

## **Ontario Presents' Response Paper to Ontario Ministry of Tourism, Culture, and Sport's Discussion Paper: *Telling Our Stories, Growing Our Economy: Developing a Cultural Strategy for Ontario*.**

### Major Themes Addressed

- Ontario's Touring and Performing Arts Presenting Sector
- OAC's dual mandate and role
- Municipal Performing Arts Centres' alignments with Municipal Cultural Plans

### **Introduction**

Ontario's Ministry of Tourism, Culture, and Sport (MTCS) call for responses to its Discussion Paper: *Telling Our Stories, Growing Our Economy: Developing a Cultural Strategy for Ontario*, offers a timely opportunity for the province's culture networks, business associations, agencies, creators and conservators to provide valuable feedback on what the province is doing well and what it might do better by aligning the strengths of the province's cultural sector in the four key areas supported by MTCS: the arts, cultural industries, public libraries, and heritage.

Ontario Presents echoes the view of the Provincial Arts Service Organizations coalition that top down and bottom up strategies will be most effective when aligned to the shared goals. A key potential, strategic goal that will yield strong community and economic development benefits is the alignment between municipal performing arts centres, municipal culture plans, and the support provided by MTCS through its three, key agencies: the Ontario Media Development Corporation, the Ontario Arts Council, and the Ontario Trillium Foundation.

### **About Ontario Presents**

Ontario Presents is a province-wide network of performing arts touring and presenting organizations that work collaboratively to facilitate the distribution of live, performing arts shows - and their engagement with citizens - into communities across Ontario. The organization was incorporated as a not-for-profit network of performing arts venues in 1988 and has grown over the years to be an effective champion for the practice of performing arts presentation and community engagement. Its members include municipal performing arts centres; not-for-profit, volunteer, community presenters; touring artists/arts organizations, artists' agents, and industry service consultants.

### **About the Role and Value of Presenting**

*The Value of Presenting: A Study of Performing Arts Presentation in Canada (2011-2013)* was undertaken by the Canadian presenting networks, their members and all who are interested in the future of performing arts presentation in Canada. Comprehensive documentation of the study is available on the project website at [www.valueofpresenting.ca](http://www.valueofpresenting.ca) as well as [www.capacoa.ca](http://www.capacoa.ca). The study's purposes were:

- To identify, understand and communicate the value and benefits of performing arts presentation for Canadians.
- To define and raise awareness of the role of the presenter in the performing arts ecosystem, in communities and in society with the next 20 years in mind.
- To identify commonalities and differences among diverse segments of the presenting field.

Two infographics attached to the end of this report, provide a summary overview of the studies key findings. The study revealed the high value that Canadians place on access to and inclusion in the live, performing arts experiences they attend and that arts presenters have a key role in fostering social inclusion, bonding, and bridging.

### **What is a Presenter?**

The term 'Presenter' is often confused with the role of 'Producer' or 'Promoter', the main distinction being that a 'Presenter' actively curates the selection, booking, and presentation of either a specialized or multi-disciplinary range of performing arts events for their community. Unlike a commercial promoter, a presenter resides in the community in which he/she actively curates. And, unlike a 'Producer' that produces work, the presenter purchases this work and presents it in his/her community. There are two main types of presenters: specialized (1-2 related disciplines) and multi-disciplinary (3+ disciplines).

Specialized presenters include many of the discipline-specific festivals and series presenters who focus on the presentation of a particular art form such as theatre, music, or dance. Examples include the Ontario Classical Music Network, the New Music Network, Ontario Dances (contemporary dance), and art-specific festivals that typically focus on one discipline or genre (i.e. jazz, classical music, theatre, dance, and comedy).

Multi-disciplinary presenters by comparison curate in three or more performing arts disciplines – the majority coming from the music, theatre, dance, comedy, singer/songwriters, and multi-arts disciplines. Many are now adding speaker series to their offerings and as explained below, entering into collaborative co-presentations with local community arts groups.

### **Ontario's Touring and Performing Arts Presenting Sector**

A number of fundamental shifts are occurring today in Ontario's touring and presenting field. Municipal performing arts centres are re-examining their roles as purely venues for hire and are increasingly pro-active in programming their spaces with new and varied art forms and collaborating with community groups to foster local artistic development. [see Brian McCurdy's Role of Municipal Performing Arts Centres below]. At the same time, presenters are changing the way they engage their audiences – moving from purely transaction-based models based on box-office ticket sales to a blend of approaches that engage citizens in spaces in and outside the traditional, performing arts venue setting. This shift is enabling them to move beyond just 'booking and selling the show' to an engagement practice where societal issues important to the presenter's community are addressed in appropriate site and time-specific ways. (E.g. programs taken into low-income neighbourhoods, environmental theme shows taken into parks, etc.).

### **OAC's dual mandate and role**

There are two primary funding bodies that support Ontario's presenters: Canada's federal Department of Canadian Heritage through its Canadian Arts Presentation Fund (CAPF) and the Ontario Arts Council through its Community Arts Presenter, Presenter/Producer, Ontario Dances, and Theatre Connects programs.

By far and away, the CAPF program is the single most influential funding program that supports presenters in Ontario and across the country. It has a clear policy mandate that was developed and launched in 2000 as part of the government's Tomorrow Starts Today

cultural policy, and has been a most effective, cultural policy to develop the performing arts presentation field.

Comparatively, provincial funding for Ontario's presenters is relatively weak. This is due to a chronic under-funding of the Ontario Arts Council (OAC) that has a dual mandate to support the development of the arts and artists and their dissemination to all regions of the province.

Historically, the OAC was a major player in Ontario's touring and presenting sector. From 1973 to 1996 its Touring Office with three staff in Toronto and five, regional consultants oversaw the expansion of Ontario's presenting field from approximately two hundred Community Concert Associations to over six hundred community-based presenting organizations – the majority being volunteer-led, non-incorporated, organizing committees – and the establishment of Ontario Contact – an annual showcase event to which presenters flock from all regions to assess and select programs that they will present in series or festivals in their communities.

In 1996, the OAC closed its Touring Office due to deep funding cuts to the agency by the Harris government. The OAC never fully recovered from those cuts and as a result, neither dissemination nor market development for Ontario's performing arts was adequately restored – a fact that stands in abrupt contrast to the Province of Quebec which has a robust cultural policy that contains a specific sub-policy on dissemination called *La politique remettre l'art au monde* (Art for Everyone) and a seminal policy that has fuelled the exceptional explosion of Quebec artists touring in Quebec and throughout the world.

In recent conversations, the OAC has expressed interest in reviving its market development role for all arts disciplines *should it receive a significant, further investment of public funding to fulfill this essential, second part of its mandate.*

In forming its response to the Ministry's request for comments on its Cultural Strategy, OP hopes that the above historical context in which the province's dissemination of the performing arts was developed, where the field stands today, and the major shifts that are underway are helpful to the Ministry in considering OP's recommendations that follow later in this paper.

## **THE ROLE OF ONTARIO'S MUNICIPAL PERFORMING ARTS CENTRES**

Municipal Performing Arts Centres in a municipally supported environment have a unique mandate that is different than facilities that are run by the private sector, or Universities, or managed by non-profit producing organizations that are often the facilities' major users.

Municipal performing arts centres play many roles. They are a venue, a presenter, a cultural developer, an educator, a public place and a builder of community social equity. On any given day they host and present artists and performing arts companies from across Canada and the world, collaborate with local artists and companies, introduce children to their first experiences with the arts, create moments of context that bridge the space between artist and audience, and all the while ensure the Centres remains healthy, sustainable and dynamic

Many municipal performing arts centres now fulfill the role of cultural developer in their communities, curating and developing presenting seasons that bring cultural offerings not met either by commercial rentals or local performing groups.

As the presenting field has matured and developed in sophistication, the presenting programs of many municipal supported performing arts centres are moving away from the old model of profit-focused programming and moving toward mission-driven, curated programming aimed at supporting important artistic work and community cultural development.

### Role of Community Cultural Developer

Municipal Performing Arts Centres have traditionally functioned in a strictly transactional business model, driven by the financial ability of the renter to meet theatre expenses combined with date availability.

Municipal Performing Arts Centres' (PACs) play a major role in supporting the development of local performing arts organizations and artists. By simply providing a state of the art facility, superior customer service and technical expertise, municipal PACs provide the opportunity for their community's arts organizations to grow and prosper.

However, this transactional model is breaking down and no longer meets community cultural development needs. A more creative approach will be necessary as communities try to attract and retain cultural workers, a key goal of Municipal Culture Plans.

There is a category of aspiring professional artists and small independent arts organization that are critical to the cultural development of a community and municipal performing arts centres are seeing the need to take the lead in supporting the growth of these types of organizations as part of their municipal mandate.

At their current state of development these groups are unable to afford the high costs of facility rentals and their attendant production costs, so a more flexible and creative partnership is necessary to support this critical type of community cultural development. Municipal PACs need to take a more active role in supporting local organizations through marketing support as well as more targeted artistic development initiatives.

Municipal PACs are programming a mix of events that include rental activity of both community and commercial nature, the presentation of performances in the Centres' own presenting programs, and support of professional local artists. This mix offers the broadest spectrum of programming that will ensure participation, engagement, and involvement by the community.

#### Education Partner

Municipal PACs also play a key role in community engagement and educational activities. Developing comprehensive K-20 education programs including special school performances, workshops, master classes, industry mentorship, etc. have long been a staple of municipal presenting. Adult educational opportunities through post performance talk backs, pre-performance lectures, provide additional contextual information for audiences.

#### Community Engagement

Municipal performing arts centres and are also seen as a resource to help address community issues where the arts can provide a unique point of access. Whether dealing with mental health, immigration, bullying, issues of tolerance, homophobia, youth, diversity etc. the arts can be a tool in addressing these community priorities through alignment with artistic works that explore these issues.

Building partnerships with other social service organizations in the community can expand the impact of an arts experience into an in depth community conversation with positive wide ranging impact where the arts can be a catalyst for community change.

#### Economic Development

Many Municipal Performing Arts Centres play a significant role in downtown redevelopment. Both new venues as well historic facilities play key roles as a catalyst for downtown redevelopment as well as community place making in their respective communities.

Municipal Performing Arts Centres also play a major role in the growth of cultural tourism. As a major community asset there is the opportunity to work closely with municipal Tourism departments to position the arts as a tourism attractor.

To accomplish these important roles in their communities, Municipal Performing Arts Centres believe their mission is to engage their citizens through live performance in order to enrich their lives and encourage active participation in civic life. All of their programs and activities are directed to achieving this mission.

## THE IMPACT OF MUNICIPAL CULTURE PLANS

### Municipal Culture Plans and the Fourth Pillar: Culture

Almost all municipal cultural plans are developed within the policy framework of the Four Pillars of Sustainability: Environmental Responsibility, Social Equity, Economic Health, and Cultural Vitality.

Municipalities across Canada have adopted the Four Pillars as the basis for community planning. The fundamental objective of any sustainable community is the promotion of human well-being through enhancing both quality of life and quality of place. This is the focus of the **Cultural Pillar**. The Cultural Pillar demonstrates the core of the Four Pillars approach to sustainability: each pillar must not stand alone; all pillars must benefit from the strength of the others; and to do this, they must be bound together by a shared vision of what it is they are supporting.

To this end, the basic role of art, culture, and heritage has long been to bring beauty into our daily lives. But these expressive elements also nurture individual and community identity, promote social cohesion, and contribute to the creation of “social capital.” Where social capital is strong, communities exhibit high rates of volunteerism and citizen involvement as well as greater inclusion of all sectors of society in the social and cultural fabric.

A community that is rich in social capital provides a wealth of intelligence, sensitivity, and wisdom that will underpin and support appropriate ecological, economic, and social sustainability strategies. Further, such creative, vibrant, and resilient places are attractive to investors in industry, business, and tourism and thus create employment opportunities, expand the tax-base, and generally add real wealth of the community.

The adoption of the sustainability model by many municipalities puts culture at the table as an equal partner and has led to the development of Municipal Cultural Plans (MCPs) in the latter part of this century’s first decade. Most of these MCPs were developed with the support of consultants who had specialized backgrounds in cultural planning. To date there are sixty-nine communities in Ontario that have developed and adopted municipal-approved culture plans.

The Province of Ontario describes cultural planning as “a place-based approach to planning and development. It is a process for identifying and leveraging a community’s cultural resources, strengthening the management of those resources, and integrating those resources across all facets of local planning and decision making.”

MCPs provide the policy framework to which municipal performing arts centres and presenting programs may be aligned. Moreover, performing arts centres and presenting programs that are municipally supported will realize benefits from aligning their business plans with their local Municipal Culture Plan.

## **COMMON THEMES IDENTIFIED FROM MUNICIPAL CULTURE PLANS THAT ARE RELEVANT TO A MUNICIPAL PERFORMING ARTS CENTRE POLICY.**

Consistent themes identified in municipal cultural plans include:

- Economic Development
- Downtown Redevelopment
- Tourism Development
- Cultural Vitality
- Cultivate the growth and development of the creative sector.
- Communicate cultural activities in the community
- Festivals
- Creation of new work
- Social Equity
- Cultural diversity
- Engaging youth with cultural initiatives
- Accessibility
- Place Making

Some examples of these are described below and are drawn from the culture plans of the City of Markham, Town of Richmond Hill, City of Kingston, and City of St. Catharines.

### Downtown Re-development

In the mid 2000's, the City of St. Catharines initiated plans to encourage growth and vitality in its once vibrant urban centre. The City recognized the value of a strong downtown as part of its overall economic growth strategy and the role of culture as a driver for downtown revitalization and a new creative economy. It identified the future St. Catharines Performing Arts Centre and the Marilyn I Walker School of Fine and Performing Arts as cornerstones in the strategy to revitalize downtown St. Catharines and return it to its glory days as a bustling, vibrant community heart.

A strong downtown cultural core is dependent on resilient adjacent neighbourhoods and a strong mix of retail, food and entertainment uses. The mix of contemporary performing and visual arts with built heritage in the downtown is a significant contributor to Kingston's creative and cultural distinctiveness.

### Economic Development

Richmond Hill's Economic Development Strategy positions Richmond Hill as a "creative centre" in York Region. Some of the key elements of the strategy that further inform the Cultural Plan include developing the Downtown into a creative hub for the community, and more effectively linking the arts and culture sector to economic opportunities

### Tourism Development

Culture plays the role of both a destination 'enhancer' and a destination 'motivator' in the City of Kingston's Culture Plan. The plan notes that a tourist's decision to visit a destination are shifting to a desire for creative experiences – opportunities for visitors to grow personally or learn something through active exploration and participation. Thus, the city's culture plan recommends that Kingston develop a tourism strategy that leverages Kingston's cultural and heritage assets and distinctive identity.

This shifts the traditional view of cultural tourism's passive, consumptive role to a more creative, engaged, participatory one where the 21st century cultural tourist constructs his/her own experiences.

#### Cultivate the growth and development of the creative sector

If a community wants to attract business, knowledge-economy workers, doctors and youth it must have a strong sense of community identity and be a place that is culturally vibrant. To do this, it must foster an environment that attracts cultural workers and businesses and it must support and promote culture to enrich the lives of its residents, attract new people and ideas, bolster economic development, foster social inclusion and celebrate its unique identity.

The City of St. Catharines recently opened First Ontario Performing Arts Centre is placed at the core of the City's artistic life. The cultural and economic goals of the project demand that an approach be adopted that encourages development of new arts initiatives and stabilizes existing ones outside the walls of the Centre and form a downtown cultural district that extends from Rodman Hall to the Centre and beyond

The Centre will have an important role to play in the future cultural and economic landscape in St. Catharines. It will be a primary provider of arts experiences and its programming will embrace the professional arts sector of St. Catharines. As such it will build relationships with local businesses, and provide resources, support and perspective on the needs of the local cultural sector.

#### A Healthy Cultural Eco System

A healthy cultural eco system has all of these branches working well, as they influence each other and the community around them simultaneously. The for-profit sector requires highly skilled, motivated and creative workers. The creative sector workers of tomorrow depend on recreation and amateur cultural experiences to provide early life experiences that stimulate interest and skills in a creative career. Those recreation and amateur experiences are often led by emerging cultural workers and established professionals. The professional not-for-profit sector is an important training ground and place of mentorship. It offers ongoing stimulus for all creative sector workers. Some of the most innovative and challenging programming, whether arts or historic, is developed by professionals who work in not-for-profit environments that support risk-taking.

#### Community Arts

Community art relates to this aspect of arts activity: it uses the artistic expertise of a professional artist to stimulate dialogue and collective self-expression at a local community level.

Community art is a process-focused endeavour that prioritizes working together over the development of an end-product. Audiences and patrons of all cultural events and businesses are often engaged and inspired by any of these branches of the eco-system, a fact that is expanded on in the section on participation.

The municipal performing arts centre is a significant investment that can make or break the local cultural sector. The municipality thus needs to ensure that the PAC's economic and



cultural goals are achieved so that it may fully contribute to, and foster the health of. the local arts community.

Markham and Richmond Hill's municipal cultural plans illustrate this vital point:

*The Flato Markham Theatre purpose is "To encourage, promote and maintain the development of cultural expression in Markham at the amateur, emerging and professional level."*

*Richmond Hill's PAC's role is seen as "Increasing the stability and sustainability of Richmond Hill's cultural organizations and fostering collaboration across a wide cross-section of cultural groups and activities." The MCP also noted, "The community engagement process suggested that the cultural community in Richmond Hill is fragmented and does not communicate or collaborate as effectively as it could." [The PAC has the opportunity to] "Enhance Collaboration and Networking Among Cultural Groups."*

#### Communicate cultural activities in the community

Municipal PACs facilitate and support collective marketing initiatives, including cross-promotion, for all cultural organizations and events in the community. It is important that PACs recognize the importance of representing the diversity of their communities consistently in all municipal marketing and communication materials and develop appropriate communications policy to support these initiatives.

Community Stakeholders described Richmond Hill's PAC as offering a rich cultural life consisting of a wide range of cultural organizations, creative enterprises, individual artists, and programs and activities, but these lacked awareness at the community level. To overcome this the community suggested a broad range of media to promote the cultural life of Richmond Hill including non-traditional tools such as flash mobs and social media.

#### Creation of new work

Markham's cultural venues play an essential role with artists & creators, generating innovation & ideas through research & contribution to public program and content development. Its plans states: "We will build capacity at our 3 cultural venues to research and present new Canadian content and project that content nationally & to the world. With capacity we will build on our leadership for innovation and program quality. We will strengthen our leadership in innovation by building on our cultural centres as anchors for incubation of new ideas & we will make that content accessible."

The City of Kingston's Cultural Services Department leverages the use of its services and facilities, including the Grand Theatre's Baby Grand space as a developmental venue to foster and support innovative cultural experience and creative product

#### Cultural diversity

Diversity is generally perceived as an asset for a community. When made visible, it increases attractiveness for culturally diverse businesses and workers and is a sign of a progressive and tolerant community that welcomes new people, ideas and perspectives – and, it can serve to further community development goals.

The City of St. Catharines' culture plan recognizes the significant role of Black History in the community, and continues to evaluate strategies for preserving, interpreting and promoting that history.

However, individuals from diverse backgrounds may not feel included if they do not see themselves reflected in diverse facets of community life. The City of Markham recognizes and embraces the city's cultural diversity as a cornerstone for civic engagement in its Economic Strategy Vision 2020 – "A Creative Markham where innovation, technology, cultural diversity and the arts fuel successful enterprises."

The Town of Richmond Hill capitalizes on its reputation as Canada's most diverse community, adopting a creative identity and positioning itself on the global stage. While the town has a young and well-educated population, cultural diversity is a defining characteristic and one of its greatest strengths for cultural development and economic well-being. Today, more than a quarter (27.5%) of migration to Richmond Hill is through immigration and almost half (45.7%) of Richmond Hill's population is a visible minority.

Richmond Hill's cultural transformation includes large communities of Chinese, East Indian, Iranian and Russian people, all contributing to an impressive mosaic of people, language, and cultural expression. In fact, Richmond Hill's population of new Canadians has increased to the point where they have become a significant contributor to the growth of the Town's overall population.

A common theme stressed in the Town's Culture Plan is the need to strengthen community inclusion and fully engage Richmond Hill's diverse population in cultural development. The community also suggested that new programs and initiatives were needed in order to achieve the desired intercultural opportunities. Arts groups and cultural programming play a critical role in integrating marginalized and at-risk young people, particularly new immigrants, into a community.

#### Engaging Youth with Cultural Initiatives

Richmond Hill's plan recognizes the importance of engaging youth with cultural initiatives. This is seen as a means of strengthening young people's civic and community engagement in the future. The plan has several strategies to deepen youth engagement with local culture including Broaden Youth Engagement and Support Youth-Led Cultural Activities.

Engaging the youth population in Richmond Hill was a significant theme throughout the culture plan engagement process. Community participants felt that youth are significant consumers and generators of culture. The ability to be creative – and for the Town to promote programs and educational approaches that encourage creativity - allows youth to engage in unique and personal ways with their own learning process, and ultimately enables them to contribute more effectively to the civic, social and economic development of their community. The Town and its cultural leaders need to challenge each other to engage youth in ways that will resonate with them

#### Accessibility

In the City of St. Catharines' culture plan community consultations it was suggested that many residents of St. Catharines do not partake in cultural activities because of real or perceived barriers. Financial access, lack of public transportation to venues and sites, broad interests, and a diverse demographic were all cited as contributing to less than optimal

cultural participation. The City's First Ontario PAC will need to find ways to serve all of St. Catharines residents, through diverse programming that accommodates both populist and niche interests, accessible ticket prices, and inclusivity in all of its policies. It will also be the largest annual arts investment that the City makes in culture.

The City's Culture Plan recognizes and embraces the city's cultural diversity as a cornerstone for civic engagement. In consultations with the arts community, its support for the PAC is strong, but there is concern about the future rental costs and the potential for the City to reduce or eliminate direct investment to currently supported organizations.

Kingston's Grand Theatre is seen as a central icon for cultural activity but is not seen as adequately representing the local community. High rents have forced groups to vacate their downtown locations and more affordable spaces are needed.

Culture + Social Capital Immigration and ethno-cultural diversity is responsible for much of Richmond Hill's growth and unique vibrancy; the town has been named the 2nd most diverse community in Canada. However, this diversity can also bring challenges in integrating newcomers in a positive and constructive way. By creating opportunities for interaction and engagement through culture, the town will generate not only economic returns, but social capital – the element of trust and connectivity that builds meaningful relationships and vibrant communities.

Cultural initiatives that collectively celebrate diversity and cultural difference lead to engagement, community building and bridging of groups and individuals across cultures. In addition, cultural participation – whether passive or active – is premised on personal expression, and thus represents a low-risk avenue for individuals to engage in their community. By improving the quality, volume and accessibility of culture-related events, spaces and facilities, the Town will demonstrate a commitment to the accessibility of civic life, and an embrace of diversity that will cement its position as the Region's creative centre.

#### Place Making

The City of St. Catharines First Ontario PAC will reflect local stories and experiences and thus strengthen the identity of St. Catharines and local civic pride. The PAC proposes to continue to support the development of grass roots initiatives that serve local community, reflect the City's distinct culture, and foster unique place-making.

The City of Kingston's Springer Market Square is an example of a revitalized, key public gathering space in downtown Kingston. It combines Canada's oldest continuously running farmer's market with periodic programming (like Feb Fest and Movies in the square) and has been successful at animating the square. However, as noted by many participants in the Culture Plan's public workshops, efforts should be made to increase cultural programming and the level of activity on the square.

## SUMMARY

In summary, Ontario Presents makes the case for the recognition of arts presentation in the Ministry of Tourism, Culture and Sport's Culture Strategy and the increasing role and impact that municipal performing arts centres are playing and having in communities across Ontario. Moreover, the Ministry is encouraged to consider its alignment and support of municipal cultural planning processes as effective means by which cultural, social, and economic development goals of the ministry are realized at the local level by alignment of MCPs with local organizations such as libraries, museums, art galleries, and performing arts centres.

Respectfully submitted,



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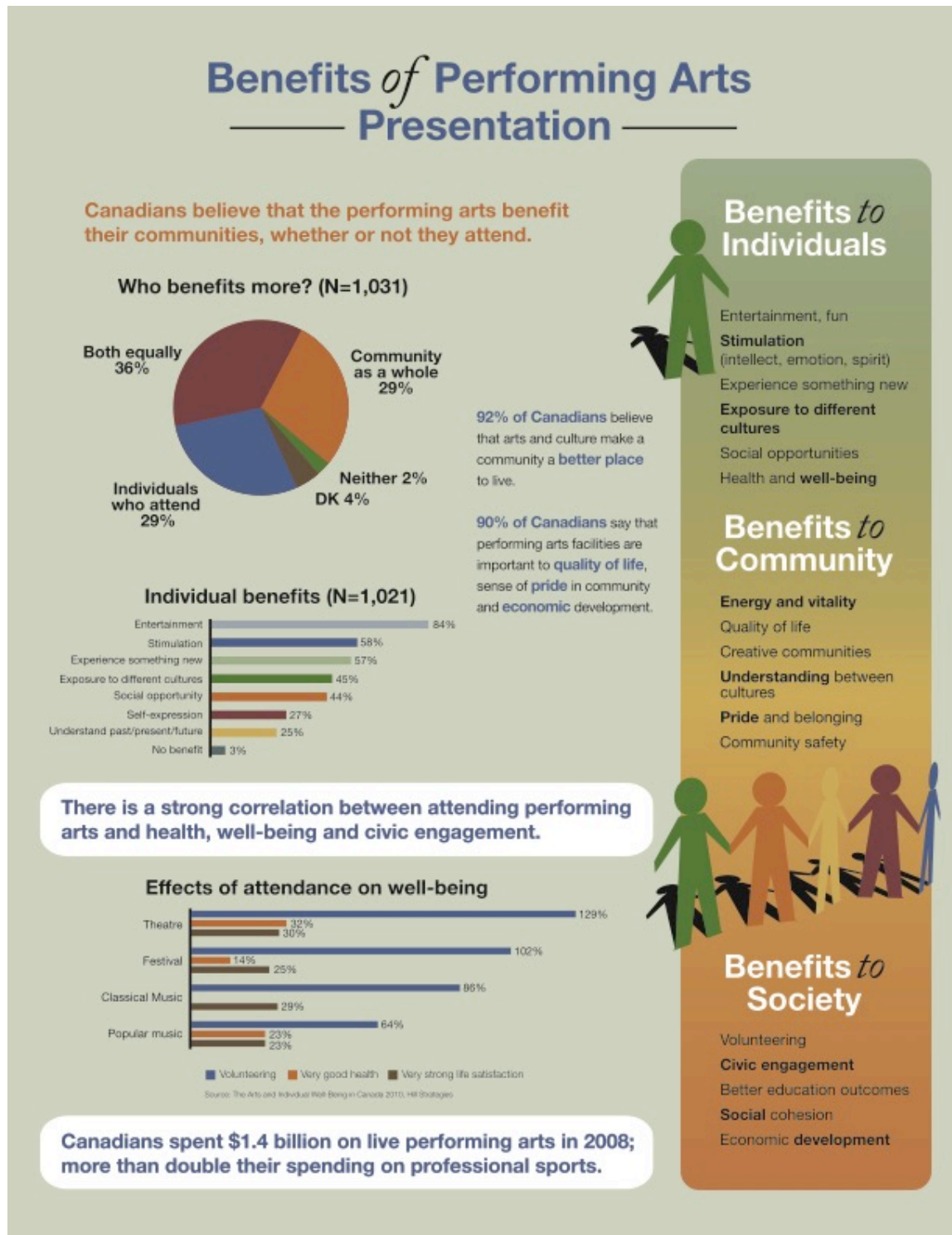
Warren Garrett  
Executive Director, Ontario Presents



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Brian McCurdy,  
Technical Assistance Coach

## Appendix A – Value of Presenting Study Infographic: Benefits of Performing Arts Presentation



## Appendix A – Value of Presenting Study Infographic: Benefits of Performing Arts Presentation

# Performing Arts for All: Utopia *or* Destiny?

The performing arts reach across socio-economic differences.

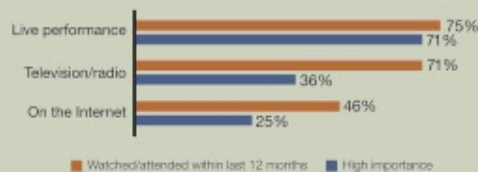


2 in 3 Canadians who:

- earn less than \$40,000, or
  - do not have university education, or
  - live in communities with a population under 25,000
- ... attended a live performance in 2011.

Media viewing of performing arts augments attendance, rather than displaces it.

### Live performance versus media

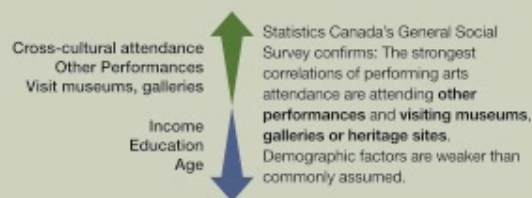


Canadians say **live attendance is twice as important** as watching a performance via media.

**Media enhances access:** 75% of non-attendees watch performance in media

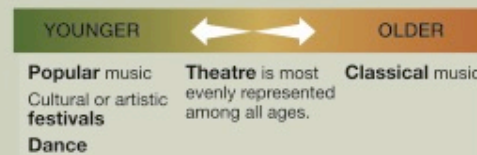
**Media deepens engagement:** 94% of frequent attendees watch, too.

The more someone attends performances, the more they will attend.

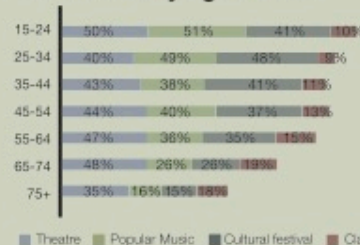


Canadians under 35 years attend more than older Canadians.

Younger Canadians are more likely to attend than older ones: **83% of 18-34** < > **70% of 55+**



### Attendance by age - 2010



Source: HBI Strategies, Factors in Canadians' Arts Attendance in 2010, based on Statistics Canada's 2012 General Social Survey Sample: 7,500 MUE 1.1%

© 2013 Canadian Arts Presenting Association (CAPARCOA) / Strategic Moves  
Principal source: Value of Presenting - Survey of the General Public, 2012 (BK05 / CAPARCOA) N=1,031, MUE 3.1%

