le show." (I go online to know what to expect of the singer. It's only a preview and if I like it, I will buy the ticket to go see the show.) Youth

Some participants noted that they sometimes review online content of the same event that they attended in person. This allows them to re-live a positive experience, share it with others and build a greater relationship with the artist. It helps build and sustain good memories.

As noted earlier, attending live events is strongly related to a sense of belonging and connectedness as well as a more fulfilling experience. The same question was asked about the impact of online content. For the same reasons that in person is preferred to online for attending events, most indicated that while accessing content online can also contribute to a sense of community, it is a much weaker link. Accessing via the



internet does not require the same level of commitment or attention as an in-person performance and several participants noted they might be distracted and simply move on to something else if they were viewing online.

At the same time, it was recognized by some that live performances have a positive impact on the local economy, an important consideration to attending in-person for some. A few also mentioned that viewing content online does not always mean a financial compensation for the performers, thus not providing the support they deserve. It was mentioned by a few that this is to the detriment of the public in general and may result in a weaker artistic offering in the future.



Appendix A:

Recruitment Screener

Arts Consumption Pretesting Screener – FINAL

Name: _____

Tel. (H): _____ Tel.(Work): _____ Tel. (Cell): _____

Location (community): _____

Group	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
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NETFOCUS GROUPS:

March 20, 2018

Group 3 – 4:30 PM to 6:00 PM EST	4:30-6:00 PM EST	Youth 18-24	QC	Fr	Claude
Group 1 – 6:00 PM to 7:30 PM EST	6:00-7:30 PM EST	Youth 18-24	East	En	Craig
	7:00-8:30 PM AST				
	7:30-9:00 PM NST				
Group 6 – 6:30 PM to 8:00 PM EST	6:30-8:00 PM EST	Ethnocultural Minorities	QC	Fr	Claude
Group 4 – 6:30 PM to 8:00 PM EST	6:30-8:00 PM EST	Ethnocultural Minorities	East	En	Margaret
	7:30-9:00 PM AST				
	8:00-9:30 PM NST				
Group 2 – 8:30 PM to 10:00 PM EST	5:30-7:00 PM PST	Youth 18-24	West	En	Craig
	6:30-8:00 PM MST				
	7:30-9:00 PM CST				
Group 5 – 9:00 PM to 10:30 PM EST	6:00-7:30 PM PST	Ethnocultural Minorities	West	En	Margaret
	7:00-8:30 PM MST				
	8:00-9:30 PM CST				
Group 9 – 8:30 PM to 10:00 PM EST	8:30-10:00 PM EST	First Generation Immigrants	QC	Fr	Claude

March 21, 2018

Group 7 – 6:00 PM to 7:30 PM EST	6:00-7:30 PM EST	First Generation Immigrants	East	En	Margaret
	7:00-8:30 PM AST				
	7:30-9:00 PM NST				
Group 10 – 6:30 PM to 8:00 PM	6:30-8:00 PM EST	Low/No Arts Attendance	East	En	Craig
	7:30-9:00 PM AST				
	8:00-9:30 PM NST				
Group 8 – 8:30 PM to 10:00 PM EST	5:30-7:00 PM PST	First Generation Immigrants	West	En	Margaret
	6:30-8:00 PM MST				
	7:30-9:00 PM CST				
Group 11 - 9:00 PM to 10:30 PM EST	6:00-7:30 PM PST	Low/No Arts Attendance	West	En	Craig
	7:00-8:30 PM MST				
	8:00-9:30 PM CST				

March 22, 2018

Group 12 – 6:00 PM to 7:30 PM EST	6:00-7:30 PM EST	Low/No Arts Attendance	QC	Fr	Claude
Group 13 – 6:00 PM to 7:30 PM EST	6:00-7:30 PM EST	General Population	East	En	Margaret
	7:00-8:30 PM AST				
	7:30-9:00 PM NST				
Group 15 – 8:00 PM to 9:30 PM EST	8:00-9:30 PM EST	General Population	QC	Fr	Claude
Group 14 - 8:30 PM to 10:00 PM EST	5:30-7:00 PM PST	General Population	West	En	Margaret
	6:30-8:00 PM MST				
	7:30-9:00 PM CST				

Specification Summary
<ul style="list-style-type: none"> • Ten (10) English audience groups: <ul style="list-style-type: none"> ◦ (1) group with Youth 18-24 in the West (<i>BC, AB, SK, MB</i>) ◦ (1) group with Youth 18-24 in the East (<i>ON, NB, PE, NS, NL</i>) ◦ (1) group with the general population in the West (<i>BC, AB, SK, MB</i>) ◦ (1) group with the general population in the East (<i>ON, NB, PE, NS, NL</i>) ◦ (1) group with Ethnocultural Minorities in the West (<i>BC, AB, SK, MB</i>) ◦ (1) group with Ethnocultural Minorities in the East (<i>ON, NB, PE, NS, NL</i>) ◦ (1) group with First Generation Canadians in the West (<i>BC, AB, SK, MB</i>) ◦ (1) group with First Generation Canadians in the East (<i>ON, NB, PE, NS, NL</i>) ◦ (1) group with Low/No Arts Attendance in the West (<i>BC, AB, SK, MB</i>) ◦ (1) group with Low/No Arts Attendance in the East (<i>ON, NB, PE, NS, NL</i>) • Five (5) French groups with residents of the province of Quebec: <ul style="list-style-type: none"> ◦ (1) group with Youth 18-24 ◦ (1) group with the general population ◦ (1) group with Ethnocultural Minorities ◦ (1) group with First Generation Canadians ◦ (1) group with Low/No Arts Attendance

Complete screener in language answered [French or English].

Hello, my name is _____ and I am with Corporate Research Associates, a public opinion and market research firm. We are conducting a series of small online group discussions on behalf of the Government of Canada in the next few days and are looking for people to take part. We would like to speak with someone in your household who is at least 18 years of age. Would that be you?

Would you prefer that I continue in English or in French? Préférez-vous continuer en français ou en anglais? **[IF FRENCH, CONTINUE IN FRENCH OR ARRANGE CALL BACK WITH FRENCH INTERVIEWER:**
Nous vous rappellerons pour mener cette entrevue de recherche en français. Merci. Au revoir.

The purpose of this study is to hear people's views on arts and culture. Those who qualify and take part in the group discussion will receive \$80.

May I ask you a few quick questions to see if you are the type of participant we are looking for? This should take about 6 or 7 minutes. The information you provide will remain confidential and you are free to opt out at any time. Thank you.

Gender (By Observation):

Female.....	1	Recruit 4-5 per group
Male	2	Recruit 4-5 per group

To begin, do you or anyone in your household currently work or have worked in any of the following areas?

Marketing/Market Research.....	1
Public relations.....	2
Advertising	3
Media (TV, Radio, Newspaper)	4
Political party or partisan organization...	5
Federal or provincial government	6

IF YES TO ANY OF THE ABOVE, THANK AND TERMINATE

Into which of the following age groups do you currently fall? Are you...?

Less than 18	1	THANK AND TERMINATE
18-29	2	
30-39	3	
40-49	4	
50-59	5	
60-69	6	
Over 70.....	7	

See quotas

AGE QUOTAS:

GROUPS 1, 2, 3: Recruit (3) age 18-20; (3) age 21-22; (3) age 23-24

ALL OTHER GROUPS:

18-29: Recruit 2-3 per group

30-39: Recruit 2-4 per group

40-69: Recruit 1-3 per group

Over 70: Max 1 per group

Have you ever attended a group discussion or interview for which you received a sum of money?

Yes.....	1	Max of 4 per group
No	2	GO TO Q7

When was the last time you attended a group discussion or interview? _____

How many groups and interviews have you attended in the past 5 years? _____ **IF 3 or more Thank & Terminate**

What was / were the subject(s) of the group(s)? _____

**IF THEY HAVE BEEN TO A GROUP IN THE PAST 6 MONTHS - THANK & TERMINATE,
IF THEY HAVE BEEN TO 3 OR MORE GROUPS IN THE PAST 5 YEARS - THANK & TERMINATE
IF THEY HAVE BEEN TO ONE ON ARTS AND CULTURE, THANK & TERMINATE**

The discussion groups for this project will be conducted over the phone and online and will require the use of a laptop or desktop computer. The use of a tablet or smartphone is not permitted. Do you have access to a computer with high-speed Internet to take part in this focus group?

Yes.....	1	
No.....	2	THANK AND TERMINATE

How comfortable are you with using a computer? Are you...

Very comfortable	1	
Somewhat comfortable	2	
Somewhat uncomfortable	3	THANK AND TERMINATE
Very uncomfortable.....	4	THANK AND TERMINATE

Once you are online for the actual group you will also be required to join a telephone conference call to be connected to the discussion. Will you have access to a dedicated telephone (separate from your computer)?

Yes 1
 No..... 2 **THANK & TERMINATE**

Now, I'd like to ask you a few more questions to ensure that we have a diversity of participants in this study.

Were you born in Canada?

Yes 1
 No..... 2 **CONSIDER FOR GROUPS 10, 11, 12**

How many years have you been living in [PROVINCE]? [RECORD # of Years: _____]

Less than 2 years..... 1 **THANK AND TERMINATE**
 At least 2 years or more..... 2

In what community do you currently live in?

RECORD COMMUNITY NAME: _____
RECRUIT EQUAL MIX OF URBAN AND RURAL IN EACH GROUP; RECRUIT MIX OF COMMUNITIES ACROSS THE PROVINCE

Do you identify yourself as Indigenous, that is, are you of First Nations, Inuit or Métis descent?

Yes, First Nations..... 1
 Yes, Inuit..... 2
 Yes, Métis..... 3
 No..... 4

[IF NOT INDIGENOUS – CODE 4 IN Q13, ASK] To make sure that we speak to a diversity of people, could you tell me what is your ethnic background? **DO NOT READ**

Caucasian	1	}
Chinese.....	2	
South Asian (i.e. East Indian, Pakistani, etc)	3	
Black.....	4	
Filipino.....	5	
Latin American	6	
Southeast Asian (i.e. Vietnamese, etc)	7	
Arab.....	8	
West Asian (i.e. Iranian, Afghan, etc).....	9	
Korean.....	10	
Japanese.....	11	
Other (please specify:____)	12	
I'd prefer not to say	13	

GROUPS 7, 8, 9: Recruit 9
Non-Caucasians per group;
ALL OTHER GROUPS: Recruit 1-5
Non-Caucasians per group

Thinking of the live performances or arts events you attended...

Within the past 12 months, did you attend in-person [**READ ITEMS A-B IN ORDER**] at least once a week, two or three time a month, once every two or three months, two or three times a year, once a year or less often? **READ FULL SCALE FOR FIRST ITEM AND THEN REPEAT ONLY AS NECESSARY—CODE ONE ONLY**

- a) **An arts or cultural festival**, such as music festivals, community festivals or festivals celebrating different ethnicities or cultures.
- b) **A live performance or arts event that is not part of a festival**, such as music performance or concert, a theatre performance, a visual art exhibit, a comedy performance, a dance performance, a book or poetry reading, a craft show or fair, art that makes use of film, video or digital technologies, or art that involves a collaboration between a professional artist and community members.

At least once a week	1
Two or three times a month	2
Once every two or three months.....	3
Two or three times a year.....	4
Once a year	5
Less than once a year	6
Never.....	7

LOW ATTENDANCE QUOTAS:

GROUPS 10, 11, 12: Recruit only if code 4-6 at both Q16a-b

OTHER GROUPS: Recruit mix of attendance

What is your level of interest in attending live performances or arts or cultural events in general? **READ RESPONSES IN ORDER—CODE ONE ONLY**

Very Interested	1
Somewhat Interested	2
Not very interested.....	3
Not at all interested	4

THANK AND TERMINATE

What is your current employment status? Are you currently ... ? **READ RESPONSES IN ORDER—CODE ONE ONLY**

Employed full time	1
Employed part time	2
Self-Employed	3
Unemployed.....	4
Student.....	5
Home maker	6
Retired.....	7

Max 4 per group

VOLUNTEERED

Refused

8 **THANK AND TERMINATE**

IF EMPLOYED, ASK: What is your current occupation?

_____ **TERMINATE IF SIMILAR OCCUPATIONS AS IN Q1**

IF RETIRED, ASK: What was your occupation before you retired?

TERMINATE IF SIMILAR OCCUPATIONS AS IN Q1

What is the highest level of education you have finished?

High School or less	1	}
Some college or university	2	
Completed college or university	3	
Graduate studies.....	4	
Other (_____)	5	

Recruit mix in each group

Which of the following best describes your total household income **before taxes** last year? Would you say...? **READ RESPONSES IN ORDER—CODE ONE ONLY**

Less than \$30,000	1	}
At least \$30,000 but less than \$50,000	2	
At least \$50,000 but less than \$75,000	3	
At least \$75,000 but less than \$100,000	4	
\$100,000 or more	5	

Recruit mix in each group

VOLUNTEERED

Refused

The next question will ask you to use your imagination a bit. If you won a million dollars, what would be the first two things you would do with the money?

TERMINATE IF FLIPPANT, COMBATIVE OR EXHIBITS DIFFICULTY IN RESPONDING.

INVITATION – NETFOCUS GROUPS

I would like to invite you to participate in a small group discussion that will be conducted over the telephone and on the Internet at _____ [INSERT TIME] on [INSERT TIME]. This conference call will be used to gather your thoughts and opinions on **arts and culture**. You would simply log on to a secure website from your computer either from home or work and at the same time join in a group discussion via conference call. The discussion will consist of 7 to 9 people and will be very informal. It will last about an hour and a half and you will receive **\$80** in appreciation for your time.

Are you interested in participating?

Yes.....	1
No	2 THANK & TERMINATE

During the group discussion, participants will be asked to read materials on the computer screen and type short responses. Is it possible for you to take part in these activities in [English / French] without assistance?

Yes.....	1
No	2 THANK & TERMINATE

TERMINATE IF RESPONDENT OFFERS ANY REASON SUCH AS SIGHT OR HEARING PROBLEM, A WRITTEN OR VERBAL LANGUAGE PROBLEM, A CONCERN WITH NOT BEING ABLE TO COMMUNICATE EFFECTIVELY OR IF YOU HAVE A CONCERN.

The discussion in which you will be participating will be audio recorded for research purposes only.

Please be assured your comments and responses are strictly confidential. Are you comfortable with the discussion being audio recorded?

Yes.....1

No2 **THANK & TERMINATE**

There may also be observers from the Government of Canada who will listen to the discussion, for research purposes only. They will not be given the last names of participants. Are you comfortable with having observers?

Yes.....1

No2 **THANK & TERMINATE**

Could we please confirm the email address where we can send you the detailed conference call instructions for logging in to the group?

Record email address (and verify): _____.

We will send you the instructions at least 1 day in advance of the group. When joining the discussion, please call in **15** minutes before the beginning of the conference call. If you arrive late, we will not be able to include you in the discussion, and will not provide you with the incentive.

As mentioned, we will be pleased to provide everyone who participates with \$80, and you can choose to receive your incentive by cheque or through PayPal. Please note it takes approximately 2-3 weeks following your participation to receive an incentive by cheque and 5-7 days to receive an incentive through PayPal. If you do choose to receive your incentive through PayPal you will need to have a PayPal account.

[IF REQUIRED: To learn more about PayPal or to setup a PayPal account you can visit their website at www.paypal.ca]. Would you prefer to receive your incentive through PayPal or by cheque?

PayPal1

Cheque2

IF INCENTIVE BY PAYPAL:

A few days after your interview you will receive an email from Corporate Research Associates indicating that your incentive is ready. You will simply need to log in to your PayPal account and the incentive will go into your PayPal balance. Once you're logged into your account you can click "Withdraw" to view your withdrawal options.

IF INCENTIVE BY CHEQUE:

Could I have the mailing address where you would like the cheque mailed to following your participation?

Mailing address: _____

City: _____

Province: _____ Postal Code: _____
And please confirm the spelling of your name: _____

As these are very small groups and with even one person missing, the overall success of the group may be affected, I would ask that once you have decided to attend that you make every effort to do so. If you are unable to take part in the study, please call _____ (collect) at _____ as soon as possible so a replacement may be found.

Thank you for your interest in our study. We look forward to hearing your thoughts and opinions!

ATTENTION RECRUITERS

1. Recruit 9 participants for each focus group
2. Do not put names on profile sheet unless you have a firm commitment.
3. Repeat the date, time and location before hanging up.

CONFIRMING

1. Confirm at the beginning of the day prior to the day of the groups
2. Verify time
3. Confirm they received the email detailed login instructions
4. Confirm qualifying questions for specific group:

Audience	Group #	Question and Code
Youth 18-24	1, 2, 3	Q1 – age 18-24 years old
Ethnocultural Minorities	4, 5, 6	Q14 – Codes 2-12, non-Caucasian
First Generation Immigrants	7, 8, 9	Q10 – Code 2
Low/No Arts Attendance	10, 11, 12	Q20 – Code 4-6 at both Q16a-b
5. REMIND participants that the groups will be over the phone AND online
6. Remind them to log into the discussion 15 minutes prior to the start time

Questionnaire de prétest à propos de la consommation d'art – VERSION FINALE

Nom : _____

Tél. (domicile) : _____ Tél. (travail) : _____

Tél. (cellulaire) : _____

Emplacement (communauté) : _____

Groupe	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
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GROUPES DE DISCUSSION NETFOCUS :

20 mars 2018

Groupe 3 – 16 h 30 à 18 h HNE	16 h 30 à 18 h HNE	Jeunes entre 18 et 24 ans	QC	FR	Claude
Groupe 1 – 18 h à 19 h 30 HNE	18 h à 19 h 30 HNE 19 h à 20 h 30 HNA 19 h 30 à 21 h HNT	Jeunes entre 18 et 24 ans	Est	AN	Craig
Groupe 6 – 18 h 30 à 20 h HNE	18 h 30 à 20 h HNE	Minorités ethnoculturelles	QC	FR	Claude
Groupe 4 – 18 h 30 à 20 h HNE	18 h 30 à 20 h HNE 19 h 30 à 21 h HNA 20 h à 21 h 30 HNT	Minorités ethnoculturelles	Est	AN	Margaret
Groupe 2 – 20 h 30 à 22 h HNE	17 h 30 à 19 h HNP 18 h 30 à 20 h HNR 19 h 30 à 21 h HNC	Jeunes entre 18 et 24 ans	Ouest	AN	Craig
Groupe 5 – 21 h à 22 h 30 HNE	18 h à 19 h 30 HNP 19 h à 20 h 30 HNR 20 h à 21 h 30 HNC	Minorités ethnoculturelles	Ouest	AN	Margaret
Groupe 9 – 20 h 30 à 22 h HNE	20 h 30 à 22 h HNE	Immigrants de première génération	QC	FR	Claude

21 mars 2018

Groupe 7 – 18 h à 19 h 30 HNE	16 h à 19 h 30 HNE 19 h à 20 h 30 HNA 19 h 30 à 21 h HNT	Immigrants de première génération	Est	AN	Margaret
Groupe 10 – 18 h 30 à 20 h	18 h 30 à 20 h HNE 19 h 30 à 21 h HNA 20 h à 21 h 30 HNT	Faible/nulle fréquentation des représentations artistiques	Est	AN	Craig
Groupe 8 – 20 h 30 à 22 h HNE	17 h 30 à 19 h HNP 18 h 30 à 20 h HNR 19 h 30 à 21 h HNC	Immigrants de première génération	Ouest	AN	Margaret
Groupe 11 – 21 h à 22 h 30 HNE	18 h à 19 h 30 HNP 19 h à 20 h 30 HNR 20 h à 21 h 30 HNC	Faible/nulle fréquentation des représentations artistiques	Ouest	AN	Craig

22 mars 2018

Groupe 12 – 18 h à 19 h 30 HNE	18 h à 19 h 30 HNE	Faible/nulle fréquentation des représentations artistiques	QC	FR	Claude
Groupe 13 – 18 h à 19 h 30 HNE	18 h à 19 h 30 HNE 19 h à 20 h 30 HNA 19 h 30 à 21 h HNT	Population générale	Est	AN	Margaret
Groupe 15 – 20 h à 21 h 30 HNE	20 h à 21 h 30 HNE	Population générale	QC	FR	Claude
Groupe 14 – 20 h 30 à 22 h HNE	17 h 30 à 19 h HNP 18 h 30 à 20 h HNR 19 h 30 à 21 h HNC	Population générale	Ouest	AN	Margaret

Sommaire des exigences	
<ul style="list-style-type: none"> • Dix (10) groupes cibles anglophones : <ul style="list-style-type: none"> ○ (1) groupe constitué de jeunes âgés de 18 à 24 ans des provinces de l'Ouest (<i>BC, AB, SK, MB</i>) ○ (1) groupe constitué de jeunes âgés de 18 à 24 ans des provinces de l'Est (<i>ON, NB, PE, NS, NL</i>) ○ (1) groupe constitué de membres de la population générale des provinces de l'Ouest (<i>BC, AB, SK, MB</i>) ○ (1) groupe constitué de membres de la population générale des provinces de l'Est (<i>ON, NB, PE, NS, NL</i>) ○ (1) groupe constitué de personnes provenant de minorités ethniques des provinces de l'Ouest (<i>BC, AB, SK, MB</i>) ○ (1) groupe constitué de personnes provenant de minorités ethniques des provinces de l'Est (<i>ON, NB, PE, NS, NL</i>) ○ (1) groupe constitué de Canadiens et Canadiennes de première génération des provinces de l'Ouest (<i>BC, AB, SK, MB</i>) ○ (1) groupe constitué de Canadiens et Canadiennes de première génération des provinces de l'Est (<i>ON, NB, PE, NS, NL</i>) ○ (1) groupe constitué de personnes fréquentant peu ou pas les représentations artistiques des provinces de l'Ouest (<i>BC, AB, SK, MB</i>) ○ (1) groupe constitué de personnes fréquentant peu ou pas les représentations artistiques des provinces de l'Est (<i>ON, NB, PE, NS, NL</i>) • Cinq (5) groupes francophones constitués de résidents de la province de Québec : <ul style="list-style-type: none"> ○ (1) groupe constitué de jeunes âgés de 18 à 24 ans ○ (1) groupe constitué de membres de la population générale ○ (1) groupe constitué de personnes provenant de minorités ethniques ○ (1) groupe constitué de Canadiens et Canadiennes de première génération ○ (1) groupe constitué de personnes fréquentant peu ou pas les représentations artistiques 	<ul style="list-style-type: none"> • Tous sont résidents du Canada. • Tous ont 18 ans et plus. Tous souhaitent assister à des spectacles ou à des activités artistiques et culturelles. • Tous habitent leur province actuelle depuis au moins 2 ans. • Mélange d'âge, de sexe, de statut d'emploi, d'origine ethnique et de provenance (région rurale ou urbaine) pour chaque groupe. • Neuf (9) personnes recrutées par groupe. • Récompense : 80 \$ par participant.

Remplir le questionnaire dans la langue du répondant [français ou anglais].

Bonjour, je m'appelle ____ et je travaille pour Corporate Research Associates, une société d'étude de marché et de sondage d'opinion publique. Nous menons une série de petits groupes de discussion en ligne pour le compte du gouvernement du Canada au cours des prochains jours et nous recherchons des personnes qui pourraient y participer. J'aimerais parler à une personne de votre foyer qui a au moins 18 ans. Est-ce votre cas?

Préférez-vous continuer en français ou en anglais? Would you prefer that I continue in English or in French? **[SI LA PERSONNE RÉPOND « EN ANGLAIS », CONTINUER EN ANGLAIS OU PRÉVOIR UN RAPPEL AVEC UN INTERVIEWEUR ANGLOPHONE :** In order to continue in English, we will have to call you back. Thank you. Good bye.

Cette étude a pour but de connaître le point de vue des gens sur l'art et la culture. Ceux qui sont admissibles et qui participeront à la discussion de groupe recevront 80 \$.

Puis-je vous poser quelques questions très brèves pour voir si vous faites partie des types de participants que nous recherchons? Cela devrait prendre 6 ou 7 minutes. Les renseignements **fournis** demeureront strictement confidentiels et vous êtes libre de refuser de participer en tout temps. Merci.

Sexe (par observation) :

- | | | |
|-------------|---|---|
| Femme | 1 | Recruter 4 ou 5 répondants par groupe. |
| Homme | 2 | Recruter 4 ou 5 répondants par groupe. |

D'abord, parmi les membres de votre foyer, y compris vous-même, y a-t-il quelqu'un qui travaille actuellement ou qui a déjà travaillé dans l'un des secteurs suivants?

- | | |
|---|---|
| Marketing ou études de marché..... | 1 |
| Relations publiques..... | 2 |
| Publicité | 3 |
| Médias (télévision, radio, journaux) | 4 |
| Parti politique ou organisation partisane | 5 |
| Gouvernement fédéral ou provincial..... | 6 |

SI LA RÉPONSE À L'UNE DES OPTIONS CI-DESSUS EST « OUI », REMERCIER LA PERSONNE ET TERMINER L'ENTREVUE.

Dans laquelle des catégories d'âge suivantes vous situez-vous actuellement? Êtes-vous âgé de...

- | | | |
|-----------------------|---|--|
| Moins de 18 ans | 1 | REMERCIER ET TERMINER L'ENTREVUE. |
| 18 à 29..... | 2 | Voir les quotas |
| 30 à 39..... | 3 | |
| 40 à 49..... | 4 | |
| 50 à 59..... | 5 | |
| 60 à 69..... | 6 | |
| Plus de 70 ans | 7 | |

ÂGE (QUOTAS) :

GROUPES 1, 2, 3 : Recruter (3) -18 à 20 ans; (3) -21 ou 22 ans; (3) -23 ou 24 ans

TOUS LES AUTRES GROUPES :

18 à 29 ans : Recruter 2 ou 3 répondants par groupe

30 à 39 ans : Recruter 2 à 4 répondants par groupe

40 à 69 ans : Recruter 1 à 3 répondants par groupe

Plus de 70 ans : 1 personne au maximum par groupe

Avez-vous déjà participé à une discussion de groupe ou à une entrevue pour laquelle vous avez été rémunéré?

- | | | |
|----------|---|---|
| Oui..... | 1 | Max de 4 participants par groupe |
| Non..... | 2 | PASSER À LA Q7 |

À quand remonte votre dernière participation à un groupe de discussion ou à une entrevue?

À combien de groupes et entrevues avez-vous participé au cours des cinq dernières années? _____

SI trois ou plus, remercier et terminer l'entrevue.

Quels étaient les sujets du ou des groupes? _____

SI LA PERSONNE A PARTICIPÉ À UN GROUPE DE DISCUSSION AU COURS DES SIX DERNIERS MOIS, LA REMERCIER ET TERMINER L'ENTREVUE.

SI LA PERSONNE A PARTICIPÉ À TROIS GROUPES DE DISCUSSION OU PLUS AU COURS DES CINQ DERNIÈRES ANNÉES, LA REMERCIER ET TERMINER L'ENTREVUE.

SI LA PERSONNE A PARTICIPÉ À UN GROUPE DE DISCUSSION SUR L'ART OU LA CULTURE, REMERCIER ET TERMINER L'ENTREVUE.

Chaque discussion en groupe dans le cadre de ce projet se fera par téléphone et en ligne et nécessitera l'utilisation d'un ordinateur de bureau ou d'un ordinateur portable. L'utilisation d'une tablette ou d'un téléphone intelligent est interdite. Avez-vous accès à un ordinateur doté d'une connexion Internet haute vitesse pour prendre part à la discussion?

Oui.....1
Non.....2 **REMERCIER ET TERMINER L'ENTREVUE.**

À quel point vous sentez-vous à l'aise avec un ordinateur? Êtes-vous...

Très à l'aise.....	1
Plutôt à l'aise.....	2
Plutôt mal à l'aise.....	3 REMERCIER ET TERMINER L'ENTREVUE.
Très mal à l'aise.....	4 REMERCIER ET TERMINER L'ENTREVUE.

Lorsque vous serez en ligne pour participer au groupe, vous devrez également participer à une conférence téléphonique pour prendre part à la discussion. Aurez-vous accès à un téléphone séparé de votre ordinateur pour participer à la discussion?

Oui.....1
Non.....2 **REMERCIER ET TERMINER L'ENTREVUE.**

J'aimerais maintenant vous poser quelques questions supplémentaires pour m'assurer de la diversité des participants à cette étude.

Êtes-vous né au Canada?

Oui.....1
Non.....2 **À ENVISAGER POUR LES GROUPES 10, 11 ET 12.**

Depuis combien d'années vivez-vous **[PROVINCE]**? **[INSCRIRE le nombre d'années : _____]**

Moins de 2 ans1 **REMERCIER ET TERMINER L'ENTREVUE.**
2 ans ou plus2

Dans quelle communauté vivez-vous actuellement?

INSCRIRE LE NOM DE LA COMMUNAUTÉ : _____
RECRUTER UN NOMBRE ÉGAL DE RÉSIDENTS DE RÉGIONS URBAINES ET RURALES DANS CHAQUE GROUPE; RECRUTER UN MÉLANGE DE RÉSIDENTS PROVENANT DE COMMUNAUTÉS PARTOUT DANS LA PROVINCE.

Appartenez-vous à un groupe autochtone? En d'autres mots, faites-vous partie des Premières Nations ou êtes-vous Inuit ou Métis?

Oui, Premières nations	1
Oui, Inuit	2
Oui, Métis.....	3
Non.....	4

[SI LE RÉPONDANT N'EST PAS AUTOCHTONE– POSER LA QUESTION SI CODE 4 À LA Q13] Afin de nous assurer de la diversité de nos répondants, pourriez-vous m'indiquer votre origine ethnique? **NE PAS LIRE**

Caucasienne	1
Chinoise.....	2
Asiatique du Sud (Indes orientales, pakistanaise, etc.)	3
Peuple noir.....	4
Philippine	5
Latino-américaine	6
Asiatique du Sud-Est (vietnamienne, etc.).....	7
Arabe	8
Asiatique occidentale (iranienne, afghane, etc.)	9
Coréenne.....	10
Japonaise.....	11
Autre (veuillez préciser : ____)	12
Je préfère ne pas répondre.....	13

GROUPES 7, 8, 9 : Recruter 9 non-caucasiens par groupe;
TOUS LES AUTRES GROUPES : Recruter 1 à 5 non-caucasiens par groupe

Si vous pensez aux spectacles ou aux activités artistiques auxquels vous avez assisté...

Au cours des 12 derniers mois, avez-vous assisté en personne **[LIRE LES RÉPONSES A-B DANS L'ORDRE]** au moins une fois par semaine, deux ou trois fois par mois, une fois tous les deux ou trois mois, deux ou trois fois par année, une fois par année, ou moins? **LIRE L'ÉCHELLE EN ENTIER POUR LE PREMIER ÉNONCÉ, NE LA RÉPÉTER QUE SI NÉCESSAIRE—CODER UNE SEULE RÉPONSE.**

- c) **Un festival artistique ou culturel**, comme les festivals de musique, des festivals communautaires ou des festivals célébrant différentes ethnies ou cultures.
- d) **Un spectacle ou une activité artistique qui ne fait pas partie d'un festival**, comme une prestation musicale ou un concert, une pièce de théâtre, une exposition d'art visuel, un spectacle d'humour, un spectacle de danse, une lecture de poésie ou une lecture, une exposition d'artisanat ou une foire artisanale, l'art se servant de technologies cinématographiques, vidéo ou numériques, ou un art qui implique une collaboration entre un artiste professionnel et des membres de la communauté.

Au moins une fois par semaine.....	1
Deux ou trois fois par mois	2
Une fois tous les deux ou trois mois	3
Deux ou trois fois par année	4
Une fois par année.....	5
Moins d'une fois par année.....	6

Jamais 7

QUOTAS SELON LA FAIBLE FRÉQUENTATION

GROUPES 10, 11, 12 : Ne recruter que s'il s'agit d'un code 4 à 6 sélectionné à la question 16 à la fois pour a et b.

AUTRES GROUPES : Recruter un mélange de fréquentations.

Dans quelle mesure souhaitez-vous assister à des spectacles ou à des activités artistiques ou culturelles en général? **LIRE LES RÉPONSES DANS L'ORDRE – CODER UNE SEULE RÉPONSE.**

Très intéressé	1	
Plutôt intéressé	2	
Pas vraiment intéressé.....	3	REMERCIER ET TERMINER L'ENTREVUE.
Pas du tout intéressé	4	REMERCIER ET TERMINER L'ENTREVUE.

Quelle est votre situation professionnelle actuelle? Êtes-vous actuellement... **LIRE LES RÉPONSES DANS L'ORDRE – CODER UNE SEULE RÉPONSE.**

Employé à temps plein.....	1	
Employé à temps partiel	2	
Travailleur indépendant.....	3	
Sans emploi	4	
Étudiant.....	5	
Personne au foyer	6	
Retraité	7	

RÉPONSE DONNÉE SPONTANÉMENT

Refus	8	REMERCIER ET TERMINER L'ENTREVUE.
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SI LE RÉPONDANT A UN EMPLOI, DEMANDER : Quelle est votre profession actuelle?

TERMINER L'ENTREVUE SI LA PROFESSION EST SEMBLABLE À CELLES DE LA Q1.

SI LE RÉPONDANT EST RETRAITÉ, DEMANDER : Quelle était votre profession avant de prendre votre retraite?

TERMINER L'ENTREVUE SI LA PROFESSION EST SEMBLABLE À CELLES DE LA Q1.

Quel est le plus haut niveau de scolarité que vous avez atteint?

Études secondaires ou moins	1	
Études collégiales ou universitaires non terminées.....	2	
Études collégiales ou universitaires terminées.....	3	
Études supérieures	4	
Autre (_____)	5	

Recruter un mélange dans chaque groupe.

Laquelle des catégories suivantes décrit le mieux le revenu total **avant impôts** de votre foyer pour l'an dernier? Serait-ce... **LIRE LES RÉPONSES DANS L'ORDRE – CODER UNE SEULE RÉPONSE.**

Moins de 30 000 \$.....	1	[Recruter un mélange dans chaque groupe.
Au moins 30 000 \$, mais moins de 50 000 \$	2		
Au moins 50 000 \$, mais moins de 75 000 \$	3		
Au moins 75 000 \$, mais moins de 100 000 \$	4		
100 000 \$ ou plus.....	5		

RÉPONSE DONNÉE SPONTANÉMENT

Refus 6

Pour la prochaine question, nous vous demandons de faire preuve d'imagination. Si vous gagniez un million de dollars, quelles seraient les deux premières choses que vous feriez avec l'argent?

TERMINER SI LE RÉPONDANT RÉPOND D'UNE FAÇON DÉSINVOLTE, D'UNE FAÇON COMBATIVE OU S'IL A DE LA DIFFICULTÉ À RÉPONDRE.

INVITATION – GROUPES NETFOCUS

J'aimerais vous inviter à participer à une petite discussion de groupe qui sera tenue par téléphone et par Internet à _____ [INSÉRER L'HEURE] le [INSÉRER LA DATE]. Nous utiliserons cette conférence téléphonique pour connaître ce que vous pensez de **l'art et de la culture**. Vous n'aurez qu'à ouvrir une session sur un site Web sécurisé depuis votre ordinateur, soit chez vous, soit au travail, et à vous joindre à la discussion dans une conférence téléphonique en même temps. De sept à neuf personnes participeront à la discussion, qui sera très informelle. La discussion durera une heure et demie et vous recevrez **80 \$** en guise de remerciement.

Souhaitez-vous participer à la discussion?

Oui.....	1
Non.....	2

REMERCIER ET TERMINER L'ENTREVUE.

Les participants devront lire des textes et écrire des réponses courtes à l'ordinateur pendant la discussion de groupe. Est-il possible pour vous de prendre part à ces activités en (français/anglais) sans aide?

Oui.....	1
Non.....	2

REMERCIER ET TERMINER L'ENTREVUE.

TERMINER L'ENTREVUE SI LE RÉPONDANT FAIT PART D'UN PROBLÈME TEL QU'UN PROBLÈME D'OUÏE, DE VUE OU DE LANGAGE ÉCRIT OU VERBAL, D'UNE CRAINTE DE NE POUVOIR ÊTRE CAPABLE DE COMMUNIQUER EFFICACEMENT, OU SI VOUS-MÊME AVEZ UNE PRÉOCCUPATION.

La discussion à laquelle vous prendrez part sera enregistrée uniquement aux fins de recherche. Soyez assuré que vos commentaires et réponses demeureront strictement confidentiels. Êtes-vous à l'aise avec le fait que la discussion soit enregistrée?

Oui.....	1
Non.....	2

REMERCIER ET TERMINER L'ENTREVUE.

Certains observateurs du gouvernement du Canada pourraient également écouter la discussion aux fins de recherche. Ils n'auront cependant pas accès au nom de famille des participants. Êtes-vous à l'aise avec la présence d'observateurs?

Oui.....1

Non.....2 **REMERCIER ET TERMINER L'ENTREVUE.**

Pourriez-vous également nous confirmer votre adresse électronique afin que nous puissions vous envoyer des instructions précises sur la façon de participer à la conférence téléphonique de votre groupe?

Noter l'adresse électronique (et la vérifier) : _____.

Nous vous enverrons les instructions au moins un jour avant la discussion. Nous vous prions de composer le numéro **15** minutes avant le début de la conférence téléphonique. Si vous êtes en retard, nous ne pourrons ni vous inclure dans la discussion ni vous verser la récompense.

Comme nous vous l'avons mentionné, nous aurons le plaisir de remettre à tous les participants 80 \$, que vous pourrez avoir soit par chèque, soit par PayPal. Veuillez noter que vous devrez attendre de deux à trois semaines après avoir participé à la discussion pour recevoir un chèque et de cinq à sept jours pour recevoir le paiement par PayPal. Si vous optez pour le paiement par PayPal, vous devrez avoir un compte PayPal.

[**AU BESOIN** : Pour en apprendre davantage au sujet de PayPal ou pour vous créer un compte, consultez le site Web www.paypal.ca]. Voudrez-vous recevoir cette somme par PayPal ou par chèque?

PayPal.....1

Chèque2

SI LE RÉPONDANT CHOISIT PAYPAL :

Quelques jours après votre entrevue, vous recevrez un courriel de la part de Corporate Research Associates vous avisant que votre récompense en argent est prête. Vous n'aurez qu'à ouvrir votre compte PayPal afin que l'argent soit crédité à votre solde. Une fois dans votre compte, vous pourrez cliquer sur « Virer de l'argent » pour voir comment vous pouvez retirer votre argent.

SI LE RÉPONDANT CHOISIT CHÈQUE :

Pourrais-je avoir l'adresse postale où vous aimeriez que ce chèque soit envoyé après votre participation?

Adresse postale : _____

Ville : _____

Province : _____ Code postal : _____

Veuillez également confirmer comment épeler votre nom : _____

Puisqu'il s'agit de très petits groupes, le succès pourrait être compromis si une des personnes invitées manquait à l'appel. C'est pourquoi je vous demande, si vous avez décidé de participer, de faire tout votre possible pour y assister. Si vous êtes dans l'impossibilité d'être présent à la discussion, veuillez communiquer avec _____ (appel à frais virés) au _____ le plus tôt possible afin que nous puissions trouver une autre personne pour vous remplacer.

Nous vous remercions de l'intérêt que vous témoignez à notre étude. Nous avons hâte de connaître vos pensées et vos opinions!

AVIS AUX RECRUTEURS

4. Recruter **9** participants par groupe de discussion.
5. Ne pas inscrire les noms sur la feuille de profils à moins d'avoir obtenu un engagement ferme.
6. Confirmer la date, l'heure et l'endroit avant de raccrocher.

CONFIRMATION

7. Confirmer en début de journée, la veille de la discussion.
8. Vérifier l'heure.
9. Confirmer que le participant a reçu les instructions détaillées par courriel.
10. Confirmer les questions d'admissibilité pour les groupes particuliers :

Public	Numéro de groupe	Question et code
Jeunes entre 18 et 24 ans	1, 2 et 3	Q1 – Entre 18 et 24 ans
Minorités ethnoculturelles	4, 5 et 6	Q14 – Codes 2 à 12, non-caucasiens
Immigrants de première génération	7, 8 et 9	Q10 – Code 2
Faible/nulle fréquentation des représentations artistiques	10, 11 et 12	Q20 – Code 4-6 à Q16a et Q16b

11. RAPPELER aux participants que la discussion aura lieu par téléphone ET en ligne.
12. Leur rappeler de se joindre à la discussion 15 minutes avant le début de celle-ci.

Appendix B:

Moderator's Guide

Participation in the Arts Focus Groups
Moderator's Guide – FINAL

Study Goals (*Confidential – Not read to participants*)

- Explore Canadians' motivations and barriers to arts attendance.
- Understand the role of arts attendance in fostering attachment.
- Examine the relationship between Canadians' online consumption of the arts and their live arts attendance.

Introduction

10 minutes

- **Welcome:** Introduce self and function of a moderator (keep on time/topic; encourage participation)
- **Topic:** Taking part in arts events
- **Length:** Discussion will last about 1.5 hours
- **Process:** Netfocus group (online, real-time); observation and the role /purpose of observers (where appropriate); audio taping and its purpose; all opinions are important; no right/wrong answers; need to understand agreement/disagreement; talk one at a time (name yourself before speaking); explain technical requirements to participate (e.g. how to maintain an online connection, telephone conversation, etc.)
- **Confidentiality:** individual comments are anonymous; no names in report
- Check if participants have any questions, and get their consent to proceed with the group
- **[SLIDE 2] Participant Introduction:** where you live, who lives in your home, and the most common things you do in your spare time

Participation in the Arts / Motivations & Barriers

40 minutes

[SLIDE 3] Today we will be talking about the arts, specifically what's available and what is of interest to you. Just so we use the same type of language during our discussion, let's have a look at how we will define the arts in our discussion. So, when referring to the arts, it includes **[SHOW ON SCREEN]:**

1. **Arts and cultural festivals**, such as music festivals, community festivals or festivals celebrating different ethnicities or cultures; and
2. **A live performance or arts event that is not part of a festival**, such as music performance or concert, a theatre performance, a visual art exhibit, a live comedy performance, a dance performance, a book or poetry reading, a craft show or fair, art that makes use of film, video or digital technologies, or art that involves a collaboration between a professional artist and community members.

Thinking of those types of artistic offerings, I would like you to answer a few questions individually.

[POLL 1] To what extent are you interested in these kinds of artistic events? (Scale of 1-10, from not interested at all, to extremely interested)

[POLL 2] List what kind of arts are of greatest interest to you personally.

We'll come back to those questions a little later. For now, let's talk about what's available to you...

- How much do you feel aware of what arts events or experiences are happening? How informed do you feel?
- What kinds of arts events or experiences do you have access to in your community?
- Where are they happening? **PROBE:** distance to travel

- Which ones, if any, have you attended in the past couple of years? Why those?
- How often would you say you attend live arts events or experiences?
 - Are you satisfied with how often you attend those?
- What kind of spectator are you? For instance, do you prefer passive involvement where you sit back and watch or do you prefer to actively participate in the event or experience?
- Are there other ways that you have access to those types of arts events or experiences? **PROBE:** Online, ability to travel outside of home community to attend

There are a lot of reasons to attend artistic events or experiences...

- **[SLIDE 4]** Thinking back to the arts events or experiences you have personally attended or perhaps wanted to attend, what was it specifically that made you want to attend? **RECORD ON WHITEBOARD**
 - **IF MENTIONED, PROBE TO BETTER UNDERSTAND:** fun/enjoyment; just for entertainment;
 - How, if at all, does it vary by type of event?
 - Are there any situations where your motivations would be different?
 - Who do you attend with? By yourself, with family, with friends or with a partner?
 - **[POLL 3]** In the poll window on your screen, I'd like each of you to jot down in order, the top three factors that are most motivating for you personally.
- **[SLIDE 5]** I'd like to also understand what stops you from attending arts events or experiences or increasing your attendance. **RECORD ON WHITEBOARD**
 - **IF MENTIONED, PROBE TO UNDERSTAND:** lack of time; costs; lack of interest
 - **IF LACK OF INTEREST:** What are you interested in?
 - **IF DISTANCE:** How far are you willing to travel to attend an event live?
 - What else prevents you from attending?
 - **[POLL 4]** Again, in the poll window on your screen, jot down in order, the top three barriers you face that prevent you from attending some or more arts events or experiences as frequently as you'd like.
- **[SLIDE 6]** Thinking about the live arts events or experiences you have attended in-person, let's say over the past year or so, what did you get out of attending these?
 - Overall, what do you think are the benefits of attending such events or experiences in-person?

Role of Arts Attendance in Fostering Attachment

20 minutes

[SLIDE 7] Because of the social aspects of attending artistic events and experiences, I'd like to understand how you feel it impacts how you relate to communities to which you belong.

- How do you define community? Tell us about communities to which you feel attached (social, geographic, age, gender, ethnicity).

Now, take a moment to indicate the extent to which you agree or disagree with a number of statements – on a 1-10-point scale, where 1 is “absolutely not” and 10 is “absolutely”.

[POLL 5] Attending a live arts event or experience strengthens my connection to communities that I identify with.

[POLL 6] The more I attend live arts events or experiences, the closer I feel to the communities that I identify with.

[POLL 7] Attending live arts events or experiences brings me to a closer understanding of other communities.

- To what extent attending in-person affects your connection to the local community?
 - **IF IMPORTANT IMPACT:** How does it define your relationship with your community?
 - Do you feel the same when looking at artistic content online? Why?
 - How, if at all, has that changed over time?
- And does your consumption of arts impact your understanding of other communities?
 - If so, how? **PROBE:** connection to people in those communities; greater familiarity with other community's practices
 - What impacts the level of connection or attachment you feel? What causes that?
 - If no, why not?
- Does taking part in arts events or experiences change your perceptions of Canada or the Canadian culture? How so?

Online Arts Consumption

20 minutes

[SLIDE 8] These days, the internet plays an important role in our lives. ...

- Do you use the internet to watch, listen to, or otherwise interact with artistic content?
- If so, how do you find it and how do you access it? **PROBE:** social media, performers' websites, gallery websites, YouTube
- Is the artistic content you watch online different from the types of events or experiences you would attend in person? How so?
- What do you see as the benefits or downfalls of online content versus live attendance?
- Are you looking for the same things from an online experience than from a live one?
 - If no, how are they different?
 - What are the reasons you go online for those?
- Do you search for online artistic content of live events you attended or could attend in person?
 - How often, do you do that?
 - If so, why? What are you looking for? Is accessing the event online replacing your live attendance, or is it adding to it? How so?
- How has your use of the internet to consume art changed over time?
- How, if at all, has it impacted your attendance to live events? **PROBE:** frequency; appreciation
- How important is online content to strengthening your connection to communities that you identify with?

Thanks & Closure:

[SLIDE 7] Those are all my questions; thank you for taking part in our discussion. You'll be receiving your incentive within the next 2-3 weeks, as agreed with the recruiting firm, by mail/transfer/etc.

Participation dans le groupe de discussion sur les représentations artistiques
Guide de l'animateur – VERSION FINALE

Objectifs de l'étude (confidentiel : ne pas lire aux participants)

- *Explorer les facteurs de motivation et les obstacles à la fréquentation des représentations artistiques des Canadiens.*
- *Comprendre le rôle de la fréquentation des représentations artistiques pour favoriser l'attachement.*
- *Examiner le rapport entre la visualisation en ligne et la fréquentation des représentations artistiques des Canadiens.*

Introduction

10 minutes

Welcome

- **Accueil :** Présentez-vous et décrivez votre rôle en tant qu'animateur (maintenir la conversation sur le sujet et surveiller le temps; encourager la participation)
- **Sujet :** Participation aux activités artistiques
- **Durée :** La discussion durera environ 1,5 heure.
- **Processus :** Groupe Netfocus (en ligne, en temps réel); observation et rôle/objectif des observateurs (le cas échéant); enregistrement audio et son objectif; toutes les opinions sont importantes; il n'y a pas de bonne ni de mauvaise réponse; nous avons besoin de comprendre les accords et les désaccords; une seule personne parle à la fois (présentez-vous avant de parler); expliquez les exigences techniques pour pouvoir participer (p. ex., comment maintenir la connexion en ligne, la conversation téléphonique, etc.)
- **Confidentialité :** Vos commentaires individuels resteront anonymes; aucun nom ne figurera dans le rapport.
- Vérifiez si les participants ont des questions, et obtenez leur consentement afin de poursuivre avec le groupe.
- **[DIAPOSITIVE 2] Présentation des participants :** lieu de résidence, personnes qui partagent leur domicile, et les activités les plus courantes qu'ils aiment faire dans leur temps libre.
- where you live, who lives in your home, and the most common things you do in your spare time

Participation [Assistance] aux activités artistiques / Motivations et obstacles

40 minutes

[DIAPOSITIVE 3] Aujourd'hui, nous allons parler des activités artistiques, en particulier ce qui est offert et ce qui vous intéresse. Afin d'utiliser la même terminologie durant notre discussion, jetons un coup d'œil sur la manière dont nous définirons les activités artistiques dans notre discussion. Ainsi, les activités artistiques incluent **[MONTRER À L'ÉCRAN]** :

3. **Un festival artistique et culturel**, comme les festivals de musique, des festivals communautaires ou des festivals célébrant différentes ethnies ou cultures; et
4. **Un spectacle ou une activité artistique qui ne fait pas partie d'un festival**, comme [par exemple] une prestation musicale ou un concert, une pièce de théâtre, une exposition d'art visuel, un spectacle d'humour, un spectacle de danse, une lecture de poésie ou une lecture, une exposition d'artisanat ou une foire artisanale, l'art se servant de technologies

cinématographiques, vidéo ou numériques, ou un art qui implique une collaboration entre un artiste professionnel et des membres de la communauté.

J'aimerais que vous répondiez à quelques questions individuellement en réfléchissant à ces types d'activités artistiques.

[QUESTION 1] À quel point êtes-vous intéressé par ce genre d'activités artistiques? (Échelle de 1 à 10, pas du tout intéressé à extrêmement intéressé)

[QUESTION 2] Faites une liste des activités artistiques qui vous intéressent le plus personnellement.

Nous reviendrons à ces questions un peu plus tard. Pour le moment, parlons de ce qui [est disponible] et qui vous est offert...

- À quel point vous sentez-vous informé au sujet des activités artistiques ou des spectacles qui ont lieu ?
À quel point vous sentez-vous informé?
 - À quel genre d'activités artistiques ou spectacles avez-vous accès dans votre communauté?
 - Où ont-elles lieu? **APPROFONDIR** : distance à parcourir
 - Si c'est le cas, indiquez les activités auxquelles vous avez assisté au cours des dernières années?
Pourquoi celles-là?
 - À quelle fréquence assistez-vous à des activités artistiques ou à des spectacles?
 - ⊖ Étes-vous satisfait de la fréquence à laquelle vous y assistez ?
 - Quel genre de spectateur êtes-vous? Par exemple, préférez-vous une participation passive où vous vous asseyez et observez ou préférez-vous participer à l'activité ou au spectacle?
 - Y a-t-il d'autres façons qui vous permettent d'avoir accès à ces types d'activités ou spectacles?
- APPROFONDIR** : En ligne, habileté à voyager hors de la collectivité pour assister aux spectacles.

Il y a de nombreuses raisons d'assister aux activités artistiques ou aux spectacles...

- **[DIAPOSITIVE 4]** En pensant aux activités artistiques ou aux spectacles auxquels vous avez assisté personnellement ou que vous souhaitiez voir, qu'est-ce qui vous a particulièrement encouragé à vouloir y assister? **NOTER SUR LE TABLEAU BLANC**
 - **SI CELA A ÉTÉ MENTIONNÉ, APPROFONDIR POUR MIEUX COMPRENDRE** : plaisir/appréciation; juste pour le divertissement.
 - Le cas échéant, dans quelle mesure cela varie-t-il selon le type d'activité [ou événement]?
 - Y a-t-il des situations où vos motivations auraient été différentes?
 - Avec qui y allez-vous? Seul, avec la famille, avec les amis ou avec un partenaire?
 - **[QUESTION 3]** Dans la fenêtre des questions sur votre écran, j'aimerais que vous notiez dans l'ordre les trois premiers facteurs qui vous motivent le plus personnellement.
- **[DIAPOSITIVE 5]** J'aimerais aussi comprendre ce qui vous empêche d'assister aux activités artistiques ou aux spectacles ou d'accroître votre fréquentation. **NOTER SUR LE TABLEAU BLANC**
 - **SI CELA A ÉTÉ MENTIONNÉ, APPROFONDIR POUR MIEUX COMPRENDRE** : manque de temps; coûts; manque d'intérêt.
 - **SI C'EST À CAUSE D'UN MANQUE D'INTÉRÊT** : Qu'est-ce qui vous intéresse?

- ***SI C'EST À CAUSE DE LA DISTANCE*** : Quelle distance êtes-vous prêt à parcourir pour assister à un spectacle en personne ?
- Y a-t-il autre chose qui vous empêche d'y assister?
- **[QUESTION 4]** Encore une fois, dans la fenêtre des questions sur votre écran, notez dans l'ordre les trois premiers obstacles que vous rencontrez qui vous empêchent d'assister à certains ou à plus d'activités artistiques ou spectacles aussi souvent que vous le souhaitez.
- **[DIAPOSITIVE 6]** En pensant aux activités artistiques ou aux spectacles auxquels vous avez assisté en personne, disons au cours de l'année dernière, qu'avez-vous appris en assistant à ces représentations artistiques?
 - Dans l'ensemble, selon vous, quels sont les avantages d'assister à ce genre d'activités artistiques ou de spectacles en personne?

Rôle de la fréquentation des représentations artistiques pour favoriser l'attachement 20 minutes

[DIAPOSITIVE 7] Étant donné les aspects sociaux de la fréquentation [et/ou de l'assistance à] des activités artistiques et des spectacles, j'aimerais comprendre comment elle a une incidence sur votre perception des collectivités où vous vivez.

- Comment définissez-vous la collectivité? Parlez-nous des collectivités auxquelles vous vous sentez attaché (social, géographique, âge, sexe, ethnicité).

Prenez le temps d'indiquer à quel point vous êtes en accord ou en désaccord avec quelques énoncés – sur une échelle de 1 à 10, 1 signifiant « pas du tout » et 10 « absolument ».

[QUESTION 5] Assister aux activités artistiques ou aux spectacles renforce le lien avec les collectivités auxquelles je m'identifie.

[QUESTION 6] Plus j'assiste aux activités artistiques ou aux spectacles, plus je me sens proche des collectivités auxquelles je m'identifie.

[QUESTION 7] Participer aux activités artistiques ou aux spectacles m'aide à mieux comprendre d'autres collectivités.

- Dans quelle mesure le fait d'assister en personne a-t-il une incidence sur le lien que vous avez avec la collectivité locale?
 - ***S'IL Y A UNE INCIDENCE IMPORTANTE*** : Comment cela façonne-t-il votre relation avec votre collectivité?
 - Ressentez-vous la même chose quand vous visionnez du contenu artistique en ligne? Pourquoi?
 - Le cas échéant, comment cela a-t-il changé avec le temps?
- Est-ce que votre fréquentation à des représentations artistiques a une incidence sur votre compréhension des autres collectivités?
 - Si oui, en quoi? **APPROFONDIR** : liens avec les gens de ces collectivités; meilleure connaissance des pratiques des autres collectivités.
 - Qu'est-ce qui affecte le niveau de lien ou d'attachement que vous ressentez? Quelle est la cause d'un tel changement?
 - Sinon, pourquoi pas?

- Est-ce que votre participation et/ou assistance aux activités artistiques ou aux spectacles change vos perceptions du Canada ou de la culture canadienne? De quelle façon?

Consommation d'art en ligne**20 minutes**

[DIAPOSITIVE 8] Aujourd'hui, l'Internet joue un rôle important dans nos vies...

- Utilisez-vous l'Internet pour visionner ou écouter du contenu artistique, ou y participer?
- Si oui, comment le trouvez-vous et comment y accédez-vous? **APPROFONDIR** : médias sociaux, sites Web d'artistes, sites Web de galeries, YouTube.
- Est-ce que le contenu artistique que vous visionnez en ligne est différent des types d'événements ou de spectacles auxquels vous assisterez en personne? De quelle façon?
- Selon vous, quels sont les avantages ou les inconvénients du contenu en ligne par rapport à une assistance et/ou une fréquentation des représentations artistiques?
- Recherchez-vous la même expérience en ligne que celle que vous vivrez lors d'un spectacle?
 - Si ce n'est pas le cas, en quoi sont-elles différentes?
 - Quelles sont les raisons pour lesquelles vous visionnez le contenu artistique en ligne?
- Cherchez-vous le contenu artistique des spectacles auxquels vous avez assisté ou que vous aimeriez voir en personne?
 - À quelle fréquence recherchez-vous [ou vous adonnez-vous] cela?
 - Si c'est le cas, pourquoi? Que recherchez-vous? Est-ce que le fait de visionner un événement en ligne remplace la participation en personne, ou est-ce un complément? De quelle façon?
- Comment votre utilisation d'Internet pour visionner l'art a-t-elle changé avec le temps?
- Le cas échéant, comment a-t-elle eu une incidence sur votre fréquentation et/ou assistance à des représentations artistiques? **APPROFONDIR** : fréquence; appréciation
- À quel point le contenu en ligne est-il important pour renforcer vos liens avec les collectivités auxquelles vous vous identifiez?

Remerciements et clôture:

[DIAPOSITIVE 9] *Et voilà, je n'ai plus de questions pour vous. Je vous remercie d'avoir participé à la discussion. Vous recevrez votre récompense au cours des deux ou trois prochaines semaines, tel que conclu avec l'entreprise de recrutement, par la poste/transfert/etc.*

Appendix C:

Group Discussion Presentation

Welcome to the focus group discussion

We'll be starting soon....

Please login using a desktop or laptop computer.



If you are logging in early, and have not yet been prompted to enter your phone number, please wait just a few minutes....you should receive the prompt shortly.



Introduction

- Where you live
- Who lives with you
- One thing you like to do best in your spare time

Defining Arts

- 1. Arts and cultural festivals**, such as music festivals, community festivals or festivals celebrating different ethnicities or cultures; and
- 2. A live performance or arts event that is not part of a festival**, such as music performance or concert, a theatre performance, a visual art exhibit, a live comedy performance, a dance performance, a book or poetry reading, a craft show or fair, art that makes use of film, video or digital technologies, or art that involves a collaboration between a professional artist and community members.

3

Motivations

4

Barriers

5

Benefits

6

Communities

7

Internet

8



Bienvenue au groupe de discussion

Nous commencerons bientôt....

Veuillez utiliser un ordinateur portable ou de bureau.



Si vous vous êtes connecté tôt et que vous n'avez pas encore été invité à entrer votre numéro de téléphone, veuillez patienter quelques minutes... Vous devriez voir à l'écran l'invitation à vous joindre par téléphone sous peu.



Présentation

- Où habitez-vous?
- Qui partage votre domicile?
- L'activité que vous préférez faire dans vos temps libres?

Activités artistiques

1. **Un festival artistique et culturel**, comme les festivals de musique, des festivals communautaires ou des festivals célébrant différentes ethnies ou cultures; et
2. **Un spectacle ou une activité artistique qui ne fait pas partie d'un festival**, comme [par exemple] une prestation musicale ou un concert, une pièce de théâtre, une exposition d'art visuel, un spectacle d'humour, un spectacle de danse, une lecture de poésie ou une lecture, une exposition d'artisanat ou une foire artisanale, l'art se servant de technologies cinématographiques, vidéo ou numériques, ou un art qui implique une collaboration entre un artiste professionnel et des membres de la communauté.

3

Motivations

4

Obstacles

5

Avantages

6

Collectivités

7

Internet

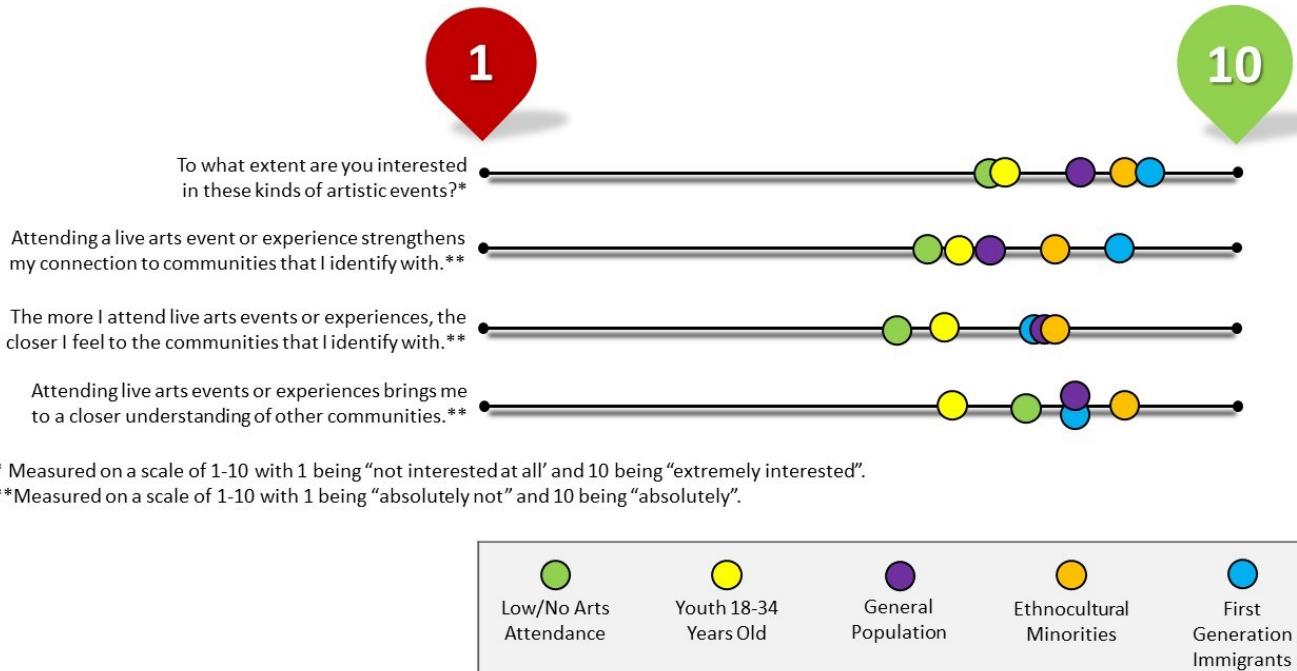
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Appendix D:

Focus Group Poll Results

Focus group poll rating results by audience group are visually presented below. As qualitative research is directional in nature, numbers are not provided, but rather used to provide a comparative representation of results, as illustrated below.



Appendix E:

Focus Group Poll Verbatim

Focus Group Poll Verbatim by Audience Group

Please note, verbatim is unformatted and is shown exactly as written by participants.

Question 2: List what kind of arts are of greatest interest to you personally. / Faites une liste des activités artistiques qui vous intéressent le plus personnellement.

Youth 18-24

- art exhibits, comedy shows, improv shows, music festivals, concerts at smaller bars, photography exhibits
- Art show, comedy performance, music festivals, cultural displays
- Art Shows, Art Galleries, Photography
- Computer graphic programs, skits, concerts
- Concerts, Music Festivals
- Concerts, spectacles de danse, festival de danse latine, festival musique,
- Dance, painting/portraits
- Danse, Musicaux, Art visuel
- Film indépendant, Galerie d'art
- Historical and cultural activities that one could participate in or culture of food and music from different places around the world
- Inspirational music, art gallery displays, community events downtown
- live performances (music), different cultural traditions (performances and exhibits), collaborative community events.
- Music mostly
- Music performances, literature, craft fairs
- music, visual arts
- spectacle de musique indépendante, spectacle d'humour incluant une réflexion philosophique, pièce de théâtre, toutes autres activités incluant de la philosophie

Ethnocultural Minorities

- activité culinaire (foodtruck) activité de culturelle parc bellerive (latin , Perou ,) Francofolie
- big name concerts, free community gathering events, local cultural events
- cultural events
- cultural festivals (with food), music concerts, live theatre (musicals), spoken word
- ethnic street/food /music festivals
- festival de musique (Francopholies, Weekend du Monde, reggeafest), Juste pour Rire
- folk dance, painting
- food/cultural festivals, live theatre
- historical monument, wood work
- multicultural festivals, music festivals and performance arts.
- Orchestra performance, Indie films, Celebrating ethnic cultures and food, technology themed arts
- Painting, Sketching, Music, Graphic Design, Writing

- PAINTINGS, HISTORICAL ARTS
- Pièce de théâtre, exposition dans un musée, festival de jazz ou Francopholie
- spectacle de musique, cirque, festival de musique, culturelle. pièce de théâtre, spectacle d'humour, artisanat,
- Theatres, Cultural events, Musical events

First Generation Immigrants

- Activités artistiques culturelles ; festival de danses
- comedy and physical art like Cirque de Soleil
- concert, humour, théâtre, vidéo, lecture
- Concerts and Art Showings
- Creating scrap books, vision board, water paints , oil painting , Music , poem books
- cultural festivals
- Festivals (ex. Tea Festival held at the Toronto Public Library), Exhibits (ex. Art Gallery of Ontario exhibits), Artistic Plays (ex. musical comedies)
- Festivals (musique). OSM.
- Festivals, drama, theatre
- Film (cinematic) arts, theatrical arts, live music arts (concerts), literary arts (poetry readings), visual art (art galleries - paintings, sculpture), culinary arts, history
- Les festivals d'été, les expositions d'arts de tout genre
- Music festivals (live concerts)
- Music Festivals, Cultural Festivals, live performances, comedy shows.
- Music festivals; art exhibitions
- Music, theatre, cultural festivals
- Original Art, Video game art, live piano performance, live music performance, dance performances, cultural festivals
- poetry, writing, music festivals and cultural events
- show, theatre
- Spectacle de musique de toute sorte, festival, concert, musée, musique du monde, lancement de livres et de disque.
- spectacles de musique, pièces de théâtre, cinéma
- Visual arts like paintings, sculpture, heritage arts, aboriginal arts, crafts, museums, films, music festival esp. it's free or reasonably priced

Low/No Arts Attendance

- concerts, festivals
- Concerts, live music
- Concerts, Music Festivals, comedy shows, Cultural exhibits (specifically Latino themed)
- Concerts, Plays (phantom of the opera, etc.)
- country, rock roll
- crafts, paintings and films

- cultural event, live performance,
- dance, music, theatre
- ethnic events live theatre craft fairs
- ethnic festivals, film, theatre
- festival nuit d'Afrique, Francopholies, concert d'un artiste, festival du film black
- Juste pour Rire, Jazz festival, fireworks at la ronde, movie in the parc, Formula 1
- live comedy
- Live Music, comedy, food festivals
- movies, live music, live comedy
- paintings, music performance, traditional performances / rituals, live comedy
- spectacle d'humour, concert de musique, festival culturel, cinéma, spectacle de danse
- Spectacle de musique, Spectacle pour enfants, Danse... etc.
- Spectacle et festival d'humour, concert de musique
- theatre, concerts

General Population

- concerts, festivals, art shows,
- dance, sketches drawings, etc. MUSIC!
- festivals
- humor, art, artisanat, musique
- Les spectacles d'humour, Les Festivals culturels, Les des pièces de théâtres, les conteurs
- Live Broadway shows, live theatre, live concerts and comedy shows
- Live Music
- live music, comedy shows, opera
- music
- music
- music drama
- Music & cultural festivals. Concerts - smaller venues ideally.
- music festivals and concerts
- music, comedy, performance art, visual art
- musical, humour, sportive, danse
- Spectacle de danse, d'humour et de musique
- spectacles humour, culturelles, danse théâtre
- theatre, dance performances, film
- visual & music
- visual arts
- visual arts, performing arts ie theatre, musicals

Question 3: Jot down in order, the top three factors that are most motivating for you personally. / Notez dans l'ordre les trois facteurs qui vous motivent le plus personnellement.

Youth 18-24

- Ambiance, Intérêt partagé avec des amis, Intérêt pour l'artiste
- Community relativity, interest in topic, where the proceeds go
- Duration of concert/ show, Performers and location
- Friends that are going as well, what type of performance, location
- Friends, availability and how it's presented. (also the subject. of the event)
- Going to the events with friends/or my boyfriend, the atmosphere/experience, and unique or rare opportunity to attend due to it not happening very often
- Having someone to go with, if it's something I find interesting, and if it's convenient
- History, politics, and having fun (being engaged)
- Interested in the band or singer that played, if i am not working and have a sitter, publicity of events.
- Intérêt pour l'artiste, le coût, pour faire une sortie
- Interested in the event, hanging out with friends, curious what the event will be like
- Location, who are performing, how long is the performance, go with friends/family, food, etc.
- money, going with friends/family, learn something new
- New Music or Art, Experience of the show, Meeting People, Having a good time, letting loose
- s'amuser, l'ambiance, sortir de la routine
- s'amuser/relaxer, me fait réfléchir, intérêt pour la présentation/l'artiste
- The hype around the event. The number of people going, and the quality/ reputation of the event. Also the season of occurrence is a highly driving factor.

Ethnocultural Minorities

- activities, location, schedule/time,
- Bridging technology and arts, cost, brings out my creative side
- découverte, détente, rapport qualité-prix
- divertissement, amour de la musique-arts, passer un bon moment
- Divertissement, Amour des arts, Partager de mes coups de cœur
- faire des découvertes- passer un bon moment- être inspiré
- free/low cost, lots to do there, lively so to break away from routine
- La musique, l'atmosphère, la danse
- local artists, cultural event, favorite artist
- observation and to learn, entertainment, interacting with other people
- opens my mind, experience another culture, stimulate my mind
- price, location, relatability
- Relax, Learned, enjoy
- See old friends, Culture , travel

- that it is very interesting, that it is convenient (local or easy parking) , that I have time and if a concert or play that I can get a good seat.
- the weather is good to travel .New and unique event, to visit a new city for me,

First Generation Immigrants

- 1) Seeing professionals 2) Education/broadening my knowledge 3) Recommendation from family or friends
- 1-le côté social. 2-Apprendre. 3-Me ressourcer
- comedy and physical art like Cirque de Soleil
- Cultures, Diversity and hunger of learning and educating myself
- curiosité, ambience, plus cultures
- Film (cinematic) arts, theatrical arts, live music arts (concerts), literary arts (poetry readings), visual art (art galleries - paintings, sculpture), culinary arts, history
- Friends, performer and cost
- intérêt, curiosité, avoir du plaisir
- Learn about local culture; to know new people; learn about something that I'm interested but it's new for me
- learning about culture, socializing, networking
- les artistes, la nourriture, la localisation
- L'intérêt, la curiosité et l'amour de l'art
- Music festivals (live concerts)
- Music Festivals, Cultural Festivals, live performances, comedy shows.
- Music, theatre, cultural festivals
- Original Art, Video game art, live piano performance, live music performance, dance performances, cultural festivals
- Réseautage; Découverte; S'amuser
- the culturethe heritage and the customs
- une belle journée, les vacances, l'artiste en soi, un événement à célébrer
- Visual arts like paintings, sculpture, heritage arts, aboriginal arts, crafts, museums, films, music festival esp. it's free or reasonably priced

Low/No Arts Attendance

- Activité familiale, Gratuité, l'été la température
- celebrate the culture, food, variety of fun and entertainment
- content, availability, price
- cultural, near enough to attend, weather
- de-stress, evening out, unique artists
- enjoyable - entertaining, experience different cultures, food
- Entertainment, get away, try new things/meet new people
- Experiential (fun), learning new things, bonding with friends/family
- food, dance, artisan crafts

- friends coming along, learning something new, experiencing something new
- gratuité; finding parking; activities pour enfant
- gratuité, accessibilité en transport en commun, température
- Gratuité, invités artistes connus, avoir le temps
- i like the artist, support local, outing.
- Ministry / worship related festival, Friends performing, Interest in what the event is about
- Sujets traités, proximité, gratuité
- sujets-disponibilité stationnement-proximité
- unique experience (ie artist that rarely comes through town). Night out with friends. Learning about new cultures/trying new food
- unique experience, desire to be entertained, fun

General Population

- 1. Apprentissage, 2.Ressentir des émotions, 3. Divertissement
- cool or innovative show / familiarity - I have seen before and enjoyed / a friend recommends
- divertir, relaxer, ressentir des émotions
- divertissement, passion, sortie en famille
- Food, Something new and if it peaks my interest
- genuine interest, type of event, location of event
- good music, fun social environment and good friends
- Interest in the event. Who i am going with. Cost of the event.
- interest in the subject, friends going to it, affordability
- interest, atmosphere, company I'm with
- Interest, is it something I'm passionate about. Price. People, do i have friends that are interested too
- location, music, story line,
- love of the music/performer, reasonable cost, fits into my schedule
- Passion, divertissement, ressentir des émotions
- Personal interest, availability, peer pressure
- sorti familiale, la musique d'autres cultures, pourvoir s'évader
- time/opportunity, affordability,
- What is the theme of the performance? Can I get good seats at the theatre? What is the cost?
- which bands are playing, cost, location