FOCUS ON CULTURE

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Regional Cultural Statistics in Quebec: Some Recent Developments

Serge Bernier, Bureau de la statistique du Québec

Statistics have come a long way in Quebec since Jean Talon conducted the first census. Agricultural statistics have been systematized for nearly a century. However, since statisticians' interest in culture began only in the 1970s, it comes as no surprise that regional cultural statistics are still evolving.

The Bureau de la statistique du Québec (BSQ) has made regional statistics one of its main objectives. The success of its two series of regional compendiums (1987 and 1990) and progress towards a third attest to the relevance of this objective.

Regional Cultural Statistics

The interest in developing and maintaining a program of regional statistics is now extending to culture. Since government spending on culture has been a top priority for years, it was only natural that our initial efforts at regionalization of statistics should focus on this sector. And we feel that this is an especially important choice as the Government of Quebec is currently implementing a policy of regionalization on several levels.

Our first task was to convince our colleagues in the Department of Municipal Affairs to modify the financial report which municipalities are required to file, in order to obtain more detailed information on culture expenditures. We now have expenditure forecasts for 1992 and the first actual data are expected in the fall of 1993. With data for each municipality available, it will be a simple matter to regionalize them.

We then turned our attention to regionalization of provincial government expenditures. For several years, Statistics Canada and the BSQ have jointly conducted an annual survey of spending on culture by the Government of Quebec. After determining with the respondents that the project was feasible, we added a regional breakdown to the questionnaire for 1991-92. We would have created an excessive paperburden if we had multiplied the usual questionnaire by sixteen, since Quebec has that many administrative regions. Instead, we asked the respondents first to provide a breakdown by region of total expenditures by category (administrative expenditures and grants) and then to report total expenditures by field for each region. While the complete results for 1991-92 will not be released until the fall of 1993, we can make a few observations on the survey data.

Some Results from the 1991-92 Survey

Of the $665 million which the Government of Quebec spent on culture in 1991-92, nearly two-thirds ($416 million) was paid out as grants, contributions and transfers to individuals, associations, agencies, municipalities and others. The remaining $249 million consisted of administrative expenditures on departmental and

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agency programs. The Montreal region, which is the most populous of the sixteen administrative regions with 26% of the population, received 56% of total expenditures; the Quebec City region (with 9% of the population) received 25% of expenditures and the other fourteen regions (representing 65% of the population) received 19% of expenditures. This gives the appearance of major disparities, but a closer look at the data is warranted before drawing any conclusions.

Administrative Expenditures and Grants

It is important to distinguish between administrative expenditures (intramural expenditures) and grants, contributions and transfers (extramural expenditures). Figure 1 shows that more than 60% of administrative expenditures are concentrated in the Montreal region and 30% in the Quebec City region, leaving just $20 million for the other regions (less than 10%). Of course, this is not surprising since government offices are concentrated in Montreal and Quebec City. The province was divided into sixteen regions quite recently (1987) and the former regions of Montreal (which became Montreal, Laval, Laurentides, Lanaudière, Montérégie) and Quebec City (which became Quebec City and Chaudière-Appalaches) are the ones which changed the most. Together, these seven regions account for 72% of the province's population. Given that the government machinery was in place well before 1987, it is perhaps not so surprising that administrative expenditures are concentrated in this way, although this becomes much less obvious when considered in terms of the way in which the regions were previously defined.

Figure 1
Intramural and Extramural Expenditures on Culture by Region, Government of Quebec, 1991-92

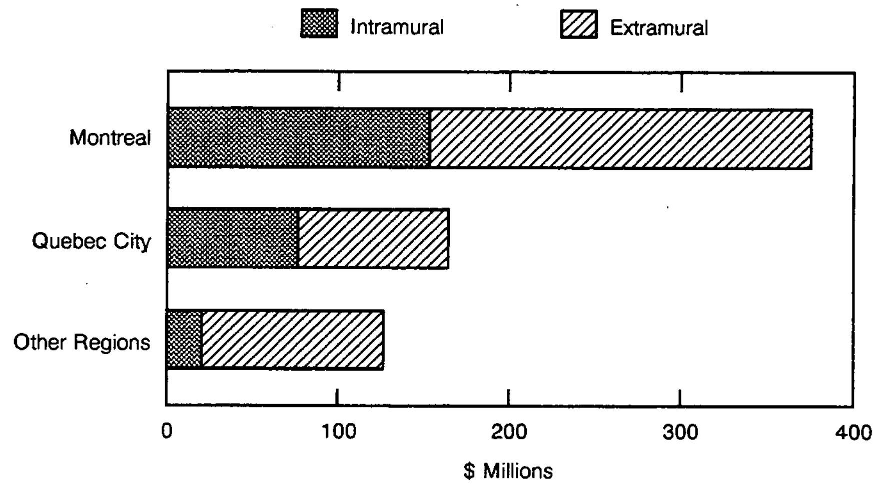

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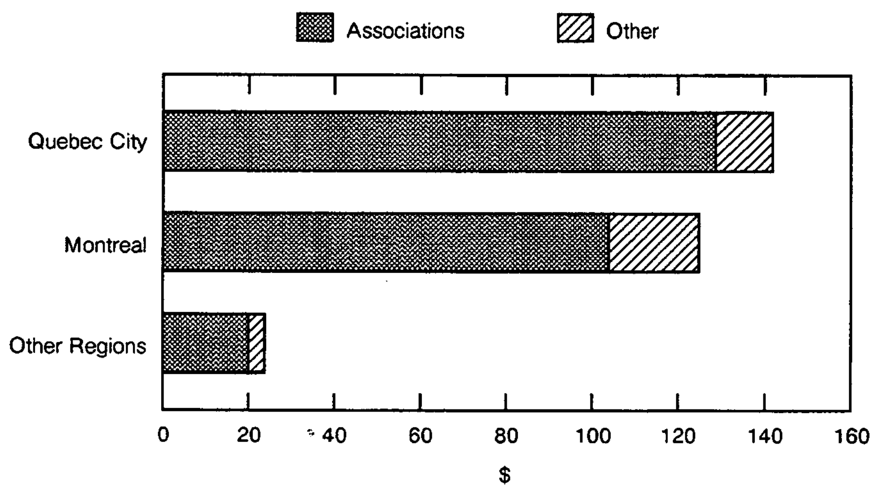
Figure 2
Per Capita Extramural Expenditures on Culture by Region and Recipient, Government of Quebec, 1991-92



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As for grants, contributions and transfers, we usually analyze them on a per capita basis (Figure 2). Here again, spending is concentrated in the same two regions, but this time is higher in Quebec City. Are the inhabitants of these regions better off than other Quebeckers? Examining expenditure categories (individuals, associations and agencies, local governments, other) will give us a better picture of the situation. The vast majority (85%) of Quebec government grants, contributions and transfers for culture go to associations and agencies, most of which are located in the Quebec City and Montreal regions. However, they are not there just to serve Quebeckers in these regions, but to serve their members, who may be spread across the province. This discussion suggests why we must be careful in interpreting regional data. As Alfred Sauvy once said, "figures are innocents that easily confess under torture."

(From a paper presented to the symposium on "Research, Arts and Culture" held as part of the ACFAS conference, Rimouski, Québec, May 1993.) □

Consumer Spending on Culture: Competing for the Shrinking Discretionary Dollar

Michel Durand, Chief, Cultural Industries Section

Consumers spent $420 billion in 1992, of which culture and recreation activities accounted for $35 billion or 8% of the total. Consumer spending as a whole grew faster in the mid-1980s when the economy was strong (about 4% annually in real terms) than in the early 1990s. In 1992, spending increased by less than 1% after inflation, and in the previous year at the height of the recession it actually fell by over 2%.

Consumer Spending on Culture and Recreation Rising

If economic downturns have little effect on expenditures allocated to necessities such as food, shelter, and energy, they have far more impact on the demand for discretionary goods and services such as those related to culture. During the 1982 recession the share of consumer spending allocated to rent, fuel, and power rose by 8% and to food by 1% The share held by culture and recreation fell by 2%. During the recent recession, the share held by culture and recreation fell 1% in 1991 and remained the same in 1992 as in the previous year.

From a longer-term perspective, however, there have been pronounced shifts in expenditure patterns of Canadian families. Between 1969 and 1992 the proportion of spending on food declined steadily, from 22% to 19% of the total, while shelter expenses, including household operation and furnishings, increased from 28% to 33%. The demand for the latter has been especially influenced by the growth in the 25 to 34 year old age group, and rising levels of education and standard of living of this group. Transportation, which had been more or less stable around 15%, has recently fallen to 14%, perhaps indicating that Canadians staying at home more and travelling less.

Culture and recreation activities represented a 1 percentage point higher share of consumer spending in 1992 (8%) than in 1982 (7%). Admission to cultural events (e.g., museums, live stage performances, movies) and the purchase of cultural goods (e.g., print material, recordings, video tapes, collectors' items, original works of art, art goods and decorative ware, artists' materials, handicraft kits) represented an estimated 3% of consumer spending in 1992 or $11 billion. Between 1982 and 1992, expenditures on cultural activities and events grew at a much faster annual rate than total consumer expenditures (9% compared to 7%).

Spending More on Staying at Home

Consumers spent an estimated $6 billion on cultural equipment in 1992 (2% of consumer spending), and this is the fastest growing area of spending on culture. Cable television penetration levelled off at just under 72% in 1992. Expenditures for cable more than tripled from 1982 to 1992, reaching $176 per family, a 15% annual increase. The VCR market continued to expand with almost 75% of households owning a VCR in 1992. And, with the increasing number of specialty television services (or extended services) available, their popularity with viewers also increased. Less than 10% of households subscribed in 1987 compared to almost 40% in 1992. Family expenditures for video tapes and discs jumped from $6 per family to $89 in 1990, representing a 40% annual increase. And in 1991-92, for the first time, record companies reported larger sales of compact discs ($322 million) than tapes ($241 million) due both to the increased popularity of compact discs and their higher unit cost.

Among the losers to technology are motion picture theatres and drive-ins. Previously one of the most popular forms of entertainment, going out to the movies has suffered a major decline. In 1985, there were 1,007 theatres and drive-ins, 23% fewer than in 1980, and a further decline between 1986 and 1990 brought the total to 742. This trend is even more pronounced for theatres and drive-ins located in small towns and rural areas, where 40% closed their doors between 1980 and 1985. Attendance at theatres and drive-ins fell by 20% between 1980 and 1985, and as much as 46% in rural Canada. Since 1986 attendance at theatres has been more or less stable (around 75 to 80 million), while attendance at drive-ins has continued to decline, from 4 million in 1986 to under 3 million in 1990.

Culture Consumers Pay the Price

While spending on culture and recreation may have increased, polling and other data have suggested that in recent years there has been a decline in the number of Canadians who attend or engage in various cultural activities, especially outside the home. This discrepancy between participation and expenditure levels, if it truly exists, would be explained largely by the substantial price increases for cultural goods and services. Consumers are allocating a greater share of their personal expenditures to culture and recreational activities than they did ten years ago, but in many cases as a result of increased prices rather than increased demand. For the period extending from 1982 to 1992, the average annual increases in the consumer price index (CPI), surpassed the average annual inflation rate by 58% for admission to entertainment events (e.g., performing arts), by 53% for reading material, and by 22% for movies. And, because consumer demand for cultural commodities is often price- elastic, we may expect this demand to continue to fall if prices continue to rise substantially.

A Taxing Issue

Whether or not the inflation rate for cultural goods and services eases in the 1990s, consumers will still find more of their personal income going towards taxes

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and therefore less available for discretionary items. The percentage of personal income going to direct taxes such as income tax and other transfers was 23% in 1992 compared to 21% in 1986 and 17% in 1969 – a 36% increase in relative terms.

Indirect taxes (such as customs import duties, excise taxes including GST, air transportation tax, amusement tax, gasoline tax, motor vehicle and other licences fees and permits, real and personal property tax, and retail sales tax) made up an estimated 15% of total personal income. Direct and indirect taxes together account for at least 38% of personal income in 1992.

Just like governments, individuals are also increasing their debt load. In the mid to late eighties personal debt increased at an alarming rate (12 to 14% annually), putting further pressure on Canadians' pocket-books. Interest payments for personal loans and credit cards captured almost 2% of personal income in 1991-92. However, as times are getting tougher, consumers are changing this habit, with interest payments dropping by 20% in 1992 - only a small portion of which is due to declining interest rates. This type of outlay represented just over 1% of personal income in 1992, but it too competes for the consumer's culture dollar.

Nineties Culture Consumers

The nineties will likely continue to show a decline in conspicuous spending. Consumers will have fewer disposable dollars to spend and there will be enormous competition for their discretionary dollar. However, factors such as an aging population, a higher average level of education and increasing urbanization are also having an impact on cultural consumption habits. And, though we know less about their impact, so too are the increasing ethnic diversity of the population and changing family structures. Upcoming issues of Focus on Culture will include analysis of these trends and their implications for consumption of cultural goods and services in the nineties. □

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Note of Appreciation
Canada owes the success of its statistical system to a long-standing cooperation involving Statistics Canada, the citizens of Canada, its businesses and governments. Accurate and timely statistical information could not be produced without their continued cooperation and goodwill.

Cultural Labour Force Continues to Grow

Paul Labelle, Analyst, Cultural Labour Force Project

Census figures show that the number of people working in the cultural sector has steadily increased, reaching 358,000 in 1991 up from 314,000 in 1986 and 278,000 in 1981. This translates into 29% growth between 1981 and 1991. The cultural labour force also slightly increased its share of the total labour force[1] to 2.5% in 1991 up from 2.3% in 1981. But this growth was not evenly spread, as a review of some of the occupation trends between 1986 and 1991 shows.

Arts Occupations Show Impressive Growth

The cultural labour force as a whole grew 14% between 1986 and 1991. However, there were differences in the trends between two broad categories in the cultural labour force which we call **Arts Occupations** and **Other Cultural Sector Occupations** (Table 1). Arts Occupations[2], making up 56% of the total, showed the larger increase, with an impressive 19% growth rate. The three main occupation groups in this category all grew faster than the cultural labour force as a whole. Producers & Directors (26%), Painters, Sculptors & Related Artists (25%) and Writers & Editors (21%) were among the occupations showing the strongest growth.

Other Cultural Sector Occupations[3], which make up 46% of the cultural labour force, grew 8%. This was slower than the growth in Arts Occupations and was also below the average for the total labour force (12%).

Many Printing & Related occupations (by far the largest group in Other Cultural Sector Occupations) dropped in number, the most significant being Photoengraving & Related Occupations (-20%) and Typesetting & Composition (-16%). Printing & Related occupations as a whole fell 3%. Another notable downward trend was Motion Picture Projectionists (part of the Electronic & Related Communications Equipment Operating n.e.c. group), which experienced a 21% decline.

However, other groups in this category demonstrated relatively strong growth, including Other Crafts and Equipment

See footnotes at the end of the article.

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Table 1
The Cultural Labour Force, 1986 and 1991

	1986	1991
Arts Occupations	161,540	192,865
Fine & Commercial Art, Photography & Related	72,190	87,110
Performing & Audio-Visual Arts	46,580	52,245
Writing	42,770	53,510
Other Cultural Sector Occupations	152,065	164,755
Architects	8,550	11,810
Fine Arts Teachers, n.e.c.	22,395	26,670
Library, Museums & Archival Sciences	26,535	30,120
Printing & Related	72,865	70,575
Electronic & Related Communications Equipment, n.e.c.	10,230	11,280
Other Crafts & Equipment Operating	11,490	14,300
Total Cultural Labour Force	313,605	357,620
Total Labour Force	12,740,225	14,220,230

Table 2
Cultural Labour Force Growth Rates for Men and Women, 1986 to 1991

	Men	Women
	(%)	
Arts Occupations	14	27
Fine & Commercial Art, Photography & Related	17	25
Performing & Audio-Visual Arts	6	26
Writing	19	31
Other Cultural Sector Occupations	6	11
Architects	28	108
Fine Arts Teachers, n.e.c.	23	18
Library, Museums & Archival Sciences	8	15
Printing & Related	-2	-5
Electronic & Related Communications Equipment, n.e.c.	10	15
Other Crafts & Equipment Operating	26	23
Total Cultural Labour Force	10	19
Total Labour Force	7	17

Operating, n.e.c. (24%) and Library, Museums and Archival Sciences (14%). And within the latter, the number of Librarians, Archivists and Conservators increased significantly at 18%. As well, the number of Architects increased 38% and Fine Arts Teachers n.e.c. 19%.

Growth for Women Stronger

From 1986 to 1991 both men and women increased their numbers in the cultural labour force. The number of men rose 10% to 194,000, while the number of women rose almost twice as fast (19%) reaching 163,000. Furthermore, women entered both Arts and Other Cultural Sector Occupations at a faster rate than men. Women now make up 46% of the cultural labour force, as compared to 43% in 1986.

Arts Occupations increases for both women (27%) and men (14%) were higher than their rates of increase in the labour force generally (17% for women and 7% for men). In Arts Occupations groups, the number of women in each case increased more than 25%, while the number of men increased at most by 19% (in the Writing group).

In Other Cultural Sector Occupations, women Architects more than doubled their numbers in the five-year span, with a 108% increase. In fact, this was the highest growth in any cultural occupation for either men or women. The number of women involved in Other Crafts & Equipment Operating n.e.c. also rose by a substantial 23%.

Elsewhere, in Other Cultural Sector Occupations, the growth rate for women was much lower and below their overall labour force growth rate of 17%. The number of women in both the Library, Museums & Archival Sciences and the Electronic & Related Communications Equipment n.e.c. groups increased 15%. And in the Printing and Related group there were actually 5% fewer women in 1991 than in 1986.

The number of men in most Other Cultural Sector Occupations grew faster than in the total labour force (7%), including Architects (28%), Fine Arts Teachers n.e.c. (23%), and occupations in Other Crafts & Equipment Operating (26%), Electronic & Related Communications Equipment n.e.c. (10%), and Library, Museums & Archival Sciences (8%). However, the largest group for men in this category – Printing & Related occupations – actually decreased by 2%, with the result that the growth rate for men in Other Cultural Sector Occupations as a whole (6%) was below the total labour force growth rate for men (7%).

For further information on the analysis of the Cultural Labour Force Census data, call the toll-free number for the Cultural Labour Force Project: 1-800-661-2100.

1 *Here, the experienced labour force, which refers to persons who, during the week prior to the Census were employed or were unemployed and had worked since January 1 of the preceding year. Throughout the article, all data refer to the experienced labour force.*

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[2] *The Arts Occupations category is made up of three groups: Fine & Commercial Art, Photography & Related, Performing & Audio-visual Arts, and Writing. In turn, each of these groups contain more detailed occupation units of their own, some of which will be discussed. There are 16 occupation units inside the Arts Occupations.*

[3] *The Other Cultural Sector Occupations include two distinct occupation units, which are Architects and Fine Arts Teachers n.e.c., and four occupation groups, which are Library, Museums & Archival Sciences, Other Crafts & Equipment Operating, Printing & Related and Electronic & Related Communications Equipment Operating (not elsewhere classified or n.e.c.). There are 22 occupation units inside the Other Cultural Sector Occupations category.* ☐

1980 Standard Occupational Classification of the Cultural Labour Force

In order to provide consistent data on the types of work people are involved in, Statistics Canada has developed the 1980 Standard Occupation Classification (SOC) system. This system currently provides the most appropriate framework for defining the Cultural Labour Force (CLF) using the 1991 Census data.

However, the SOC system does possess its limits when it comes to examining the CLF. In some cases, "bona fide" cultural workers cannot be included in the CLF because they form only a small subset of some occupational units and groups. This is the case with managers in the cultural sector, who are included with managers from other sectors. Inversely, some of the workers included in the cultural SOC's are not cultural workers. For example, the Other Crafts & Equipment Operating group has a manufacturing component. Some people who are included in the group are involved in manufacturing processes rather than creating their own crafts.

Furthermore, individuals whose cultural activity may be supported primarily through other non-cultural work, would not be included in the Census data on the CLF. Nonetheless, using the SOC-derived scheme with the 1991 Census data provides the best estimates possible at this time of both the size and components of the Cultural Labour Force.

The SOC is made up of 22 major occupation divisions, which in turn are each made up of a series of 80 occupation groups, which finally are broken down into 514 more detailed units. These units often contain more than one occupation. We have kept the same convention as the SOC scheme for naming the occupation units and groups.

Periodical Publishing Going Green?

Fidelis Ifedi, Project Manager, Periodical Publishing Survey

In Canada, as in most countries, economic growth is a highly sought-after goal but one which comes with a price in the form of undesirable side effects. In some industries, the continued growth in production has produced waste management problems and other side effects which have an impact on the environment.

For the print industry, including newspapers and periodicals, the waste by-products of production take the form of sulphur dioxide, nonrenewable petroleum-based inks, hot-melt plastic glues and used prints and polybags. The environmental effects, and the management and disposal of these waste by-products, are among the major issues facing the industry.

Recognizing the importance of statistics in assessing possible adverse effects of periodical publishing on the environment, the Culture Statistics Program embarked on the collection of data on this issue. Working in conjunction with experts in the industry and industry associations, Statistics Canada included questions in its Periodical Publishing Survey designed to collect information on the type of paper used, the type of packaging, the type of ink and the production techniques used for the magazine covers, binding and labels – all of which have implications for the environment.

First administered in 1990-91, and now in the second year of data collection, the environment-related questions show the following results for 1991-92:

- Twenty per cent of the periodicals published in Canada use recycled paper with various combinations of post-commercial, post-consumer and virgin-fibre papers. This is up from 12% from 1990-91, an indication that the waste paper recovery rate is increasing. Sixty-six per cent use coated or uncoated paper made from virgin fibre, down from 72% in 1990-91.

  Scholarly publishers are more likely to use recycled paper than other types of periodicals with 33% of their publications using recycled paper in 1991-92, up from 24% in 1990-91.

- Most periodicals (61%) are distributed unpackaged, up from 56% in 1990-91, while 27% are packaged with polywrap or paperwrap and 11% use other types of wraps. Polywraps, in particular, pose problems in landfills as they are not biodegradable.

- Petroleum-based ink is used on 49% of the periodicals, down slightly from the previous year. Vegetable-based ink, a more environmentally friendly and less toxic pigment is used on 31% of the periodicals, up from 22% in 1990-91.

- While many publications (47%) are not covered with any type of coating for lustre, 17% are covered with laminated coatings, 5% with ultra-violet cured coatings and 11% with the more environmentally friendly water-borne (aqueous) coatings. Some coatings (e.g. ultra-violet cured coatings) have been known to cause problems to the environment and create skin irritations for workers during the recycling process.

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- Pressure-sensitive address labels are the most commonly used type of label, though they are neither the most environmentally friendly nor easily recycled. Fifty-seven per cent of Canadian periodicals reported using pressure-sensitive address labels, down marginally from 1990-91. Ink-jetting, which eliminates the need for glued labels, is used on 7% of periodicals, up two percentage points from the previous year.

- The use of hot-melt glues for binding periodicals, like the pressure-sensitive address labels, poses some problems in the recycling process. Fourteen per cent of the responding periodicals reported using this type of binding, down from 16% in 1990-91. Saddle-stitch binding is the most widely used with 53% declaring having used it in 1991-92, while 3% used the more water soluble glues.

Overall, despite the recession, the Canadian periodical industry has made progress in reducing the environmental impact of its production activities, judging from the two-year data on this topic. The number of periodicals using recycled paper is up 60% from the previous year and there was also some improvement in the use of the more environmentally friendly vegetable- based ink. With the use of more recycled paper and less packaging, the amount of waste going to landfills is reduced. □

Fine and Applied Arts Graduates – Where Are They Now?

Claire McCaughey, Editor, Focus on Culture

What are the employment prospects for graduates of arts training programs? Institutions providing arts training include: universities, community colleges and CEGEPS; specialized art colleges and music conservatories; and independent specialized institutions (e.g. the National Theatre School). But little information exists about how graduates of these institutions fare in the job market after graduation.

Using the 1988 National Graduates Survey[1], we can take a look at 1986 graduates of university and community college fine and applied arts programs two years after graduation. This article focuses on university fine and applied arts graduates, while a future article will look at community college graduates from arts programs.

There were almost 4,500 graduates from fine and applied arts degree, diploma and certificate programs in 1991 (Table 1), about 3% of all university graduates. Their studies fall into five broad categories: fine art, music, other performing arts, industrial design and other applied arts (see box for definitions).

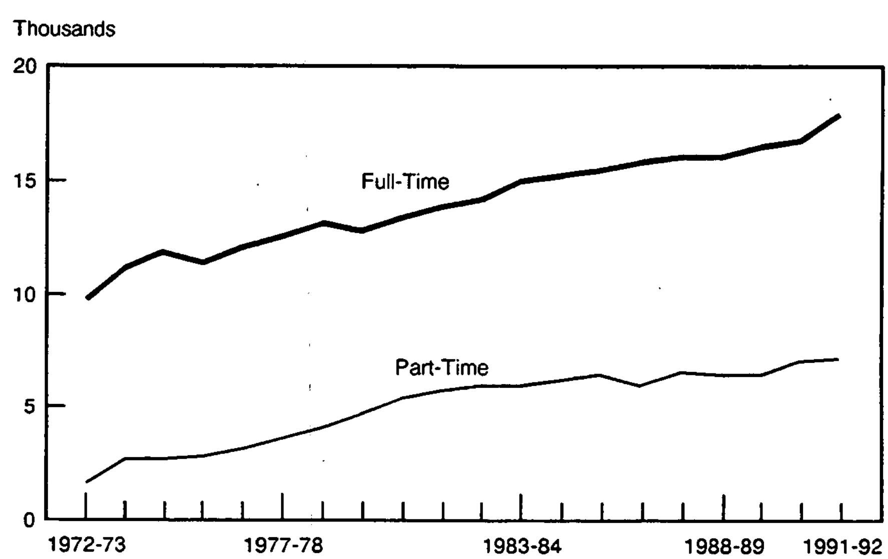
The Art of Finding a Job in the Arts

Enrolment in fine and applied arts programs more than doubled over the past two decades (Figure 1). It also grew relatively faster than total university enrolment even over the past five years, indicating growing

Table 1
University Fine and Applied Arts Graduates by Discipline and Gender, 1991

	Total	Women	Men
Fine Art	1,636	1,201	435
Music	1,140	662	478
Other Performing Arts	583	401	182
Industrial Design	74	39	35
Other Applied Arts	1,013	717	296
Total Fine and Applied Arts	4,446	3,020	1,426

Figure 1
Fine and Applied Arts Enrolment, 1972-73 to 1991-92



See footnote at the end of the article.

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interest in this field of study. However, finding full-time employment has proved has proved more difficult for fine and applied arts graduates than almost all other university graduates. Fifty-nine per cent were in full-time jobs two years after graduation compared with 75% of university graduates as a whole. A further 20% of fine and applied arts graduates were in part-time jobs – a higher percentage than in any other field of study.

Many had also not found full-time work in their field: 33% of those working full time were in a job directly related to their education compared with a combined figure of 48% for all university graduates. However, fine and applied arts graduates in 1988 were in a better position than graduates surveyed five years earlier: only 23% of those working full time in 1984 had found jobs directly related to their education. This group made the most progress of all university graduates over that time period.

Categorized according to the job at which they spent the most hours, more of fine and applied arts graduates ended up in teaching and related occupations (34%) than any other occupation, and about half of these were in elementary and secondary school teaching. Music graduates (even excluding music education graduates) were most likely to go on to teaching jobs (58% were in teaching and related occupations). Only 17% of fine and applied arts graduates found jobs in artistic, literary, recreational and related occupations, while another 14% were in managerial, administrative and related occupations and 11% were in clerical and related occupations. Fine and applied arts graduates with a master's degree were more likely than bachelor's graduates to be working in arts occupations (33% vs. 16%).

It may well be that some of the graduates hold a second job which is arts-related. Indeed, a higher percentage of fine and applied arts graduates (19%) than graduates as a whole (11%) were found to be holding more than one job, and this was especially true of music graduates (27%). Music graduates (22%) and other performing arts graduates (27%) were also characterized by a high level of self-employment. Some of these self-employed graduates may be performing artists or performing arts teachers.

For many university graduates, including most categories of fine and applied arts graduates, the chances of being unemployed at some time during the two years after graduation were less in 1988 than in 1984, reflecting an improvement in the economy between those two years. Fine art graduates were an exception to this, as they had almost the same chance of being unemployed after graduation in 1988 as in 1984.

Lower Incomes Than Other Graduates

Fine and applied arts graduates had lower earnings than other university graduates. Those working full-time had median earnings of $24,000 compared with an overall median of $28,000 for university graduates, and further qualifications did not have much impact on median earnings for fine and applied arts graduates ($26,000 for a master's graduate vs. $24,000 for a bachelor's graduate). Personal income distribution figures do not improve this picture. Fifty-four per cent of fine and applied arts graduates had incomes of less than $15,000 in 1988, compared with 31% of university graduates as a whole.

On the positive side, although fine and applied arts graduates remain at the lower end of the income spectrum, a comparison of graduates in 1984 and 1988 shows that those in the fine and applied arts had the biggest gains in earnings of all graduates over the five years.

For the Love of Art

The less-than-rosy outlook for fine and applied arts graduates in the labour market did not lessen their satisfaction with their studies. Virtually the same percentage of fine and applied arts graduates (70%) as university graduates overall (71%) would have selected the same program in retrospect. Graduates in performing arts programs (music, dance, and theatre) were most positive about their studies: 75% of music graduates and 77% of other performing arts graduates would have chosen the same program again. Fine art and applied arts graduates felt less strongly: 64% of fine art graduates and 69% of applied arts graduates would have chosen the same program again. But for the latter two groups, graduates at higher levels of qualifications felt more positive: 79% of fine art and 83% of applied arts master's graduates would have chosen the same program in retrospect.

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Fine and Applied Arts – What's Included?

Fine and applied arts include a wide range of studies under the five broad headings of fine art, music, other performing arts, industrial design and other applied arts. Fine art, the largest category (37% of fine and applied arts graduates), is made up of general art studies, fine art appreciation, aesthetics, fine art, printing and sculpture. Music (about 25% of graduates) includes all music studies <u>except</u> music education, while other performing arts (the smallest category at 13%) include dance, drama and theatre. Applied arts (the remaining 25% of graduates) cover industrial design and other applied arts such as graphic arts, drawing, graphic design, engraving, photography, lithography, printing, ceramics, jewellery design, fashion design and interior design. Fine and applied arts as defined above do not represent all arts-related training. Areas such as music education, creative writing, architecture, museology, and arts administration are included with other fields of study. The National Graduates Survey does not, however, include detail on most of these other areas.

In the future, we will have much more information about these and other training experiences from the Cultural Labour Force Project now under way at Statistics Canada with the sponsorship of Employment and Immigration Canada. This project will also provide much needed in depth information about labour force experiences of those who work in the cultural sector. A survey of 1990 graduates which took place in 1992 will also allow us to see whether further progress has occurred for fine and applied arts graduates.

[1] *The Class of 86, A Compendium of Findings of the 1988 National Graduates Survey of 1986 graduates with comparisons to the 1984 National Graduates Survey, by Warren Clark, Employment and Immigration Canada and Statistics Canada, 1992.* □

Heritage Attendance Stabilizes....Or Does It?

Erika Dugas, Project Manager, Heritage Institutions Survey

In 1990-91, attendance at heritage institutions[1] remained stable overall, with 57 million visits reported. This did not hold true, however, across all provinces and institution types.

The 1990-91 Survey of Heritage Institutions shows that the province of Quebec, for example, clearly leapt ahead, with a 12% increase in attendance over that of 1989-90, to 15 million visits. The Yukon, on the other hand, experienced a drop of 12% to 145,000 visits. The Maritime provinces and Ontario also suffered declines but of smaller magnitudes, ranging from 3 to 6%. Attendance elsewhere held to nearly the same levels as in 1989-90.

Visitors are being drawn in increasing numbers to museums and exhibition centres. Visits to museums, which alone represent 44% of all attendance, rose by almost 3% from the previous year to 25 million visits, an all-time high. Visits to exhibition centres increased 4% to 2.8 million visits. Attendance at botanical gardens, arboretums and conservatories also climbed 6% to 4.4 million visits. This is good news after the 16% drop between 1988-89 and 1989-90. Nevertheless, visitation is still well below the 1988-89 figure of 4.9 million and is in fact lower than that of all the mid-eighties.

The number of visits to historic sites, the next largest category after museums, remained stable, attracting a large number of visitors, with 17 million visits. Three groups of institutions – zoos and aquariums, archives, and planetariums and observatories – experienced drops of 7% or more in their attendance.

Other highlights from the 1990-91 Survey:

- heritage institutions reported total revenues of $792 million, an increase of 7%.

- earned revenues of heritage institutions rose by 11%, to a total of $167 million; revenues from government sources increased by approximately 6%.

- operating expenditures also climbed 7%, to a total of $754 million; wages and salaries (including benefits) increased by 9%, whereas all other expenses combined increased by 5%.

- capital revenues decreased by 16% to a total of $168 million, providing a sharp contrast to the previous year when dollars for capital projects had increased more than 50%.

- the number of full-time and part-time personnel rose 1% and 2% respectively. In all, 9,900 full-time and 13,900 part-time personnel worked in heritage institutions.

- volunteers continue to play an important role in the heritage community: more than 42,800 volunteers were reported by heritage institutions, an increase of nearly 11%.

More detailed information is available in Heritage Institutions, 1990-91, (Catalogue no. 87- 207), released in March.

[1] *Nature parks are excluded throughout. Attendance at nature parks in 1990-91 was an additional 56.3 million visits.* □

Comings and Goings

There have been some staff changes in the Culture Sub-division. **Nancy Ghalam** has become Project Manager in Film and Video. **Marie Lavallée-Farah**, formerly in the Film and Video area is now the Project Manager for the Performing Arts Survey. **Mary Cromie**, whose responsibility was previously the Performing Arts Survey, is now Project Manager for a new area we are working on, a Survey of Canadian Design. We will have more on this new survey in the next issue.

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How to Find Out More ...

We hope you find this bulletin both informative and useful. Please write, fax or phone us with your comments:

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