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ARTS EDUCATION IN CANADA

An Exploratory Study



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The Canada Council
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1. INTRODUCTION: Definitional and Philosophical Dilemmas

This report, to be submitted to both the Canada Council and the Council of Ministers of Education, Canada (C.M.E.C.), is concerned with arts education, particularly general arts education in Canada. As a result of the strong interest of the Canada Council in this issue, the study was initiated in order to provide an overview of the relevant issues and data. The C.M.E.C. played a collaborative role in the study by facilitating the collection of information, particularly that concerning elementary and secondary education, as this was the primary area of interest. A questionnaire was sent out through the C.M.E.C. to provincial ministries and departments of education to obtain items of data and information on arts education. (A copy of the questionnaire is attached as Appendix A.) Subsequently, as recommended by the C.M.E.C., a preliminary draft of the report was sent to the designated contacts in the provincial departments to ensure that it would accurately reflect the information provided by them, and also to gather comments on the content of the report.

As originally conceived in the outline, the study was to attempt to answer many questions. However, it was quickly realized that many of these, important though they were, could not be adequately dealt with given the time, resources and expertise available. Moreover, some aspects dealt with in the report (as well as others not dealt with) are themselves potential subjects of separate in-depth studies.

In addition, there were constraints to be faced in the research. First, many aspects of

arts education can only be properly analyzed by specialists in the field who have first-hand knowledge of what occurs in the classroom. A second problem arose because there was little existing information and data on certain aspects of arts education; with the exception of information collected through the C.M.E.C. survey, the study was intended to rely only on existing sources of information. Third, unlike most other countries, Canada has ten provincial systems of education rather than one national system. Because of this, it was not possible to examine *all* the characteristics of arts education in *each* province. Despite these limitations, it was possible to research some of the basic questions surrounding arts education. As such, the report is an introduction to the issue of arts education, and it asks more questions than it answers. Many of these unanswered questions, it is hoped, will be dealt with in subsequent research.

Including the introduction, the report is divided into five main sections. The introduction contains a discussion of the definitional and philosophical dilemmas surrounding arts education. Section 2 discusses the arts in the education system at the elementary, secondary and post-secondary levels. In particular, it looks at perceptions, objectives, and trends. Section 3 reviews the role of artists and arts organizations in arts education, including provincial artists-in-the-school programs, as well as the role of the Canada Council. Section 4 looks at the various benefits of arts education. Finally, suggestions for further research are included together with the conclusions. Additional material is also included in

appendices. Appendix B is a digest of selected reports and articles concerning arts education. Appendix C includes detailed statistical tables.

Definitional and Philosophical Dilemmas

In order to indicate the breadth and complexity of arts education as a subject for research, three aspects are discussed below: (1) the definition of arts education; (2) the variety of philosophies and schools of thought associated with arts education; and (3) the fact that *the arts*, and therefore arts education, comprise a number of separate disciplines and sub-disciplines, each with its own body of learning.

For the purposes of this report, it is useful to define arts education in terms of its component activities in order to indicate the range of possible issues, even though they cannot all be dealt with at this time. Unlike science education or physical education, *arts education* does not always bring to mind a definite set of activities, and often means different things to different people. In reality, a wide range of activities falls under its heading. As an aid to understanding this, the various areas generally thought to fall under arts education are set out in Exhibit 1.

Several useful distinctions can be made in relation to Exhibit 1. Arts education for the *consumer* of the arts can be distinguished from arts education for the *creator* (i.e. artist), and in fact, researchers generally treat these as separate issues. In the exhibit, these are referred to as general and special arts education. (This kind of distinction is not meant to

**Exhibit 1
ARTS EDUCATION
BY SECTOR AND LEVEL**

SECTOR LEVEL	PUBLIC SECTOR		PRIVATE SECTOR
	General	Special	
ELEMENTARY	<p style="text-align: center;">Regular Program</p> <p style="text-align: center;">Visiting Artists</p> <p style="text-align: center;"><i>Extra-curricular Activities</i></p>	<p style="text-align: center;">Schools for the Arts</p>	<p style="text-align: center;"><i>Private Courses</i></p> <p style="text-align: center;"><i>Amateur Participation</i></p>
SECONDARY	<p style="text-align: center;">Regular Program</p> <p style="text-align: center;">Visiting Artists</p> <p style="text-align: center;"><i>Extra-curricular Activities</i></p>	<p style="text-align: center;">Schools for the Arts</p>	<p style="text-align: center;"><i>Private Courses</i></p> <p style="text-align: center;"><i>Amateur Participation</i></p>
POST-SECONDARY	<p style="text-align: center;">Continuing Education</p> <p style="text-align: center;"><i>General Courses</i></p> <p style="text-align: center;"><i>Artists-in-Residence</i></p> <p style="text-align: center;"><i>Extra-curricular Activities</i></p>	<p style="text-align: center;">Degree and Diploma Programs</p> <p style="text-align: center;"><i>Professional Schools</i></p>	<p style="text-align: center;"><i>Private Courses</i></p> <p style="text-align: center;"><i>Amateur Participation</i></p>

Italicized items represent those not reported in this study

imply, however, that general arts education, i.e. for the consumer, does not involve creative aspects.) The focus of this report is mainly on general arts education, although from time to time reference will be made to special arts education. The latter is perhaps a more easily understood activity than general arts education, which has many purposes and involves many types of activities. Another distinction can be made between activities which are publicly funded and those which are privately funded. Arts education in the school system is generally publicly funded, but outside of the school system, funding for arts education activities may come from a number of different sources.

Perhaps the most important aspect of arts education is that it is neither confined to the formal education system nor is it all publicly funded. Some learning in the arts may take place as part of general schooling, but a great deal occurs outside of the education system -- in the home, in museums and galleries, at private dance and music schools, in theatres, in community activities, and in many other settings. The latter fact, however, may not always have supported the case for having the arts in the schools. It is an important feature of arts education in the schools that it is universally accessible, while outside of the school it is not.

In addition, it should be noted that Exhibit 1 includes only obvious forms of *education*. There are, however, other influences with significant roles. Two examples -- the family and television -- are important elements of education in its broadest sense with a potentially great impact, though it will not be possible to look at these in the report. The potential for arts

education through special television programs, is currently being explored in the United States under the auspices of the Getty Center for Education in the Arts and the National Endowment for the Arts. Several pilot programs being undertaken in affiliation with public television feature artists creating works on camera that demonstrate fundamental concepts in the arts (Lacayo, 1988).

For several reasons, therefore, it will not be possible in this report to deal with all areas of arts education. First, a lack of information about privately funded activities makes it impossible to discuss in any meaningful way their status and impact. Second, some areas such as professional schools are special topics in themselves, with relatively little linkage to general education activities. Professional schools, unlike fine and applied arts programs at colleges and universities, have a specialized focus on the training of artists (musicians, dancers, actors, etc.). In this regard, previous research conducted at the Canada Council provides some insight into the special needs of professional training in theatre and music (Black, 1977; Blume, 1978; Dunton, 1982). Third, aspects such as the role of the family and television are simply beyond the scope of the kind of research involved in this report. Areas that will not be covered in this report are shown in *italics* in Exhibit 1.

The second major difficulty in researching arts education is that many philosophies and schools of thought are associated with it. The researcher is confronted with a myriad of views, and has difficulty in assessing their relative importance. For

example, one can even point to the variety of terms used to describe arts education, each embodying a different point of view. These include: (1) arts in education; (2) education through art; (3) aesthetic education; and (4) even a loose term such as *arts and education*, which does not seem to imply any particular philosophy. *Arts in education* often, though not always, describes bringing the arts and artists into the school setting, i.e. visits to schools through "Artists-in-the-Schools" programs. *Education through art* (or the arts, for that matter) implies a much broader view of the educative benefits of the arts, which is not restricted to schools. *Education through art* can be distinguished from *education in the arts* (which is sometimes used to describe professional training). *Aesthetic education* is difficult to define, but generally it refers to an approach concerned with response to and perception of works of art. A longer definition is that it

indicate(s) whatever conditions might increase sensitivity to the artistic features of the world and to the aesthetic qualities of experience and whatever might increase the understanding, appreciation and enjoyment of those features and qualities (Saskatchewan Education, 1978).

Interestingly, in a recent Saskatchewan government public consultation concerning the core curriculum, *aesthetic education* was included among the proposals, but the public thought the term was too vague and difficult to understand. The term was therefore changed to *arts education* (Saskatchewan Education, 1987b).

Beyond these terms, there are obviously different views as to

what should comprise general arts education. A key question is the degree to which the average student should learn how to create art as opposed to learning about art or how to appreciate it. Some believe that students should only be learning how to respond to art (Lanier, 1981). Others think that arts education should involve a balanced program of making art, learning about its history, and learning how to respond to it (Eisner, n.d.).

Other differences of opinion concern the importance of formal learning in the arts as opposed to experiencing the arts or having exposure to them. The latter philosophical split has developed between arts education and arts advocates in the United States in recent years (Hope, 1986; Lehman, 1986). Arts educators in the United States who want to promote rigorous, sequential study of the arts in schools, believe that promoting arts experiences as arts education (i.e. bringing artists into the schools) may have worked against developing formal study of the arts in school. Increasingly it is being recognized, however, that students need both to study the arts *and* to experience them; one aspect is not a substitute for the other (Hope, 1986). A question of some interest is the degree to which different types of arts education influence adult interest in the arts. Studies are increasingly distinguishing between childhood attendance and participation, i.e. passive and active involvement. The latter has been found to have a much stronger effect than the former (Morrison and West, 1986).

Other philosophies concerning arts education relate to the teaching of the arts. One must realize that there is no such thing as a uniform approach to teaching any given art form. In fact, there

are many schools of thought about the teaching of music, drama, dance, the visual arts, and other art forms. A discussion of what these approaches are and an understanding of the differences between them cannot be undertaken without the participation of specialists, and therefore is not included in this report. The point is raised only as a further indication of the complexity of the arts education issue.

The third major difficulty in researching arts education is the fact that *the arts*, although to some degree grouped together in this report, comprise distinct disciplines and sub-disciplines, each representing a body of learning. From this fact, at least two issues arise. First, educators in one discipline do not necessarily have the same goals as educators in another discipline. Art educators, music educators and drama educators do not necessarily form a cohesive group. Second, if the student is to study the arts, should he or she concentrate on one discipline in depth or have a general course that covers all arts disciplines? This is not an unrealistic question given the limited amount of time in the school curriculum available for arts education. (This point is discussed later in the report.)

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The participation of the Council of Ministers of Education, Canada (C.M.E.C.) in developing and administering the survey questionnaire on arts education is very gratefully acknowledged. Lyn Cowieson, a school principal and doctoral student at C.M.E.C., was responsible for the administration of the survey and collection of additional research materials under the direction of George Molloy, Director of Research and Development. The author is also grateful to representatives of provincial ministries and departments of education who took the time and effort to respond to the survey, as well as to comment on the preliminary report. The author would also like to thank a number of other individuals who provided very useful comments at various stages of the report: Prof. Suzanne Lemerise, l'Université de Québec à Montréal; Prof. Leah Sherman, Concordia University; Gary Rupert, Curriculum Coordinator, Greater Victoria School District; Walter Pitman, Director, Ontario Institute for Studies in Education; Susan Habkirk, Arts/Education Officer, Ontario Arts Council; and Ann Atkey, Arts Education Consultant, Manitoba Arts Council.

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2. THE ARTS IN THE EDUCATION SYSTEM

This section examines the arts within elementary, secondary and post-secondary education. The arts have traditionally been viewed as less important than other areas of learning in the education system, particularly at the elementary and secondary levels. As a result, they have often been the first affected by budgetary restraint. There are a variety of reasons for this, some of which will be mentioned below. However, it is useful, first of all, to look at the degree to which the situation is reflected in fact.

Indicators of Effort

While levels of funding would provide a useful measure of the relative importance of arts education at the different levels of the education system, such data do not exist. Education is not funded along disciplinary lines, but according to enrolment or population. There is, in addition, a high degree of local autonomy in education expenditures. School boards, generally elected by local citizens, also reflect local standards of morality and taste. (In some communities, this has led to conflict between the artistic community and local school boards, e.g. the banning of literary works or censorship of art considered offensive by school trustees.) However, to the degree that public funding of education is under restraint (Exhibit 2), arts education is accordingly affected.

An alternative indicator of the resources devoted to arts education is the number of qualified arts teachers available. At the elementary and secondary levels, the rationalization of education resources which resulted from falling school enrolment, has had an impact on the number of arts teachers and the quality of arts programs being implemen-

ted. In many, if not most provinces, the number of specialist arts teachers in the schools has been reduced. In Quebec, for example, many young, well-trained art specialists who lacked seniority began to lose their jobs in the late '70s. The strength of the teachers' unions and the issue of job security meant that art specialists were replaced by tenured teachers whose jobs in their own subjects had become redundant (Sherman, 1980). Similarly, a study in British Columbia found that fine arts instructors, on the whole, were disproportionately affected by the scheduling priorities of the provincial school systems (B.C. Arts in Education Council, 1986). Such declines in the number of *specialist* arts teachers relative to other teachers occurred even though the number of arts courses relative to other courses did not decline.

Neither complete historical nor current data on the number of school arts teachers by province are available, and it is therefore not possible to provide an actual measure of this decline. Research must therefore rely upon anecdotal evidence, expert opinion and partial data. The latter partial data, although they underrepresent the total number of arts teachers, tend to support the argument that the number of specialist arts teachers declined in the late '70s and early '80s (see Appendix C, Table 3, including notes).

At the post-secondary level overall, in contrast with elementary and secondary levels, enrolment has grown rapidly over the past two decades (Exhibit 3). At both universities and colleges, enrolment in fine and applied arts programs and the number of faculty has grown significantly

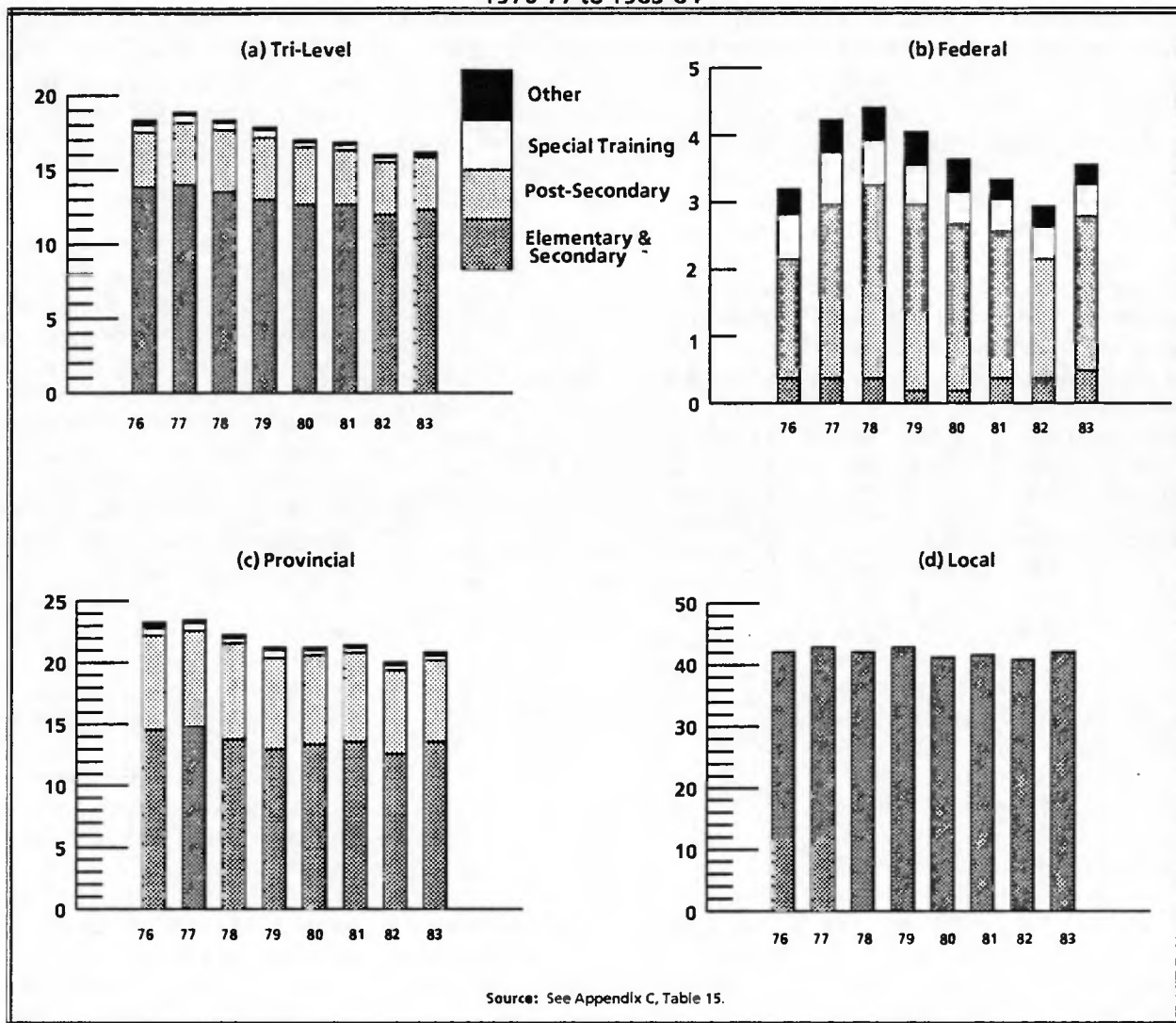
since 1970. From the mid- to late '70s, however, this growth in post-secondary fine and applied arts programs began to level off.

Perceptions of Arts Education

The reasons behind this decline or slower growth in arts programs at different levels of the education system may not be identical, but they are certainly related in some way, particularly from the point of view of the job market. At the post-secondary level, there has been a trend towards *academic vocationalism* (Wyman, 1986) and the expressed need for business and science graduates as opposed to other fields of study. Similarly, courses and programs offered to students at the secondary school level which do not apparently provide skills required by the job market are not emphasized. Secondary schools may not even offer courses in areas such as dance unless they can be clearly linked to career opportunities. General arts education courses are particularly susceptible. Specialized arts education for the more talented students is to some extent being provided for in special schools for the arts.

General arts education, i.e. arts education for the "average" student, has always been viewed as a less important part of the curriculum and commonly described as a *frill*, particularly at the secondary level. While there do not appear to be any Canadian studies on the relative importance given to arts courses in school, there is some American evidence that students rate arts courses very low in importance compared with other courses. In a National Association of Secondary School Principals report entitled *The Mood of American Youth* (quoted in Steinel, 1984, 62), students in

Exhibit 2
TRI-LEVEL EDUCATION EXPENDITURE
AS A PER CENT OF GROSS GOVERNMENT EXPENDITURE
1976-77 to 1983-84



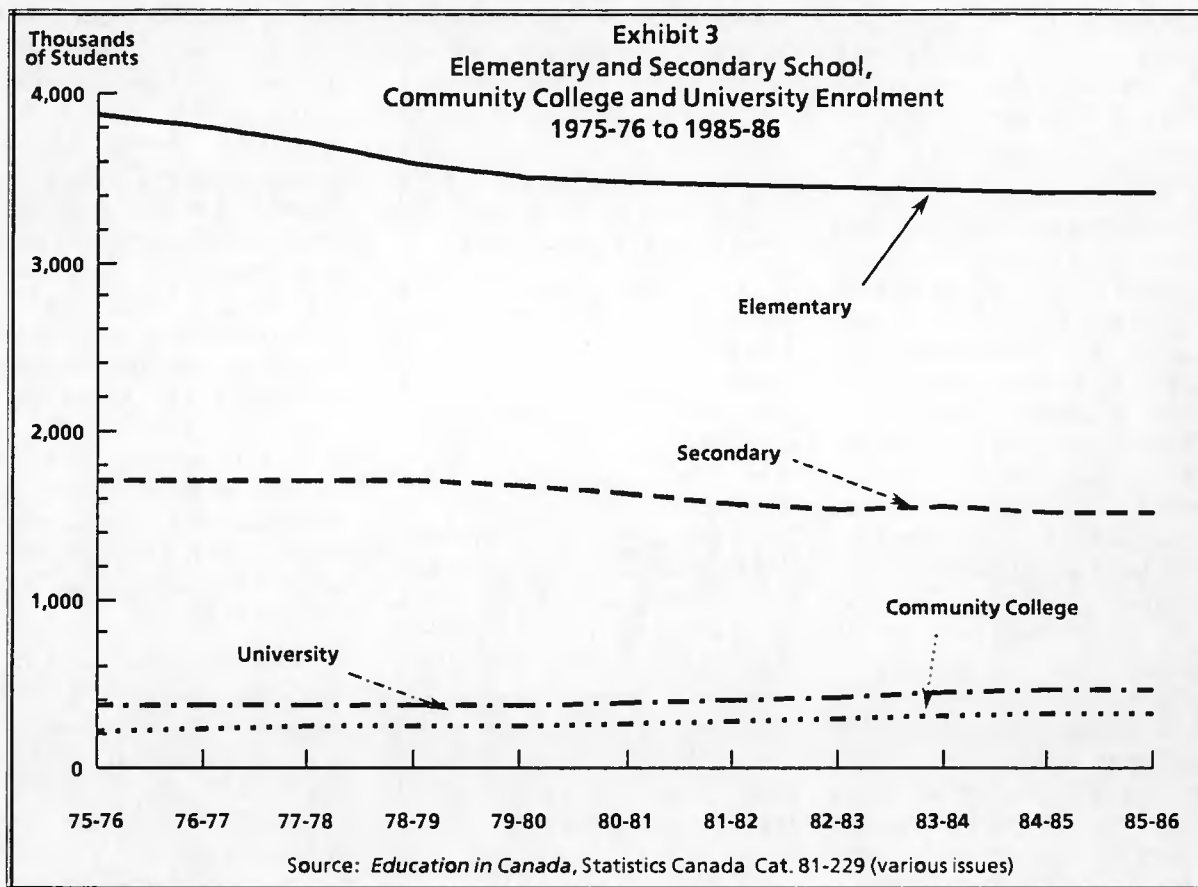
Grades 7 to 12 were asked to indicate how important it was for each of 18 courses to be offered, even if they were not currently offered at their school. Of the 18 courses, Music and Art were ranked 16th and 17th, below Religion at 15th and just above Black Studies at 18th. Mathematics, English, Computer Studies, Driver Education and Science were ranked respectively 1st to 5th. Interestingly, there was very little difference overall in the rankings between male and female students.

These views are not limited to students. A U.S. Gallup survey in

1984 asked members of the public which subjects they would require public high school students to take if they planned to go to college (quoted in Steinel, 1984, 60). From a list of 11 subjects, Art and Music were 10th and 11th. The survey yielded the same opinion concerning students not planning to go to college. Mathematics, Science, English and History were deemed important by 75% of respondents. Under 20% of respondents thought that students should be required to take Music and Art.

Several possible explanations for the relatively low importance

given to the arts in the school system can be suggested here. First, because only a small percentage of the student population is likely to have talent in the arts, there is the belief that only this group should be educated in the arts, i.e. accommodated in special schools for the arts. This represents a failure to distinguish between specialized and general needs. To say that only those with talent or those destined to be artists should receive an education in the arts is like saying that the only purpose of science education is to produce scientists, a statement *not* supported by a recent Science



Council report (Science Council, 1986). Another example which has a closer parallel with the arts is physical education. Some people are born with athletic ability; but few people would argue that they alone should benefit from physical education or athletic training. Just as specialized training is important for artists, education is important for the arts audience. Studies exist to show that the taste for the arts is developed early in life (McCaughey, 1984), and one way in which *all* individuals in society can have access to this opportunity is through courses and other programs in the schools.

Second, there is the view that arts education has relevance only to leisure activities and not to work. School subjects, it appears, are divided into two categories: those that are work-related and those that are leisure-related; and the traditional view of the

arts is that they are primarily leisure-related. Because preparing students for use of their leisure time appears to be a secondary goal of education, the arts have therefore tended to be given a lower priority in the curriculum than other subjects. Certain arts education advocates have argued that as unemployment becomes a permanent feature of the economy, arts education is increasingly important. This argument does not necessarily help to dispel the idea of the arts as primarily a leisure-time pursuit (Pitman, 1987) (though this is not to say that the latter argument is not valid). In fact, research shows that skills learned in the arts make an important contribution to work and learning in a broad sense. For example, in the business world, employers are recognizing that graduates of occupation-oriented programs such as busi-

ness administration do not always have the broadly applicable and flexible judgement skills required for making complex decisions. In contrast, liberal arts graduates with a less narrow education tend to possess skills to anticipate and not to be surprised by change (Wyman, 1986). Such a broadly based education includes learning in and about the arts.

There is also ample evidence based on extensive observation by teachers that learning in the arts contributes to and improves learning in general (see, for example, Courtney and Park, 1980; College Entrance Examination Board, 1985). Perhaps the most important point in relating the arts to the world of work, however, is the recognition that the arts represent an important source of employment. There are a large number of artistic and arts-related

occupations in Canada. In addition, arts and arts-related skills are used in industries outside of the arts (see Section 4 of the report, "The Benefits of Arts Education").

Third, there is the view that the arts are not rigorous subjects and are not intellectually demanding. This has meant that arts and arts-related courses have tended to be viewed as outlets for students unable to succeed in what are perceived as more rigorous subjects, such as the sciences. According to this, artistic activity is not seen as having an intellectual basis, but as simply involving manual skills. It is seen to provide emotional satisfaction rather than knowledge (Eisner, 1986). This is related to the distinction educational psychologists make between cognitive and affective learning, or in a parallel sense, between thinking and feeling. Cognitive activities are generally regarded as those that use words and numbers and thus verbal and mathematical forms of reasoning, while in affective learning, of which the arts are an example, mainly images are important. In the hierarchy of subjects, those which are cognitive have always tended to be at the top. Some researchers believe, however, that the arts have an important role in cognitive learning.

It is easy to see how concrete concepts such as dog or chair, red or blue, depend upon sensory information. But what about such abstract concepts as justice, category, nation, infinity? I would argue that these words are nothing more than meaningless noises or marks on paper unless their referents can be imagined...I do not mean to imply that we conjure up an image every time

we hear a word. Our automatic response mechanism makes this unnecessary. But when I say, 'The man was a feckless montebank' this statement will have meaning only if you have referents for 'feckless' and 'montebank'. (Eisner, 1986).

A fourth reason is that learning in the arts is not amenable to testing and assessment in the same way as other subjects. It is difficult, for example, to have graded tests in the arts particularly when students are engaged in producing art works. Assessment tends to involve personal judgement by teachers more than other subjects in the curriculum. Educational accountability, however, generally requires objective and quantifiable assessment. Because results cannot be easily measured, it is less easy to legitimize the study of the arts.

A fifth reason concerns the feminine association with the arts. It is a debatable question as to whether this has in any way influenced the status of the arts in the school system. To judge by enrolment figures (see Exhibit 6) females have chosen courses in this area far more frequently than males.

Objectives of Arts Education in the Schools

This section deals with arts education in elementary and secondary schools. Curriculum guidelines and program philosophies are the main source of information concerning the aims and objectives of arts education and curriculum content. However, these present certain difficulties for the researcher. Guidelines do not offer a clear sense of the relative priorities of different aims and objectives. For example, in

Ontario the curriculum guideline for the visual arts (Ontario Ministry of Education, 1986) lists a number of aims of visual arts education, among which are included: developing visual awareness of the environment; developing appreciation of design and aesthetic qualities in everyday life; becoming knowledgeable about cultural values by studying art forms of historical and contemporary societies; and developing a sense of self-worth and an understanding of the role of the individual in society. Yet it is not clear which of these is most important or if they are all weighted equally.

Another difficulty is that the *intended* curricula are not necessarily an indication of what is *implemented* in the schools. Thus, although curriculum guidelines describe the objectives of courses and how to implement them, teachers have very individual approaches to teaching. It has also been suggested that teachers in the arts stick less closely to curriculum guidelines than teachers in other subjects such as mathematics and history, and this would be particularly true of those with many years of teaching experience.

The difficulty in determining what the student actually learns is not, of course, restricted to the arts. The Science Council, in reporting on the status of science education in Canadian schools, made the following statement, which is equally applicable to arts education.

At one level, the evidence consists of the programs, courses of study or curriculum guidelines prescribed by ministries of education; these

define the intended curriculum. At a second level, school boards, schools and teachers create the planned curriculum through local programs and lesson plans. Thirdly, evidence from the classroom itself indicates the taught curriculum, which students actually experience. And finally, there is the learned curriculum, the students' intellectual and practical achievements. In an ideal world, of course, examination of all four levels would yield identical information. However, common sense suggests that this is never the case, and study confirms the reality (Science Council, 1984, 26).

Another problem is that although a well developed curriculum may exist, resources may not be made available to implement it (Gantly, 1986).

It is therefore not possible in the present study to go beyond the *intended* level, because to do so would require the participation of experts in the field of arts education with extensive practical knowledge. Arts teachers, arts consultants and other experts would be in the best position to know how the curricula have been implemented and what is actually being taught in the classroom.

However, one can look at the goals of arts education or the principles around which arts education is designed and discern that increasingly, the attempt is being made to provide a balance in arts programs so that they are not only geared towards production and performance, but also towards learning about the history of art forms, theory, aesthetic considerations and the arts of other cultures. This seems to fit in with a movement in North America towards a concept of *discipline-based* education in the

arts. The concept was developed in the specific context of art education (i.e. the visual arts), with the idea that it should consist of four components -- art production, art history, art criticism and aesthetics -- but it has subsequently been extended as a concept to other areas, such as music education (MacGregor, 1986). The discipline-based approach is currently receiving much attention in the United States, particularly under the auspices of the Getty Center for Education in the Arts (see, for example, Getty Center for Education in the Arts, 1987).

This is not to say that all art educators agree with the discipline-based approach. There are other approaches to art education. As a relatively new concept, discipline-based art education (DBAE) also poses certain problems that have not yet been resolved. For example, there is some question as to whether aesthetics should be included in the DBAE curriculum, or whether the professional role-modelling that DBAE art education represents is appropriate to school-level art education (Hamblen, 1987). The discipline-based approach is not intended to imply a rigid formula for learning in the four areas, and the general approach is subject to different interpretations (Getty Center for Education in the Arts, n.d.).

It should be noted that as yet, few programs in the United States can be clearly considered as discipline-based insofar as actually including the four components in school art education (Hamblen, 1987). In this instance, it seems likely that the Canadian situation is the same. However, it is clear from some recent provincial arts program philosophies and curriculum guidelines that

something like this concept is part of the current thinking in Canada. Following are some examples of approaches in different provinces. In Alberta, the fine arts program philosophy sees the student involved as a creator, a performer, an historian, a critic, and a consumer (Alberta Education, 1987). In Saskatchewan, the arts education program is intended to have three components: the creative/productive component, the cultural/historical component and the critical/responsive component (Saskatchewan Education, 1987).

In Ontario, the revised 1986 curriculum guidelines for visual arts in the intermediate and senior divisions identify four course components: design, studio, history and special projects, and recommend time allotments for basic level courses of 10% for design, 10% for history, 25% for special projects and 55% for studio. In more advanced level courses, more weight is given to design and history and less to studio and special projects (Ontario Ministry of Education, 1986). In Manitoba, music in earlier grades is completely performance based, while in higher grades, performance (vocal or instrumental) takes up about 70% of the time, with the remaining time to be used for rudiments, history and listening (C.M.E.C. Survey, 1987).

Trends in Arts Education Programs in Canada

Elementary School

At the elementary school level, the arts, like other subjects, are part of a general program of studies; students do not have credit courses and enrolment data are not relevant. Art and music are included in the elementary program in all provinces. One of the current issues with respect to arts education at the elementary

level is why these two areas are emphasized, while dance, drama and the literary arts receive less attention. Currently, dance is usually included only to the degree that it is part of the elementary physical education, while drama tends to be optional.

Provincial ministries and departments recommend a specific amount of time to be spent on the arts in the elementary program. For example, Alberta Education recommends that 10% of the instructional time per school year be allotted to music and art (Alberta Education, 1987). In Quebec, under the new *régime pédagogique*, two hours per week (which represents something under 10% of the time) are to be set aside for art, music, drama and dance (Gouvernement du Québec, Conseil supérieur de l'éducation, 1986). The latter is a case where all four areas are now required as part of the curriculum. Yet even where this requirement is stated, in reality all areas may not be taught because a teacher may not feel comfortable teaching one or more of the four disciplines (Gouvernement du Québec, Conseil supérieur de l'éducation, 1986).

It is clear that formal requirements are not always a reflection of the actual situation. In practice, the amount of time spent on the arts may differ considerably from the recommended time, and some schools may emphasize only one or two areas of the arts. The degree to which the elementary program is implemented has a great deal to do with the background and interest of the individual teacher, as well as the additional resources available, such as consultants, who may help teachers to develop programs. There are some specialist teachers at the

elementary level, particularly in music, but on the whole teachers are generalists, i.e. they teach all subjects. For many teachers, background in the arts may be limited, often to the one or two courses which are included in their teacher training programs.

If elementary level arts programs are not well developed, there is no basis on which to build the secondary program -- no continuity. The lowest secondary level course must therefore be geared towards the minimum attainment of elementary students. And if there is wide variation in the background of elementary students, those that have some background may lose interest because courses are geared towards those with little or no background. If art, music and other art forms are not emphasized and not well taught at the elementary level, students will not have any interest in the arts at an older age.

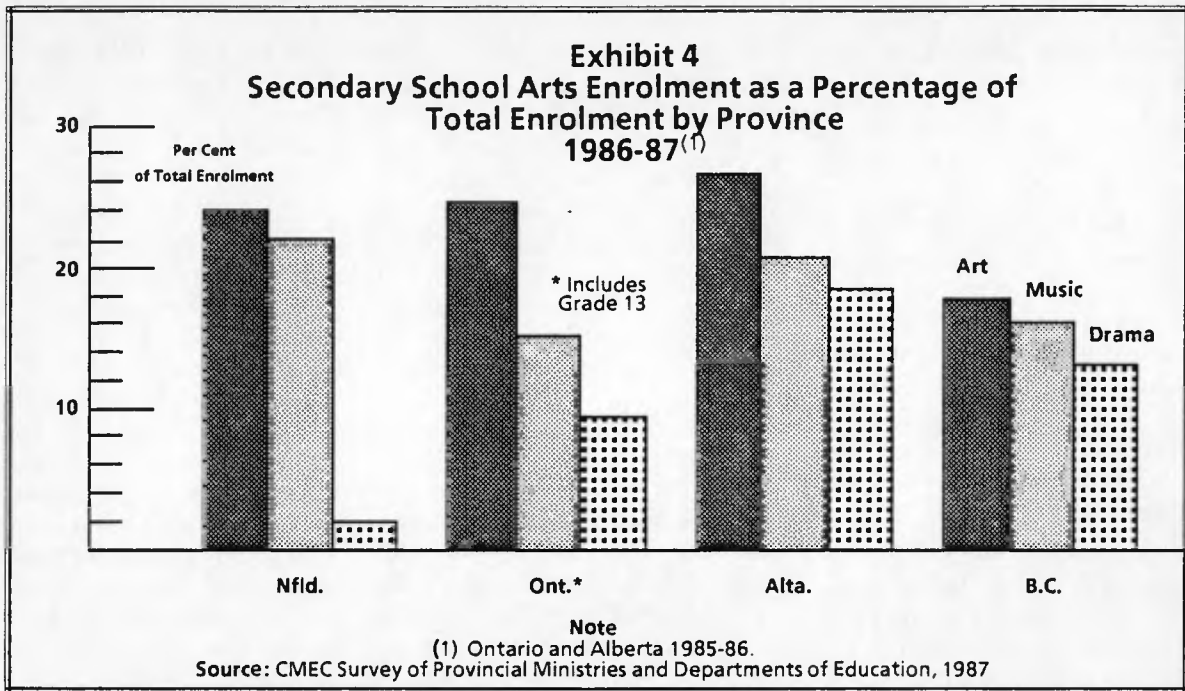
It should be pointed out that other influences may be as important as school arts education at this age in encouraging interest in the arts. Some young children are likely to be more fortunate than others in that they have access to music and dance lessons or their parents encourage their participation in cultural activities.

Secondary School

The situation of the arts at the secondary level can be somewhat more easily ascertained than at the elementary level because enrolment data provide a measure of actual participation of students in arts courses. At the secondary level, students are offered a multitude of courses, some of which are compulsory (i.e. English and maths) and others which are optional (i.e. the arts). Art, music and drama are the three main disciplines taught,

although in some provinces and some schools, drama is not offered as a separate course but is taught as part of the English (or French) curriculum. The English or French curriculum, it should be noted, also includes literature and poetry, aspects of arts education that have always been relatively secure in the schools. It is not clear to what degree creative writing is also part of this curriculum. There is some dance education, usually as part of physical education, but little in the way of special dance courses. In Ontario, there are a few *non-guideline* dance courses. These are courses for which no instructional framework is provided by a curriculum guideline, and which must be approved by the school board and Ministry of Education. Exhibit 4 illustrates secondary school enrolment in art, music and drama courses as a percentage of total secondary enrolment for four provinces, showing the general pattern of participation. More detailed enrolment data are discussed below.

For most students across Canada, arts courses are optional, not compulsory. However, there is a trend in North America towards compulsory arts credits at the high school level. In the United States, 26 states now require the student to have an arts credit for high school graduation (National Art Education Association, 1986). There is a move in this direction in Canada. Ontario introduced a compulsory credit in the arts for secondary school graduation starting in September 1984, and proposals of this kind have been made in Saskatchewan and New Brunswick. New Brunswick is proposing a compulsory half-credit course in fine arts for Grade 11 students, with a pilot program for this beginning in five schools in September 1987 (New



Brunswick Department of Education, 1987). In Saskatchewan, a 1987 Core Curriculum Policy Advisory Committee recommended that arts education be part of the core curriculum from Kindergarten to Grade 12 (Saskatchewan Education, 1987b). The recommended policy direction is to have arts education (including art, music, drama and dance) required every year up to Grade 9, and one credit in arts education compulsory from Grades 10 to 12 (Saskatchewan Education, 1987a). The policy on graduation requirements is not yet settled, but it is expected that these and other core curriculum changes will be gradually implemented beginning in September 1988 (Saskatchewan Education, 1987a).

At the Grade 7 to 9 level (*junior high*), there are compulsory requirements in some provinces as well as some proposals underway. Ontario requires students in Grades 7 and 8 to receive a minimum amount of instructional time in the arts (dramatic arts, music, and visual

arts) (Ontario Ministry of Education, 1986). And under the new *régime pédagogique* in Quebec, an arts credit is compulsory for the Secondary I and Secondary II levels (Grades 7 and 8) (Magnuson, 1986). In Newfoundland, a revision of the Junior High Curriculum is proposing one year each of art and music (Newfoundland Department of Education, 1986).

There are currently no compulsory requirements with respect to the arts beyond the elementary level in P.E.I., Nova Scotia, Manitoba, Alberta and British Columbia.

The existence of a compulsory arts credit at the high school level means that all students will have some minimum exposure to the arts beyond the elementary level. Although this is a desirable situation, it is not without potential disadvantages. For example, when the compulsory arts credit for high school graduation was introduced in Ontario in September 1984, it was speculated that many students would get their compulsory credit

out of the way in Grade 9 or 10, and that enrolment in the arts in the higher grades would fall off, particularly in light of more stringent academic requirements in other areas being introduced. Such has not proven to be the case.

Another argument concerns the impact of having students in arts classes who have no interest whatsoever in the arts. Arts teachers may be reluctant to have these students in their classes because of their potential negative impact on the other students.

One must also raise the question of what a single compulsory arts course at the high school level can accomplish. A single course may be token, and may not be sufficient to allow students to develop the full benefits of arts education so that they become evident to teachers, parents and others. If the benefits are not evident, the importance of arts education will remain unrecognized. This could provide opponents of arts education with an argument to curtail arts

education in the schools in favour of other subjects.

It may be argued that if the student's interest is strong enough, he or she will go on to take the higher level courses that are offered. However, rigorous requirements for further academic education, and the fact that arts courses are not required for university entrance, may mean that many students uninterested in a career in the arts will have little time for electives in the arts.

Furthermore, what are the benefits of a course in only one artistic discipline? The issue of depth versus breadth of knowledge is important. It can be argued that for a student to be educated in the arts, he or she needs to have some familiarity with all art forms, or at least more than one. But clearly, in the current situation of *curriculum squeeze*, it is not always feasible to expect a student to have time to develop in-depth knowledge of more than one art form. The alternative is an integrated arts course. The compulsory fine arts half-credit currently being piloted in New Brunswick is an example of such a course, which would develop breadth of knowledge in the arts rather than depth. It has been suggested that this kind of course may lead to students' further interest, including more in-depth study of a particular discipline. In this case, this kind of course may be most appropriate at lower grade levels, i.e. more as an introductory course.

Enrolment figures provide an indication of the extent to which students actually participate in arts courses including art, music, drama and dance. No school enrolment figures *by subject* are available from a national source; Statistics Canada only collects total school enrolment data by

province (except for second language education). Through the C.M.E.C. survey of provincial ministries and departments, however, current enrolment data were provided by eight provinces, two of which also provided five years of historical data. For two provinces, P.E.I. and Quebec, no arts enrolment data were provided by provincial departments or ministries.

Exhibit 5 shows the latest year's arts enrolment figures provided by each of eight provinces. Data are broken into two main levels: Grades 7 to 9 and Grades 10 to 12. Additionally, Grade 13 is shown for Ontario. Data are further broken down by discipline (Art, Music, Drama, Dance, Other).

It should be said, first of all, that enrolment in arts courses is not an indication of the number of individual students taking arts courses (i.e. a head count), because some students may take more than one course. It is not possible to measure statistically this kind of overlap, but several points suggest that it may be uncommon. First, in Grades 7 to 9, timetabling may permit the student to take a course in either art or music, but not both. Second, beyond Grade 9, as the job market and college or university loom nearer, students may not have the time or see the benefit of taking more than one arts course. Committed students, on the other hand, are likely to specialize in an arts discipline rather than take two or more different subjects. By contrast, there is overlap at special arts schools. Students at these schools are usually required to study more than one art form.

Several clear patterns can be discerned from Exhibit 5. The first is that participation in arts courses declines significantly

from the *junior high* level (Grades 7-9) to the *senior high* level (Grades 10-12), and in Ontario, a further decline can be seen between the Grade 10-12 and Grade 13 levels. As an example, in Ontario for the year 1985-86, music enrolment as a percentage of total enrolment declined from 28.2% in Grade 9 to 11.7% in Grades 10-12 and to 6.5% in Grade 13. The explanation for this trend has already been suggested. Students who are going straight into the job market or are going on to post-secondary education do not appreciate the purpose and do not have the time to take arts courses, unless they plan a career in the arts. It may also be that guidance counsellors do not recommend arts courses as electives at higher grade levels because they are not recognized as being useful to students' further academic training and employment.

The second pattern, already illustrated in Exhibit 4, is that participation in art (i.e. visual arts) tends to be somewhat higher than participation in music. There are one or two exceptions to this. For example, in Manitoba, music participation is considerably higher than participation in art, possibly due to the strong development of band and other music programs during the 1970s. Participation in drama in all provinces is significantly lower than both art and music, though it appears to be a growing area. An interesting question is whether or not enrolment in drama might be higher if more courses were offered. Currently, far fewer courses are offered in drama than in either art or music, perhaps because drama has been perceived as being provided for under the English or French curriculum. However, drama is now increasingly being recognized as a distinct area.

Exhibit 5
SECONDARY SCHOOL ARTS EDUCATION ENROLMENT BY DISCIPLINE AND PROVINCE⁽¹⁾
Most Recent Year ⁽²⁾

	Nfld.	P.E.I.	N.S.	N.B.	Que.	Ont. ⁽⁴⁾	Man.	Sask.	Alta.	B.C.
GRADES 7-9⁽³⁾										
Art	12,636	..	6,205	12,208	..	63,175	..	..	40,609	21,816
Music	12,543	..	12,810	2,442	..	41,383	..	..	32,371	16,963
Drama	-	..	..	-	..	7,178	..	..	28,852	15,201
Dance	-	..	..	-	..	487	..	..	-	-
Other ⁽⁵⁾	-	-	..	131	..	..	-	-
Total ⁽⁶⁾ Grades 7-9	33,047	..	42,309	..	..	146,810	..	..	98,256	74,417
As Per Cent										
Art ⁽⁷⁾	38.2	..	14.7	30.0	..	43.0	..	..	41.3	29.3
Music ⁽⁷⁾	38.0	..	30.3	10.0	..	28.2	..	..	32.9	22.8
Drama	-	..	..	-	..	4.9	..	..	29.4	20.4
Dance	-	..	..	-	..	0.3	..	..	-	-
Other	-	..	..	-	..	0.1	..	..	-	-
GRADES 10-12										
Art	2,673	..	1,712	1,247	..	79,095	2,721	4,601	11,229	11,309
Music	1,610	..	2,649	319	..	45,943	9,078	5,101	8,318	12,963
Drama	1,300	..	..	74	..	47,705	-	753	7,284	9,807
Dance	..	..	..	-	..	1,099	-	-	-	-
Other ⁽⁵⁾	-	..	3,053	-	-	-	-
Total ⁽⁸⁾ Grades 10-12	30,816	..	38,718	33,747	..	393,094	46,626	41,189	97,579	111,978
As Per Cent										
Art	8.7	..	4.4	3.7	..	20.1	5.8	11.2	11.5	10.1
Music	5.2	..	6.8	0.9	..	11.7	19.5	12.4	8.5	11.6
Drama	4.2	..	..	0.2	..	12.1	-	1.8	7.5	8.8
Dance	-	..	..	-	..	0.3	-	-	-	-
Other	-	..	..	-	..	0.8	-	-	-	-
GRADE 13										
Art	..	..	..	..	..	4,984	..	..	..	..
Music	..	..	..	..	..	3,779	..	..	..	..
Drama	..	..	..	..	..	1,704	..	..	..	..
Dance	..	..	..	..	..	31	..	..	..	..
Other ⁽⁵⁾	152	..	..	..	..
Total ⁽⁹⁾	58,500	..	..	..	..
As Per Cent										
Art	..	..	..	..	..	8.5	..	..	..	..
Music	..	..	..	..	..	6.5	..	..	..	..
Drama	..	..	..	..	..	2.9	..	..	..	..
Dance	..	..	..	..	..	0.1	..	..	..	..
Other	..	..	..	..	..	0.3	..	..	..	..
ALL GRADES										
Art	15,309	..	7,917	..	..	147,254	2,721	4,601	51,838	33,125
Music	14,153	..	15,459	..	..	91,105	9,078	5,101	40,689	29,926
Drama	1,300	..	..	..	..	56,587	-	753	36,136	25,008
Dance	-	..	..	..	..	1,617	-	-	-	-
Other ⁽⁵⁾	-	3,336	-	-	-	-
Total ⁽⁹⁾ All Grades	63,863	..	81,019	..	..	598,404	46,626	41,189	195,835	186,395
As Per Cent										
Art	24.0	..	9.8	..	..	24.6	5.8	11.2	26.5	17.8
Music	22.2	..	19.1	..	..	15.2	19.5	12.4	20.8	16.1
Drama	2.0	..	..	..	..	9.5	-	1.8	18.5	13.4
Dance	-	..	..	..	..	0.3	-	-	-	-
Other	-	..	..	..	..	0.6	-	-	-	-

For Notes & Sources see next page.

Notes to Exhibit 5

- (1) In most provinces, the secondary level is Grade 7 and above, but there are exceptions. The secondary level in Ontario, Manitoba and Saskatchewan is Grade 9 and up; in B.C., Grade 8 and up. For Manitoba and Saskatchewan, no arts enrolment data are available for Grade 9.
- (2) For Newfoundland, New Brunswick, Nova Scotia, Manitoba and B.C. most recent year of data is 1986-87. For Ontario, Saskatchewan and Alberta most recent year is 1985-86.
- (3) For Ontario, Grade 9 only. For B.C. Grades 8 and 9.
- (4) Includes enrolment in Roman Catholic Separate Schools at the Intermediate Level (i.e. Grades 9 and 10).
- (5) For Ontario, "Other" is Screen Education.
- (6) Total School enrolment Grades 7-9. Enrolment data by Grade and province provided by Statistics Canada.
- (7) For New Brunswick Grades 7 to 9, music and art enrolment figures were derived from estimated percentages of total school enrolment.
- (8) Total School enrolment Grades 10-12.
- (9) Total School enrolment Grade 13.

Sources

*Arts Enrolment data from CMEC Survey of Provincial Ministries and Departments of Education.
Total school enrolment data for 1985-86 from Statistics Canada Catalogue 81-210, Elementary and Secondary School Enrolment. 1986-87 data are preliminary and unpublished.*

Another aspect of enrolment is the historical one. Long term trends in enrolment cannot be examined here because of a lack of data. (The meaningfulness of arts enrolment data over a long time horizon is also questionable because the content of courses has changed significantly over a span of ten to fifteen years, as have curriculum guidelines and teaching methods.) However, enrolment data over a five year period in two provinces (Ontario and Saskatchewan) were provided. These data are graphically displayed in Exhibits 6, 7 and 8. (Data are shown in numeric form in Tables 1 and 2, Appendix C). Ontario provides an interesting study because the new compulsory arts credit became effective in 1984.

It can be seen from Exhibit 7 that over the period 1982-83 to 1986-87 arts enrolment in Ontario has generally increased. Only one area, screen education, has consistently declined. Dance, on the other hand, although a very small area in terms of total enrolment, has grown quite rapidly. In music, visual arts and dramatic arts, enrolment has increased significantly with most of the increase at the intermediate level in visual arts. The latter trend can be accounted for by the introduction of the compulsory arts credit. While

there were fears that the introduction of a compulsory credit would have a significant impact on arts enrolment at other levels (i.e. that enrolment would fall off) the data do not bear this out. At the senior and honours levels, music enrolment has remained relatively unchanged over the period; dramatic arts has slightly increased; and visual arts has slightly declined. It can be noted, in addition, that with only one important exception, female enrolment is consistently higher than male enrolment. The exception is visual arts at the intermediate level.

Enrolment data for Saskatchewan over the period 1981-82 to 1985-86 are shown in Exhibit 9. Unlike Ontario, Saskatchewan has not yet introduced a compulsory arts credit. Enrolment in arts courses overall declined between 1981-82 and 1983-84 but then increased again between 1983-84 and 1985-86, though not quite back to the level of 1981-82. It is not clear what is behind this pattern -- except that it is part of a more general trend in enrolment in the province. Like Ontario, however, female enrolment in the arts has remained consistently higher than male enrolment. Unfortunately, these data do not reflect current developments in Saskatchewan. The proposal to make the arts part of the core

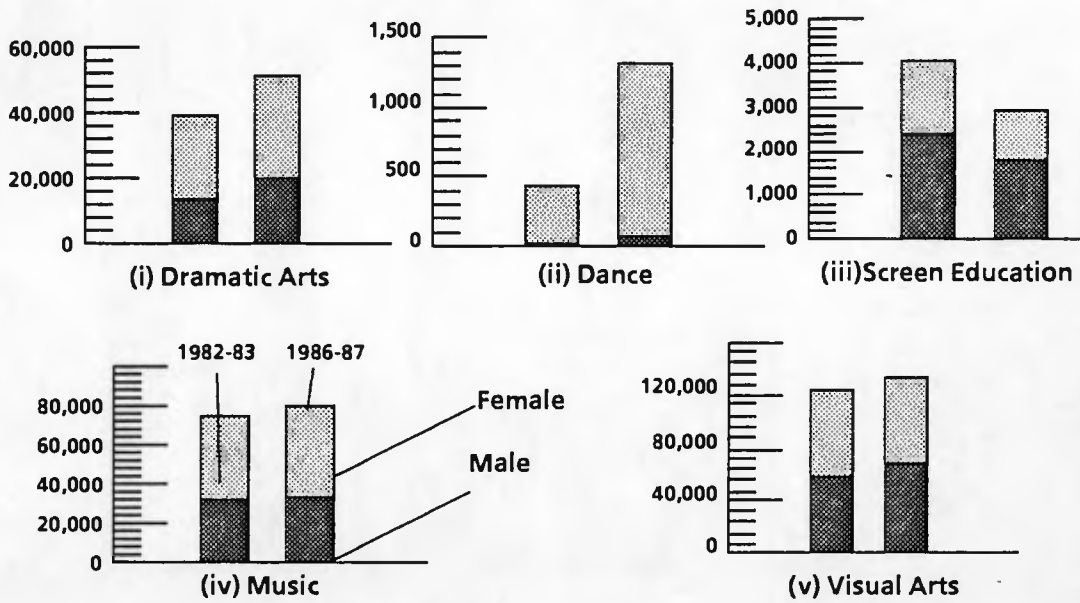
curriculum, as well as improved arts teacher education through the five-year-old Arts Education program at the University of Regina, are part of these developments. Both of these grew out of a Ministerial Advisory Committee on arts education in 1981 (Saskatchewan Education, 1981).

Finally, it is important to remember that, in the same way that curriculum guidelines do not necessarily reflect what students actually learn, enrolment data provide little information about either the quality of courses or the amount of time the student spends in the classroom. The variance in quality and time spent may be uneven across provinces, school boards and schools. In this respect, one of the important factors concerns the background of the teachers and the training they have received with respect to arts education. Teacher training in the arts is a complicated subject, and it is not possible to deal with it in a report such as this one.

Special Schools of the Arts

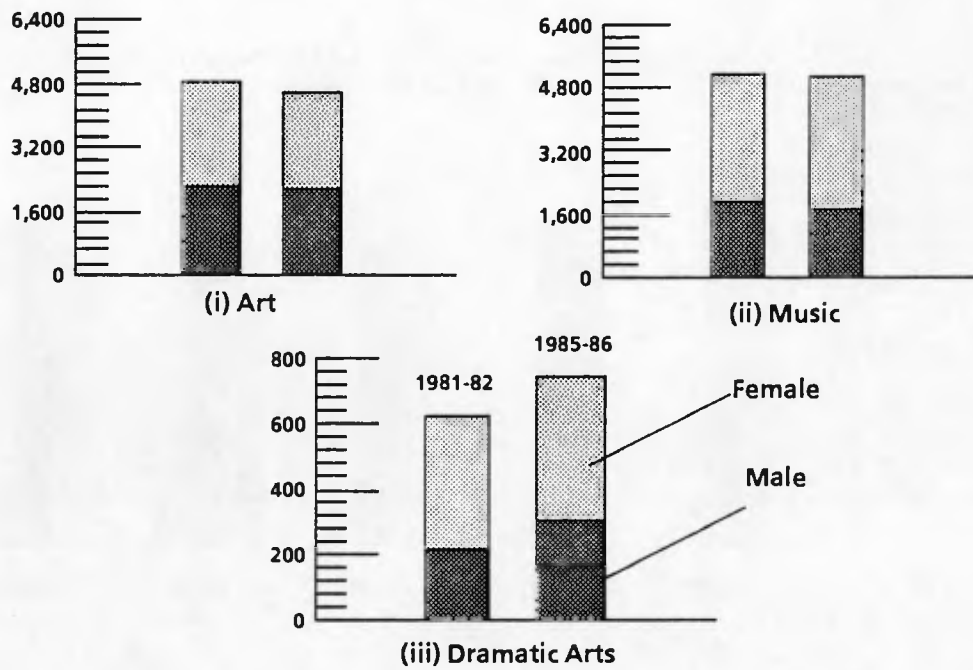
Although the arts are offered at different levels from basic to advanced within regular schools, recognition has been given to the fact that there are students with special aptitudes and interests in the arts. Special schools for the arts have been established,

Exhibit 6 Secondary School Enrolment in the Arts by Discipline, Male and Female (a) Ontario 1982-83 and 1986-87*

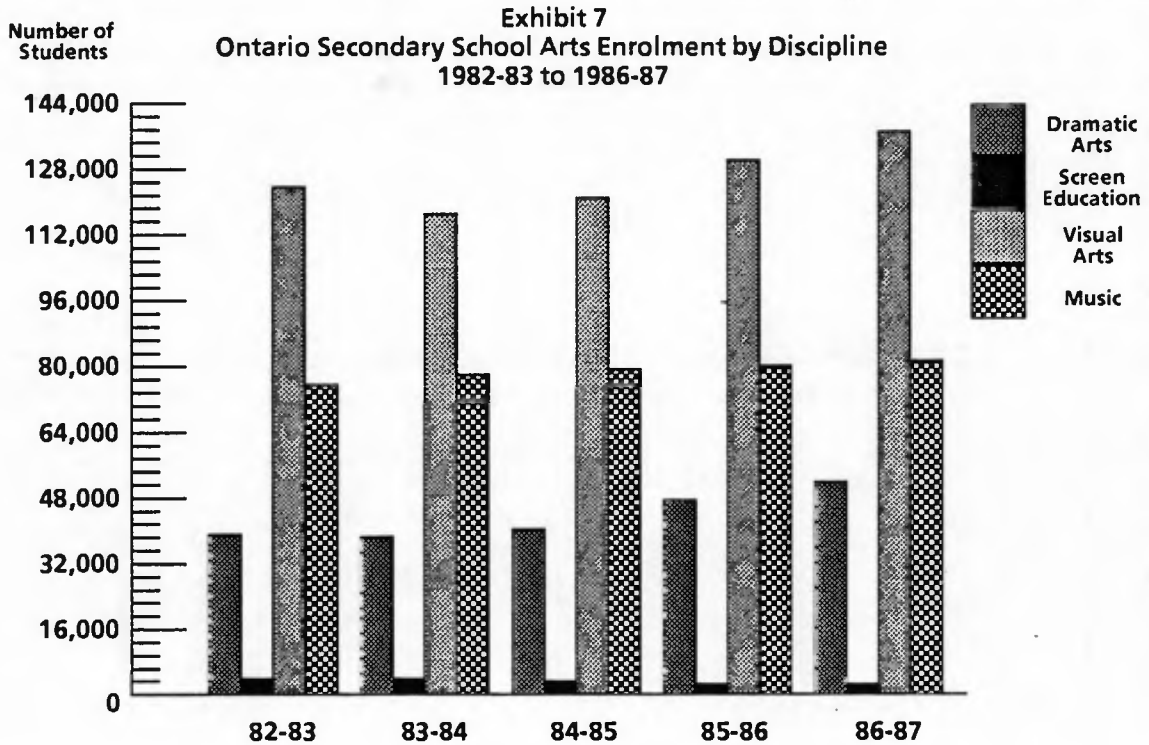


* Includes Grades 9 to 13. Excludes enrolment in Roman Catholic Separate Schools due to problems in data comparability.

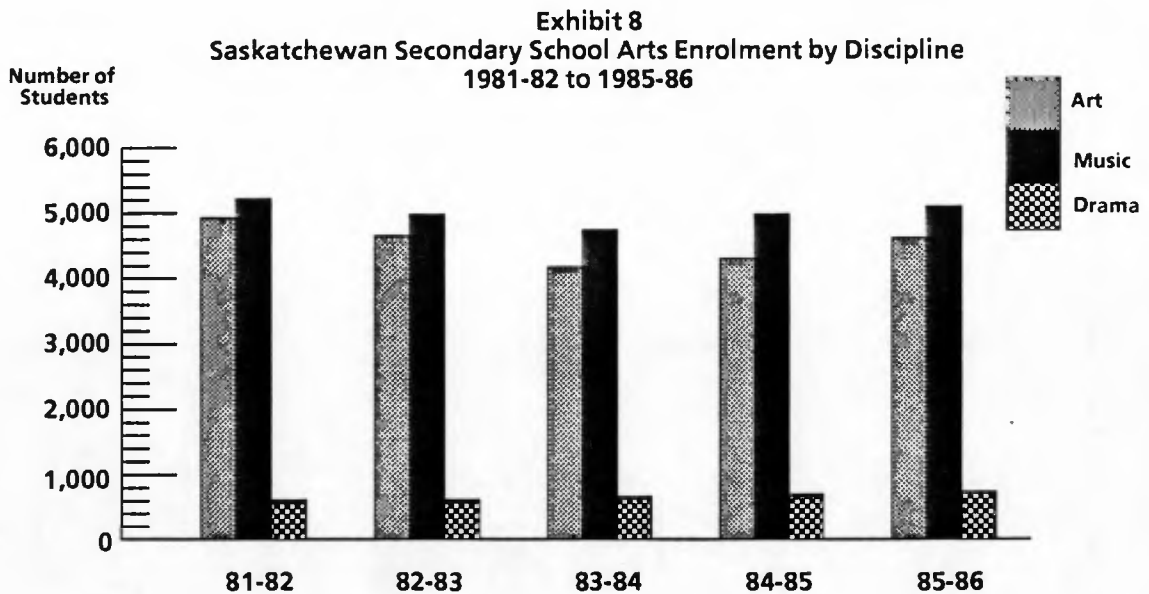
(b) Saskatchewan 1981-82 and 1985-86



Source: CMEC Survey of Provincial Ministries and Departments of Education, 1987



Note: Figures for Dance were too small to be expressed and therefore were not graphed. See Appendix C, Table 1.
Source: See Appendix C, Table 1 for figures.



Source: See Appendix C, Table 2 for Figures.

particularly in the last five years, as part of a trend in providing alternative schools, including schools for athletics, science and academically gifted students. The trend, however, appears to have been particularly strong in the arts area. Arts schools are a North American phenomenon; in the United States, it is estimated that there are over 100 (National Art Education Association, 1986). The best example is that of the High School of the Performing Arts in New York City (the model for the *FAME* school on the television series). In Canada, it is estimated that there are about 30 arts schools as well as perhaps 10 other schools with particularly strong programs in the arts in one or more disciplines.

It can be seen from Exhibit 9 that the vast majority of these schools are concentrated in Ontario and Quebec, with only a small number in the West and none in the Atlantic provinces. A few of these schools are elementary but most are secondary. Enrolment is about 3,500 in Ontario and approximately the same in Quebec. Enrolment in special schools in the Western provinces is difficult to estimate, but perhaps represents an additional

500 students for a total estimated enrolment across Canada of 7,500.

These schools are funded on the same basis as others in the public school system, and thus are accessible by all students; however, most have admission requirements, for which students have to audition. Concerns have been expressed that the schools are catering to an elite group in that students who manage to get into the schools are those that have had private training and other advantages (Fruman, 1987). Only a small number of arts schools/programs require only the interest and enthusiasm of the student.

The programs in these schools are most often based on a philosophy of *education through arts*. The individual can major in a single arts area, have the opportunity to experience other areas, and also receive a well-balanced academic education. Students may pursue a career in the arts or one unrelated to the arts. Only a few schools have a basic philosophy which involves *education in the arts* (Smith, 1986). Here the principal aim is to prepare the student for post-secondary training in the arts and hopefully a professional career in

the arts, and at the same time give students a regular academic education. An important aspect of special schools for the arts is that they provide early training in areas such as dance where training must start early and span many years.

Some problems concerning the arts schools have been raised. An important one is the impact of these schools on the arts programs in the regular school system. The best arts teachers may be attracted to arts schools, and funds may be taken from a school board's total arts budget to finance the special school. A problem which may be acutely felt, particularly in music, is the potential effect of the loss of student leadership. If the best members of the school music ensemble were to move to an arts school, their absence would have a serious effect of the standard of performance within the general school music program (Graham, 1983). In reality, it is not clear whether this has occurred or will occur. However, not everyone sees the loss of the most talented students as a major problem. If the most talented arts students are educated in arts schools, the range of talents in the rest of the school system is not as wide, and

Exhibit 9
ESTIMATED NUMBER AND ENROLMENT IN PUBLICLY FUNDED ELEMENTARY AND SECONDARY SCHOOLS FOR THE ARTS BY PROVINCE
1986

PROVINCE	PUBLICLY FUNDED SCHOOLS	ESTIMATED ENROLMENT
Quebec	15	3,500
Ontario	15	3,500
Saskatchewan	7	..
Alberta	2	..
British Columbia	4	..

Sources

- (1) CMEC Survey, 1987.
(2) *Schools and Special Programs for the Arts and Athletes*, Canadian Education Association, 1987.
(3) Smith, David C.H., *A Directory of Elementary and Secondary Schools for the Arts in Ontario*, June 1986.

therefore easier to accommodate (Johnston, 1986).

Another concern has to do with the link with future employment. What is the value of schools in the performing arts if there is an already saturated employment situation in the arts? (The degree to which there is a saturated employment situation in the arts is a debatable question in itself.) Do students have unrealistic expectations believing that the arts schools are a guaranteed road to employment? One reply to this is that there is no harm in training students (even in cases where the students have no hope of commercial success) because study of the arts is a valid aim in and of itself and the programs develop self-assurance, self-discipline and other important qualities.

POST-SECONDARY ARTS EDUCATION

As the evidence earlier in this section has shown, participation in arts courses tends to fall as students move through the high school. In the last two years of high school, very few students are taking any arts courses; and these students are more than likely interested in an arts-related career. In addition to this being a troubling situation in itself, it also raises certain questions in the context of post-secondary education.

Continuity between secondary and post-secondary arts programs is important. The quality of secondary programs will in turn have influence on the standard of post-secondary programs. In the opinion of some, secondary school arts programs often inadequately prepare students for college and university level studies (see, for example, McAulay, 1986). It is also not clear to what degree all regular schools have the resources

to offer courses at the more advanced levels required by students going on to further education in the arts. Special schools for the arts have been set up only in certain provinces (almost all in Central Canada); even within those provinces only larger centres tend to have this type of school. Thus, some students who choose to enter fine and applied arts programs may have little formal training in the arts, while others may have considerable training. The mixed background of fine and applied arts students at post-secondary institutions (in contrast to those in the sciences who must have obtained specific science credits in high school) poses problems.

Even though there may be problems with respect to linking secondary and post-secondary arts education, there has been substantial growth in degree and diploma programs in the arts, indicating significant student interest in the fine and applied arts as an area for further study. This growth paralleled the great expansion of artistic activity that has taken place in Canada since the 1960s, which created a need to provide expanded training facilities to train artists (some of whom might otherwise have had to seek training outside of Canada).

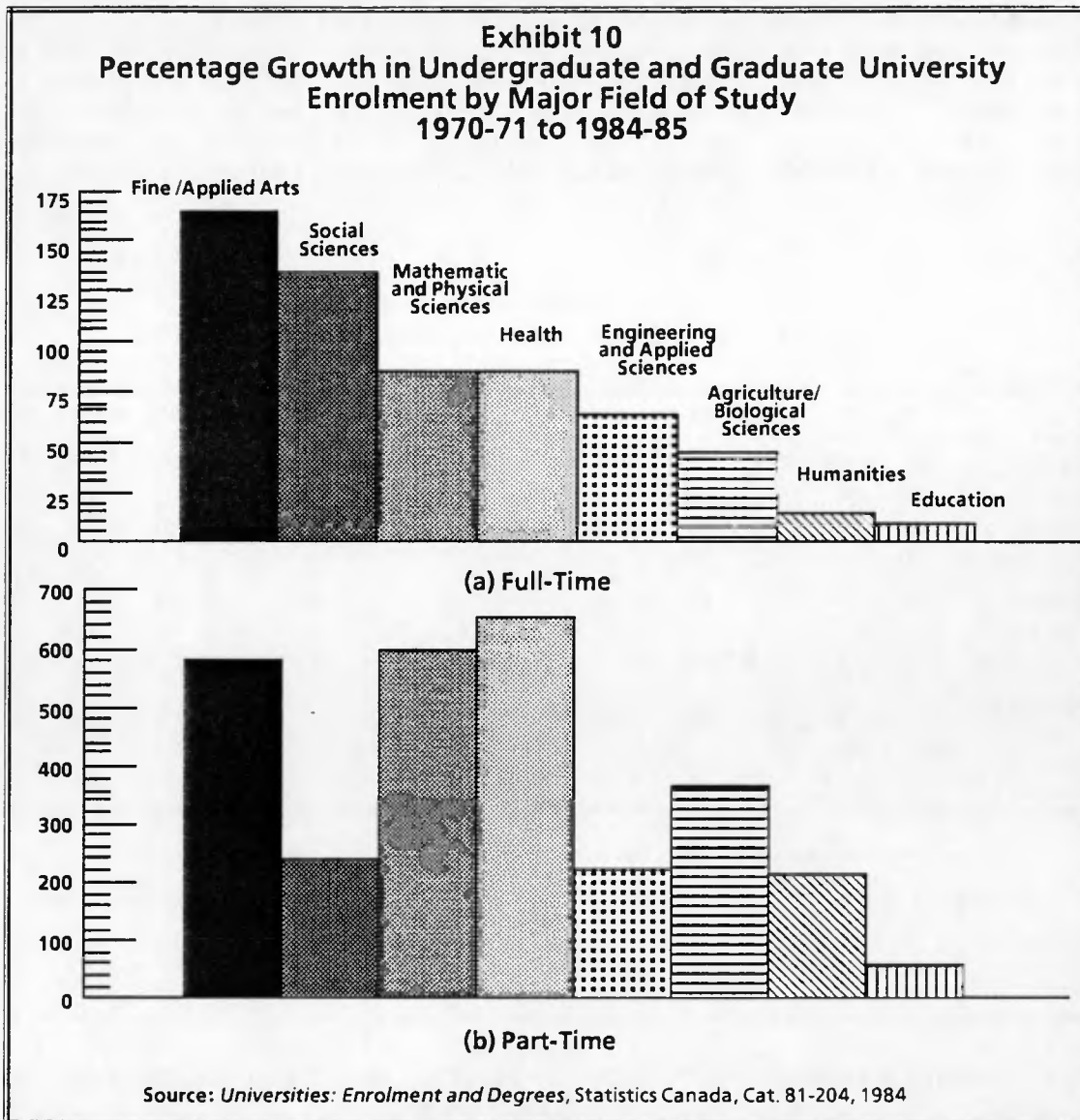
A clear indication of the magnitude of the growth in post-secondary arts education can be obtained by comparing directories of facilities for the study of the arts in Canada published in three different years (Canadian Cultural Information Centre, 1964; Statistics Canada, 1972; Canadian Conference of the Arts, 1984). The number of facilities listed (including colleges, universities, schools of art and other professional schools) almost *tripled* between 1964 and 1984. In 1964, there were 58 facilities. By

1971, mainly as a result of the expansion of diploma programs at newly created community colleges, there were 121 facilities. In 1984, the number stood at 155. Expansion took place, not only in facilities, but also in the types of programs being offered. For example, dance programs at colleges and universities began to appear on the scene in the early 1970s. Fine and applied arts diploma and degree programs became organized around an increasing number of specialized sub-disciplinary areas. Similarly, teacher training programs in faculties of education have been developed to allow for specialization in arts disciplinary areas.

Universities

Enrolment and faculty figures reinforce this picture of growth. Full-time university enrolment in the fine and applied arts grew from 5,446 in 1970-71 to 14,236 in 1985-86, with applied arts enrolment representing about one quarter of the total. The period of most rapid growth was during the early 1970s when full-time enrolment more than doubled. In fact, during that time, the fine and applied arts were the fastest growing major field of study at universities for full-time and part-time students. By the late 1970s, although this growth had slowed somewhat, fine and applied arts enrolment still showed a continuous increase (Exhibit 10).

While enrolment continued to increase, the number of full-time faculty in the fine and applied arts actually declined after 1978 following a steady period of growth from 1971 to 1978. By the early 1980s, the number of faculty began to increase again, though by 1984 it had not returned to the peak 1978 level (Exhibit 11). As a percentage of total university teaching staff, fine and applied



arts teachers increased slightly from 3.7% in 1970-71 to 4.3% in 1984-85 (Exhibit 12), but in comparison to other major fields of study, the fine and applied arts have remained the smallest in terms of faculty.

Community Colleges

Community college programs provide an alternative to studying the arts in university, and, while stressing similar goals, have admitted a larger variety of students from different backgrounds, some of whom could not be admitted into university programs because of the particularized admission criteria

(Moses, 1986). In comparison with universities, arts enrolment has been mainly in the applied areas - almost 85% in 1985-86 (Exhibit 13). This is in keeping with the more *employment-oriented* tradition of community colleges. Community colleges are certainly perceived this way by students in the fine and applied arts. According to a survey of 1982 university and college graduates taken two years after their graduation (i.e. after they had had some experience with the job market),

"Among all university graduates, those in the fine and

applied arts had the highest proportion of graduates -- 16% - - who would now enroll in a college of trade/vocational program rather than a university program" (Secretary of State and Statistics Canada, 1986).

Growth in enrolment in applied arts and performing arts programs has been significant. Applied arts enrolment grew from 12,016 in 1976-77 to 19,108 in 1985-86 (Exhibit 13). Performing arts enrolment, while small in terms of overall enrolment, almost doubled between 1976-77 and 1985-86 jumping from 988 to 1,896.

Four main functions in higher education in the arts have been recognized: (1) professional training; (2) education of teachers; (3) personal education; and (4) community/social education

(Robinson, 1982). The organization of courses and course design have to account for these different functions. For example, the educational requirements of teachers as opposed to artists with

respect to music training are quite different. The latter, for example, will concentrate more heavily on performance. The way in which the current Canadian system of post-secondary

Exhibit 11
TRENDS IN FINE & APPLIED ARTS FACULTY IN CANADIAN UNIVERSITIES
1971-1984

	1971	1972	1973	1974	1975	1976	1977	1978	1979	1980	1981	1982	1983	1984
Fine Arts	810	816	879	900	928	968	1,007	1,045	1,056	1,081	1,151	1,173	1,155	1,167
Fine Art (1)	293	253	287	288	284	286	294	305	314	331	332	345	338	333
Music	376	394	416	425	450	476	524	528	534	540	582	577	560	570
Other Perf. Arts (2)	141	169	176	187	194	206	189	212	208	210	237	251	257	264
Applied Arts	33	43	48	111	113	104	109	119	115	117	126	144	164	162
Industrial Design	1	-	1	3	7	5	7	6	8	8	9	10	10	10
Other Applied Arts	32	43	47	108	106	99	102	113	107	109	117	134	154	152
Fine & Applied Arts N.E.C.	35	99	102	110	144	153	144	333	322	136	143	145	150	148
Total Fine & Applied Arts	878	958	1,029	1,121	1,185	1,225	1,260	1,497	1,493	1,334	1,420	1,462	1,469	1,477

Source

Post-Secondary Education Section, Education, Culture and Tourism Division, Statistics Canada.

Notes

(1) Includes Theory, Art History, Appreciation and Aesthetics, Fine Art, Painting, Sculpture and General Studies.

(2) Includes Dance and Drama & Theatre.

(3) Includes Ceramics, Drawing and Design, Engraving, Fashion, Graphics and Graphic Design, Interior Design, Jewelry Design, Lithography, Photography and Painting.

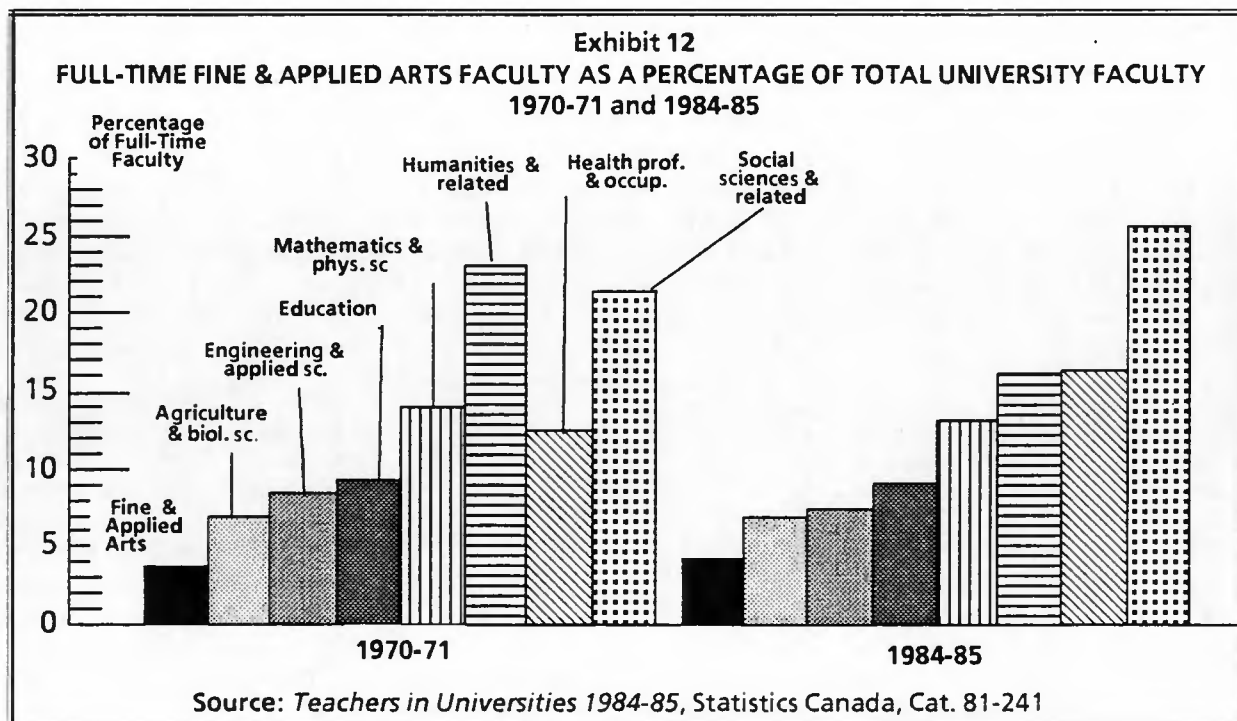


Exhibit 13
COMMUNITY COLLEGE ENROLMENT⁽¹⁾
IN THE FINE AND APPLIED ARTS
1976-77 to 1985-86

	76-77	77-78	78-79	79-80	80-81	81-82	82-83	83-84	84-85	85-86
Fine & Applied Arts	15,782	17,093	18,226	18,662	19,365	19,778	20,518	22,025	22,476	22,631
Fine Arts	3,766	4,679	3,128	4,942	3,063	2,949	3,131	3,484	3,436	3,523
Performing Arts	988	1,309	1,632	1,495	1,555	1,475	1,562	1,885	1,895	1,896
Other Fine Arts	2,778	3,370	1,496	3,447	1,508	1,474	1,569	1,599	1,541	1,627
Applied Arts	12,016	12,414	15,098	13,720	16,302	16,829	17,387	18,541	19,040	19,108

Note

(1) Full-time and part-time enrolment.

Source: Post-Secondary Education Section, Education, Culture and Tourism Division, Statistics Canada.

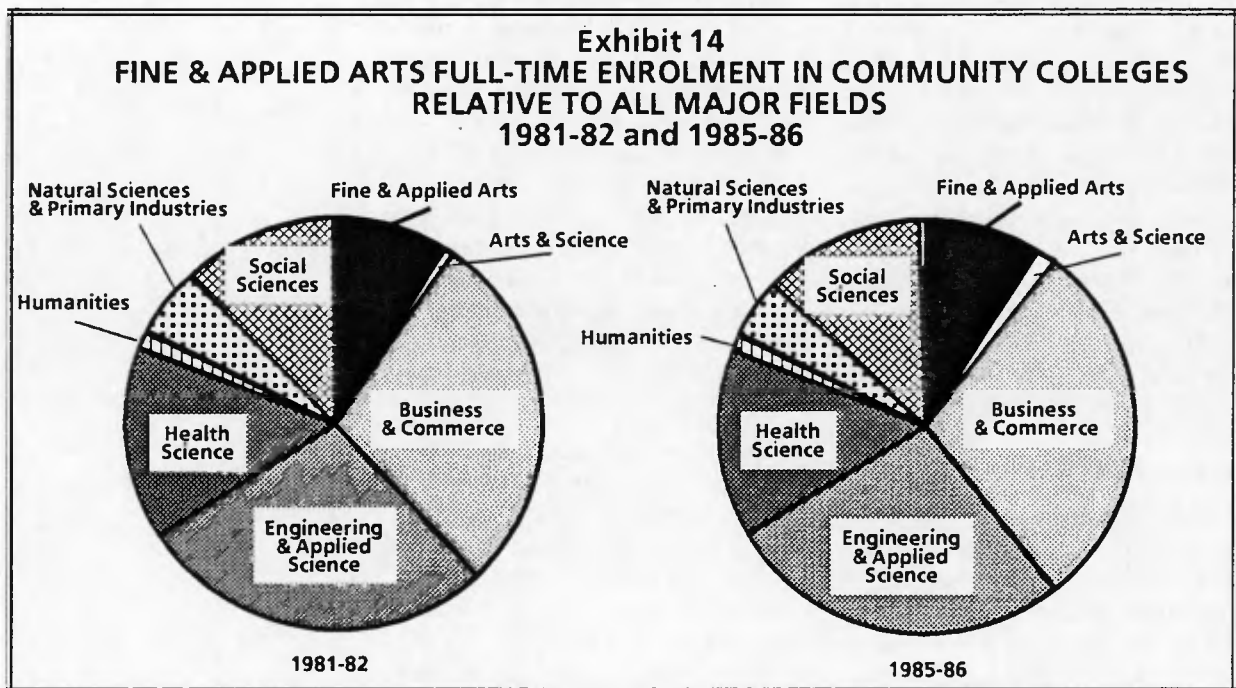
education in the arts is organized around these different functions is the subject of a study in itself and will not be explored here.

The current occupational status of college and university graduates in the fine and applied arts is of interest. It is a fact that many end up in occupations unrelated to their field of study. A recent study found that only 36% of recent community college graduates in the arts were working in the artistic/literary

field. For university graduates only 20% has obtained employment in the artistic/ literary/ recreational area, while 33% were employed in teaching (Secretary of State and Statistics Canada, 1986).

Fine arts graduates (including the performing arts) face some special problems. As confirmed by a number of Canada Council studies, there is, in fact, a gap between graduation and professionalism in the fine arts

(Dunton, 1982; Black, 1977; Blume, 1979). Post-secondary (particularly university) arts education in Canada tends to be high in theory and low in practical training. Professional school and apprenticeship training, on the other hand, results in a strikingly different career path for students. In 1980, the Canada Council and Statistics Canada (Lemieux, 1981; Regan, 1982) conducted a control group survey of National Theatre School graduates and theatre professionals trained in the universities



Source: *Education in Canada*, Statistics Canada, Cat. 81-229

and colleges. A comparison of career paths of these two groups revealed that National Theatre School graduates significantly out-performed their colleagues with respect to: time required to obtain first employment; duration of employment; job satisfaction; and income.

Limited and low quality training opportunities in Canada have resulted in two tendencies. First, many young Canadians wanting to develop their skills have had to study abroad. In many cases these young professionals stay abroad, reducing the available pool of highly qualified Canadian workers. Second, in order to obtain highly qualified workers, Canadian artistic enterprises have, in the recent past, recruited foreign professionals. This has been the subject of significant public controversy.

It is being increasingly recognized (though not yet put into practice) that arts courses are an element of the well-rounded education students require to be prepared for post-secondary study, whether in the arts or not. The College Entrance Examination Board in the United States has now identified six Basic Academic Subjects that students need in order to be adequately prepared for college -- English, the Arts, Mathematics, Science, Social Studies and Foreign Languages (College Entrance Examination Board, 1983). As discussed earlier, concrete recognition of this through compulsory high school credits in the arts is not yet fully recognized in Canada.

Once students enter college or university, education becomes more specialized. One aspect of post-secondary arts education that is difficult to investigate concerns full-time students outside of fine and applied arts

programs who are enrolled in a fine or applied arts course. Enrolment data do not permit examination of the issue because they count students according to the program they are registered in, not according to courses. Thus there is no way of identifying, for example, how many students in economics programs are taking a course in music appreciation.

Continuing Education

The popularity of continuing education in the fine and applied arts attests to a strong interest in non-vocational arts education. In Canada, continuing education courses are offered through school boards, colleges and universities. At the college and university level, continuing education includes, in addition to registration in non-credit courses through continuing education departments, credit courses taken by anyone outside of a full-time program. Although continuing education is generally thought of as being non-vocational, in actual fact there are a variety of reasons why people take such courses, and a given course may be viewed differently depending on who is taking it. A 1985 study of adult education in Canada quotes the example of a university course in art history which could be classified as academic by a part-time student working towards a degree, as job-related by an art gallery employee, or as general interest by a retired person seeking more knowledge of art (Secretary of State and Statistics Canada, 1985).

A 1981 survey of American universities indicated that 21% of all university courses offered to adults were in the fine arts (Charlton, 1981). Data from the latest Canadian survey of continuing education in universities reveal that in 1986, registrations in fine, applied and performing arts non-credit

courses (i.e. not for credit towards a university degree) were higher than all other courses, representing about one-sixth of all university continuing education registrations. The demand for arts courses has also grown significantly over the past 10 years. In 1977, registrations in university continuing education fine and applied arts courses stood at 37,309. By 1986, this number had grown to 63,474 (Exhibit 15). There are no recent data concerning continuing education in the fine and applied arts in school board and college programs. If the 1977 pattern holds true, however, university continuing education represents only a relatively small part of all continuing education in the fine and applied arts (Exhibit 15). This indicates that while many students either in high school or at the post-secondary level do not have the opportunity or inclination to study the arts while in school, arts education is ultimately considered important to them.

Exhibit 15
Continuing Education Enrolment in the Fine & Applied Arts by Type of Institution
1973-74 to 1977-78 and 1986-87

	1973-74	1974-75	1975-76	1976-77	1977-78	1986-87
ALL LEVELS (1)	313,396	440,700	502,138	578,700	678,645	..
School Boards	226,681	304,790	324,064	392,953	470,392	..
% of All Levels	72%	69%	65%	68%	69%	..
Community Colleges	57,784	105,291	149,245	153,572	170,944	..
% of All Levels	18%	24%	30%	27%	25%	..
Universities	28,931	30,619	28,829	32,175	37,309	63,474

figures may not add due to rounding

LEGEND

Source: Postsecondary Education Section, Education, Culture and Tourism Division, Statistics Canada.

(1) Fine and Applied Arts includes Art, Design, Performing Arts, Mass Media Arts, Graphic Arts, Photography and Cinematography, Hobbies and Crafts and Recreation.

(2) No continuing education survey data are available from Statistics Canada for the years between 1977-78 and 1986-87. Also 1986-87 survey data were only available for universities.

3. ARTISTS, ARTS ORGANIZATIONS AND ARTS EDUCATION

This section focuses on the role of artists and arts organizations in arts education. Their role in arts education is quite different than that of the arts teacher in the classroom. The student, rather than involved in formal learning in the arts, is engaged in a learning experience - the kind of experience that cannot generally be duplicated in a school course, but which complements it. The arts education activities briefly described here include only those funded under provincial artist-in-the-school programs as well as by the Canada Council. It should be recognized that arts funding from other federal, provincial and local sources may also be directed towards education related activities in the arts.

Artists in the Schools Programs

Formal learning through school arts courses, as described in the previous section, is the main aspect of arts education in the schools but not the only one. There is a growing trend in North America towards bringing artists into the schools so that students will actually experience the arts and benefit from the unique perspective of artists. For some students, such as those from rural areas, this may be their only exposure to live performances. For most students, it may also be their only opportunity to meet and talk with artists.

A complete description of all such programs in Canada is not included in this report because it was not possible to undertake a complete survey in the time frame for the report. However, from existing evidence it is clear that there are "artists-in-the-school" programs in most provinces, either locally organized or

provincially run. Several programs have only been established within the last year or two, attesting to a growing interest in this type of program in Canada. These recently initiated programs include one jointly run by the New Brunswick Department of Education and the Department of Tourism, Recreation and Heritage, and another set up by the Ontario Ministry of Citizenship and Culture called *Class Connections*. Among the programs that have been in existence for several years, the two largest and most developed are in Ontario and Manitoba, and these are funded by the respective provincial arts councils. There are no federally-funded programs of this kind.

The Ontario Arts Council's involvement with arts education began in 1973, and Manitoba Arts Council's in 1976. Both programs basically involve bringing artists and performing groups into schools -- either for a single performance, a week-long residency or a visit of several weeks duration. Performing groups give single performances. Creative artists engage in week-long residencies during which time they give workshops and other presentations to students. Visits of several weeks duration are for artists who go into smaller communities and engage in activities that involve both the school and the community. In Ontario, the latter involve visits to communities with a population of under 5,000, while in Manitoba they are for communities outside of the Perimeter Highway (i.e. Winnipeg).

Both programs have been expanded in recent years and now include a number of sub-programs. As a result of

expansion and increased demand, Ontario's Creative Artists-in-the-Schools Program was recently reviewed, and Manitoba's program is currently being reviewed. In both cases, an important issue has been the objectives of the programs. Objectives are not always clearly stated (Major, 1986). There are, however, a variety of underlying and assumed objectives. Researchers generally see these objectives as: enhancing student self-expression and creativity, developing sensitivity and critical discernment and eventually increasing the size of arts audiences. Artists-in-the-schools programs are also seen by those funding them as a form of financial support to artists in that they provide additional employment for them. As part of these programs, the presence of the living artist can help to demystify the arts, stimulate interest in them and promote experiences that normally do not occur in the schools. In addition, by showing artists at work in the school setting, students can see that the arts are a possible career option.

The growing demand for these types of programs also raises the issue of their impact. For example, to what degree do these programs actually stimulate student interest in the arts? In the United States, this question has been raised about the National Endowment for the Arts' Artist-in-the-School Program which has been in place since 1969. This program expanded very rapidly and is currently the largest federally funded program for arts education (Pankratz, 1983). In the early '70s, several attempts were made to evaluate the effectiveness of the program, but none of these efforts were successful. The results of

evaluations were either not made publicly available or were not considered to be objective assessments. One report, for example, claimed a significant increase in student interest in the arts when in fact only 18% of teachers reported any increase in student interest as a result of the program.

Attempts to gauge the real impact of these programs have generally been difficult for a variety of reasons. Part of the problem relates to the fact that there are many participants in the programs (students, teachers and artists). It is very difficult for participants to actually evaluate the immediate impact the programs. Students, the primary beneficiaries of the programs, are not always involved in the evaluation process. There may also be a tendency for participants to always positively evaluate programs simply because they do not want to *miss out* next time.

Researchers have raised other issues concerning artist-in-the-schools programs. One is that there is a lack of continuity in the programs. The artist is only in the school for a brief period and there may be little follow-up to his or her visit. If there is no strong arts education program already in the school, whatever the artist may succeed in passing on to the students may not be further developed (Pankratz, 1983). In the same vein, the impact of the artist's visit is considerably reduced if there is no preparatory material for teachers and students. These issues need to be faced in the context of available resources, especially in light of the growth in demand noted in the Ontario and Manitoba Arts Council programs. Should programs be funding more visits to more students thus broadening the exposure? Or should they be aiming to serve fewer students,

but allow more resources for follow-up visits?

The interface between artists and teachers also has much to do with the success of programs. However, it has been suggested that mutual respect and flexibility between the artist and the teacher has been the exception, not the rule (Major, 1983). In order to bridge the gap between the teacher and the artist, one researcher has suggested that

... educators must become more sensitive to the needs and constraints of artists, and artists must temper their professional ambition with sensitivity to the school audiences and to school personnel (Major, 1983).

Finally, there is the question of whether the primary objective of the artists-in-the-school programs is always aesthetic because the visiting artist is called upon to do many things, including humanizing education, serving as a guidance counsellor, strengthening basic skills, relieving racial tensions, illuminating other disciplines and assisting children in their career plans (Pankratz, 1983).

The Canada Council's Support to Arts Education

There is no national "Artists-in-the-Schools" program in Canada, such as found in the United States under the auspices of the National Endowment for the Arts. However, the Canada Council's mandate as a national funding agency for the arts includes an educational role. The Council's stated mandate is "to foster and promote the *study* and enjoyment of, and production of works in, the arts" (Research & Evaluation, 1982). In this role, two educational aspects are evident. The first is the support of

professional training. The Canada Council provides grants to schools such as the National Theatre School, the National Ballet School, and the Banff Centre School of the Fine Arts. It also funds a number of professional development programs, including the National Youth Orchestra and Writers-in-Residence Program. In all, the Canada Council spent approximately 12% of its resources in 1985-86 in support to various professional schools and professional development programs (Exhibit 16). With the exception of the National Ballet School and Royal Winnipeg Ballet School none of these caters to primary and secondary level students. In addition to dance training, the National Ballet School provides students with a regular academic education. Students receiving dance training at the Royal Winnipeg Ballet School are allowed by school authorities to count this dance training towards their academic requirements.

The second aspect, which is the one of main concern here, is the idea of contributing to the education of the individual in the broadest sense -- a concept of *education through the arts*, informal education as opposed to formal education. In this context, the arts for children and young audiences have a key role. Many audience studies have found that children exposed to the arts at an early age are far more likely to have an interest in the arts in adulthood (McCaughy, 1984). At the same time, the young audience should not simply be viewed as the adult audience of the future. Children and young people are a special audience in their own right, with their own interests.

The Canada Council's role with respect to arts education

Exhibit 16
**CANADA COUNCIL SUPPORT TO ARTS TRAINING AND PROFESSIONAL
 DEVELOPMENT**
1982-83 to 1985-86

	1982-83	1983-84	1984-85	1985-86
In Thousands of Current Dollars				
Admin. Apprenticeships	127.3	131.3	161.3	181.7
"B" Grants	3,558.0	4,261.0	4,120.0	3,947.0
Banff Centre	34.0	13.8	23.5	31.5
Banff Theatre School	12.5	12.5	13.0	7.0
Centre for Actors Study	10.0	10.0	10.0	7.0
Ecole des Hautes Etudes Commerciales	5.0	5.0	5.0	-
National Ballet School	1,250.0	1,335.0	1,401.8	1,412.0
National Theatre School	1,405.0	1,488.5	1,595.0	1,565.0
National Youth Orchestra	329.0	220.0	234.0	182.0
Orchestra Managers Training	101.0	92.1	56.7	-
Royal Winnipeg Ballet School	105.0	115.5	121.3	122.0
Summer Training Camps	105.0	80.0	143.0	118.6
Writers-in-Residence	<u>81.0</u>	<u>94.5</u>	<u>121.0</u>	<u>94.5</u>
Total	7,122.8	7,859.2	8,005.6	7,668.3

Source: Research & Evaluation, Canada Council, October 1987.

encompasses a number of aspects. The first concerns organizations with a mandate to produce works for young audiences. A number of theatre companies funded by the Canada Council have been especially active in this area, two well known examples of which are Green Thumb Theatre and La Marmaille. The Canada Council funds about 40 such companies, with most performances being given on tour in school gymnasias or auditoria. These companies' mandate is to create and produce good theatre for children and young people. They create their works based on a great deal of knowledge of and interaction with young people, and children are often the major characters. The theatrical mandate of the companies is neither based on formal curriculum themes nor designed to teach about an art form. Instead, the productions usually provide learning experiences not available in the classroom and concern subjects that are relevant to children and young people. Many companies have complemented the experi-

ence of live theatrical performance by providing teaching materials to the schools in which they perform. The type of performances offered by these companies are not always seen by educators as ideal for the school milieu, both because of their contemporary subject matter and because educators may prefer students to see plays relevant to the school curriculum.

In other disciplines, there are organizations and activities aimed particularly towards young audiences, but they are fewer in number. For example, there are several children's literature periodicals funded by the Canada Council, including "Owl", "Chickadee", and "Video Presse". A 1981 estimate found that the circulation of children's literature periodicals funded by the Canada Council was almost a quarter of a million children annually (McCaughy, 1984). In the area of dance, the Council has very recently begun to fund a dance company called Tournifolie, Inc.,

which has a special young audience mandate.

Aside from organizations with a primarily young audience mandate, many of the companies funded by the Canada Council have special activities and programs aimed at young people, particularly in the performing arts. In music, the majority of organizations funded by the Canada Council offer programs directed towards young audiences. Usually, one does not think of opera in connection with younger audiences, but both the Canadian Opera Company and the Vancouver Opera Company give performances in schools. Recent figures indicate that these represent annually about 220 performances for the Vancouver Opera Company and about 70 for the Canadian Opera Company. The Manitoba Opera Company every year has a special production on tour in the schools. In addition, most opera companies invite students to attend final

rehearsals and offer reductions on ticket prices for young people.

Most orchestras funded by the Canada Council also offer special children's programs and concerts in the schools, as well as price reductions on tickets for young people. Some organizations such as Les Jeunesses Musicales are especially noted for their work with young audiences and in the schools. Also of note is the program recently begun by the Hamilton Philharmonic Orchestra. It presents a repertoire of contemporary music which has been adapted for youth. The Canada Council currently subsidizes four children's choirs -- the Toronto Children's Chorus; the Canadian Children's Opera Chorus; the Mennonite Children's Choir; and Les Petits Chanteurs de Mont Royal. Performances by these choirs are not specifically geared towards a children's audience; however, in contrast to some of the other music activities funded by the Canada Council, children's choirs are an *active* form of developing children's interest in music and singing.

Most dance organizations funded by the Canada Council undertake some kind of activities in the school system or programs for young people. These may include special performances, choreography and demonstrations of dance. Certain dance companies funded by the Canada Council such as Contemporary Dancers Canada, have particular appeal to young audiences because of their choreography. In a recent experimental program, Le Groupe de la Place Royale in collaboration with the National Arts Centre, organized school activities to permit students to meet choreographers and dancers and exchange ideas.

The Canada Council Performing Arts Database contains information on the number of children attending the performing arts every year (Exhibit 17). Between 1972 and 1983, the number of children spectators in the performing arts across Canada almost *tripled*, increasing from 707,000 to 2,046,000. Among these, theatre audiences were by far the largest, undoubtedly because of the large number of theatres entirely devoted to young audiences. In 1983, children spectators as a fraction of the total performing arts audience (i.e. adults and children) represented between one quarter and one third (Exhibit 17).

Festivals are also activities where young audiences and children are exposed to dance, theatre, mime and music. The Canada Council does not fund festivals as such, but it provides funding through the Touring Office for professional artists to appear out-of-province at festivals. Many festivals offer a special youth section that attracts school children. There are also special children's festivals, such as the Vancouver Children's Festival and various international theatre festivals.

A different kind of festival, the National Book Festival, is funded by the Canada Council and includes libraries, community organizations as well as schools as participants every year. The festival includes readings by authors, meetings with authors, book fairs, literary competitions and other activities designed to interest the public in books and publishing in Canada.

In the visual and media arts, there are no organizations funded

by the Canada Council with a young audience mandate. However, most galleries museums and media arts organizations funded by the Council include a part of their general programming educational activities. Several film co-operatives offer an introductory course or film to secondary students.

Exhibit 17
Performing Arts Audiences in Canada
Children and Total

In Thousands

1972-83

	1972	1973	1974	1975	1976	1977	1978	1979	1980	1981	1982	1983
ALL DISCIPLINES												
Total	5,300	5,797	5,725	7,047	6,698	7,559	7,488	8,026	8,765	8,902	8,872	9,071
Children	707	1,077	834	1,212	782	1,659	1,728	1,491	1,807	1,950	2,137	2,046
Children as % of Total	13	19	15	17	12	22	23	19	21	22	24	23
DANCE												
Total	1,067	1,181	889	778	703	854	1,044	880	1,176	958	893	860
Children	7	-	5	-	-	44	92	41	141	110	90	55
Children as % of Total	1	-	1	-	-	5	9	5	12	11	10	16
MUSIC												
Total	1,575	1,493	1,885	1,918	2,021	2,057	1,749	1,992	1,892	1,877	1,927	1,647
Children	280	315	140	267	290	366	155	122	110	87	171	150
Children as % of Total	18	21	7	14	14	18	9	6	6	5	9	9
OPERA												
Total	336	347	290	309	347	310	425	393	270	380	347	365
Children	3	3	3	36	47	62	76	65	82	65	54	21
Children as % of Total	1	1	1	12	14	20	18	17	30	17	16	6
THEATRE												
Total	2,322	2,775	2,661	4,043	3,627	4,339	4,270	4,760	5,428	5,687	5,705	6,199
Children	418	759	686	909	445	1,187	1,404	1,263	1,474	1,689	1,822	1,820
Children as % of Total	18	27	26	22	12	27	33	27	27	30	32	29

Source: The Canada Council Performing Arts Database, Research & Evaluation Section, May 1986

4. THE BENEFITS OF ARTS EDUCATION

Previous sections of this report have dealt with many of the more factual issues surrounding arts education. This section is devoted to a brief discussion of the rationale for including the arts in education, including the intrinsic benefits, the benefits to learning in general and the economic benefits.

Both for providers and potential consumers of arts education, it has become increasingly essential to understand the educational and other benefits of arts education. One of the main concerns is that declining resources, as well as a *back to basics* philosophy, have put the arts in a precarious position in the schools, particularly because they are currently not part of the core curriculum. The arts are not yet fully acknowledged by education decision-makers as being among the *basics*. To judge by the evidence presented earlier in the report, many students are not studying the arts in schools, and the problem becomes more acute in higher grades. Artists and arts organizations represent significant additional resources in arts education, but their primary mandate is not educational; they are a complement to arts courses in the schools, not a substitute for them. To the extent that students are not exposed to the arts either in school or outside of it, they are missing an important element of their education.

A strong case for arts education in the schools can be found in several recent studies, most of which are based on expert opinion and extensive observation by educators. The arguments to be made here are mainly in relation to general arts education, i.e. arts education for the

"average" student, as the importance of this area is much less recognized than specialized arts education for the young artist.

Historically, the arts have been advocated in the schools for a changing list of reasons, and these have tended to change with the times in line with general education philosophy. It was often the case (and still is to some degree) that the arts were seen to be important for reasons other than their intrinsic value. Drawing, which was introduced into the school curriculum at the end of the 19th century, was seen to be useful because it developed skills needed in industry. In the United States in the early 1870s,

a group of industrialists in Massachusetts pressured the state legislature to make drawing a required subject in school. The manufacturers recognized that skilled craftsmen and designers would be needed if American products were to compete favourably in an expanding world market (Chapman, 1978, 4).

For similar reasons, drawing was also advocated for Ontario schools in 1879 by Toronto art educator L.R. O'Brien. He advocated drawing for all school children as an essential fourth subject after the 3 R's, viewing drawing as "the language of form in every branch of industry" (Johnson, 1968, 74). The courses that were then developed reflected a belief that skill in drawing and design could be mastered through imitation, drill and practice. Today, these kinds of skills would not be taught in art class, but in drafting courses, which provide skills specifically required in industry (Chapman, 1978).

In the 1930s, art education began to emphasize the development of the child rather than the art being produced (Gaitskell, 1948). From the 1940s onwards the creativity rationale came into use. Creativity provided the basis for most art teaching in the '40s and '50s, and was also carried over into the 1960s and 1970s when there was a view that the arts promoted social, emotional, creative and intellectual growth.

In current thinking, creativity belongs to a larger context for arts education. The authors of a recent report on arts education in England describe the arts as representing a distinct area of human experience called *the aesthetic and creative* (Gulbenkian Foundation, 1982). There are a variety of views as to why learning in and about this area is seen as belonging in students' education.

Intrinsic Benefits of Arts Education

One intrinsic benefit concerns a notion sometimes described as *artistic literacy* (Eisner, 1986). Literacy has appeared in the context of arts education in several guises, including artistic literacy, aesthetic literacy and visual literacy. While there are good reasons for developing some kind of artistic literacy, there is not necessarily any consensus as to what form it should take. Some believe, for example, that literacy in the arts should be more concerned with "*reading*" than with "*writing*" -- as in the case of the concept of aesthetic literacy (Lanier, 1981). Others believe, as in the discipline-based model of art education, that "*reading*" and "*writing*" of the *languages* of the arts are important.

The arts are one of several forms of communication and understanding various experiences of the world, including words, numbers, images, gesture, and music. While words and numbers tend to predominate as far as formal learning is concerned, it is

...the mark of the educated person to be able to recognize the different ways in which our perceptions of the world are organized and communicated and to understand the various conventions and standards of judgement in each of them (Gulbenkian Foundation, 1982, 19).

Thus, education should involve multiple forms of literacy including artistic literacy, and there should be a balance in terms of the different types. As a form of communication and understanding, the arts also provide special advantages. They encourage students to invent and to use judgement because they are more figurative and less rule-bound than areas such as mathematics (Eisner, 1986). They also form the basis for our understanding of the *qualitative* dimension of life as opposed to the *quantitative* (College Entrance Examination Board, 1985).

The values inherent in the arts represent a further reason for including them in the school curriculum. The arts have a role in defining and maintaining a distinct Canadian culture, one which takes on increasing importance in the present day context of the move towards free trade between Canada and the United States and the perceived threat to Canadian cultural sovereignty. This role includes learning about Canadian art and artists, both past and contemporary, as well as understanding of the arts of Canada's native people and ethnic communities.

Strengthening Canadian culture means that students need to become better listeners and viewers so that they will develop awareness and appreciation of the arts in Canada. In this way arts education contributes to the development of the audience for the arts.

The arts need education, then, not to create more artists -- artists usually select themselves -- but to create a culture in which the arts can flourish. If they remain the concern only of a coterie, even if that coterie is a sizable fraction of the more prosperous social classes, the arts are finished (Kilian, 1987, 12).

A third argument for including the arts in education concerns creativity. Creativity has become a highly valued quality in today's society -- in most occupations as well as in everyday life. As previously indicated, this has been an important rationale for arts education since the 1940s. There is no doubt that the arts are creative activities; however, the term creativity has sometimes been used loosely in the context of arts. For example, a misunderstanding that creativity and free expression imply an avoidance of all learning of discipline, techniques and objective criteria may have been detrimental to the status of arts education (Best, 1981). In fact,

...although...technical competence does not necessarily give creative flair, it is a necessary precondition for such flair, and in any subject, discipline or activity (Best, 1981).

Another notion that needs to be clarified concerns the idea that arts education promotes a kind of *general creativity*. It has been suggested that creativity can only be spoken of in relation to a

specific activity, not as a general ability transferable to different activities (Gulbenkian Foundation, 1982). However, creativity in the arts can be transferred to other activities in two ways. In terms of specific skills, creativity in the arts carries over into areas such as design which have significant economic benefits (see below). In a broader sense, creativity as fostered through the arts can be seen as an *attitude* more than simply a set of specific skills.

The point is that creative achievement is often the result of vast experience and intense caring. If this is true, then what we are trying to encourage in our students is as much an ethical as an aesthetic attitude... (Webb, 1985).

This has wide applicability outside of the arts in many occupations and endeavours.

The ability to appreciate the arts and participate in them has effects, both in terms of recreation and quality of life. In this context, recreation should be taken to mean not only leisure, but also a sense of *re-creation*. For example, the arts *re-create* the ability of the worker to do his or her job (Chartrand, 1984). Schools have a responsibility for preparing students for later life; however, this goes beyond teaching them for academic qualifications. The arts can help to improve the quality of life for the individual. While vocational and other skills may become redundant, the skills learnt in the arts are more permanent and offer long-term fulfillment.

The Benefits of Arts Education to Learning in General

Aside from the intrinsic benefits of arts education, the arts also have value because of what they contribute to learning in

general. Many studies have looked at this issue and have identified benefits from the arts that are transferable to other areas of learning. A few examples serve to illustrate. Drama, as well as film, singing, and music, have been seen as important to improving reading ability (Cowen, 1983). Drama and narrative have been associated with improving children's vocabulary (Wright and Young, 1986). The most extensive Canadian study of this kind, which looked at the visual arts in primary and junior education in Ontario, found that they improved: (1) perception; (2) awareness; (3) concentration; (4) uniqueness of thought style; (5) expression; (6) inventiveness and problem-solving; and (8) motivation (Courtney and Park, 1980). In addition to these, the arts are also perceived as developing such qualities as grace, poise and balance in gesture and movement, and hand-eye co-ordination (Gulbenkian Foundation, 1982).

A major study in the United States (College Entrance Examination Board, 1985) found that learning in the arts among high school students contributes to their development of *basic academic competencies*, including reading, writing, speaking and listening, mathematics, reasoning and studying. It also found this learning in the arts nurtures other qualities such as students' willingness to be innovative, their flexibility with respect to problem solving, their capacity for sustaining commitment to long-term projects, and their ability to learn from others. Furthermore, when students learn how to look at works of art, this may reinforce observational and interpretative skills which are similar to those used in the physical and social sciences.

These are clearly very significant benefits that have been recognized by educators; however, a small element of caution must be introduced. One must be careful that the importance of these benefits, some of which are common to other areas of learning, are not overemphasized at the expense of those that are intrinsic to the arts -- otherwise there is no *special* reason for having the arts in the schools (Lanier, 1981; Harris, 1986). The arts should be seen primarily as an end in themselves; other benefits that result from arts education are secondary.

The Economic Benefits of Arts Education

Finally, economic benefits are not often discussed in this context, but are seen increasingly by some advocates of arts education as an important, though secondary, argument for arts education.

The following description of the economic benefits of arts education is taken from reports previously published by the Research & Evaluation Section of the Canada Council. It outlines the size and scale of the arts industry, the use and application of arts skills in other industries, and demographic changes that have led to growth in the arts audience.

The Arts Industry

There are 3 distinct segments of the contemporary arts, namely the fine arts, the commercial arts, and the amateur arts. In each, the creative source is the individual artist who may work in an arts organization. All three serve to enrich Canadian cultural life and enlighten all Canadians about themselves, their nation and their world.

The fine arts are a professional activity which serves, what can be called (for the sake of a phrase), *art for art's sake* just as *knowledge for knowledge's sake* is the rationale for pure research in the sciences (Chartrand, 1980). The commercial arts are a profit-making activity which places profit before excellence. The amateur arts are a re-creational activity that recreates the ability of a worker to do his or her job, or a leisure activity that self-actualizes a citizen's creative potential, and thereby permits him or her to appreciate life more fully.

These arts activities are intimately interrelated. The amateur arts, in actualizing the talents and abilities of the individual citizen, provide an educated audience and initial training for the fine and the commercial arts. The fine arts, in pursuit of artistic excellence as an end in and of itself, provide research and development for the commercial arts. The commercial arts, in pursuit of profit, provide the means to market and distribute the best of the amateur and the fine arts to an audience large enough and in a form suited to earn a profit.

Collectively, the fine arts, commercial arts and amateur arts make up the arts industry including advertising, broadcasting, motion pictures, the performing and visual arts, publishing, sound, and video recording.

Compared to the 22 manufacturing industries in 1984, the arts industry was the largest with more than 234,000 employees, the 5th largest with salaries and wages of \$3.4 billion, and the 10th largest with revenue of \$10.1 billion (Exhibit 18).



Arts industry revenue in 1984 was 2.4% of Gross National Expenditure (GNE). Using a GNE multiplier of 2.1, the accumulated income multiplier effect of the Canadian arts industry was \$21.2 billion in 1984 or 5% of GNE. Provincial distribution of arts industry activity is illustrated in Exhibit 19.

The Arts in Other Industries

Beyond the arts industry, arts-related skills are used and applied in other industries.

Narrowcast Marketplace

The emergence of the narrowcast market is the most significant marketing development of the 1970s and 1980s. The growth of numerically small, but economically viable markets has resulted from an unprecedented average level of education, an unparalleled division and specialization of labour, and an unrivalled degree of urbanization. If the industrial revolution produced standardization throughout society, then what Alvin Toffler has called the "Third Wave" is reversing the process. There is a rising level of diversity, a "de-massification" of the marketplace with more sizes, models and styles, a de-massification of tastes, political views and values (Toffler, 1979).

Fragmentation of the mass market has had significant implications for producers,

implications driven home by two recent recessions with their stranglehold on consumer spending. This forced producers to try to understand what made the domestic market tick. They soon discovered demographic and lifestyle changes had delivered a death blow to mass marketing and brand loyalty. A North American economy that once shared homogeneous buying tastes had splintered into many different consumer groups - each with special and differing needs and interests (*Business Week*, November 21, 1983).

Among First World nations, emergence of the narrowcast marketplace can be identified with two developments: one technologic; one demographic.

First, there is the introduction of cable and Pay TV services which has fragmented the traditional, lowest common denominator broadcasting systems of North America during the last decade, and which promises to do the same to European broadcasting in this decade. It is from this development that the term *narrowcasting* has been derived.

Second, there has been the emergence of a new class of consumer, the *Yuppies*, i.e. young, urban, upwardly mobile professionals. This group is attracting the attention of both producers and politicians (*Business Week*, July 2, 1984). In essence, the Yuppie is a consumer with a high level of education and income who demands high quality, sophisticated, and often unique or specialized goods and services. It is also the Yuppie with whom we can identify the rapid increase in arts participation during the last generation.

And it is also the arts which serve as the historical leitmotif

for the market trend towards differentiation in consumer taste. Examples of highly differentiated taste in the fine arts include alternative styles of painting such as impressionism vs. expressionism vs. realism vs. abstract vs. conceptual vs. minimalist. What is a prize to one collector is valueless to another.

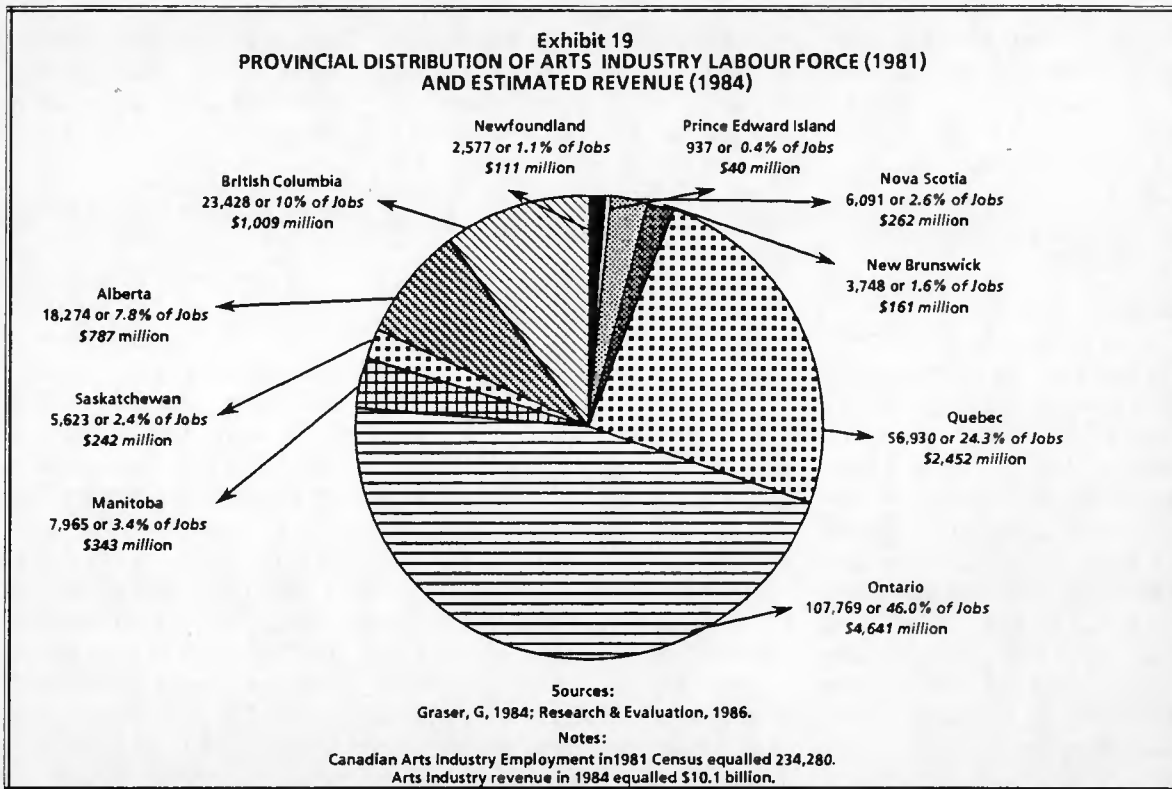
Manufacturers and other producers are learning from the experience of the fine arts to succeed in the narrowcast marketplace. As noted by former CBS president, Frank Stanton,

the essential values of the public are most clearly evident, and in some instances only, in the arts - in music, the drama and the dance, in architecture and design and in the literature of the times. It is through knowledge of peoples' values that corporate marketers know what goods and services to provide and how to motivate consumers to buy their products (Sellner, 1982, 17).

Design

In both the United States and Canada, higher quality consumer products tend to come from abroad, particularly from Europe. Why? Given that capital plant and equipment in North America is as good as that in Europe, the answer is not superior European production technology. In fact, it results from a feedback between skilled consumption and production. As noted by Tibor Scitovsky in his path-breaking book, *The Joyless Economy*, the North American

buyer of European imports benefits from the high standards which careful European shoppers' finicky demand imposes on their producers; he does not have to be a careful shopper himself. In other words, he can be what is known as a free rider, enjoying



the benefits of other people's careful shopping without paying his share of the cost, in terms of time and effort, that careful and aggressive shopping involves. That explains why producers find it unprofitable to cater to his demand by trying to out-compete high-quality imports, despite the often exorbitant price they fetch. Consumers seem willing to pay a high price, in terms of money, for the reputation of European imports; that is we pay cash to obtain high quality without having to pay for it in terms of careful shopping (Scitovsky, 1976, 178).

When the design advantage of European producers, and increasingly that of Japanese producers of consumer electronics, is combined with the wage advantage of offshore or Third World producers, then the North American producer is left with a narrowing mid-range market.

This combination of design and wage disadvantages may explain the apparent de-industrialization of North America. Improved productivity through robotics and other new technologies may lower costs of production, but only improved design will secure for North American producers part of the growing Yuppie market.

The importance of enhanced design is beginning to become apparent to some major North American corporations including SCM, Teledyne, Black & Decker, and J.C. Penney. This change reflects a bottom-line awareness that if a consumer does not like the way a product looks, then he or she may never get close enough to find out how well it performs, and therefore there is no chance for a sale. Growing awareness of this basic principle is resulting in increased recognition of the importance of industrial design and the role it plays in helping companies meet sales and marketing goals. More and more marketers are now enlisting the aid of design

consulting companies or setting up their own in-house design departments (Skolnik, 1985).

From where do design skills come? They come from the arts. Quoting from the Macdonald Royal Commission,

There is, then, another aspect to culture, namely good taste, good design and creative innovation, that should enable smaller industrial economies to compete effectively in the world economy... In this endeavour, higher quality implies an organic relationship between business and engineering, on the one hand, and design and craftsmanship, on the other... High-quality products, technologies, plants, homes, cities and locales require the presence of creative artists of all kinds. To increase the long-run supply of artists... governments must support the artists and the arts. The long-term return from investment in artists and the arts is real and substantial.

In the absence of strong public support of this sector, Canada will not reap these benefits. Governments at all levels should increase their contribution to their respective arts councils (Royal Commission, 1985, 115-116).

Advertising

It is generally forgotten that within the ecology of *capitalist realism*, advertising is the lubricant of the market economy. And advertising, to a great extent, is the application of the literary, media, performing and visual arts to sell goods and services. Actors, dancers, singers, musicians, graphic artists, copywriters, and editors are employed to sell everything from fruit to nuts; from cars to computers; from beer to toilet paper. In fact, the production cost of a one-minute commercial on national American television equals or exceeds the cost of an hour-long episode of *Dallas*.

In some cases, advertising expenditures of major corporations such as Proctor and Gamble account for more than 1/3 of total production costs of such undifferentiated consumer products as soap and shampoo. These companies spend millions in advertising to differentiate their products, one from the other, even though in objective scientific terms there may be little to choose between them.

From where does advertising talent and technique come? From the arts. Thus with respect to design and advertising, the arts are analogous to research and development in the physical sciences. The arts in the Post-Modern Economy are no longer just a symbol, but also a source of national wealth. In fact, more artists work outside the arts industry than inside. The majority of artists work as

illustrating and graphic artists, designers, copywriters and editors, and decorators for companies in sectors as varying as manufacturing, finance, insurance and retail trade (Research & Evaluation, January 1984).

The fine arts also play an increasingly direct role in the advertising and marketing strategies of corporations. The *up-scale* nature of the arts audience, i.e. high levels of education and income, is an attractive market for many corporations.

Consumer Research

Beyond advertising and marketing, the arts are playing an increasingly significant role in consumer research. Many researchers have begun to question the dominance of the information processing model in consumer research, which essentially views the consumer as searching for information concerning the best product or service to solve his or her problem. This model is increasingly seen as neglecting important phenomena associated with the arts and aesthetic experiences such as playful leisure activities, sensory pleasures, daydreams, aesthetic enjoyment, and emotional responses.

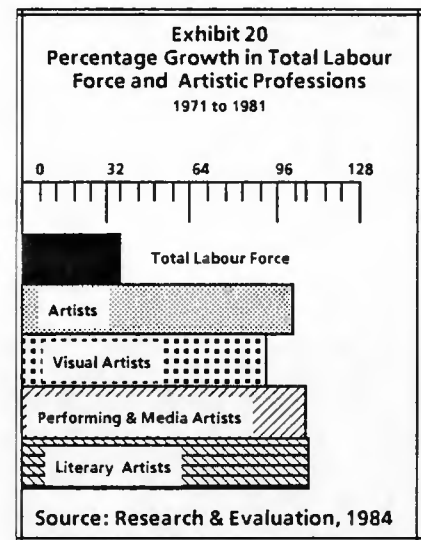
Arts Employment

There are two distinct arts-related employment populations - the arts labour force and the arts industry labour force. Together they included 414,000 workers or 4% of the Canadian labour force in 1981 (Research & Evaluation, 1984). In fact, arts-related employment was as large as the agricultural labour force and federal government employment including crown corporations. Existing data do not permit distinction between employment in the fine arts and the

commercial arts. It should also be noted that workers tend to cross back and forth between these two sectors.

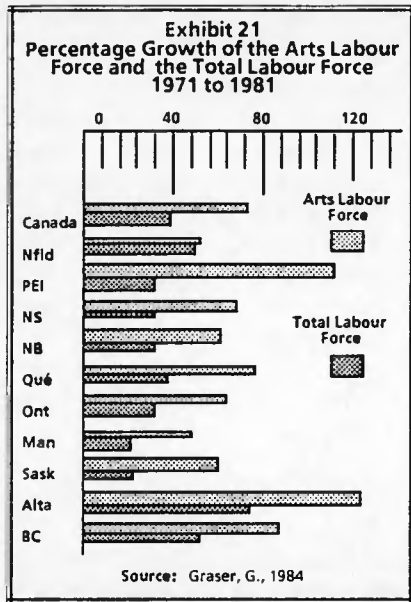
Arts Labour Force

The first group is the arts labour force made up of workers who use arts-related skills in their day-to-day jobs such as artists and arts technicians including curators, librarians and camerapersons. According to the *Canadian Classification and Dictionary of Occupations 1971* (Manpower & Immigration, 1974) there are at least 278 arts-related occupations including artists, technicians and administrators. Using 1971 definitions, between 1971 and 1981 the arts labour force increased 74% from 156,455 to 272,640 in comparison with the Canadian labour force as a whole which increased 39% (Exhibit 20). Exhibit 21 displays the growth in arts-related employment by province.



Arts Industry Labour Force

The second group is the arts industry labour force, made up of workers employed in arts industries such as advertising, publishing, motion pictures, live staged events, fine arts schools, libraries, etc. Only 35% of the



arts labour force was employed in the arts industry in 1981. The rest of the arts labour force worked in all other parts of the economy, e.g. product designers employed in manufacturing industries and window designers employed in the retail trade industries. Thus arts labour force occupations are similar to scientific and technical professions in that arts-related skills are used throughout the economy, not just in the arts industry.

On a comparative 1971 Census basis, between 1971 and 1981 the arts industry labour force increased 58% from 150,080 to 236,610. Using 1981 definitions, the arts industry had a total labour force of 234,280 or 2% of the Canadian labour force. Of this total, 52% were men. Women in the arts industry also represented 2% of all women in the labour force.

In the airline industry a large number of ground personnel are required to keep an airplane flying. Similarly in the arts industry a large number of technical and administrative personnel are required to keep

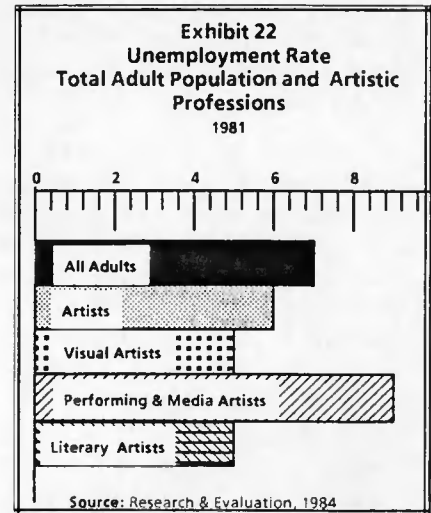
artists on stage, in front of the camera, in print or in galleries. In fact, artists made up only 24% of the arts industry labour force; other arts-related occupations such as librarians, camerapersons and projectionists 18%; arts administrators represented 8%; and support personnel 50%.

Artists

On a comparative 1971 basis, between 1971 and 1981 the number of Canadian artists increased 102% from 65,445 to 131,930. By contrast, the number of artists reported in the Census of the United States of America between 1970 and 1980 increased only 51%, i.e. only half as great an increase as in Canada (Bradshaw, 1984). In addition, the number of Canadian artists increased more than two-and-a-half times faster in relative terms, than the total Canadian labour force. As a per cent of the total labour force, artists increased from 0.8% in 1971 to 1.1% in 1981.

In 1981 artists represented 0.8% of the adult population over 15 years of age. However, artists represented 1.1% of employed Canadians and only 1% of unemployed Canadians. In 1981, artists had an average unemployment rate of 6%, compared to 7% for the labour force as a whole (Exhibit 22).

Artists were significantly better educated than the Canadian labour force as a whole. Only 48% of the labour force, but 73% of artists had some post-secondary education or more. Similarly artists were, on average, younger than the labour force as a whole. Approximately 60% of artists, but only 53% of the labour force, was between 15 and 34 years of age. In addition, 3% of all artists worked after 65 years of age compared to 2% of the total labour force.



In 1981, only 55,525 or 41% of artists actually worked in the arts industry. The remaining 79,130 (59%) were employed in other sectors of the economy. Only in the performing arts did the majority of artists (73%) work in the arts industry. The majority of fine and commercial artists (81%) and writers (56%) were employed in other sectors of the economy.

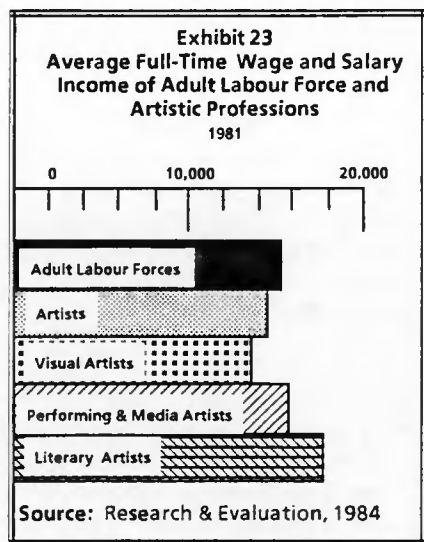
An example will serve to illustrate both the spread of artists throughout the economy as well as current problems associated with the Standard Industrial Classification (SIC) treatment of the arts industry. In 1981, there were 7,885 painters, sculptors and related artists in the arts labour force, but only 385 or 5% were employed in the arts industry. The remaining 95% of painters and sculptors were employed in SIC "Other Services", not elsewhere classified.

There are two distinct groups of artists working in Canada. The first, artists who are self-employed, represents approximately 12% of all artists. The second includes artists who are employees and represents 88% of all artists. According to Revenue Canada there were 9,778 self-employed artists in 1974 of which 5,983 or 61% had taxable income

and 39% had no taxable income. In 1983, there were 16,202 self-employed artists, a 66% increase in 10 years.

Between 1974 and 1983 the number of self-employed artists grew at an average annual rate of 5%. In 1983, some 7,919 or 49% of self-employed artists had taxable income, and 8,283 or 51% had no taxable income. In 1983 self-employed artists paid \$18.3 million in federal and \$6.9 million in provincial income tax. Average income of self-employed artists, measured in constant 1981 dollars, fell from \$11,447 in 1974 to \$10,496 in 1983, making them second only to pensioners as the lowest paid occupation recognized by Revenue Canada.

In 1981 there were 108,000 fine and commercial artists who worked as employees. The artist as employee was not, however, as financially distressed as the self-employed artist. In fact, on average all artists working as employees earned only \$700 per year less than the average member of the labour force (Exhibit 23). The higher



economic status of the artist as employee reflects the fact that the majority of artists are employed, as artists, outside of the arts

industry. The majority of artists are employed by financial and retail industry as copywriters, interior designers and advertising and illustrating artists, and in manufacturing as product designers.

Arts Administrators

In 1981 there were 18,780 arts administrators employed in the arts industry. Administrators represented 8% of the arts industry labour force. Some 10% of all men in the arts industry were in administrative occupations while 6% of women were in administrative occupations (Research & Evaluation, 1984). Arts administrators are highly mobile between industries. In light of the fact that the arts industry and particularly the fine arts offer relatively low income job opportunities, the ability of the arts to attract and retain administrative personnel is limited. The need for good arts administrators, particularly in the fine arts, is greater than in other industries due to the *cost disease* of the fine arts.

Arts Technicians

Within the arts industry there are a number of technical occupations that are critical to production of artistic goods and services. In 1981 there were at least 27,945 technical personnel or 12% of the arts industry labour force. This included 7,350 library, museum and archival science personnel, 13,315 printing and related personnel, 6,065 electronic and related personnel, and 1,215 other craft and equipment operating personnel in the arts industry. Furthermore, arts technicians are also employed in other industries, e.g. 70% of librarians, 82% of printing and related personnel, 41% of electronic and related personnel and 88% of other crafts and equipment personnel were

employed in industries other than the arts industries.

Related Occupations

In 1981 there were some 117,015 non-arts workers employed in the arts industry, or 50% of the total arts industry labour force. These included electricians, carpenters, clerks, transportation and maintenance workers among others, as well as some technical personnel for which detailed statistical evidence is not currently available. These included other product fabricating, assembly and repairing occupations such as instrument makers, tuners and repair persons as well as make-up artists and hoisting occupations such as riggers and flymen (Research & Evaluation, 1984).

Demographic Dynamic

Research conducted around the world and across Canada has identified four fundamental demographic changes contributing to an enormous growth in the arts audience and thereby to the enormous increase in the size of the arts industry and the demand for trained professionals using arts-related skills. These are urbanization, rising levels of education, increasing participation of women, and aging of the population.

Urbanization

In the last century, the world has changed from a predominantly rural to an urban society. In this context it is critical to recognize that Canada has become highly urbanized. Artistic activity has always concentrated in cities. The city provides the necessary threshold and concentration of population required to support an integrated network of cultural facilities, pools of artistic talent and a spectrum of audiences. These facilities, talent and audiences are spread out across the country

in a hierarchy of regional and national centres of excellence which collectively constitute Canadian civilization (Litwick, 1970).

In fact, Wilder Penfield foresaw that this unique Canadian system of regional and national centres of excellence could, like the city states of ancient Greece and Renaissance Italy, provide "the climate and soil that suits the germination and flowering of genius in ... all the arts" (Penfield, 1958, 5).

Just as London, Paris and New York are international centres of excellence, the largest Canadian metropolitan areas, Toronto, Montréal and Vancouver have attained a minimum population threshold required to support virtually all art forms at a professional level. They have become national centres of excellence.

Other centres, such as Ottawa, Edmonton, Halifax, Winnipeg, Moncton, St. John's, and Quebec City, serve as regional centres of excellence to non-metropolitan areas of varying geographic size. Such centres support some artistic enterprises which are strictly regional in appeal, as well as other enterprises which serve a national and sometimes a multinational audience. The regional urban centre is also the focus for the distinctive regional styles of Canadian art. These styles represent the voices of the Canadian community. In fact, in a post-modern economy, variations in regional work patterns are less significant than variations in leisure patterns, styles of art and of life.

The tendency for artistic activity to concentrate in major metropolitan regions is evident in Canada. The five largest cities (Toronto, Montreal, Vancouver,

Ottawa and Edmonton) accounted for less than 35% of the population in 1983, but nearly 70% of all arts industry activity. A similar concentration of performing arts activity is apparent (Exhibit 24).

Successful professional arts activity in a given city tends to be translated into national culture. The city is the testing ground from which shared national artistic goods and services emerge. Thus an intimate linkage exists between regional and national culture which, in turn, links with multinational culture. The arts thereby transcend political and geographic boundaries of cities, provinces and nations. The advent of the media arts has amplified, not inhibited, this trend.

Education

The average level of education has risen dramatically in the last generation. In 1961, approximately 11% of adult Canadians had some post-secondary education compared to almost one-third in 1985. By the end of this century, the level is projected to be almost 40% (Exhibit 25).

Within the labour force, i.e. taxpayers, the average level of education is forecast to grow even faster. Between 1977 and the year 2000, members of the labour force with at least some post-secondary education will increase from 32% of the labour force to 45% (Research & Evaluation, 1986).

Research indicates that the fine arts audience is characterized by high levels of education (McCaughy, 1984). A measure of the potential size of the fine arts audience is the number of adult Canadians who have at least some post-secondary education. Ac-

cordingly, the fine arts audience no longer constitutes a small statistical *elite*. Rather it now represents a significant plurality of the population, and by the year 2000 they will represent almost half of all tax-payers, the most socially active, politically aware, and economically powerful group in society.

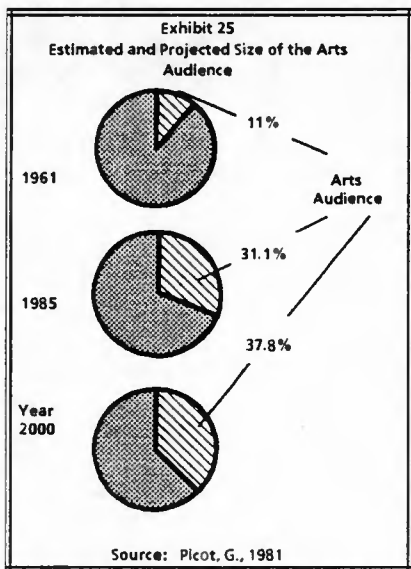
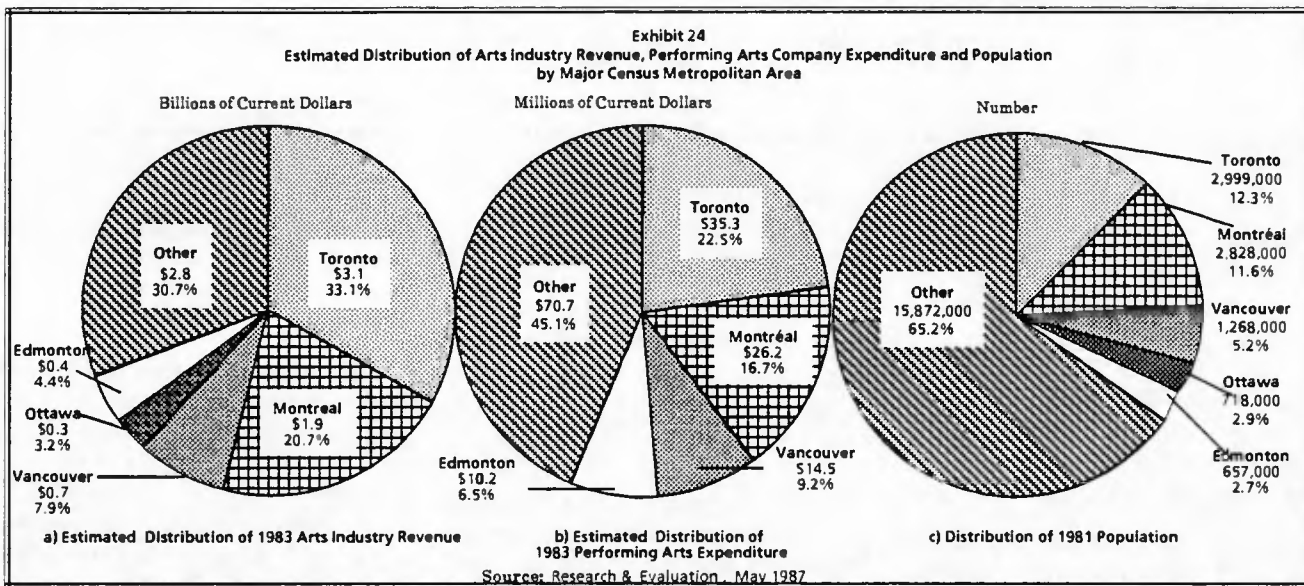
The impact of rising levels of education can also be seen in the growth rate in participation in alternative leisure time activities. Between 1977 and 1985 participation in arts-related activities grew significantly faster than the adult population, faster in fact than all other leisure-time activities (Exhibit 26). Through to the year 2000, growth in arts participation is forecast to exceed growth in both the adult population and alternative leisure activities.

Women

The third significant demographic trend during the last generation has been the entry of women into the economic and political life of the community. This has had a dramatic impact on family structure and employment patterns.

In 1971, one household in three was the traditional one in which the wife stayed home with the children; by 1981 only one household in five fit this description. It is expected that the 1986 Census will show a further substantial decline.

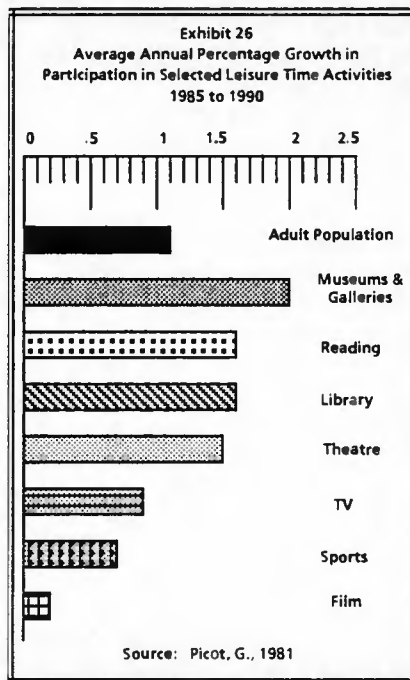
Women in North America have traditionally been considered the carriers or guardians of culture. In fact, next to level of education, sex is the best demographic indicator of arts participation in North America. Women tend to be more exposed to and involved in arts and creative activity in childhood than men, thus forming an adult taste for the arts. In North America, women make up 60% of the



audience. This sex bias, however, is not apparent in Europe where the arts audience is about 50% male (McCaughey, 1984, 4).

Another indication of the important role of women in the arts can be seen through three comparisons of women's employment in the labour force as a whole and in arts-related employment.

First, according to the 1981 Canadian Census, women represented 40% of the labour force but almost 50% of the arts industry labour force. Second, 48% of all women in the labour



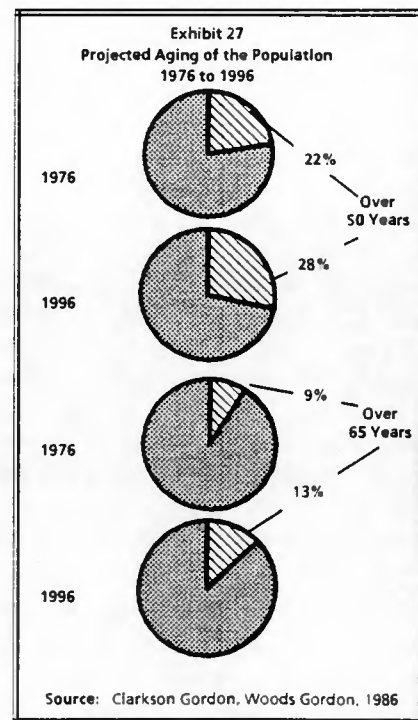
force had some post-secondary education compared to 65% of women employed in the arts industry. Third, only 1% of women in the labour force had a Master's degree, while 11% of women employed in the arts-related occupations had at least a Master's degree (Research & Evaluation, 1984).

Aging

It is widely known that the demographic structure of Western countries is being fundamentally

altered by the aging of the "baby boom" generation. In fact, by 1996, Canadians over 50 years of age will represent 28% of the population, up from 22% in 1976.

The over-65 age group will account for 13% of Canadians in 1996 compared to 9% in 1976. There will also be a 7% decline in the number of people under 35 (Exhibit 27).



It is not generally recognized, however, that after urban living, education and sex, age is the best demographic indicator of participation in most arts-related activities. The older one grows the more likely one is to participate in arts-related activities, at least up to retirement age (McCaughey, 1984, 6). This trend will, of course, be reinforced as the highly educated baby-boom generation of the 1950s and 1960s becomes the *geriatric boom* after the year 2000.

In summary, four fundamental changes in the profile of the population -- urbanization, increasing levels of education, increasing participation of women, and aging of the population -- are all contributing to a rapid increase in demand for arts-related skills throughout the Canadian economy.

5. CONCLUSIONS AND SUGGESTIONS FOR FURTHER RESEARCH

This report has explored some of the issues surrounding arts education in Canada. The subject is so vast that many could not be dealt with adequately in this report or at all. It is hoped, however, that the report will serve as a focus to both current discussions and further research concerning arts education in Canada. In this section, some current issues in arts education are highlighted, and suggestions made concerning areas for further research.

At the elementary and secondary levels, one of the most important perceived problems has to do with the qualifications of arts teachers. At the elementary level, teachers are usually generalists (i.e. teach all subjects). They tend to have little training in the arts as part of their teacher training programs. In some cases, arts components of elementary teacher training may even be optional. Any training they do receive is mainly in relation to art and music, with other arts areas such as dance and drama receiving little or no attention. This ultimately means that only some of the arts will be emphasized in elementary level arts education.

At the secondary level, because of financial restraint, the number of teachers was cut-back. Teachers specialized in the arts were disproportionately affected because of the low priority given to the arts. Teachers with little background in the arts were assigned to teach arts courses. Thus, at both levels, teachers without specialized training in the arts often end up teaching arts subjects. These may be called *arts teachers* only in the sense that

they are teaching arts courses, not in the sense that they have the specialized background to do so.

A different kind of problem concerns the fact that some arts specialists are required to teach other subjects; upgrading of qualifications in other areas may prevent them from furthering professional development in arts subjects (MacFarlane, 1986).

A great deal more research is required with respect to the whole question of arts teachers and their training. It would be important to know how many specialist arts teachers there are in each province and the kind of training they receive within different faculties of education in each province. Although research in arts teacher education is very limited, these and other issues are beginning to receive attention through groups such as the *Forum for Arts and Media Education* (a co-operative enterprise between faculty members at the Ontario Institute for Studies in Education and the Faculty of Education at the University of Toronto). This group is trying to address issues such as the educational needs of generalist as opposed to specialist arts teachers, and the differing educational needs for teachers in each arts discipline as well as at each school level (Courtney, Booth, Emerson and Kuzmick, 1985).

A second problem concerns the fact that for the "average" secondary student, arts education has a relatively low priority in the overall curriculum. (This is clearly indicated in the enrolment figures.) In addition to the fact that there are relatively fewer qualified arts teachers for

secondary schools (with a resultant impact on the quality of programs), the desire and opportunity of students to take arts courses is hampered by academic considerations. Improvement might be expected with the introduction of compulsory arts credits in the arts and the recognition that the arts should be part of the core curriculum. In Canada, the arts are not yet recognized as one of the *basics* for every student, at least insofar as making them compulsory courses through all grades. However, there are some positive moves in this direction in Ontario, Saskatchewan and New Brunswick.

A positive development in arts education has been the establishment of special schools for the arts. The existence of these schools recognizes that there are students with special talent and interest in the arts. While this is an encouraging development, it has unfortunately been seen as a priority only in Ontario and Quebec. Young artists in the West and the Maritimes are therefore at a disadvantage when it comes to this kind of specialized training.

A question which was not pursued in this report, but which is perceived as a definite problem, concerns the continuity between arts education programs at different levels. A lack of attention to arts programs at the elementary level means that there is no base on which to build programs at the secondary level. Interest in the arts begins early in life, and unless it is nurtured, secondary programs may not meet with success. From another point of view, if programs stop after the

elementary level, a foundation will have been developed but not built upon. Between the secondary and post-secondary levels, an important question is the degree to which secondary level arts programs provide adequate background for post-secondary studies and programs.

Such evidence as exists on this question indicates that there is little linkage between programs at different levels. According to a recent cross-provincial study of curriculum policy in the visual arts,

Much curriculum development in the visual arts was viewed...as being carried out in a fragmented fashion and therefore resulted in a lack of continuity throughout the system as well as in specific areas of growth. Effective visual arts instruction is the result of well articulated, planned and sequential learning opportunities and for lessons with expanding content based on accumulated knowledge which is the direct result of such a policy (Baxter, 1986, 78).

There are similar suggestions of a lack of continuity in music programs (Turner, 1986). This problem may not be unique to the arts, but perhaps because the arts are given less priority than other subjects, and arts courses are in most instances not compulsory, less account is taken of the need for linkage.

Another issue perceived to be important relates to the role of artists and arts organizations in arts education. Through provincial artists-in-the-schools programs and Canada Council funding of programs for young audiences, some attention is being given to allowing students to experience the arts. This type of

activity has an important role in complementing what is being undertaken in terms of school arts courses. However, it has been suggested that because educational strategies for these programs have not been developed, the real value of bringing artists into the schools has yet to be exploited (Major, 1983). There is also a general concern among arts teachers that such programs must be seen as a *resource* in the schools as opposed to the main *source* of arts education. The latter is equated with formal learning in the arts.

As mentioned at the outset of this report, many important areas of arts education such as private courses, amateur activity and extra-curricular school activities cannot be examined in any meaningful way because little information is available about them. These areas are generally recognized as important, and in some cases may actually be a more important source of arts education than what occurs in the schools. However, because most activities take place outside of the school system not all students can benefit from them.

Virtually all dance education in Canada takes place in private schools -- which because of cost may only be accessible to higher income families. Dance education is almost non-existent in the schools. It has been argued that the single largest source of preparatory music instruction and training in Canada is the private music teacher (Kiryaly, 1985). The role of music conservatories has received some recent attention (Trowsdale, 1987). Music conservatories provide specialized instruction to school-age students as well as adult amateurs. A well-developed network of conservatories exists in Quebec, and the number of conservatories in other provinces

is growing. However, these institutions face current problems in terms of funding. For example, in British Columbia, music conservatories are not recognized as educational institutions and are therefore ineligible for funding from the provincial Ministry of Education (Kiryaly, 1986).

High school music and drama festivals are clearly an integral part of arts education. Although there are no firm figures on student involvement in these, a rough estimate has been made by any observer that national music festivals involve about 100,000 students annually.

Finally, amateur activity is one area that has always suffered from a lack of information and recognition. Little or no information exists concerning the activities of amateur theatres, choirs and other groups in Canada. These groups have several important functions in arts education. They develop arts audiences, provide the opportunity for non-vocational training in performance, and in some cases provide initial training for professionals in the arts (Chartrand, 1984).

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ARTS EDUCATION IN CANADA

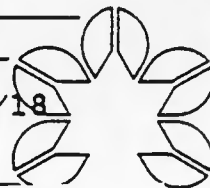
An Exploratory Study

Appendix A

**C.M.E.C. Questionnaire on
Arts Education Sent to
Provincial Departments and Ministries**

Memorandum

ACDME/87/18



1987 05 20

To: Members of the Advisory Committee of Deputy Ministers of Education

Re: Arts Education/Education and the Arts

In September 1985, there was an exchange of correspondence between the then Chairman of the Council, the Honourable J.-P. Ouellet, and the Secretary of State pertaining to a concern expressed by the President of the Canada Council regarding the role of the arts within the schools. It was agreed that the Director General would seek clarification from the President of the Canada Council as to the specifics of the concerns.

As an outcome of discussions at the officials level, the Members of the Board of the Canada Council have initiated a research project on arts education and are seeking the cooperation of ministry officials in drawing together the necessary background information by June 19, 1987.

The type of information being sought at this time is outlined in the attachment to this memorandum.

May we therefore request that an official for your ministry/department be named as a contact point for us in bringing together the information required.

The appropriate information and/or documentation along with the name of your ministry's/department's contact person should be sent to the CMEC Secretariat to the attention of George Molloy, Director, Research and Development.

Your continued cooperation is greatly appreciated.

H.K. Fisher
Director General

6. Please comment on the certification requirements for teachers of the arts in your province at the elementary and secondary levels as follows:

	Grade Level(s)	Minimum Provincial Certification Requirements
VISUAL ARTS	ELEM/	<hr/> <hr/> <hr/>
	SEC/	<hr/> <hr/> <hr/>
DANCE	ELEM/	<hr/> <hr/> <hr/>
	SEC/	<hr/> <hr/> <hr/>
DRAMATIC ARTS	ELEM/	<hr/> <hr/> <hr/>
	SEC/	<hr/> <hr/> <hr/>
MUSIC	ELEM/	<hr/> <hr/> <hr/>
	SEC/	<hr/> <hr/> <hr/>
OTHER		<hr/> <hr/> <hr/>

[NOTE: For responses to questions 7 and 8, if this information is available for previous years please duplicate this page and provide this data for the most recent five year period available, e.g., 1981-82 to 1985-86.]

7. Please provide enrolment statistics for arts courses as outlined below.

YEAR _____	GRADE	ART	MUSIC	DANCE	DRAMATIC ARTS	OTHER: (SPECIFY)
		Male/Female	Male/Female	Male/Female	Male/Female	Male/Female
	1	_____	_____	_____	_____	_____
	2	_____	_____	_____	_____	_____
	3	_____	_____	_____	_____	_____
	4	_____	_____	_____	_____	_____
	5	_____	_____	_____	_____	_____
	6	_____	_____	_____	_____	_____
	7	_____	_____	_____	_____	_____
	8	_____	_____	_____	_____	_____
	9	_____	_____	_____	_____	_____
	10	_____	_____	_____	_____	_____
	11	_____	_____	_____	_____	_____
	12	_____	_____	_____	_____	_____
	TOTALS	_____	_____	_____	_____	_____

8. a) Total number of elementary schools in your province _____
- b) Total number of elementary school students in your province
 Male _____ Female _____ Total _____
- c) Total number of secondary schools in your province _____
- d) Total number of secondary school students in your province
 Male _____ Female _____ Total _____

ARTS EDUCATION IN CANADA

An Exploratory Study

Appendix B

**Digest of Selected Reports and Articles
on Arts Education**

ARTS COUNCIL OF GREAT BRITAIN.

The Arts Council and Education: A Consultative Document, The Arts Council of Great Britain, London, 1981. 25p.

In this report, the Arts Council of Great Britain discusses both its relationship with the education system and its own educational responsibilities. Apart from the Writers-in-Schools and a few other schemes, until 1975 it largely responded to outside initiatives. After 1975, with an increased emphasis on education, the Council set up an Education Unit. An educational role is implied in the Council's Charter; however, existing money is not sufficient to take on an additional educational role. Furthermore, education is not the only strategy to resolve problems of accessibility (promotion and marketing are other possibilities), and the Council's view of education (education about art) is different from that of teachers (education through art). The Council does not want to become involved in arts education for education's sake, and is not prepared to intervene directly in education. It is prepared to support those working in arts education by advice, public discussion, and comments or proposals which may affect provision. The Council distinguishes between education and training, seeing them as quite distinct, even though there are areas of mutual interest. The report lists the educational activities of the various departments of the Council, and describes examples of actual projects which illustrate the kind of partnership which they are advocating.

ARTS COUNCIL OF GREAT BRITAIN.

The Arts Council and Education: A Policy Statement, February 1983. 4p.

The Arts Council considers that it has the responsibility to help ensure that as many people as possible have the opportunity to enjoy the arts. In line with its charter, the Council has made the arts more accessible by reducing costs of attendance and helping to bring about more widespread provision throughout the country. However, aside from financial and geographic barriers, there is also an attitudinal barrier to access: people have been influenced by their social class, education or culture to believe that the arts are not for them. In addition, the arts are not truly accessible if they are not understood. These less tangible barriers can be tackled through education. The Council's main focus on education is upon the areas where the arts, as supported by the Council, meet with arts education. It sees itself as having a non-financial interest in what goes on, commenting and advising as necessary; it has also been advocating a policy of co-operation with education to its clients for some time in the belief that partnership can lead to better use of existing resources. In line with this general approach, the Council recommends areas for action, including: (1) establishment of a separate allocation for education; (2) involvement of panels; (3) adopting as a criterion for assessing clients' work efforts made to broaden the social composition of audiences; (4) discussion with Regional Arts Associations about their educational role; (5) commenting on changes or developments in the education system which may affect Council's or its clients work; (6) consideration of the role of broadcasting, multi-cultural education, the implications for arts education and access of the Manpower Services Commission's work, and the training of artists for educational work and of educators in making best use of arts provision; (7) initiation of a formal system of liaison with the Department of Education and national arts funding bodies having an educational interest; and (8) continuation of the work of the Education Unit.

ARTS COUNCIL OF IRELAND.

The Place of the Arts in Irish Education, Report of the Working Party appointed by the Arts Council, by Ciaran Benson, Arts Council of Ireland, Dublin, 1979. 176p.

This report is the first to gather information on all the arts and to examine their role within Irish education in a systematic and detailed way. It examines the arts at the primary, secondary and post-secondary levels; teacher training; extra-curricular, adult and community education in the arts; professional training; and the role of the Arts Council in education. The report clearly indicates that the arts, apart perhaps from literature, have traditionally been a neglected area in Irish education. During the 1970s there was very rapid development of the Irish education system. The arts have benefitted from this but not greatly. Changes in the education system, however, offer potential for future change. A similar situation exists with respect to extra-curricular activities and adult education: the range of activities is relatively small but the prospects are great. The Arts Council of Ireland has no statutory role in formal education. But if it is to fulfil its duties satisfactorily with respect to promoting the arts and stimulating public interest in them, it must concern itself with educational policy. The report makes one hundred and nineteen recommendations concerning all aspects of arts education. Several of the key recommendations involve an enhanced role for the Arts Council in co-ordinating, promoting and monitoring arts education.

ASSOCIATION OF CANADIAN ORCHESTRAS.

Tomorrow's Audience Today: Key Factor for Success, A Study of Educational and Youth Activities of Eight Orchestras in Canada and the United States, Association of Canadian Orchestras, 1983. 44p.

In 1979, the Association of Canadian Orchestras undertook a three-phase study concerning orchestras' involvement in education and young audience development. Phase 1 was a quantitative survey of educational and youth programs of Canadian orchestras, which revealed very limited and isolated activities. Phases 2 and 3, which are dealt with in this report, involve a study of eight orchestras with successful educational activities and elaboration of six key factors for success in educational programs. The eight orchestras are: The Toronto Symphony, Orchestre Symphonique de Montreal, the Boston Symphony Orchestra, the Pittsburgh Symphony Orchestra, L'Orchestre symphonique de Quebec, the Saint Paul Chamber Orchestra, the New Haven Symphony Orchestra, and the International Symphony Orchestra. The orchestras offer programs in a number of settings and formats. For the schools, there are full orchestras and ensemble programs; for families there are weekend children's concerts of the family "pops". Seven of the eight orchestras are assisted and supported by the corporate sector. Orchestras with successful programs recommend the following factors as the most important elements to consider in creating and producing effective educational and audience development activities and training: (1) getting commitment; (2) identifying and selecting a key person; (3) managing finances effectively; (4) creating opportunities for involvement; (5) designing and developing effective programs to suit children's tastes; and (6) identifying/selecting personnel.

AUSTRALIA. COMMONWEALTH DEPT. OF EDUCATION.

Action: Education and the Arts, An Illustrated Edition of the Report of the Task Force on Education and the Arts to the Minister for Education and Youth Affairs, Australia Government Publishing Service, Canberra, 1985. 50p.

This document is the final report of the Task Force on Education and the Arts established by the Minister for Education and Youth Affairs in August 1983. The Task Force was set up to develop options for consideration by the Minister of Education and Youth Affairs for a strategy of Commonwealth initiatives in education and the arts with the emphasis being placed on the needs of young people. The Task Force identified five factors in contemporary Australian society which it believes combine to underline the urgent need for immediate action: (1) constraints and pressures in education; (2) structural unemployment; (3) rapid cultural change; (4) increased community participation and involvement; and (5) increasing recognition of the value of Australian artists in articulating Australian culture. Part One of the report discusses the issues, the thirty-four recommendations for action and the structures suggested by the Task Force. Recommendations involve the areas of: leadership and coordination; community attitudes and actions; equality of opportunities; overcoming inadequacies of arts education in the present systems; and cultural identity. Many of the recommendations highlight the strengthened role that needs to be played by artists in the arts and education. Part Two contains an explanation of how the Task Force came to the conclusions it did as well as a description of arts education in Australia since 1977.

B.C. ARTS IN EDUCATION COUNCIL.

Status Report on Fine Arts Education in British Columbia 1986, B.C. Arts in Education Council, Vancouver, B.C., 1986. 151p.

This report examines professional development opportunities in the fine arts for practising and prospective teachers in B.C.'s public school system, and, as a context for this, discusses the social, economic and educational factors which impinge upon parent, community and institutional demands for the fine arts in the public school curriculum. The report lists available programs and courses for teacher training in the fine arts. Secondary enrolment data, presented in graphic form, indicate: (1) from 1976 to 1982, enrolment in the fine arts experienced an overall decline roughly proportional to that of total school enrolment; and (2) there is an increasing concentration of fine arts enrolment in lower grades. The total number of full-time equivalent (FTE) fine arts positions has declined from 1976 to 1985, with the greatest decline occurring since 1982. Also, from 1976 to 1982 FTE fine arts teachers experienced an overall decline as a proportion of all secondary FTE students. Questionnaires were administered to school district superintendents, school board chairmen and heads of arts and sciences and fine arts departments in order to obtain a reasonable characterization of community attitudes towards arts education. Findings from these questionnaires are presented in detail. Finally, the report reviews the fine arts in the context of overall education policy and arts education research in B.C. from 1976 to 1986, and discusses the need for evaluative research in the arts in education.

BAXTER, LAURIE RAE.

A Cross-Provincial Policy Study in Canadian Art Education, Dissertation presented in partial fulfillment of the requirements for the Degree of Philosophy in the Graduate School of the Ohio State University, 1986. 146p.

This study is concerned with educational policy relating to visual arts instruction in the various provinces of Canada. While the system for preparing and implementing curriculum materials is similar across provinces, a common list of essentials that could bind art education and art educators together is lacking. Through a Delphi survey method, the study formulates a national inventory of policy goals for instruction in the visual arts. This is used to determine the extent and nature of consensus that exists in policy statements for the provinces. The study is limited to respondents from eight major universities and six provincial departments of education across Canada (Alberta, Saskatchewan, Manitoba, New Brunswick, Nova Scotia and Newfoundland). The respondents have identified the most important items under the headings of curriculum, research, and advocacy. With respect to curriculum, the five most highly rated items were: (1) teacher education, pre-service and in-service; (2) formulation of objectives to include all levels of teaching; (3) the status of arts courses for high school graduation; (4) guidelines for instruction in art education written by qualified specialists in the field of arts education; and (5) availability of art in the schools. With respect to advocacy, the two most highly rated items were: (1) visual art must keep a high profile within teacher-education institutions; and (2) there should be a journal with relevance to classroom art specialists, which bridges the schools arts and research journals. There was general consensus as to the importance of research in a wide variety of areas.

BEST, DAVID.

"The Creative Process. Can Creativity be Taught?", pp. 30-39 in **Arts Education: The Product of a Process**, in A selection of papers presented at the 24th INSEA World Congress, Rotterdam, the Netherlands, 10-16 August, 1981.

The main question in this paper is whether or not creativity can be taught. The author suggests that there are misconceptions about creativity in general, and about the arts in particular, which have disastrous educational consequences. The fact that there is something mysterious about creativity has led to the common assumption that creativity is a purely subjective inner process which therefore cannot be taught. In reality, however, objective criteria are involved in creativity: creative works are recognized by objective criteria; and to be creative it is essential to have grasped the objective criteria of an activity or art form. It is thus a mis-conception that creative vision is inhibited by learned technique because technical competence is a necessary precondition for creative flair, though it does not necessarily lead to it. There has also been a misconception of the idea of "free expression". Free expression does not mean avoidance of all learning of disciplines, techniques and objective criteria; it means that there should not be an over-emphasis on stringent standards in modes of expression at the expense of a concern for what is expressed. The author believes that good teaching consists of the creation of those conditions which are most conducive to students' learning. It is in this sense that creativity can be taught.

BOUGHTON, DOUG.

"Visual Literacy: Implications for Cultural Understanding through Art Education", Journal of Art and Design Education, Vol. 5, Nos. 1 & 2, 1986, pp. 125-142.

The author discusses the concept of visual literacy, which has appeared with increasing frequency in art education literature and curriculum materials in recent years. A concept of visual literacy is supported by: (1) the fact that our culture is increasingly represented and perceived in visual terms; (2) visual language is different from verbal language; (3) images in the visual world can be read; (4) visual communication relies upon an innate grammar of images that is learnable; (5) technology and the mass media have had enormous impact upon today's child; and (6) no provision has been made to educate vision in order that the message embedded in visual cultural forms can be critically 'read'. There are three current interpretations of 'visual literacy'. The first type of visual literacy is intended to promote improved skills in communication of information, ideas and emotions through the use of technical equipment. The second involves the study of art; teaching this kind of visual literacy involves critical examination of works of art that will enable individuals to learn 'the innate grammar of images'. The third concerns the study of the visual world through the framework of various theories of aesthetics. Given these various interpretations, if visual literacy is to be promoted as an essential concern of the visual arts, then some hard decisions have to be made concerning the curriculum content, teaching methods, and art teacher preparation.

COLLEGE ENTRANCE EXAMINATION BOARD.

Academic Preparation in the Arts: Teaching for Transition from High School to College, College Entrance Examination Board, New York, 1985. 93p.

This book is a sequel to Academic Preparation for College (also called the "Green Book"), published in 1983 by the College Board Educational Equality Project. The Green Book outlined the kinds of learning students need in order to be adequately prepared for college, identifying Basic Academic Subjects (English, the Arts, Mathematics, Science, Social Studies and Foreign Languages), and Basic Academic Competencies (reading, writing, speaking and listening, mathematics, reasoning, studying, observing and computers). Academic Preparation in the Arts discusses how the Arts can be used to develop the Basic Academic Competencies. The Arts are included among the Basic Academic Subjects because they develop understanding of qualitative dimensions, stimulate the imagination, and develop a number of skills and competencies that are common to the full range of academic work. A 1983 public opinion poll ranked art and music last when people were asked which subjects should be required of high school students who planned to go on to college. Thus, it is not yet widely appreciated that the arts can make significant contributions to students' knowledge and skills, nor is it recognized that students do not need to exhibit a special aptitude or talent in the arts in order to be required to take courses in them.

COURTNEY, RICHARD.

The Quest: Research and Inquiry in Arts Education, University Press of America, Lanham, Maryland, 1987. 137p.

This book is concerned with the study of the arts in education and the methods of inquiry appropriate for research in this area. It is divided into two parts: theoretical and practical. The theoretical part consists of a review of philosophic approaches towards knowledge and inquiry from pre-history to modern times. The practical part is concerned with research decisions, methodologies and approaches. In the past, research in arts education has not been particularly successful because it is a subject that is often elusive and because the research has been neither significant nor rigorous. While the book offers advice to thesis students and supervisors of dissertations, it is also aimed towards other scholars and researchers in this field. The author believes that there is a great need for universities, as well as governments, foundations and external agencies to give support for inquiry and research in arts education. Without this, research will remain inadequate and new methodologies will not emerge. The book includes examples of arts education research projects.

COURTNEY, RICHARD, JOHN EMERSON,

DAVID BOOTH AND NATALIE KUZMICK.

Teacher Education in the Arts, Bison Books, Sharon, Ontario, 1985. 83p.

This study was conducted to discover the needs of arts teacher education in Ontario. It is primarily concerned with in-service training, but also considers some implications for pre-service and graduate programs. The arts teacher education programs discussed are those at the Ontario Institute for Studies in Education and the Faculty of Education of the University of Toronto. Most pre-service training in Ontario, including that at the University of Toronto, is consecutive, i.e., the B.A. is completed prior to the B.Ed. This makes sequencing of teacher learning difficult, particularly when some arts teachers begin in-service with no high school or undergraduate credits in the arts while others may have specialist undergraduate degrees in arts subjects. The design of a long term program for arts teacher education has never been examined in depth in the arts education literature. For this study, fifty-five teachers were interviewed at the beginning and end of their programs using open-ended questions. The focus of each interview was upon arts teacher education, the individual's program, expectations, and suggestions for improvement. Wide differences in teachers' needs in the arts were expressed. A number of areas need to be addressed, including pre-requisites to courses/programs for pre-service, in-service and specialists, increases in course time, the study of child development and the sequencing of learning.

COWAN, D.A.E.

"Visual Arts in Education: Frill or Necessity", Education Canada, Spring 1982, pp. 7-13.

In the context of financial restraint and declining enrolment where the arts are usually the first subject to be cut, the author examines a growing literature in the fields of education, psychology, philosophy and sociology that indicates that the visual arts and design make an important contribution to general education. He sees the literature as focusing on five main areas where visual arts contribute to development. The first of these is growth of perception and awareness (including concentration) through the use of the senses. The second area involves clarification of styles of thought and their effect on personal expression. The third group concerns contributions to inventiveness and general problem-solving abilities. A fourth aspect concerns contributions to feelings of confidence and self-worth. And finally, a fifth area involves effects on general learning motivation and success in other aspects of the school program. The author reviews the literature which indicates that pleasure and success in the arts can promote a better attitude towards education, with increased success in other subjects.

DI MAGGIO, PAUL AND MICHAEL USEEM.

"The Arts in Education and Cultural Participation: the Social Role of Aesthetic Education and the Arts", Journal of Aesthetic Education, Vol. 14, No. 4, October 1980, pp. 55-72.

The author examines the social aspects of arts education and equality of cultural opportunity. Research has determined that a person's educational attainment is the major predictor of his or her attendance at performing arts events and museums. Educational attainment is also associated with positive attitudes towards the arts, enjoyment of the arts in the home and a wide variety of creative endeavours. This trend is nearly universal though the reasons are not fully understood. There are at least three possible explanations for the importance of education in predicting attendance at arts events. The first concerns the contribution of the family and home; children whose parents are highly educated may be more exposed to the arts in the home or take lessons in the arts. The second explanation may lie in the school curriculum, i.e., formal instruction in one or more of the arts. The third factor may be the "school climate". The author believes that if everyone pays for millions of dollars of public subsidy to the arts, everyone should have access to them, particularly when there is evidence that arts education may affect an individual's social and economic opportunities by promoting characteristics such as flexibility, creativity and self-confidence.

EISNER, ELLIOT W.

"Is the Artist in the School Program Effective?", Art Education, Vol. 27, No. 2, February 1974, pp. 19-24.

This article provides a description of the National Endowment for the Arts' Artist in School Program (AIS) and analyzes the way in which it has been evaluated. The AIS program began in 1969 with support from the National Endowment for the Arts and the Office for Education. From 1969 to 1972 funding grew 1600% from \$145,000 to \$2,500,000. Despite the fact that the allocation of funds increased dramatically, there was no credible evidence concerning the program's effectiveness. Several attempts were made to evaluate the AIS, but the resulting reports either became public relations efforts or else were "buried". AIS should be evaluated for several reasons: (1) it is an educational innovation; (2) it involves the use of public funds; (3) it is the largest single source of funding to support school-based art education but serves only 2-3% of schools; and (4) it operates on an untested assumption that those who can teach art best are those who produce art. Evaluation of AIS should look at: basic demographic information; satisfactions and dissatisfactions of all involved; definition and realization of goals; and factors related to success or lack of success. A high level of artistic competency is a necessary condition for the effective teaching of art -- a fact supporting the notion that those who produce art can often best teach it. However, the personality of the individual is also extremely important, as is the organizational flexibility in terms of the setting (e.g., timetabling and grading students, etc.).

EISNER, ELLIOT W.

"The Role of the Arts in Cognition and Curriculum", Journal of Art and Design Education, Vol. 5, Nos. 1 & 2, 1986, pp. 57-67.

The author discusses his thesis that the arts are cognitive activities. Educational psychologists in the United States make a clear distinction between thinking and feeling, and conventional views concerning rational thinking and logic, consider the arts as emotive forms that provide satisfaction but not understanding. This has created a status hierarchy of subjects taught in school, with mathematics at the top, and subjects in which students 'work with their hands' assigned lower intellectual status. The author believes that the senses are essential in the formation of concepts. Concrete concepts such as dog or chair, red or blue obviously depend upon sensory information, as do abstract concepts such as justice, category, nation, infinity. Through referents (analogies or illustrative examples), abstract concepts take on meaning. Such mental activities rooted in the senses are cognitive. The author concludes that conceptions of intelligence and literacy must be expanded, and multiple forms of literacy developed. He believes that educational inequity results from the fact that the benefits derived from excellence in differing forms of representation are not equal. Finally, he believes that the cultivation of literacy in visual and auditory forms of representation can significantly improve students' ability to use propositional forms of representation. Education in the arts cultivates sensitive perception, develops insight, fosters imagination, and places a premium on the well-crafted form.

EISNER, ELLIOTT W.

The Role of Discipline-Based Art Education in America's Schools, the Getty Center for Education in the Arts, n.d., 41p.

The author discusses the role of discipline-based art education, i.e., the teaching of content and skills from four disciplines: art history, art production, art criticism and aesthetics. The arts constitute one of the important forms of representation through which humans share what they have thought, felt or believed. Any particular form of representation reveals some aspects of experience but not others. When children are unable to "read" any of the languages of art, music, mathematics, and written prose, the content these forms possess and the experience they provide cannot be known. In this sense the curriculum of the school should be aimed at the development of multiple forms of literacy. The arts are in a marginal position in the schools because they are regarded as matters of emotion rather than mind, they are not formally assessed, and they are used to promote general creative abilities and are thus unstructured. There is also a belief that only a few children are actually talented in arts, and that it is futile to teach the arts to that large segment of the population that does not have the capacity to understand, experience or create it. Discipline-based programs should extend through all grades because a program that begins at the sixth grade has lost years of educational opportunity, and one that terminates at the sixth grade cannot build upon the foundation that has been laid. The four disciplines need not be taught as separate entities. There is, however, no ideal arithmetical ratio to prescribe how much emphasis should be devoted to each discipline at any particular grade level.

FERLAND, YVON.

"Schooling and Leisure Activities", Canadian Statistical Review, November 1980, pp. vi-xiv.

The author investigates whether there is a real and observable relationship between the level of schooling of the Canadian population and its participation in leisure activities. Data from three national leisure studies, one in 1976 and two in 1978, are used to examine several aspects of this question. The leisure categories include activities outside the home (sports, popular culture, and so-called elite cultural activities) as well as activities in the home. The data clearly show that the higher the level of schooling, the higher the participation rate in leisure activities, regardless of the effects of age and social situation. The effect of the correlation between level of schooling and income was not analyzed. The data further indicate that the level of schooling is related to the number of leisure activities participated in: the average university graduate participated in almost two and one-half times as many activities as the average person with eight years of schooling or less. The analysis shows, however, that the amount of time devoted to leisure activities does not necessarily increase with level of schooling. Given the clear relationship between level of education and participation in leisure activities, and the fact that the population of Canada is becoming increasingly educated, participation in leisure activities can be expected to increase in future years.

GAITSKELL, C.D.

Art Education in the Province of Ontario, The Ryerson Press, Toronto, 1948. 55p.

This study describes art education in Ontario schools in the mid-1940s. The history of art education in Ontario can be divided into three main periods: a rigid, geometrical type of work called 'Linear Drawing' until the 1880s; technical drawing, more related to the abilities of practitioners than children, from the 1880s to the 1920s; and in the 1930s, under the influence of the work of Arthur Lismer, more emphasis on the development of the child rather than the art produced. In the 1940s, thinking about art education was characterized by: the provision for creativeness; growth in skills as part of the total process of learning; the provision for freedom of thought; the fusion of art with experience in life; elevation of the taste of the learner; and the relating of the individual with his social group. However, as a 1944 survey of art education in Ontario schools revealed, the majority of teachers did not seem to be familiar with this contemporary thought concerning the purposes of art education. Further problems included high pupil enrolment and a deficiency of equipment. During the school year of 1944-45, from a total of 490 secondary schools in the province, 314 did not offer art above Grade IX. Of the few schools remaining, 52 had no courses above Grade X. Some secondary schools offered no art courses. The author recommends several changes to improve the program of school art: (1) changes in the program of art education at teacher training schools; (2) making proper provision for secondary school art programs; (3) placing art on the list of subjects required for university entrance, should the quality of art instruction improve; (4) having summer courses in art and crafts for teachers; (5) using regular bulletins as a teaching aid to replace the outdated teachers' manual; (6) developing art programs to suit particular local needs; and (7) assistance for teachers from art supervisors.

GRAHAM, DAVID.

"Schools for the Arts: Issues to Think About Before Rushing Off to Set One Up", Education Canada, Summer 1983, pp. 22-26.

The author raises some important questions that should be addressed before public schools for the arts are established. These have to do with the educational philosophy behind such schools and their effect on school boards' current programs. Three schools for the arts have been established to date in Ontario - in Ottawa, Etobicoke and North York - and many other school boards have expressed interest. Coordinators of the arts, particularly those in music, have three main concerns about these schools. One is that they will be used as a substitute for arts programs in general schools. The second is that resources will be taken away from general music programs in the schools. The third, and perhaps most important concern, is the potential effect of loss of student leadership from the general school arts program. The loss of leadership will be most immediately felt if the major members of the school music ensemble leave to go to an arts school. This in turn will lead to much lower levels of satisfaction by the remaining students in regular schools. In addition to these concerns, it appears that vocational aspects of arts schools may prove in practice their prime function, even though submissions to school boards stress that they are to offer enrichment for the student interested or talented in the arts.

HAANSTRA, FOLKERT.

"Creativity Centres in the Netherlands: Policy and Practice", Journal of Art and Design Education, Vol. 5, Nos. 1 & 2, 1986, pp. 81-90.

This article reports on the policy and practice of creativity centres (institutions for art education outside the school). At present there are about 100 centres in the Netherlands offering courses mainly in the visual arts. Most participants are adults. Courses and projects are supervised by artist-teachers, who must have received training at a teachers' college in an art subject. Most creativity centres are private foundations; however, about two-thirds of their budget is subsidized by the city, which in turn is partly reimbursed by the national government's special fund for social-cultural work. With cities increasingly facing severe financial problems, the centres need to provide a convincing justification for art education as compared to other social-cultural facilities such as community centres, youth centres, etc. Some creativity centres stress the intrinsic value of art, while in others cultural pluralism, personal development and social awareness are the main justification. Local authorities want social-cultural institutions to reach all socio-economic groups; but since few participants come from a lower socio-economic background, the centres are open to charges of elitism. An examination of two centres indicates that differences in justification lead to differences with respect to the relative importance of artistic skills vs. teaching skills for artist-teachers and availability of courses for special target groups, but little difference in terms of the curricula. While creativity centres currently supply the wants of an interested public, it is not clear whether these will be sufficient in the long run for centres to keep playing a substantial role in the social-cultural life of the city.

HANNA, JUDITH LYNNE.

"Audience Development Through Education", Design for Arts in Education, July/August 1984, pp. 21-25.

The author suggests that those working in the dance world (dancers, managers, boards) should be concerned with the question of dance education, given increasing evidence that exposure to and participation in the arts at an early age influences adult patterns of attendance. She suggests a number of current and possible future educational strategies to cast a wider, long-lasting net for audiences, including introduction of dance to public schools, community outreach, lecture-demonstrations, dialogues with the audience, talk shows and special events, and encouragement of business supporters of dance to have advertizements that associate positive qualities with dance. She also suggests that the dance world has a unique opportunity now that education is front page news. Despite the fact that there is a cry for "back to basics", reports from the College Board, the National Commission on Excellence in Education, and the Carnegie Foundation for the Advancement of Teaching have all recommended that the arts be included as an essential part of the school curriculum. The dance world needs to become acquainted with and disseminate new research about dance and human development that challenge old stereotypes such as "never was a dancer a good scholar" or, more generally, the idea that the sensual, physical and aesthetic exist apart from the intellectual.

HARGREAVES, DAVID H.

"The Arts and the Whole Curriculum", Secondary Education Journal, October 1985, Vol. 15, No. 3, pp. 3-4.

Although it is increasingly accepted that the arts are just as important as other curriculum areas, in practice they may not be accorded the same attention. More time will not be found for the arts unless the time devoted to other curriculum areas is reduced. One way to argue for the arts is to look at what they all have in common: they represent some of the deepest human feelings and aspirations and are concerned with the development and expression of our aesthetic abilities and intelligences. An additional utilitarian argument can also be made, though it is not a substitute for other arguments. And the arts have an especially important role in preparation for leisure which we should not be afraid to deploy as an argument. It would be a mistake for arts teachers to unite against their colleagues teaching other subjects, because they also need to be persuaded and made allies. Arts teachers need to look more strenuously for potential links with other areas of the curriculum. They need to emphasize their contribution to an understanding of pedagogy. And they must stop competing with one another. There has been a proposal that all pupils in their fourth and fifth years should be following at least one arts subject (art, music, dance or drama). However, this could encourage a battle between the arts subjects as each department seeks to recruit pupils. There is also a questionable assumption that the needs of pupils in the arts are being met if a pupil chooses only one of these subjects and 'drops' the other three. The alternative approach, that all pupils should take all four arts subjects, is unlikely to be feasible. Combined or integrated arts subjects may be one solution to this problem, but it is difficult to produce a good quality integrated arts course which would satisfy both teachers and pupils.

HARRIS, RAE.

"Education in Visual and Performing Arts: State of the Arts", Education Manitoba, November/December, 1986, pp. 4-7.

In the past few years, the arts advocacy literature has attempted to make links between strong arts programs and skill development in other subject areas. While there is evidence to support the existence of such a link, support of other curricular areas is not the main contribution of arts education. The arts contribute skills, modes of learning and knowledge not available elsewhere in the curriculum. In Manitoba schools, teacher background and training, facilities and equipment, time allotments, and in-school and public support influence the quality of visual and performing arts programs. A recent Manitoba report indicated that in practice, schools used less than half the time allotment recommended in provincial guidelines, and teachers identified students' lack of early and consistent exposure to arts programs as a problem in implementing good programs in the arts. Revised provincial curricula reflect a growing trend in North America and Great Britain to involve the child as appreciator and critic as well as creator. Such movements for "discipline-based" art education and "comprehensive musicianship" have advocates who believe that the arts involve more than making or doing. Along with this trend, there has been a strong movement to make the arts a compulsory component of the high school program. In Manitoba, over two-thirds of high school graduates have had no exposure to the arts during high school. The solution to this long neglected gap in the education program involves rethinking of the concepts of learning and "basic education" on the part of teachers, administrators and the public.

HOPE, SAMUEL.

"Access to Policy: Arts Education, Opportunity -- and Change", Vantage Point, May 1986, pp. 3-5.

There is a growing concern that neither subject matter nor intellectual skills are sufficiently emphasized in arts education. A philosophical split has developed between those who demand that arts education be serious, rigorous and sequential and those who believe that it involves providing as many students as possible with positive arts experiences. Both sides want the arts to be part of basic education. Students need to study art and to experience it; each aspect supports the other but is not a substitute for the other. Three communities have an influence on arts education (arts, education, and arts education), but only the arts education community has arts education as its primary business, and it has been treated with benign neglect and periodic enmity by the two other communities. The arts council system in the United States has also compounded the problem because it has worked for twenty years to promote arts experiences as arts education, which has worked against the ability of the arts education community to justify its importance. The author believes that the professional arts education community is ready to fight for rigorous, sequential study of the arts disciplines, and sees evidence of support for this movement from the National Endowment for the Arts, a few state arts agencies and the Getty Trust. He also believes that if arts councils and advocacy groups are to be effective in arts education, the professional arts education community must have access to both of these groups' strategic policy planning.

JOHNSTON, NEIL P.

"Can the Arts Survive the Eighties?", Education Canada, Winter, 1986, pp. 5-11, 52.

The author, principal of one of the very few elementary school for the arts in Canada, raises a number of concerns about the arts and schools for the arts. He often has to reassure parents that the arts and academic learning are not mutually exclusive domains and that students who have enjoyed the advantages of an artistically enriched education will be able to function securely and successfully in the so-called real world. Schools for the arts have an impact on schools in the rest of the system. Their existence means that the range of talents in the rest of the school system is not as wide and therefore easier to provide for in terms of teaching. Arts schools can provide support, leadership, and/or inspiration. The value of arts schools also needs to be viewed in the context of the value of the arts themselves. The myth that "the arts are takers" needs to be dispelled: the arts are an industry employing the largest work force of the twenty main manufacturing industries, and jobs in the arts industry provide high levels of satisfaction (though it should not be forgotten that the main reason for their existence is to enrich the quality of our lives rather than to generate dollars). In addition, they can have an important role in an aging society, and can be the standard bearer of national pride and prestige, as in Italy, Japan, the Soviet Union and Scandinavia. Audiences for the arts are increasing, and arts supporters are the most socially and politically active and articulate segment of the economy. The author believes that the arts will survive the eighties and lead our economies into the next century.

KIRALY, GEORGE.

"A Case for Provincial Funding of Music Conservatories in British Columbia", Part I, The B.C. Music Educator, Vol. 30, No. 3, Fall 1986, pp. 24-30.

Music education in Canada is achieved through public school curricula, college and university music departments, academy and conservatory programs, and instruction by private individuals. Each sector fulfills a different need although overlaps may occur. The whole, however, could be described as a non-system with no consistent standards and no co-ordinating and organizing bodies. In public schools, the resources are not sufficiently extensive to accommodate large numbers of students to supply intensive and rigorous preparatory musical training. The largest single source of preparatory music instruction and training in Canada is the private music teacher. There is, however, some question as to whether the current minimum level of qualification for private teachers is sufficient. A further alternative is the music conservatory. Conservatories are traditionally institutions of specialized music training, offering intensive instruction, primarily to school-age students, as well as, secondarily, to the adult amateur. Numerous conservatories are in operation in Canada, some dating back a century. The need and desirability for conservatories is demonstrated by the number of communities actively engaged in supporting their formation. Conservatories face funding problems because they fall in the crack between 'Educational' and 'Cultural' funding agencies of government. The conservatory is an educational institution by the very nature of its primary activity, but in B.C. it is not recognized as such, and consequently is ineligible for funding from the provincial Ministry of Education. Despite numerous fund-raising strategies, conservatories are underfinanced and in a very tenuous financial position.

KIRALY, GEORGE.

"A Case for Provincial Funding of Music Conservatories in British Columbia", Part II, The B.C. Music Educator, Vol. 30, No. 2, Winter 1986, pp. 11-16.

In 1981, the Alberta Government declared that conservatories as specialized institutions of preparatory training were eligible for consideration for operating funding from the Ministry of Advanced Education and Manpower. This is an advance but also an anomaly. Why should the Ministry of Advanced Education be funding programs that enroll primarily school age children? The rationale is based on the recognition that there is a long period of skill development required in music training, and that such institutions are providing pre-professional training. The first institution to derive benefit from this new policy was the Medicine Hat College Conservatory of Music and Dance. In B.C. there are two senior music conservatories plus approximately ten others, but only four conservatories receive some kind of government funding. Very little of this funding goes to smaller interior communities, in contrast to the situation in Alberta where conservatories are eligible for funding because they provide services that otherwise would not be available in a community. Given the increasing recognition of the economic impact of government spending on the arts, the growing trends in broader public participation in the arts, and the precedents of provincially funded schools of music in Quebec and Alberta, there is a strong case to be made for provincial funding of music conservatories by the B.C. government.

LANIER, VINCENT.

"Aesthetic Literacy as the Product of Art Education", pp. 115-121 in Arts Education: The Product of a Process, A selection of papers presented at the 24th INSEA World Congress, Rotterdam, the Netherlands, 10-16 August, 1981.

The author suggests that the lessening of the power of art education as a field is just as much a consequence of inadequacy of ideas as it is the result of financial and political circumstances. He believes that the field of art education will mature as an intellectual discipline and gain strength as an educational commitment only if a completely new clarification of purpose can be constructed. Over the last hundred years, the progress of art education has generated many new justifications for its existence in the school, from drawing and designing skills and the training of children in the appreciation of the finer things in life, to self-expression and the use of art as diagnosis and therapy, to creativity and the so-called integrated personality, to moral knowledge and visual literacy. The author believes that the only purpose of art teaching which is coherent and capable of defending the significance of the field is aesthetic literacy, and that aesthetics are the most appropriate discipline for teaching in the art curriculum. The questions that the aesthetician asks are ones where the principal focus of attention is clearly directed towards the viewer. Three areas of aesthetic education centre their concern on the art work: making it, explaining it, and discovering its origins. However, the cultivation of knowledge about viewing art -- why and how we respond to it -- is the firmest possible base for art education and of the greatest possible interest to young people.

LEHMAN, PAUL R.

"The Professional Connection: Arts Educators, Their Associations and Advocacy", Vantage Point, May 1986, pp. 12-16.

The author discusses arts educators' and arts advocates' views on arts education. Arts educators are disturbed by negative attitudes towards the discipline-based approach to arts education. Arts advocates tend to believe that arts education is a recent development when in fact arts programs have flourished in schools for generations. Arts educators believe that education in the arts should consist of comprehensive, rigorous and sequential learning in one or more of the disciplines. They have been frustrated by the emphasis of arts advocates on "experience". Three approaches to those interested in promoting arts education in the elementary and secondary schools are suggested. The first involves taking an active role in promoting the arts in schools at the state and local levels. The second approach is to establish effective working relationships with professional arts educators at the state and community level. A third suggestion is to review present arts education activities and programs to ensure maximum benefits. The author believes that the Artists-in-Education program of the National Endowment for the Arts would be far more effective in promoting the interests of arts education if it were made available to schools or districts that have strong arts programs already in place since it has usually not led to improvement in existing arts programs.

MACGREGOR, RONALD N.

"Discipline Based Music Education: An Alternative Model for Music Education", The B.C. Music Educator, Vol. 30, No. 3, Fall 1986, pp. 6-11.

Music teachers are feeling a sense of professional isolation. They feel they are going through the motions of teaching a program, the ends of which are not agreed upon. They also suspect that despite their efforts the situation is not going to change. Program innovations, such as that which has occurred in art education with the formation of a discipline-based program in art, may help to alleviate some of these problems. In the discipline-based art education model, four disciplines have been isolated: Production, History, Criticism, and Aesthetics. The same grouping can be applied to music education. Production involves the mastery of an instrument and the development of technique. It is also likely to include some measure of interpretation and improvisation. History involves examining and commenting upon social, religious and political factors affecting the individual or group, in this case individuals, groups or movements in the music world. Criticism involves the assessment of motives, processes, and products. It may be affective (how do we feel about the piece?); structural (how does the piece hang together?); or interpretative (what does the piece mean?). Aesthetics have several popular meanings: sensitivity to stimuli; aesthetics as a body of knowledge; an expressive dimension of aesthetic knowing; and a semiotic dimension. A discipline-based program in music would provide a range of classroom options, and a mix of hands-on and academic content. Drawbacks might involve: ignoring socio-cultural and ethnic differences among the clientele, in favour of a dominant group's repertoire; creating problems arising from the notion that there are four areas, and that they should all receive equal time; and 'taking all the fun out of things'.

MAJOR, JUDITH STRAND.

Arts and the Curriculum for the 1980s, Ontario Ministry of Education, Review and Evaluation Bulletins, Vol. 4, No. 2, 1983. 35p.

The author examines the development of arts programs in Ontario schools through: (1) an arts-integrated curriculum (particularly at the elementary level); (2) a more creative approach to applied arts programs (for intermediate and senior years); and (3) special programming for highly talented students (at the secondary level). At the elementary level, non-specialist teachers may be reluctant to give classroom time to the arts because they feel insecure, and there may be a "specialist" syndrome on the part of school boards. Professional development of teachers would be a very important element in developing integrated arts curricula. Applied arts programming gives students the opportunity to take arts courses, but because these are elective subjects they are not necessarily available to every student in every school. It is important that applied arts programs teach students discipline in the use of techniques, but without suppressing creativity. A few school boards in Ontario have recently opened alternative schools where students can specialize in the arts. Because these schools do not have professional artists on staff as instructors, they may draw away the best trained teachers in the school board, as well as possibly permitting other schools to relinquish their responsibility to provide arts programs. Programs that bring artists into the schools or take students out of the schools to theatres, galleries or museums also need to be re-examined. There has been little development of educational strategies for these programs to integrate the arts experience effectively with the classroom program.

MCLAUGHLIN, MILBREY WALLIN, MARGARET A. THOMAS, JOYCE PETERSON.

Art History, Art Criticism, and Art Production, An Examination of Art Education in Selected School Districts, Volume III: Executive Summary, Prepared for the Getty Center for Education in the Arts of the J. Paul Getty Trust, Published by the Rand Corporation, December 1984. 20p.

Arts education has traditionally been neglected and under present conditions this neglect could worsen. The status of arts education reflects two pervasive attitudes: art per se is not vital to a child's education; and instruction in the visual arts is not properly an educational activity. For the past twenty years arts educators have been challenging these attitudes and advocating a change. In the past it was generally assumed that art classes should, by definition, focus on production; however, this focus encourages only one kind of response to art. By comparison, a substantive, sequential program that addresses art criticism, art history, studio production and aesthetics would develop various kinds of awareness and skills in students. For this study, seven districts were selected that were currently attempting to provide art education in art history and criticism as well as production. Several critical points emerged from this study. First, the change to a discipline-based art program requires more than a change in policies and practices; it requires a shift in perspective. Second, art programs will have to be conceived, developed and maintained as other school programs are. Third, programs must have politically adept advocates to generate interest in change. The study shows that it is possible for districts to adopt and maintain visual programs that offer students education in art criticism, art history and production.

MORRISON, W.G. AND E.G. WEST.

"Child Exposure to the Performing Arts: The Implications for Adult Demand", Journal of Cultural Economics, Vol. 10, No. 1, pp. 17-24.

The authors examine the question of childhood exposure to the performing arts and its implications for adult demand by testing a model where adult attendance is dependent upon education, income, childhood attendance and childhood participation in the arts. Attendance and participation are seen as distinct activities, with the former implying passive involvement and the latter active involvement. Data were derived from 340 responses recorded from telephone surveys conducted in Ontario. The data from the survey revealed the following results. First, that both education and income are strong explanatory variables, and that they can be regarded as being independent of each other when considering their effect on attendance. Second, the experience of being taken to the arts as a child does not significantly affect future attendance. By contrast, child participation is shown to have an extremely potent effect. The authors suggest that provincial arts councils should expand programs which encourage child participation within the scope of existing budgets. On the other hand, programs that have the objective of encouraging child attendance should not be a priority, but should, at least, be carefully evaluated.

OREND, RICHARD J.

"Socialization in the Arts", Prepared for the National Endowment for the Arts, Preliminary Version, April 22, 1987. 131p.

The process by which individuals acquire orientations, attitudes and patterns of behaviour has been defined as socialization. In this report, the socialization model is used as a basis for describing the relationship between childhood and early adult arts-related experiences and current arts-related participation. Three subjects are analyzed: (1) patterns of socialization; (2) the relationship of socialization patterns to current participation in arts-related activities; and (3) the relationship of socialization patterns to the demand for increased participation in arts-related activities. The subjects are analyzed using data collected in the 1982 Survey of Public Participation in the Arts (SPPA). Arts-related participation is broadly defined to include attendance at live performances (jazz, classical music, operas, musicals and plays), visits to art museums and galleries, watching or listening to these types of events on TV, radio and/or records, and participating directly in these activities as performers or artists. The basic hypotheses of the analysis are: (1) that early arts-related experiences are related to later arts-related participation; and (2) that those individuals with a greater number of youthful experiences are likely to have higher current participation rates. The results show strong positive relationships between arts-related socialization experiences and current participation. In particular, current participation is higher among individuals with socialization experiences in the same area of the arts; the age at which socialization occurs can be an important factor in predicting current behaviour; and more socialization is indicative of higher levels of current participation.

PANKRATZ, DAVID B.

"Aesthetic Welfare, Government and Educational Policy", Journal of Aesthetic Education, Vol. 17, No. 2, Summer 1983, pp. 97-110.

The author discusses whether government programs that broaden participation in culture are the most effective means of developing a wide and discerning audience for art. He suggests that the concept of aesthetic welfare, as developed by Monroe C. Beardsley, can serve as a goal for educational and cultural policy. Research has demonstrated the strong association between educational attainment and cultural participation. Given this relationship, it is important to ask whether government policies in art education have contributed to the development of aesthetic justice and whether they can be expected to do so in the future. The author examines three government-supported arts education programs as to their effectiveness: Education through Exposure, Artists-in-Schools and Comprehensive Arts Education. With respect to the first two, there does not appear to be any evidence to demonstrate that they have in fact expanded audiences. Furthermore, a characteristic difficulty that they share is their lack of continuity. Comprehensive Arts Education may be the source of many educational benefits; but if one of the objectives of such education is to promote interdisciplinary learning, who is to bring about the linkage between different academic disciplines? Creativity is of primary importance in Comprehensive Arts Education. However, the concept of creativity embodied by CAE does not necessarily promote the kind of skills necessary to promote the development of aesthetic capacity and a more discerning audience for the arts.

PITMAN, WALTER.

"Jobs, Learning and the Arts", The School Guidance Worker, January 1985, Vol. 40, No. 3, pp. 13-17.

School guidance counsellors are expected to have a grasp of both short-term labour force needs and long-term macro trends. It is very difficult to know where jobs for the future will develop. There will not be greatly expanded employment in the new technology industries; some experts have suggested that high-technology occupations will account for only 7% of new jobs created between 1978 and 1996. The arts and culture are often neglected as an area where employment may be found, yet in 1981 this sector had revenues of about \$8 billion and employed 270,000 individuals. In emphasizing the arts and culture sector, guidance counsellors will be operating in opposition to the main education trends of the '70s and '80s, but may well be preparing young people for the '90s and the next century. An increased amount of job sharing, graduated retirement, and paid educational leave means that there will be more re-creative time. Demographic trends indicate that young students will be graduating into an older community which will be seeking more cultural services in the late '80s and '90s. There is also a need for new energy and direction in our education system, which is presently more concerned with teaching people how to make a living than helping people to learn how to live. The arts represent the best chance for a new unity at the core of learning institutions. They cut across every subject area, and enhance the study of every discipline.

RAU, WILLIAM.

"Does Education Lead to Fine Arts Appreciation", pp. 284-286 in Artists and Cultural Consumers, Vol. III, The Fourth International Conference on Cultural Economics, May 12-14, 1986, Douglas V. Shaw, William S. Hendon, C. Richard Waits (eds.), Association for Cultural Economics, 1987.

In response to a concern expressed by the College of Fine Arts at Illinois State University, a study of 458 freshmen and seniors was undertaken relating to: (1) the aesthetic tastes of ISU students; (2) the impact of fine arts courses on such tastes; and (3) reasons for attending College of Fine Arts performances. The survey yielded the following results. First, an overwhelming majority of students are either indifferent to or dislike the arts. Second, there is no meaningful difference between ISU freshmen and seniors in terms of their regard for the arts. Roughly 70% of the freshmen arriving at ISU are indifferent to the arts and four years later roughly 65% of seniors leave ISU still indifferent to the arts. Third, there is virtually no difference in knowledge of art between students who have taken one College of Fine Arts course and those who have taken none. However, there is a significant difference in theatre attendance and knowledge about art between those who have taken two courses and those who have taken one course or none. Whether this difference is due to the courses or whether the students were different prior to taking these courses (i.e., pre-disposed towards the arts) was not examined. It is possible that the students were atypical, that they were either more susceptible and open to fine arts instruction or that they are more positively oriented to the fine arts due to exposure in high school or at home.

REMER, JANE.

"Arts Policy in Public Education", The Journal of Arts Management and Law, Vol. 13, No. 1, Spring 1983, pp. 121-125.

This article provides a brief review of American arts education policy and problems associated with it. Until 1965, there was no federal education legislation which included the arts in programs to be supported by tax dollars, and no federal agency responsible for funding the arts and humanities. Until 1967, no private foundation officially declared the arts an educational priority. While many strides have also been made at the state and local levels since the 1960s, there is still no coherent or consistent national policy. It is also not clear whose responsibility it is to plan, develop, assess and fund comprehensive efforts in arts education. Neither the arts nor education is mentioned as a federal responsibility in the Constitution, the Bill of Rights or in subsequent Amendments, and the United States has no national, standardized system of education nor a commitment to broad and basic support for the arts. At present, no federal agency devotes more than minimal attention to research and development in the arts in education. The author views the current picture as bleak; however, she believes that if some of the early missionaries had waited for federal or state leadership, the notion of the arts in general education would never even have begun to take hold in a society that puts such a high premium on material goods and services. As a nation, Americans need more time to mature and learn how to value the legacy of their culture, and the arts and the artists it produces, as well as to recognize and support the presence of the arts in people's daily lives, in the environment, and in the education of the young.

STAKE, ROBERT (ED.).

Evaluating the Arts in Education: A Responsive Approach, with assistance from the JDR 3rd Fund, Charles E. Merrill, Publishing Company, Columbus, Ohio, 1975, 122p..

This book includes six essays concerning evaluation of the arts in education. While learning in the arts includes cognitive aspects, the innate qualities of the arts are affective and therefore difficult to measure. Traditional evaluation methods are therefore not always suitable for evaluation of arts education. In the late 60s, as large amounts of money became available for arts education in elementary and secondary schools and through the JDR 3rd Fund, there was an increased need for evaluation. Responsive evaluation, which has to do with program activities, portrayals, testimony and audience comprehension, was developed in 1972 as the most appropriate kind of evaluation for the arts in education. This approach contrasts with preordinate evaluation, which is concerned with formal statements, data-gathering instruments, experimental designs and researcher comprehension. Responsive evaluation is useful when arts education staff are monitoring a program, and at a time when no one is sure what problems will arise. Preordinate evaluation is useful when it is important to know if certain goals have been reached and when predetermined hypotheses or issues are to be investigated. Neither a strictly preordinate or responsive approach should be used to evaluate a program. Rather, the evaluation should be adapted as the program develops.

STEINECKER, JOHN.

"Three Aesthetic Theories: Implications for Education in the Arts", Canadian Music Educator, Vol. 26, No. 2, pp. 11-15.

The author defines three aesthetic theories (referentialism, formalism and expressionism), and discusses their implications for teaching in the arts. In referentialism, the value of the art object is seen to be outside of the work itself, as in music with lyrics, paintings and statues of national heroes and patriotic poems. From this point of view, works may have a human interest aspect for students and fit well into teaching units integrating the arts and other subjects, but do little to enhance knowledge about the basic arts being studied. Formalism focuses on the artistic properties of the art work itself. Art should appeal to the eye or ear without confusing that experience with subjective or referential considerations. Bright knowledgeable students will be touched by this approach, but ignoring the effect of feeling and subjective reaction with respect to aesthetic encounters may alienate the majority of students. Expressionism holds that the arts provide general and often undefinable states of feeling. It should not try to teach persons how to feel, but should seek to guide them in becoming more sensitive and responsive to the expressive qualities in the arts. This approach goes against the traditional educational values which assume that acquisition of knowledge about a subject is the only respectable reason for giving time to it. Because all three theories hold merit and at the same time possess limitations, the author recommends an eclectic approach as the most suitable for teaching.

STRUGNELL, WILLIAM.

"Moncton's Multi-Faceted Art Programs", Education Canada, Spring 1982, pp. 30-37, 41.

The author reviews the art program in the school curriculum of School District No. 15 in Moncton, New Brunswick. At the elementary level, art consultants function as in-service teachers, curriculum planners and professional developers. They work closely with the classroom teachers, whom the author believes are capable of teaching art given motivation, instructional background, the materials and a developmental program within which to work. Over time the program has been able to increase both the range and scope of concepts and skills taught in each grade. The program has to change quite dramatically at the junior high level. In order to be effective at this level, art must be compulsory for every student, as students at this age become very critical of their own work and exhibit a lack of confidence in themselves. Almost all the junior high teachers in this school district are trained specialists. All students' progress in the junior high program is evaluated by the teachers; this helps to make the program more accepted by students as well as parents. Art education is very important at this level because it is the last contact with visual and creative development that they will have in their formal education. The program at the senior school level recognizes that art at this level is an elective course which generally attracts more highly motivated students whose expectations and interests are generally above the norm.

STURGESS, PAMELA A.

"Visual and Performing Arts and Exceptional Students: A Study of Exemplary Programs", Ontario Ministry of Education, 1986, 91p.

The author examines exemplary programs in Ontario school systems where the arts are being taught to exceptional students. The arts are defined for this study as the Visual Arts, Crafts, Music and Drama. Exceptional categories include students with behavioural, communications, intellectual or physical handicaps. The study was initiated in response to an unverified assumption that arts activities are an important and integral part of the exceptional child's education. No other studies were found which examined exemplary programs in the visual and performing arts for exceptional students. The author sent out questionnaires and conducted interviews in order to find out more about the programs. It was found that 74% of exemplary programs were directed towards students with learning disabilities, speech and language impairments, autism, intellectual impairments and physical and behavioural disorders. The other 26% of programs studied were designed for the gifted. It is almost always the classroom teacher - a generalist - who teaches the arts to exceptional students. It is difficult to estimate the amount of time allotted to arts activities, but they are taught on a regular though flexible schedule. The author believes that the greatest immediate need is to train or retrain special education teachers to appreciate the advantages of programs which stress arts integration.

VENERABLE, GRANT.

"The Workplace: The Arts as an Instrument of Vision", Vantage Point, October 1985, pp. 10-12.

The author examines the role of the arts in the current era of increasing domination by impersonal technology. He believes that our survival as a civilization is a function of the job we do in the classroom. In the Western intellectual tradition, learning in educational institutions deals with linear paradigms of thinking and learning. This, in addition to specialization and separate disciplinary boundaries, has not tended to develop well-rounded individuals. The educational system has also not equipped us to deal with the accelerated pace of change in today's world, particularly with respect to technology and computers. The author views the sciences, mathematics and language as basic in the sense that they are related to concrete practical commodities. He sees the arts, on the other hand, as vital and indispensable with respect to pure process and making brains balanced, whole and capable of seeing and solving problems. Our modern dilemma is a reflection of the inability or unwillingness of technological man to unify and integrate complex systems. By failing to provide art experiences in school and college curricula, the young have been robbed of the primary means for maintaining psychological health in an era of high technology. Art education has a role to play in the success of new technology.

WALTERS, JOAN.

"Compulsory Arts Credit Required for High School", Education Manitoba, November/December, 1986, pp. 8-9.

One of the tasks of a recently established High School Review Committee in Manitoba will be to carefully consider the rationale for a compulsory arts course and to provide a clear statement as to what role the arts will play in high schools. Twenty-three U.S. states have already established a compulsory credit in the arts and there have been similar developments in New Brunswick and Saskatchewan. The arts can be seen as essential to the three main goals of secondary education: (1) to provide the skills required by all students to function in society; (2) to provide knowledge of the human condition and the world we live in; and (3) to provide opportunity for future employment. By studying the arts, students can become critical of the ideas and images which pervade their culture. The arts, as a body of knowledge, provide a range of experience, ideas or themes. In the area of employment, the arts develop basic skills such as learning, communication and citizenship, which can be as important as job-related skills in ensuring that students are employable. In addition, the number of arts-related jobs is increasing rapidly. There are two views about arts instruction: one views it as teaching students to produce or perform; the other views it as a means to attain knowledge about ourselves and our world. Compulsory arts courses could be developed to accommodate the second approach, and would require few additional resources.

WARDEN, JOANNA.

"Schools for the Performing Arts: Of Undefined Value", Performing Arts, Summer 1983, pp. 35-39.

The author explores the value of schools in the performing arts, given an already saturated employment situation in the arts and an assumption that only a very tiny percentage of the Canadian population has the potential to achieve success in the arts. At Etobicoke School for the Arts, the students have an extended school day in order for them to have a regular academic program as well as up to 2 hours per day of study in the arts. The principal of this school sees no harm in training students that have no hope of commercial success, believing that study of the arts is a valid aim in and of itself and that the program develops self-discipline and self-assurance. Some critics of these schools say that the students are taught to see themselves as special and destined to succeed. However, the principal of the school sees the opposite effects: that students, seeing so many talented peers, will develop humility -- something which they may not have a chance to develop if they are taking private lessons. The Claude Watson School for the Arts is a North York elementary school for children gifted in the areas of music, theatre arts, dance and visual arts. It also has an extended school day, and each student is required to study four arts subjects. As a vocational school, the National Ballet School has been very successful: of its 259 graduates over the years 156 have become dancers and 53 have made careers related to dance. Students at the NBS also receive an adequate academic education.

WEBB, NICK.

"Borderline Creativity", Interchange, Vol. 16, No. 1, 1985, pp. 94-102.

The author explores the meaning of creativity in the context of arts education and general education. Creativity describes processes and products which we value very highly but find difficult to explain. Since the late 1960s, the creativity rationale has become hard to justify, and measurement of creativity has proved to be more and more complex. One part of creativity research has dealt with lateral thinking and problem solving, giving rise to the creative problem-solving approach in education. This model is not appropriate for arts education because it is not clear what the 'art problem' is. The other part of creativity research concerns the 'search for the self'. Although art education research since the 1960s has not concentrated on creativity, school teachers still seem to cling to the idea of creativity, and in general education it is held up as an educational aspiration. How do we recognize genuine creativity? Creative work is both essentially new and valuable, and creative achievement is often the result of vast experience and intense caring. Teachers should be concerned with developing a certain disposition in students, not merely an ability to affect or produce the bizarre, and should be trying to encourage in them an ethical as well as an aesthetic attitude. It is difficult for art teachers to justify their programs in this context; the public is more interested in seeing concrete proof of progress than attempts at unlocking a potentiality for future use.

WRIGHT, E.N. AND R.E. YOUNG.

Arts in Education: The Use of Drama and Narrative: A Study of Outcomes, Ontario Ministry of Education, 1986.

In a study of 325 children from the Toronto Board of Education's inner-city schools, the authors examined whether drama and narrative (story-telling) led to improvement in academic achievement. The study grew out of the recommendations of the Work Group on the Performing Arts established in 1981 by the Toronto Board of Education. The Group was especially concerned that drama, in contrast to music, visual arts and physical education did not have a clearly defined place in the curriculum and had less support. The authors were also concerned with trying to explain and finding ways to overcome the poor school performance of children from families of inferior socio-economic background. Previous research has indicated that the availability of books in the home is an important factor. Results of the study showed that there were positive academically-related effects from the use of drama and story-telling, with children showing vocabulary improvement as measured using the Peabody Picture Vocabulary Test.

WYMAN, THOMAS H.
"Liberal Arts in the Executive Suite",
Journal of Career Planning and Employment, Winter 1986,
pp. 34-37.

The author examines the characteristic attributes of liberal arts graduates, and the value of these characteristics to the corporate world. These characteristics include: (1) an open, inquiring and flexible mind; (2) the possession of broadly applicable skills; (3) the exercise of individual judgement, both sensitive and thoughtful; (4) an adaptability to change; (5) an affectation for the arts; and (6) the ability to write and speak clearly -- and to read. Today's complex world, characterized by frequent and accelerated change, and in which business decisions affect and are affected by many constituencies, requires managers that are flexible, critical and capable of continuous learning, and who have the skills to anticipate and not be surprised by change. He points to a well-documented trend towards "academic vocationalism": during the 15-year period ending in 1981-82, the undergraduate majors of college students shifted significantly away from the traditional arts and sciences. At the same time, the number of students who majored in business and management and some other occupationally-oriented fields increased substantially. The author, who is Chairman of CBS and himself the product of a liberal arts education, describes CBS' concern with this question and what it has done to follow up its concern. CBS has undertaken a study of the performance of liberal arts graduates within the corporation, has provided a grant to establish a Corporate Council on the Liberal Arts, and has set up an experimental Faculty-in-Residence Program, inviting four distinguished liberal arts professors.

ARTS EDUCATION IN CANADA

An Exploratory Study

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ARTS EDUCATION IN CANADA

An Exploratory Study

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SYMBOLS

- Nil

.. Figures not available

... Figures not appropriate or applicable

* Men/Women breakdown not included here, but available on request

Table 1
ONTARIO SECONDARY SCHOOL ARTS ENROLMENT⁽¹⁾ BY LEVEL
1982-83 TO 1986-87

(a) Male & Female		1982-83	1983-84	1984-85	1985-86	1986-87
Intermediate⁽²⁾	Dramatic Arts	14,298	14,054	16,473	21,611	22,922
	Dance	193	366	508	800	960
	Screen Education	506	519	452	389	415
	Visual Arts	76,372	72,097	76,257	87,387	93,371
	Music	50,086	51,821	52,718	54,145	55,558
Senior⁽²⁾	Dramatic Arts	23,666	23,229	22,726	24,297	27,164
	Dance	213	311	537	692	358
	Screen Education	3,518	3,259	2,643	2,366	2,355
	Visual Arts	42,212	40,153	39,593	37,839	38,757
	Music	22,238	22,955	22,697	22,222	22,211
Honours⁽²⁾	Dramatic Arts	1,668	1,649	1,650	1,704	2,012
	Dance	43	38	-	31	46
	Screen Education	226	216	148	152	124
	Visual Arts	5,185	5,446	5,121	4,977	5,119
	Music	3,540	3,489	3,498	3,779	3,682
Total	Dramatic Arts	39,632	38,932	40,849	47,612	52,098
	Dance	449	715	1,045	1,523	1,364
	Screen Education	4,250	3,994	3,243	2,907	2,894
	Visual Arts	123,769	117,696	120,971	130,203	137,247
	Music	75,864	78,265	78,913	80,146	81,451
(b) Males						
Intermediate⁽²⁾	Dramatic Arts	5,460	4,693	5,696	8,365	9,283
	Dance	12	29	47	64	51
	Screen Education	235	332	216	186	235
	Visual Arts	38,419	37,008	38,933	46,752	51,214
	Music	21,801	22,394	22,222	23,037	23,593
Senior⁽²⁾	Dramatic Arts	7,781	7,843	7,671	8,505	10,181
	Dance	3	7	20	32	47
	Screen Education	2,070	2,005	1,569	1,312	1,434
	Visual Arts	18,888	18,741	18,679	17,480	18,291
	Music	9,805	9,964	9,699	9,360	9,547
Honours⁽²⁾	Dramatic Arts	602	636	643	634	707
	Dance	13	8	-	1	-
	Screen Education	116	99	88	80	58
	Visual Arts	2,076	2,270	2,133	2,017	2,163
	Music	1,464	1,480	1,442	1,545	1,504
Total	Dramatic Arts	13,843	13,172	14,010	17,504	20,171
	Dance	28	44	67	97	98
	Screen Education	2,421	2,436	1,873	1,578	1,727
	Visual Arts	59,383	58,019	59,745	66,249	71,668
	Music	33,070	33,838	33,363	33,942	34,644
(c) Females						
Intermediate⁽²⁾	Dramatic Arts	8,838	9,361	10,777	13,246	13,639
	Dance	181	337	461	736	909
	Screen Education	271	187	236	203	180
	Visual Arts	37,953	35,089	37,324	40,635	42,157
	Music	28,285	29,427	30,496	31,108	31,965
Senior⁽²⁾	Dramatic Arts	15,885	15,386	15,055	15,792	16,983
	Dance	210	304	517	660	311
	Screen Education	1,448	1,254	1,074	1,054	921
	Visual Arts	23,324	21,412	20,914	20,359	20,466
	Music	12,433	12,991	12,998	12,862	12,664
Honours⁽²⁾	Dramatic Arts	1,066	1,013	1,007	1,070	1,305
	Dance	30	30	-	30	46
	Screen Education	110	117	60	72	66
	Visual Arts	3,109	3,176	2,988	2,960	2,956
	Music	2,076	2,009	2,056	2,234	2,178
Total	Dramatic Arts	25,789	25,760	26,839	30,108	31,927
	Dance	421	671	978	1,426	1,266
	Screen Education	1,829	1,558	1,370	1,329	1,167
	Visual Arts	64,386	59,677	61,226	63,954	65,679
	Music	42,794	44,427	45,550	46,204	46,807

Source and Notes

CMEC Survey of Provincial Ministries & Departments of Education, 1987.

(1) Excludes enrolment in Roman Catholic Separate Schools. (2) Intermediate is Grades 9-10; Senior is Grades 11-12; and Honours is Grade 13.

Table 2
SASKATCHEWAN SECONDARY SCHOOL ARTS ENROLMENT (1) BY GRADE
1981-82 to 1985-86

(a) Male & Female	1981-82	1982-83	1983-84	1984-85	1985-86
Grade 10					
Art	2,406	2,213	2,023	2,105	2,219
Music	2,256	2,075	2,083	2,142	2,254
Drama	321	347	360	440	426
Grade 11					
Art	1,560	1,475	1,238	1,329	1,480
Music	1,605	1,614	1,476	1,623	1,512
Drama	215	140	179	170	212
Grade 12					
Art	955	956	918	867	902
Music	1,343	1,292	1,167	1,221	1,335
Drama	92	117	101	94	115
Total					
Art	4,921	4,644	4,179	4,301	4,601
Music	5,204	4,981	4,726	4,986	5,101
Drama	628	604	640	704	753
(b) Male					
Grade 10					
Art	1,137	1,082	950	1,047	1,036
Music	871	788	814	793	822
Drama	123	142	126	146	167
Grade 11					
Art	689	709	577	615	706
Music	597	611	539	597	483
Drama	68	48	69	64	86
Grade 12					
Art	369	377	423	392	378
Music	497	543	446	412	431
Drama	26	32	33	35	53
Total					
Art	2,195	2,168	1,950	2,054	2,120
Music	1,965	1,942	1,799	1,802	1,736
Drama	217	222	228	245	306
(c) Female					
Grade 10					
Art	1,269	1,131	1,073	1,058	1,183
Music	1,385	1,287	1,269	1,349	1,432
Drama	198	205	234	294	259
Grade 11					
Art	871	766	661	714	774
Music	1,008	1,003	937	1,026	1,029
Drama	147	92	110	106	126
Grade 12					
Art	586	579	495	475	524
Music	846	749	721	809	904
Drama	66	85	68	59	62
Total					
Art	2,726	2,476	2,229	2,247	2,481
Music	3,239	3,039	2,927	3,184	3,365
Drama	411	382	412	459	447

Source: CMEC Survey of Provincial Ministries & Departments of Education, 1987.

Table 3
NUMBER OF SECONDARY SCHOOL ARTS TEACHERS* BY DISCIPLINE AND
PROVINCE
1973-74, 1977-78, 1981-82 and 1985-86

	1973-74	1977-78	1981-82	1985-86
ART				
Newfoundland	12	21	18	33
Prince Edward Island	-	6	6	6
Nova Scotia	15	36	30	24
New Brunswick	33	42	30	24
Quebec	..	..	..	..
Ontario	858	..	..	..
Manitoba	63	96	72	57
Saskatchewan	81	90	72	63
Alberta	249	246	129	..
British Columbia	420	417	282	..
Yukon	-	3	-	-
North West Territories	-	9	3	6
DRAMA/THEATRE				
Newfoundland	-	-	-	-
Prince Edward Island	-	-	-	-
Nova Scotia	-	-	-	15
New Brunswick	-	-	-	-
Quebec	..	..	..	..
Ontario	66	..	..	..
Manitoba	9	21	15	27
Saskatchewan	12	12	9	6
Alberta	168	156	69	..
British Columbia	198	141	93	..
Yukon	-	-	-	-
North West Territories	-	-	-	-
MUSIC				
Newfoundland	3	18	15	12
Prince Edward Island	-	9	6	3
Nova Scotia	24	36	45	36
New Brunswick	12	9	9	9
Quebec	..	..	..	..
Ontario	612	..	..	..
Manitoba	54	84	66	63
Saskatchewan	54	54	72	60
Alberta	138	159	78	..
British Columbia	231	246	165	..
Yukon	-	-	-	-
North West Territories	-	-	-	-

Source: *Elementary-Secondary Teacher File, Statistics Canada, various years.*

Notes

Because of definitional and other problems these data underrepresent
the actual number of arts teachers in each province.
They should therefore be used with caution.

* First, second and third subject taught one-third of the time or more.

Table 4(a)
Community College Enrolment in the Fine and Applied Arts by Discipline
1976-77 to 1985-86
Men & Women

	76-77	77-78	78-79	79-80	80-81	81-82	82-83	83-84	84-85	85-86
Fine & Applied Arts	15,782	17,093	18,226	18,662	19,365	19,778	20,518	22,025	22,476	22,631
Fine Arts	3,766	4,679	3,128	4,942	3,063	2,949	3,131	3,484	3,436	3,523
Performing Arts	988	1,309	1,632	1,495	1,555	1,475	1,562	1,885	1,895	1,896
Dance	32	34	31	52	88	95	114	125	134	104
Music	499	897	1,148	968	941	828	847	1,021	921	974
Drama	457	378	453	462	500	527	569	715	811	795
Other Performing Arts	-	-	-	13	26	25	32	24	29	23
Sculpture & Painting	582	604	172	187	181	180	160	152	143	220
Handicrafts	324	329	403	342	359	305	315	298	293	286
Other Fine Arts	1,872	2,437	921	2,918	968	989	1,094	1,149	1,105	1,121
Applied Arts	12,016	12,414	15,098	13,720	16,302	16,829	17,387	18,541	19,040	19,108
Commercial & Promotional Arts	1,209	1,483	2,296	2,504	2,672	2,799	3,102	3,334	3,336	3,125
Advertising	486	495	621	694	717	688	717	823	888	891
Commercial Arts	706	952	1,625	1,738	1,891	2,044	2,312	2,078	2,054	1,837
Other Comm. & Prom. Arts	17	36	50	72	64	67	73	433	394	397
Graphic & Audio Visual Arts	2,912	2,675	2,219	2,265	2,584	2,614	2,743	3,076	3,134	3,431
Photography	764	745	754	771	785	733	733	778	784	864
Recorded Music Production	55	52	57	58	61	55	59	113	115	110
Printing & Publishing	284	182	180	189	177	166	181	388	425	449
Other Graphic & A.V. Arts	1,809	1,696	1,228	1,247	1,561	1,660	1,770	1,797	1,810	2,008
Creative & Design Arts	2,592	2,554	2,792	2,689	2,668	2,723	2,561	3,626	3,988	4,319
Jewelry Design	67	74	74	71	61	73	70	64	75	109
Fashion Arts	693	689	815	906	897	963	983	1,897	2,161	2,390
Interior Decorating	1,479	1,577	1,405	1,343	1,290	1,292	1,276	1,331	1,443	1,527
Other Creative & Design Arts	353	214	498	369	420	395	232	334	309	293
Mass Communication	2,454	2,813	2,960	3,114	3,000	3,171	3,296	3,137	3,159	3,273
Cinematog./Film Prod./Animation	346	344	357	435	439	445	404	388	365	382
Radio & TV Broadcasting	1,130	1,182	1,316	1,218	1,486	1,623	1,694	1,649	1,659	1,651
Other Mass Comm. Studies	978	1,287	1,287	1,461	1,075	1,103	1,198	1,100	1,135	1,240
Other Applied Arts	336	273	2,195	360	2,314	2,344	2,296	2,436	2,480	2,049
Repair & Renovations	116	127	151	156	171	137	132	157	161	150
Furniture/Upholstery	80	77	79	88	98	86	83	107	91	88
Jewelry Repair	2	1	3	2	7	-	2	8	8	15
Musical Instruments	-	12	25	13	21	19	20	20	33	27
Clocks & Timepieces	34	37	44	53	45	32	27	22	29	20
Other Applied Arts n.e.c.	220	146	2,044	204	2,143	2,207	2,164	2,279	2,319	1,899
Humanities & Related	2,211	2,219	2,157	2,225	2,411	2,478	2,636	2,764	2,792	2,773
Journalism	977	994	998	1,065	1,241	1,253	1,342	1,420	1,427	1,374
Library Science	1,234	1,225	1,159	1,160	1,170	1,225	1,294	1,344	1,365	1,399
Library/Doc. Science	1,179	1,161	1,093	1,080	1,093	1,146	1,203	1,260	1,270	1,303
Archival Science	55	64	66	80	77	79	91	84	95	96
Other	302	397	479	563	653	700	753	168	151	138
Wood Working & Carpentry	90	105	117	147	179	177	191	168	151	138
Clothing/Other Fabric Products	212	292	362	416	474	523	562	-	-	-

Source
 Post-Secondary Education Section, Education, Culture and Tourism Division, Statistics Canada.

Table 4(b)
Community College Enrolment in the Fine and Applied Arts by Discipline
1976-77 to 1985-86

Men

	76-77	77-78	78-79	79-80	80-81	81-82	82-83	83-84	84-85	85-86
Fine & Applied Arts	7,108	7,515	7,716	7,735	8,067	8,037	8,527	9,457	9,765	9,751
Fine Arts	1,784	2,138	1,416	2,160	1,470	1,331	1,421	1,704	1,680	1,751
Performing Arts	650	781	917	833	871	851	884	1,086	1,080	1,090
Dance	5	4	8	10	19	23	22	40	41	27
Music	400	577	663	587	593	578	581	696	634	657
Drama	245	200	246	229	245	243	274	342	392	396
Other Performing Arts	-	-	-	7	14	7	7	8	13	10
Sculpture & Painting	190	220	39	41	32	36	32	32	33	81
Handicrafts	86	81	98	88	84	93	98	92	105	116
Other Fine Arts	858	1,056	362	1,198	483	351	407	494	462	464
Applied Arts	5,324	5,377	6,300	5,575	6,597	6,706	7,106	7,753	8,085	8,000
Commercial & Promotional Arts	488	581	924	967	981	989	1,178	1,332	1,385	1,338
Advertising	244	238	287	313	302	260	303	348	365	334
Commercial Arts	234	320	609	615	653	696	841	858	899	886
Other Comm. & Prom. Arts	10	23	28	39	26	33	34	126	121	118
Graphic & Audio Visual Arts	1,875	1,669	1,393	1,403	1,512	1,425	1,490	1,766	1,822	1,907
Photography	590	552	530	549	543	483	474	510	510	538
Recorded Music Production	47	44	44	46	51	48	52	100	102	100
Printing & Publishing	241	138	125	132	109	99	105	248	273	274
Other Graphic & A. V. Arts	997	935	694	676	809	795	859	908	937	995
Creative & Design Arts	497	417	480	390	390	424	419	569	629	716
Jewelry Design	27	25	24	22	25	31	30	25	34	44
Fashion Arts	40	27	48	55	59	73	96	186	223	266
Interior Decorating	338	316	263	228	188	203	218	248	262	288
Other Creative & Design Arts	92	49	145	85	118	117	75	110	110	118
Mass Communication	1,652	1,849	1,835	1,907	1,870	1,945	2,034	1,919	1,965	2,019
Cinematog./Film Prod./Animation	282	264	265	324	323	326	311	310	291	307
Radio & TV Broadcasting	798	851	897	811	978	1,038	1,104	1,068	1,095	1,080
Other Mass Comm. Studies	572	734	673	772	569	581	619	541	579	632
Other Applied Arts	125	153	998	197	1,037	1,083	1,082	1,225	1,277	1,066
Repair & Renovations	90	101	122	125	140	117	114	142	140	126
Furniture/Upholstery	61	64	68	72	80	73	72	101	82	76
Jewelry Repair	-	1	3	1	3	0	2	7	7	9
Musical Instruments	-	5	14	9	17	15	16	16	28	22
Clocks & Timepieces	29	31	37	43	40	29	24	18	23	19
Other Applied Arts n.e.c.	35	52	876	72	897	966	968	1,083	1,137	940
Humanities & Related	582	587	533	553	619	652	700	787	867	821
Journalism	457	451	424	444	506	519	553	633	669	617
Library Science	125	136	109	109	113	133	147	154	198	204
Library/Doc. Science	101	112	92	88	89	108	118	125	163	167
Archival Science	24	24	17	21	24	25	29	29	35	37
Other	105	121	137	158	188	188	203	155	140	133
Wood Working & Carpentry	86	92	110	141	173	172	181	155	140	133
Clothing/Other Fabric Products	19	29	27	17	15	16	22	-	-	-

Source
 Post-Secondary Education Section, Education, Culture and Tourism Division, Statistics Canada.

Table 4(c)
Community College Enrolment in the Fine and Applied Arts by Discipline
1976-77 to 1985-86

Women

	76-77	77-78	78-79	79-80	80-81	81-82	82-83	83-84	84-85	85-86
Fine & Applied Arts	8,674	9,578	10,510	10,927	11,298	11,741	11,991	12,568	12,711	12,880
Fine Arts	1,982	2,541	1,712	2,782	1,593	1,618	1,710	1,780	1,756	1,772
Performing Arts	338	528	715	662	684	624	678	799	815	806
Dance	27	30	23	42	69	72	92	85	93	77
Music	99	320	485	381	348	250	266	325	287	317
Drama	212	178	207	233	255	284	295	373	419	399
Other Performing Arts	-	-	-	6	12	18	25	16	16	13
Sculpture & Painting	392	384	133	146	149	144	128	120	110	139
Handicrafts	238	248	305	254	275	212	217	206	188	170
Other Fine Arts	1,014	1,381	559	1,720	485	638	687	655	643	657
Applied Arts	6,692	7,037	8,798	8,145	9,705	10,123	10,281	10,788	10,955	11,108
Commercial & Promotional Arts	721	902	1,372	1,537	1,691	1,810	1,924	2,002	1,951	1,787
Advertising	242	257	334	381	415	428	414	475	523	557
Commercial Arts	472	632	1,016	1,123	1,238	1,348	1,471	1,220	1,155	951
Other Comm. & Prom. Arts	7	13	22	33	38	34	39	307	273	279
Graphic & Audio Visual Arts	1,037	1,006	826	862	1,072	1,189	1,253	1,310	1,312	1,524
Photography	174	193	224	222	242	250	259	268	274	326
Recorded Music Production	8	8	13	12	10	7	7	13	13	10
Printing & Publishing	43	44	55	57	68	67	76	140	152	175
Other Graphic & A.V. Arts	812	761	534	571	752	865	911	889	873	1,013
Creative & Design Arts	2,095	2,137	2,312	2,299	2,278	2,299	2,142	3,057	3,359	3,603
Jewellery Design	40	49	50	49	36	42	40	39	41	65
Fashion Arts	653	662	767	851	838	890	887	1,711	1,938	2,124
Interior Decorating	1,141	1,261	1,142	1,115	1,102	1,089	1,058	1,083	1,181	1,239
Other Creative & Design Arts	261	165	353	284	302	278	157	224	199	175
Mass Communication	802	964	1,125	1,207	1,130	1,226	1,262	1,218	1,194	1,254
Cinematog./Film Prod./Animation	64	80	92	111	116	119	93	78	74	75
Radio & TV Broadcasting	332	331	419	407	508	585	590	581	564	571
Other Mass Comm. Studies	406	553	614	689	506	522	579	559	556	608
Other Applied Arts	211	120	1,197	163	1,277	1,261	1,214	1,211	1,203	983
Repair & Renovations	26	26	29	31	31	20	18	15	21	24
Furniture/Upholstery	19	13	11	16	18	13	11	6	9	12
Jewellery Repair	2	-	-	1	4	-	-	1	1	6
Musical Instruments	-	7	11	4	4	4	4	4	5	5
Clocks & Timepieces	5	6	7	10	5	3	3	4	6	1
Other Applied Arts n.e.c.	185	94	1,168	132	1,246	1,241	1,196	1,196	1,182	959
Humanities & Related	1,629	1,632	1,624	1,672	1,792	1,826	1,936	1,977	1,925	1,952
Journalism	520	543	574	621	735	734	789	787	758	757
Library Science	1,109	1,089	1,050	1,051	1,057	1,092	1,147	1,190	1,167	1,195
Library/Doc. Science	1,078	1,049	1,001	992	1,004	1,038	1,085	1,135	1,107	1,136
Archival Science	31	40	49	59	53	54	62	55	60	59
Other	197	276	342	405	465	512	550	13	11	5
Wood Working & Carpentry	4	13	7	6	6	5	10	13	11	5
Clothing/Other Fabric Products	193	263	335	399	459	507	540	-	-	-

Source

Post-Secondary Education Section, Education, Culture and Tourism Division, Statistics Canada.

Table 5(a)
Community College Graduates in the Fine and Applied Arts by Discipline
1975-76 to 1984-85
Men & Women

	75-76	76-77	77-78	78-79	79-80	80-81	81-82	82-83	83-84	84-85
Fine & Applied Arts	3,106	3,361	3,612	4,403	4,700	4,828	5,151	5,089	5,260	5,196
Fine Arts	595	773	508	852	734	708	741	552	569	600
Performing Arts	129	136	263	358	428	434	482	285	267	273
Dance	5	3	6	8	7	20	18	16	15	13
Music	49	62	202	303	369	344	374	159	132	117
Drama	75	71	55	47	49	58	76	107	112	136
Other Performing Arts	-	-	-	-	3	12	14	3	8	7
Sculpture & Painting	181	182	19	23	27	30	40	39	37	58
Handicrafts	37	79	74	68	75	55	48	57	50	58
Other Fine Arts	248	376	152	403	204	189	171	171	215	211
Applied Arts	2,511	2,588	3,104	3,551	3,966	4,120	4,410	4,537	4,691	4,596
Commercial & Promotional Arts	233	300	420	528	632	681	786	932	974	919
Advertising	119	129	107	142	207	194	197	261	268	279
Commercial Arts	114	171	313	373	417	479	527	595	622	580
Other Comm. & Prom. Arts	-	-	-	13	8	8	62	76	84	60
Graphic & Audio Visual Arts	562	537	408	512	564	598	632	735	724	808
Photography	146	148	171	185	185	163	166	198	176	206
Recorded Music Production	5	3	6	5	7	25	24	46	40	35
Printing & Publishing	32	27	43	43	47	35	53	40	64	72
Other Graphic & A.V. Arts	379	359	188	279	325	375	389	451	444	495
Creative & Design Arts	514	533	561	951	954	951	1,083	730	727	704
Jewelry Design	18	19	23	18	25	15	21	30	18	23
Fashion Arts	155	144	182	209	226	253	365	331	381	360
Interior Decorating	304	339	240	309	317	294	239	303	283	285
Other Creative & Design Arts	37	31	116	415	386	389	458	66	45	36
Mass Communication	499	513	554	701	600	718	807	839	862	837
Cinematog./Film Prod./Animation	61	51	57	57	48	68	101	101	87	67
Radio & TV Broadcasting	260	288	306	308	401	439	463	450	525	483
Other Mass Comm. Studies	178	174	191	336	151	211	243	288	250	287
Other Applied Arts	48	56	436	131	491	449	435	544	575	467
Repair & Renovations	34	41	47	58	60	50	60	47	71	40
Furniture/Upholstery	23	24	26	24	31	33	25	31	30	28
Jewelry Repair	-	1	1	2	2	6	2	2	6	5
Musical Instruments	-	-	-	10	6	-	17	-	31	-
Clocks & Timepieces	11	16	20	22	21	11	16	14	4	7
Other Applied Arts n.e.c.	14	15	389	73	431	399	375	497	504	427
Humanities & Related	608	601	668	685	652	616	648	711	802	815
Journalism	159	209	244	255	288	250	289	337	335	371
Library Science	449	392	424	430	364	366	359	374	467	444
Library/Doc. Science	426	376	411	412	350	357	341	353	451	431
Archival Science	23	16	13	18	14	9	18	21	16	13
Other	47	48	57	43	73	107	19	46	27	46
Wood Working & Carpentry	14	10	13	5	17	23	19	46	27	46
Clothing/Other Fabric Products	33	38	44	38	56	84	-	-	-	-

Source
 Post-Secondary Education Section, Education, Culture and Tourism Division, Statistics Canada.

Table 5(b)
Community College Graduates in the Fine and Applied Arts by Discipline
1975-76 to 1984-85

Men

	75-76	76-77	77-78	78-79	79-80	80-81	81-82	82-83	83-84	84-85
Fine & Applied Arts	1,338	1,361	1,487	1,672	1,736	1,762	1,886	1,961	1,986	2,072
Fine Arts	276	332	221	344	272	251	253	215	234	237
Performing Arts	75	91	143	154	175	177	186	141	140	129
Dance	-	-	-	1	2	1	5	1	4	1
Music	38	47	109	134	145	142	152	96	79	68
Drama	37	44	34	19	27	30	26	44	56	58
Other Performing Arts	-	-	-	-	1	4	3	-	1	2
Sculpture & Painting	65	56	3	7	2	4	4	10	7	15
Handicrafts	9	16	11	13	13	6	12	12	11	13
Other Fine Arts	127	169	64	170	82	64	51	52	76	80
Applied Arts	1,062	1,029	1,266	1,328	1,464	1,511	1,633	1,746	1,752	1,835
Commercial & Promotional Arts	97	118	183	206	264	242	293	323	341	379
Advertising	55	63	57	56	95	78	75	95	93	113
Commercial Arts	42	55	126	143	163	160	198	214	230	242
Other Comm. & Prom. Arts	-	-	-	7	6	4	20	14	18	24
Graphic & Audio Visual Arts	357	321	279	346	318	355	345	405	381	412
Photography	112	116	127	140	127	120	112	136	108	130
Recorded Music Production	5	2	5	5	5	20	21	39	35	31
Printing & Publishing	26	19	34	33	30	22	28	21	33	35
Other Graphic & A.V. Arts	214	184	113	168	156	193	184	209	205	216
Creative & Design Arts	93	94	81	142	135	148	142	70	81	85
Jewelry Design	8	10	7	5	5	5	9	10	4	9
Fashion Arts	5	8	8	6	5	10	7	8	29	25
Interior Decorating	64	70	38	37	29	30	23	44	37	41
Other Creative & Design Arts	16	6	28	94	96	103	103	8	11	10
Mass Communication	343	327	354	433	367	430	466	492	498	494
Cinematog./Film Prod./Animation	54	41	45	42	31	51	67	76	66	49
Radio & TV Broadcasting	185	185	219	213	265	281	292	289	330	299
Other Mass Comm. Studies	104	101	90	178	71	98	107	127	102	146
Other Applied Arts	31	37	202	71	219	190	215	234	263	224
Repair & Renovations	27	31	37	46	50	39	52	37	63	34
Furniture/Upholstery	18	17	20	21	26	26	22	22	29	25
Jewelry Repair	-	-	-	2	1	2	2	2	5	4
Musical Instruments	-	-	-	4	5	-	13	-	26	-
Clocks & Timepieces	9	14	17	19	18	11	15	13	3	5
Other Applied Arts n.e.c.	4	6	165	25	169	151	163	197	200	190
Humanities & Related	123	118	150	123	143	123	153	177	164	199
Journalism	68	84	109	94	114	103	116	142	125	161
Library Science	55	34	41	29	29	20	37	35	39	38
Library/Doc. Science	46	27	32	22	25	18	33	26	36	34
Archival Science	9	7	9	7	4	2	4	9	3	4
Other	18	14	17	7	18	23	19	45	24	42
Wood Working & Carpentry	14	8	13	5	15	21	19	45	24	42
Clothing/Other Fabric Products	4	6	4	2	3	2	-	-	-	-

Source

Post-Secondary Education Section, Education, Culture and Tourism Division, Statistics Canada.

Table 5(c)
Community College Graduates in the Fine and Applied Arts by Discipline
1975-76 to 1984-85

Women

	75-76	76-77	77-78	78-79	79-80	80-81	81-82	82-83	83-84	84-85
Fine & Applied Arts	1,768	2,000	2,125	2,731	2,964	3,066	3,265	3,128	3,274	3,124
Fine Arts	319	441	287	508	462	457	488	337	335	363
Performing Arts	54	45	120	204	253	257	296	144	127	144
Dance	5	3	6	7	5	19	13	15	11	12
Music	11	15	93	169	224	202	222	63	53	49
Drama	38	27	21	28	22	28	50	63	56	78
Other Performing Arts	-	-	-	-	2	8	11	3	7	5
Sculpture & Painting	116	126	16	16	25	26	36	29	30	43
Handicrafts	28	63	63	55	62	49	36	45	39	45
Other Fine Arts	121	207	88	233	122	125	120	119	139	131
Applied Arts	1,449	1,559	1,838	2,223	2,502	2,609	2,777	2,791	2,939	2,761
Commercial & Promotional Arts	136	182	237	322	368	439	493	609	633	540
Advertising	64	66	50	86	112	116	122	166	175	166
Commercial Arts	72	116	187	230	254	319	329	381	392	338
Other Comm. & Prom. Arts	-	-	-	6	2	4	42	62	66	36
Graphic & Audio Visual Arts	205	216	129	166	246	243	287	330	343	396
Photography	34	32	44	45	58	43	54	62	68	76
Recorded Music Production	-	1	1	-	2	5	3	7	5	4
Printing & Publishing	6	8	9	10	17	13	25	19	31	37
Other Graphic & A.V. Arts	165	175	75	111	169	182	205	242	239	279
Creative & Design Arts	421	439	480	809	819	803	941	660	646	619
Jewelry Design	10	9	16	13	20	10	12	20	14	14
Fashion Arts	150	136	174	203	221	243	358	323	352	335
Interior Decorating	240	269	202	272	288	264	216	259	246	244
Other Creative & Design Arts	21	25	88	321	290	286	355	58	34	26
Mass Communication	156	186	200	268	233	288	341	347	364	343
Cinematog./Film Prod./Animation	7	10	12	15	17	17	34	25	21	18
Radio & TV Broadcasting	75	103	87	95	136	158	171	161	195	184
Other Mass Comm. Studies	74	73	101	158	80	113	136	161	148	141
Other Applied Arts	17	19	234	60	272	259	220	310	312	243
Repair & Renovations	7	10	10	12	10	11	8	10	8	6
Furniture/Upholstery	5	7	6	3	5	7	3	9	1	3
Jewelry Repair	-	1	1	-	1	4	-	-	1	1
Musical Instruments	-	-	-	6	1	-	4	-	5	-
Clocks & Timepieces	2	2	3	3	3	-	1	1	1	2
Other Applied Arts n.e.c.	10	9	224	48	262	248	212	300	304	237
Humanities & Related	485	483	518	562	509	493	495	534	638	616
Journalism	91	125	135	161	174	147	173	195	210	210
Library Science	394	358	383	401	335	346	322	339	428	406
Library/Doc. Science	380	349	379	390	325	339	308	327	415	397
Archival Science	14	9	4	11	10	7	14	12	13	9
Other	29	34	40	36	55	84	-	1	3	4
Wood Working & Carpentry	-	2	-	-	2	2	-	1	3	4
Clothing/Other Fabric Products	29	32	40	36	53	82	-	-	-	-

Source

Post-Secondary Education Section, Education, Culture and Tourism Division, Statistics Canada.

Table 6(a)
University Undergraduate Enrolment in the Fine and Applied Arts by Discipline
1970-71 to 1985-86

Full-Time

	70-71	71-72	72-73	73-74	74-75	75-76	76-77	77-78	78-79	79-80	80-81	81-82	82-83	83-84	84-85	85-86
FINE & APPLIED ARTS	5,446	7,505	9,005	9,900	10,514	11,521	11,838	11,863	11,904	11,878	12,189	12,714	13,034	13,872	14,138	14,236
Men	2,353	3,457	3,798	4,137	4,303	4,516	4,677	4,562	4,568	4,576	4,675	4,801	4,982	5,504	5,666	5,724
Women	3,093	4,048	5,207	5,763	6,211	7,005	7,161	7,301	7,336	7,302	7,514	7,913	8,052	8,368	8,472	8,512
FINE ARTS	6,564	7,287	7,612	7,944	8,060	9,040	9,035	8,807	9,210	9,594	9,854	10,532	10,936	10,960
Men	2,719	3,043	3,079	3,156	3,166	3,462	3,444	3,261	3,380	3,482	3,607	4,061	4,261	4,354
Women	3,845	4,244	4,533	4,788	4,894	5,578	5,591	5,546	5,830	6,112	6,247	6,471	6,575	6,606
Visual Arts(1)	2,969	3,364	3,647	3,818	3,883	4,543	4,489	4,055	4,264	4,470	4,394	4,710	4,938	4,900
Men	1,130	1,346	1,420	1,441	1,387	1,532	1,491	1,330	1,398	1,465	1,444	1,628	1,753	1,757
Women	1,839	2,018	2,227	2,377	2,496	3,011	2,998	2,725	2,866	3,005	2,950	3,082	3,185	3,143
Music (2)	2,677	2,890	2,926	3,025	3,171	3,482	3,423	3,287	3,341	3,496	3,659	3,832	3,911	4,074
Men	1,218	1,273	1,248	1,290	1,389	1,531	1,515	1,442	1,452	1,504	1,599	1,755	1,791	1,888
Women	1,459	1,617	1,678	1,735	1,782	1,951	1,908	1,845	1,889	1,992	2,060	2,077	2,120	2,186
Other Performing Arts (3)	918	1,033	1,039	1,101	1,006	1,015	1,123	1,465	1,605	1,628	1,801	1,990	1,987	1,986
Men	371	424	411	425	390	399	438	489	530	513	564	678	717	709
Women	547	609	628	676	616	616	685	976	1,075	1,115	1,237	1,312	1,270	1,277
APPLIED ARTS (4)	1,284	1,292	1,454	1,514	1,527	1,665	2,284	2,938	2,936	3,067	3,180	3,340	3,302	3,276
Men	586	567	613	610	593	637	888	1,280	1,279	1,294	1,375	1,443	1,405	1,370
Women	698	725	841	904	934	1,028	1,396	1,658	1,657	1,773	1,805	1,897	1,897	1,906
Industrial Design	26	-	-	-	-	-	-	192	221	213	223	231	255	275
Men	18	-	-	-	-	-	-	143	166	154	157	150	165	177
Women	8	-	-	-	-	-	-	49	55	59	66	81	90	98
Other Applied Arts	1,258	1,292	1,454	1,514	1,527	1,665	2,284	2,746	2,715	2,854	2,957	3,109	3,047	3,001
Men	568	567	613	610	593	637	888	1,137	1,113	1,140	1,218	1,293	1,240	1,193
Women	690	725	841	904	934	1,028	1,396	1,609	1,602	1,714	1,739	1,816	1,807	1,808
Unspecified	1,157	1,321	1,448	2,063	2,251	1,158	585	133	43	53	-	-	-	-
Men	493	527	611	750	918	463	236	35	16	25	-	-	-	-
Women	664	794	837	1,313	1,333	695	349	98	27	28	-	-	-	-

Source
Postsecondary Education Section, Education, Culture & Tourism Division, Statistics Canada.

Notes

- (1) Includes painting, sculpture, fine art appreciation, aesthetics, art history, theory and general studies.
- (2) Includes music education. Some music education also included under Elementary and Secondary Teacher Education.
- (3) Includes dance, drama and theatre.
- (4) Includes industrial design and other applied arts including graphic arts, drawing, graphic design, engraving, photography, lithography, printing, ceramics, jewellery design, fashion design and interior design.

Table 6(b)
University Undergraduate Enrolment in the Fine and Applied Arts by Discipline
1970-71 to 1985-86

Part-Time

	70-71	71-72	72-73	73-74	74-75	75-76	76-77	77-78	78-79	79-80	80-81	81-82	82-83	83-84	84-85	85-86
FINE & APPLIED ARTS	773	908	1,397	2,110	2,236	2,621	2,826	3,260	3,585	4,345	4,938	5,238	5,369	5,421	5,696	5,857
Men	277	293	471	852	851	989	796	949	1,009	1,239	1,317	1,364	1,452	1,498	1,507	1,680
Women	496	615	926	1,258	1,385	1,632	2,030	2,311	2,576	3,106	3,621	3,874	3,917	3,923	4,189	4,177
FINE ARTS	945	1,164	1,411	1,547	1,649	2,490	2,891	3,384	3,627	3,805	3,875	3,866	3,901	3,899
Men	318	380	426	471	455	706	795	967	989	1,027	1,077	1,083	1,058	1,159
Women	627	784	985	1,076	1,194	1,784	2,096	2,417	2,638	2,778	2,798	2,783	2,843	2,740
Visual Arts (1)	525	771	898	990	1,107	1,805	2,071	2,395	2,499	2,697	2,679	2,615	2,612	2,577
Men	157	226	251	272	264	438	490	592	604	673	685	642	613	648
Women	368	545	647	718	843	1,367	1,581	1,803	1,895	2,024	1,994	1,973	1,999	1,929
Music (2)	303	318	420	426	428	526	582	653	689	633	713	748	774	837
Men	115	124	147	157	152	212	239	292	284	239	279	306	300	355
Women	188	194	273	269	276	314	343	361	405	394	434	442	474	482
Other Performing Arts (3)	117	75	93	131	114	159	238	336	439	475	483	503	515	485
Men	46	30	28	42	39	56	66	83	101	115	113	135	145	156
Women	71	45	65	89	75	103	172	253	338	360	370	368	370	329
APPLIED ARTS (4)	41	56	78	62	113	163	623	897	1,310	1,428	1,494	1,555	1,795	1,958
Men	16	18	20	26	36	49	187	254	328	335	375	415	449	521
Women	25	38	58	36	77	114	436	643	982	1,093	1,119	1,140	1,346	1,437
Industrial Design	1	1	-	-	-	-	-	10	10	10	9	8	14	13
Men	1	1	-	-	-	-	-	4	7	8	7	5	7	9
Women	-	-	-	-	-	-	-	6	3	2	2	3	7	4
Other Applied Arts	40	55	78	62	113	163	623	887	1,300	1,418	1,485	1,547	1,781	89
Men	15	17	20	26	36	49	187	250	321	327	368	410	442	38
Women	25	38	58	36	77	114	436	637	979	1,091	1,117	1,137	1,339	51
Unspecified	411	890	747	1,012	1,064	607	71	64	1	5	-	-	-	-
Men	137	454	405	492	305	194	27	18	-	2	-	-	-	-
Women	274	436	342	520	759	413	44	46	1	3	-	-	-	-

Source
Postsecondary Education Section, Education, Culture & Tourism Division, Statistics Canada.

Notes

- (1) Includes painting, sculpture, fine art appreciation, aesthetics, art history, theory and general studies.
- (2) Includes music education. Some music education also included under Elementary and Secondary Teacher Education.
- (3) Includes dance, drama and theatre.
- (4) Includes industrial design and other applied arts including graphic arts, drawing, graphic design, engraving, photography, lithography, printing, ceramics, jewellery design, fashion design and interior design.

Table 7(a)
University Graduate Enrolment in the Fine & Applied Arts by Discipline
1970-71 to 1985-86

Full-Time

	70-71	71-72	72-73	73-74	74-75	75-76	76-77	77-78	78-79	79-80	80-81	81-82	82-83	83-84	84-85	85-86
FINE & APPLIED ARTS	305	315	399	454	509	552	515	712	790	846	993	1,037	1,066	1,130	1,101	1,144
Men	161	159	184	223	236	242	246	342	372	394	465	479	495	543	485	494
Women	144	156	215	231	273	310	269	370	418	452	528	558	571	587	616	650
FINE ARTS	349	385	402	409	439	658	749	759	902	927	939	1,007	1,003	1,001
Men	166	192	201	201	221	315	352	341	413	423	432	481	433	428
Women	183	193	201	208	218	343	397	418	489	504	507	526	570	573
Visual Arts (1)	110	116	156	169	182	288	331	299	341	368	369	385	413	424
Men	44	50	70	74	76	129	142	112	144	158	159	157	146	159
Women	66	66	86	95	106	159	189	187	197	210	210	228	267	265
Music (2)	153	162	168	154	174	272	332	377	427	415	426	469	473	441
Men	72	80	88	85	100	134	165	189	205	206	205	250	228	210
Women	81	82	80	69	74	138	167	188	222	209	221	219	245	231
Other Performing Arts (3)	86	107	78	86	83	98	86	83	134	144	144	153	117	136
Men	50	62	43	42	45	52	45	40	64	59	68	74	59	59
Women	36	45	35	44	38	46	41	43	70	85	76	79	58	77
APPLIED ARTS (4)	1	4	..	..	..	27	85	91	110	127	123	98	143
Men	1	2	..	..	..	16	53	52	56	63	62	52	66
Women	2	..	..	..	11	32	39	54	64	61	46	77
Industrial Design	6	10	14	16	16
Men	4	7	11	13	10
Women	2	3	3	3	6
Other Applied Arts	1	4	..	..	..	27	85	91	104	117	109	82	127
Men	1	2	..	..	..	16	53	52	52	56	51	39	56
Women	2	..	..	..	11	32	39	52	61	58	43	71
Unspecified	50	68	103	143	76	54	14	2	..	..	..	..	..	..
Men	18	30	33	41	25	27	4	..	..	..	..	..	..	..
Women	32	38	70	102	51	27	10	2	..	..	..	..	..	..

Source

Postsecondary Education Section, Education, Culture & Tourism Division, Statistics Canada.

Notes

- (1) Includes painting, sculpture, fine art appreciation, aesthetics, art history, theory and general studies.
 (2) Includes music education. Some music education also included under Elementary and Secondary Teacher Education.
 (3) Includes dance, drama and theatre.
 (4) Includes industrial design and other applied arts including graphic arts, drawing, graphic design, engraving, photography, lithography, printing, ceramics, jewellery design, fashion design and interior design.

Table 7(b)
University Graduate Enrolment in the Fine & Applied Arts by Discipline
1970-71 to 1985-86

Part-Time

	70-71	71-72	72-73	73-74	74-75	75-76	76-77	77-78	78-79	79-80	80-81	81-82	82-83	83-84	84-85	85-86
FINE & APPLIED ARTS	122	199	176	174	276	240	218	231	280	302	370	401	481	481	461	470
Men	51	82	71	82	130	104	97	90	108	119	152	150	181	186	178	177
Women	71	117	105	92	146	136	121	141	172	183	218	251	300	295	283	293
FINE ARTS	167	100	130	145	145	231	245	276	316	338	403	394	349	380
Men	67	50	66	67	69	90	92	103	122	119	149	150	128	138
Women	100	50	64	78	76	141	153	173	194	219	254	244	221	242
Visual Arts(1)	55	22	42	50	51	100	102	127	146	147	173	165	127	145
Men	21	5	15	17	15	33	30	36	41	40	48	51	38	31
Women	34	17	27	33	36	67	72	91	105	107	125	114	89	114
Music(2)	90	58	59	72	74	107	120	127	143	148	194	171	152	173
Men	30	30	32	37	43	46	49	57	65	59	84	74	68	85
Women	60	28	27	35	31	61	71	70	78	89	110	97	84	88
Other Performing Arts(3)	22	20	29	23	20	24	23	22	27	43	36	58	70	62
Men	16	15	19	13	11	11	13	10	16	20	17	25	22	22
Women	6	5	10	10	9	13	10	12	11	23	19	33	48	40
APPLIED ARTS(4)	23	26	54	63	78	87	112	90
Men	14	16	30	31	32	36	50	39
Women	9	10	24	32	46	51	62	51
Industrial Design	1	..	..	1
Men	1	..	..	1
Women
Other Applied Arts	23	26	54	63	77	87	112	89
Men	14	16	30	31	31	36	50	38
Women	9	10	24	32	46	51	62	51
Unspecified	9	74	146	95	73	..	12	..	..	..	..	..	..	..
Men	4	32	64	37	28	..	2	..	..	..	..	..	..	..
Women	5	42	82	58	45	..	10	..	..	..	..	..	..	..

Source
Postsecondary Education Section, Education, Culture & Tourism Division, Statistics Canada.

Notes

- (1) Includes painting, sculpture, fine art appreciation, aesthetics, art history, theory and general studies.
- (2) Includes music education. Some music education also included under Elementary and Secondary Teacher Education.
- (3) Includes dance, drama and theatre.
- (4) Includes industrial design and other applied arts including graphic arts, drawing, graphic design, engraving, photography, lithography, printing, ceramics, jewellery design, fashion design and interior design.

Table 8(a)
University Diplomas & Certificates in the Fine & Applied Arts by Discipline

1970 to 1985
Undergraduate

	1970	1971	1972	1973	1974	1975	1976	1977	1978	1979	1980	1981	1982	1983	1984	1985
FINE & APPLIED ARTS	433	352	353	480	522	133	214	174	199	180	231	311	381	386	430	286
Men	98	68	67	118	154	37	82	52	55	42	62	100	98	77	104	72
Women	335	284	286	362	368	96	132	122	144	138	169	211	283	309	326	214
FINE ARTS	422	348	340	360	401	57	70	79	73	83	91	173	157	145	192	170
Men	88	64	60	70	84	22	21	29	24	32	42	79	71	59	69	51
Women	334	284	280	290	317	35	49	50	49	51	49	94	86	86	123	119
Visual Arts (1)	60	30	25	42	19	20	27	40	40	36	44	71	61	64	73	91
Men	38	22	14	30	11	12	7	20	16	12	20	31	24	28	22	20
Women	22	8	11	12	8	8	20	20	24	24	24	40	37	36	51	71
Music (2)	359	317	314	313	371	15	15	20	11	23	16	23	50	33	60	24
Men	48	41	46	39	71	5	8	3	4	10	5	11	30	17	30	13
Women	311	276	268	274	300	10	7	17	7	13	11	12	20	16	30	11
Other Performing Arts (3)	3	1	1	5	11	22	28	19	22	24	31	79	46	48	59	55
Men	2	1	-	1	2	5	6	6	4	10	17	37	17	14	17	18
Women	1	-	1	4	9	17	22	13	18	14	14	42	29	34	42	37
APPLIED ARTS (4)	11	4	13	120	121	76	144	95	126	97	140	138	224	241	238	116
Men	10	4	7	48	70	15	61	23	31	10	20	21	27	18	35	21
Women	1	-	6	72	51	61	83	72	95	87	120	117	197	223	203	95
Industrial Design	-	-	-	-	15	-	-	-	-	-	-	-	-	-	-	6
Men	-	-	-	-	15	-	-	-	-	-	-	-	-	-	-	6
Women	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Other Applied Arts	11	4	13	120	106	76	144	95	126	97	140	138	224	241	238	110
Men	10	4	7	48	55	15	61	23	31	10	20	21	27	18	35	15
Women	1	-	6	72	51	61	83	72	95	87	120	117	197	223	203	95

Source
Postsecondary Education Section, Education, Culture & Tourism Division, Statistics Canada.

Notes

- (1) Includes painting, sculpture, fine art appreciation, aesthetics, art history, theory and general studies.
- (2) Includes music education. Some music education also included under Elementary and Secondary Teacher Education.
- (3) Includes dance, drama and theatre.
- (4) Includes industrial design and other applied arts including graphic arts, drawing, graphic design, engraving, photography, lithography, printing, ceramics, jewellery design, fashion design and interior design.

Table 8(b)
University Diplomas & Certificates in the Fine & Applied Arts by Discipline

1970 to 1985
Graduate

	1970	1971	1972	1973	1974	1975	1976	1977	1978	1979	1980	1981	1982	1983	1984	1985
FINE & APPLIED ARTS	6	8	10	20	10	9	9	7	9	9	3	12	34	25	23	40
Men	1	4	4	7	3	4	3	4	3	3	2	2	10	8	8	12
Women	5	4	6	13	7	5	6	3	6	6	1	10	24	17	15	28
FINE ARTS	6	8	10	20	10	9	9	7	9	9	3	7	19	17	20	25
Men	1	4	4	7	3	4	3	4	3	3	2	2	10	7	8	10
Women	5	4	6	13	7	5	6	3	6	6	1	5	9	10	12	15
Visual Arts(1)	-	1	-	15	-	-	-	-	-	-	-	-	-	-	-	-
Men	1	1	-	5	-	-	-	-	-	-	-	-	-	-	-	-
Women	-	-	-	10	-	-	-	-	-	-	-	-	-	-	-	-
Music (2)	-	7	10	5	10	9	9	7	9	9	3	7	19	17	20	25
Men	-	3	4	2	3	4	3	4	3	3	2	2	10	7	8	10
Women	-	4	6	3	7	5	6	3	6	6	1	5	9	10	12	15
Other Performing Arts (3)	6	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Men	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Women	5	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
APPLIED ARTS(4)	-	-	-	-	-	-	-	-	-	-	-	5	15	8	3	15
Men	-	-	-	-	-	-	-	-	-	-	-	-	-	1	-	2
Women	-	-	-	-	-	-	-	-	-	-	-	5	15	7	3	13
Industrial Design	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Men	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Women	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Other Applied Arts	-	-	-	-	-	-	-	-	-	-	-	5	15	8	3	15
Men	-	-	-	-	-	-	-	-	-	-	-	-	-	1	-	2
Women	-	-	-	-	-	-	-	-	-	-	-	5	15	7	3	13

Source
Postsecondary Education Section, Education, Culture & Tourism Division, Statistics Canada.

Notes

- (1) Includes painting, sculpture, fine art appreciation, aesthetics, art history, theory and general studies.
- (2) Includes music education. Some music education also included under Elementary and Secondary Teacher Education.
- (3) Includes dance, drama and theatre.
- (4) Includes industrial design and other applied arts including graphic arts, drawing, graphic design, engraving, photography, lithography, printing, ceramics, jewellery design, fashion design and interior design.

Table 9(a)
University Degrees in the Fine & Applied Arts by Discipline
1970 to 1985

Bachelor of Fine or Applied Arts

	1970	1971	1972	1973	1974	1975	1976	1977	1978	1979	1980	1981	1982	1983	1984	1985
FINE & APPLIED ARTS	817	1,165	1,335	1,523	1,895	2,212	2,366	2,487	2,907	2,572	2,670	2,649	2,738	2,845	2,886	3,036
Men	315	526	525	603	697	876	913	860	1,059	941	943	978	994	958	1,003	1,084
Women	502	639	810	920	1,198	1,336	1,453	1,627	1,848	1,631	1,727	1,671	1,744	1,887	1,883	1,952
FINE ARTS	765	1,103	1,262	1,437	1,758	2,011	2,133	2,242	2,626	2,167	2,102	2,018	2,144	2,188	2,182	2,305
Men	299	506	510	573	653	776	784	755	939	749	688	694	724	666	706	774
Women	466	597	752	864	1,105	1,235	1,349	1,487	1,687	1,418	1,414	1,324	1,420	1,522	1,476	1,531
Visual Arts (1)	352	652	627	733	907	1,003	1,072	1,118	1,317	945	1,021	959	949	973	970	1,053
Men	151	312	235	268	322	387	358	345	426	293	279	288	270	258	275	313
Women	201	340	392	465	585	616	714	773	891	652	742	671	679	715	695	740
Music (2)	352	350	474	475	546	692	744	808	880	795	745	723	803	803	776	821
Men	123	146	196	204	211	279	313	303	351	326	323	312	342	310	313	335
Women	229	204	278	271	335	413	431	505	529	469	422	411	461	493	463	486
Other Performing Arts (3)	61	101	161	229	305	316	317	316	429	427	336	336	392	412	436	431
Men	25	48	79	101	120	110	113	107	162	130	86	94	112	98	118	126
Women	36	53	82	128	185	206	204	209	267	297	250	242	280	314	318	305
APPLIED ARTS (4)	52	62	73	86	137	201	233	245	281	405	568	631	594	657	704	731
Men	16	20	15	30	44	100	129	105	120	192	255	284	270	292	297	310
Women	36	42	58	56	93	101	104	140	161	213	313	347	324	365	407	421
Industrial Design	-	-	-	-	1	2	9	11	-	-	17	43	37	32	16	44
Men	-	-	-	-	1	1	7	8	-	-	11	35	30	28	12	27
Women	-	-	-	-	-	1	2	3	-	-	6	8	7	4	4	17
Other Applied Arts	52	62	73	86	136	199	224	234	281	405	551	588	557	625	688	687
Men	16	20	15	30	43	99	122	97	120	192	244	249	240	264	285	283
Women	36	42	58	56	93	100	102	137	161	213	307	339	317	361	403	404

Source
Postsecondary Education Section, Education, Culture & Tourism Division, Statistics Canada.

Notes

- (1) Includes painting, sculpture, fine art appreciation, aesthetics, art history, theory and general studies.
- (2) Includes music education. Some music education also included under Elementary and Secondary Teacher Education.
- (3) Includes dance, drama and theatre.
- (4) Includes industrial design and other applied arts including graphic arts, drawing, graphic design, engraving, photography, lithography, printing, ceramics, jewellery design, fashion design and interior design.

Table 9(b)
University Degrees in the Fine & Applied Arts by Discipline
1970 to 1985
Master of Fine or Applied Arts

	1970	1971	1972	1973	1974	1975	1976	1977	1978	1979	1980	1981	1982	1983	1984	1985
FINE & APPLIED ARTS	69	84	98	106	120	130	158	168	167	219	196	223	249	258	320	292
Men	26	40	41	62	64	65	67	80	79	100	95	105	110	127	156	126
Women	43	44	57	44	56	65	91	88	88	119	101	118	139	131	164	166
FINE ARTS	69	84	97	105	118	128	156	168	166	176	158	165	194	203	269	239
Men	26	40	41	61	62	63	66	80	78	75	74	75	76	99	133	103
Women	43	44	56	44	56	65	90	88	88	101	84	90	118	104	136	136
Visual Arts (1)	22	21	20	35	28	44	74	76	79	80	54	49	64	66	97	87
Men	5	7	10	20	12	21	32	33	32	33	24	20	26	33	37	38
Women	17	14	10	15	16	23	42	43	47	47	30	29	38	33	60	49
Music (2)	30	43	48	51	55	59	58	70	65	83	92	97	108	107	116	114
Men	16	19	21	32	24	28	25	39	34	40	46	46	44	49	61	53
Women	14	24	27	19	31	31	33	31	31	43	46	51	64	58	55	61
Other Performing Arts (3)	17	20	29	19	35	25	24	22	22	13	12	19	22	30	56	38
Men	5	14	10	9	26	14	9	8	12	2	4	9	6	17	35	12
Women	12	6	19	10	9	11	15	14	10	11	8	10	16	13	21	26
APPLIED ARTS (4)	-	-	1	1	2	2	2	-	1	43	38	58	55	55	51	53
Men	-	-	-	1	2	2	1	-	1	25	21	30	34	28	23	23
Women	-	-	1	-	-	-	1	-	-	18	17	28	21	27	28	30
Industrial Design	-	-	-	-	2	2	1	-	1	-	-	-	-	-	-	-
Men	-	-	-	-	2	2	1	-	1	-	-	-	-	-	-	-
Women	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Other Applied Arts	-	-	1	1	-	-	1	-	-	43	38	58	55	55	51	53
Men	-	-	-	1	-	-	-	-	-	25	21	30	34	28	23	23
Women	-	-	1	-	-	-	1	-	-	18	17	28	21	27	28	30

Source
Postsecondary Education Section, Education, Culture & Tourism Division, Statistics Canada.

Notes

- (1) Includes painting, sculpture, fine art appreciation, aesthetics, art history, theory and general studies.
- (2) Includes music education. Some music education also included under Elementary and Secondary Teacher Education.
- (3) Includes dance, drama and theatre.
- (4) Includes industrial design and other applied arts including graphic arts, drawing, graphic design, engraving, photography, lithography, printing, ceramics, jewellery design, fashion design and interior design.

Table 9(c)

University Degrees in the Fine & Applied Arts by Discipline
1970 to 1985

Doctor of Fine Arts

	1970	1971	1972	1973	1974	1975	1976	1977	1978	1979	1980	1981	1982	1983	1984	1985
FINE ARTS	3	6	6	5	4	7	5	11	7	11	9	7	12	12	13	12
Men	2	5	3	5	4	5	3	8	2	8	6	2	8	8	5	7
Women	1	1	3	-	-	2	2	3	5	3	3	5	4	4	8	5
Visual Arts (1)	-	-	-	-	-	-	-	2	1	3	1	1	2	2	2	1
Men	-	-	-	-	-	-	-	2	-	2	-	-	1	1	-	-
Women	-	-	-	-	-	-	-	-	1	1	1	1	1	1	2	1
Music (2)	-	4	6	4	2	3	2	4	4	2	2	4	6	5	6	6
Men	-	3	3	4	2	2	-	3	1	-	1	1	-	3	3	4
Women	-	1	3	-	-	1	2	1	3	2	1	3	6	2	3	2
Other Performing Arts (3)	3	2	-	1	2	4	3	5	2	6	6	2	4	5	5	5
Men	2	2	-	1	2	3	3	3	1	6	5	1	1	4	2	3
Women	1	-	-	-	-	1	-	2	1	-	1	1	3	1	3	2

Source
Postsecondary Education Section, Education, Culture & Tourism Division, Statistics Canada.

Notes

- (1) Includes painting, sculpture, fine art appreciation, aesthetics, art history, theory and general studies.
- (2) Includes music education. Some music education also included under Elementary and Secondary Teacher Education.
- (3) Includes dance, drama and theatre.
- (4) Includes industrial design and other applied arts including graphic arts, drawing, graphic design, engraving, photography, lithography, printing, ceramics, jewellery design, fashion design and interior design.

Table 10(a)
University Enrolment in French & English Language and Literature by Degree Program - Full-Time
1972-73 to 1985-86

	72-73	73-74	74-75	75-76	76-77	77-78	78-79	79-80	80-81	81-82	82-83	83-84	84-85	85-86
FRENCH														
ALL PROGRAMS	3,624	3,241	3,102	3,050	2,937	3,100	3,255	3,476	3,169	3,361	3,341	3,576	4,289	4,619
Men	1,087	882	786	747	692	704	761	785	691	753	758	827	903	909
Women	2,537	2,359	2,316	2,303	2,245	2,396	2,494	2,691	2,478	2,608	2,583	2,749	3,386	3,710
BACHELORS	3,044	2,781	2,616	2,609	2,491	2,634	2,803	2,980	2,657	2,860	2,833	3,013	3,663	4,034
Men	804	675	567	538	494	504	568	584	511	566	575	626	657	665
Women	2,240	2,106	2,049	2,071	1,997	2,130	2,235	2,396	2,146	2,294	2,258	2,387	3,006	3,369
MASTERS	350	297	314	275	267	270	263	306	364	366	370	409	420	377
Men	165	125	138	124	103	101	98	107	115	128	123	132	141	143
Women	185	172	176	151	164	169	165	199	249	238	247	277	279	234
DOCTORATES	230	163	172	166	179	196	189	190	148	135	138	154	206	208
Men	118	82	81	85	95	99	95	94	65	59	60	69	105	101
Women	112	81	91	81	84	97	94	96	83	76	78	85	101	107
ENGLISH														
ALL PROGRAMS	7,590	7,160	7,099	7,563	7,656	7,400	6,298	6,262	6,335	6,319	7,093	7,780	9,751	10,068
Men	3,140	2,889	2,796	2,970	2,757	2,590	2,136	2,058	2,036	1,969	2,285	2,538	3,122	3,207
Women	4,450	4,271	4,303	4,593	4,899	4,810	4,162	4,204	4,299	4,350	4,808	5,242	6,629	6,861
BACHELORS	6,360	5,945	5,824	6,276	6,462	6,176	5,178	5,220	5,323	5,297	5,957	6,619	8,594	8,898
Men	2,484	2,284	2,160	2,328	2,203	2,025	1,627	1,590	1,564	1,520	1,813	2,064	2,670	2,750
Women	3,876	3,661	3,664	3,948	4,259	4,151	3,551	3,630	3,759	3,777	4,144	4,555	5,924	6,148
MASTERS	635	613	682	702	614	678	604	568	524	536	634	643	676	681
Men	320	276	324	330	261	290	247	228	220	201	240	251	258	246
Women	315	337	358	372	353	388	357	340	304	335	394	392	418	435
DOCTORATES	595	602	593	585	580	546	516	474	488	486	502	518	481	489
Men	336	329	312	312	293	275	262	240	252	248	232	223	194	211
Women	259	273	281	273	287	271	254	234	236	238	270	295	287	278
FRENCH & ENGLISH														
ALL PROGRAMS	11,214	10,401	10,201	10,613	10,593	10,500	9,553	9,738	9,504	9,680	10,434	11,356	14,040	14,687
Men	4,227	3,771	3,582	3,717	3,449	3,294	2,897	2,843	2,727	2,722	3,043	3,365	4,025	4,116
Women	6,987	6,630	6,619	6,896	7,144	7,206	6,656	6,895	6,777	6,958	7,391	7,991	10,015	10,571
BACHELORS	9,404	8,726	8,440	8,885	8,953	8,810	7,981	8,200	7,980	8,157	8,790	9,632	12,257	12,932
Men	3,288	2,959	2,727	2,866	2,697	2,529	2,195	2,174	2,075	2,086	2,388	2,690	3,327	3,415
Women	6,116	5,767	5,713	6,019	6,256	6,281	5,786	6,026	5,905	6,071	6,402	6,942	8,930	9,517
MASTERS	985	910	996	977	881	948	867	874	888	902	1,004	1,052	1,096	1,058
Men	485	401	462	454	364	391	345	335	335	329	363	383	399	389
Women	500	509	534	523	517	557	522	539	553	573	641	669	697	669
DOCTORATES	825	765	765	751	759	742	705	664	636	621	640	672	687	697
Men	454	411	393	397	388	374	357	334	317	307	292	292	299	312
Women	371	354	372	354	371	368	348	330	319	314	348	380	388	385

Source
Postsecondary Education Section, Education, Culture and Tourism Division, Statistics Canada.

Table 10(b)
University Enrolment in French & English Language and Literature by Degree Program - Part-Time
1972-73 to 1985-86

	72-73	73-74	74-75	75-76	76-77	77-78	78-79	79-80	80-81	81-82	82-83	83-84	84-85	85-86
FRENCH														
ALL PROGRAMS	1,342	1,193	1,158	1,251	1,148	1,321	1,318	1,256	1,154	1,170	1,167	1,248	1,302	1,369
Men	539	409	351	356	268	335	332	308	285	235	243	233	257	274
Women	803	784	807	895	880	986	986	948	869	935	924	1,015	1,045	1,095
BACHELORS	774	819	881	1,004	920	950	978	925	832	862	855	954	1,028	1,069
Men	251	219	224	250	173	181	201	177	158	128	127	139	162	168
Women	523	600	657	754	747	769	777	748	674	734	728	815	866	901
MASTERS	394	201	159	149	146	248	230	221	217	220	232	208	192	222
Men	195	93	57	52	46	89	77	70	69	67	76	58	58	71
Women	199	108	102	97	100	159	153	151	148	153	156	150	134	151
DOCTORATES	174	173	118	98	82	123	110	110	105	88	80	86	82	78
Men	93	97	70	54	49	65	54	61	58	40	40	36	37	35
Women	81	76	48	44	33	58	56	49	47	48	40	50	45	43
ENGLISH														
ALL PROGRAMS	2,444	2,469	2,406	2,698	2,674	2,873	2,535	2,755	2,803	2,655	2,808	2,908	3,160	3,243
Men	874	873	774	865	807	867	738	739	738	669	712	720	790	742
Women	1,570	1,596	1,632	1,833	1,867	2,006	1,797	2,016	2,065	1,986	2,096	2,188	2,370	2,501
BACHELORS	1,779	1,805	1,781	2,088	2,037	2,172	1,883	2,209	2,312	2,192	2,308	2,416	2,665	2,753
Men	526	512	446	546	475	521	445	499	533	484	521	547	618	589
Women	1,253	1,293	1,335	1,542	1,562	1,651	1,438	1,710	1,779	1,708	1,787	1,869	2,047	2,164
MASTERS	439	458	413	428	461	501	462	394	353	353	400	396	406	378
Men	215	236	200	208	220	227	177	153	125	128	138	126	130	108
Women	224	222	213	220	241	274	285	241	228	225	262	270	276	270
DOCTORATES	226	206	212	182	176	200	190	152	138	110	100	96	89	112
Men	133	125	128	111	112	119	116	87	80	57	53	47	42	45
Women	93	81	84	71	64	81	74	65	58	53	47	49	47	67
FRENCH & ENGLISH														
ALL PROGRAMS	3,786	3,662	3,564	3,949	3,822	4,194	3,853	4,011	3,957	3,825	3,975	4,156	4,462	4,612
Men	1,413	1,282	1,125	1,221	1,075	1,202	1,070	1,047	1,023	904	955	953	1,047	1,016
Women	2,373	2,380	2,439	2,728	2,747	2,992	2,783	2,964	2,934	2,921	3,020	3,203	3,415	3,596
BACHELORS	2,553	2,624	2,662	3,092	2,957	3,122	2,861	3,134	3,144	3,054	3,163	3,370	3,693	3,822
Men	777	731	670	796	648	702	646	676	691	612	648	686	780	757
Women	1,776	1,893	1,992	2,296	2,309	2,420	2,215	2,458	2,453	2,442	2,515	2,684	2,913	3,065
MASTERS	833	659	572	577	607	749	692	615	570	573	632	604	598	600
Men	410	329	257	260	266	316	254	223	194	195	214	184	188	179
Women	423	330	315	317	341	433	438	392	376	378	418	420	410	421
DOCTORATES	400	379	330	280	258	323	300	262	243	198	180	182	171	190
Men	226	222	198	165	161	184	170	148	138	97	93	83	79	80
Women	174	157	132	115	97	139	130	114	105	101	87	99	92	110

Source
Postsecondary Education Section, Education, Culture and Tourism Division, Statistics Canada.

Table 11(a)
University Diplomas, Certificates and Degrees in French and English Language and Literature
1970 to 1985
French

	1970	1971	1972	1973	1974	1975	1976	1977	1978	1979	1980	1981	1982	1983	1984	1985
Undergraduate Diplomas & Certificates	3	8	13	24	51	7	52	9	18	30	46	54	106	136	261	339
Men	-	3	1	6	13	2	25	2	10	9	14	10	26	32	72	89
Women	3	5	12	18	38	5	27	7	8	21	32	44	80	104	189	250
Graduate Diplomas & Certificates	15	3	2	-	-	-	-	-	-	-	-	-	-	-	-	-
Men	9	2	1	-	-	-	-	-	-	-	-	-	-	-	-	-
Women	6	1	1	-	-	-	-	-	-	-	-	-	-	-	-	-
Bachelor Degrees	1,130	1,098	1,427	1,300	1,396	1,394	1,369	1,319	1,315	1,201	1,342	1,102	1,183	1,160	1,120	1,141
Men	370	375	452	419	387	350	323	290	271	223	274	237	217	198	214	227
Women	760	723	975	881	1,009	1,044	1,046	1,029	1,044	978	1,068	865	966	962	906	914
Master Degrees	188	162	238	178	161	148	115	123	134	101	89	115	109	119	119	132
Men	84	81	117	92	71	67	40	53	55	38	29	36	36	46	27	31
Women	104	81	121	86	90	81	75	70	79	63	60	79	73	73	92	101
Doctoral Degrees	15	14	23	21	25	27	19	34	18	27	16	34	18	14	25	34
Men	9	9	14	10	16	16	7	18	12	16	12	17	10	9	13	22
Women	6	5	9	11	9	11	12	16	6	11	4	17	8	5	12	12

Source
 Postsecondary Education Section, Education, Culture & Tourism Division, Statistics Canada.

Table 11(b)
University Diplomas, Certificates and Degrees in French and English Language and Literature
1970 to 1985

English

	70-71	71-72	72-73	73-74	74-75	75-76	76-77	77-78	78-79	79-80	80-81	81-82	82-83	83-84	84-85	85-86
Undergraduate Diplomas & Certificates	24	23	-	9	105	21	14	33	42	33	30	51	204	270	227	276
Men	11	8	-	4	25	11	6	16	16	15	10	22	72	114	99	107
Women	13	15	-	5	80	10	8	17	26	18	20	29	132	156	128	169
Graduate Diplomas & Certificates	2	-	3	-	-	-	-	1	-	-	-	-	6	12	12	14
Men	1	-	1	-	-	-	-	-	-	-	-	-	2	6	6	2
Women	1	-	2	-	-	-	-	1	-	-	-	-	4	6	6	12
Bachelor Degrees	3,241	3,061	2,990	2,803	2,992	3,022	2,999	3,222	3,123	2,747	2,608	2,202	2,158	2,312	2,383	2,733
Men	1,282	1,206	1,145	1,075	1,098	1,016	1,037	1,064	952	789	758	673	602	611	628	732
Women	1,959	1,855	1,845	1,728	1,894	2,006	1,962	2,158	2,171	1,958	1,850	1,529	1,556	1,701	1,755	2,001
Master Degrees	442	451	475	401	348	368	337	344	350	329	316	302	306	286	297	295
Men	251	256	251	198	174	185	163	165	161	146	136	120	123	106	117	123
Women	191	195	224	203	174	183	174	179	189	183	180	182	183	180	180	172
Doctoral Degrees	50	51	42	64	66	79	79	67	74	82	63	87	54	64	68	58
Men	29	38	35	47	46	58	44	38	41	50	36	46	35	40	42	26
Women	21	13	7	17	20	21	35	29	33	32	27	41	19	24	26	32

Source
Postsecondary Education Section, Education, Culture & Tourism Division, Statistics Canada.

Table 11(c)
University Diplomas, Certificates and Degrees in French and English Language and Literature
1970 to 1985
French & English

	1970	1971	1972	1973	1974	1975	1976	1977	1978	1979	1980	1981	1982	1983	1984	1985
Undergraduate Diplomas & Certificates	27	31	13	33	156	28	66	42	60	63	76	105	310	406	488	615
Men	11	11	1	10	38	13	31	18	26	24	24	32	98	146	171	196
Women	16	20	12	23	118	15	35	24	34	39	52	73	212	260	317	419
Graduate Diplomas & Certificates	17	3	5	-	-	-	-	1	-	-	-	-	6	12	12	14
Men	10	2	2	-	-	-	-	-	-	-	-	-	2	6	6	2
Women	7	1	3	-	-	-	-	1	-	-	-	-	4	6	6	12
Bachelor Degrees	4,371	4,159	4,417	4,103	4,388	4,416	4,368	4,541	4,438	3,948	3,950	3,304	3,341	3,472	3,503	3,874
Men	1,652	1,581	1,597	1,494	1,485	1,366	1,360	1,354	1,223	1,012	1,032	910	819	809	842	959
Women	2,719	2,578	2,820	2,609	2,903	3,050	3,008	3,187	3,215	2,936	2,918	2,394	2,522	2,663	2,661	2,915
Master Degrees	630	613	713	579	509	516	452	467	484	430	405	417	415	405	416	427
Men	335	337	368	290	245	252	203	218	216	184	165	156	159	152	144	154
Women	295	276	345	289	264	264	249	249	268	246	240	261	256	253	272	273
Doctoral Degrees	65	65	65	85	91	106	98	101	92	109	79	121	72	78	93	92
Men	38	47	49	57	62	74	51	56	53	66	48	63	45	49	55	48
Women	27	18	16	28	29	32	47	45	39	43	31	58	27	29	38	44

Source
 Postsecondary Education Section, Education, Culture & Tourism Division, Statistics Canada.

Table 12
University Faculty in the Fine and Applied Arts by Discipline
1971 to 1984

Men & Women

	1971	1972	1973	1974	1975	1976	1977	1978	1979	1980	1981	1982	1983	1984
TOTAL FINE & APPLIED ARTS	878	958	1,029	1,121	1,185	1,225	1,260	1,497	1,493	1,334	1,420	1,462	1,469	1,477
Full Professor	93	107	130	144	171	189	214	276	282	240	257	280	302	310
Associate Professor	215	257	292	322	350	376	419	536	558	489	518	565	586	606
Assistant Professor	341	388	385	381	403	424	402	419	407	380	402	400	383	365
Lecturer	167	162	171	153	130	134	109	131	133	99	103	87	83	81
Next Rank	34	29	26	26	30	25	33	37	16	23	22	20	26	30
Other	28	15	25	95	101	77	83	98	97	103	118	110	89	85
FINE & APPLIED ARTS	35	99	102	110	144	153	144	333	322	136	143	145	150	148
Full Professor	4	11	12	13	19	24	24	78	73	14	16	22	27	29
Associate Professor	4	20	30	43	54	63	67	147	144	67	73	88	94	94
Assistant Professor	21	54	40	35	51	54	48	82	76	40	38	29	24	22
Lecturer	6	14	15	11	7	11	4	17	22	5	9	4	5	3
Next Rank	-	-	5	8	13	1	-	2	-	1	1	-	-	-
Other	-	-	-	-	-	-	1	7	7	9	6	2	-	-
THEORY	37	31	33	26	19	27	25	23	24	25	24	21	22	24
Full Professor	4	2	2	2	3	5	4	4	2	4	6	8	9	10
Associate Professor	4	9	10	11	10	16	14	13	14	14	11	9	7	6
Assistant Professor	15	14	17	11	6	6	6	6	7	5	5	3	3	4
Lecturer	9	5	3	1	-	-	-	-	1	1	2	1	3	4
Next Rank	2	1	1	-	-	-	1	-	-	1	-	-	-	-
Other	3	-	-	1	-	-	-	-	-	-	-	-	-	-
ART HISTORY	24	55	50	55	68	70	72	81	83	80	72	75	81	81
Full Professor	1	6	9	9	10	11	15	14	15	16	9	14	16	17
Associate Professor	10	11	15	13	21	21	25	30	28	30	25	27	32	35
Assistant Professor	9	23	20	25	28	28	25	29	25	21	22	23	29	26
Lecturer	4	8	6	8	6	7	5	7	13	9	9	7	3	3
Next Rank	-	1	-	-	1	-	1	-	-	-	-	-	1	-
Other	-	6	-	-	2	3	1	1	2	4	7	4	-	-
APPRECIATION & AESTHETICS	-	2	6	3	3	4	4	3	1	3	3	3	4	4
Full Professor	-	-	-	-	-	-	-	-	-	-	-	-	-	1
Associate Professor	-	-	1	1	1	1	1	2	-	-	-	2	2	1
Assistant Professor	-	2	4	1	2	2	2	1	1	2	3	1	2	1
Lecturer	-	-	-	-	-	1	1	-	-	1	-	-	-	1
Next Rank	-	-	1	1	-	-	-	-	-	-	-	-	-	-
Other	-	-	-	-	-	-	-	-	-	-	-	-	-	-

Source: Post-Secondary Education Section, Education, Culture and Tourism Division, Statistics Canada.

Table 12
(cont'd)
University Faculty in the Fine and Applied Arts by Discipline
1971 to 1984

Men & Women

	1971	1972	1973	1974	1975	1976	1977	1978	1979	1980	1981	1982	1983	1984
FINE ART	89	61	63	87	91	90	100	103	108	110	103	105	110	106
Full Professor	4	5	6	9	18	14	19	22	25	24	23	25	27	25
Associate Professor	24	13	12	19	20	23	25	28	35	42	37	41	45	47
Assistant Professor	30	19	22	29	31	34	35	33	34	34	35	32	27	25
Lecturer	18	15	14	18	11	11	14	15	10	6	3	3	3	3
Next Rank	7	6	6	7	7	4	6	5	4	4	3	3	3	3
Other	6	3	3	5	4	4	1	-	-	-	2	1	5	3
CERAMICS	5	4	5	5	7	8	7	6	5	5	6	5	6	5
Full Professor	1	1	1	1	1	1	1	1	1	1	1	1	1	2
Associate Professor	-	-	-	-	-	1	3	4	2	3	4	3	3	3
Assistant Professor	2	3	4	4	6	4	2	-	2	1	1	1	1	-
Lecturer	1	-	-	-	-	1	1	1	-	-	-	-	1	-
Next Rank	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Other	1	-	-	-	-	1	-	-	-	-	-	-	-	-
DANCE	-	6	7	12	14	21	17	18	20	22	30	30	31	33
Full Professor	-	-	-	-	-	-	-	-	-	-	1	1	1	1
Associate Professor	-	1	1	1	1	4	4	5	6	5	6	7	7	12
Assistant Professor	-	2	2	3	4	7	8	8	8	8	13	15	17	14
Lecturer	-	3	4	6	7	7	3	4	5	3	3	2	3	2
Next Rank	-	-	-	-	-	1	-	-	-	-	1	1	1	1
Other	-	-	-	2	2	2	2	1	1	6	6	4	2	3
DRAMA & THEATRE	141	163	169	175	180	185	172	194	188	188	207	221	226	231
Full Professor	15	16	22	19	19	21	25	29	30	33	36	37	38	43
Associate Professor	28	35	36	39	49	50	58	63	67	64	74	77	81	81
Assistant Professor	61	72	74	71	63	66	56	56	52	57	57	66	67	65
Lecturer	27	32	29	24	28	27	14	16	14	10	15	15	17	17
Next Rank	6	8	5	5	6	7	6	10	6	6	6	7	10	13
Other	4	-	3	17	15	14	13	20	19	18	19	19	13	12
DRAWING & DESIGN	-	10	13	20	21	14	13	15	12	14	16	19	31	30
Full Professor	-	1	1	5	5	4	2	2	2	1	2	4	4	4
Associate Professor	-	6	7	5	7	3	4	5	5	6	7	8	14	15
Assistant Professor	-	2	4	8	7	6	6	7	3	5	6	4	9	7
Lecturer	-	1	-	1	1	-	-	-	-	1	-	-	-	-
Next Rank	-	-	1	1	1	1	1	1	-	-	-	-	-	-
Other	-	-	-	-	-	-	-	-	2	1	1	3	1	1

Source: Post-Secondary Education Section, Education, Culture and Tourism Division, Statistics Canada.

Table 12
(cont'd)
University Faculty in the Fine and Applied Arts by Discipline
1971 to 1984

Men & Women

	1971	1972	1973	1974	1975	1976	1977	1978	1979	1980	1981	1982	1983	1984
ENGRAVING	7	1	1	1	-	-	-	-	-	-	-	-	-	-
Full Professor	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Associate Professor	1	1	1	1	-	-	-	-	-	-	-	-	-	-
Assistant Professor	3	-	-	-	-	-	-	-	-	-	-	-	-	-
Lecturer	3	-	-	-	-	-	-	-	-	-	-	-	-	-
Next Rank	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Other	-	-	-	-	-	-	-	-	-	-	-	-	-	-
FASHION	1	1	-	5	9	9	11	11	10	11	13	15	14	12
Full Professor	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Associate Professor	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Assistant Professor	1	1	-	-	-	-	-	-	-	-	-	-	-	-
Lecturer	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Next Rank	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Other	-	-	-	5	9	9	11	11	10	11	13	15	14	12
GRAPHICS & GRAPHIC DESIGN	7	17	20	28	13	16	15	16	17	19	18	19	20	20
Full Professor	1	2	2	3	1	-	-	-	1	2	2	2	2	2
Associate Professor	4	7	9	11	7	9	10	10	9	8	8	8	8	9
Assistant Professor	1	5	5	5	1	2	1	2	3	5	4	5	5	4
Lecturer	-	3	4	2	-	1	-	-	-	-	-	-	-	-
Next Rank	1	-	-	-	-	-	-	-	-	-	-	-	-	-
Other	-	-	-	7	4	4	4	4	4	4	4	4	5	5
INDUSTRIAL DESIGN	1	-	1	3	7	5	7	6	8	8	9	10	10	10
Full Professor	-	-	1	1	3	2	2	1	1	2	2	2	2	2
Associate Professor	1	-	-	1	1	1	3	3	4	3	4	4	4	4
Assistant Professor	-	-	-	1	3	2	2	2	3	3	3	3	3	3
Lecturer	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Next Rank	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Other	-	-	-	-	-	-	-	-	-	-	-	1	1	1
INTERIOR DESIGN	2	3	1	18	19	19	18	23	20	19	21	23	22	22
Full Professor	-	1	1	2	2	3	3	3	4	2	2	2	3	3
Associate Professor	1	-	-	2	2	1	2	3	3	3	3	3	2	1
Assistant Professor	1	2	-	1	1	1	-	-	-	2	2	3	3	3
Lecturer	-	-	-	2	2	2	1	3	1	1	1	-	-	-
Next Rank	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Other	-	-	-	11	12	12	12	14	12	11	13	15	14	15

Source: Post-Secondary Education Section, Education, Culture and Tourism Division, Statistics Canada.

Table 12
(cont'd)
University Faculty in the Fine and Applied Arts by Discipline
1971 to 1984

Men & Women

	1971	1972	1973	1974	1975	1976	1977	1978	1979	1980	1981	1982	1983	1984
JEWELLERY DESIGN														
Full Professor	1	1	-	-	1	1	1	1	1	1	1	2	1	1
Associate Professor	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Assistant Professor	1	-	-	-	1	1	1	1	1	1	1	1	1	-
Lecturer	-	-	-	-	-	-	-	-	-	-	-	1	-	1
Next Rank	-	1	-	-	-	-	-	-	-	-	-	-	-	-
Other	-	-	-	-	-	-	-	-	-	-	-	-	-	-
LITHOGRAPHY														
Full Professor	4	3	2	2	2	2	2	3	2	2	3	3	3	3
Associate Professor	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Assistant Professor	2	1	1	1	1	1	1	1	2	2	2	2	2	2
Lecturer	2	2	1	1	1	1	1	1	-	-	1	1	1	1
Next Rank	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Other	-	-	-	-	-	-	-	1	-	-	-	-	-	-
MUSIC														
Full Professor	330	335	345	330	357	351	396	396	389	381	433	429	413	414
Associate Professor	41	46	49	55	68	73	87	89	90	98	109	111	120	115
Assistant Professor	85	104	108	101	109	114	127	140	147	149	166	170	169	176
Lecturer	112	117	111	105	119	121	124	112	106	97	107	105	91	92
Next Rank	67	55	58	45	40	34	39	37	35	28	30	29	25	24
Other	14	7	8	9	10	7	11	11	3	5	8	7	6	6
MUSIC, THEORY														
Full Professor	11	6	11	15	11	2	8	7	8	4	13	7	2	1
Associate Professor	-	4	4	16	17	19	20	19	20	26	24	26	27	31
Assistant Professor	-	-	-	1	2	5	5	3	4	5	4	5	5	5
Lecturer	-	2	3	9	8	7	7	7	8	7	7	8	8	10
Next Rank	-	2	1	2	5	5	5	5	6	10	9	10	12	10
Other	-	-	-	4	2	2	3	4	2	4	4	3	2	6
CHURCH & SACRED MUSIC														
Full Professor	2	2	1	1	-	-	-	-	-	1	1	1	1	1
Associate Professor	1	1	1	1	-	-	-	-	-	-	-	-	-	-
Assistant Professor	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Lecturer	-	-	-	-	-	-	-	-	-	-	1	1	1	1
Next Rank	1	1	-	-	-	-	-	-	-	1	-	-	-	-
Other	-	-	-	-	-	-	-	-	-	-	-	-	-	-

Source: Post-Secondary Education Section, Education, Culture and Tourism Division, Statistics Canada.

Table 12
(cont'd)
University Faculty in the Fine and Applied Arts by Discipline
1971 to 1984

Men & Women

	1971	1972	1973	1974	1975	1976	1977	1978	1979	1980	1981	1982	1983	1984
CHORAL MUSIC														
Full Professor	-	2	2	1	1	2	3	2	3	4	5	6	5	5
Associate Professor	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Assistant Professor	-	1	1	-	-	-	-	-	-	-	-	-	2	2
Lecturer	-	-	-	-	-	-	1	1	2	3	4	5	2	2
Next Rank	-	1	1	1	1	2	2	1	1	1	1	1	1	1
Other	-	-	-	-	-	-	-	-	-	-	-	-	-	-
COMPOSITION														
Full Professor	3	4	3	5	7	5	6	6	7	5	5	6	8	7
Associate Professor	-	1	-	1	2	1	1	1	1	1	2	2	2	2
Assistant Professor	1	1	1	1	1	1	2	2	2	2	2	2	3	3
Lecturer	2	2	2	3	4	3	2	2	3	1	1	1	1	2
Next Rank	-	-	-	-	-	-	-	-	1	1	-	1	2	-
Other	-	-	-	-	-	-	1	1	-	-	-	-	-	-
CONDUCTING														
Full Professor	-	-	-	-	-	-	1	1	1	1	1	1	1	1
Associate Professor	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Assistant Professor	-	-	-	-	-	-	1	1	1	-	-	-	-	1
Lecturer	-	-	-	-	-	-	-	-	-	1	1	1	1	-
Next Rank	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Other	-	-	-	-	-	-	-	-	-	-	-	-	-	-
HISTORY OF MUSIC														
Full Professor	1	11	10	12	11	22	25	22	25	24	26	23	23	23
Associate Professor	-	2	2	1	4	6	6	5	8	8	8	7	7	7
Assistant Professor	1	2	2	4	3	6	8	8	9	7	7	10	11	12
Lecturer	-	6	5	5	4	5	8	8	7	8	10	6	5	3
Next Rank	-	1	1	2	-	5	3	1	-	-	1	-	-	1
Other	-	-	-	-	-	-	-	-	-	-	-	-	-	-
ORGAN														
Full Professor	7	2	2	2	2	3	1	1	2	4	4	4	4	4
Associate Professor	2	-	-	-	-	1	-	-	-	-	-	-	-	-
Assistant Professor	4	2	2	2	2	2	1	1	1	3	4	4	4	4
Lecturer	1	-	-	-	-	-	-	-	1	1	-	-	-	-
Next Rank	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Other	-	-	-	-	-	-	-	-	-	-	-	-	-	-

Source: Post-Secondary Education Section, Education, Culture and Tourism Division, Statistics Canada.

Table 12
(cont'd)
University Faculty in the Fine and Applied Arts by Discipline
1971 to 1984

Men & Women

	1971	1972	1973	1974	1975	1976	1977	1978	1979	1980	1981	1982	1983	1984
PIANO	16	9	10	9	10	15	17	19	17	16	22	18	18	19
Full Professor	-	1	1	-	-	-	-	-	-	1	1	2	2	3
Associate Professor	3	1	1	1	1	1	3	4	5	5	10	10	10	9
Assistant Professor	9	4	7	7	7	11	10	8	7	9	8	5	4	5
Lecturer	4	3	-	1	1	1	3	3	4	1	2	-	1	1
Next Rank	-	-	1	-	-	1	-	3	-	-	-	-	-	-
Other	-	-	-	-	1	1	1	1	1	-	1	1	1	1
VIOLIN	2	4	2	3	2	3	3	2	3	5	5	6	5	5
Full Professor	1	1	1	-	-	-	-	-	-	1	1	1	2	2
Associate Professor	-	1	1	2	1	1	1	1	1	1	2	3	2	2
Assistant Professor	1	2	-	1	1	2	2	1	1	1	-	-	-	-
Lecturer	-	-	-	-	-	-	-	-	1	1	1	1	1	1
Next Rank	-	-	-	-	-	-	-	-	-	1	1	1	-	-
Other	-	-	-	-	-	-	-	-	-	-	-	-	-	-
SINGING & OPERA SINGING	5	3	2	6	6	8	7	5	7	9	9	8	9	10
Full Professor	2	-	-	1	-	-	-	-	-	-	-	-	-	-
Associate Professor	1	1	1	1	2	3	2	-	1	1	2	3	5	6
Assistant Professor	1	1	1	2	3	3	3	4	3	5	4	3	2	2
Lecturer	1	-	-	1	-	1	-	1	2	1	1	1	1	1
Next Rank	-	1	-	1	1	1	2	-	-	-	-	-	1	1
Other	-	-	-	-	-	-	-	-	1	2	2	1	-	-
BRASS INSTRUMENTS	1	-	1	3	2	2	3	3	4	5	5	4	4	6
Full Professor	-	-	-	-	-	-	-	-	-	-	-	1	1	1
Associate Professor	-	-	-	1	1	1	2	2	3	4	4	2	1	1
Assistant Professor	-	-	1	2	1	1	-	1	1	1	1	1	2	3
Lecturer	1	-	-	-	-	-	-	-	-	-	-	-	-	-
Next Rank	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Other	-	-	-	-	-	-	-	-	-	-	-	-	-	-
OTHER MUSIC	9	18	34	37	35	46	42	52	56	59	42	45	42	44
Full Professor	-	1	6	7	7	8	8	10	10	10	9	9	11	11
Associate Professor	3	6	9	10	11	13	12	17	20	20	9	15	15	15
Assistant Professor	6	5	13	13	13	19	20	19	20	16	13	11	9	12
Lecturer	-	6	5	7	4	6	2	5	6	11	11	10	7	6
Next Rank	-	-	1	-	-	-	-	-	-	2	-	-	-	-
Other	-	-	-	-	-	-	-	1	-	-	-	-	-	-

Source: Post-Secondary Education Section, Education, Culture and Tourism Division, Statistics Canada.

Table 12
(*cont'd*)
University Faculty in the Fine and Applied Arts by Discipline
1971 to 1984

Men & Women

	1971	1972	1973	1974	1975	1976	1977	1978	1979	1980	1981	1982	1983	1984
PAINTING	84	59	63	64	31	28	24	25	28	32	32	30	34	34
Full Professor	14	7	10	11	4	5	7	7	8	9	9	8	10	11
Associate Professor	18	20	20	22	9	10	10	11	11	10	10	12	12	14
Assistant Professor	41	26	22	22	12	10	4	3	8	11	11	9	7	6
Lecturer	8	4	9	7	4	3	3	4	1	-	-	-	4	2
Next Rank	2	2	2	2	2	-	-	-	-	2	2	-	1	-
Other	1	-	-	-	-	-	-	-	-	-	-	1	-	1
PHOTOGRAPHY	5	2	2	25	31	29	34	37	37	35	36	45	54	56
Full Professor	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Associate Professor	2	2	2	1	1	-	-	-	1	1	1	1	3	4
Assistant Professor	1	-	-	2	2	3	3	4	3	6	5	11	17	17
Lecturer	2	-	-	-	3	2	2	3	4	2	2	2	3	3
Next Rank	-	-	-	-	-	-	-	1	1	-	-	1	-	2
Other	-	-	-	22	25	24	29	29	28	26	28	31	31	30
PRINTING	-	1	3	4	3	1	1	1	3	3	3	3	3	3
Full Professor	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Associate Professor	-	-	1	1	1	-	-	-	-	-	1	1	1	1
Assistant Professor	-	1	-	-	-	1	1	1	3	3	2	2	2	2
Lecturer	-	-	2	2	1	-	-	-	-	-	-	-	-	-
Next Rank	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Other	-	-	-	1	1	-	-	-	-	-	-	-	-	-
SCULPTURE	24	9	13	14	13	15	14	16	17	17	20	19	18	18
Full Professor	1	-	1	1	1	1	1	2	2	2	2	3	4	4
Associate Professor	1	2	3	7	6	8	6	6	6	6	5	7	7	7
Assistant Professor	12	5	6	5	4	3	6	6	7	7	13	9	7	7
Lecturer	8	2	3	1	2	3	1	1	1	1	-	-	-	-
Next Rank	-	-	-	-	-	-	-	1	1	1	-	-	-	-
Other	2	-	-	-	-	-	-	-	-	-	-	-	-	-
OTHER FINE & APPLIED ARTS	35	36	59	39	59	52	55	54	53	64	78	92	69	66
Full Professor	1	2	2	1	2	4	4	5	5	6	12	13	8	10
Associate Professor	16	8	14	11	19	14	19	21	22	25	33	37	31	29
Assistant Professor	10	16	23	17	24	24	21	17	15	17	22	34	29	25
Lecturer	6	8	17	9	10	7	8	8	9	10	8	7	1	1
Next Rank	2	2	-	-	2	3	3	1	1	-	-	-	-	1
Other	-	-	3	1	2	-	-	2	1	6	3	1	-	-

Source: Post-Secondary Education Section, Education, Culture and Tourism Division, Statistics Canada.

Table 13
University Faculty Median Income in the Fine and Applied Arts by Discipline
In Thousands of Current Dollars
1971 to 1984

Men & Women

	1971	1972	1973	1974	1975	1976	1977	1978	1979	1980	1981	1982	1983	1984
TOTAL FINE & APPLIED ARTS	13.2	13.8	14.9	16.7	19.3	21.5	23.7	25.0	27.3	30.9	34.9	39.3	40.6	42.3
Full Professor	20.7	21.7	23.2	25.3	29.0	31.5	34.1	36.0	37.9	42.6	48.3	53.2	53.2	55.2
Associate Professor	16.1	16.4	17.5	18.5	21.9	24.2	26.0	27.1	28.8	32.3	36.3	41.0	42.1	43.8
Assistant Professor	12.5	12.9	13.8	15.0	17.1	18.8	20.4	21.5	23.1	25.7	28.9	31.8	33.5	34.5
Lecturer	10.0	10.5	11.1	12.0	14.0	15.4	16.3	17.1	18.5	20.0	22.0	25.2	26.2	25.9
Next Rank	8.5	8.6	9.4	11.2	13.1	14.4	15.2	15.0	19.7	20.3	21.7	26.2	29.2	29.6
Other	12.3	13.5	14.9	17.5	20.1	24.1	26.5	25.8	30.0	31.8	37.1	41.2	43.4	47.2
FINE & APPLIED ARTS	12.9	13.7	15.1	17.3	21.0	23.5	26.7	26.0	27.3	35.7	41.0	45.1	43.8	46.2
Full Professor	21.2	19.0	21.5	23.7	28.6	31.6	34.9	34.2	33.0	42.0	50.3	52.4	52.9	55.2
Associate Professor	16.0	15.6	16.6	18.5	22.9	25.7	28.3	26.9	26.6	36.6	41.1	45.2	43.9	46.2
Assistant Professor	12.6	13.3	13.8	14.5	18.2	20.3	22.5	22.1	22.8	32.3	37.8	35.2	33.4	35.5
Lecturer	10.1	10.3	10.8	12.1	15.1	15.4	18.9	16.1	16.7	22.4	26.5	26.7	26.9	26.0
Next Rank	-	-	-	-	-	-	-	12.4	-	16.4	21.2	-	-	-
Other	-	-	14.9	17.8	17.7	14.8	34.7	16.7	28.7	31.8	41.2	49.8	-	-
THEORY	12.1	13.3	14.4	18.0	22.0	24.5	24.8	27.3	28.2	32.4	37.2	45.4	47.5	48.8
Full Professor	21.6	25.7	30.1	33.5	27.7	30.5	33.9	36.4	43.9	44.3	46.7	52.1	54.8	56.7
Associate Professor	16.4	17.0	18.4	20.4	23.2	25.1	25.5	28.0	30.2	33.7	39.4	42.6	48.3	49.0
Assistant Professor	12.1	13.0	13.6	15.6	17.6	20.7	22.6	24.1	25.4	23.7	27.0	35.5	35.5	30.6
Lecturer	10.1	11.2	10.5	11.8	-	-	-	-	17.5	19.5	23.0	-	26.0	25.0
Next Rank	10.4	10.1	10.5	-	-	-	13.0	-	-	24.8	-	-	-	-
Other	12.8	-	-	14.6	-	-	-	-	-	-	-	-	-	-
ART HISTORY	14.6	12.8	14.8	15.6	19.6	21.4	24.0	25.5	27.7	33.0	35.3	38.5	39.9	42.6
Full Professor	21.1	22.7	24.0	26.3	29.4	32.3	34.2	36.4	39.2	42.8	46.5	50.4	52.2	53.6
Associate Professor	16.2	18.5	17.3	18.0	21.4	24.6	24.8	28.6	29.2	33.0	38.3	42.6	41.9	44.9
Assistant Professor	12.7	12.4	13.8	15.0	17.7	20.3	21.2	22.0	24.9	26.6	30.0	34.4	35.0	36.5
Lecturer	10.9	10.0	11.7	12.6	14.0	16.4	18.1	17.0	20.0	23.2	25.7	29.8	27.7	29.0
Next Rank	-	8.5	-	-	12.0	-	16.4	-	-	-	-	-	26.4	-
Other	-	12.7	-	-	19.5	20.4	17.0	14.9	37.8	32.8	35.2	-	-	-
APPRECIATION & AESTHETICS	-	10.4	11.6	16.6	17.5	21.2	22.8	25.8	20.2	27.5	32.3	39.3	35.5	38.0
Full Professor	-	-	-	-	-	-	-	-	-	-	-	-	-	45.7
Associate Professor	-	-	16.0	17.6	20.2	23.0	24.5	27.3	-	-	-	42.1	43.0	43.9
Assistant Professor	-	10.4	11.0	16.6	16.0	23.4	22.8	22.1	20.2	29.9	32.3	26.9	28.7	32.2
Lecturer	-	-	-	-	-	15.7	18.0	-	-	27.5	-	-	-	26.0
Next Rank	-	-	11.5	12.7	-	-	-	-	-	-	-	-	-	-
Other	-	-	-	-	-	-	-	-	-	-	-	-	-	-

Source: Post-Secondary Education Section, Education, Culture and Tourism Division, Statistics Canada.

Table 13
(cont'd)
University Faculty Median Income in the Fine and Applied Arts by Discipline
In Thousands of Current Dollars
1971 to 1984
Men & Women

	1971	1972	1973	1974	1975	1976	1977	1978	1979	1980	1981	1982	1983	1984
FINE ART														
Full Professor	13.0	13.6	14.5	15.5	18.5	20.3	22.4	23.9	26.4	29.2	33.4	37.9	40.1	41.1
Associate Professor	24.8	20.2	21.6	23.9	27.1	31.9	33.9	36.2	39.5	43.4	50.0	53.9	56.7	60.7
Assistant Professor	17	16.7	16.8	18.8	21.8	24.0	25.8	26.0	27.6	30.7	34.9	39.1	40.1	41.9
Lecturer	12.6	13.6	14.5	15.5	17.4	19.0	20.4	20.9	22.3	24.1	28.5	32.8	35.3	35.3
Next Rank	9.7	11.2	11.6	11.9	14.4	15.5	16.2	17.0	18.3	19.7	20.2	24.8	26.9	28.2
Other	8.1	8.5	8.9	10.0	13.1	14.3	16.2	19.0	22.1	25.2	31.4	34.4	34.4	34.4
CERAMICS														
Full Professor	11.9	13.5	13.9	15.3	15.8	19.7	20.2	23.2	24.5	27.6	31.7	35.5	37.4	41.9
Associate Professor	12.8	14.2	15.3	1.71	19.5	21.4	22.8	24.6	26.0	28.5	32.3	37.0	39.0	40.1
Assistant Professor	-	-	-	-	-	18.4	23.2	23.7	26.2	27.6	32.3	35.5	39.8	43.4
Lecturer	10.6	12.7	12.5	14.1	15.1	19.7	18.8	-	22.0	23.4	26.9	31.6	35.2	-
Next Rank	7.9	-	-	-	-	12.0	16.4	17.9	-	-	-	-	18.5	-
Other	16.2	-	-	-	-	-	-	-	-	-	-	-	-	-
DANCE														
Full Professor	-	11.8	13.0	13.2	14.8	18.2	20.3	21.6	23.9	27.8	31.0	34.2	35.2	36.9
Associate Professor	-	-	-	-	-	-	-	-	-	-	63.4	67.8	71.9	68.9
Assistant Professor	-	20.7	18.0	20.4	19.9	24.0	26.1	26.8	28.2	29.2	32.6	36.5	38.8	39.8
Lecturer	-	14.0	14.6	13.3	15.1	18.2	19.6	20.5	21.2	24.4	28.0	30.9	34.1	35.5
Next Rank	-	11.0	12.0	11.5	13.5	14.2	16.4	16.9	17.5	19.6	23.5	35.5	28.4	21.6
Other	-	-	-	-	-	16.7	-	-	-	-	26.6	29.4	31.6	32.2
DRAMA & THEATRE														
Full Professor	13.4	13.7	14.9	16.5	18.9	21.2	23.8	24.5	27.7	30.3	34.6	38.1	40.0	40.3
Associate Professor	21.1	22.5	23.7	27.3	31.4	33.0	36.0	38.0	40.4	43.9	49.0	54.0	54.0	55.6
Assistant Professor	16.6	16.3	17.6	18.3	21.3	24.0	26.5	26.9	29.5	32.3	35.9	41.1	42.9	43.7
Lecturer	12.6	13.1	14.2	15.8	17.7	19.0	20.4	21.7	23.9	25.7	29.7	32.6	33.9	35.4
Next Rank	10.4	10.6	11.0	12.2	13.9	15.0	16.2	16.7	18.2	21.4	22.8	26.7	27.5	28.5
Other	9.9	10.4	11.1	13.1	15.7	17.3	17.3	18.3	24.0	26.7	28.6	29.4	29.4	29.9
DRAWING & DESIGN														
Full Professor	11.7	-	12.3	15.0	18.0	19.3	26.5	20.5	26.6	27.1	34.5	38.0	41.7	47.2
Associate Professor	-	15.0	15.8	15.5	18.8	22.1	24.3	24.9	29.0	29.8	32.7	39.3	39.0	41.0
Assistant Professor	-	24.4	26.3	25.5	29.6	34.4	34.2	36.1	40.1	50.1	57.2	63.4	51.2	54.9
Lecturer	-	15.4	16.0	17.3	19.9	23.7	25.6	25.8	29.2	31.7	34.6	39.3	42.5	43.9
Next Rank	-	12.2	12.8	14.8	17.6	19.7	21.8	18.6	23.6	25.2	30.5	36.5	37.2	38.8
Other	-	11.4	-	11.0	13.0	-	-	-	-	27.3	-	-	-	-
	-	-	8.5	9.8	12.0	13.2	12.8	18.0	-	-	-	-	26.4	29.6
	-	-	-	-	-	-	-	-	29.6	31.8	18.5	26.2	-	-

Source: Post-Secondary Education Section, Education, Culture and Tourism Division, Statistics Canada.

Table 13
(cont'd)
University Faculty Median Income in the Fine and Applied Arts by Discipline
In Thousands of Current Dollars
1971 to 1984
Men & Women

	1971	1972	1973	1974	1975	1976	1977	1978	1979	1980	1981	1982	1983	1984
ENGRAVING	13.3	15.8	16.4	18.2	-	-	-	-	-	-	-	-	-	-
Full Professor	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Associate Professor	13.9	15.8	16.4	18.2	-	-	-	-	-	-	-	-	-	-
Assistant Professor	15.4	-	-	-	-	-	-	-	-	-	-	-	-	-
Lecturer	9.4	-	-	-	-	-	-	-	-	-	-	-	-	-
Next Rank	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Other	-	-	-	-	-	-	-	-	-	-	-	-	-	-
FASHION	8.7	10.0	-	19.7	16.2	19.6	21.7	23.7	28.2	30.0	34.4	39.6	41.6	49.0
Full Professor	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Associate Professor	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Assistant Professor	8.7	10.0	-	-	-	-	-	-	-	-	-	-	-	-
Lecturer	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Next Rank	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Other	-	-	-	19.7	16.2	19.6	21.7	23.7	28.2	30.0	34.4	39.6	41.6	49.0
GRAPHICS & GRAPHIC DESIGN	12.5	15.6	16.0	17.8	21.2	23.6	26.2	28.5	31.3	31.6	35.7	42.1	43.4	46.8
Full Professor	37.5	31.0	32.0	27.7	44.2	-	-	-	37.8	38.5	42.4	46.6	48.6	50.2
Associate Professor	13.9	16.2	17.7	18.5	20.9	23.1	26.0	28.1	30.3	32.2	37.5	42.1	45.2	49.0
Assistant Professor	11.2	13.1	14.4	14.2	13.9	19.8	16.4	21.1	27.8	24.0	28.5	29.4	38.8	33.7
Lecturer	-	9.4	10.8	15.0	-	13.0	-	-	-	-	-	-	-	-
Next Rank	7.8	-	-	-	-	-	-	-	-	-	-	-	-	-
Other	-	-	-	16.7	23.2	26.6	28.2	29.0	32.2	33.0	35.7	42.9	44.3	46.3
INDUSTRIAL DESIGN	17.9	-	23.5	19.0	20.0	24.5	25.4	26.7	29.2	30.3	32.9	39.8	40.6	42.5
Full Professor	-	-	23.5	25.8	25.0	30.1	32.4	39.3	40.8	38.1	39.7	49.4	51.8	55.7
Associate Professor	17.9	-	-	19.0	19.0	24.5	25.4	27.3	30.4	33.2	33.7	39.8	41.9	42.9
Assistant Professor	-	-	-	14.0	19.8	20.2	20.4	21.8	22.8	28.0	27.8	33.1	35.5	38.8
Lecturer	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Next Rank	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Other	-	-	-	-	-	-	-	-	-	-	-	-	-	-
INTERIOR DESIGN	16.7	13.9	25.4	19.3	20.8	24.2	27.6	26.9	31.2	34.4	37.8	42.4	45.2	47.3
Full Professor	-	23.2	25.4	24.8	27.6	27.9	30.1	32.6	35.2	39.6	44.5	50.4	55.4	58.5
Associate Professor	21.1	-	-	18.8	21.7	23.9	24.4	25.5	29.0	32.3	36.5	41.1	46.2	50.8
Assistant Professor	12.3	12.7	-	15.4	18.4	21.2	-	-	-	21.0	23.8	27.6	31.6	34.7
Lecturer	-	-	-	10.1	12.7	15.5	17.2	17.5	20.2	22.2	24.8	-	-	-
Next Rank	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Other	-	-	-	20.4	22.0	25.7	27.7	29.0	30.5	32.5	38.8	42.8	45.1	47.3

Source: Post-Secondary Education Section, Education, Culture and Tourism Division, Statistics Canada.

Table 13
(cont'd)
University Faculty Median Income in the Fine and Applied Arts by Discipline
In Thousands of Current Dollars
1971 to 1984
Men & Women

	1971	1972	1973	1974	1975	1976	1977	1978	1979	1980	1981	1982	1983	1984
JEWELLERY DESIGN														
Full Professor	11.0	8.0	-	-	16.2	17.7	20.0	22.8	24.1	26.4	30.0	27.1	36.5	28.0
Associate Professor	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Assistant Professor	11.0	-	-	-	16.2	17.7	20.0	22.8	24.1	26.4	30.0	34.2	36.5	-
Lecturer	-	-	-	-	-	-	-	-	-	-	-	-	-	28.0
Next Rank	-	8.0	-	-	-	-	-	-	-	-	-	20.0	-	-
Other	-	-	-	-	-	-	-	-	-	-	-	-	-	-
LITHOGRAPHY														
Full Professor	14.0	14.0	13.8	15.1	18.5	18.9	20.4	20.3	23.2	25.9	26.9	32.4	34.4	36.7
Associate Professor	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Assistant Professor	14.6	14.0	14.8	16.2	21.1	20.4	21.8	23.5	23.2	25.9	27.6	33.8	36.0	38.4
Lecturer	13.0	14.0	12.8	14.0	16.0	17.5	18.9	20.3	-	-	20.7	26.4	28.0	29.0
Next Rank	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Other	-	-	-	-	-	-	-	13.4	-	-	-	-	-	-
MUSIC														
Full Professor	13.1	14.6	15.5	17.0	19.5	21.7	23.8	25.5	28.3	31.5	35.8	40.2	41.5	42.4
Associate Professor	20.6	21.6	23.1	25.3	29.6	32.1	33.9	36.9	39.2	42.5	48.5	54.5	52.6	55.0
Assistant Professor	16.1	16.6	17.7	18.7	22.4	24.3	25.7	27.9	29.9	32.1	36.1	40.4	41.7	42.9
Lecturer	12.4	13.0	13.8	14.9	16.4	18.1	19.9	21.4	23.5	25.7	28.6	31.9	33.7	34.3
Next Rank	9.7	10.0	10.9	11.9	14.0	15.1	17.6	18.9	20.0	19.5	20.9	24.1	24.1	25.2
Other	8.1	8.5	9.5	10.8	13.2	15.8	15.3	15.0	17.7	19.8	20.2	22.5	22.6	26.4
MUSIC, THEORY														
Full Professor	12.3	11.5	14.9	13.8	19.8	22.7	16.0	18.6	24.7	22.3	26.1	30.0	-	-
Associate Professor	-	14.7	16.9	16.8	19.0	21.7	22.5	21.8	25.2	26.9	29.6	33.2	33.2	34.7
Assistant Professor	-	-	-	22.7	26.6	30.3	33.2	32.4	37.5	42.9	40.8	46.7	47.1	51.8
Lecturer	-	17.7	18.4	17.5	20.4	22.2	23.9	25.5	27.6	30.5	31.2	37.6	39.4	41.0
Next Rank	-	11.5	13.3	13.9	15.2	18.0	18.4	20.1	20.4	23.0	25.9	28.1	29.8	30.8
Other	-	-	-	11.4	11.9	13.4	14.6	16.9	21.2	17.6	20.4	25.7	24.6	23.0
CHURCH & SACRED MUSIC														
Full Professor	11.7	12.5	15.0	16.0	-	-	-	-	-	17.2	20.2	23.1	23.1	23.4
Associate Professor	14.0	15.0	15.0	16.0	-	-	-	-	-	-	-	-	-	-
Assistant Professor	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Lecturer	-	-	-	-	-	-	-	-	-	-	20.2	23.1	23.1	23.4
Next Rank	9.5	10.1	-	-	-	-	-	-	-	17.2	-	-	-	-
Other	-	-	-	-	-	-	-	-	-	-	-	-	-	-

Source: Post-Secondary Education Section, Education, Culture and Tourism Division, Statistics Canada.

Table 13

(cont'd)

University Faculty Median Income in the Fine and Applied Arts by Discipline
In Thousands of Current Dollars

1971 to 1984
 Men & Women

	1971	1972	1973	1974	1975	1976	1977	1978	1979	1980	1981	1982	1983	1984
CHORAL MUSIC														
Full Professor	-	8.7	9.2	12.3	14.3	14.5	16.8	18.0	19.8	22.1	25.9	31.2	34.2	36.5
Associate Professor	-	7.2	7.4	-	-	-	-	-	-	-	-	-	30.8	32.3
Assistant Professor	-	-	-	-	-	-	16.0	18.0	18.6	22.2	26.8	32.4	35.3	38.1
Lecturer	-	10.2	10.0	12.3	14.3	14.5	16.8	18.0	19.8	22.1	25.0	28.7	31.4	32.9
Next Rank	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Other	-	-	-	-	-	-	-	-	-	-	-	-	-	-
COMPOSITION	12.3	13.9	13.7	15.1	16.8	19.3	21.0	22.7	24.4	27.3	31.3	35.7	37.5	40.6
Full Professor	-	23.2	-	19.0	26.4	27.8	31.7	33.9	38.3	42.9	46.2	51.6	54.9	57.7
Associate Professor	14.0	14.9	16.4	20.0	23.0	19.3	21.0	22.7	24.5	27.3	30.8	35.3	37.5	40.4
Assistant Professor	11.9	12.6	13.4	14.4	16.0	18.5	18.5	20.2	23.4	28.0	31.3	-	-	33.6
Lecturer	-	-	-	-	-	-	-	-	15.7	18.6	-	19.0	21.9	-
Next Rank	-	-	-	-	-	-	12.0	13.3	-	-	-	-	-	-
Other	-	-	-	-	-	-	-	-	-	-	-	-	-	-
CONDUCTING	-	-	-	-	-	-	18.0	21.1	23.6	30.7	35.5	39.0	40.1	41.1
Full Professor	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Associate Professor	-	-	-	-	-	-	18.0	21.1	23.6	-	-	-	-	41.1
Assistant Professor	-	-	-	-	-	-	-	-	-	30.7	35.5	39.0	40.1	-
Lecturer	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Next Rank	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Other	-	-	-	-	-	-	-	-	-	-	-	-	-	-
HISTORY OF MUSIC	15.5	12.5	13.5	15.1	22.8	22.0	23.9	27.3	29.4	32.6	36.3	42.4	40.8	43.8
Full Professor	-	22.0	23.7	24.8	24.6	28.6	29.2	31.8	34.9	41.5	43.5	52.4	51.6	54.4
Associate Professor	15.5	18.0	18.6	21.0	22.8	24.8	27.1	31.3	33.7	32.6	37.0	39.6	40.1	43.4
Assistant Professor	-	12.2	13.5	14.5	17.1	19.8	19.9	21.6	23.6	25.5	28.2	31.7	36.2	36.5
Lecturer	-	9.3	10.0	10.8	-	13.0	17.0	24.9	-	-	19.0	-	-	24.3
Next Rank	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Other	-	-	-	-	-	-	-	-	28.7	34.4	-	-	-	-
ORGAN	14.4	15.3	16.2	17.9	20.5	23.7	26.0	28.5	24.3	28.0	32.3	37.1	41.6	44.7
Full Professor	18.8	-	-	-	-	26.9	-	-	-	-	-	-	-	-
Associate Professor	14.3	15.3	16.2	17.9	20.5	22.7	26.0	28.5	30.9	28.6	32.3	37.1	41.6	44.7
Assistant Professor	-	-	-	-	-	-	-	-	17.6	19.3	-	-	-	-
Lecturer	8.8	-	-	-	-	-	-	-	-	-	-	-	-	-
Next Rank	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Other	-	-	-	-	-	-	-	-	-	-	-	-	-	-

Source: Post-Secondary Education Section, Education, Culture and Tourism Division, Statistics Canada.

Table 13
(cont'd)
University Faculty Median Income in the Fine and Applied Arts by Discipline
In Thousands of Current Dollars
1971 to 1984
Men & Women

	1971	1972	1973	1974	1975	1976	1977	1978	1979	1980	1981	1982	1983	1984
PIANO														
Full Professor	11.6	12.8	13.1	14.2	16.4	18.0	20.0	21.4	23.7	26.7	30.1	34.9	36.5	39.4
Associate Professor	-	22.5	24.6	-	-	-	-	-	-	39.0	44.2	38.4	40.4	49.5
Assistant Professor	16.3	17.7	19.0	20.9	24.0	27.6	22.0	25.3	25.4	27.6	30.9	35.3	37.1	39.6
Lecturer	11.7	13.1	12.7	14.2	16.6	18.0	21.0	21.8	24.1	23.1	24.8	27.5	28.3	29.0
Next Rank	9.8	10.8	-	12.5	14.7	10.0	13.0	14.9	15.7	23.9	22.2	-	26.6	28.4
Other	-	-	6.0	-	8.4	-	-	12.8	-	-	-	-	-	-
	-	-	-	-	11.4	13.8	14.6	15.8	17.0	-	-	-	-	-
VIOLIN														
Full Professor	15.3	14.9	20.4	16.4	18.1	21.2	22.5	28.0	26.7	29.8	33.9	38.0	41.3	48.5
Associate Professor	20.2	21.4	22.7	-	-	-	-	-	-	41.1	49.3	54.9	41.8	43.2
Assistant Professor	-	16.8	18.0	18.2	22.8	26.3	28.9	31.4	33.9	37.5	38.0	38.0	46.0	48.5
Lecturer	10.5	12.1	-	12.0	13.5	18.0	19.4	24.6	26.7	29.8	-	-	-	-
Next Rank	-	-	-	-	-	-	-	-	16.6	19.0	21.8	26.0	29.9	-
Other	-	-	-	-	-	-	-	-	-	14.5	16.2	-	-	-
SINGING & OPERA SINGING														
Full Professor	13.6	13.2	15.9	14.9	16.8	17.0	18.0	19.8	21.8	24.4	29.0	33.4	36.5	39.4
Associate Professor	21.5	-	-	19.5	-	-	-	-	-	-	-	-	-	-
Assistant Professor	13.6	16.1	17.7	18.0	19.8	24.0	24.7	-	21.8	24.4	29.1	34.4	39.0	41.9
Lecturer	12.6	13.2	14.0	14.9	16.4	15.0	18.0	21.1	24.4	25.8	29.8	34.7	34.2	31.4
Next Rank	11.3	-	-	13.5	-	15.6	-	14.4	16.5	20.3	23.0	27.8	30.3	31.8
Other	-	9.6	-	8.7	10.3	11.5	11.0	-	-	-	-	-	18.1	19.0
	-	-	-	-	-	-	-	-	10.8	28.1	32.2	16.8	-	-
BRASS INSTRUMENTS														
Full Professor	10.3	-	12.5	14.0	19.2	21.5	20.8	23.0	24.2	26.9	32.1	38.8	38.8	30.0
Associate Professor	-	-	-	-	-	-	-	-	-	-	-	38.5	43.6	50.8
Assistant Professor	-	-	-	18.0	21.3	24.6	23.9	26.2	24.9	27.6	33.3	43.3	49.8	52.6
Lecturer	-	-	12.5	13.5	17.1	18.4	-	21.8	23.5	26.7	29.9	32.6	29.4	28.2
Next Rank	10.3	-	-	-	-	-	-	-	-	-	-	-	-	25.0
Other	-	-	-	-	-	-	20.5	-	-	-	-	-	-	-
OTHER MUSIC														
Full Professor	14.3	13.4	14.8	16.7	19.0	20.5	22.7	24.3	25.6	29.0	30.5	37.0	41.9	42.4
Associate Professor	-	22.6	24.8	25.5	29.5	31.3	33.4	36.2	39.2	43.8	51.6	58.8	60.5	60.8
Assistant Professor	16.0	17.4	19.0	20.9	22.8	22.3	24.8	25.0	27.2	31.2	36.2	41.9	43.9	44.4
Lecturer	12.6	12.5	13.6	15.3	17.0	18.7	20.5	21.3	22.8	25.1	27.9	30.4	33.8	31.2
Next Rank	-	10.3	11.1	12.6	12.9	15.1	15.5	13.7	15.1	17.2	19.5	23.1	26.8	19.8
Other	-	-	8.9	-	-	-	-	46.5	-	-	-	-	-	-

Source: Post-Secondary Education Section, Education, Culture and Tourism Division, Statistics Canada.

Table 13
(cont'd)
University Faculty Median Income in the Fine and Applied Arts by Discipline
In Thousands of Current Dollars
1971 to 1984
Men & Women

	1971	1972	1973	1974	1975	1976	1977	1978	1979	1980	1981	1982	1983	1984
PAINTING														
Full Professor	13.7	15.0	15.6	17.2	19.4	22.0	24.9	25.4	30.1	30.0	35.1	39.9	40.3	42.1
Associate Professor	19.6	21.8	23.4	27.2	28.5	31.2	34.2	32.7	36.9	39.8	48.1	55.4	54.4	57.6
Assistant Professor	19.4	16.2	16.9	18.6	22.0	22.5	24.9	25.4	28.0	31.6	36.2	40.7	41.9	40.8
Lecturer	12.7	13.6	14.7	16.2	15.9	18.0	16.8	16.4	19.9	22.2	25.9	30.3	32.9	34.3
Next Rank	10.4	11.4	11.0	12.3	14.5	14.3	15.5	17.8	18.9	-	-	-	25.7	26.0
Other	9.2	8.7	9.3	11.1	11.2	-	-	-	-	18.8	20.4	-	29.2	-
	13.3	-	-	-	-	-	-	-	-	-	-	27.8	-	-
PHOTOGRAPHY														
Full Professor	11.8	13.9	14.7	18.1	20.2	24.1	26.6	28.9	31.0	33.4	37.2	36.7	37.1	40.3
Associate Professor	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Assistant Professor	14.5	13.9	14.7	18.1	20.7	-	-	-	23.2	27.5	31.2	35.5	39.8	42.2
Lecturer	11.5	-	-	11.3	13.8	15.5	16.6	19.1	19.0	21.1	24.8	28.1	30.3	32.4
Next Rank	10.6	-	-	-	15.0	15.5	18.3	19.6	20.3	20.5	23.4	22.3	22.6	25.2
Other	-	-	-	-	-	-	-	12.0	14.7	-	-	18.0	-	22.5
	-	-	-	18.1	20.9	25.0	27.7	29.0	31.1	34.0	37.4	41.4	44.3	47.2
PRINTING														
Full Professor	-	12.5	10.8	15.2	21.1	16.4	18.4	20.2	19.0	22.5	30.0	33.4	33.4	33.4
Associate Professor	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Assistant Professor	-	-	15.0	18.1	21.1	-	-	-	-	-	31.4	37.2	40.3	43.1
Lecturer	-	12.5	-	-	-	16.4	18.4	20.2	19.0	22.5	29.4	33.0	33.0	33.0
Next Rank	-	-	10.2	12.1	14.2	-	-	-	-	-	-	-	-	-
Other	-	-	-	20.4	22.7	-	-	-	-	-	-	-	-	-
SCULPTURE														
Full Professor	12.8	12.0	13.9	16.2	18.0	20.2	22.1	24.1	26.4	29.2	30.8	37.8	39.9	41.9
Associate Professor	18.5	-	23.1	24.9	29.4	33.4	36.7	33.8	36.8	41.3	47.2	47.5	49.9	52.6
Assistant Professor	13.5	13.7	15.0	17.0	20.5	22.2	24.8	26.4	28.9	31.7	36.0	42.3	42.6	46.7
Lecturer	14.5	12.0	13.6	13.6	16.1	17.6	19.7	21.0	23.0	24.6	26.3	30.7	33.7	34.6
Next Rank	11.0	9.9	10.5	12.0	13.8	15.7	16.6	18.9	20.5	22.8	-	-	-	-
Other	12.1	-	-	-	-	-	-	12.0	14.6	12.6	-	-	-	-
OTHER FINE & APPLIED ARTS														
Full Professor	13.3	12.9	13.6	15.0	17.0	19.3	21.8	23.2	25.3	28.1	33.1	35.7	38.0	41.2
Associate Professor	12.8	20.9	19.5	20.0	28.5	27.8	31.9	33.4	36.2	39.4	47.1	52.0	54.8	54.7
Assistant Professor	15.0	16.3	20.4	19.1	20.7	23.7	25.4	27.1	28.5	31.0	33.6	38.5	41.9	44.3
Lecturer	11.5	12.6	13.6	14.5	16.7	18.8	20.4	21.7	24.4	27.3	29.2	30.0	31.7	32.7
Next Rank	9.9	10.9	11.5	12.0	13.3	14.6	14.6	16.8	18.9	21.1	23.6	23.2	28.0	23.7
Other	8.4	8.8	-	-	11.9	11.5	12.8	20.8	16.0	-	-	-	-	25.3
	-	-	12.0	14.9	14.4	-	-	13.9	15.8	30.3	37.2	38.0	-	-

Source: Post-Secondary Education Section, Education, Culture and Tourism Division, Statistics Canada.

Table 14
University Continuing Education
Number of Registrations by Province and by Program (1)

1986

PROGRAM	Nfld.	P.E.I.	N.S.	N.B.	Que.	Ont.	Man.	Sask.	Alta.	B.C.	Canada
Fine, Perform. and Applied Arts	1,389	11	1,794	886	3,274	38,751	1,324	2,306	8,065	5,674	63,474
Primary Industries	68	-	451	30	146	5,081	265	3,222	3,388	1,360	14,011
Natural Sciences	-	-	145	66	120	954	128	217	1,932	1,235	4,797
Commercial, Bus., Adm., Mgt.	710	-	1,661	308	11,302	18,097	2,744	3,893	19,882	3,814	62,411
Education (Teacher Training)	-	-	527	6	2,474	4,841	20	722	466	2,302	11,358
Engineering and Applied Sciences	-	-	256	41	492	2,123	-	40	693	396	4,041
Health Sciences	139	-	134	106	6,966	14,607	1,046	7,661	2,905	11,903	45,467
Household Sci. and Family Studies	-	14	102	212	1,937	963	500	881	2,562	2,651	9,822
Humanities	320	12	979	1,703	12,684	17,506	1,895	1,702	7,696	9,241	53,738
Mathematics and Computer Science	110	21	1,670	198	4,832	5,424	1,167	870	5,192	4,033	23,517
Social Sciences	829	101	1,269	307	5,166	15,014	2,146	1,147	9,757	7,082	42,818
Transportation and Communications	-	-	80	-	98	15	7	-	60	122	382
Auto/Aircraft/Heavy Equipment	49	-	765	19	3,261	115	147	-	267	1,210	5,833
Unclassified	57	-	417	146	546	1,312	1,270	875	3,816	10,531	18,970
TOTAL	3,671	159	10,250	4,028	53,298	124,659	12,659	23,536	66,681	61,554	360,639

Source

Postsecondary Education Section, Education, Culture and Tourism Division, Statistics Canada.

Note

(1) Data are preliminary and subject to revision.

Table 15
TRI-LEVEL EDUCATION EXPENDITURE
1976-77 to 1983-84

(a) In Millions of Constant 1981 Dollars	76-77	77-78	78-79	79-80	80-81	81-82	82-83	83-84
TRI-LEVEL	19,441.2	20,364.6	20,481.1	20,548.1	20,462.1	20,832.4	20,752.7	20,506.8
Elementary and Secondary	14,012.0	14,689.7	14,804.1	14,527.0	14,580.9	14,960.9	14,801.1	14,678.4
Post-Secondary	4,766.8	5,012.5	5,066.4	5,268.8	5,219.5	5,306.6	5,333.1	5,207.9
Special retraining	373.7	454.4	344.5	412.2	312.1	312.0	430.5	381.3
Other	288.5	207.9	266.0	340.1	349.6	253.0	188.0	239.4
FEDERAL	863.3	867.1	876.7	839.8	814.6	846.2	1,005.2	1,161.7
Elementary and Secondary	264.9	248.5	253.8	157.9	148.1	268.4	342.9	353.3
Post-Secondary	122.1	91.9	84.1	81.4	77.5	80.7	155.6	176.8
Special retraining	459.3	504.4	454.4	431.8	415.0	419.9	431.9	435.8
Other	16.9	22.2	84.5	168.7	174.1	77.2	74.9	195.8
PROVINCES	6,603.4	6,692.1	6,759.2	6,778.9	7,000.8	7,090.7	7,122.1	7,123.2
Elementary and Secondary	1,312.6	1,204.0	1,233.4	1,262.2	1,348.4	1,365.8	1,360.3	1,302.9
Post-Secondary	4,644.7	4,920.6	4,982.5	4,954.6	5,142.1	5,225.9	5,177.6	5,199.8
Special retraining	373.1	381.0	361.2	390.3	3334.3	322.9	365.1	381.3
Other	273.1	186.5	181.9	171.9	176.0	176.1	219.3	239.4
LOCAL	12,434.6	13,237.8	13,317.4	13,155.2	13,149.5	13,371.5	13,031.7	13,369.5
Elementary and Secondary	12,434.6	13,237.8	13,317.4	13,155.2	13,149.5	13,371.5	13,031.7	13,369.5
(b) Education as a % of Gross General Expenditure								
TRI-LEVEL	18.5	19.2	18.7	18.1	17.4	17.3	16.3	16.5
Elementary and Secondary	13.9	14.1	13.6	13.1	12.8	12.8	12.1	12.4
Post-Secondary	3.8	4.2	4.3	4.2	3.9	3.8	3.5	3.6
Special retraining	0.5	0.5	0.5	0.5	0.4	0.4	0.4	0.3
Other	0.4	0.3	0.3	0.3	0.3	0.2	0.2	0.2
FEDERAL	3.3	4.2	4.4	4.2	3.7	3.4	3.1	3.5
Elementary and Secondary	0.4	0.4	0.4	0.2	0.2	0.4	0.4	0.5
Post-Secondary	1.8	2.6	2.9	2.8	2.5	2.2	1.8	2.3
Special retraining	0.7	0.8	0.7	0.6	0.5	0.5	0.5	0.5
Other	0.4	0.5	0.5	0.5	0.5	0.3	0.3	0.3
PROVINCES	23.4	23.6	22.4	21.4	21.6	21.5	20.1	21.0
Elementary and Secondary	14.6	14.8	13.8	13.0	13.5	13.6	12.6	13.6
Post-Secondary	7.7	7.9	7.8	7.5	7.3	7.2	6.8	6.7
Special retraining	0.6	0.6	0.5	0.6	0.5	0.5	0.5	0.5
Other	0.5	0.3	0.3	0.3	0.3	0.2	0.3	0.3
LOCAL	42.1	42.9	42.0	42.9	41.4	41.8	41.1	42.1
Elementary and Secondary	42.1	42.9	42.0	42.9	41.4	41.8	41.1	42.1

Source: Canadian System of Government Financial Management Statistics, various years.