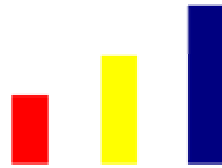


Performing Arts Attendance in Canada and the Provinces



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PERFORMING ARTS ATTENDANCE IN CANADA AND THE PROVINCES

This report examines the attendance of Canadians at theatre, symphony, opera, choral music, popular music and dance performances (excluding festivals).¹ The data is drawn from Statistics Canada's 1992 and 1998 General Social Survey, in-depth telephone surveys of Canadians 15 years of age or older.² The paper summarizes data on individuals who attended performing arts events during the survey year, not total attendance at these events. Individuals who attended more than one event are included only once.

Attendee data will be broken down by type of event, home language, sex, household income, education, age and marital status. As well, differences in attendance between urban and rural Canadians will be examined. The report will also examine trends in attendance in the 1990s, crossover attendance between different arts activities, as well as the volunteer and sports involvement of arts attendees.

Comparisons of provincial performing arts attendance rates and profiles of the demographic characteristics of attendees in each province (wherever data quality permits)³ will also be provided.

CANADIAN PERFORMING ARTS ATTENDANCE RATES⁴ AND ATTENDEE PROFILE

Over 9.1 million Canadians (37.6%) 15 years of age or older attended a live performing arts event in 1998. Theatre is the most popular live performing arts activity, drawing 5.3 million people (21.7%) to live drama, comedy, musical theatre or dinner theatre. Popular forms of music (including rock, jazz, blues, folk and country) are nearly as well attended as theatre, attracting 5.2 million people or 21.3% of Canadians. Classical forms of music (including symphonic, operatic and choral performances) drew 3.3 million Canadians (or 13.7%) to concert locations during the survey year. A breakdown of the classical music disciplines shows that 2.2 million Canadians (9.0%) attended symphonic music events, 780,000 (3.2%) attended opera performances and 1.7 million (7.2%) attended choral music events. Live dance performances attracted 1.8 million Canadians, representing 7.4% of residents 15 or older.

If theatre, classical music and dance are collected into a single group, the data show that 6.7 million Canadians (27.5%) attended at least one of these events. Figure 1 summarizes these attendance rates.

Reaching Canadians who speak languages other than English or French is a significant challenge facing Canada's performing arts organizations. Performing arts attendance rates are relatively low for Canadians who speak languages other than English or French at home, even if they also speak English at home.⁵ Just over one-fifth (21.9%) of Canadians who only speak a language other than English or French at home attended a performance during the survey year. The percentage is somewhat higher (28.7%) for Canadians who speak English and another

¹ The data includes attendance of Canadians while travelling out of province or out of the country and excludes attendance by residents of other countries while travelling in Canada.

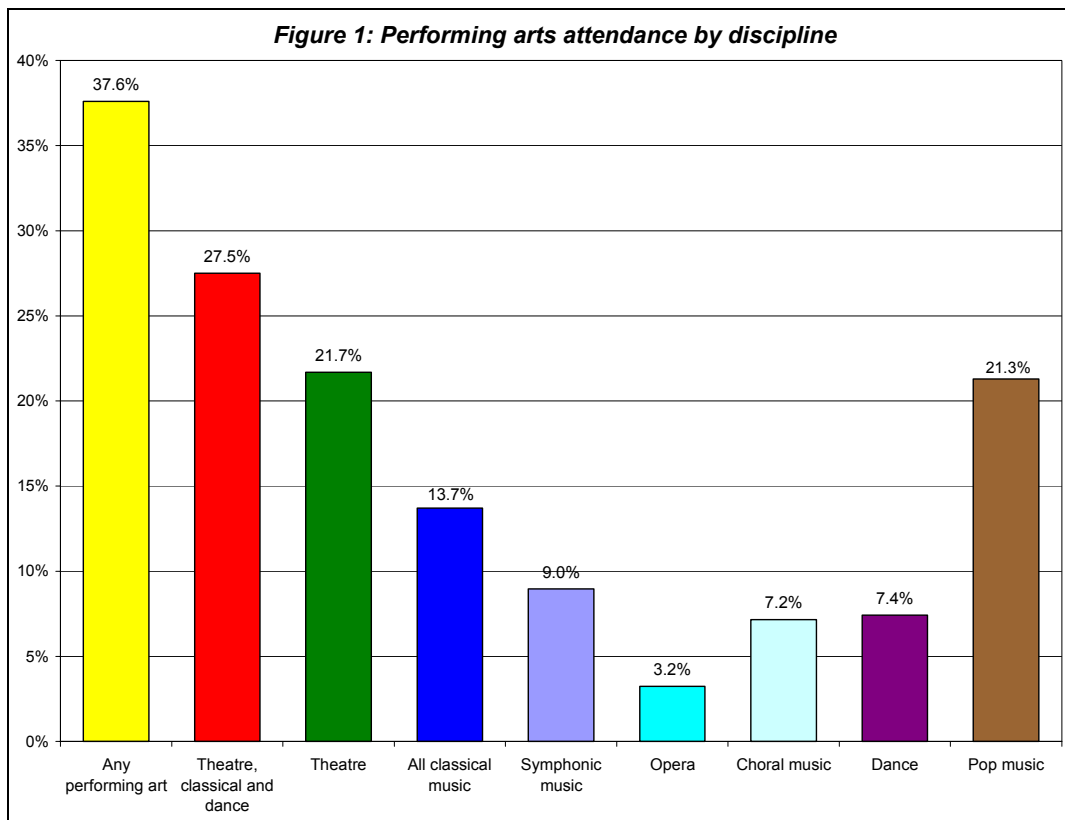
² The 1992 GSS surveyed 9,815 Canadians 15 years or older, and the 1998 survey included 10,749 respondents. Please see the table appended to this report for details of the performing arts questions asked in the 1992 and 1998 surveys.

³ To improve data quality, the Atlantic provinces are grouped together in the breakdowns by age, income, etc. In the other provinces, some income, education and marital status categories are grouped to ensure data quality. In addition, full details of attendance at opera, choral music and symphonic music are not available for the provinces. These categories are grouped into a single "classical music" category.

⁴ The attendance rate is the percentage of the population in a particular category that attended at least one event. All estimates of attendance rates in this article have been adjusted for non-response. That is, responses classified as "don't know" or "not stated" have been omitted. It appears that most of these incidents of non-response are due to individuals not responding to the full survey (i.e., hanging up partway through). In web and other publications on similar topics, Statistics Canada has not adjusted for non-response, leading to slightly different figures from those presented here. The author believes that adjustment for non-response provides the best estimate of attendee figures, especially given the large number of hang-ups. Adjusting for non-response adds 0.4 percentage points to the overall performing arts attendance rate in 1992 and 3.0 points in 1998. The difference between these figures indicates that more Canadians did not respond to the full survey in 1998 than in 1992.

⁵ Statistics for those who speak French and a language other than English at home have high statistical variability and are therefore not suitable for release.

language at home (excluding French). Attendance is quite consistent between individuals who only speak one of Canada's official languages at home: 39.0% of Canadians who speak only English in their home life attended a performance during the survey year, compared to 39.6% of those who speak only French at home. Canadians who speak both official languages at home have a very similar attendance rate (37.8%).



Across Canada, more women than men attend performing arts events. In 1998, 38.9% of women (or 4.8 million women) attended at least one performance, compared to 36.3% of men (or 4.3 million men). The attendance rate of women is higher than the rate for men in every region of Canada.

Table 1 shows that performing arts attendance in Canada increases steadily with income. The table also shows that theatre, classical music and dance reach a larger proportion of Canadians in every income group than pop music does.⁶

Table 1: Performing arts attendance by income

<i>Income group</i>	<i>Any performing art</i>	<i>Theatre, classical music and dance</i>	<i>Pop (including rock, country, jazz, etc.)</i>
Less than \$20,000	23.7%	16.3%	14.8%
\$20,000 to \$39,999	31.2%	22.6%	16.9%
\$40,000 to \$59,999	37.9%	27.8%	22.0%
\$60,000 to \$79,999	47.1%	32.6%	28.1%
\$80,000 and over	55.0%	43.3%	31.5%

⁶ In 1992 but not in 1998, respondents were also asked about attendance at professional sporting events. This data shows that professional theatre, classical music and dance events reached a larger proportion of Canadians in the lowest and the highest income groups than professional sporting events. Sports reached more Canadians with incomes between \$40,000 and \$79,999. Those with incomes between \$20,000 and \$39,999 attended sports and the "higher" performing arts in the same proportion.

In an article on the arts attendance habits of American and British audiences, Bonita Kolb (2001) notes that Americans with incomes between \$75,000 and \$100,000 are much more likely to attend performing arts events than those with incomes between \$20,000 and \$30,000. Kolb found that the higher income group is 2.4 to 3.1 times more likely to attend, depending on the particular performing arts discipline. From Table 1, it is possible to calculate a relatively similar ratio for Canada: Canadians with incomes of \$80,000 or more are 1.8 times more likely to attend a performance than those who have incomes between \$20,000 and \$39,999.⁷ It appears that income – although still a significant factor in performing arts attendance – is not *as significant* a factor in Canada as it is in the United States. Performing arts organizations in Canada appear to be more successful than their American counterparts in reaching lower income audiences, likely through low cost ticket options.

Using the same high income versus low income groupings as above, the Canadian ratios for theatre, classical music and dance (as a group) and for pop music are the same (1.9 in both cases). Popular forms of music not only attract fewer Canadians in all income groups than theatre, classical music and dance, but also do not attract a significantly different income mix than the “higher” performing arts.

Table 2 demonstrates that Canadian performing arts attendance rates increase with education, with a significant difference between those who have completed high school (33.2%) and those who have not (23.3%). There are also substantial differences between the attendance rate of Canadians who have completed at least a bachelors degree (55.7%), those who have partially completed post-secondary studies (44.2%) and those who have completed a college or trades diploma (38.1%). Table 2 also shows that theatre, classical music and dance reach a higher proportion of Canadians in every education group than pop music does.

Table 2: Performing arts attendance by education

<i>Education group</i>	<i>Any performing art</i>	<i>Theatre, classical music and dance</i>	<i>Pop (including rock, country, jazz, etc.)</i>
Less than high school	23.3%	15.8%	12.5%
High school	33.2%	23.8%	17.3%
Post-secondary in progress or not completed	44.2%	31.4%	27.3%
College or trades diploma	38.1%	26.6%	21.2%
Bachelors degree or higher	55.7%	45.5%	31.9%

In her article on American arts attendance, Kolb (2001, p. 11) argues that a “great attendance divide exists between those who have been through higher education and those who have not”. Americans who have completed university are 3 to 6 times more likely to attend a range of performing arts events than those who have completed high school only. The equivalent ratio for Canada can be calculated from Table 2. Canadians who have completed at least a bachelor’s degree are 1.7 times more likely to attend performances than those who have completed high school only.⁸ It appears that Kolb’s “great attendance divide” is not nearly as pronounced in Canada as in the US.

Table 3 shows that performing arts attendance generally decreases with age. Canadians under 30 have the highest attendance rate (45.3%). The attendance rate falls to 36.3% for those between 30 and 44 and 37.6% for the 45 to 59 age group. The rate decreases significantly for Canadians 60 and over (28.7%). (*See the detailed tables at the end of this report for a new chart showing that the performing arts attendance rate decreases somewhat for those between 60 and 74 years of age and falls more significantly for those 75 years of age or older.*)

If pop music attendance is excluded from these statistics, the attendance rates for the two youngest age groups decrease significantly. This leaves a fairly even spread between the four age groups for theatre, classical music and dance events. In contrast, popular music attendance (including rock, jazz, blues, folk and country) is very heavily skewed toward the younger age groups.

⁷ Dividing 55.0 by 31.2 gives the result of 1.8. The slight differences in income groupings may affect the results.

⁸ Dividing 55.7 by 33.2 gives 1.7.

Table 3: Performing arts attendance by age

<i>Age group</i>	<i>Any performing art</i>	<i>Theatre, classical music and dance</i>	<i>Pop (including rock, country, jazz, etc.)</i>
15 - 29	45.3%	27.5%	32.2%
30 - 44	36.3%	25.6%	22.1%
45 - 59	37.6%	31.3%	17.9%
60 and over	28.7%	26.1%	8.3%

In addition to income, education and age, there are other factors that affect performing arts attendance rates. For example, urban Canadians attend performing arts events in higher proportions than rural Canadians: 42.9% of urban residents attended a performance during the survey year, while 31.4% of rural residents attended an event. Availability of performing arts options is clearly a factor. In addition, performing arts attendees may decide to locate in cities with significant arts offerings. Provincial attendance rates also vary significantly, from the high levels in Quebec (39.8%) and Ontario (39.6%) to a low of 24.2% in Newfoundland. These rates are discussed in much more detail in the “Provincial Comparisons” section of this paper.

Canadians without children at home attend performing arts events more commonly than those with children at home (40.2% vs. 33.6%). In terms of marital status, 46.9% of single Canadians attend performances, compared to 38.1% of common-law residents, 33.8% of married Canadians and 33.2% of Canadians who are divorced, widowed or separated.

The data in Table 4 demonstrates that Canadians who attend performances often participate in other arts activities. They also volunteer in their communities and participate in sports. The first column of the table shows that 41.4% of Canadian performing arts attendees visited a public art gallery during the survey year, compared to 13.5% of Canadians who did not attend a performing arts event. In addition, 40.9% of performing arts attendees attended a cultural festival during the survey year. This is much higher than the 14.7% festival attendance rate of those who did not attend a performance.⁹ In terms of community involvement, there is a striking difference between the volunteer rates of performing arts attendees and non-attendees: 45.6% of performing arts attendees volunteered in their communities, compared to 27.0% of non-attendees. Performing arts attendees are also active sports participants: 47.1% of performing arts attendees participated in at least one sporting activity, compared to 31.2% of non-attendees.

Table 4: Crossover attendance and participation rates between activities

	<i>Art gallery attendance rate</i>	<i>Festivals attendance rate</i>	<i>Volunteer participation rate</i>	<i>Sports participation rate</i>
Performing arts attendees	41.4%	40.9%	45.6%	47.1%
Non-attendees	13.5%	14.7%	27.0%	31.2%

The high degree of crossover attendance indicates that arts marketing strategies should target attendees of other types of events. Also, efforts to attract new audiences to a particular discipline may pay off with higher attendance in a range of disciplines. Coordination of marketing and outreach strategies may be an effective tactic. The high level of volunteer participation clearly indicates that volunteer development strategies should target performing arts attendees.

⁹ Using the same dataset, Fisher and Preece (2002) found significant crossover attendance *within* the performing arts.

ATTENDANCE TRENDS IN THE 1990s

A smaller proportion of Canadians attended performing arts events in 1998 than in 1992.¹⁰ Overall attendance rates decreased from 42.4% to 37.6% between 1992 and 1998. The two largest sectors of the performing arts reached a smaller proportion of Canadians during the 1990s. Theatre attracted 24.3% of Canadians in 1992 and 21.7% in 1998. Pop music concerts reached 24.0% of Canadians in 1992 and 21.3% in 1998.

There was a slight increase in the percentage of Canadians attending at least one symphony performance, from 8.4% in 1992 to 9.0% in 1998. Choral music saw a sharp increase in attendance rates, from 3.1% in 1992 to 7.2% in 1998. Opera attendance rates decreased from 4.4% in 1992 to 3.2% in 1998. Combining these three categories into a single “classical music” category shows that classical music saw an increase in attendance, reaching 12.4% of Canadians in 1992 and 13.7% in 1998.

Dance saw a significant increase in attendance, reaching 5.0% of Canadians in 1992 and 7.4% in 1998. Attendance at theatre, classical music and dance (as a group) decreased from 30.6% in 1992 to 27.5% in 1998. Table 5 summarizes these changes in attendance rates.

Table 5: Changes in performing arts attendance

<i>Discipline</i>	<i>1992 attendance rate</i>	<i>1998 attendance rate</i>	<i>Change (in percentage points)¹¹</i>
Any performing arts event	42.4%	37.6%	-4.8%
Theatre	24.3%	21.7%	-2.6%
Pop music	24.0%	21.3%	-2.7%
Symphonic music	8.4%	9.0%	0.6%
Opera	4.4%	3.2%	-1.2%
Choral music	3.1%	7.2%	4.0%
Dance	5.0%	7.4%	2.5%
All classical music	12.4%	13.7%	1.3%
Theatre, classical and dance	30.6%	27.5%	-3.1%

Although the performing arts are reaching a smaller proportion of Canadians, the mix of increasing and decreasing attendance rates for the individual disciplines¹² may indicate that performing arts goers in 1998 attended a wider range of artforms than arts goers in 1992. Other researchers using the same dataset have found significant overlap between theatre, symphony, opera, choral music and dance audiences. Fisher and Preece (2002) found that the effect of audience overlap is more statistically significant than many socio-economic variables in determining arts attendance. This lends credence to the characterization of performing arts attendees as having “caught the attendance bug”.

With population growth of about 14% between 1992 and 1998, the smaller performing arts attendance rate in 1998 actually represents a slightly larger number of attendees than in 1992 (9.0 million attendees in 1992 vs. 9.1 million in 1998). In fact, opera was the only performing arts discipline to see a decrease in the number of attendees in the 1990s (losing over 100,000 attendees). In contrast, symphonic music gained about 400,000 new attendees, and choral music had about 1.1 million more attendees in 1998 than in 1992. The number of Canadians attending theatre and pop music increased by about 100,000 in each category. About 700,000 more Canadians attended at least one dance performance in 1998 than in 1992.

¹⁰ Please see the table appended to this report for details of the performing arts questions asked in the 1992 and 1998 surveys.

¹¹ The change in percentage points is calculated by subtracting the 1998 attendance rate from the 1992 rate. This is not the same as the “percentage change” over this period. Percentage change figures can be calculated by dividing the change (e.g., -4.8 percentage points for any performing arts event) by the 1992 attendance rate (e.g., 42.4%). This figure is 11.3%.

¹² As noted above, pop music, theatre and opera saw a decrease in their attendance rates. Attendance rates for choral music, symphonic music and dance increased between 1992 and 1998.

There are some likely reasons for the decline in attendance rates. Canadians' lives have become busier, and other entertainment options have grown in popularity. Watching movies at home and at a cinema were both significantly more popular in 1998 than in 1992.¹³

Canada's changing linguistic and ethnic composition is also an important factor. Canada's performing arts organizations do not appear to be reaching new Canadians to the same extent as previous immigrants. The data for linguistic and income groups appears to show that Canadians – especially those who speak languages other than English and French at home – are not necessarily acquiring the “attendance bug” as their income and education increase.

Attendance rates decreased for every linguistic group between 1992 and 1998, with a significant decrease in the attendance of Canadians who speak a language other than English or French at home. Clearly, reaching audiences who don't speak English or French at home – largely recent immigrants – is an important challenge for performing arts organizations. There was also a large percentage point decrease in the attendance rate of Canadians who speak both English and French at home.¹⁴ Table 6 summarizes the changes by linguistic group.

Table 6: Changes in performing arts attendance by home language

<i>Language(s) spoken at home</i>	<i>1992 attendance rate</i>	<i>1998 attendance rate</i>	<i>Change (in percentage points)</i>
English only	43.1%	39.0%	-4.0%
French only	45.6%	39.6%	-6.0%
Other language only	29.6%	21.9%	-7.7%
English and French equally	50.5%	37.8%	-12.6%
English and other equally	29.1%	28.7%	-0.4%

Attendance rates decreased for both women and men. The female attendance rate decreased from 43.4% in 1992 to 38.9% in 1998, and the male attendance rate fell from 41.5% to 36.3%.

Table 7 shows the changes in attendance rates of Canadians in different household income groups. Although attendance rates decreased in every income group, the largest change was for those Canadians with incomes of \$80,000 or more. Attendance rates in this income group decreased from 69.6% in 1992 to 55.0% in 1998, a loss of 14.7 percentage points. For Canadians with household incomes under \$20,000, the change in attendance rates was only 1.6 percentage points, from 25.3% in 1992 to 23.7% in 1998.¹⁵

Table 7: Changes in performing arts attendance by income

<i>Income group</i>	<i>1992 attendance rate</i>	<i>1998 attendance rate</i>	<i>Change (in percentage points)</i>
Less than \$20,000	25.3%	23.7%	-1.6%
\$20,000 to \$39,999	37.9%	31.2%	-6.7%
\$40,000 to \$59,999	45.5%	37.9%	-7.6%
\$60,000 to \$79,999	58.3%	47.1%	-11.2%
\$80,000 and over	69.6%	55.0%	-14.7%

Attendance rates also decreased for every education group, with the largest change in the attendance rate of Canadians with at least a bachelor's degree. Attendance rates in this group decreased from 67.5% in 1992 to 55.7%

¹³ 64.1% of respondents attended at least one movie in 1998, compared to only 49.2% in 1992. Watching a video at home increased from 71.7% of respondents in 1992 to 79.1% in 1998.

¹⁴ The percentage change in attendance (not the change in percentage points) is 26.1% for the “other language only” category and 25.1% for the “English and French equally” category. The percentage change figures are calculated by dividing the change (e.g., -7.7 percentage points for the “other language only” category) by the 1992 attendance rate (e.g., 29.6%).

¹⁵ The percentage change in attendance (not the change in percentage points) is 6.5% for the lowest income group and 21.1% for the highest income group. The percentage change figures are calculated by dividing the change (e.g., -1.6 percentage points for those with incomes under \$20,000) by the 1992 attendance rate (e.g., 25.3%).

in 1998, a loss of 11.8 percentage points. For Canadians with less than a high school education, the change in attendance rates was only 2.0 percentage points, from 25.3% in 1992 to 23.3% in 1998.¹⁶ Table 8 summarizes these changes.

Table 8: Changes in performing arts attendance by education

<i>Education group</i>	<i>1992 attendance rate</i>	<i>1998 attendance rate</i>	<i>Change (in percentage points)</i>
Less than high school	25.3%	23.3%	-2.0%
High school	40.3%	33.2%	-7.1%
Post-secondary in progress or not completed	51.3%	44.2%	-7.1%
College or trades diploma	46.1%	38.1%	-8.0%
Bachelors degree or higher	67.5%	55.7%	-11.8%

Table 9 shows the changes in performing arts attendance rates by age. Attendance rates decreased fairly equally for all age groups under 60. The attendance rate of Canadians 60 and over increased slightly.

Table 9: Changes in performing arts attendance by age

<i>Age group</i>	<i>1992 attendance rate</i>	<i>1998 attendance rate</i>	<i>Change (in percentage points)</i>
15 – 29	51.6%	45.3%	-6.4%
30 – 44	42.4%	36.3%	-6.1%
45 – 59	44.4%	37.6%	-6.8%
60 and over	27.1%	28.7%	1.6%

Both urban and rural residents attended performances in smaller proportions in 1998 than in 1992. The attendance rate of urban residents fell from 48.9% in 1992 to 42.9% in 1998 and that of rural residents decreased from 35.0% to 31.4%.

PROVINCIAL COMPARISONS

There appear to be performing arts “have” and “have-not” provinces in Canada. The four most populous provinces have the highest performing arts attendance rates in the country. Quebec (39.8%) and Ontario (39.6%) have the highest overall attendance rates. BC has the 3rd highest attendance rate (38.9%), slightly ahead of Alberta (38.2%). Quebec, Ontario, BC and Alberta are the only provinces with attendance rates above the national average (37.6%). These four provinces also have the largest number of non-profit performing arts organizations in the country.¹⁷

PEI is the only other province with more than one-third of its residents (36.0%) attending a performing arts event. The relatively high attendance rate in PEI is likely due to the presence of the Confederation Centre of the Arts in Charlottetown. This popular centre clearly increases the availability of the performing arts for PEI residents.

The relative lack of professional performing arts options in the other five Canadian provinces may be a factor in the smaller attendance rate in these provinces.¹⁸ Attendance rates in these provinces are as follows: Manitoba (30.2%); Nova Scotia (28.8%); Saskatchewan (26.5%); New Brunswick (24.6%); and Newfoundland (24.2%). Figure 2 summarizes these provincial comparisons.

¹⁶ The percentage change in attendance is 8.0% for the lowest education group and 17.5% for the highest education group. The percentage change figures are calculated by dividing the change (e.g., -2.0 percentage points for those with less than a high school education) by the 1992 attendance rate (e.g., 25.3%).

¹⁷ Statistics Canada’s 1998/99 Performing Arts Survey includes 226 organizations in Quebec, 210 in Ontario, 70 in BC and 42 in Alberta.

¹⁸ The Performing Arts Survey includes 5 organizations in PEI, 19 in Manitoba, 21 in Nova Scotia, 13 in Saskatchewan, 8 in New Brunswick and 8 in Newfoundland.

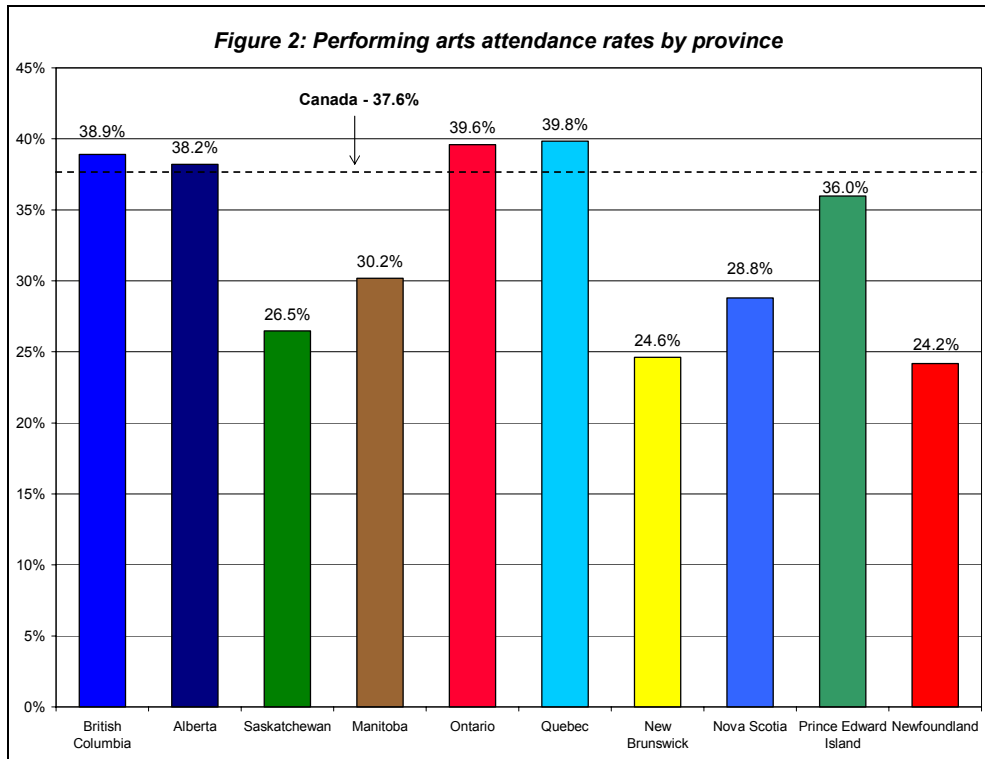
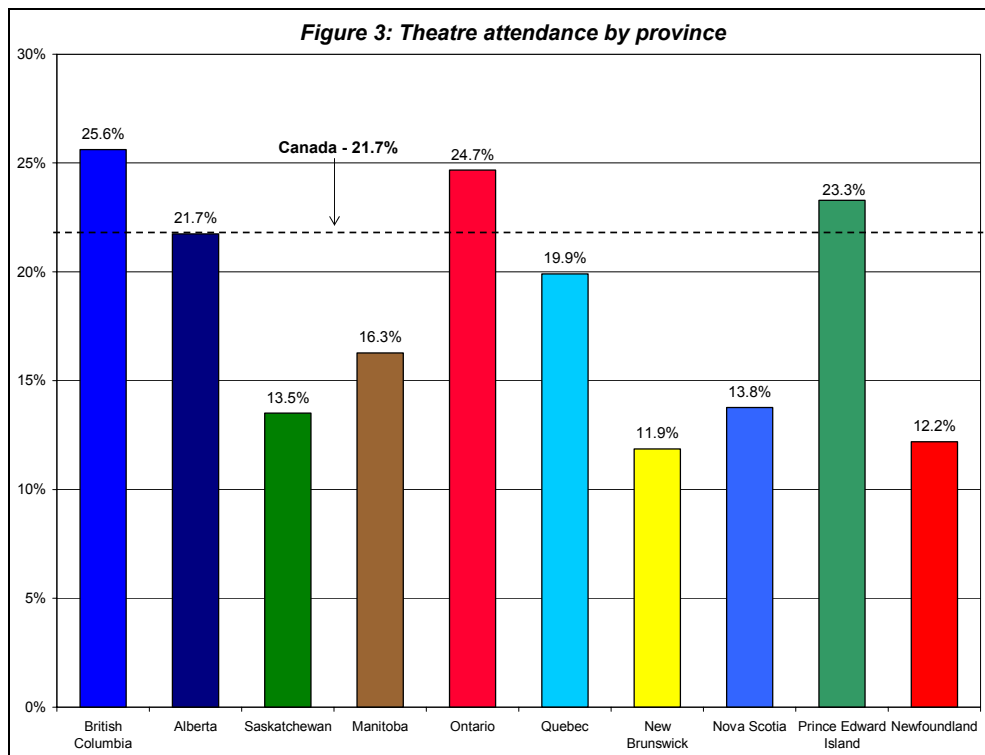


Figure 3 shows the theatre attendance rates for each province. BC has the highest theatre attendance rate (25.6%), slightly ahead of Ontario (24.7%). PEI has the third highest theatre attendance rate (23.3%). Alberta's attendance rate (21.7%) is equal to the national average. The other 6 provinces have theatre attendance rates below the national average: Quebec (19.9%); Manitoba (16.3%); Nova Scotia (13.8%); Saskatchewan (13.5%); Newfoundland (12.2%); and New Brunswick (11.9%).



Two provinces – Quebec and BC – have classical music attendance rates (including symphonic, operatic and choral performances) that are well above the rates in all the other provinces. Quebec’s attendance rate of 17.6% is slightly higher than the BC rate of 17.3%. The other five jurisdictions¹⁹ have attendance rates below the national average of 13.7%. Alberta has the third highest classical music attendance rate (12.7%), ahead of Ontario (11.7%) and Manitoba (10.5%). The other two jurisdictions have attendance rates under 10%: the Atlantic provinces (9.6%) and Saskatchewan (7.2%). Figure 4 shows classical music attendance rates across the country.

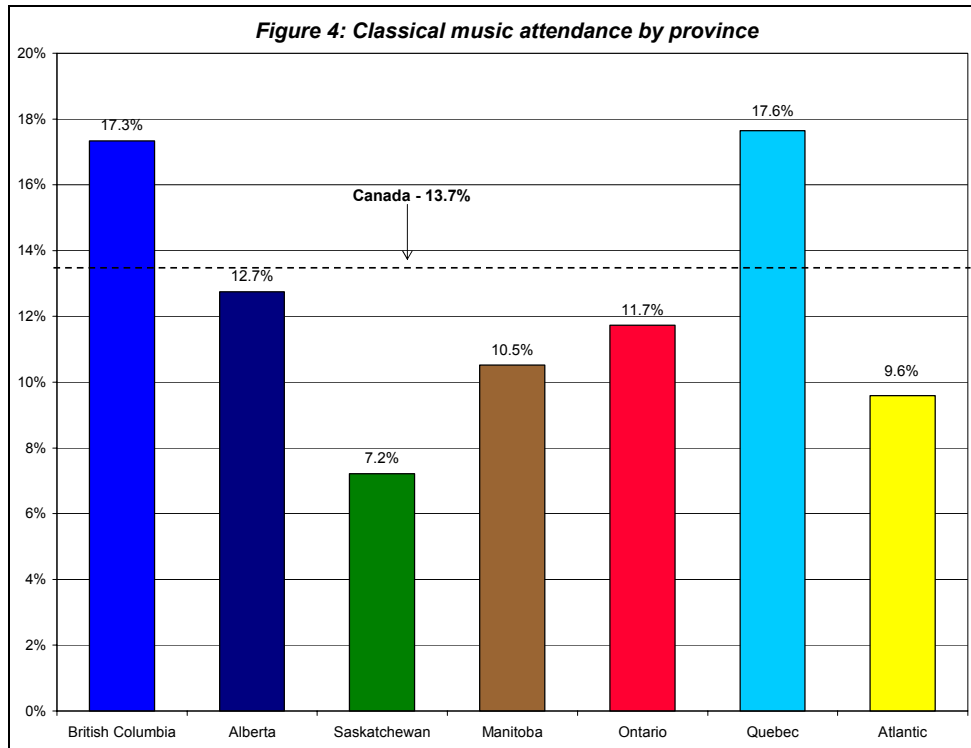
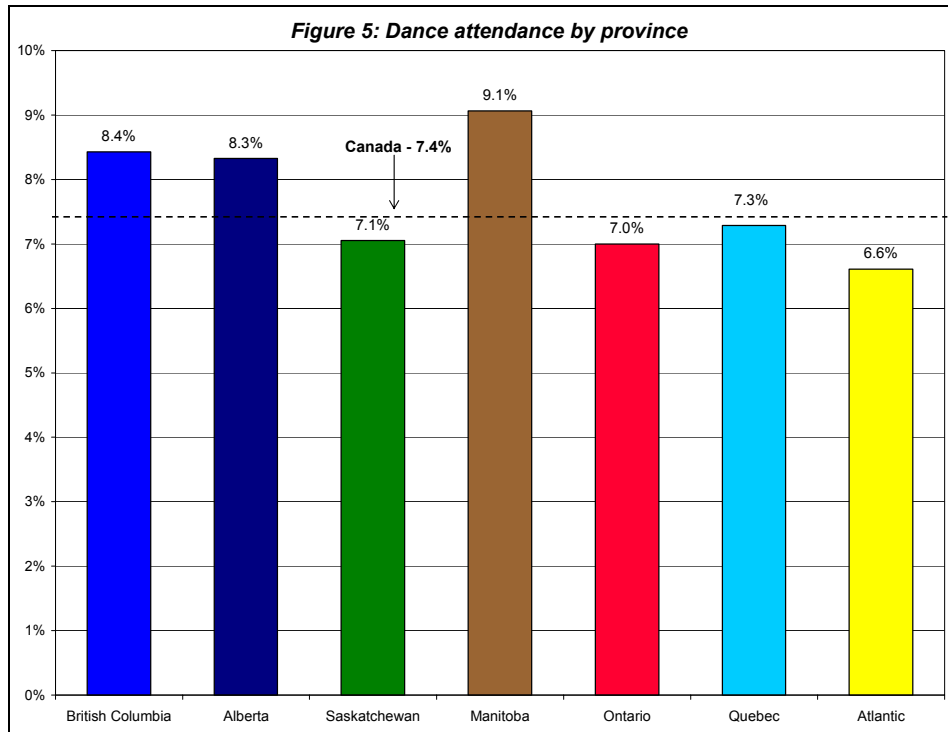


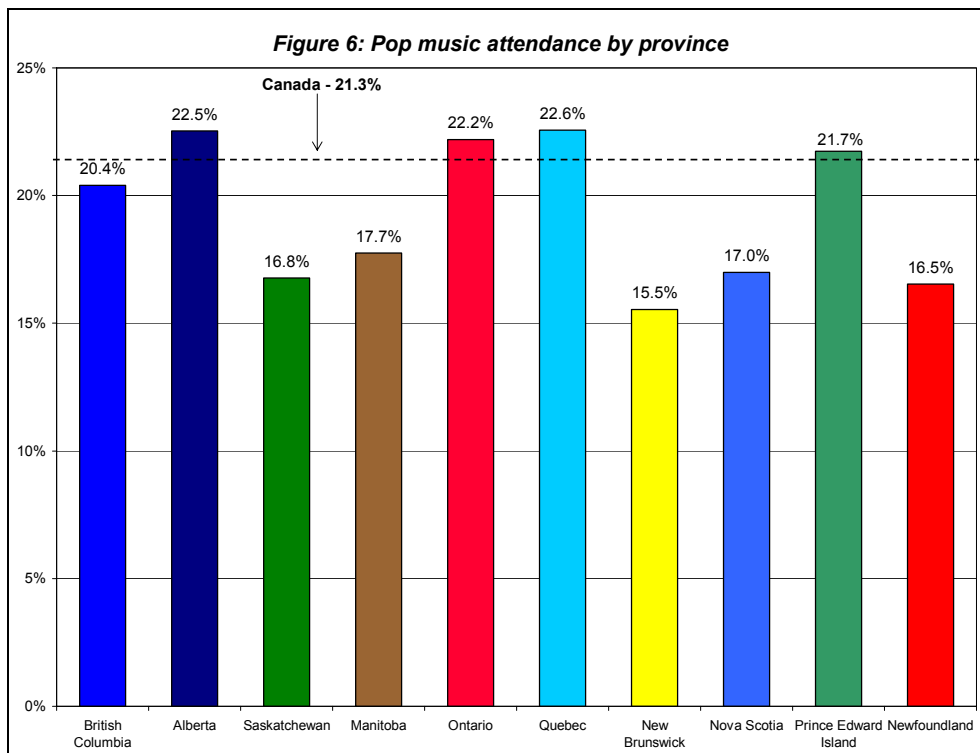
Figure 5 shows that Manitoba has the highest dance attendance rate in the country (9.1%). BC and Alberta also have relatively high attendance rates at dance events (8.4% and 8.3% respectively). The other four jurisdictions²⁰ have attendance rates below the national average of 7.4%. Quebec has the fourth highest dance attendance rate (7.3%), slightly ahead of Saskatchewan (7.1%), Ontario (7.0%) and the Atlantic region (6.6%).

¹⁹ The Atlantic provinces have been grouped together to ensure adequate statistical reliability.

²⁰ The Atlantic provinces have been grouped together to ensure adequate statistical reliability.



An examination of popular music attendance rates (including rock, country, jazz, blues and folk) shows that Quebec, Alberta and Ontario have the highest attendance rates (22.6%, 22.5% and 22.2% respectively). PEI is the only other province with an attendance rate (21.7%) above the national average (21.3%). BC's rate (20.4%) falls slightly below the Canadian average, while the other five provinces have relatively low attendance rates, including Manitoba (17.7%), Nova Scotia (17.0%), Saskatchewan (16.8%), Newfoundland (16.5%) and New Brunswick (15.5%). The data in Figure 6 demonstrates these provincial differences.



PROVINCIAL AND REGIONAL PROFILES

British Columbia

British Columbia has the third-highest performing arts attendance rate in the country (38.9%), just below the levels in Quebec (39.8%) and Ontario (39.6%). BC residents lead the country in theatre attendance (25.6%). BC also ranks highly among the provinces in classical music attendance (17.3% - 2nd) and dance attendance (8.4% - 3rd). BC residents are somewhat less active pop music attendees, ranking 5th among the provinces with a 20.4% attendance rate.

Fewer BC residents attended performing arts events in 1992 than in 1998. The provincial performing arts attendance rate decreased from 44.0% in 1992 to 38.9% in 1998. Interestingly, the attendance rates for theatre, classical music and dance showed slight increases. Only pop music attendance decreased. This may be an indication that, although the performing arts are reaching a smaller proportion of BC residents, attendees in 1998 visited a wider range of artforms than attendees in 1992. Attendance at pop music events decreased significantly, from 25.1% in 1992 to 20.4% in 1998. Theatre attendance increased slightly from 24.5% in 1992 to 25.6% in 1998. Classical music attendance rates increased from 14.7% in 1992 to 17.3% in 1998. Dance also attracted significantly more BC residents in 1998 (8.4%) than in 1992 (6.3%).

Women attend performing arts events in higher proportions than men in every area of Canada. The difference is particularly high in BC, where the attendance rate of women (42.6%) is substantially higher than that of men (35.1%).

Consistent with national trends, attendance rates in BC increase with household income, ranging from 26.5% for those households earning less than \$20,000 to 59.4% for those earning \$80,000 or more. In between these two income levels, 34.4% of residents of BC households earning between \$20,000 and \$39,999 attended a performance, compared to 37.7% of those earning \$40,000 to \$59,999 and 51.8% of those earning \$60,000 to \$79,999.

Attendance rates in BC also increase with education. About one-quarter (26.4%) of BC residents with less than a high school education attended a performance in the survey year. The attendance rate increases to 34.0% for those who have completed high school. The attendance rate of BC residents who have completed a college or trades diploma (39.2%) is similar to the rate for those who have not completed their post-secondary education (41.8%). There is a large jump in attendance for those who have completed a bachelor's degree: well over one-half (57.2%) of these BC residents attended at least one performing arts event.

BC residents' performing arts attendance decreases somewhat with age. Residents under 30 have the highest attendance rate (46.1%), compared to 38.2% of those between 30 and 44 and 38.8% of residents between 45 and 59. Just under one-third of BC residents 60 or older (30.9%) attended an event. The attendance rates of BC residents are somewhat higher than the Canadian average in all age groups.

BC residents without children at home are more likely to attend performances (41.4%) than those with children at home (34.5%). In terms of marital status, 44.3% of single BC residents attended at least one performance in 1998, compared to 34.8% of common-law residents, 36.7% of married residents and 38.5% of BC residents who are divorced, widowed or separated.

Urban residents attend performing arts events in much higher proportions (44.1%) than rural residents (31.7%).

BC residents who attend performances are active attendees at other events and participate in their communities. One half (50.4%) of BC performing arts attendees also visited a public art gallery during the survey year, compared to only one fifth (20.2%) of non-attendees. In addition, 32.9% of performing arts attendees attended a cultural festival during the survey year. This is much higher than the 9.6% festival attendance rate of those who did not attend a performance. In terms of community involvement, over one-half (54.6%) of performing arts attendees volunteered in their communities, compared to 30.5% of non-attendees. Finally, performing arts attendees are active sports participants: 50.9% of performing arts attendees participated in at least one sporting activity, compared to 31.8% of non-attendees.

Alberta

Alberta has the fourth-highest performing arts attendance rate in the country (38.2%), slightly above the Canadian average of 37.6%. Albertans' attendance rates at theatre (21.7%), classical music (12.7%) and dance (8.3%) also rank 4th among the provinces. Albertans are active popular music attendees, ranking 2nd among the provinces with a 22.5% attendance rate at rock, pop, country, jazz and blues performances.

Fewer Albertans attended performing arts events in 1992 than in 1998. The provincial performing arts attendance rate decreased from 43.6% in 1992 to 38.2% in 1998. Interestingly, the attendance rates for individual performing arts disciplines did not fall by as much as the overall decrease. This may be an indication that, although the performing arts are reaching a smaller proportion of Albertans, attendees in 1998 visited a wider range of artforms than attendees in 1992. Attendance at pop music events led the decline, decreasing from 25.0% in 1992 to 22.5% in 1998. Theatre attendance decreased slightly, from 22.9% in 1992 to 21.7% in 1998. In contrast, classical music and dance showed attendance gains during this period. Classical music attendance rates increased from 10.8% in 1992 to 12.7% in 1998. Dance attracted more Albertans in 1998 (8.3%) than in 1992 (5.7%).

Although women attended performing arts events in higher proportions than men in every area of Canada, the difference was relatively low in Alberta, where there was not a large difference between the attendance rates of women (38.9%) and men (37.5%).

Consistent with the national trend, attendance rates in Alberta generally increase with household income, with attendance rates of 28.3% for those households earning less than \$40,000 as well as those with incomes between \$40,000 and \$59,999. The attendance rate rises to 40.0% for households earning \$60,000 to \$79,999 and peaks at 59.6% for those earning \$80,000 or more.

Attendance rates in Alberta also increase with education. Only about one-quarter (26.4%) of Albertans with less than a high school education attended a performance in the survey year. The attendance rate increases to 30.5% for those who have completed high school. The attendance rates for Albertans who have completed a college or trades diploma (39.3%) or who have not completed their post-secondary education (39.2%) are essentially identical. There is a large jump in attendance for those who have completed at least a bachelor's degree: nearly two-thirds (63.5%) of these Albertans attended at least one performing arts event.

In Alberta, performing arts attendance generally decreases with age. The under 30 age group has the highest attendance rate (46.7%). This falls to a rate of 34.7% for Albertans between 30 and 44 and a rate of 35.8% for those between 45 and 59. About one-third of Albertans 60 or older (33.1%) attended an event. The high attendance rate of Albertans under 30 is the second highest rate in the country among this age group, as is the rate for those 60 or over. Alberta attendance rates are consistent with the national trend of decreasing attendance after age 60, but this decrease is less pronounced than in other areas of the country.

Albertans without children at home were much more likely to attend performances (41.8%) than those with children at home (32.8%). The 9.0 percentage point difference between these figures is the highest differential in the country. In terms of marital status, 49.0% of single Albertans attend performances, compared to 38.1% of common-law residents, 33.7% of married Albertans and 34.7% of Albertans who are divorced, widowed or separated.

Urban Albertans attend performing arts events in much proportions than rural Albertans, with 44.2% of urban Albertans attending a performance compared to 27.8% of rural Albertans.

Alberta performing arts attendees also attend other types of arts events. 38.4% of Alberta performing arts attendees also visited a public art gallery during the survey year, compared to only 16.0% of non-attendees. In addition, 39.3% of performing arts attendees attended a cultural festival during the survey year. This is well above the 13.2% festival attendance rate of those who did not attend a performance.

Alberta performing arts attendees actively participate in volunteer activities. One-half (49.8%) of performing arts attendees volunteered in their communities, compared to only 28.3% of non-attendees. Finally, performing arts attendees are active sports participants: 51.2% of performing arts attendees participated in at least one sporting activity, compared to 33.0% of non-attendees.

Saskatchewan

Just over one-quarter (26.5%) of Saskatchewan residents attended a performing arts event in 1998, ranking 8th among Canadian provinces. This is likely due to the predominantly rural nature of the province and the relative lack of easily accessible professional performing arts options. Statistics Canada's 1998/99 performing arts survey includes only 13 Saskatchewan-based companies (7th among the 10 provinces).

Saskatchewan's theatre attendance rate (13.5%) is lower than the pop music attendance rate (16.8%). Both of these percentages represent a ranking of 8th in the country. The classical music attendance rate of 7.2% is the lowest in the country. Dance events attracted 7.1% of Saskatchewanians, ranking 7th in the country.

A comparison of attendance rates in 1992 and 1998 shows that overall performing arts attendance decreased significantly in Saskatchewan, from 33.7% in 1992 to 26.5% in 1998. Pop music attendance showed the sharpest decrease, from 21.6% in 1992 to 16.8% in 1998. Theatre and classical music attendance remained relatively stable. Theatre attendance decreased marginally, from 14.3% in 1992 to 13.5% in 1998, while classical music attendance showed no change (7.4% in 1992 and 7.2% in 1998). Dance attracted more Saskatchewan residents in 1998 (7.1%) than in 1992 (5.8%).

Women attend performances in higher proportions than men in Saskatchewan. The female attendance rate was 28.1% in 1998 compared to the male rate of 24.7%.

Similar to the national statistics, attendance rates in Saskatchewan increase steadily with higher income levels. For those with incomes under \$40,000, the attendance rate is 22.4%. This increases to 26.4% for those with incomes between \$40,000 and \$59,999 and 33.9% for those with incomes between \$60,000 and \$79,999. The attendance rate of Saskatchewan residents with incomes of \$80,000 or more is 41.4%.

Attendance rates in Saskatchewan increase with education. Only 17.5% of Saskatchewan residents with a high school education or less attended performances in 1998, compared to 34.2% of those with a college or trades diploma and 52.4% of those with at least a bachelor's degree.

Performing arts attendance rates in Saskatchewan decrease with age. About one-third (34.0%) of Saskatchewan residents under 30 attended a performing arts event in 1998. 27.3% of residents between 30 and 44 and 27.6% of those between 45 and 59 years of age attended. Although significantly lower than rates for the younger age groups, the attendance rate of Saskatchewanians 60 or older is not statistically reliable enough to release.

Saskatchewan is the only province where residents with children at home attended performing arts events in a higher proportion than those without children at home (28.4% and 25.3% respectively). In terms of marital status, 32.6% of single Saskatchewanians attended at least one performance in 1998, compared to 23.5% of married residents.

Saskatchewan residents who attend performances are active attendees at other events and also participate in their communities. Nearly one-half (45.8%) of Saskatchewan performing arts attendees also visited a public art gallery during the survey year, compared to about one in seven Saskatchewan residents who did not attend a performing arts event (13.9%). In addition, 40.1% of performing arts attendees attended a cultural festival during the survey year. This is significantly higher than the 11.8% festival attendance rate of those who did not attend a performance.

The volunteer rate of Saskatchewan performing arts attendees is very high (60.0%), second only to Manitoba attendees (61.4%). The volunteer rate of Saskatchewan attendees is much higher than that of non-attendees (36.6%). Performing arts attendees are also active sports participants: 53.4% of performing arts attendees participated in at least one sporting activity, compared to 30.7% of non-attendees.

Manitoba

Manitoba has the sixth-highest performing arts attendance rate in the country (30.2%). Manitobans have the highest attendance rate in the country for dance events (9.1%), well above the national average for dance (7.4%). Manitoba ranks 6th or 7th among the provinces for all other performing arts disciplines, including theatre (16.3% - 6th), pop music (17.7% - 6th) and classical music (10.5% - 7th).

Fewer Manitobans attended performing arts events in 1992 than in 1998. Overall, performing arts attendance decreased from 36.5% in 1992 to 30.2% in 1998. The attendance rates for individual performing arts disciplines did not decrease by as much as the overall decline. Although the performing arts are reaching a smaller proportion of Manitobans, it appears that attendees in 1998 visited a wider range of artforms than attendees in 1992. Attendance at pop music events showed the largest decline, from 21.8% in 1992 to 17.7% in 1998. Theatre attendance decreased from 18.8% in 1992 to 16.3% in 1998. Attendance at classical music events showed essentially no change between 1992 (10.8%) and 1998 (10.5%). In contrast, dance showed attendance gains during this period, increasing from 6.6% of Manitoba residents in 1992 to 9.1% in 1998.

Women attend performances in higher proportions than men in Manitoba. One-third of women (33.3%) attended a performing arts event in 1998, compared to 27.0% of men.

Consistent with the national trend, attendance rates in Manitoba increase steadily with higher income levels. For those with incomes under \$40,000, the attendance rate is 20.9%. This increases to 29.9% for those with incomes between \$40,000 and \$59,999 and 35.2% for those with incomes between \$60,000 and \$79,999. There is a large jump in attendance for the highest-income households, with over half (52.1%) of Manitoba residents with incomes of \$80,000 or more attending a professional performance.

Attendance rates in Manitoba increase with education. Only 20.7% of Manitobans with a high school education or less attended performing arts events in 1998, compared to 31.5% of those with a college or trades diploma, 40.0% of Manitobans who have not completed their post-secondary education and 45.9% of those with at least a bachelor's degree.

Performing arts attendance rates in Manitoba decrease with age. The highest attendance rate is for Manitobans under 30 (41.1%). The rate falls to 28.7% for residents between 30 and 44 and 29.1% for residents between 45 and 59 years of age. Although substantially lower than the rates for the younger age groups, the attendance rate of Manitobans 60 or older is not statistically reliable enough to release.

Manitobans without children at home are more likely to attend performances (33.0%) than those with children at home (25.4%). A much larger proportion of single Manitobans (41.5%) than married residents (24.6%) attended a performance during the survey year.

Manitoba performing arts attendees also attend other types of arts events. 36.2% of performing arts attendees also visited a public art gallery during the survey year, compared to only 9.9% of non-attendees. Similarly, 39.1% of performing arts attendees attended a cultural festival during the survey year, compared to only 11.6% of those who did not attend a performing arts event.

Manitoba performing arts attendees actively participate in volunteer activities. In fact, the volunteer rate of Manitoba performing arts attendees is the highest such rate in the country (61.4%). The volunteer rate of attendees is nearly double the volunteer rate of non-attendees (31.6%). Performing arts attendees are also active sports participants: 47.5% of performing arts attendees participated in at least one sports activity, compared to 25.9% of non-attendees.

Ontario

Ontario has one of the highest performing arts attendance rates in the country, ranking only marginally below Quebec (39.6% for Ontario vs. 39.8% for Quebec). The high overall attendance rate is strongly influenced by the high attendance rates at theatre (ranking 2nd in the country at 24.7%) and pop music (ranking 3rd at 22.2%). Attendance rates at classical music and dance events ranked lower in comparison to other provinces (classical 5th at 11.7% and dance 8th at 7.0%).

Fewer Ontarians attended performing arts events in 1998 than in 1992. Overall attendance rates decreased from 43.1% to 39.6% over this period. Interestingly, the attendance rates for individual performing arts disciplines did not decrease by as much as the overall decline. This may be an indication that, although the performing arts are reaching a smaller proportion of Ontarians, attendees in 1998 visited a wider range of artforms than attendees in 1992. Attendance at classical music performances decreased from 13.5% in 1992 to 11.7% in 1998. Theatre and pop music

attendance showed essentially no change. Theatre attendance was stable, with attendance rates of 24.8% in 1992 and 24.7% in 1998. Pop music attendance rates were 23.0% in 1992 and 22.2% in 1998. Dance attendance increased slightly, from 5.3% in 1992 to 7.0% in 1998.

Although women attended performances in higher proportions than men in every area of Canada, the difference was lowest in Ontario, where there was practically no difference between the attendance rates of women (39.7%) and men (39.4%).

Similar to the national trend, attendance rates in Ontario generally increase with income. However, the Ontario attendance rate of those with incomes under \$20,000 is the highest in the country (29.5%). This percentage is exactly equal to the attendance rate of those with incomes between \$20,000 and \$39,999. Attendance rates for the three highest income groupings are as follows: 39.8% for those with incomes between \$40,000 and \$59,999; 50.3% for those with incomes between \$60,000 and \$79,999; and 52.8% for those with incomes \$80,000 or higher.

Attendance rates in Ontario generally increase with education, with the highest difference being between those who have completed high school (37.7%) versus those who have not (26.1%). There is also a significant jump between those who have completed at least a bachelor's degree (54.8%) compared to those who are currently in post-secondary education or did not complete their undergraduate or college studies (43.8%) and those who have completed a college or trades diploma (37.6%).

The Ontario age group with the highest attendance rate is the under 30 group (44.2%) , but this percentage is below the national average for this age group. The attendance rate of 30 to 44 year olds (37.0%) is slightly above the national average for this age group. The attendance rates in the two highest age groups (45 to 59 year olds and 60 and over) are the highest in the country at 42.0% and 34.2% respectively. Ontario attendance rates are consistent with the national trend of decreasing attendance after age 60, but this decrease is less pronounced than in other areas of the country. In addition, Ontario attendance rates show a strong decrease among those in the 30 to 44 age group, prime child-rearing years.

This is reflected in statistics regarding residents with or without children at home: 42.7% of Ontarians without children at home attended a performance, while 34.8% of those with children at home attended. The 7.9 percentage point difference between these figures is the second highest differential in the country.

In terms of marital status, 49.6% of single Ontarians attend performing arts events, compared to 42.8% of common-law residents, 35.5% of married Ontarians and 34.2% of Ontarians who are divorced, widowed or separated.

Urban Ontarians attend performances in higher proportions than rural Ontarians, but the difference in Ontario is the lowest among the five provinces with data on urban and rural residents. 42.3% of urban Ontarians attended a performing arts event in 1998, compared to 33.1% of rural Ontarians.

Ontarians who attend performances are active attendees at other events and also participate in their communities. 44.0% of Ontario performing arts attendees also visited a public art gallery during the survey year, compared to 13.8% of Ontarians who did not attend a performing arts event. In addition, 34.3% of performing arts attendees attended a cultural festival during the survey year. This is much higher than the 13.3% festival attendance rate of those who did not attend a performance. In terms of community involvement, 42.8% of performing arts attendees also volunteered in their communities, compared to only 23.8% of non-attendees. Finally, performing arts attendees are active sports participants: 42.3% of performing arts attendees participated in at least one sporting activity, compared to 31.0% of non-attendees.

Quebec

Quebec has the highest performing arts attendance rates in the country, ranking just above Ontario (39.8% for Quebec vs. 39.6% for Ontario). Quebecers also rank 1st in attendance at pop music (22.6%) and classical music (17.6%) Attendance rates at theatre and dance events ranked in the middle of the pack in comparison to other provinces (theatre 5th at 19.9% and dance 6th at 7.3%).

Overall performing arts attendance decreased significantly in Quebec during the 1990s, from 45.9% in 1992 to 39.8% in 1998. Attendance at theatre and pop music events led the decline, while classical music and dance gained in attendance. Theatre attendance dropped significantly, from 29.5% in 1992 to 19.9% in 1998. Pop music attendance showed a smaller decline, from 26.0% to 22.6%. In contrast, classical music and dance showed attendance gains during this period. Classical music attendance rates increased from 13.8% in 1992 to 17.6% in 1998. Dance attracted significantly more Quebecers in 1998 (7.3%) than in 1992 (3.8%).

In terms of language, those Quebecers who speak both English and French at home have the highest attendance rates (48.8%). Quebecers who speak either French or English only at home have very similar performing arts attendance rates (40.1% and 40.6% respectively).

Women attend performing arts events in higher proportions than men in Quebec (41.2% for women and 38.5% for men).

Performing arts attendance rates in Quebec generally increase with household income. Quebecers with incomes under \$20,000 have an attendance rate of 22.3%. This percentage rises with every increase in income: 37.4% of Quebecers with incomes between \$20,000 and \$39,999 attend, and 43.6% of those with incomes between \$40,000 and \$59,999 attend. Attendance rates are highest for the two highest income groups: 46.6% for those with incomes between \$60,000 and \$79,999 and 59.7% for those with incomes of \$80,000 or higher. The Quebec attendance rates are the highest in the country for three of the five income groups: \$20,000 to \$39,999; \$40,000 to \$59,999; and \$80,000 or more.

Attendance rates in Quebec generally increase with education. Only 23.0% of those who have not completed secondary education attend a performance, while one-third (33.5%) of those who have completed secondary school attend at least one event. Close to one-half (44.6%) of Quebecers who have completed a college or trades diploma attend an event. Over one-half of Quebecers who have not completed their post-secondary education (52.7%) and who have completed at least a bachelor's degree (56.9%) attended an event during the survey year.

Performing arts attendance rates decrease as Quebecers age. Quebecers under 30 have the highest attendance rate (52.2%). This is also the highest rate for this age group in the country. The performing arts attendance rate of 30 to 44 year olds (40.0%) is also the highest rate for this age group in Canada. The attendance rate of 45 to 59 year olds (37.8%) is equal to the Canadian average, while the rate for those Quebecers 60 and over (26.3%) is below the national average of 28.7%.

Quebecers without children at home attend performing arts events more commonly than those with children at home (42.0% vs. 36.5%). In terms of marital status, 49.3% of single Quebecers attend performances, compared to 38.1% of common-law residents, 36.4% of married Quebecers and 34.8% of Quebecers who are divorced, widowed or separated.

Urban Quebecers attend performances in higher proportions than rural Quebecers: 43.3% of urban Quebecers attended at least one performance during the survey year, while 33.1% of rural Quebecers attended.

Quebecers who attend performances are active attendees at other events and also participate in their communities. 35.3% of Quebec performing arts attendees also visited a public art gallery during the survey year, compared to only 10.7% of Quebecers who did not attend a performing arts event. In addition, 53.9% of performing arts attendees visited a cultural festival during the survey year. This is much higher than the 20.5% festival attendance rate of those who did not attend a performance. In terms of community involvement, 38.8% of performing arts attendees also volunteered in their communities, compared to 24.8% of non-attendees. Finally, performing arts attendees are active sports participants: one-half (50.1%) of performing arts attendees participated in at least one sporting activity, compared to 33.4% of non-attendees.

Atlantic provinces

The four Atlantic provinces generally have lower performing arts attendance rates than other parts of the country. PEI has the highest overall performing arts attendance rate in the region (36.0%), ranking 5th among Canadian provinces. Nova Scotia's rate of 28.8% ranks 7th in the country. New Brunswick and Newfoundland have the lowest

attendance rates at live professional performing arts events in the country (24.6% and 24.2% respectively). The relatively low attendance rates in the region are likely due in part to the relative lack of availability of professional performing arts options: Statistics Canada's 1998/99 performing arts survey included only 42 non-profit theatre, music opera and dance companies in the four Atlantic provinces.²¹ The presence of the Confederation Centre of the Arts in Charlottetown clearly increases the accessibility of the performing arts for PEI residents, leading to the higher attendance rates in PEI than in other provinces in the Atlantic region.

Theatre attendance averaged 13.3% in the four Atlantic provinces, with the levels and ranking in the individual provinces as follows:

- Newfoundland: 12.2% (9th of 10 provinces)
- Prince Edward Island: 23.3% (3rd)
- Nova Scotia: 13.8% (7th)
- New Brunswick: 11.9% (10th)

Pop music attendance rates are fairly low in the Atlantic provinces, averaging 16.7% across the region. The provincial attendance rates are:

- Newfoundland: 16.5% (9th)
- Prince Edward Island: 21.7% (4th)
- Nova Scotia: 17.0% (7th)
- New Brunswick: 15.5% (10th)

In order to ensure data quality, other statistics for the Atlantic provinces are expressed for the region as a whole.

The Atlantic provinces have low rates of classical music and dance attendance. The classical music attendance rate of 9.6% is higher only than the Saskatchewan rate of 7.2%. The dance attendance rate in the Atlantic region (6.6%) is the lowest rate in the country.

A comparison of Atlantic residents' attendance rates in 1992 and 1998 shows that overall performing arts attendance decreased significantly, from 32.6% in 1992 to 26.8% in 1998. However, classical music and dance showed attendance gains during this period. Classical music attendance rates, although still lower than in other parts of the country, doubled between 1992 and 1998 (increasing from 4.8% to 9.6%). Dance also attracted significantly more Atlantic residents in 1998 (6.6%) than in 1992 (3.2%). In contrast, attendance rates at theatre and pop music events fell between 1992 and 1998. Theatre attendance decreased slightly, from 14.8% in 1992 to 13.3% in 1998. Pop music attendance showed the sharpest decrease, from 21.8% in 1992 to 16.7% in 1998.

Consistent with national trends, women attend performing arts events in higher proportions than men in the Atlantic provinces. The female attendance rate was 28.7% in 1998 compared to the male rate of 24.9%.

Attendance rates in the Atlantic region increase steadily as household income increases, but attendance rates in the Atlantic region are below the national average in every income range. For those with incomes under \$20,000, the attendance rate is 16.3%. This increases to 20.2% for those in the \$20,000 to \$39,999 income range and 30.5% for those with incomes between \$40,000 and \$59,999. The largest jump in Atlantic attendance rates comes for those with incomes between \$60,000 and \$79,999 (43.5%). The attendance rate of Atlantic residents with incomes of \$80,000 or more is 45.2%.

Attendance rates in the Atlantic provinces also rise steadily with education. Those who have not completed a high school education attend performances at a rate of only 14.4%. The rate increases significantly to 23.1% for those who have completed high school and 24.1% for those with a college or trades diploma. Attendance rates rise again for those with at least some post-secondary education (in progress or incomplete). These residents attend at a rate of 37.3%. There is another significant increase (to 50.4%) for those Atlantic residents with at least a university bachelor's degree.

²¹ In comparison, Quebec has 226 companies and Ontario has 210. The 42 Atlantic-based companies are dispersed within the four Atlantic provinces, unlike the equal number of performing arts organizations in Alberta that are concentrated in Calgary and Edmonton.

Performing arts attendance rates in the Atlantic provinces decrease with age, with a significant drop off between those under 30 (34.1%) and those 30 to 44 (27.1%). There is another substantial decrease between those Atlantic residents between 45 and 59 years of age (25.3%) and those 60 or older (18.2%).

Fewer Atlantic residents with children at home attend performances than those without children at home (24.7% vs. 28.3% respectively). In terms of marital status, 36.7% of single Atlantic residents attend performing arts events, compared to 27.8% of common-law residents, 23.8% of married residents and 20.1% of those who are divorced, widowed or separated.

Atlantic residents who attend performances are active attendees at other events and also participate in their communities. 37.7% of Atlantic performing arts attendees also visited a public art gallery during the survey year, compared to 10.1% of Atlantic residents who did not attend a performing arts event. In addition, 46.6% of performing arts attendees attended a cultural festival during the survey year. This is significantly higher than the 16.1% festival attendance rate of those who did not attend a performance. In terms of community involvement, 55.3% of performing arts attendees also volunteered in their communities, compared to only 32.9% of non-attendees. Finally, performing arts attendees are active sports participants: 45.9% of performing arts attendees participated in at least one sporting activity, compared to only 26.1% of non-attendees.

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PERFORMING ARTS QUESTIONS ASKED IN THE 1992 AND 1998 GENERAL SOCIAL SURVEYS

1998 Questions	Equivalent 1992 Questions
During the past 12 months did you attend a concert or performance by professional artists of music, dance, theatre or opera, excluding cultural festivals?	During the past 12 months did you attend a concert or performance by professional artists such as music, dance, theatre or opera?
<i>If yes to above...</i>	<i>If yes to above...</i>
Did you attend a theatrical performance such as a drama, musical theatre, dinner theatre, comedy?	Did you attend a theatrical or stage performance?
Did you attend a popular musical performance such as pop/rock, jazz, blues, folk, country and western?	<i>(See below for popular music information from the 1992 survey.)</i>
Did you attend a symphonic or classical music performance?	Did you attend a symphonic or classical music performance?
Did you attend an opera?	Did you attend an opera?
Did you attend a choral music performance?	Did you attend a choral music performance?
Did you attend a dance performance (ballet, contemporary or other)?	Did you attend a dance performance?
<p><i>In 1992, the popular music question was asked prior to the general performing arts question, not as an ancillary question. To ensure comparability with 1998 data, the calculation of overall performing arts attendance in 1992 includes respondents who said "yes" to either the popular music or the general performing arts question.</i></p>	
	<i>Popular music question in 1992...</i>
	During the past 12 months did you attend any popular music performance by professional artists?