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Facing the challenge: Performing arts in the 1990s

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At home and around the world, Canada's not-for-profit professional performing arts companies entertain their audiences with a wide range of theatre, music, dance and opera. On stage are innovative local works, which reflect historical and contemporary Canadian experience, and new productions based on international repertoire. If, as it is argued, performing arts bring prestige, tourism and cultural, economic and social benefits to our cities and the nation, these benefits provide a rationale, in turn, for public and private investment in the performing arts.

The performing arts infrastructure in Canada is influenced by a number of factors: federal and provincial support programs, business investment, volunteer workers, and audience size. The growth in the number of not-for-profit (NFP) professional performing arts companies in Canada has been tremendous over the last two decades. Since 1991-92 alone there has been a 22% increase in the number of companies active across the country. In the 1998-99 fiscal year, there were 625 NFP professional performing arts companies in Canada in the fields of theatre, music, dance and opera.

Recently times have become increasingly challenging for the performing arts community. Companies are facing three broadly identifiable pressures: a reduction of government sponsored grants, the public's limited entertainment dollar, and competition from other new cultural and recreational activities. This article examines how the NFP performing arts sector has changed in light of these pressures; it looks at trends in audiences, sources of income, and program delivery and costs.

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Performing Arts Survey

Statistics Canada's Performing Arts Survey is a biennial census of all professional not-for-profit performing arts companies in Canada. It includes theatre, music (professional orchestras, ensembles or choirs), dance (classical and contemporary) and opera companies. It excludes commercial performing arts companies operated for profit, as well as festivals. Not-for-profit, according to the Income Tax Act, is the classification given to an association which is organised exclusively for social welfare, civic improvement, pleasure, recreation or any purpose except profit.

Surveys of Government Expenditures on Culture

The annual Surveys of Government Expenditures on Culture collect data from all federal and provincial departments, ministries, agencies, commissions, boards, special funds and government business enterprises responsible for the support of arts and culture in Canada while the municipal survey covers all municipalities. For these surveys, the performing arts are defined as including theatre, music, dance and opera. Data include direct operating and capital expenditures, grants, contributions and transfers related to creation, production and performance in the culture sector. These surveys, unlike the Performing Arts Survey, include financial support given to performing arts organizations, associations and groups.

This article does not analyse data deemed by the surveys of Government Expenditures on Culture to be multidisciplinary expenditures. These expenditures are related to numerous cultural activities or functions, which cannot be broken down by function. They include financial support given to cultural facilities, centres, festivals, municipalities, cultural exchange programs and arts organizations for various cultural activities.

fact, in each year throughout the 1990s approximately 75 companies went out of business or became temporarily inactive, an indication of the difficult times experienced by the performing arts. Total operating revenues per company decreased every year (3% annually) between 1991-92 and 1996-97 before bouncing back in 1998-99 (an increase of 21%). The end result was that average total operating revenues of \$759,000 in 1998-99 were only 4% higher than in 1991-92 (table 1).

In 1998-99 government investment expanded significantly, with an average increase of just over \$30,000 per company. Private support rose almost as much, at \$27,000 per company. More importantly, earned revenue rose \$73,000 per company due to higher box office sales and tour receipts. The three together contributed to the 21% increase in average operating revenue over 1996-97, the previous survey year. Expenses matched these revenue gains with an average growth of 22% over the same time period.

While 1998-99 was a successful year for some companies, many also folded

The media painted a dark picture of the performing arts during the early 1990s by focusing on those theatre groups, symphony orchestras, and

dance companies that were cutting costs or closing their doors. The reasons given ranged from inadequate financing, to difficulties in attracting audiences large enough to cover expenses, to the ongoing burden of accumulated deficits. In

Table 1
Average operating revenues per performing arts company have grown since the early 1990s

	1991-92 ^r	1992-93 ^r	1993-94 ^r	1994-95 ^r	1996-97 ^r	1998-99 ^r	% change, 1996-97 to 1998-99	Total % change, 1991-92 to 1998-99
All disciplines								
Average per performing arts company								
Number of companies (#)	514	565	616	655	682	625	-8.4	21.6
Total operating revenues per company (\$)	730,396	700,237	649,760	633,731	627,946	758,615	20.8	3.9
Earned revenue (\$)	340,397	321,360	297,914	300,155	302,356	375,303	24.1	10.3
Government grants (\$)	261,428	256,790	228,694	220,209	197,692	227,927	15.3	-12.8
Grants as % of revenue	36	37	35	35	31	30		
Private sector grants (\$)	119,770	116,366	115,662	113,193	127,884	155,384	21.5	29.7
Expenses per company (\$)	743,535	702,324	655,099	635,304	628,989	766,479	21.9	3.1
Total staff per company (#)	111	110	102	105	102	103	1.4	-6.8
Paid staff (#)	57	56	59	58	55	59	7.0	4.6
Volunteers as (%) of total staff	49	49	42	45	45	42		
Deficit per company (\$)	-12,918	-2,023	-5,321	-1,542	-992	-7,864	693.0	-39.1
Accumulated deficit per company (\$)	-54,358	-46,836	-45,003	-34,255	-39,350	-26,318	-33.1	-51.6

^r Revised

Source: Performing Arts Survey

Methodology used for Performing Arts Survey data

In recent years significant attention has been paid to improving the coverage of the Performing Arts Survey. In particular, between the last two survey years (1996-97 and 1998-99), 204 companies were added to the survey frame which were found to have been in existence in a previous survey year but for which no data had been collected. Such companies are known as 'false births' and they represent under-coverage in previous surveys. If no correction for false births is undertaken, misleading trend estimation will result. In particular, growth will be overestimated. Once false births are identified, an adjustment method is employed to impute data for those companies for earlier years. Data cited in this article are based on adjustments that offset these changes to the frame and thus reveal underlying trends.

As a consequence of these adjustments, totals in tables for years prior to 1998-99 may not equal the sum of the component parts. This applies, in particular, to calculations of operating revenue, non-operating revenue and total revenue in tables 4 and 5. For more information about the methodology used, please contact the Editor or Client Services.

Public support

Notwithstanding the ongoing and vital importance of public dollars, government support of the performing arts declined 13% from 1991-92 to 1998-99 (table 3). The lowest point of government funding in the 1990s was in 1995-96 when only \$239 million was spent on the performing arts. Most of the provincial and federal government expenditures on the performing arts were in the form of direct grants. In 1998-99, these grants represented 59% of federal and 73% of provincial performing arts spending. The performing arts receive a higher proportion of their government revenues from direct grants than does the culture sector as a whole.

Governments responded differently to the financial challenges faced by performing arts organizations in the 1990s. Between 1991-92 and 1998-99, federal government expenditures on the performing arts showed no consistent pattern. Funding decreased and increased regularly throughout the decade, with an overall decline of 7%. The low point for funding (\$97 million) was in 1996-97, a decline of 12% from the previous year. The following year, however, it rebounded by 15% to \$112 million, a level that it maintained in 1998-99.

Sustained financial support key to survival

The survival of most performing arts companies has been dependent upon a diversity of funding. NFP companies earned revenues of \$234.6 million in 1998-99. However, these box office and other earnings, important as they are, were only part of the funding equation - about half of their total income. The balance came from government grants worth \$142.5 million (30%) and private sector (corporate and individual) contributions of \$97.1 million (20%) (table 2).

Continuing support of the public and private sector help sustain the pursuit of financial stability by the sector. Donations also enable companies to set ticket prices lower than would otherwise be possible.

Federal support for the performing arts

Public support for arts and culture began before Confederation. Involvement increased after the turn of the century, evolving into today's large-scale federal, provincial and municipal presence in the performing arts.

In the case of the performing arts, much of the federal support comes through The Canada Council for the Arts. Established in 1957 the Council has been an active catalyst for the growth of performing arts in Canada. Subsequent to its creation, provincial departments or agencies (and some municipal programs) have emerged to complement its efforts. In addition, while the Canada Council has always been the major federal player, other types of specialized funding at the federal level have also been available from the Department of Canadian Heritage (the Cultural Initiatives Program, in particular), Human Resources Development Canada and the Department of Foreign Affairs and International Trade.

Table 2
Earned revenues provide the largest portion of funding for each performing arts discipline, 1998-99

	Public sector		Private sector		Earned revenue		Total revenue	
	\$ million	%	\$ million	%	\$ million	%	\$ million	%
Theatre	67.4	28.1	41.2	17.2	131.5	54.8	240.1	100.0
Music	41.2	31.6	31.8	24.4	57.3	44.0	130.3	100.0
Dance	22.9	38.4	12.4	20.8	24.4	40.9	59.7	100.0
Opera	10.9	24.8	11.7	26.6	21.4	48.6	44.0	100.0
All disciplines	142.4	30.0	97.1	20.5	234.6	49.5	474.1	100.0

Source: Performing Arts Survey

Table 3
Government funding of performing arts in decline, 1991-92 to 1998-99

Government spending*	1991-92	1994-95	1995-96	1996-97	1997-98	1998-99	Annual change, 1997-98 to 1998-99	Total change, 1991-92 to 1998-99
Performing arts	\$ million						%	%
Federal	121	106	109	97	112	112	0.4	-7.4
Grants as % of funding	64	61	66	61	57	59	3.1	
Provincial	151	136	129	126	117	126	7.5	-16.7
Grants as % of funding	59	70	70	68	69	73	5.8	
Municipal	35	39	n/a	62	64	30	-53.7	-15.7
Total - performing arts	307	281	239	285	293	268	-8.5	-12.9
Culture	\$ million							
Federal	2,884	2,876	2,923	2,776	2,668	2,826	5.9	-2.0
Grants as % of funding	15	21	13	15	17	18	8.8	
Provincial	1,908	1,879	1,802	1,742	1,730	1,886	9.0	-1.2
Grants as % of funding	60	60	60	60	59	61	3.5	
Municipal	1,263	1,427	1,420	1,443	1,479	1,362	-7.9	7.8
Total - culture	6,055	6,181	6,145	5,961	5,877	6,073	3.3	0.3
Performing arts share of culture expenditures (%)	5.1	4.5	3.9	4.8	5.0	4.4		

* This table contains data on all government spending on culture and the performing arts: direct operating and capital expenditures, grants, contributions and transfers.
Source: Survey of Government Expenditures on Culture

At the provincial level, particularly in Ontario and Quebec, total expenditures on the performing arts fell steadily from 1991-92 to 1997-98. Spending rebounded in 1998-99, increasing 8% in the one year.

Spending patterns of municipal governments were different from those of other levels of government, generally rising through most of the 1990s, then falling significantly in 1998-99. That year municipalities spent \$30 million on the performing arts, a level lower than at any other time in the decade.

Notwithstanding the significant levels of support for this sector, total government spending on the performing arts in 1998-99 represented only 4.4% of total government expenditures on culture as a whole (table 3).

Increased competition for government funding

Individual performing arts companies are experiencing increased competition for funding, even from government sources. While about 30% of their average total operating income came from government grants in 1998-99, this was a smaller portion of company income than in previous years. Seven years earlier grants had accounted for 36% of revenues (table 1).

With the increase in the number of performing arts companies, there has been a decline in the relative size of individual grants. Between 1991-92 and 1998-99, more companies (19%) were given assistance but the average amount received in grants dropped by close to 13%, to \$228,000 (table 1).

The relative importance of government grants to individual companies has changed over the years. The Canada

Council, the largest performing arts granting agency in Canada, reported that in its early years (1968-69) their grants made up 23.2% of the income of the larger performing arts companies. During the time period of this analysis, Canada Council grants provided only 9.3% and 8.4% (in 1993-94 and 1998-99 respectively) of the total income of these same organizations¹. This situation is partly explained by the overall growth (52%) in the number of successful grant applications from 1992 to 2000 and limited new funds to be distributed among these companies.

Competition for arts subsidies has been stiff, as governments across the country have been operating under tight fiscal constraints. To survive, many companies have found ways to

¹ *The Canada Council for the Arts, 2001 "Research Report on Large Performing Arts Organizations", p.16.*

make up for the losses or have radically changed their operations.

Increased importance of private sector donations

In May 2001, Prime Minister Jean Chrétien underlined the importance of the arts in Canadian society by declaring that "Arts and culture are about more than economic growth. About more than gross domestic product. Our artists, writers and performers enrich the quality of our lives. Build partnerships with business and academia. Engage the young and build audiences for the future"².

The Prime Minister's call for partnership with the business community is not an entirely new concept. In fact, more than a quarter century ago, a group of leading business CEOs came together and founded The Council for Business and the Arts in Canada (CBAC). It was not designed as a grant-giving or fundraising organization but rather as a catalyst for advocacy, research, promotion and education. CBAC acts as a focal point for corporate donors and provides a forum for the corporate sector to interact with the arts community, with governments and with the media. Given the reduced support from government, the role of the private sector in supporting the arts has taken on an increasing importance. Contributions from the private sector climbed to \$97 million in 1998-99, a 58% increase over 1991-92 (table 4). Nearly all non-profit performing arts groups depend upon donations for a substantial fraction – now over 20% – of their operating revenues.

The four performing arts disciplines have had varying success at obtaining private sector funds

Table 4
Non-profit theatre companies receive the largest single share of private sector funding

	1991-92 ^r	1992-93 ^r	1993-94 ^r	1994-95 ^r	1996-97 ^r	1998-99 ^r	Total change, 1991-92 to 1998-99
Private sector funding							
	\$ million						%
Theatre	21.0	24.2	27.8	26.6	32.0	41.2	96.2
Music	21.7	24.6	25.0	26.0	30.1	31.8	46.3
Dance	9.4	8.8	9.3	11.6	10.6	12.4	32.1
Opera	9.3	8.1	9.0	9.8	14.4	11.7	26.1
Total*	61.6	65.7	71.2	74.1	87.2	97.1	57.8
Total revenues							
	\$ million						%
Theatre	175.2	189.5	188.8	194.0	206.9	240.1	37.1
Music	107.8	118.5	118.3	121.4	119.5	130.3	20.9
Dance	54.0	51.0	54.6	58.4	57.4	59.7	10.7
Opera	38.4	36.7	38.6	41.1	44.2	44.0	14.5
Total*	375.4	395.6	400.3	415.1	428.3	474.1	26.3
Private sector as % of total revenue							
	%						
Theatre	12.0	12.8	14.7	13.7	15.5	17.1	
Music	20.1	20.8	21.2	21.4	25.2	24.4	
Dance	17.4	17.3	17.1	19.9	18.4	20.8	
Opera	24.2	22.0	23.3	23.7	32.5	26.7	
Total*	16.4	16.6	17.8	17.9	20.4	20.5	

^r Revised

* See text box entitled 'Methodology used in the Performing Arts Survey'.

Source: Performing Arts Survey

(table 4). Donations and fundraising revenues for theatre increased by 96% between 1991-92 and 1998-99 while music, dance and opera had lower rates of private funding growth (46%, 32% and 26%, respectively). But, of the four disciplines, opera relies most heavily on the private sector, with 27% of its budget coming from donations and fundraising. Theatre companies are the least dependent, with only 17% of their revenues coming from the private sector. It is important to recognise, however, that the \$41 million³ that the theatre sector received from the private sector in 1998-99 was almost as much as the total operating budgets of all the opera companies (\$44 million).

Organizations have benefited from strong overall growth in the Canadian economy and increased profits in the corporate sector, which have made

available more private sector funds for donations to the arts. In addition, performing arts organizations have invested some of their creativity in fund raising targeted to individuals. Two notable examples come from orchestras in Quebec: in one case, the organization decided to sell the orchestra's chairs one-by-one to the highest bidders; in another, the orchestra sold a Beethoven symphony for \$1 a note and at the end of each concert played the portion of the piece that had been purchased to date.

² Address by Prime Minister Jean Chrétien announcing a major new government of Canada Investment in Canadian Arts and Culture May 2, 2001 < <http://www.gc.ca> >

³ Seventy-five percent of this amount was donated to the largest theatre companies (those with revenues exceeding \$800,000).

Audience and market development

The performing arts – theatre, music, dance and opera – increasingly share the entertainment market with movies, TV, and sporting events. Even so, there was a considerable broadening of the audiences for the performing arts in the 1980s. Rising proportions of residents across Canada were participating in the arts as a whole, as evidenced by increased touring activities and audience statistics. These trends were expected to continue into the 1990s, fuelled by rising levels of education, increasing participation of women in the labour force and the aging of the population.

Recently, however, participation in the NFP performing arts has declined. Increases in the cost of admission may be a contributing factor. Competition from other entertainment media may be another. Average attendance per company dropped 22% between 1991-92 and 1998-99 (table 5). Furthermore, the share accounted for by subscriptions, as compared to single ticket sales, has dropped seven percentage points to 34%.

While theatre continued to attract the most spectators, all performing arts sectors reported a decrease in attendance. Music and opera suffered the greatest drop in attendance (11% and 9%

respectively) followed by theatre (4%) and dance (1%). The number of spectators fell in most provinces, but the steepest declines were in Alberta (22%) followed by Manitoba (19%).

A report by the Canada Council confirms these figures⁴. It suggests that the 17 largest performing arts companies in Canada, funded by the Council, sold 3.2 million tickets in 1998-99, compared to the peak level of 4 million in 1988-89, representing a 20% drop in sales. A decline was also experienced in the United States. The RAND's report *The Performing Arts in a New Era* states

⁴ Canada Council, *Ibid*.

Table 5
Private sector funding and earned revenues increased at a greater rate than government grants, 1991-92 to 1998-99

All not-for-profit performing arts companies	1991-92 ^r	1992-93 ^r	1993-94 ^r	1994-95 ^r	1996-97 ^r	1998-99 ^r	Total change, 1991-92 to 1998-99
	Number						%
Number of companies	514	565	616	655	682	625	21.6
Attendance	14,008,044	15,066,511	14,593,298	14,139,612	13,825,718	13,319,791	-4.9
Attendance per company	27,253	26,666	23,690	21,587	20,272	21,312	-21.8
Performances	39,902	45,060	43,365	42,624	42,994	41,759	4.7
Performances per company	78	80	70	65	63	67	-13.9
	\$ million						
Revenues*							
Earned revenue	175.0	181.6	183.5	196.6	206.2	234.6	34.1
Government grants	134.4	145.1	140.9	144.2	142.6	142.5	6.0
Federal	57.0	59.3	56.5	57.4	54.5	60.6	6.3
Provincial	55.2	60.0	60.7	62.7	57.4	58.9	6.7
Municipal	21.2	21.8	22.6	22.4	22.0	21.7	2.6
Other public funding	1.0	3.9	1.1	1.8	8.6	1.3	24.2
Private sector	61.6	65.7	71.2	74.1	87.2	97.1	57.8
Total operating revenue*	375.4	395.6	400.3	415.1	428.3	474.1	26.3
Expenses	382.2	396.8	403.5	416.1	429.0	479.0	25.3
Deficit	-6.6	-1.1	-3.3	-1.0	-676.3	-4.9	-26.0
Accumulated deficit	-27.9	-26.5	-27.7	-22.4	-26.8	-16.4	-41.1
	Number						
Total # of paid staff	29,163	31,637	36,179	38,066	37,848	37,096	27.2
Total # of volunteers	27,736	30,508	26,651	31,035	31,549	27,408	-1.2
Volunteers as (%) of total staff	48.7	49.1	42.4	44.9	45.5	42.5	
Total wages (\$)	225.4	234.0	236.2	241.3	240.4	264.7	17.5

^r Revised

* See text box entitled 'Methodology used in the Performing Arts Survey'.

Source: Performing Arts Survey

that “many of the mid-sized non-profit organizations in the US are facing the greatest difficulty in attracting enough of the public to cover costs and many of them are likely to disappear”⁵. The report suggests that attendance will continue to weaken, as young Americans are less inclined to attend live performances and are more comfortable with entertainment provided through the Internet and other emerging technologies. It also suggests dramatic growth in the future for non-live performing arts, both recorded and broadcast performances. The popularity of electronic media delivery can be attributed, the report says, to several factors: the increasing quality of electronically reproduced substitutes for live performances, the rising direct and indirect costs of attending live performances, and an increasing preference among Americans for home-based leisure activities.

In Canada too the profusion of home-based entertainment options is a major competitive factor facing performing arts organizations. The Internet, satellite broadcasters and pay-per-view television all combine to provide many moderately priced alternatives to live performing arts events. Other factors such as socio-demographic changes and changes in the availability of leisure time could also be playing a role.

Immigration and the performing arts

The changing profile of the Canadian population will continue as immigration plays an increasingly larger role in population growth. Recent data show that with natural increase declining, more than 50% of the population growth in the last census-to-census period was due to immigration.

The sources of immigration to Canada have also changed greatly. European-born continued to account for the largest proportion of all immigrants living in Canada in 1996 but for the first time in the century, they accounted for less than half of the total immigrant population. In 1981, 67% of all immigrants living in Canada were born in Europe. By 1996, this proportion had declined to 47%. In contrast, the share of Canada’s immigrant population born in Asia and the Middle East increased from 14% in 1981 to 31% in 1996⁶. In major population centres, where most of the large arts organizations are located, immigrants make up a very significant percentage of the population.

The increased number of immigrants coming from a non-European background may be having an impact on the interest in performing arts of European origin⁷. At the same time, they can encourage a broadening of the focus of the performing arts in Canada and perhaps open up new areas of growth. This, combined with declining attendance and a growing supply of diverse entertainment products, pose major challenges to performing arts organizations seeking new audiences. Bob Rae, Chairman of the Toronto Symphony Orchestra, recently underlined the importance of considering these changes. “We have to make sure every cultural group and people of all backgrounds feel comfortable and at home – and that the symphony belongs to them and not to a small coterie of people”⁸.

Program delivery and deficit reduction

Performing arts companies have been working to overcome the drop in public funding. While the average operating revenue per company

climbed 0.5% annually between 1991-92 and 1998-99 to \$759,000, expenditures rose slightly less (0.4% annually) reaching \$766,000 (table 1). While expenditures continued to exceed revenues, the gap between the two narrowed between 1991-92 and 1998-99. In order to keep costs down many companies opted to reduce the number of performances offered. As a result, the number of performances per company dropped 14% between 1991-92 and 1998-99 (table 5).

Costs were also kept under tighter control (increasing only 2.2% per performance over this period) by companies making continued use of volunteer workers or unpaid staff. Volunteers are especially visible in the performing arts sector where they represented over 42% of all staff in 1998-99. Data suggest, however, that this percentage had been higher at the beginning of the decade, where it had stood at almost 49% (table 5). This may be an indication that it is becoming more difficult to attract volunteer workers⁹.

While these measures have been successful at curtailing costs, performing arts institutions continue to face costs that are rising faster

⁵ McCarthy, Kevin F., A. C. Brooks, J. Lowell and L. V. Zakaras, 2001. Rand Report: The Performing Arts in a New Era. Document No. MR-1367-PCT

⁶ Statistics Canada, *Census of Population of Canada*.

⁷ Canada Council, *Ibid.*, p. 12.

⁸ *Toronto Star*, 2 August 2002. “Orchestra is Toronto’s to lose, Rae warns Harold Levy”.

⁹ Statistics Canada, 2001. *The National Survey on Giving, Volunteering and Participating, 2000*, shows that there has been a decline in the number of volunteers across Canada although the number of hours donated by each volunteer has increased.

than their sources of funding.

Overall, performing arts companies reported an average deficit of \$7,900, or 1.0% of total operating revenue. Except for some theatre companies, all large performing arts companies registered a deficit and these 34 companies were responsible for 99% of the reported deficit. At the end of fiscal 1998-99 there was an accumulated deficit of \$16.4 million for the sector, equal to 3.5% of total operating revenue (table 5). Close to 72% of this amount was attributable to 18 large orchestras.

Stabilization funds in Canada

The Alberta Performing Arts Stabilization Fund and the Vancouver Arts Stabilization Team have existed since 1995. Since then, others have been created, including the Quebec fund (1999) sponsored by the Quebec government, and the Nova Scotia fund (2000) sponsored by the public and private sectors. Other projects are in development in Manitoba, Saskatchewan and the Hamilton-Wentworth and Burlington communities in southern Ontario.

Debt management is a huge challenge for these companies. To help them overcome this obstacle to their development, arts stabilization programs have been launched recently in some jurisdictions and a number of others are under study. The stabilization programs, which are the initiatives of private and public sector partners, are aimed at supplying technical assistance in management as well as stabilisation grants to help performing groups eliminate their cumulative deficits and build up working capital. Such programs try to provide the means to achieve long-term stability by cutting deficits. To this end, they support companies' efforts to diversify their funding sources and help them establish reserves for creation or development.

Casting the future

The battle for the mind, soul and wallet of today's consumer will require innovation and consultation as performing arts companies strive to maintain a strong culture presence in an increasingly competitive market place. And this must be done while government is faced with greater demands and scarcer resources.

To ensure that Canadians are not deprived of the many kinds of cultural performances that contribute to the spread of culture in Canada and abroad, sustained effort will be required on all fronts. The continued expansion of artistic creativity in the performing arts will almost certainly require new and increased sources of funding. However, this alone will not be sufficient. It will also depend on the building of future audiences and, in particular, encouraging our youth to participate and attend the performing arts. This means not only bringing new people into the theatres and concert halls but also re-engaging lapsed attendees.

One example of such an approach is a marketing initiative at the National Arts Centre in Ottawa. Aimed at students and intended to attract youth to the performing arts, *Live Rush* offers inexpensive seats to students by taking advantage of unsold inventory. This successful program has also recently been implemented in Calgary as part of an undertaking to build bridges to youth. The National Arts Centre also provides another example. They recently launched a performing arts website for young people. It is an interactive way for students to learn about the arts while also providing teachers with new teaching tools. This is but one example of the type of youth programs we should expect to

see in communities across Canada. Success in the long run in maintaining and increasing audience sizes and rejuvenating audiences will undoubtedly require the continuation or even intensification of education and outreach programs.

By their very survival to date, Canada's performing arts companies have demonstrated their commitment to their art form. However, just like any performance, only when all the players come together in harmony - be they performing artists or educators, governments or private companies - can their work transcend itself.

Marie Lavallée-Farah is Manager of the Survey of Performing Arts in the Culture Statistics Program. □

Culture Data Analysis

Often Culture Statistics Program data users want more than just the numbers - they want to know what the numbers are saying and why. That is, they want to have access to an analysis of the data that highlights the key findings and where possible, points to the reasons behind them. An excellent source of such information (in addition to *Focus* itself) is Statistics Canada's *Daily*, the official release vehicle for all of our data and analysis. The chart below was prepared to draw your attention to releases of culture data in the *Daily* over the past few years. All back issues are available free of charge by going to the STC web site www.statcan.ca and selecting *The Daily*, previous issues. Those releases that did not include analysis but were just a notification that the data were available are indicated as such.

Culture data releases**The Daily**

Film, video and audio-visual production, laboratories, and post-production services 1999/2000	July 22, 2002
Government expenditures on culture 1999/2000	May 27, 2002
Film and video distribution 1999/2000	March 25, 2002
Periodical publishing 1998/1999 (announcement of data availability only)	March 18, 2002
Movie theatres and drive-ins 1999/2000	February 7, 2002
Sound recording 1998 (announcement of data availability only)	January 30, 2002
Television viewing Fall 2000	October 23, 2001
Radio listening Fall 2000 (announcement of data availability only)	August 29, 2001
Film, video and audio-visual production, laboratories, and post-production services 1998 (announcement of data availability only)	March 30, 2001
Performing arts 1998/1999 (announcement of data availability only)	March 6, 2001
Government expenditures on culture 1998/1999	January 25, 2001
Television viewing Fall 1999	January 25, 2001
Canadian Culture in Perspective: A Statistical Overview 2000	December 22, 2000
Film and video distribution 1998/1999	December 1, 2000
Movie theatres and drive-ins 1998/1999	October 16, 2000
Book publishers and exclusive agents 1998/1999	July 26, 2000
Radio listening Fall 1999	July 26, 2000
Film, video and audio-visual production, laboratories, and post-production services 1997/1998	April 3, 2000
Heritage institutions 1997/1998 (announcement of data availability only)	March 30, 2000
Film and video distribution 1997/1998	February 3, 2000
Television viewing Fall 1998 (announcement of data availability only)	December 24, 1999
Government expenditures on culture 1997/1998	October 13, 1999
Movie theatres and drive-ins 1997/1998	August 24, 1999
Radio listening Fall 1998	July 22, 1999
Radio and television statistics 1998	June 18, 1999

Provincial and territorial data

Often in our analysis of survey data, we look at the national picture only, and do not highlight particular provincial or territorial patterns. In order to place more provincial culture data in front of our users, we are presenting selected provincial and territorial data in each issue of *Focus on Culture*. This time, we have chosen to include recently released data on federal, provincial and territorial, and municipal government expenditures on culture.

□

Per-capita expenditures by government on culture, 1995-96 to 1999-2000**Federal government expenditures on culture on per-capita basis, 1995-96 to 1999-2000**

	1995-96	1996-97	1997-98	1998-99	1999-2000
			\$		
Newfoundland & Labrador	85	80	70	74	79
Prince Edward Island	90	99	111	123	119
Nova Scotia	92	92	95	99	95
New Brunswick	63	63	58	65	64
Quebec	109	116	113	126	123
Ontario	107	103	101	98	97
Manitoba	59	58	54	59	82
Saskatchewan	43	40	34	43	43
Alberta	57	52	45	45	39
British Columbia	39	38	33	38	36
Yukon	379	411	397	468	439
Northwest Territories	504	563	434	456	876
Nunavut	-	-	-	-	411
Canada	100	94	89	93	92

Provincial and territorial government expenditures on culture on per-capita basis, 1995-96 to 1999-2000

	1995-96	1996-97	1997-98	1998-99	1999-2000
			\$		
Newfoundland & Labrador	54	72	82	66	68
Prince Edward Island	74	74	78	74	79
Nova Scotia	57	59	63	72	72
New Brunswick	44	47	55	52	53
Quebec	81	80	78	89	89
Ontario	47	39	40	43	44
Manitoba	76	74	75	75	80
Saskatchewan	64	63	63	68	68
Alberta	47	48	44	45	48
British Columbia	69	71	67	71	73
Yukon	318	576	367	347	405
Northwest Territories	227	127	122	146	181
Nunavut	-	-	-	-	..
Canada	61	59	58	62	63

Municipal government expenditures on culture on per-capita basis, 1995 to 1999

	1995	1996	1997	1998	1999
			\$		
Newfoundland & Labrador	21	22	20	20	21
Prince Edward Island	9	9	12	12	13
Nova Scotia	37	34	32	34	36
New Brunswick	26	25	26	25	26
Quebec	35	33	38	30	33
Ontario	54	54	53	47	51
Manitoba	45	43	52	46	46
Saskatchewan	54	51	57	60	55
Alberta	43	48	48	52	48
British Columbia	76	76	74	69	72
Yukon	13	73	114	17	19
Northwest Territories	20	38	34	25	37
Nunavut	-	-	-	-	-
Canada	48	49	49	45	47

□

DID YOU KNOW?

A comparison of performing arts companies by discipline, 1991-92 to 1998-99

By producing average data for key variables for the performing arts, it is possible to compare theatre, dance, music and opera companies over a period of eight years (six survey years). The methodology used to ensure that survey data are comparable is described in a text box entitled 'Methodology used for Performing Arts Survey data' on p. 3 of this publication.

Table 1
Theatre companies

Averages for theatre companies	1991-92 ^r	1992-93 ^r	1993-94 ^r	1994-95 ^r	1996-97 ^r	1998-99 ^r	Total change (%), 1991-92 to 1998-99
Number of companies	282	332	353	368	385	350	24.1
Performances per company	115	111	99	92	89	95	-17.3
Attendance per company	29,111	28,077	24,948	22,337	21,173	22,462	-22.8
Attendance per performance	254	252	251	242	239	237	-6.8
Total operating revenue per company (\$)	621,307	570,874	534,721	527,231	537,337	686,069	10.4
Earned revenue	328,540	294,933	274,229	279,511	291,944	375,805	14.4
Government grants	206,407	198,181	173,386	175,135	162,211	192,627	-6.7
Private sector grants	74,436	72,805	78,777	72,188	83,052	117,638	58.0
Expenses per company (\$)	632,263	570,720	539,927	529,741	528,993	685,649	8.4
Total staff per company	114	99	89	88	81	93	-18.6
Paid staff per company	54	48	49	47	44	53	-0.6
Wages per paid worker (\$)	6,568	6,647	6,300	6,221	6,387	6,765	3.0
Volunteers as (%) of total staff	53.1	51.1	45.0	45.8	45.7	42.8	-19.5
Deficit per company (\$)	1,277	-2,464	8,548	3,344	-5,972	420	-67.1
Accumulated deficit per company (\$)	1,758	-16,006	-26,221	-21,206	-8,943	-827	-147.0

Table 2
Music companies

Averages for music companies	1991-92 ^r	1992-93 ^r	1993-94 ^r	1994-95 ^r	1996-97 ^r	1998-99 ^r	Total change (%), 1991-92 to 1998-99
Number of companies	145	152	165	173	173	160	10.3
Performances per company	31	32	30	29	27	31	0.3
Attendance per company	25,146	24,487	22,398	21,663	20,604	21,261	-15.4
Attendance per performance	821	769	736	753	764	692	-15.7
Total operating revenue per company (\$)	743,319	779,425	716,829	701,542	690,955	814,323	9.6
Earned revenue	313,169	320,584	295,389	296,051	289,995	358,071	14.3
Government grants	276,250	292,157	265,634	254,315	226,703	257,752	-6.7
Private sector grants	149,768	162,016	151,741	150,407	174,245	198,499	32.5
Expenses per company (\$)	761,200	781,546	725,007	706,658	699,450	832,602	9.4
Total staff per company	107	110	123	134	144	131	22.8
Paid staff per company	52	59	74	71	73	72	37.8
Wages per paid worker (\$)	10,130	8,740	6,446	6,434	6,221	7,556	-25.4
Volunteers as (%) of total staff	51.3	46.8	40.5	46.8	49.0	45.4	-11.6
Deficit per company (\$)	-17,611	-3,469	-8,801	-6,122	-8,822	-18,280	3.8
Accumulated deficit per company (\$)	-86,020	-85,699	-71,854	-58,822	-80,151	-69,497	-19.2

Table 3
Dance companies

Averages for dance companies	1991-92 ^r	1992-93 ^r	1993-94 ^r	1994-95 ^r	1996-97 ^r	1998-99 ^r	Total change (%), 1991-92 to 1998-99
Number of companies	68	65	82	91	98	92	35.3
Performances per company	33	35	30	28	34	33	0.9
Attendance per company	21,759	20,194	17,444	14,343	14,335	15,911	-26.9
Attendance per performance	656	578	588	508	426	475	-27.6
Total operating revenue per company (\$)	793,603	784,395	665,641	641,575	586,082	649,054	-18.2
Earned revenue	292,202	280,394	244,106	258,525	254,169	264,856	-9.4
Government grants	353,803	353,354	294,804	255,464	223,893	248,984	-29.6
Private sector grants	138,454	135,345	113,932	127,732	108,038	135,214	-2.3
Expenses per company (\$)	801,865	770,525	650,261	634,457	598,686	663,420	-17.3
Total staff per company	57	90	60	80	62	56	-2.0
Paid staff per company	36	37	36	37	34	32	-12.6
Wages per paid worker (\$)	10,920	11,264	9,489	8,577	8,197	9,559	-12.5
Volunteers as (%) of total staff	36.6	58.8	40.7	54.2	45.6	43.4	18.8
Deficit per company (\$)	-8,668	12,223	13,786	5,883	-12,604	-14,366	65.7
Accumulated deficit per company (\$)	-79,964	-76,495	-49,248	-47,051	-58,228	-50,377	-37.0

Table 4
Opera companies

Averages for opera companies	1991-92 ^r	1992-93 ^r	1993-94 ^r	1994-95 ^r	1996-97 ^r	1998-99 ^r	Total change (%), 1991-92 to 1998-99
Number of companies	19	16	16	23	26	23	21.1
Performances per company	42	49	43	44	34	26	-37.5
Attendance per company	34,261	40,834	38,995	37,244	26,789	25,755	-24.8
Attendance per performance	824	828	900	842	780	991	20.2
Total operating revenue per company (\$)	2,022,753	2,295,228	2,414,711	1,786,582	1,698,809	1,913,285	-5.4
Earned revenue	895,715	1,047,193	1,121,964	820,839	717,225	929,353	3.8
Government grants	638,293	744,332	732,035	542,267	429,816	473,400	-25.8
Private sector grants	490,251	505,379	561,965	424,263	552,036	510,532	4.1
Expenses per company (\$)	2,048,412	2,403,117	2,496,109	1,780,184	1,743,790	1,948,758	-4.9
Total staff per company	271	427	388	270	269	249	-8.2
Paid staff per company	205	262	243	209	186	175	-14.5
Wages per paid worker (\$)	5,791	5,355	5,547	5,030	5,393	5,906	2.0
Volunteers as (%) of total staff	24.3	38.6	37.3	22.4	30.7	29.5	21.4
Deficit per company (\$)	-25,953	-106,076	-80,366	5,425	-44,912	-35,473	36.7
Accumulated deficit per company (\$)	-110,734	-159,342	-100,051	-30,592	-117,169	-17,619	-84.1

Table 5
All disciplines

Averages for all disciplines	1991-92 ^r	1992-93 ^r	1993-94 ^r	1994-95 ^r	1996-97 ^r	1998-99 ^r	Total change (%), 1991-92 to 1998-99
Number of companies	514	565	616	655	682	625	21.6
Performances per company	78	80	70	65	63	67	-13.9
Attendance per company	27,253	26,666	23,690	21,587	20,272	21,312	-21.8
Attendance per performance	351	334	337	332	322	319	-9.1
Total operating revenue per company (\$)	730,396	700,237	649,760	633,731	627,946	758,615	3.9
Earned revenue	340,397	321,360	297,914	300,155	302,356	375,304	10.3
Government grants per company	261,428	256,790	228,694	220,209	197,692	227,927	-12.8
Private sector grants	119,770	116,366	115,662	113,193	127,884	155,384	29.7
Expenses per company (\$)	743,535	702,324	655,099	635,304	628,989	766,479	3.1
Total staff per company	111	110	102	105	102	103	-6.8
Paid staff per company	57	56	59	58	55	59	4.6
Wages per paid worker (\$)	7,728	7,398	6,530	6,340	6,352	7,136	-7.7
Volunteers as (%) of total staff	48.7	49.1	42.4	44.9	45.5	42.5	-12.8
Deficit per company (\$)	-12,918	-2,023	-5,321	-1,542	-992	-7,864	-39.1
Accumulated deficit per company (\$)	-54,358	-46,836	-45,003	-34,255	-39,350	-26,318	-51.6

^r Revised

Source: Performing Arts Survey

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