
Dansstatistik

Memo 2

Inventering av befintlig dansstatistik

<i>Kund</i> Kulturrådet	<i>Mottagare</i> Therese Reitan
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<i>Ämne</i> Inventering av befintlig dansstatistik inför förbättring av statistik rörande dansverksamhet i riket. Även ytterligare möjliga källor som föreslagits av Kulturrådet har här undersökt.

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1 INLEDNING

Kulturrådet avser att förbättra statistiken om dansverksamheten i riket. I ett första steg vill Kulturrådet göra en inventering av vilken statistik inom området som idag finns tillgänglig. Tidigare har inga heltäckande statistiska rapporter presenterats för detta område, även om till exempel ekonomisk statistik, besöksstatistik samt konsumtionsstatistik har producerats. Kvalité och målpopulation har dock varierat i dessa produktioner. Nedan följer en redovisning av de statistikkällor som rör områden av intresse, det vill säga ekonomi, utbildning, arbetsmarknad, produktion, individers konsumtion samt internationell dansstatistik, som hittats. Detta följs av ett kort avsnitt med avslutande kommentarer.

Tiden för faktasökande har varit begränsad, vilket innebär att statistikkällor kan ha förbisetts. Dock har en omfattande sökning gjorts, främst via Internet. I första hand kontrollerades Statistiska Centralbyrån, Danscentrum Sverige samt de organisationer som Danscentrum länkar till under kategorierna "Organisationer", "Andra danslänkar" samt "Övriga kulturlänkar". Därutöver har sökning gjorts via sökmotorer. Den svenska statistik som hittats visade sig i nästan samtliga fall ges ut av Kulturrådet. I vissa fall finns regional statistik publicerad, men i princip allt är baserat på de publikationer som Kulturrådet ger ut och presenteras därför inte här.

2 EKONOMI

Ett av de områden som är av intresse är ekonomi, det vill säga kostnad för att producera dans, statens utgifter på dans, hushållens utgifter på dans och så vidare. Här har ett antal källor påträffats (dock omfattar inte alla den tänkta målpopulationen). Dessa presenteras nedan.

2.1 **Kulturens pengar. Samhällsinsatser och privatkonsumtion.** (Kulturen i siffror)

I denna publikation redovisas statliga kulturutgifter, landstingens kulturutgifter, kommunala kulturutgifter samt hushållens utgifter för kultur och medier. I uppgifter från stat och landsting redovisas "dans och teater" som en grupp, i uppgifter från kommuner talas det endast om "allmän kulturverksamhet" och i redovisningen över hushållens uppgifter ligger dans tillsammans med "scenframträdanden". Gavs ut 1998, 2000 samt 2002.

Denna publikation produceras av SCB på uppdrag av Kulturrådet. Statistiken rörande statliga kulturutgifter kommer från stadsbudgetens årliga utfall, Kulturdepartementets regleringsbrev samt

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Statens kulturråds bidragsredovisning. Landstingens uppgifter samlas in av SCB via enkät (vartannat år). Kommunala kulturutgifter sammanställs även de vartannat år baserat på kommunernas räkenskapssammandrag.

2.2 Statliga kulturinsatser i ett regionalt perspektiv. (Kulturen i siffror)

I denna publikation redovisas bidragsgivningen från 9 kulturmyndigheter och EU:s strukturfonder, verksamheten inom riksorganisationerna och nationalscenerna, samt delar av museimyndigheternas verksamhet. Gavs ut 2001 - 2004.

Här finns uppgifter om fördelning av bidrag efter län och konstområde (kronor per invånare samt procent) samt länsvis fördelning av antal föreställningar och besök. Här särredovisas dans. All statistik som rör dans är hämtad från Kulturrådets serie om Teater och dansstatistik.

De båda ovanstående skrifterna har nu slagits ihop till **Offentliga kulturinsatser i ett regionalt perspektiv**. Innehållet är detsamma.

2.3 Teater och dans. (Kulturen i siffror)

Här redovisas uppgifter om verksamhet, ekonomi och personal för de institutioner och fria grupper på teater- och dansområdet som erhållit statsbidrag under det aktuella året. Besök, föreställningar, produktioner, personal, kostnader, intäkter, bidrag, barn- och ungdomsföreställningar samt besök på dessa. Uppgifterna samlas in via enkät. Har getts ut sedan 1993.

De grupper som här behandlas är institutioner, fria teatergrupper samt fria dansgrupper, så till viss mån kan sägas att dans särredovisas.

3 UTBILDNING OCH ARBETSMARKNAD

Gällande statistik över utbildningar och arbetsmarknad, som till exempel antal utbildningar inom dansområdet, antalet studenter och examinerade, antal sysselsatta och arbetslösa finns det offentliga källor som kan användas. Dessa redovisas nedan.

3.1 Utbildning

Sammanlagt finns det enligt Arbetsmarknadsverket 72 olika utbildningar med anknytning till dansområdet, en blandning av gymnasieutbildningar, komvux-utbildningar, högskoleutbildningar

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samt fristående skolor. Statistik gällande gymnasieutbildningarna och Komvux finns hos Skolverket, till exempel så publicerar de varje år sedan 1993 en översiktsrapport där antal skolor, antal elever och så vidare redovisas. Här särredovisas estetiska programmet med inriktning mot dans. Statistik över antal studenter och antal examina i högskoleutbildningar finns tillgängligt hos Högskoleverket/Statistiska centralbyrån.

Gällande folkhögskolor är det Folkbildningsrådet som ansvarar för området, men hos dem har ingen statistik hittats. Inte heller har någon statistik hittats på de enskilda skolornas hemsidor, till exempel Balettakademins hemsida. Informationen kan således behöva efterfrågas direkt från skolorna. En lista över skolor med utbildningar inom dans kan i sådana fall fås från till exempel Arbetsmarknadsverket.

Vad gäller högskolor har enskilda skolor, till exempel Danshögskolan och Stockholms universitet, kontrollerats. Ingen statistik har hittats på hemsidorna, men siffror över antal elever, antal sökande och så vidare bör gå att få vid direktkontakt med dem. Även här kan en lista över skolor fås från till exempel Arbetsmarknadsverket.

3.2 Arbetsmarknad

Arbetsförmedlingen Kultur har nyss för första gången givit ut ”Arbetsmarknadsprognos för kulturarbetare gällande 2007”, tänkt att bli en årlig återkommande produktion. Här redovisas sysselsättning, efterfrågan, brist på arbetskraft, arbetslöshet och så vidare, men då endast för kulturarbetare som grupp. Det som särredovisas för yrkesgrupperna är status på arbetsmarknaden (arbetslös, i program, anställd på deltid/timtid, tillfälligt anställd samt övriga inskrivna) för dem inskrivna på Kulturarbetsförmedlingen. Dansare finns då representerade som två grupper, ”dansare” (AMSYK kod 245410) samt ”dansare, show” (AMSYK kod 347330). Denna statistik finns tillgänglig från och med 2003 vid direktkontakt med AMS.

Af Kultur har även en serie som heter ”Arbetsförmedling inom kultur- och medieområdet” där läget på arbetsmarkanden beskrivits sedan 1999, dock särredovisas inte dans i denna serie.

4 PRODUKTIONS- OCH ARRANGÖRSSTATISTIK

Ett annat område av intresse är statistik rörande produktion av dans, till exempel hur många föreställningar som gjorts, hur många besök dessa genererat och hur många olika verk som uppförts. Här hittades endast en källa, Kulturrådets publikation Teater och dans. Ingen av de organisationer som kontrollerats verkar föra egen statistik, vilket från början var förhoppningen.

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4.1 Teater och dans. (Kulturen i siffror)

Här redovisas uppgifter om besök, föreställningar, produktioner, personal, kostnader, intäkter, bidrag, barn- och ungdomsföreställningar samt besök på dessa. Uppgifterna samlas in via enkät. Har getts ut sedan 1993.

De grupper som här behandlas är institutioner, fria teatergrupper samt fria dansgrupper, så till viss mån kan sägas att dans särredovisas. Utöver detta har ingen annan källa hittats.

5 INDIVIDERS KONSUMTION AV DANS

Frågor såsom hur ofta individer konsumerar dans och hur mycket pengar individen lägger på detta är intressanta. Den källa som närmast berör detta är Kulturbarometern, som ges ut av Kulturrådet. Denna har getts ut sedan 1983 (senast 2002). Dock finns dans ej med som egen kategori i denna. Inte heller Nordicoms Mediebarometer eller Statistiska Centralbyråns ULF-undersökning behandlar dans som enskilt område. Däremot finns det lite information om individers konsumtion av dans i rapporten Barns villkor och Kulturrådets rapport om Studieförbuden.

5.1 Barns villkor (Levnadsförhållanden)

I Barns villkor, eller Barn-ULF, redovisas viss data kring barns deltagande i olika dansaktiviteter. Den senaste undersökningen gavs ut 2005, och de siffror angående dans som redovisas gäller då år 1999. Det som finns med är andelen barn i åldrarna 7-15 år som dansar jazzdans/balet eller är med i ett folkdanslag, och de år som redovisas är 1982-83, 1990-91 samt 1999. För samtliga år redovisas pojkar och flickor för sig, och för de två senaste tillfällena har man även delat in barnen i tre åldersgrupper. Ges ut av SCB, tidigare tillsammans med Socialforskningsinstitutet. De tidigare rapporterna finns ej tillgängliga på Internet.

5.2 Studieförbunden (Kulturen i siffror)

Här redovisas studieförbundens verksamheter i Sverige varje år, har getts ut sedan 1995 då åren 1993/04 redovisades. Dans är en av grenarna inom verksamhetsområdet kulturprogram, och data för aktiviteterna särredovisas i vissa fall. Detta gäller exempelvis antal arrangemang, deltagare samt medverkande i kulturprogram med dansinriktning per år, antal arrangemang i samarbete med dansinstitutioner, antal arrangemang i samarbete med/medverkan av scenkonstnärer – dans, samt antal studiecirkelklar uppdelat på folklig dans, modern konstdans, balett/klassisk dans samt övriga danser.

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6 INTERNATIONELLT

Internationell dansstatistik är intressant då detta kan vara en källa till inspiration i arbetet med att förnya och förbättra den svenska dansstatistiken. Nedan redovisas tre källor. Betydligt mycket mer bör finnas att tillgå, men på grund av tidsramarna begränsades presentationen till detta. Exempel på vad som funnits på de olika hemsidorna finns bifogat i bilaga 1.

6.1 Finland

Undervisningsministeriet i Finland publicerar statistik om dans som ”Informationscentralen för dans” sammanställt. Här finns bl.a. föreställningar, sålda biljetter, totalt antal åskådare samt uruppföranden¹. Information finns på:

http://www.minedu.fi/OPM/Kulttuuri/kulttuuripolitiikka/tilastot_ja_tutkimus/?lang=sv

Undervisningsministeriet och Statistikcentralen publicerar vartannat år i samarbete en omfattande samlingsstatistik över kultur. Statistisk utvärdering av konstens och kulturens nationalekonomiska effekter utvecklas i samarbete med Statistikcentralen och övriga ministerier.

6.2 Nya Zeeland

På Nya Zeelands statistikbyrå finns ”The Cultural statistics program”, ett samarbete mellan departementet för kultur och arv samt statistikbyrån. Programmet etablerades för att förbättra kvalitén och omfattningen på tillgänglig information om den kulturella sektorn i landet. Dans är ett av de nio områden inom kulturen som står i fokus. Här har olika rapporter publicerats, bland annat ”A measure of culture: Cultural experiences and cultural spendings in New Zealand”, som finns tillgänglig på

<http://www.stats.govt.nz/NR/exeres/39B6A2C6-4358-4806-AA60-21A9E2B70401.htm>

I denna behandlas dans som ett eget avsnitt, och man gör en genomgång av konsumtionen av dans (andel av befolkningen som besökt dansföreställning, vem besökaren är i ett demografiskt och socioekonomiskt perspektiv, vilka hinder som fanns i konsumtion av dans, hur många som hade velat besöka en dansföreställning och så vidare)². Även rapporter rörande produktion av kultur, arbetsmarknad inom den kulturella sektorn, hushållens samt statens utgifter för kultur har producerats.

¹ Se bilaga 1 för exempel

² Se bilaga 1 för exempel

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6.3 Kanada

I Kanada är "The Canada Council for the Arts" verksam. De tillhandahåller fakta om dans i Kanada, rörande såväl dansare och grupper, ekonomi och besökare på sin hemsida³, adress http://www.canadacouncil.ca/publications_e/fact_sheets/st127276333609375000.htm, vilket tyder på att en relativt omfattande statistikinsamling pågår kontinuerligt.

7 AV KULTURRÅDET FÖRESLAGNA KÄLLOR

Utöver de ovan redovisade källorna föreslog Kulturrådet ytterligare källor som skulle vara av intresse att kontrollera ifall de sammanställt någon statistik inom dansområdet. Samtliga av de nämnda organisationers hemsidor kontrollerades, dels söktes efter publicerad statistik och dels efter indikation på att de förde statistik som fanns tillgänglig på annat sätt.

Flertalet av dessa organisationer – Teaterförbundet, Dansalliansen, Riksförbundet för folkmusik och dans, Svenska folkdansringen, Svensk scenkonst samt Svensk danskommitté – redovisade ingen statistik på sin hemsida. För Dansinfo Sverige och Danspedagogförbundet gick det inte att finna någon hemsida, varken via sökmotorer eller i adresskatalogen. För två av dessa organisationer fanns det statistik publicerade på deras hemsidor. Dessa redovisas nedan.

7.1 Svenska musik- och kulturskolerådet (SMoK)

SMoK:s hemsida har sökts igenom. Den statistik som hittades är en årligen återkommande rapport, Musik- och kulturskolerapporten, som redovisar dessa verksamheters aktiviteter under året. Variabler som redovisas är antal musik-/kulturskolor, huvudmän för dessa, antal elever, nämndtillhörighet, total budget, terminsavgift, antal konserter/föreställningar och publik på dessa, allt på totalnivå (i riket) samt utbud i kommunerna fördelat på olika musik-/kulturformer. Dans särredovisas endast vad gäller denna sist nämnda variabel, så det som kan läsas ut är således hur många danskurser som ges i landet i regi av musik- och kulturskolor per år. Finns tillgänglig från och med 1998.

7.2 Svenska danssportförbundet

Svenska danssportförbundets hemsida har sökts igenom. Den statistik som hittades är över hur mycket pengar olika barn- och ungdomsverksamheter fått från Riksidrottsförbundet, distriktsförbunden samt specialidrottsförbunden. Dans särredovisas. Projektstart var 2004, och

³ Se bilaga 1 för exempel

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endast två år redovisas. Ett fåtal dansföreningar har fått bidrag. De variabler som finns är förening, belopp och syfte.

8 AVSLUTANDE KOMMENTARER

Väldigt lite statistik verkar finnas från dansproducenterna själva, vare sig rörande ekonomi, produktion eller besök. De källor som funnits är sällan heltäckande eller också behandlas dans som en del av ett större område (till exempel dans och teater). Det är möjligt att Danscentrum Sverige har vetskap om källor som inte tagits upp här, då de trots upprepade försök inte gått att nå. Det är tveksamt om mer tid hade gett något ytterligare än fler internationella källor.

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BILAGA 1 - EXEMPEL PÅ INTERNATIONELL STATISTIK

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Dance Statistics 2005

SUMMARY OF THE STATISTICS REGARDING DANCE PERFORMANCES AND AUDIENCES FOR THE YEAR 2005

Compared to the previous year, 2005 saw the number of dance performances decrease from 2 236 to 2 366. A total of 221 first premieres were performed. The aggregate dance attendance was 442 685, up from 2004's figure of 422 606. The overlap caused by visits between different state-subsidised dance theatres, visits between independent companies and individual choreographers, and visits between independent companies and choreographers to state-subsidised dance theatres have all been taken into account in calculating the aggregate number of spectators.

State-subsidised dance theatres gave 53 first premieres, 24% of the total number. 8% (17) of the year's first premieres were given by the Helsinki Dance Company and the Finnish National Ballet. Independent groups gave 33% (73) of all first premieres, while freelance choreographers gave 35% (78). When independent companies' joint productions with state-subsidised dance theatres are taken into account, their share of first premieres is higher (79). In 2004, state-subsidised dance theatres produced 34% of the total number of first premieres, while independent groups and freelance choreographers produced 63%.

As in previous years, the eleven state-subsidised dance theatres attracted the highest number of spectators (247 932, 54%), and gave the highest number of performances (1 314, approximately 55%). Taken together, the Finnish National Ballet and the Helsinki Dance Company gave 6% (139) of the total number of performances. Their total attendance amounted to 97 925, or 22% of the aggregate dance audience (18% in 2004). With regards to the HDC, only their own productions are included in the statistics. The dancers also perform in the Helsinki City Theatre's other productions, and the attendances for these can be found in the theatre statistics.

Independent companies gave 24% (567) of the total number of performances, and they were watched by 17% (78 593) of the total number of spectators. When the independent companies' joint-productions with state-subsidised dance theatres are taken into account, their performance and attendance figures rise to 658 and 82 227 respectively. The annual fluctuation in the figures for the independent dance sector is explained by joint productions and the fact that choreographers work for state-subsidised theatres, vocational dance schools, and foreign companies. Works made in these contexts do not appear in the statistics for the independent sector.

The proportion of individual choreographers in the aggregate statistics is higher than it was in previous years. Individual choreographers made about 15 percent of the total number of performances (365) and received about 7 percent of the total audience (30 920). In 2004 the proportions were about 10% (214) of all performances and 4% (16 872) of the audience. This increase is partly explained by the fact that more choreographers are now included in the statistics: in 2004 the statistics included 28 individual choreographers or companies that were formed to produce only a single dance work, compared to 48 in 2005.

The 2005 statistics include for the very first time the new regional dance centres. The new work done by the regional centres for dance shows up especially in the increased number of performances made and spectators attracted by individual choreographers. A separate table shows that in 2005 the regional centres were involved in creating 31 first premieres. The regional centres were involved in a total of 230 performances, which received a total of 24 279 spectators. In the aggregate statistics, all performance and audience figures are located with dance companies or choreographers.

Overseas performances comprise a fifth of the aggregate Finnish dance attendance

During 2005, 35 Finnish dance companies and choreographers visited a total of 28 countries. The 171 overseas performances attracted a total of 90 288 spectators, around 20% of the aggregate Finnish dance attendance.

International touring is an established activity for a few companies, but most lack the resources to tour overseas on a regular basis. The volume of international activity is therefore susceptible to yearly variations. The statistics do not entirely cover overseas visits by Finnish dance artists as works made by Finnish choreographers for international companies are not included.

The yearly variations are manifested in e.g. the fact that in 2005 the big institutional theatres and state subsidised dance theatres gave 51 percent (87 performances) of all Finnish dance performed abroad and received 71 percent (65 054) of the audience, compared to 47% of the performances and 51% of the audience in 2004.

Of all overseas performances, independent groups and freelance choreographers gave 49%, (84) and they attracted 29% (25 830) of the aggregate attendance; the corresponding percentages for 2004 were 53% and 49% respectively.

FURTHER INFORMATION: contact the Finnish Dance Information Centre Piia Ahonen, tel. (09) 612 1808, e-mail: ahonen@danceinfo.fi, homepage: <http://www.danceinfo.fi/>

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Dance

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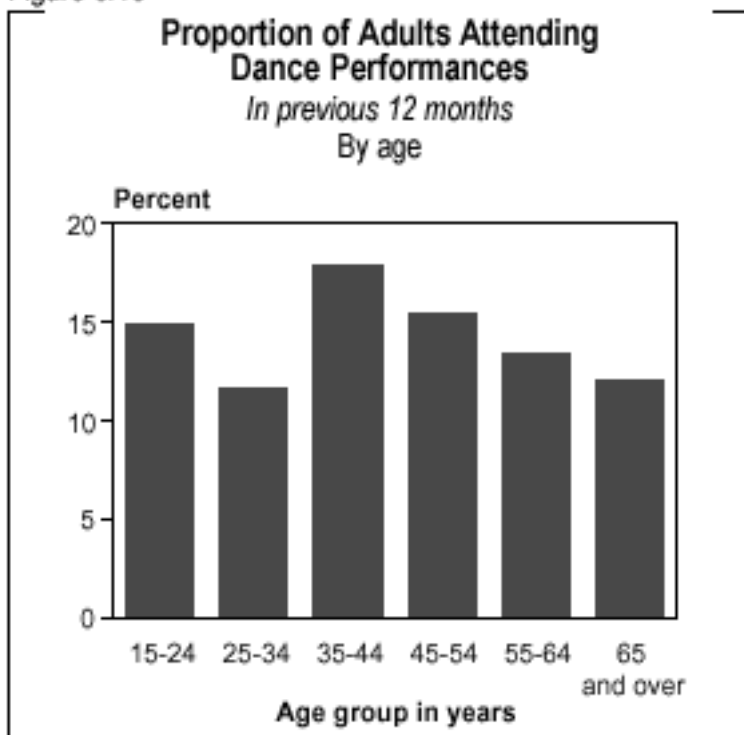
In the "New Zealand Framework for Cultural Statistics", dance includes paid or free live dance performances and dance-in-education performances for the general public by professional or amateur dance companies and groups.

The CES asked New Zealanders if they had been to a dance performance in the 12 months before the survey. The survey did not distinguish between different dance genres, such as ballet, jazz, contemporary or folk. As a result, the analysis that follows covers 'dance' in general, rather than the different forms of dance.

Attendance at dance performances

In the 12 months preceding the survey, an estimated 401,000 people, or 14 percent of New Zealanders aged 15 and over, had been to a live dance performance. A greater proportion of women (19 percent) than men (10 percent) attended. The proportion of people in each age group who attended a performance varied, ranging from 12 percent of people aged 25–34 and 65 and over, to 18 percent of people aged 35–44, as shown in figure 6.15.

Figure 6.15

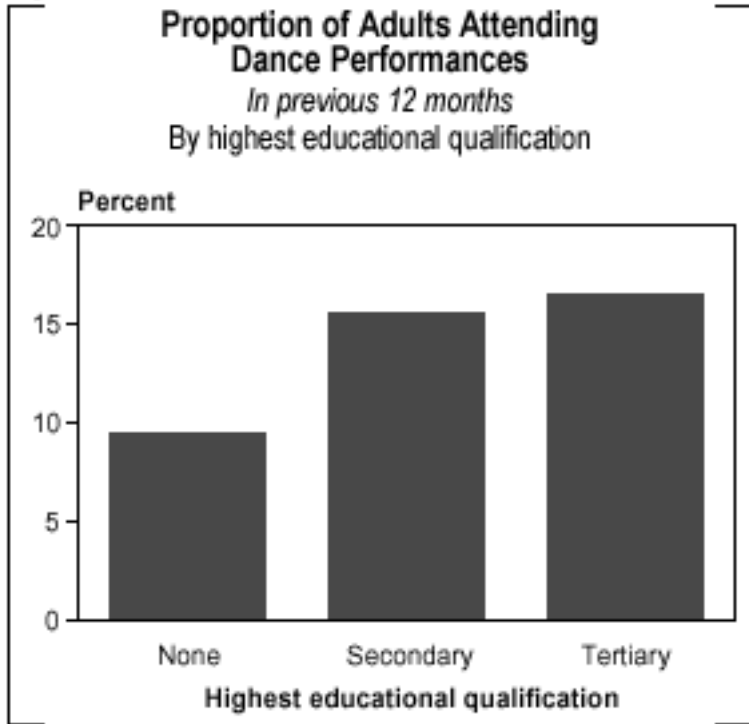


Similar proportions of European/Pākehā (15 percent) and Māori (13 percent) attended performances of dance in the 12-month period.

Generally, people who attended dance performances had either secondary or tertiary qualifications, as figure 6.16

shows. Sixteen percent of those who held these qualifications attended a performance, compared with only 10 percent of those without qualifications.

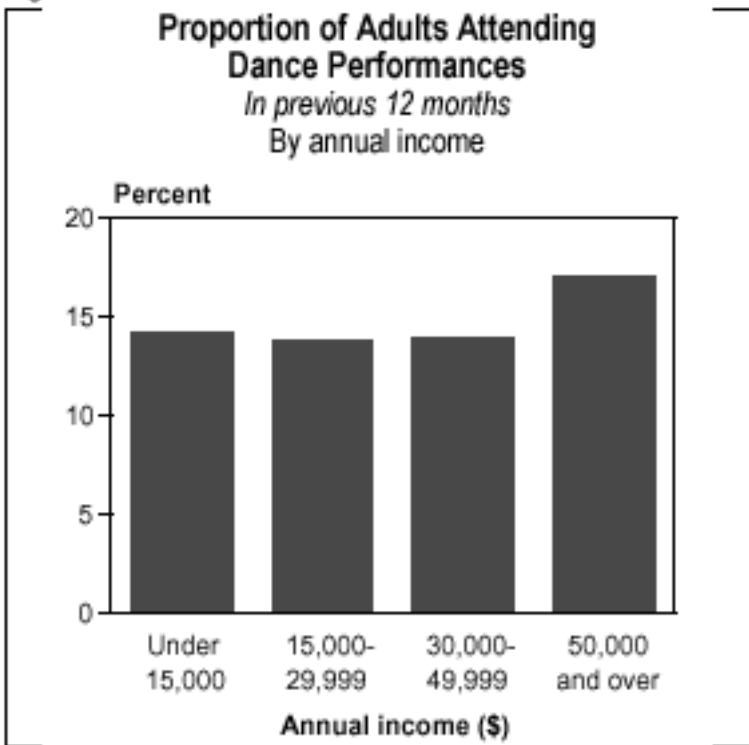
Figure 6.16



Variations in proportions attending performances by labour force status were small.

Figure 6.17 shows that a slightly higher proportion (17 percent) of those earning more than \$50,000 a year attended performances than those whose incomes were below \$50,000.

Figure 6.17



Variations in the proportions of people living in urban and rural areas who attended dance performances were slight. There was, however, some variation among regions, as figure 6.18 shows. Proportions of regional populations attending dance performances are to some extent influenced by where dance companies such as the Royal New Zealand Ballet

or Black Grace are located, or where they visit. Wellington had the highest proportion of its regional population attending dance performances, with 20 percent having done so. This may have been influenced by the International Festival of the Arts being held at the time of the survey.

Figure 6.18

Proportion of adults attending dance performances, in previous 12 months, by region

The dance audience

Another way to look at the data is to break down the audience for dance by its demographic and socio-economic characteristics, as illustrated in table 6.02. This shows that during the survey period, an estimated 67 percent of the audience for dance were female; 25 percent were between 35 and 44; it was predominantly European/P•keh• (80 percent); 55 percent held a tertiary qualification; 67 percent were employed; and 42 percent earned less than \$15,000. The majority of those who attended dance performances lived in the main urban areas (76 percent), with 33 percent living in the Auckland region, 16 percent in the Wellington region and 13 percent in Canterbury.

Table 6.02

Characteristics of adults attending dance performances in previous 12 months

The profile of the dance audience is similar to that of the population overall. Four groups, however, are more strongly represented in the dance audience than in the population as a whole – females, people aged between 35 and 44, people who hold tertiary qualifications and people living in the main urban areas.

Multivariate analysis

Following descriptive analysis of the data, additional statistical analysis was undertaken to determine which variables were most strongly associated with attendance at dance performances. This was one of only two activities included in the CES where sex was the most important variable, with the proportion of women attending dance performances being nearly twice that of men, (19 percent compared with 10 percent).

For both women and men who attended dance performances, the next most important variable was whether or not they held an educational qualification. Twenty-two percent of women with a qualification attended performances, compared with 13 percent of those without. For women with a qualification, personal income was the third most important variable, with those earning more than \$50,000 being more likely to attend performances than those earning less than that amount (30 percent compared with 21 percent). For women who did not hold an educational qualification, the third most important variable was ethnicity, with women of M•ori and Pacific peoples ethnicity (9 percent) being less likely than women from other ethnic groups (15 percent) to attend a live dance performance.

Number of performances attended

More than half (59 percent) of those who attended dance performances attended only one performance. Twenty-three percent attended two performances and 19 percent attended three or more performances.

The proportions of people who attended three or more performances did not vary greatly by demographic or socio-economic characteristics from the dance audience overall, except for ethnicity, where an estimated 31 percent of M•ori attended three or more performances in the 12 months preceding the survey, compared with 16 percent of European/P•keh•.

More than two-thirds of those who attended three or more dance performances in the 12-month period were women, more than a quarter were aged 35–44, two-thirds were European/P•keh• and more than half held tertiary qualifications. The vast majority (83 percent) lived in the main urban centres and 40 percent lived in the Auckland region. This pattern reflects the pattern for attendance at dance performances overall.

Barriers to attending dance performances

Of the 401,000 people who attended a dance performance in the 12 months before the survey, 36 percent indicated

they would have liked to attend performances more frequently than they did. As figure 6.19 shows, for 46 percent, the cost of tickets meant they did not go to performances more often.

Figure 6.19

Barriers to attending dance performances, proportion of adults unable to attend more often

Lack of time (34 percent), no performances available locally (27 percent) and caregiver responsibilities (13 percent) were also given as reasons for not attending more often.

Of the estimated 2.4 million who had not attended, 303,000 (or 13 percent) indicated they would have liked to attend, but had been unable to do so for a variety of reasons.

As figure 6.20 shows, the main reason for people not attending dance performances at all was the cost of tickets. Forty-six percent of those who indicated they would have liked to attend gave this as a reason.

Figure 6.20

Barriers to attending dance performances, proportion of adults unable to attend at all

For an estimated 34 percent, lack of time was a barrier, followed by performances not being available locally (23 percent) and caregiver responsibilities (17 percent). Other reasons given included transport problems (12 percent), no one to go with (9 percent), other costs (8 percent) and disability/illness (5 percent). A range of other reasons were given, but the estimated numbers giving them were too small to be reliable.

Interest in dance choreographed by New Zealanders

Survey participants who had attended dance performances, or indicated they would have liked to but had been unable to do so, were asked how interested they were in attending dance performances choreographed by New Zealanders. An estimated 173,000 (23 percent) were very interested and 330,000 (43 percent) were somewhat interested. A further 214,000 (28 percent) were not interested and 49,000 (6 percent) expressed no opinion. As figure 6.21 shows, women outnumbered men among those who were interested.

Figure 6.21

Adults interested in attending dance choreographed by New Zealanders, by sex

The differences between the two sexes reflects the fact that, overall, more women than men attended dance performances. Among those who were interested in dance, a higher proportion of women (68 percent) than men (60 percent) were very interested or somewhat interested in attending performances choreographed by New Zealanders.

As figure 6.22 shows, the number of people very interested in dance choreographed by New Zealanders increased up to the age of 45–54, where an estimated 42,000 people were very interested. After this, the numbers that were very interested declined. Those who were somewhat interested increased in number up to the age of 35–44 years, where an estimated 77,000 were somewhat interested. Beyond this age, the numbers declined. Again, these numbers reflect the overall levels of attendance by the various age groups at dance performances. Among those who had attended or were interested in attending, the 45–54 year group was the most interested in dance choreographed by New Zealanders. Seventy-two percent of this group were very interested or somewhat interested, followed by 70 percent of people aged 25–34.

Figure 6.22

Adults interested in attending dance choreographed by New Zealanders, by age

The majority of those interested in New Zealand-choreographed work were European/P•keh•, as shown in figure 6.23. An estimated 131,000 were very interested and 258,000 were somewhat interested. However, of those who had attended or were interested in attending dance performances, a greater proportion of M•ori than any other ethnic group were interested in New Zealand-choreographed works. Seventy-three percent of M•ori were either very interested or somewhat interested, compared with 65 percent of European/P•keh•, 64 percent of Pacific peoples and 58 percent of

people from other ethnic groups.

[Figure 6.23](#)

[Adults interested in attending dance choreographed by New Zealanders, by ethnicity](#)

The majority of people interested in works choreographed by New Zealanders held a tertiary qualification, with an estimated 101,000 being very interested and 190,000 somewhat interested. Of those who had attended a dance performance or were interested in doing so, 69 percent of those with tertiary qualifications were very interested in New Zealand choreographed works, compared with 62 percent of those with secondary qualifications or no qualifications.

Generally, the variations in the proportions of people living in each region who were interested in dance performances choreographed by New Zealanders were small, with around six in every 10 people being interested in attending.

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Facts on Dance: Then and Now – and Now What?

The Growth of Dance in Canada Over Three Decades

(Prepared for the Canada Council for the Arts, April 2004, T.J. Cheney Research Inc.)

1. Dance Then and Now HIGHLIGHTS

Did you know that...?

- over 1.5 million Canadian adults go to dance performances - representing dance attendance of over 2.5 million[1]
- attendance at dance performances grew strongly in the 1990s[2]
- the number of people making a living from dancing has grown from under 400 in 1971 to over 6,000 in 2001[3]
- the number of not-for-profit professional dance companies identified by Statistics Canada has grown from 5 to nearly one hundred from the 1970s to 2000. The number of performances presented increased from 569 in 1975 to over 2,200 at the end of the century[4]
- total revenues for these companies grew from \$5.8 million in 1973 to \$65 million in 2000[5]
- community and amateur dance troupes number in the thousands[6]
- over 1 million Canadians adults take dance classes or perform dance themselves in their communities[7]
- through its innovative and hybrid styles drawn from around the world, dance exemplifies the pluralistic and open attributes which are key features of Canadian society[8]

2. Dance AUDIENCES Then and Now

- In the 1970s 1 million adults reported that they had attended a dance performance. Over one-quarter of a million indicated taking ballet classes.[9]
- In 1998 about 1.6 million adults (6.8%) reported going to a dance performance.[10] For 1998, the total attendance they represented was over 2.5 million (ie, the participants each went more than once).[11]
- Reported attendance at dance performances was one of few cultural activities to record growth from 1992 to 1998.
- The total attendance at dance performances reported by Canadians has increased over 30 years, while attendance at dance performances by companies surveyed by Statistics Canada has fluctuated but been relatively constant. This implies that there is an increasing audience for forms of dance not surveyed by Statistics Canada.[12]
- The likelihood of attending cultural events is associated both with higher levels of education and increasing age. Changes in the Canadian population over the past 30 years have seen a shift towards both of these demographic factors as the highly educated 'baby boom' ages –promising an increasing dance audience.[13]
- The likelihood of attending dance events is highest among those between 45 and 54 years old, at 9% (but 6% or less of those over 55). Adults under 25 attend at a rate of 8%, with 10% of 18-19 year olds attending. Taking into account their frequency of attendance, people over 45 account for half of all paid admissions.
- In terms of education, those with post secondary education attend at a rate of 13% (nearly twice the overall average of 6%), a rate consistent across all age groups, implying that as the education levels continue to increase, the potential audience for dance should also increase.

3. DANCERS Then and Now

- The number of people earning a living in Canada from dance as dancers or dance teachers grew from 400 in 1971 to 6,400 in 2001, while performing dancers (vs. teachers) numbered 2,400 in 2001.
- The number of dancers nearly tripled during the 1970s, then increased by a further 40% in the 1980s, and by a further 70% in the 1990s, making dance the second fastest growing arts occupation in the 1990s. Dance has significantly exceeded the growth of the labour force as a whole over this 30 year period.[14]
- Throughout all three decades, dancers have earned the lowest incomes of culture workers. Their earnings are among the lowest incomes of all workers, comprising less than two-thirds of the average Canadian income, and ranking among the bottom 5% of all occupations.[15]
- Dancers are distinguished by their age, education, and gender. They are younger than the labour force, reflecting the physical demands of the profession: in 2001, 80% were under 45, (compared to 65% in the labour force), but significantly, 63% of the dancers were under 35 as opposed to 38% of the total labour force. There were twice as many dancers under the age of 25 in 2001 than there were in 1991, and since 1996 there have been more dancers in this age group than there are aged 25-34 .[16]
- 85% of dancers are women (compared to 47% in the labour force)[17]; and while having lower levels of education than the labour force in the past (dancers typically pursue specialized non-formal education routes), they increasingly match that profile. Still they have less formal education than the culture labour force overall. Just under 10% of dancers identify themselves with visible minorities

(versus 12% in the labour force as a whole).

- Dancers are at least three times as likely as the labour force to be self-employed, a rate similar to actors.
- Dance is the arts occupation whose workers are most likely to cite not getting the training they want (about 40%). For most cost is the largest barrier, and is more important for this group than for other culture occupations.[18]

4. Not-for-profit Dance COMPANIES Then and Now

- Professional dance companies identified in the 1970s were an exclusive group, typically composed of large ballet companies. The 5 companies surveyed by Statistics Canada in the early 1970s numbered over 30 in the early 1980s, over 50 in the early 1990s and between 80 and 90 in the late 1990s. Most of this growth has been with small and medium sized companies (budgets under \$800,000). Theatres grew from 30 to 330 over this period – about half the rate of growth of dance companies.[19]
- Many emerging and ‘micro’ companies are missing in these figures, companies which represent new dance styles and express diverse and Aboriginal cultures (the latter numbering over 150 companies[20]).
- The revenues of dance companies rose from \$5.8 million in 1973 to \$21.8 million in 1983 to nearly \$50 million in 1993 and \$65 million in 2000. In comparison, theatre revenues increased from \$14 million in 1973 to \$282 million for 2000, twice the relative increase of dance (although most of this was achieved in the 1970s).
- In 1972-73, the Canada Council funded 7 companies. In comparison, a total of 156 companies applied for funds in 2002-03.
- The proportion of federal funding (Canada Council, Department of Canadian Heritage, etc.) supporting these companies was 22% in the early 1970s, dropping to 17-19% in the latter half of the 1990s. Public funding for dance companies has made up a larger proportion of revenue than that for theatre companies (about 40% or more versus 30% or more from all public sources), reflecting that a larger proportion of time is needed for preparation versus (income earning) performance (80% for dance versus 50% for theatre). There are also constraints in generating revenues due to the lack of venues and facilities for dance performance in Canada.
- Attendance reported by dance companies has fluctuated between 700,000 and 1.8 million over the three decades, being at its lowest in the late 1970s and peaking in 1988. In general, it has been in the area of 1.0 to 1.3 million and was 1.2 million for 2000 after showing steady growth through the 1990s (from 1.1 million to 1.5 million in 1998). Meanwhile, attendance for live theatre increased from 3 million to 9 million over the thirty year period.

5. Dance in the COMMUNITY Then and Now

- Dance plays many roles in a community including recreational, educational, personal development and community building roles. Little of this has been documented but some indicators include:
- 5.5% of adults, or over 1 million people, report taking dance instruction or participating in a dance activity (nearly twice as many as are involved with acting); personal participation in dance, as with most cultural activities, has grown strongly since the 1970s.[21]
- The visibility of dance companies as institutions in the community is restricted by the low proportion of dance companies that own their own facility (5% versus 20% for theatre companies). They are ‘temporary occupants’ for performances 40% of the time (versus 20% for music, and 30% for theatre).[22]
- A study from the early 1980s identified over 600 culturally diverse dance groups among 3,000 performing arts groups, while another 1,200 of the total number of groups noted some dance component. These groups had 175,000 participants and presented 1,000 performances outside Canada.[23]
- Dance in Aboriginal communities plays a key role in involving elders, adults and youth and fulfills educational, social and ceremonial roles.
- A study on the use of cultural facilities carried out in the late 1970s by Statistics Canada found that nearly 8% of all performances put on in locations such as high schools and community centres were dance groups (9% were music companies, 13% theatre companies).
- Professional dance companies conduct a higher percentage of their performances on tour (40%) than other performing arts companies (eg, less than 30% for theatre) because there are often limited opportunities in the home market.
- Dance for children is often considered part of physical fitness in provincial school curricula.[24]

6. Canadian Dance INTERNATIONALLY

- Canadian artists and dance companies both new and established such as Les Ballets jazz de Montréal, Compagnie Marie Chouinard, La La La Human Steps, Margie Gillis Foundation, the Royal Winnipeg Ballet, the Toronto Dance Theatre, and O Vertigo, as well as groups such as Sarah Chase Dance Stories, Tribal Crackling Wind, Co. ERASGA, Compagnie FLAK, and Kaeja d’Dance – are invited to perform regularly in Europe, Asia, the Middle East, and South America as well as in the United States.
- Dance companies and dancers have been appointed as Canada’s cultural ambassadors in the past, and have won major international awards, such as the Bessies (presented for arts accomplishment in New York City) and major international ballet competitions.
- Touring abroad represents about one-half of all touring performances by dance companies funded by the Canada Council for the Arts.
- Revenues from touring abroad represent about 20% of all earned revenues for dance, versus only 7% for theatre (although theatre has been growing faster in this area than dance in the 1990s).
- Dance troupes performing abroad increasingly represent Canada’s intrinsic cultural mosaic through a broad range of styles. Such

tours also present significant exposure opportunities for Aboriginal performers.

7. Dance: WHAT HAS CHANGED?

- In the face of an aging population, which should mean fewer dancers and increasing audiences, the data imply that there are in fact (i) more dancers and more dance companies, but (ii) relatively smaller audiences - although recent data suggest the dance audience is again growing. Dance is growing, yet struggling.
- Many young people have entered dance careers and those under 25 now dominate the profession. Will they be successful and still be dancers in 2011?
- While the numbers for dance companies have been increasing in terms of Statistics Canada and Canada Council data, they have not been doing as well as other areas such as theatre: dance is growing, but losing ground to theatre.
- The proportion of people who attend dance performances and the proportion who take dance classes are similar, suggesting a need to reach audiences beyond those directly involved with dance: dance is growing, but not gaining new audiences.
- The dance infrastructure has expanded over thirty years, but dancers' incomes remain poor.
- Dance is being nurtured among both Aboriginal groups and recent immigrants, for whom dance may be a more important part of their cultural life.

Thus, there has been growth over 30 years, but

- audiences for established professional companies have seen little substantial growth
- the growth among dance organizations does not match that for theatre
- an increasing recognition of the variety of dance forms is changing the way the public sees 'dance'
- and data is unavailable on a wide range of dance activity, which limits the capacity to manage the sector

7. Dance RESEARCH What Needs to be Done?

- The data available on dance are limited, as is the recognition of dance in most culture studies: many surveys do not ask dance specific questions, or if they do, do not release dance specific data. The 1971, 1972 and 1978 national surveys of cultural attendance by Canadians did not distinguish 'dance' as a category. HRDC's "Job Futures" web site does not identify dance as a career option, and the Department of Foreign Affairs does not cite dance "success stories."
- Many forms of dance including Aboriginal dance as well as experimental and folk dance have no ongoing data collected, and have received limited or no one-time studies as of yet.
- The role of dancers in commercial functions is unknown (commercial shows, circuses, advertising, film) as is their role outside professional performances (eg, leading dance activities at community centres).
- The presence of dance in the community can only be estimated from general leisure time use studies: the last was conducted in 1998 and none is currently being planned. Information on dance festivals is anecdotal.
- The role of dance in the education system or in the lives of children is unknown, though dance forms part of the curriculum in several provinces, and dance has a role in learning and in therapy.
- The presence of dance in the context of societal change, especially the impacts of technology but also new audiences (more diverse, more educated), on creating, producing, distributing and 'consuming' dance is unknown.
- Thus, there is limited research evidence on dance – then, and now.

[1] Statistics Canada, Performing Arts Survey. This survey covers not-for-profit professional performing arts companies only, and was originally based on companies receiving Canada Council support, and which operated year-round.

[2] From approximately 1.1 million in 1993 to 1.5 million in 1998 (Statistics Canada survey of performing arts). The numbers dropped for the 2000 survey results.

[3] Drawn from the Census. Over the years the jobs classified as dancers has changed, most significantly in 1991 when people earning a living from dance was adopted, thereby including people who teach dance. Nonetheless the number of dancers has still increased dramatically, to over 3,000. The Census as a source of information on artists is limited by the fact that people's occupation is determined by what they were doing (most) the week before the Census. People trying to make a living as dancers may, for example, have been waitresses the week before the survey and will not appear in the Census figures. The Statistics Canada Cultural Labour Force Survey from the early 1990s is a better general, but dated source of specific characteristics.

[4] See footnote 1.

[5] These figures compare to \$14 million for 29 theatres in 1973 and \$282 million for 330 theatres in 2000: a growth ratio of 11 for dance revenues, and of 20 for theatre companies.

[6] Data on dance activities outside the scope of the Statistics Canada surveys is extremely limited. This estimate is based on data from the early 1980s, "Multicultural Performing Arts Groups in Canada."

[7] Derived from "Patterns in Culture Consumption and Participation" by Lucie Ogradnick, Statistics Canada. Available through the Canada Council for the Arts web site.

[8] See Dance on Tour, Introduction. Canada Council for the Arts: n.d.

[9] A Leisure Study – Canada 1975. The ballet class participation figures reinforces the assessment that many who attend dance performances, take dance themselves.

[10] The related data for 1992 were 5% and 1 million people, suggesting a 'surge' of interest in the 1990s, although figures for dance attendance have varied up and down over the past 30 years.

[11] Dance attendance within children's performances, festivals or cultural/heritage performances is not included. Nor is attendance by anyone under 15 – unlike attendance data reported by dance companies.

[12] The fluctuating levels of dance attendance is highlighted in a note in Voice of Dance which cites "Americans who despair of shrinking dance audiences...look across the pond with envy...matters aren't so rosy [there] either." First Position, Allan Ulrich. July, 2003.

[13] Cf "The Changing Education Profile of Canadians, 1961 to 2000," by G. Picot (Statistics Canada) pp57 and following.

[14] These growth rates are adjusted for changes in coding over the 30 years: comparisons using published numbers would be higher.

[15] Incomes of individuals depend on a number of factors including education, age, experience, and the availability of full-time work. These features influence the average income of all dancers: dancers reporting full-time work have incomes near the national average.

[16] The recent data reflects a relatively older dancer group than previous decades due to the inclusion of dance teachers in 1991 (eg, 95% were under 45 in the 1980s compared to the 70% figure found for 2001).

[17] The percentage of women has been consistently around 80% for twenty years, although it was only 76% in 1986.

[18] This figure is similar for actors, painters and writers.

[19] These figure are predominantly derived from the Statistics Canada Survey of the Performing Arts.

[20] "Findings From the Survey of Aboriginal Dance Groups and Artists in Canada," (prepared for the Canada Council for the Arts).

[21] Sources for these comparisons are the series of leisure time-use surveys carried out by Statistics Canada in the 1970s (with Secretary of State funding and commissioned analytic reports) and components of the Statistics Canada General Social Survey beginning in the 1990s (especially 1992 and 1998).

[22] "Managing Our Performance Spaces," prepared for the Canada Council for the Arts by Louise Poulin.

[23] "Multicultural Performing Arts Groups in Canada," prepared for the Secretary of State.

[24] Cf the "National Longitudinal Survey of Children and Youth" conducted by Statistics Canada.