

private sectors totalled over \$67 million. These were supplemented by revenue from program sales, bar and concession sales, and other sidelines. More precisely, public grants accounted for 38% of all revenue for theatre companies, 35% for opera companies, 40% for music organizations and 43% for dance groups. In descending order the principal contributors were the federal government, provincial governments and municipal or regional governments. The level of private sector donations, in total, was between that of the provincial and municipal governments for theatre while in music, dance and opera it exceeded provincial grants.

On the expenditure side, personnel costs accounted for slightly less than 60% of the budget for theatre, dance or opera companies and rose to 74% for music groups. Publicity accounted for 8% to 9% of total expenses, and administration from 5% to 8%. Other production costs, such as for sets, costumes, props, technical equipment and tickets, accounted for 15% for theatre, 6% for music, 23% for dance and 16% for opera.

To make a valid comparison between 1980 and 1981, only data from companies surveyed in both years are shown in Table 15.7. These are 186 organizations comprising 115 theatre companies, 44 orchestras, 21 dance companies and six opera companies.

This subset of companies had almost the same total attendance in 1980 and 1981 although the number of performances declined by 3% in 1981. Expenses increased by 15% while earned revenue was up by slightly more than 16%. Increases in public subsidies of 13% resulted in an overall increase in total revenue of 14%. Expenses rising faster than total revenue resulted in an overall deficit for the 186 companies of 0.3% of operating expenses as compared to a surplus of 0.3% in 1980.

Professional theatre is the most prevalent of the performing arts in Canada. In 1981 more professional theatre companies gave more performances before more Canadians than all the professional music, dance and opera companies combined.

Symphony orchestras. Most major Canadian cities now support symphony orchestras. Several, including the Toronto, Montréal and Vancouver symphonies and the National Arts Centre orchestra, have achieved international status.

Dance. Three major Canadian dance companies, the National Ballet, the Royal Winnipeg Ballet and Les Grands Ballets Canadiens have been enthusiastically acclaimed. Recent years have produced several smaller professional groups usually called chamber or concert ballet companies, often comprised of lead dancers from the major companies.

Opera is the most limited of the performing arts in its sphere of influence, but this most lavish and

expensive of the arts has attracted growing numbers of devotees.

Regional picture. Activity in the performing arts is characterized by regional differences, influenced by Canadian geography and demography. Distribution of the population determines where performing arts companies establish themselves. Large cities offer the sustaining market as well as the creative climate, training ground and community of artists that foster development. But Canada's handful of large cities are strewn unevenly across the country.

If population concentrations are not sufficient to support performing arts organizations, those companies must seek out audiences. This means touring. In 1981 one in three theatre performances was given on tour, in music one in 10, and in dance and opera almost one in two.

Another dimension underlies touring. At the level of national policy, this first received formal recognition in 1968 with a federal government statement of support for democratization of cultural opportunities and decentralization of cultural resources. The aim was to ensure that as many Canadians as possible would have access to the performing arts. The touring office of the Canada Council has since helped many arts groups perform across Canada, often in quite remote communities.

One of the cultural roles of touring is to help different regions become more aware of each other, reinforcing a sense of the Canadian community.

Economic picture. The performing arts cannot earn enough money to meet expenses and depend on massive financial transfusions in grants and subsidies. This leaves them vulnerable to changing economic winds. Historically in times of economic retrenchment the arts have been the first to suffer funding cuts. Rising costs and declining subsidies double the jeopardy.

Earned revenue is the income a performing arts organization generates from its own operations, primarily from box-office sales but also from such other sources as guarantees and program and beverage sales at performances. Generally the price of admission is reasonable when compared to other consumer costs. Average earned revenues per spectator in 1981 were: theatre, \$5.81; music concerts, \$7.77; dance, \$5.87; and opera, \$9.71.

Costs are escalating as in all sectors of the economy. In the performing arts expenses are rising faster than revenues. In 1981 the average cost per theatre performance was \$2,869. For a music concert it was \$20,125, for dance \$10,383 and for opera \$15,064. The income earned by theatre companies represented 53% of total revenue. Opera earned 42% of its revenue. Both music and dance earned 43% of their total revenue. The balance was subsidized.

Grants and subsidies come from two main sectors, public (governments) and private. On average, grants