

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.

The number of performing arts organizations fluctuates constantly. There are always organizations folding or coming into being. Data on 240 organizations collected by Statistics Canada for 1984 include most of the major companies.

For this annual survey the organizations included 139 theatre companies, 58 music organizations, 32 dance companies and 11 opera companies.

During 1984, the 240 companies gave almost 28,000 performances to combined audiences of 10.1 million people. The revenues earned amounted to \$100.2 million. Grants from all levels of government and donations from the private sector totalled over \$93 million. More precisely, government grants accounted for 35% of all revenue for theatre companies, 31% for opera companies, 37% for music organizations and 37% 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 approximately 55% of the average expenses for theatre, dance or opera companies and rose to 71% for music groups. Both publicity and administration each accounted for between 5% and 9% of total expenses, depending on the discipline. Other production costs, such as for sets, costumes, props, technical equipment and tickets, accounted for 16% of theatre, 6% of music, 23% of dance and 15% of opera total average expenses.

Professional theatre is the most prevalent of the performing arts in Canada. In 1984 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, Montreal 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 of the arts is attracting 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 1984, one in three theatre performances was given on tour, in music one in seven, in dance almost one in two and in opera one in three.

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 souvenir and beverage sales at performances. Average earned revenues per performance in 1984 were: theatre, \$2,268; music concerts, \$12,600; dance, \$6,333; and opera, \$13,432.

Costs, however, are escalating as in all sectors of the economy and in the performing arts,