



# CULTURE

## Quarterly Bulletin from the Culture Statistics Program

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### ***Resurgence in Attendance at Motion Picture Theatres***

***Norman Verma, Project Manager, Motion Picture Theatres***

In Canada, watching films in theatres remains a very popular activity, despite the rapid growth of the home entertainment industry. The effect of this industry on movie attendance seems to have stabilized and, in fact, recent survey results have shown moderate increases in movie attendance. In 1993-94, movie attendance at regular theatres reached a four-year high of 76.5 million, an increase of 7% from the previous year. Even drive-ins had their first resurgence in attendance in four years. Despite the growth in attendance, however, the average profit for regular theatres was down nearly 7%.

In 1993-94, the most avid movie goers were residents of Alberta and British Columbia. They attended the movies an average of more than three times per person. By contrast, Newfoundland had the lowest average attendance at just over once per person.

#### **Movie attendance rebounds after plummeting for four decades**

The "golden age" of movie theatre attendance saw 256.1 million movie tickets sold by regular and drive-in theatres in 1952-53. Over the next decade, attendance declined sharply, reaching 98 million in 1963-64, as nearly every household acquired a television set. In the next two decades visits to the movie theatres held reasonably steady.

Another decline in movie attendance occurred in the 1980s, as increased competition from home video and cable television made movie-viewing at theatres less attractive. Over the 1980-81 to 1991-92 period, attendance at motion picture theatres, including drive-ins declined 29% to 71.6 million.

Today, however, movie-going seems to be on the rebound in Canada. In 1993-94, attendance at regular theatres grew again by about 7% to 76.5 million, after having increased by nearly 4% in the preceding year.

Chain operated theatres attract a considerably larger number of patrons than independently operated theatres.

This is because the large chain theatres have advantages associated with multi-screen theatres, and they generally exhibit the most commercially attractive first-run films. In metropolitan areas, more than nine out of ten visits were made to chain operated theatres. In 1993-94, for example, chain operated regular theatres reported an average attendance of 180,110 compared to 44,840 for independently operated theatres. In 1993-94, two-thirds of the increase in attendance for regular theatres was attributable to chain operated theatres.

#### **Increasing competition from home entertainment**

Competition from the home entertainment industry is still growing at a fast pace in the 1990s. In 1993-94, for example, film distributors reported \$551.9 million in revenue from the home entertainment sector (including conventional TV, pay TV and home video markets), an increase of 80% from 1988-89.

In 1988, 52% of households had a VCR and 69% had cable TV service. About one in five of these cable subscribers also purchased additional discretionary services, some of them showing commercial-free movies. By 1993, 77% of households had a VCR and more than two out of three cable subscribers had additional services.

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Table 1

**Paid attendance at motion picture theatres on the rise**

	1988-89	1989-90	1990-91	1991-92	1992-93	1993-94
	'000					
Regular theatres	75,770	78,822	76,202	69,195	71,678	76,510
Drive-in theatres	3,099	3,197	2,732	2,430	2,049	2,302
All theatres	78,868	82,018	78,934	71,625	73,727	78,812

Table 2

**Number of Motion Picture Theatres and Screens**

	1988-89	1989-90	1990-91	1991-92	1992-93	1993-94
Regular theatres	657	650	633	620	598	581
Screens at regular theatres	1,490	1,555	1,565	1,611	1,613	1,601
Drive-in theatres	132	123	109	103	88	83
Screens at drive-ins	175	168	148	143	129	126

**Restructuring for survival**

Competition from technological advances such as pay TV and home video services has spurred motion picture theatre companies to rationalize and restructure their operations. They have closed unprofitable theatres and have turned many theatres in urban centres into multi-screen houses in order to offer more choices and thus draw audiences to a number of attractions at one time. Between 1988-89 and 1993-94, the number of regular theatres dropped 12% to 581, but the number of screens grew 7% to 1,601. Chain operated theatres contributed significantly to the increase in the number of screens.

Theatres are also attempting to remain competitive by hiring more part-time employees and thereby reducing their employment costs. In 1993-94, regular theatres employed 8,323 part-time employees, an increase of 19% from 1988-89. They cut full-time staff 36% to 1,305 over the same period.

**Profits declining for regular theatres**

Despite the growth in attendance and in spite of the measures taken by the movie theatres to streamline their operations, the profitability of regular theatres continues to decline. In 1993-94, revenues from regular theatres totalled \$532.8 million, up 8% from last year. But their profits totalled \$57.2 million, down 9% from the previous year. Regular theatres earned an average profit of about \$98,000, a drop

of nearly 7% from the previous year. Their profit margin also declined by two percentage points to 10.7% from the year before. Chain operated regular theatres located in metropolitan areas reported significant drops in profits.

**Drive-in attendance rises for the first time in four years**

As with regular theatres, drive-ins reported an increase in attendance of 12% to 2.3 million in 1993-94, their first increase since 1989-90. Drive-in theatres located in small towns and rural areas contributed significantly to this growth in attendance. Like regular theatres, chain operated drive-ins attracted a considerably larger attendance than independently operated drive-ins. In 1993-94, for example, chain drive-ins had an average attendance of 40,780, compared to 15,580 for independent drive-ins.

Drive-in theatres have experienced a higher rate of theatre closures than regular theatres. Between 1988-89 and 1993-94, the number of drive-ins declined 37% to 83, while the number of screens fell 28% to 126, supporting the view that the drive-in, as a form of entertainment, is rapidly disappearing. However, in contrast to regular theatres, the profit margin of drive-in theatres grew nearly two percentage points to 9.8% in 1993-94. This was largely due to an increase in admission receipts as a result of increased attendance. However, these gains in 1993-94 were far below the levels of 1989-90 when drive-ins reported a profit margin of 18.3%. □

**Grants in Canadian Publishing**

*Michael Pederson, and Erika Dugas  
Project Manager Publishing  
Industries*

**Introduction**

Although a relatively small component of the total revenues for the publishing sector, government grants to book and periodical publishers play an important role in the publishing industries through the support they give to select types of publishers. Many grant recipients are smaller companies for whom grants constitute a significant portion of their total revenues.

The book publishing sector in Canada reported \$37.5 million in government grants in 1993-94, representing about 2% of its total revenues of \$1.7 billion. Subsidies in the periodical industry totalled \$9.8 million in 1993-94, about 1% of its total revenues of \$795 million. While government financial aid to book publishers is levelling off, periodicals have reported a drop in government aid of 7% in 1993-94 compared to 1992-93. Further analysis of subsidies reveals differences both by company revenue size and region.

**Book publishing sector**

Government financial aid to publishers levelled off in 1993-94 after climbing sharply between 1991-92 and 1992-93. Although grants to book publishers totalled \$37.5 million in 1993-94, up a few percentage points from 1992-93, the average government grant received per recipient remained unchanged from the previous year, at \$172,000. Nonetheless, these levels represented a 58% increase from the average grant of \$109,000 in 1989-90. Just under two-thirds of all publishing companies received financial aid in 1993-94, a level slightly higher (5%) than that of four years previous. The financial aid received in 1993-94 represented about 2% of total operating revenues of the sector but accounted for 7% of the total revenues reported by grant recipients. The impact of financial aid varied by the revenue size of the publishers.

Almost two-thirds of the total financial aid (or \$25 million) was received by publishers with revenues of over \$1

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million. Even so, grants represented a larger percentage of the total revenue of smaller firms than those of larger firms. Smaller firms are clearly more dependent on government grants than are larger firms, as indicated in Table 1. Of the smallest book publishers surveyed (revenues of less than \$200,000) the grants have constituted between 21% and 26% of this group's total revenues over the last five survey years. Publishers in the next highest revenue group have received grants from 12% to 19% of their revenues between 1989-90 and 1993-94. While about 70% of the firms in the revenue group \$1-\$4.9 million received grants, these grants represented only 4% to 8% of their total revenues. In the largest revenue group (\$5 million and over), less than one-third of the publishers received grants, with these grants accounting for less than 1% of their total revenues.

A regional breakdown shows that grants represented a larger share of total revenues in the Prairies and Atlantic Canada than elsewhere. This may be partly due to the fact that both western and Atlantic publishers tend to

be smaller and, therefore, more reliant on grants. The book publishing sector in the Prairies received 22% of its revenues from government grants, while grants accounted for 15% in Atlantic Canada and 9% in British Columbia. The book publishing sectors in Quebec and Ontario reported just 3% and 1% respectively, of their total revenues from government grants. Nonetheless, over three-quarters of the grant funding was received by recipients in Quebec and Ontario.

### Periodicals Publishing

Grants to periodicals totalled \$9.8 million in 1993-94, down from \$10.5 million the previous year. Twenty-two per cent of periodicals received government grants, with an average grant per recipient of \$32,886. Contrary to the book publishing sector, the largest portion of grants was received by smaller periodicals. However, government grants still constitute a larger percentage of the revenues for smaller periodicals than they do for the larger periodicals. One third of the periodicals with revenues under \$120,000 reported receiving

grants, grants which accounted for 15% to 17% of their revenues between 1989-90 and 1993-94. The proportion of periodicals receiving grants decreased with increased revenue size, as indicated in Table 2. Only 5% of periodicals with revenues between \$1 million and \$4.9 million received grants, and these grants made up under 1% of total revenues during the past 5 survey years. No publications in the largest group - revenues \$5 million and over - reported grants.

A regional breakdown shows that grants represent a larger percentage of the total revenues for periodicals in Atlantic Canada than in any other province/region. Six per cent of total sectoral revenues in the Atlantic region were from grant revenues in 1993-94, with all other provinces having lower percentages (from 1% to 2%). Eight-two per cent of the total grants received, however, were reported by periodicals in Ontario and Quebec. □

Table 1

### Smaller book publishers feel benefits of government grants, 1993-94

Revenue size of company \$	Number of companies	% of companies receiving grants	Grants received (\$ millions)	Financial aid as a % of total revenues in sector	Financial aid as a % of total revenues of grant recipients
< 200,000	79	63	2.27	26	39
200,000 - 999,999	132	71	11.11	18	26
1 million - 4,999,999	79	70	13.90	8	12
5 million and over	68	29	10.23	1	3
<b>Total</b>	<b>358</b>	<b>61</b>	<b>37.51</b>	<b>2</b>	<b>7</b>

Table 2

### Smaller periodicals show significance of government grants, 1993-94

Revenue size of company \$	Number of companies	% of companies receiving grants	Grants received (\$ millions)	Financial aid as a % of total revenues in sector	Financial aid as a % of total revenues of grant recipients
< 120,000	648	33	4.86	17	44
120,000 - 199,999	150	21	1.59	7	32
200,000 - 999,999	375	12	3.06	2	17
1 million - 4,999,999	134	5	0.26	--	2
5 million and over	24	-	-	-	-
<b>Total</b>	<b>1331</b>	<b>22</b>	<b>9.77</b>	<b>1</b>	<b>20</b>

-- amount too small to be expressed  
- nil or zero

### A Note of Appreciation

from Kathryn Williams, former Chief, Cultural Labour Force Section

*The previous issue of Focus on Culture (Vol. 7 No. 3) featured the results of the Cultural Labour Force Survey, an in-depth survey of Canada's cultural labour force, conducted in 1994.*

It is impossible to fully acknowledge the individuals who played the most important role in this survey: the creators, designers, performers, impresarios, administrators, entrepreneurs, producers, curators, technicians, teachers ... who willingly responded to the Cultural Labour Force Survey, who provided membership and employee lists, and who committed time and expertise to the development of the survey. The success of the survey is due to the cultural community.

We are indebted to Human Resources Development Canada for funding and overseeing the survey, particularly Patricia Mosher's strong contribution.

We are also indebted to Jane Burgess and her staff for their outstanding work in creating the computerized questionnaire, Jacques Beauchamp and his staff for their excellent interviewing process, and Simon Cheung and his staff for their methodology contribution.

Last, but not least, we thank Lotfi Chahdi, Dan Roumelis, Nicole Klein and Jennifer Aubé for their valuable subject-matter, technical, and moral support. □

## Performing Arts Companies Searching for Dollars and Audiences

**Marie Lavallée-Farah, Project Manager, Performing Arts**

With both attendance and government grants falling off, Canada's 471 not-for-profit professional performing arts companies are turning more to private donations to help them try to stay afloat. Donations from private sources have gone up 20% over the past five years. However, attendance has dropped 3% over the same period. For the first time, in 1993/94, government grants to the performing arts fell. In 1993/94, performing arts companies reported a total operating deficit of \$3.1 million.

### Note to readers

*The performing arts survey is a census of all not-for-profit professional performing arts companies in Canada classified as primarily theatre, music (instrumental or choral), dance or opera. A total of 471 respondents provided data for their financial years between September 1, 1993, and August 31, 1994. The survey covered 285 theatre, 108 music, 65 dance and 13 opera companies.*

### Surplus/deficit: the battle continues

Canada's professional performing arts organizations have been locked in a perpetual struggle for both audiences and funds that has left them facing large annual operating deficits. The overall deficit for all disciplines in 1993/94 amounted to \$3.1 million. But that was a vast improvement on the \$6.7 million deficit recorded five years earlier.

In 1993/94, only one of four disciplines - dance - was able to post a surplus. Canada's 65 dance companies

recorded their best year ever with a surplus of about \$1.2 million. Quebec dance companies reported 69% of that surplus.

The 108 music groups recorded the largest deficit, \$1.5 million, followed by a \$1.4 million deficit for theatre organizations and \$1.3 million registered by 13 opera companies.

### Distribution of revenues

Overall, performing arts groups reported \$383.3 million in total income in 1993/94, the lion's share (\$180.4 million) from earned revenue, followed by \$135.4 million (34%) from government grants and \$67.4 million from private donations.

### Looking beyond the floodlights

The recession and subsequent decrease in disposable income were likely the major contributors to declining attendance over the past five years. In 1993/94, 13.3 million spectators attended performances, down 3% from 1989/90. Six of every 10 people who attended, went to the theatre.

Over the last 10 years, only opera companies have managed to increase the average attendance per company (+2%).

According to the 1990 Survey of Family Expenditures, Canadian households spent an average of \$65 on live stage performances, a figure which had been increasing significantly every year. In 1992, however, the average dropped 22% to \$51 per household.

### Private donations soar as grants shrink

Performing arts organizations are concerned about their future, which depends much on their ability to attract new audiences as well as solicit new partnerships in the private sector to replace shrinking government grants.

Most performing arts companies rely on some government support. About a third of income for not-for-profit performing arts companies comes from public grants, with the federal and provincial government contributing about the same amount. For dance companies, nearly 43% of their total revenue is from government grants.

For the first time, in 1993/94, performing arts groups reported a drop in grants from the previous year. On the other hand, donations from private sources have increased 20% over the past five years, reaching \$67.4 million in 1993/94. That's an 8.4% increase over 1992/93 alone.

Governments gave performing arts companies \$135.4 million in 1993/94, down 2.0% from the previous year. The average grant per organization fell from \$318,183 in 1992/93 to \$287,564, the lowest level ever, as the number of companies receiving grants in 1993-94 rose but the total amount of grants distributed fell.

Opera companies received the highest average grant, \$881,348 in 1993/94, compared to theatre companies who received the lowest, at an average of \$207,724.

### And in the future...?

More arts organizations are turning to the private sector for help. They will likely continue to do so if grants keep falling and, it appears, that may be the case. □

## Admission Revenues Rising for Heritage Institutions

**Erika Dugas, former Project Manager, Heritage Institutions**

Heritage institutions are earning more than ever from people wanting to learn more about Canada's heritage by visiting museums, archives, historic sites, exhibition centres, zoos and other related institutions.

In 1993/94, admission revenues increased at a faster rate than any other source of revenue for heritage institutions, rising 11.2% from the previous year, to \$76.0 million. That increase coincided with a 1% rise in attendance, to 54.9 million visits.

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**Table 1**  
**Performing Arts**

	1989/90	1992/93	1993/94	% change 1992/93 to 1993/94
Attendance	13,715,453	13,603,500	13,263,731	-2.5
Earned revenue (\$)	169,146,320	178,514,625	180,380,042	+1.0
Government grants (\$)	118,259,774	138,091,283	135,442,823	-1.9
Private donations (\$)	53,804,289	62,213,944	67,419,039	+8.4
Operating deficit (\$)	(6,717,442)	(1,081,398)	(3,100,936)	+186.8

**Note to readers**

*The Survey of Heritage Institutions collects data on non-profit heritage institutions in Canada. These data are based on 2,123 institutions reporting for their financial year ending between April 1, 1993 and March 31, 1994.*

*The classification of heritage institutions in this survey includes museums, historic sites, archives, and other related institutions such as exhibition centres, planetariums and observatories, aquariums and zoos and botanical gardens, arboretums and conservatories. Limited data are also available on nature parks (those with interpretation programs).*

*Earned revenues include membership, admission and camping fees; gross revenues from giftshop, sales counter, cafeterias or recreational activities; interest and other revenues.*

*Unearned revenues include government funding, corporation or foundation budgets or grants, corporate sponsorships, contributions from «friends of» organizations, university or religious budgets and donations.*

Attendance had dropped 4% over the previous four years, but the latest figures suggest a possible reversal of this downward trend.

At the same time, total government support fell 2.4% in 1993/94 to \$608 million. Despite this cutback in public support, governments still accounted for 70% of total operating revenues for heritage institutions in 1993/94.

Heritage institutions recorded total operating revenues (earned and unearned) of \$869.3 million in 1993/94, down 1% from the previous year, but still 17% higher than the level four years earlier. Of this total, heritage institutions earned about 23% or \$195.4 million. More than half of those

earnings (\$111.5 million) came from boutique and concession sales. Income from membership fees remained almost the same as the previous year.

**More admission revenues**

The increase in admission revenues is the result of a number of factors, including increases in the number of organizations charging admission, and in attendance at these institutions. Whether admission revenues continue to increase will no doubt be influenced by the disposable income available to families and individuals, as well as the draw of exhibits for tourists and locals alike.

Most types of institutions reported a small increase in attendance in 1993/94. However, institutions such as exhibition centres, zoos, aquariums, and botanical gardens combined, registered a small decrease.

The 1992 General Social Survey reflected the overall high popularity of heritage institutions. Over half the population aged 15 and over visited a museum or art gallery, historic site, zoo, aquarium, botanical garden, planetarium or observatory during the 12 months prior to the survey.

**Diminishing levels of funding**

Government funding for heritage institutions may be falling off, but public funds still accounted for 70% of total operating revenues in 1993/94. Federal funding at \$233.6 million represents 27% of the total operating revenues, provincial contributions totalled \$253.0 million (29% of the total), and municipal aid accounted for the balance (14%). Archives and museums were hardest hit by cutbacks in federal funding. Museums also received less from the provinces, although these cutbacks were somewhat offset by higher aid from municipalities. Municipal cutbacks were largely borne by zoos, exhibition centres and archives.

The heritage sector also felt the impact of lower funding from the private sector and certain institutions, down 10% compared to 1992/93. However, such funding, which totalled \$65.9 million in 1993/94, was still 13% higher than it was four years earlier. Of this, corporate, foundation and individual grants/donations or sponsorships accounted for \$33.3 million, while institutional funding totalled \$29.4 million. The remaining portion reflected contributions from «friends of» organizations.

**Volunteer surge**

The contribution of volunteers continues to grow. More than 55,000 volunteers were reported in 1993/94, up 10% from the previous year and a whopping 42% over levels in 1989/90.

Heritage institutions had 10,020 full-time and 14,110 part-time employees on the payroll in 1993/94, both down about 1% from the previous year. The total wage bill reported by institutions in 1993/94 was \$521.7 million (also down 1%). □

**Table 1****Earned operating revenues increasing for heritage institutions**

	1989/90	1992/93	1993/94	1992/93 to 1993/94
		\$'000		% change
Membership fees	6,177	7,943	7,963	0.3
Admissions	54,421	68,329	75,967	11.2
Other earned revenues	89,236	103,450	111,482	7.8
Earned revenues	149,773	179,722	195,412	8.7

**Table 2****Unearned operating revenues decreasing for heritage institutions**

	1989/90	1992/93	1993/94	1992/93 to 1993/94
		\$'000		% change
Federal funding	222,480	239,517	233,627	-2.5
Provincial funding	216,237	259,117	253,040	-2.3
Municipal funding	93,282	124,075	121,377	-2.2
Subtotal - government	531,999	622,709	608,044	-2.4
Private/institutional	58,561	73,342	65,885	-10.2

## Canadian Farewell

**Barry Haydon, recently on exchange from the Australian Bureau of Statistics**

There is no doubt but that my eyes have been opened to the world of culture statistics during my short (18 month) sojourn with the Culture Statistics Program. Australia has only recently commenced a program devoted to the collection, analysis and dissemination of culture statistics. Therefore, as the Director of the area responsible, it was only logical to learn from the experts - from an organization that has devoted resources to the topic for almost 25 years and one that maintains a continued devotion to serving those interested in the various aspects of Canadian culture.

There have been some changes to a number of elements of Canada's program during my time here (a summary of the current program is highlighted in «Looking to the Future... An article of first impressions» in *Focus on Culture*, Vol. 7, No. 1, p. 2). These changes

have partly been due to resource constraints but I would argue have also enabled us to provide a more complete statistical service. Considerable data are collected in relation to Canada's cultural life - so much so that I doubt that Australia will ever be in a position to mirror the extent. However, many of the issues that are now facing Australia are similar to those here, so it is likely that there will be an increased need for cultural statistics if effective decisions are to be made by decision makers. In particular, the level of local content in, and ownership of, our cultural industries, the impact of multimedia, the growing economic significance of the cultural sector, and the need for culture to be maintained on social/cultural grounds, as well as the very definition of culture (or put in another way, what makes Canada or Australia the countries that they are?) are all issues common to both countries.

I have appreciated being here and learning many things, not the least of which is the friendliness of Canadians. If anybody wishes to maintain/develop contact with me in the National Culture/ Recreation Statistics Unit of the Australian Bureau of Statistics, please write to

Australian Bureau of Statistics  
GPO Box 2272  
Adelaide SA 5001  
Australia  
or fax to 011 61 8 2377366

**Editor's Note:** *Barry Haydon and his family have returned to Australia. Perhaps now that they have had the chance to «see one really good snow storm before we go», our winter will revert to more moderate levels??? All members of the Canadian cultural community with whom Barry came into contact will miss his dedication and enthusiasm. All the best, Barry, from all of us.*

## Culture Statistics Program Welcomes New Assistant Director

The CSP welcomes its new Assistant Director, Paul McPhie. Mr. McPhie comes to the program from the Canadian Centre for Justice Statistics, a division of Statistics Canada, where he was working as the Assistant Director of the Statistics and Information Directorate. Mr. McPhie has worked for the past 20 years in public administration in Ottawa and in Saskatchewan, and prior to this as an educator in Ontario. □

### PUBLICATIONS

Still available	Price in Canada	Still available	Price in Canada
87-202 Sound Recording, 1992-93	\$24.00	87-208 Television Viewing, 1993	\$28.00
87-203 Periodical Publishing, 1992-93	\$20.00	87-209 Performing Arts, 1992-93	\$30.00
87-204 Film and Video, 1992-93	\$24.00	87-210 Book Publishing, 1992-93	\$20.00
87-206 Government Expenditures on Culture, 1992-93	\$20.00	<b>New to the CSP</b>	
87-207 Heritage Institutions, 1992-93	\$30.00	87-211 Canada's Culture, Heritage and Identity: A Statistical Perspective	\$30.00

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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.

**SELECTED INDICATORS****Film and Video**

Indicator	1990-91	1991-92	1992-93	1993-94	% change 1992-93 to 1993-94
<b>Film, Video and Audio-visual Production</b>					
Number of producers	741	742	667	743	11.4
Number Productions					
Theatrical Features	54	56	31	44	41.2
Television Productions <sup>1</sup>	...	7,504	7,181	8,498	18.3
TV Commercials	3,619	3,929	3,908	3,637	-6.9
Other Productions	...	8,402	4,993	4,605	-7.8
Total Productions	17,634	19,891	16,113	16,784	4.2
Production Revenue (\$millions)	584.5	581.8	586.4	733.9	25.2
Other Revenue (\$millions)	119.3	106.4	111.0	262.6	136.6
Total Revenue (\$millions)	703.8	688.2	697.4	996.5	42.9
<b>Film Distribution and Videocassette Wholesaling</b>					
Number of Distributors and Wholesalers	172	165	154	156	1.3
Distribution Revenue by Market (\$millions)					
Theatrical	193.4	184.6	170.8	196.4	15.0
Home Entertainment	437.8	435.9	443.7	551.9	24.4
Non-theatrical	24.3	22.7	21.9	22.2	1.4
Total Distribution Revenue	655.5	643.3	650.0	784.0	20.6
Videocassette Wholesaling (\$millions)	495.4	547.3	542.7	514.1	-5.3
Other Revenue (\$millions)	32.9	40.1	36.4	38.0	4.4
Total Revenue (\$millions)	1,183.8	1,230.7	1,229.1	1,336.1	8.7
Canadian Film Share of Distribution Revenue (%)					
Theatrical	5.8	6.4	5.2	10.1	4.9
Home Entertainment	12.7	14.7	23.0	17.4	-5.6
Non-theatrical	21.1	18.2	38.4	32.0	-6.4
<b>Motion Picture Theatres</b>					
Number of Theatres and Drive-ins	742	723	686	664	-3.2
Number of Screens	1,713	1,754	1,742	1,727	-0.9
Paid Admissions (000s)	78,934	71,625	73,727	78,812	6.9
Admission Receipts (\$millions)	439.8	380.4	375.7	400.5	6.6
Concessions and Other (\$millions)	142.6	130.4	134.1	150.2	12.0
Total Revenue (\$millions)	582.4	510.8	509.9	550.7	8.0
<b>Direct Economic Impact of Film Industry</b>					
GDP (\$millions)	777.7	836.8	891.2	997.9	12.0
Jobs	33,669	31,125	30,580	29,380	-3.9
<b>Average Family Expenditures</b>					
Movies (\$)	72	..	48	..	..
Video Tapes and Disks (\$)	89	..	101	..	..
<b>Government Expenditures - Film and Video (\$millions)</b>					
Operating and Capital Expenditures	111.9	118.0	125.0	121.6	-2.7
Grants and Contributions	213.4	222.5	211.0	195.5	-7.3
Total Government Expenditures	325.3	340.5	336.0	317.1	-5.6

<sup>1</sup> 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.

## How to Find Out More.....

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

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For information on publications, special data tabulations or the content of specific surveys, please contact any of the following:

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