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The Cultural Tourist – Friend or Foe?

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Chairman, National Advisory Committee on Culture Statistics*

International tourism is a significant component of Gross World Product^{*}; cultural tourism, in turn, constitutes a very important dimension of international tourism. Yet staff members in many of Canada's heritage institutions regard "cultural tourism" as a mildly amusing oxymoron. The prevailing assumption is that while tourists build our attendance figures, they are not "serious" patrons who interact with our collections or participate in our programs in a manner consistent with organizational mandates. Furthermore, many fear that attempting to accommodate tourists (who do frequently have different demands than locals) would cheapen or trivialize the presentation and interpretation of Canada's arts/heritage. While meeting tourist expectations can be difficult, they represent an opportunity to extend our celebration of heritage, by serving both locals and tourists who may or may not be regular museum-goers in their home communities. Of course, cultural tourists also represent a revenue generating opportunity many arts organizations must have if they are to survive in this extremely difficult economic environment.

How we decide where we want to go

Explanations in the research literature for why travellers choose one destination over others vary widely. Anthropologists observe that tourism may be analogous to pilgrimage and suggest that one may choose to visit a certain destination or engage in a given destination activity in order to be socially or personally transformed (Graburn)¹. Psychologists expect tourists to seek a destination consistent with their self image (Mayo and Jarvis)², and sociologists expect destination and destination activity choice to reflect the social values of the tourist

^{*} estimated global total of all products and services produced in a given year

¹ Graburn, N.H.H., "The Evolution of the Tourist Arts", *Annals of Tourism Research* (1984 11: 393-419) J. Jafari and Pergamon Press, USA.

² Mayo, E.J. and L.P. Jarvis, *The Psychology of Leisure Travel*, CBI Publishing Company, Boston, 1981.

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Museum collection not always the drawing card

When studying the motives and visiting behaviours among the diverse population of tourist visitors to one of British Columbia's museums, I found widely varying reasons for visiting. Many reasons, surprisingly, had little to do with museum collections or exhibitions. In fact, nearly a third of the tourist visitors did not bother to enter the exhibit spaces at all on their one and only visit to the museum. It appears that these behaviours are common in museums throughout the world. Some visitors clearly love experiencing the collection and/or programming and do so often, while others apparently do not expect sufficient satisfaction from a museum's exhibitions to warrant the minimal additional effort involved in viewing them, once they are in the museum. For the latter group, the value must come from non-exhibition related experiences and/or in being able to claim they have visited the museum in question.

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(c.f., Cohen)³. Economists, at the other end of the motives continuum, argue that utility maximization or cost-benefit assessment underlie destination choice. Opinions also vary greatly on how much influence a single destination activity (e.g., The Barnes Exhibition or "Showboat" in the Toronto area) may have on choosing one tourist destination over another.

Most researchers on destination choice would agree that there is no single dominant motive for choosing a destination and that the various destination-specific opportunities in a place as weighed against those of other potential destinations. Occasionally, a single activity available there will cause us to choose a specific destination, but much more frequently, we think of all arts/heritage opportunities in a place as contributing to its "critical mass", along with wining and dining, for example (in Paris or New York) or sun, sea, sex, and sand (in Cancun or Bali).

In researching destination choice, it is necessary to determine from travellers to a given place what their motives were, the extent to which their expectations were met, and whether the post-travelling perceptions and behaviours associated with their destination were influenced by their trip (Pearce and Caltabiano)⁴. It is also important to know which destinations were initially considered, the order in which prospective destinations were eliminated from the choice set, and the reasons their actual destination was finally chosen over others. This involves gathering information upon arrival and again following a visit. One needs to collect demographic and psychographic information from travellers so that those variables contributing to destination choice can be associated with a given segment of the tourist market. The degree to which each of several attributes or circumstances contribute to destination choice may be determined through multivariate statistical procedures (c.f., Crompton or Fodness)⁵. In light of the information

- In 1993, of all activities undertaken on all overnight trips from overseas, 11% involved visiting a national or provincial park or historic site, 9% involved visiting a zoo, museum or natural display and 3% attending a cultural event (concert or play).
- If "pleasure, recreation or holiday" was stated as the primary purpose of the trip, the percentages are 13% for parks, 10% for zoos, and 2% for cultural events.
- Corresponding figures for all overnight visitors from the United States are lower, at 9% involved visiting a park, 6% a zoo or museum and 3% for cultural events.
- Activities on trips from the USA undertaken for "pleasure, recreation or a holiday", show an increased proportion of visits to parks and historic sites (11%), to zoos and museums (7%) as well as to cultural events (4%).

These data are all from the 1993 International Travel Survey, conducted annually by the Education, Culture and Tourism Division of Statistics Canada. These data are but a small sub-set of the information available on all activities undertaken by visitors to Canada, Canadians returning from abroad and Canadians travelling in Canada. For more information, please contact Pierre Hubert, Chief, Travel, Tourism and Recreation and International Travel, at 613-951-1513.

required to thoroughly explore the tourist decision processes, the usual museum visitor study comprised of demographics and in-museum behaviours is of little value in the development of either programming or marketing strategies directed at tourists by museums.

And what do we do once we get there?

Research on why tourists choose certain activities over others while at a given destination has proven, if anything, more complex than research on the original choice of destination. We do know that such decisions are the end result of weighing alternative leisure opportunities known to the tourist. We also know that individual tourists systematically choose certain types of activities over others, each time they travel. And we have some ideas about the characteristics of those who consistently choose cultural experiences. Both level and character of educational attainment are important indicators of activity choice. So too is the extent to which a traveller participates in cultural experiences at home. We also know, based on the results of many studies, that if a tourist engages in one cultural activity at a destination they are also likely to engage in others, especially others of a similar character. And, finally, we know that the segment of the tourist population who derive their satisfaction from museum-going without entering the exhibits are seeking symbolic rather than educational (or

even entertainment) benefits. Their personal or social needs are satisfied with a single visit to a museum and usually are expressed through the acquisition and display of some item (anything from a T-shirt to a reproduction of some object in a collection) symbolizing that visit.

The drawing of the tourist

Some possible implications of the above observations can be suggested. As indicated earlier, a tourist who visits one museum at a destination is likely to visit others (the same holds for theatre, music, and other arts disciplines). One obvious implication is that a museum may get more return for its limited promotional efforts by combining forces with other museums in the same destination area (i.e. the other museums should not be seen as competitors). Another is that non-collection related services may be more important in drawing tourist-visitors than has generally been assumed; the better known a museum outside its own community, the more important such services will seem to a major segment of cultural tourists. Recognizing that the benefits sought for some from a museum visit involve symbolic objects, should encourage those who seek to link the objects in a museum shop with the objects in that museum's collection; the closer the link, the greater the symbolic value and

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³ Cohen, Erik, "The Sociology of Tourism: Approaches, Issues, and Findings," *Annual Review of Sociology*, (1984 10: 373-392).

⁴ Pearce, P. and M. Caltabiano, "Inferring Travel Motivation from Travellers' Experiences", *Journal of Travel Research*, (1983 12: 16-20).

⁵ Crompton, J., "Structure of Vacation Destination Choice Sets", *Annals of Tourism Research*, (1992 19: 420-434); or Fodness, D., "Measuring Tourist Motivation", *Annals of Tourism Research*, (1994 21: 555-581).

object carries. Those who wish to learn just how powerful that symbolism is in generating revenue from a museum shop are referred to Wall and Knapper's excellent study of the Tutankhamen exhibit in Toronto.⁶

In more general terms, if we know who is most likely to choose a given arts experience while visiting our city and why, and we know how to reach those prospective visitors, we may also be able to influence the tourist decision process. Given evidence of a strong association between one or more arts/heritage activities and the choice of a given destination, it may also be possible to convince the tourist industry infrastructure that it is in their best interest to have an active and viable arts/heritage component in their community, tailored to perceived destination attributes, and to promote it.

⁶ Wall, G. and C. Knapper, *Tutankhamen in Toronto*, Dept. of Geography Publications, No. 17, Waterloo University, 1981. □

Statistics Canada on the Highway

John Gordon, Manager, New Media Project

"Throughout the world, information and communication technologies are generating a new revolution that is carrying mankind forward into the Information Age. It is a revolution centred on the electronic processing, storage, retrieval and communication of information."

This opening paragraph from a theme paper prepared for a meeting of the G7 countries underlines the wide interest in changes that will accompany the transition to a more informationbased society. To coordinate and harmonize Statistics Canada's approach to what has come to be known as the Information Highway, the New Media Project was created within the Culture Statistics Program (CSP).

What is the Information Highway?

The most common definition of the Information Highway is "a network of networks" and although this is true, it doesn't tell the whole story. The Information Highway is more than a thing; it is rather a concept of a society in

which information will be a primary commodity and the access to, or trading of, this information will be facilitated by new communication systems.

Information, in this case, is not limited to things such as the text and numbers in this publication, but includes many other things which are not always seen as information. One of the more common examples is the audio Compact Disc (CD) which has almost forced vinyl LP's off the shelves of record stores. CD's store the music in a binary digital form, all ones and zeros, and using a combination of fast micro (computer) processors and their associated programmes, the CD player is able to retrieve the ones and zeros and "recreate" the original music. Laser disks have done the same thing with films and the word processor used to write this article does the same thing with text.

It is the pattern of the ones and zeros which give the information its specific identity but, from the computer's point of view, they are just digits and as such can be manipulated as easily as any traditional data. What has really brought on the information revolution is the combination of rapid increase in the processing speed of computers combined with the rapid decrease in their size and cost.

Information on the move

A parallel but equally important factor has been the technological advances in our ability to transmit data from one place to another. Many of us already use at least one instance of this technology without thinking much about it — the automated banking machine (ABM). Originally, only the very adventurous, or the technologically sophisticated used ABM service; now many clients hardly ever meet a teller face-to-face. Futurists believe that Information-Highway use will follow a similar pattern and soon most of us will wonder how we ever lived without it.

The Federal government, aware that the expansion of the digital environment has great potential in many areas, including culture, has set up the Information Highway Advisory Council (IHAC) headed by David Johnston, former Principal of McGill University. One of the three strategic policy objectives is to ensure that the Information Highway provides positive reinforcement of

Canadian sovereignty and cultural identity. (Co-chairing the working group on Canadian Content and Culture are Anna Porter and André Bureau.)

The digital environment is not without problems and one which is of particular interest in the cultural sector is that of copyright and other intellectual property rights. How can these rights be exercised when material is distributed in a form designed to make "perfect" reproductions of the original? Will the concept of copyright still be valid? How will "consumption" be measured? None of these questions will be easily answered but the IHAC has commissioned a study of the matter.

Culture and technology

Within the Culture Statistics Program, we have already seen the increasing use of digital media in several areas. In the recording industry, digital CD's have almost completely replaced analogue LP's. Some artists and producers are also exploiting the ability of the medium to store other types of information, allowing consumers with the right technology (a CD-ROM player) to read the lyrics of a song or look at a graphic image. Full-motion video will be next.

The delivery of music to customers may also see radical changes. As an alternative to building a large permanent collection of CD's, an individual or group may have on-line access to the equivalent of an electronic juke box where they could draw on a world-wide selection of digital music libraries. A trial has already been carried out in which users could download portions of CBC radio programming to their computers.

The existing cable television systems are networks in themselves, although most of them are currently capable of only one-way traffic. As they become interactive and linked into larger networks, viewers will be able to call up individual films or programs or possibly arrange to have them sent to a VCR for playback at a future time. This is not to say that conventional broadcasting will disappear, but the sector will certainly undergo considerable change.

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Similarly, neither libraries nor the books on their shelves are likely to vanish in the near future, but the contents of more and more books will be available via the Information Highway. Because information is not limited to text, images from other repositories such as galleries and museums can be distributed in a similar manner. Imagine being able to look at the contents of a special museum collection without leaving your own home! The impact on attendance at many of our cultural venues could be significant.

Hundreds of periodicals and news services are currently available in electronic form, some in parallel with their paper antecedents and others native to the digital universe.

In addition to substantial changes in existing enterprises, whole new industries are also developing, in such areas as electronic gaming and virtual reality.

New tools for creators

On the creative side, film and television production has seen an increasing use of digitalization and individual creators of all disciplines will have access to new electronic tools. Opportunities to participate in some training and skill development programs will be available to creators from anywhere in the world. Communication among artists, often an important part of the creative process, will also be fostered, either one-on-one or in forums.

To help the distribution of information to the cultural sector, The Faculty of Fine Arts at the University of Calgary, The Canadian Conference of the Arts, and the Canadian Institute for Theatre Technology are cooperating to mount a cultural information clearing house called Culture Net¹. Exactly what will be available on CultureNet will be determined over time, but initially, information should be available on performing arts facility floorplans, arts schedules, season listings, artist biographies and promos, arts directories, and music listings, as well as pointers to other cultural information such as literary and museum information.

Certainly many other applications of technology exist within the culture sector and there are similar developments in numerous other areas, particularly in the service sector. Great changes are foreseen in the educational, training, health and judiciary systems. It is because so many areas will be affected that there is so much interest in the Information Highway.

New needs . . . New data?

Whenever an area is the subject of great interest, there are many questions raised; questions need answers; answers need data. Realizing that the existing base of information would probably be insufficient, Statistics Canada has set up the New Media Project. The mandate is to consolidate and harmonize the needs of clients, coordinate the existing internal resources of Statistics Canada, and finally, make recommendations to the agency on what changes may be required to meet the projected data and statistical needs. These changes could range from a change in the wording of one question on a questionnaire to whole new surveys.

The Culture Statistics Program is undertaking this project because culture is expected to be both heavily affected by the Information Highway as well as highly effective in exploiting it, although other areas such as telecommunications and the computer industries are also directly implicated in these developments. Many of those involved will be both suppliers and consumers of information-related products, while others, including most individuals and some businesses will be primarily consumers of the services offered by the Information Highway.

The mandate of this new project is to look at the broad picture of how and where the Information Highway will have an effect. The role will be to coordinate the users and suppliers of statistical data so that the information necessary to make policy and business decisions in this changing environment will be available when it is required. To do this we need to examine not only the status quo and the underlying concepts but, by definition, other technologies and associated services which might evolve in the future.

We are currently working with other Federal departments and agencies, including the Information Highway

Advisory Council, and in the future we will be holding discussions with provincial representatives, industry associations and others with an interest in the area. Anyone who would like to participate in these discussions or has suggestions of areas that should be considered is encouraged to contact John Gordon, the Manager of the New Media Project. He can be reached by mail, by telephone at (613) 951-1565, by FAX at (613) 951-9040 or on the Internet at culture@statcan.ca. □

Update on the Cultural Labour Force Project – Data Collection Complete

Kathryn Williams, Chief, Cultural Labour Force Section

The most critical stage of this project has been completed with the data collection for the Survey of the Cultural Sector Labour Force (CLFS). This survey is sponsored by Human Resources Development Canada (formerly Employment and Immigration Canada).

Using a list frame of 238,000 artists and other people working in specific sub-sectors of the cultural sector, a stratified random sample of 21,000 people was selected. Approximately 15,000 people were traced (71% contact rate) and of these, 13,000 were interviewed (86% response rate). The list frame was created with the help of 254 associations, unions, councils, and funding organizations and 759 employers who provided their membership or employee lists for the purposes of the survey. The survey population will cover visual artists, craftspersons, performing artists, writers and other creative artists, and technicians and administrators in the arts, cultural industries, and heritage who are affiliated with key organizations in these sub-sectors.

The people who participated were asked questions about their cultural work activities, as well as any other work in 1993; their education and training related to their cultural activities; sources and levels of all income and financial support in 1993; demographic characteristics; and some information

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¹ Readers wishing further information on CultureNet can contact Ken Hewitt, University Theatre Services, University of Calgary. kdheewitt@acs.ucalgary.ca

about opportunities and barriers they have encountered in their career. The participants were contacted by telephone and the interviewers asked the questions from a computer screen rather than a printed questionnaire. This Computer Assisted Telephone Interview (CATI) approach allowed the questions to be tailored to the respondents' experience and responses to previous questions and removed the burden of self-completion created by a printed questionnaire.

The cooperation of the artists and other people working in the arts, cultural industries and heritage who were asked to participate, was exceptional. The survey owes its success to these people and a very sincere thank you is extended to all of the people who took the time to answer our questions.

The survey results will be released before the end of January. For more information about the survey, please call the Cultural Labour Force Project toll-free number (1-800-661-2100). □

Culturally Active Canadians

Valerie Howe, Analyst, Culture Sub-division

Partaking of cultural activities is frequently explained, both by the general public and by experts, in terms of a handful of straightforward demographic or socioeconomic characteristics. Often each characteristic is treated as an 'independent' predicting variable and its single effect on the likelihood of partaking in cultural events is described. We may read, for

example, that museum attendance is more common in certain provinces, among those with a university degree, among residents of major urban centres or among women. Less understood, however, is how such factors interrelate. Reading such single-indicator descriptions we are often left with a new set of questions. Is income the key thing while higher education and living near facilities are only coincidental? Is access the most telling factor with city-dwelling attenders just incidentally having higher incomes? If we become more aware of the interactions among the influential factors we may get a better sense of the social dynamic involved in cultural participation. This, in turn, should enhance efforts to estimate the probable impact on participation rates of changes such as an increase in the proportion of the population with higher education or in the proportion of the university educated who are new to the country or of changes in the age makeup of the population.

The 1992 General Social Survey identifies the percentage of people who participated, at least once in the preceding year, in a variety of activities.

The 1992 General Social Survey: Focus on Time Use and Participation in Cultural Activities

The General Social Survey has gathered data every year since 1985 on trends in Canadian society. The 1992 survey focused on daily time use, measured through a 24-hour time diary. It also included questions concerning participation in a wide variety of cultural activities over the previous week, month and year. It is these latter data which are used in this analysis – that is, persons who reported participating at least once, in a given activity, in the previous 12 months.

From this source, four categories of cultural participation have been compiled: a) attendance at professional performing arts; b) going to a museum or art gallery; c) going to a historical or archaeological site, zoo, conservation area or park; and d) participating, individually, in painting, photography, other arts, crafts, or playing a musical instrument. Looking at these varied forms of cultural participation should enhance our understanding of such issues as whether participation in the home differs from participation in public facilities or whether people who go to outdoor, nature related events differ from those who attend indoor performances.

This examination does not intend to provide a complete explanation of inducements to cultural participation. Rather, it illustrates the relative impact of some of the key factors and highlights the way in which these factors interrelate. After briefly examining the effect of education, income, home language, age, gender and community type¹, as single factors, this study will focus on the interrelations among three key variables, namely: education, income and community type, i.e., whether people live in one of the large urban centres, in a smaller city or town, or in a rural community. Education² and income³ have each been collapsed into only 3 categories.

- ¹ The categories used are: large urban areas (25 across the country); smaller cities or towns, with intermediate population densities; and rural areas.
- ² For education, the categories are: high school or less; post secondary or technical education; and university (with or without a degree).
- ³ The categories are household income of less than \$30,000; \$30,000 to \$60,000; and over \$60,000.

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Did you know. . . ?

Today when it seems that we have to pay for everything, you may be surprised to know that the majority of heritage institutions continue to have no user fees. According to the 1992-93 Survey of Heritage Institutions, only 30% of respondents (excluding nature parks), reported charging admission fees, a rate just slightly higher than the percentage reported 5 years earlier. However, if you visit one of the larger institutions (with operating revenues of \$500,000 and over), you are much more likely to face fees, as almost two-thirds of these institutions charged admission in 1992-93. In total, heritage institutions reported \$64 million in admission revenues. This represented 7% of total operating revenues, the percentage unchanged from 1988-89. Other sources of earned revenue including memberships, boutiques and restaurant sales accounted for an additional \$112 million, contributing to a total of \$874 million in operating revenues.

For additional information from the 1992-93 Survey of Heritage Institutions, please contact the project manager, Erika Dugas at 613-951-1568.

Attendance at performing arts

The average rate of attendance at performances such as professional musical concerts or dance is 50%. However, the percentage attending is as much as 45 percentage points higher for the upper education and income categories as for the lowest education and income categories. The influence of community type, on its own, increases attendance by 20 percentage points as urban concentration increases. Attendance varies with age by as much as 20 percentage points with those over 60 being considerably less likely to have attended. The difference based on gender is slight and being born outside the country has no effect on the likelihood of occasionally attending performing arts. Those whose home language is French or English attend equally while those who speak a language at home other than French or English are slightly less likely to attend.

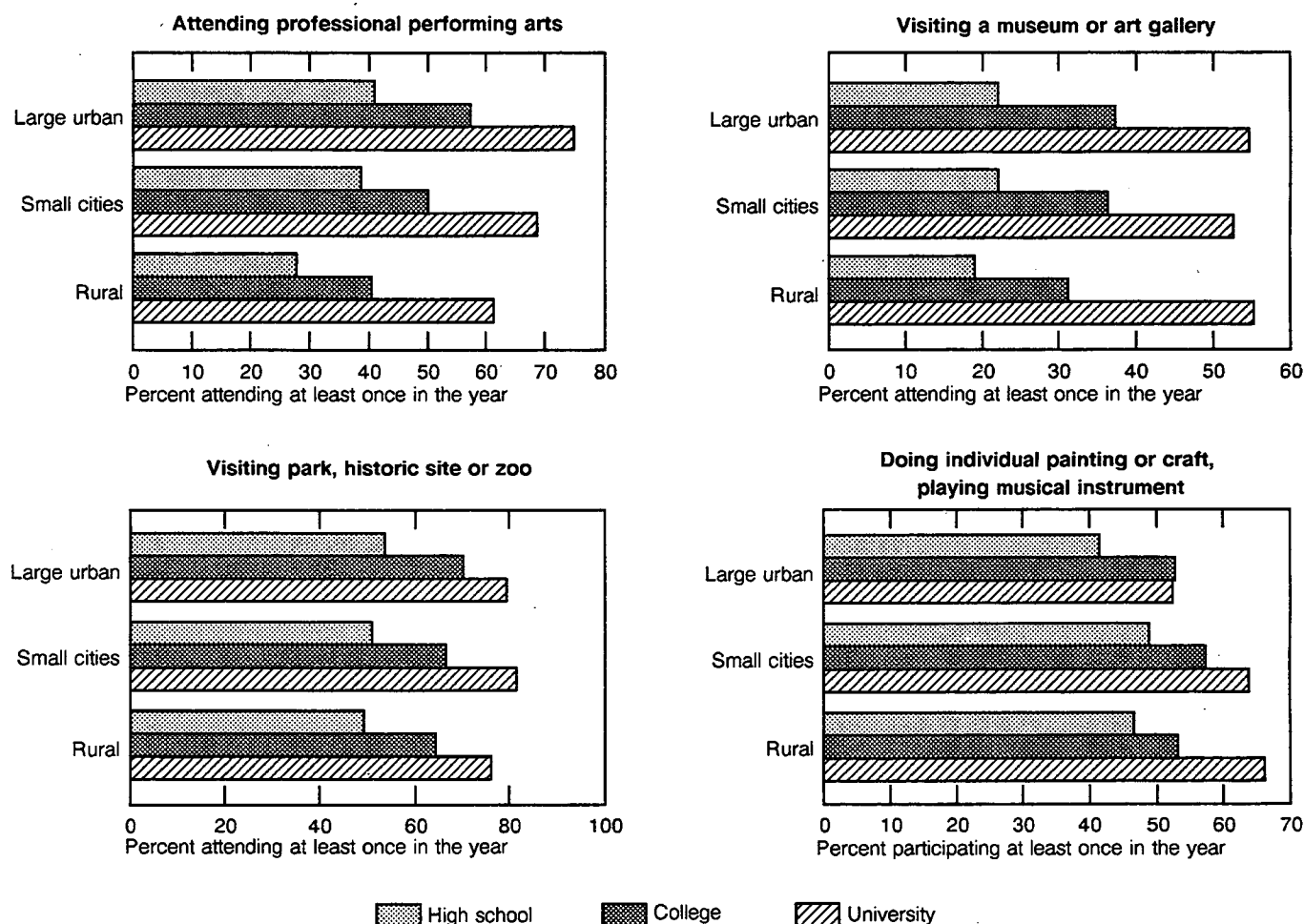
Residents from metropolitan areas who have at least some university education as well as a household income over \$60,000 have a participation rate of 83%. However, as Figure 1 indicates, those from the highest education brackets also have high rates of participation wherever they live. It seems that commuting distance is not a great deterrent to those keen on attending at least an occasional performance. While the influence of education on viewing a performance is strikingly similar in each size of community, the influence of income is greater in cities than in towns and greater in towns than in the country. In the middle income and education categories the likelihood of attending a performance at least occasionally increases from 41% for rural residents to 43% for town residents and to 57% for city residents. Thus, access may be a more significant factor for these groups.

Attendance at a museum or art gallery

Since only 1 in 3 Canadians visited a museum or art gallery, as opposed to 1 in 2 who partook of the performing arts, it is not surprising that the deviation from the average within the different categories is less. Still, those with university were twice as likely to have visited a museum or art gallery as were those with a high school education regardless of the type of community in which they lived. For this cultural form, education clearly has the greatest impact, yielding increases in the rate of participation of over 40 percentage points. The difference between the highest and lowest income brackets is 34 percentage points while the difference among different age groups is half that great. Place of residence is

Continued p. 7

Figure 1



considerably less significant than for performing arts (accounting for a 9 percentage point difference in the rate of attendance). Gender again plays a slight role while those born outside the country are somewhat more likely to attend. Those whose home language is French, or is neither English nor French, are 8 percentage points less likely than English speakers to visit these institutions.

As with performance attendance, either high income or high education increased attendance among city-dwellers to a similar extent. However, among those who do not live in metropolitan areas, the increase with education was much more marked than the increase with income. Thus, higher income rural residents with high school education had an attendance rate of 31%, slightly below the national average, while lower income, rural residents with university education had a 56% attendance rate. In this case, the greatest likelihood of attending is found among those with higher income and higher education who do not reside in the major urban centres.

Visiting an archaeological or historic site, zoo, aquarium, conservation area or park

Overall, Canadians enjoy opportunities to experience history or nature - the national attendance rate is 63%. Education and income remain influential, however, with attendance rates ranging from about 45% to about 80%. Age is quite significant, with those over 60 about 20 percentage points less likely to get to these sites than average and those in their 20s and 30s more likely to do so. Community size is less important, with only a 9 percentage point difference in the attendance rate of those who live in metropolitan areas and rural-dwellers. This is not surprising given that these sites are not concentrated in urban centres. English speakers are significantly more likely to visit these outdoor sites than are those whose home language is French. Those who

speak neither French nor English at home are also more likely to visit these outdoor sites than are French speakers. First-generation Canadians are slightly more likely to enjoy these heritage facilities than are those born here.

Within each community type, the positive influence of education is similar to, but greater than, that of increased income. There is, however, some variation in the linearity of these relationships. For example, among rural residents, the increase based on education resembles even steps for the lower and middle income categories, whereas, in the higher income categories, some post-secondary education does not correlate with an increase in participation while university education does.

Doing an art or craft or playing a musical instrument, etc.

Creating art, photography, music or craftwork is, presumably, a somewhat different form of cultural participation - requiring a greater commitment of time and, perhaps, a different level of expressiveness. However, it is certainly not reserved to a select few. One out of every two Canadians applies her or his hand to produce music or art at least occasionally. The role of the demographic variables considered here is quite different with language, gender and education the major predictors of increased activity. Fifty five per cent of English speakers as opposed to 38% of French speakers and 40% of those who speak another language were involved in creating art. Fifty nine per cent of women were active as compared to 39% of men. The variation with higher levels of education is similar to the variation among different linguistic groups and somewhat less than that based on gender. Thus, being female, being Anglophone or having a University degree effected roughly similar increases in participation. Residence in city, town or country as well as age, country of birth and income all play relatively minor roles.

While there is a moderate linear increase with education among city-dwellers and a more marked one among rural or town residents, there is little, or no, increase based on income. An increase congruent with increased education is most clear among rural residents, especially upper income rural residents. Engaging in the practice of an art, craft or music on an individual basis appears to be a favorite form of cultural participation for the 'average' Canadian.

Towards an understanding of cultural participation

Considering single factors, we find that those born outside the country are as interested in Canada's cultural offerings as those born here and particularly seek out sites such as historic and heritage institutions. Language spoken at home and age can be significant factors for some forms of activity but neither is a consistent or highly influential factor. Creating arts and crafts was the only category in which gender, on its own, played a substantial role.

Of the three variables which were examined in interaction, education proved to be significant in each income category, in each type of community and for each form of cultural participation. Community size appears less influential, at least to occasional attendance, than is often presumed. For the three 'attending' categories of cultural activity, but not for creating, city-dwellers were consistently more likely to be active and rural dwellers the least likely to be active. However the extent of variation based on this distinction was less than that based on income and much less than that based on education. Those with either high education or high income were highly active whether they lived in city, town or country. High education or income often seem to effect an equivalent increase in participation. Further examination of the interrelated influence of these and other variables should promote appreciation of the pre-eminent inducements to cultural participation and of the subtle variations which represent human choice and circumstance. □

The paper used in this publication meets the minimum requirements of American National Standard for Information Sciences - Permanence of Paper for Printed Library Materials, ANSI Z39.48 - 1984.



Did you know. . . ?

According to data from the 1992-93 Survey of Performing Arts, there is a continuing decrease in the relative importance to performing arts companies of subscription ticket sales as a source of revenue. Revenue generated from subscriptions, as a percentage of total earned revenues, has been declining since 1988-89, from 29% to 25%. Single ticket sales have helped to smooth out the effects of this drop, as their percentage of total earned revenues rose from 42% to 49% over the same period, resulting in a net increase of 28% in total ticket sales over the five years.

During the 1992-93 season, of all the performing arts disciplines, opera companies showed the largest drop in subscription ticket sales (7%), while theatre companies reported the highest increase in single ticket sales (8%).

For additional data highlights from the 1992-93 survey, detailed tables, and an overview of the sector, refer to our publication *Performing Arts 1992-93*, Catalogue No. 87-209, or contact the project manager Marie Lavallée-Farah at 613-951-1571. Of special interest to our readers is the addition to the publication of 5 years of data in trend tables.

Publications

New/Coming soon	\$Cdn	87-210 Book Publishing, 1992-93	\$20.00
87-203 Periodical Publishing, 1992-93	\$20.00	Still available	\$Cdn
87-204 Film and Video, 1992-93	\$24.00	87-202 Sound Recording, 1992-93	\$24.00
87-208 Television Viewing, 1993	\$28.00	87-206 Government Expenditures on Culture, 1992-93	\$20.00
87-209 Performing Arts, 1992-93	\$30.00	87-207 Heritage Institutions, 1991-92	\$30.00

To order publications, please call toll-free 1-800-267-6677.

HAPPY NEW YEAR



The entire staff of the Culture Statistics Program wishes you all the Greetings of the Season and a joyous and prosperous New Year.

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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.

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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SELECTED INDICATORS

Film and Video

Indicator	1990-91	1991-92	1992-93	% change 1991-92 to 1992-93
Film, Video and Audio-visual Production				
Number of producers	741	742	667	-10.1
Number Productions				
Theatrical Features	54	56	31	-44.6
Television Productions ¹	...	7,504	7,181	-4.3
TV Commercials	3,619	3,929	3,908	-0.5
Other Productions	...	8,402	4,993	-40.6
Total Productions	17,634	19,891	16,113	-19.0
Production Revenue (\$millions)	584.5	581.8	586.4	0.8
Other Revenue (\$millions)	119.3	106.4	111.0	4.3
Total Revenue (\$millions)	703.8	688.2	697.4	1.3
Film Distribution and Videocassette Wholesaling				
Number of Distributors and Wholesalers	172	165	154	-6.7
Distribution Revenue by Market (\$millions)				
Theatrical	193.4	184.6	170.8	-7.5
Home Entertainment	437.8	435.9	443.7	1.8
Non-theatrical	24.3	22.7	21.9	-3.5
Total Distribution Revenue	655.5	643.3	650.0	1.0
Videocassette Wholesaling (\$millions)	495.4	547.3	542.7	-0.8
Other Revenue (\$millions)	32.9	40.1	36.4	-9.2
Total Revenue (\$millions)	1,183.8	1,230.7	1,229.1	-0.1
Canadian Film Share of Distribution Revenue (%)				
Theatrical	5.8	6.4	5.2	-1.2
Home Entertainment	12.7	14.7	23.0	8.3
Non-theatrical	21.1	18.2	38.4	20.2
Motion Picture Theatres				
Number of Theatres and Drive-ins	742	723	686	-5.1
Number of Screens	1,713	1,754	1,742	-0.7
Paid Admissions (000s)	78,934	71,625	73,727	2.9
Admission Receipts (\$millions)	439.8	380.4	375.7	-1.2
Concessions and Other (\$millions)	142.6	130.4	134.1	2.8
Total Revenue (\$millions)	582.4	510.8	509.9	-0.2
Direct Economic Impact of Film Industry				
GDP (\$millions)	777.7	836.8	891.2	6.5
Jobs	33,669	31,125	30,580	-1.8
Average Family Expenditures				
Movies (\$)	72	..	48	..
Video Tapes and Disks (\$)	89	..	101	..
Government Expenditures – Film and Video (\$millions)				
Operating and Capital Expenditures	111.9	118.0	125.0	5.9
Grants and Contributions	213.3	222.5	210.9	-5.2
Total Government Expenditures	325.2	340.5	335.9	-1.4

¹ Excludes TV commercials

... figures not appropriate or not applicable
 .. figures not available

For more information on the Film and Video survey, please contact Fidelis Ifedi (613)951-1569, Cultural Industries, Education, Culture and Tourism Division, Statistics Canada, Ottawa, Ontario K1A 0T6