

While few full-time writers (writing at least 30 hours a week) maintained other full-time employment, almost 30% of full-time writers had part-time jobs, 50% of part-time writers (less than 30 hours a week spent on writing activities) held full-time jobs and an additional 21% had part-time employment.

Just under half of those who had salaried employment worked in writing-related areas, teaching literature, journalism and related courses, publishing, editing, commercial writing and translating.

Almost half of those who had written books said that non-fiction had generated the greatest amount of revenue.

The most popular medium for writers was freelance work for magazines and newspapers in which 80% of all writers had engaged.

Actors and directors. In 1980, a survey of creative and performing artists undertaken by the culture sub-division studied Canadian actors and directors.

As in most areas of the performing arts, only a small number of people involved in the creative and interpretive fields of Canadian theatre, film, radio and television are able to derive an adequate income from these activities alone. More than 40% of Canadian actors and directors made less than \$5,000 in 1979 from what they considered their major area of involvement in the performing arts.

Over four-fifths of the individuals in the survey group spent less than 80% of the time in the performing arts during 1979. About 60% of these actors and directors, by choice or circumstance, did not make a full-time living in the performing arts and earned less than \$5,000 from their work in this area.

On the other hand, a small group of individuals who managed to work full-time in the performing arts throughout 1979 generally received an adequate income. Over 60% of those who spent four-fifths or more of their time in the performing arts earned more than \$15,000 from their professional work that year.

Most actors and directors employed outside performance, production or administration of the performing arts found related work, mostly in full-time or part-time teaching related to the arts. About one-quarter of the group supplemented their income in unrelated jobs.

When all sources of income are considered the entire survey group reported a median gross income of \$13,000 for 1979. Although 42.9% earned less than \$5,000 from their acting and directing, most of them had other sources of income and only 12% earned less than \$5,000.

Musicians and composers. The survey of performing musicians and composers was held in 1983. It revealed that, during 1982, musicians earned a median gross income from their music of \$3,500 and that over 30% had less than \$5,000 income from all sources.

15.3 The performing arts

Performing arts including theatre, music, dance and opera, share the collective entertainment market mainly with movies and sporting events. The appearance of television in the 1950s and its rapid growth was first seen as formidable competition for the stage. There was fear that TV entertainment at home would cut deeply into attendance at the performing arts.

But in the last two decades, instead of a decline of interest there has been a general upsurge particularly in theatre. Music, dance and opera have been close behind. Only recently has growth in theatre attendance levelled off while attendance at classical music concerts soared during the 1970s.

These results come from a survey of leisure activities conducted in conjunction with the monthly labour force survey of Statistics Canada in February 1978. Partial results were published in the annual *Culture statistics, performing arts, 1978*, Statistics Canada Catalogue 87-610, from which the following information has been extracted.

Vitality in the performing arts has occurred at all levels, amateur as well as professional. Greater numbers are not only attending but becoming actively involved for recreation. The proportion who go to live theatre, much higher than average in the 15-19 age group, drops to the average in the 20-24 age range, and decreases with advancing age. Those in the 65-69 age range attend almost as frequently as the younger theatre-goers. The participation rate generally increases with higher education. More women go to live theatre than men, and more often than men. A greater proportion of English-speaking Canadians attend than French-speaking Canadians. A small proportion of bilingual Canadians who go to theatre performances attend far more frequently than either their French- or English-speaking compatriots.

Just 20 years ago the Canada Council was funding 13 theatre companies and festivals. At last count there were more than 210 professional theatre companies in Canada and 172 of them received funds from the council.

The number of performing arts organizations fluctuates constantly. There are always organizations folding or coming into being. The data on 210 organizations published by Statistics Canada for 1981 include most of the major companies, as shown in Table 15.6.

For this annual survey the organizations included 133 theatre companies as compared to 114 in 1979, 48 music organizations (46 in 1979), 23 dance companies (20 in 1979) and six opera companies (six also in 1979).

During 1981 the 210 companies gave 27,040 performances to combined audiences of 9.69 million people. The revenues earned amounted to \$61.9 million. Grants from the public and donations from