



Catalogue no. 81-595-MIE — No. 021

ISSN: 1711-831X

ISBN: 0-662-37897-0

Research Paper

Culture, Tourism and the Center for Education Statistics

Canadian Framework for Culture Statistics

by Culture Statistics Program

Culture, Tourism and the Centre for Education Statistics Division
2001 Main Building, Ottawa, K1A 0T6
Telephone: 1 800 307-3382 Fax: 1 613 951-9040



This paper represents the views of the authors and does not necessarily reflect the opinions of Statistics Canada.



Statistics Statistique
Canada Canada

Canada

How to obtain more information

Specific inquiries about this product and related statistics or services should be directed to: Client Services, Culture, Tourism and the Centre for Education Statistics, Statistics Canada, Ottawa, Ontario, K1A 0T6 (telephone: (613) 951-7608; toll free at 1 800 307-3382; by fax at (613) 951-9040; or e-mail: educationstats@statcan.ca).

For information on the wide range of data available from Statistics Canada, you can contact us by calling one of our toll-free numbers. You can also contact us by e-mail or by visiting our Web site.

National inquiries line 1 800 263-1136

National telecommunications device for the hearing impaired 1 800 363-7629

E-mail inquiries infostats@statcan.ca

Web site www.statcan.ca

Ordering information

This product, Catalogue No. 81-595-MIE2004021, is available on the Internet for free. Users can obtain single issues at: <http://www.statcan.ca/cgi-bin/downpub/studiesfree.cgi>.

Standards of service to the public

Statistics Canada is committed to serving its clients in a prompt, reliable and courteous manner and in the official language of their choice. To this end, the Agency has developed standards of service which its employees observe in serving its clients. To obtain a copy of these service standards, please contact Statistics Canada toll free at 1 800 263-1136.

Culture, Tourism and the Center for Education Statistics
Research papers

Canadian Framework for Culture Statistics

Culture Statistics Program

Statistics Canada

Published by authority of the Minister responsible for Statistics Canada

© Minister of Industry, 2004

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise without prior written permission from Licence Services, Marketing Division, Statistics Canada, Ottawa, Ontario, Canada K1A 0T6.

August 2004

Catalogue no. 81-595-MIE2004021

Frequency: Irregular

ISSN: 1711-831X

ISBN: 0-662-37897-0

Ottawa

La version française de cette publication est disponible sur demande (n° 81-595-MIF2004021 au catalogue).

Statistics Canada

Acknowledgements

This framework is the result of a long standing collaborative effort between the Culture Statistics Program of Statistics Canada and the Department of Canadian Heritage. In its earlier stages, a working group was created to ensure that the framework would support the planning, monitoring and studying of culture. This working group included representatives from the Department of Canadian Heritage, the Department of Foreign Affairs and International Trade, Industry Canada and Statistics Canada. In addition to this group, many other organizations also provided input to the creation of the framework - L'institut de la statistique du Québec, Canadian Conference of the Arts, the Canada Council for the Arts, provincial governments and agencies, and many culture associations. Important feedback was received from the National Statistics Council, the National Advisory Committee on Culture Statistics and the Service Industries Advisory Committee. Internal to Statistics Canada, the Methods and Standards Committee as well as the Concepts Committee of the System of National Accounts Branch provided valuable input. Over the years, a number of staff members within the Culture Statistics Program worked on moving the framework forward. These include Michel Durand, John Gordon, Mary Cromie, Jamie Carson, Marla Waltman Daschko, Trish Horricks and Greg Peterson.

Note of appreciation

Canada owes the success of its statistical system to a long-standing co-operative effort involving Statistics Canada, the citizens of Canada, its businesses, governments and other institutions. Accurate and timely statistical information could not be produced without their continued co-operation and good will.

Table of Contents

Acknowledgements	4
Preface	6
1. Introduction	7
1.1 Required features of a framework	7
2. A model for culture	9
2.1 Definition of culture	9
2.2 Definition of culture goods and services	9
2.2.1 Characteristics of culture goods	11
2.2.2 Characteristics of culture services	11
2.3 Culture consumption	12
2.3.1 Distinction between purchaser and consumer	12
2.4 The creative chain	13
2.4.1 Heritage – a special case	15
2.4.2 Defining the culture sector	16
2.5 Bringing together production and consumption	17
2.5.1 Application of the framework to public policy	18
2.5.2 Applying the framework to the rest of the world	20
3. Conclusion	21
Appendix A: Index of culture goods and services	22
Appendix B: The culture sector	26
Appendix C: Culture occupations	30

Preface

This framework for culture statistics documents the conceptual and definitional aspects of measuring culture industries. The adoption of a standard definition of culture and a conceptual framework will better enable the development of culture indicators based on approved conventions, yielding coherent and accurate analytical conclusions.

This paper describes the conceptual underpinnings of the framework that will be the foundation for the methodological aspects of surveys on the culture sector. It provides definitions, concepts, and analytical conventions. Measures of the economic impact of the culture sector, the size and characteristics of the culture labour force, the value of international trade for culture goods and services, the value of consumer spending on culture goods and services and all research of the Culture Statistics Program will use this framework.

While not static, the framework must be stable for a certain period of time in order to be useful. Like all conceptual frameworks and classification systems, shortcomings or possible improvements will be logged and considered as part of a cyclical revision process.

1. Introduction

The purpose of the framework for culture statistics is to provide definitions and concepts to guide the collection of comparable statistics, as well as the development of indicators and analytical research. This will foster reporting uniform data in the culture sector. An official statistical concept of culture is necessary in order to differentiate it from other concepts of culture, some of which are very broad.

An understanding of culture requires more than the codification of industries, goods and services, and occupations. The various players involved in culture are the establishments we are measuring. Establishments are classified to culture industries based on their primary activity. There are linkages between these players across industries in the creative chain. This creative chain results in measurable outcomes. Some examples of players, linkages and outcomes are listed in Table 1. The framework describes the relationships among these three.

Table 1
Players, linkages and outcomes

Players	<ul style="list-style-type: none"> • Establishments (that make and/or distribute goods and services) • Individuals (consumers/labour) • Government • Service support • Associations, including labour unions
Linkages	<ul style="list-style-type: none"> • Creative chain (production and supply) • Consumption (participation and demand)
Outcomes	<ul style="list-style-type: none"> • Social impacts • Economic impacts

1.1 Required features of a framework

Culture industries, their characteristics, their output in terms of goods and services and their impacts are in some ways different from other industries measured by official statistics. However, this framework situates culture within the broader national statistical system. To do so the framework contains a number of elements.

First, the framework includes a definition of culture. The definition of culture is the boundary around that which is or should be measured by the Culture Statistics Program within the national statistical system.

Second, while the rationale for a broad view of culture is understandable, the scope of culture must be mutually exclusive to other distinct, established statistical fields. In the Canadian context, environment, sports, recreation and technology are excluded from culture. The framework specifically includes: written media, the film industry, broadcasting, sound recording and music publishing, performing arts, visual arts, crafts, architecture, photography, design, advertising, museums, art galleries, archives, libraries and culture education. It also includes, to a limited degree, culture support by government and activities by unions/associations related to culture.

Third, the framework includes the taxonomies of industries, goods and services and occupations from recognized standard classifications.¹

Finally, the framework integrates the social and economic aspects of culture. This means that the framework is broad enough to encompass not only the creation, production, manufacturing and distribution of culture goods and services but also includes the consumption of culture goods and services as well as the social and economic impacts arising from the creative chain and consumption.

2. A model for culture

The Culture Statistics Program quantifies and describes the players, linkages and outcomes associated with culture. To do this, it is important to first understand what is meant by culture.

2.1 Definition of culture

Culture is a value-laden term. Broadly defined, culture can include economic systems, political ideologies and processes, educational institutions, social programs, the environment, technological systems, recreational practices, artistic and heritage activities, transportation and communication industries, religious and spiritual activities. However, these notions of culture are too broad to be useful in delineating the scope of the Culture Statistics Program. A definition of culture for statistical purposes, establishes boundaries around what is included and excluded. As such, a narrower definition of culture is adopted that does not embody other fields that are generally accepted as distinct within the national statistical system (for example ethnicity, which is currently covered in the socio-demographic statistics program within Statistics Canada).

For the purposes of this statistical framework, culture is:

creative artistic activity and the goods and services produced by it, and the preservation of human heritage.

This sets the stage for a measurement approach that looks at artistic and heritage industries, creative artistic and heritage goods and services, occupations and outcomes.

2.2 Definition of culture goods and services

The definition casts the net loosely around the meaning of culture. However, it is the culture goods and services that really help to “pin it down”. In other words, the list of goods and services considered as in scope for culture brings precision to the framework.

There is no single criterion that can be used to determine which goods and services might be in scope. This framework defines culture goods and services in a relatively narrow way that adheres to the classification standards of Statistics Canada. Aesthetic or intellectual values of good or services are not the criteria used for inclusion or exclusion.

To be included, a culture good or service must meet one of the following criteria:

- a creative good that warrants intellectual property rights;
- a service associated with presenting or preserving creative goods;

- a good or service supporting creation, production or transmission of other creative goods or services, including a service that adds to, or alters, the content of a culture products (e.g. editorial services, illustrations, artwork, layout and design, and music studios);
- a service associated with conserving, exhibiting or interpreting human heritage; or
- an educational service aimed at workers who produce creative goods or services.

In the resulting list, goods and services are distinguished from one another in a number of ways.

- Final demand vs. intermediate inputs

Some goods and services are consumed directly by consumers (e.g. film or television productions, books or theatre performances) while others are intermediate inputs in the production process (mixing the sound track for a movie, editing a book, or designing the sets for a theatre production) and are not directly consumed by individuals. Some are both.

- Core vs. non-core culture goods and services

Core culture goods and services are those where the entire creative chain is in scope for culture. They have as their primary purpose the transmission of an aesthetic or intellectual concept, and are intended to elicit an emotional or cognitive response, and contain intellectual property rights.

Non-core culture goods and services are those where only part of the creative chain is in scope for culture. They are also the result of a creative artistic activity, but either do not have as their primary purpose the transmission of an aesthetic or intellectual concept (e.g. a building) or are the mass reproduction of visual art.

We can further identify other goods and services critical to the supply and consumption of these core goods and services as an intermediate input, as well as products indicative of their consumption, e.g.: a film is a core product, acting is a supply service, and movie ticket sales are a demand indicator.

Finally, culture goods and services may be differentiated from each other in terms of format (e.g. books, books on tape, movie version of a book) or content (e.g. by title, event, language).

The table below contains a list of culture goods and services and distinguishes between those which are seen as core and non-core. A detailed commodity breakdown, including a concordance with the Standard Classification of Goods (SCG) and the Central Product Classification (CPC) is presented in Appendix A.

Table 2
Culture goods and services

Core (measures the entire creative chain)	Non-core (measures only part of the creative chain)
<ul style="list-style-type: none"> · Broadcasting programming and services (radio, television, cable, satellite and Internet) • Festivals • Heritage services • Library and archive services • Motion pictures, films and videos • Performing arts (live performances and artistic support services) • Printed music • Sound recordings • Visual arts (original art and crafts) • Writing and published works (books, newspapers and periodicals) 	<ul style="list-style-type: none"> • Advertising services • Architectural plans • Copyrights and related services • Design plans • Educational services • Mass produced visual art • Photography • Support services

2.2.1 Characteristics of culture goods

“Goods are physical objects for which a demand exists, over which ownership rights can be established and whose ownership can be transferred from one institutional unit to another by engaging in transactions on markets.”² Goods are those products that exhibit physical properties, such as volume and mass, which can be assessed by direct examination of the goods themselves. As such, existing classification systems for goods are based on the material composition of the good.

Culture goods include original and mass produced goods which contain culture content, as defined by this framework. It is important to retain this concept in order to maintain coherence with existing standards, although, in the case of culture goods, there are other, more relevant characteristics that need to be recognized and classified. These include genre, language, country of origin, etc.

2.2.2 Characteristics of culture services

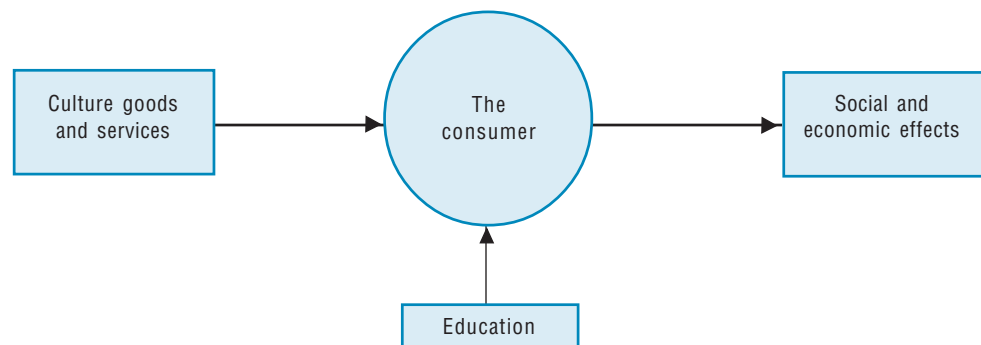
“Services cover a wide and complex variety of transactions on products that are generally intangible in nature. Unlike goods, services are not separate entities over which ownership rights can be established. They cannot be traded separately from their production. Services are heterogeneous outputs produced to order and typically consist of changes in the conditions of the consuming units realized by the activities of producers at the demand of the consumers. By the time their production is completed they must have been provided to the consumers.”³

Culture services can be seen to include creative services (which can, in turn, include copyright payments or receipts), content services (services that add to, or alter, a culture product), broadcasts, live performances and other culture events (such as museum exhibits).

2.3 Culture consumption

Consumption is prominent in the statistical model for culture. The production of culture goods and services has no impact unless they are used. In addition, there are important social and economic externalities that arise from the consumption of culture that are recognized in the framework. This is depicted in Figure 1.

Figure 1
The role of consumption



At the centre of the consumption model is the individual consumer of culture. This consumer exhibits a number of characteristics (age, gender, income, education, occupation, ethnicity and geography). The culture good or service consumed also has a number of characteristics. In addition, the consumer may require some education (or knowledge) in order to fully appreciate or consume culture goods or services. The consumption of culture will give rise to some social and economic effects, some of which have an impact directly on the individual and others accrue to the broader community.

2.3.1 Distinction between purchaser and consumer

The social effects that accrue to either individuals or societies are not always related to the economic agent that purchases the good or service. There exists a distinction between the consumption of a culture good or service and the demand for the same. For example, a corporation may purchase a painting that may be consumed by individuals (e.g., employees, clients). There may be some social effects arising from the consumption of this painting but these are a result of individuals viewing the painting. While the corporation may benefit from some positive externality, the legal entity that purchased the good or service will not change its behaviour as a result of the purchase but this purchase will have an economic impact.

To understand the economic effects, the culture sector can also be examined from a perspective that is more aligned with the notion of final demand from the System of National Accounts. Here demand can be divided amongst the economic agents that purchase the good or service.

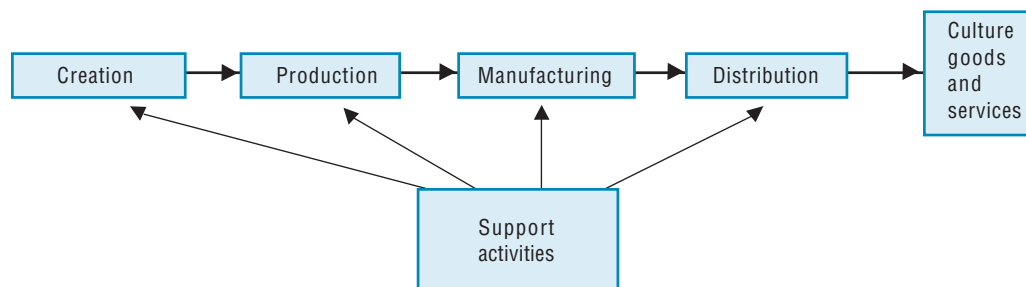
1. Personal expenditure. This includes purchases made by individuals.
2. Business investment. This includes the investment in culture goods and services by businesses. Examples of this include the purchase of culture goods and services for use by employees or clients (e.g. art in the cafeteria).
3. Government spending. This component includes the final demand for culture goods and services by government. Examples of this include works commissioned by the government.
4. Foreign demand for culture goods and services. This component includes persons, businesses and governments outside of Canada. To determine the economic impact of culture, we are interested in exports net of imports.

While there may be different economic agents who purchase culture goods and services, in the end it is individuals who will consume them. A corporation, for instance, cannot appreciate a work of art by itself. It can only be appreciated by the individuals who are in a position to interact with the art. An example in services occurs where a festival purchases a play that is consumed by the audience. In this respect, the framework considers consumption not from a market, but from an end-user perspective.

2.4 The creative chain

To be consumed, a culture good or service must first be created, produced, perhaps manufactured, and distributed to consumers. This is illustrated in Figure 2 as a creative chain.

Figure 2
Creative chain



This creative chain includes a number of distinct steps or activities, each of which occurs in establishments that can be assigned an industrial classification. These steps include the following:

- Creation – These are establishments involved in the development of a creative artistic idea. This would include, for instance, independent artists, writers and performers (NAICS 71151). Much of this creative activity, however, can be undertaken in other establishments whose primary activity is something other than creation (for example, newspapers).

- Production – These include establishments involved primarily in the act or process of producing a creative good or service that can be readily identified. Goods are tangible (books, magazines, sound recording) while services are intangible (concerts, theatre performances, or exhibitions at an art gallery).
- Manufacturing – These are establishments involved in the mass reproduction of culture core goods (film duplication, printing, visual arts posters) from a master copy. They can be distinguished from those engaged in production as they do not add value to the culture content of the good.
- Distribution – These include establishments that distribute core culture goods, the mass distribution of visual arts and photography to a variety of players such as wholesalers and retailers, radio and television broadcasters, or the Internet.
- Support activities – In addition, there are activities related to culture that help to finance or support creation and production (copyright collectives, agents, managers, promoters).

There is not always a clean differentiation among the activities in culture establishments. For instance, creation can be undertaken by culture establishments whose principal activity is not creation (e.g. production). In such cases, creation is called a secondary activity, and is included, but separately reported in the results for that establishment. Similarly, some establishments whose primary activity is culture may have secondary non-culture activities (e.g. accounting) that are included but separately reported in the measurement of culture statistics. Finally, there are non-culture establishments (e.g. automobile manufacturing) that also include culture activities (e.g. design) that are not included in culture statistics.

In addition, there may be some products that do not flow through all steps in the creative chain. An original artwork, for instance, may not be mass produced (i.e. manufactured).

Example of the creative chain

The creative chain can be applied, in whole or in part, to all culture goods and services. Take, for instance, books:

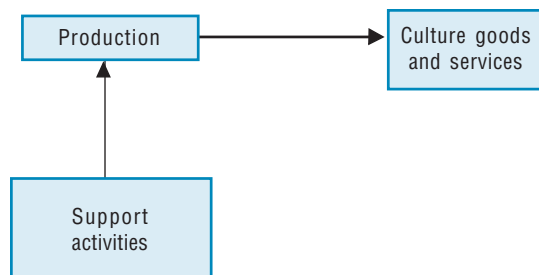
- Creation – The book is written by a self-employed writer (NAICS 71151).
- Production – The book is produced by a book publisher (NAICS 51113), who provides value-added to the content of the product (i.e. editorial services).
- Manufacturing – The mass reproduction of the book is undertaken by a printer (NAICS 32311)
- Distribution – Books are distributed by book wholesalers (NAICS 41442) and retailed through various retailers such as book stores (NAICS 451210), general merchandise stores (NAICS 452), and electronic shopping and mail-order houses (NAICS 454110).
- Support services – A number of industries provide support to different elements on the creative chain. In addition to support activities related to printing (NAICS 32312), these include agents and managers (NAICS 71151) and organizations representing publishers and writers (NAICS 81390).

2.4.1 Heritage – a special case

The creative chain works best for physical goods. Some modification is required for culture services, especially those related to the preservation of human heritage.⁴

A number of activities are undertaken in the production of these services⁵. An artefact is first recognized (i.e. discovered or identified). It is then conserved (i.e. repaired, restored or stabilized), interpreted and presented. In this case, creation, manufacturing and distribution activities are not relevant. All of the activities involved in the production and the delivery of that service are located within the same establishment, which carries an industrial classification that describes these activities. The result is a simplified creative chain.

Figure 3
Heritage services



In the case of heritage services, two issues remain. One issue is the discovery and preservation of heritage objects that may not necessarily ever be displayed. Another issue concerns the preservation of built heritage that is undertaken by establishments and individuals which are outside this sector (see Appendix B).

2.4.2 Defining the culture sector

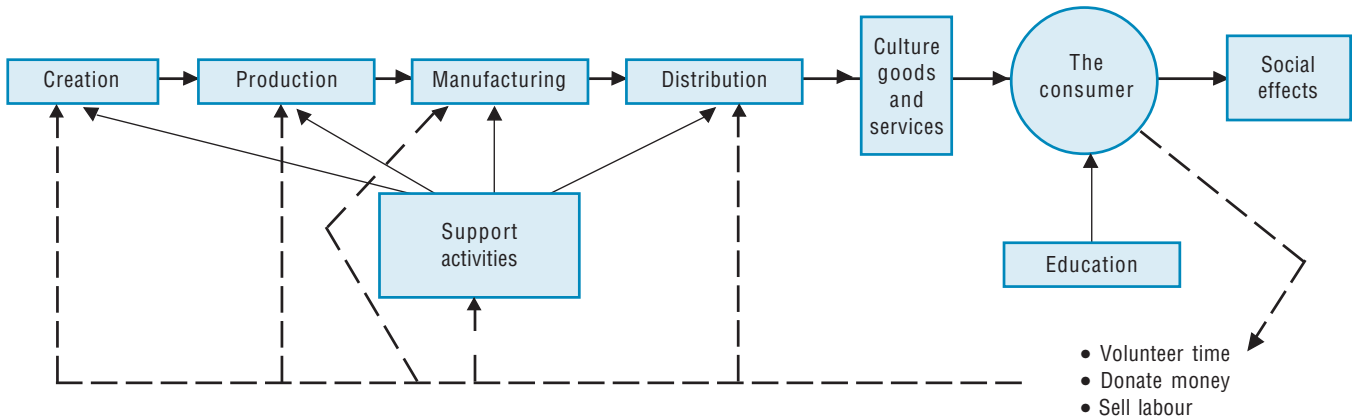
The creative chain describes the activities that occur in order to deliver a final product for consumption. These activities are classified into industries as defined by the NAICS nomenclature. The set of industries that form the creative chain constitute the culture sector. The industries that are involved in the creation, production, manufacturing, distribution and preservation of core culture goods are the core culture sector. Likewise those involved in the creation, production, manufacturing and distribution of non-core products are in the non-core culture sector.

Appendix B outlines the culture goods and services (the industries involved in their creation, production, manufacture and distribution, as well as the associated support services) that constitute the culture sector for statistical purposes. It also maps these goods and services into the creative chain.

2.5 Bringing together production and consumption

Figure 4

The link between production and consumption



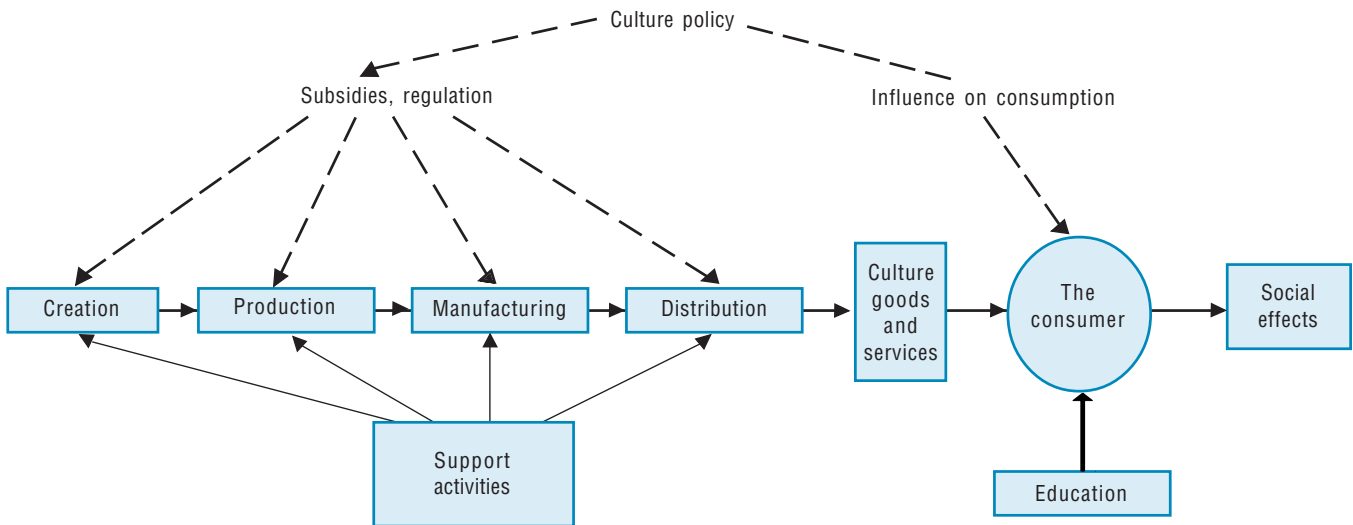
Culture goods and services form the link between the production (or supply) and consumption (or demand) of culture (Figure 4). There exist, however, a number of feedback mechanisms. For example, individuals can donate time and money to the supply elements of the creative chain. Another feedback lies in the selling of labour. Culture consumption may allow an individual to develop knowledge and skills. The individual who is adequately trained and has sufficient interest may sell labour to elements within the creative chain⁶.

The link between production and consumption is important. It allows the framework to address the relationships between industries and outcomes. Does the subsidization of a particular factor of production, for instance, lead to changes in the behaviour of the consumer?

2.5.1 Application of the framework to public policy

Figure 5

The framework and public policy



The framework reflects the role of public policy in the culture sector. One objective of public policy, for instance, is to modify the behaviour of consumers, in order to achieve certain social outcomes (e.g. a greater sense of national identity).

What are the levers used to effect change?

Support to the culture sector is provided directly by grants and contributions from federal, provincial and municipal government departments and agencies or indirectly through tax credits and other incentives. Governments may also seek to influence the creation or distribution of culture goods or services by providing regulations (e.g. Canadian content regulations for television and radio broadcasters).

Monitoring the outcomes of these interventions requires reliable data on the extent to which government provides funds (direct and indirect) for culture creation, production and distribution.

Does investment in the culture sector affect output?

Culture goods and services have measurable characteristics. These characteristics may include genre, language, ethnicity, country of origin and medium (tangible or non-tangible). Support is provided for the creation, production or distribution of culture goods and services in the expectation that these goods and services exhibit desired characteristics (e.g. Canadian content).

Given this objective, it is important to measure the intermediate inputs and final outputs at each stage of production.

Which culture goods and services are consumed by Canadians?

The individuals who consume culture goods and services have their own characteristics (ethnicity, income, education, gender, geography, age). The costs faced by consumers are measured in terms of money and/or time.

Understanding the consumption of culture requires an understanding of the goods and services that are being consumed, the characteristics of the consumer and the extent to which individuals consume these goods and services (quantity, value, frequency and time).

It is important to make the link between the production and consumption of culture goods and services. Does a particular type of culture good and service lead to a change in behaviour? For instance, would the increased availability of high quality English-language television drama lead to an increased consumption?

What is the motivation for the consumption of these goods and services?

The production of a good or service exhibiting particular characteristics does not necessarily mean that consumers will be driven to consume it. For example, direct subsidization of the production and distribution of the music of a francophone artist may not lead to the increased consumption of this music in the anglophone community.

An understanding of individuals' motivations for the consumption of culture will help to determine the extent to which any particular group of people will be interested in any particular type of good or service.

What are the potential benefits to Canadian society arising from the consumption of culture?

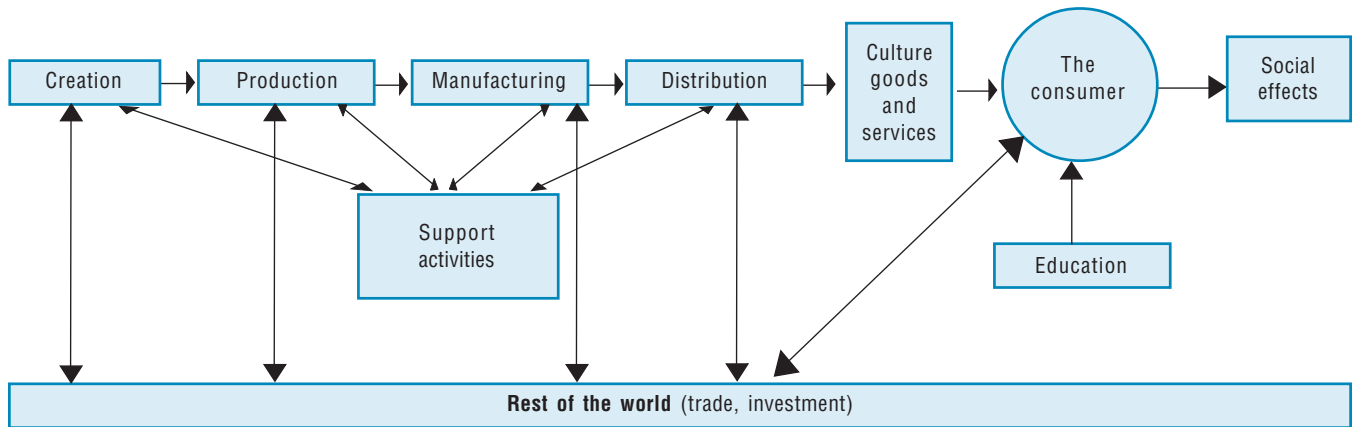
As a result of the consumption of a culture good or service, the well-being of the individual may be enhanced. In addition, the use of the good or service may allow the consumer to become more proficient in the consumption of other culture goods and services (an increase in human capital).

Consumption of culture may give rise to the creation of bonds among those who have consumed the same type of culture (social cohesion). Similarly, the consumption of culture may create networks and strengthen communities (social capital).

2.5.2 Applying the framework to the rest of the world

Figure 6

The framework applied in the world



Culture can be traded. This trade is not limited to the movement of culture goods, but also includes trade in culture services. Of particular interest is the trade in intellectual property. Rights are licensed or sold for specific uses, in prescribed territories, in return for royalties, or other fees. Trade can occur at the level of the consumer or at other points along the creative chain.

The flow of capital to elements within the creative chain is also part of the international component of culture. Investment in culture enterprises (i.e. foreign direct investment from outside of Canada and Canadian direct investment abroad) is included in the framework.

3. Conclusion

This framework lays out the model of culture production and consumption, and the scope of culture for the purposes of the Culture Statistics Program. It is the foundation for developing a coherent set of culture statistics that go beyond measuring financial and economic flows associated with the supply and demand for culture goods and services, to measuring the social impact of culture. The framework will support the development of indicators and the identification of important data gaps.

A future step involves defining culture indicators and the variables used in their construction. Examples of culture indicators might include Canadian content, country of control and social benefits.

Appendix A

Index of culture goods and services

Defined using the Standard Classification of Goods (SCG) and the Central Product Classification (CPC) codes, Version 1.1

Description	Type		Status		SCG	CPC
	Inter-mediate input	Final demand	Core	Non-core		
Writing and published works						
Books						
Dictionaries and encyclopaedias, and serial instalments thereof		X	X		4901.91	
Other books (elementary and secondary school text books)		X	X		4901.99.4	
Other books (post secondary school text books)		X	X		4901.99.5	
Technical, scientific and professional books		X	X		4901.99.62	
Yearbooks, high school and college, fiction books		X	X		4901.99.7	
Art, pictorial and liturgical books		X	X		4901.99.8	
Other printed books, brochures, leaflets and similar printed matter		X	X		4901.99.9	
Children's picture, drawing or colouring books		X	X		4903	
Services of authors, composers, sculptors and other artists, except performing artists	X		X			96320
Newspapers and periodicals						
Newspapers, journals and periodicals, whether or not illustrated or containing advertising material		X	X		4902	
Services of authors, composers, sculptors and other artists, except performing artists	X		X			96320
Other printed materials						
Maps, hydrographic or similar charts of all kinds, including atlases, wall maps, topographical plans and globes, printed		X		X	4905.91	
Printed brochures leaflets and similar printed matter, in single sheets, whether or not folded		X		X	4901.10	
Postage or revenue stamps, stamp-postmarks, first-day covers, postal stationery (stamped paper) and the like, used, or if unused, not of current or new issue in the country to which they are destined		X		X	9704	
Printed or illustrated postcards; printed cards bearing personal greetings, messages or announcements, whether or not illustrated, with or without envelopes or trimmings		X		X	4909	
Calendars of any kind, printed, including calendar blocks		X		X	4910	
Other printed matter, including printed pictures and photographs (excluding advertising materials)		X		X	4911.91	
Services of authors, composers, and other artists, except performing artists	X		X			96320
Publishing services						
News agency services to newspapers and periodicals	X		X			84410
Map-making services	X		X			83540
Translation and interpretation services	X			X		83910
Licensing services for the right to use entertainment, literacy or acoustic originals	X			X		73320
Licensing services for the rights to use trademarks and franchises	X			X		73340
Publishing, on a fee or contract basis		X	X			89110

Index of culture goods and services – continued

Description	Type		Status		SCG	CPC
	Inter-mediate input	Final demand	Core	Non-core		
Film and video						
Film (core)						
Cinematographic film, exposed and developed, whether or not incorporating soundtrack or consisting of only soundtrack, of a width of 35 mm or more, other than for television commercials	X		X		3706.10.90	
Cinematographic film, exposed and developed, whether or not incorporating soundtrack or consisting of only soundtrack, other than a width of 35 mm or more, other than for television commercials	X		X		3706.90.90	
Motion picture, videotape and television programme production services	X		X			96121
Audio-visual production support services (part)	X		X			96130
Motion picture, video tape and television programme distribution services (part)	X		X			96141
Film and video post-production services (part)	X		X			96142
Other services related to the production of motion pictures, video tapes and television and radio programmes (part)	X		X			96149
Motion picture projection services		X	X			96151
Video tape projection services		X	X			96152
Leasing or rental services concerning video tape	X			X		73220
Licensing services for the right to use entertainment, literary or acoustic originals	X		X			73320
Licensing services for the use of trademarks and franchises	X		X			73340
Services of performing artists	X		X			96310
Services of authors, composers, sculptors and other artists, except performing artists	X		X			96320
Supply of other personnel services	X			X		85129
Video						
Disks for laser reading systems, other than for sound recording and software		X	X		8524.39.90	
Video tape recordings, of a width exceeding 4 mm but not exceeding 6.5 mm		X	X		8524.52.2	
Video tape recordings, of a width exceeding 6.5 mm		X	X		8524.53.1	
Broadcasting						
Motion picture, video tape and television programme production services (part)	X		X			96121
Radio programme production services	X		X			96122
Audiovisual production support services	X		X			96130
Motion picture, video tape and television programme distribution services (part)	X		X			96141
Film and video post-production services (part)	X		X			96142
Other services related to the production of motion pictures, video tapes and television and radio programmes (part)	X		X			96149
Broadcasting (programming and scheduling) services		X	X			96160
News agency services to audio-visual media	X		X			84420
Services of performing artists	X		X			96310
Services of authors, composers, sculptors and other artists, except performing artists	X		X			96320
Licensing services for the right to use entertainment, literary or acoustic originals	X		X			73320
Licensing services for the use of trademarks and franchises	X		X			73340

Index of culture goods and services – continued

Description	Type		Status		SCG	CPC
	Inter-mediate input	Final demand	Core	Non-core		
Sound recording and music publishing						
Sound recordings						
Gramophone records		X	X		8524.10	
Discs for laser reading systems for reproducing sound only		X	X		8524.32	
Magnetic tapes of a width exceeding 3mm but not exceeding 6.5 mm			X	X	8524.52.90	
Magnetic tapes of a width exceeding 16mm, in cassettes		X	X		8524.53.90	
Sound recording services	X		X			96111
Audio post-production services	X		X			96112
Printed music						
Music, printed or in manuscript, whether or not bound or illustrated	X		X		4904	
Services of performing artists	X		X			96310
Services of authors, composers, sculptors and other artists, except performing artists	X		X			96320
Licensing services for the right to use entertainment, literary or acoustic originals	X		X			73320
Licensing services for the right to use trademarks and franchises	X		X			73340
Performing arts						
Performing arts event promotion and organization services		X	X			96210
Performing arts event production and presentation services		X	X			96220
Performing arts facility operation services		X	X			96230
Other performing arts and live entertainment services		X	X			96290
Services of performing artists		X	X			96310
Services of authors, composers, sculptors and other artists, except performing artists		X	X			96320
Visual arts						
Original art						
Paintings, drawings and pastels, executed entirely by hand, other than drawings of heading No. 49.06 and other than hand-painted or hand-decorated manufactured articles		X	X		9701.10	
Original engravings, prints and lithographs		X	X		9702	
Original sculptures and statuary, in any material		X	X		9703	
Other visual art (non-core)						
Statuettes and other ornamental articles, of plastic		X		X	3926.40	
Statuettes and other ornaments, of wood		X		X	4420.10	
Statuettes and other ornamental ceramic articles, ceramic		X		X	6913	
Statuettes and other ornaments, of base metal, plated with precious metal		X		X	7018.90	
Statuettes and other ornaments, of base metal, other		X		X	8306.21	
Worked ivory, bone, tortoise shell, horn, antlers, coral, mother of pearl and other animal carving material and articles of these materials (including articles obtained by moulding)		X		X	9601	
Collages and similar decorative plaques		X		X	9701.90	
Architecture						
Plans and drawings for architectural, engineering, industrial, commercial, topographic or similar purposes, being originals drawn by hand; hand written texts; photographic reproductions on sensitised paper and carbon copies of the foregoing	X			X	4906	
Architectural design and contract administration services	X			X		83212

Index of culture goods and services – continued

Description	Type		Status		SCG	CPC
	Inter-mediate input	Final demand	Core	Non-core		
Design						
Interior design services	X			X		83410
Other specialty design services	X			X		83490
Advertising						
Television commercials excluding those imported for reference only on cinematographic film of a width of 35mm or more	X			X	3706.10.30	
Television commercials excluding those imported for reference only on cinematographic film of a width less than 35mm	X			X	3706.90.30	
Trade advertising material, commercial catalogues and the like		X		X	4911.10	
Planning, creating and placement services of advertising	X			X		83610
Services of authors, composers, sculptors and other artists, except performing artists	X			X		96320
Festivals						
Performing arts event promotion and organization services (part)		X	X			96210
Performing arts event production and presentation services (part)		X	X			96220
Other performing arts and live entertainment services (part)		X	X			96290
Services of performing artists (part)	X		X			96310
Licensing services for the right to use entertainment, literary or acoustic originals	X		X			73320
Licensing services for the right to use of trademarks and franchises	X		X			73340
Heritage						
Collections and collectors' pieces of zoological, botanical, mineralogical, anatomical, historical, archaeological, palaeontological, ethnographic or numismatic interest		X	X		9705	
Antiques of an age exceeding one hundred years		X	X		9706	
Museum services except for historical sites and buildings		X	X			96411
Preservation services of historical sites and buildings		X	X			96412
Botanical and zoological garden services		X	X			96421
Nature reserve services including wildlife preservation services		X	X			96422
Services of authors, composers, sculptors and other artists, incl. restoration services for works of art, except performing artists	X		X			96320
Licensing services for the right to use trademarks and franchises	X		X			73340
Library and archives						
Library services		X	X			84510
Archive services		X	X			84520
Photography						
Portrait photographic services	X			X		83811
Advertising and related photography services	X			X		83812
Action photography services	X			X		83813
Specialty photography services	X			X		83814
Restoration, recopying and retouching services of photography	X			X		83815
Other photographic services	X			X		83819
Photography processing services	X			X		83820
Photographic plates and film, exposed and developed, other than cinematographic film	X		X		3705	
Other printed matter: photographs	X		X		4911.91.10	
Educational services						
Fine art schools – Post-secondary technical and vocational education services	X			X		9231
Fine art schools – University and other higher education services	X			X		9239

Appendix B

The Culture Sector

Defined using NAICS codes

Writing and published works

Creation	Production	Manufacturing	Distribution	Support services
71151 Independent artists, writers, performers	51111 Newspaper publishers	323113 Commercial screen printing	41442 Book, periodical and newspaper wholesalers	61161 Fine arts schools
	51112 Periodical publishers	323114 Quick printing	45121 Book stores and news dealers	71141 Agents and managers for artists, athletes, entertainers and other public figures
	51113 Book publishers	323115 Digital printing		81321 Grant making and giving services
	51119 Other publishers	323119 Other printing		81331 Social advocacy organizations
	51611 Internet publishing and broadcasting	32312 Support activities for Printing. This industry comprises establishments primarily engaged in providing support services to commercial printers, such as pre-press and bindery work.		8139 Business, professional, labour and other membership organizations

Film and video

Creation	Production	Manufacturing	Distribution	Support services
71151 Independent artists, writers, performers	51211 Motion picture and video production	33461 Manufacturing and reproducing magnetic and optical media	41445 Video cassette wholesalers	61161 Fine arts schools
		51219 Post-production and other motion picture and video industries	45122 Pre-recorded tape, compact disc and record stores	71141 Agents and managers for artists, athletes, entertainers and other public figures
			51212 Motion picture and video distribution	81321 Grant making and giving service
			51213 Motion picture and video exhibition	81331 Social advocacy organizations
			53223 Video tape and disc rental	8139 Business, professional, labour and other membership organizations

Broadcasting

Creation	Production	Manufacturing	Distribution	Support services
71151 Independent artists, writers, performers	51511 Radio broadcasting		51511 Radio broadcasting	61161 Fine arts schools
	51512 Television broadcasting		51512 Television broadcasting	71141 Agents and managers for artists, athletes, entertainers and other public figures
	5152 Pay and speciality television		5175 Cable and other program distribution	81321 Grant making and giving services
	51611 Internet publishing and broadcasting			81331 Social advocacy organizations
			8139 Business, professional, labour and other membership organizations	

Note: Establishments involved in Radio and television broadcasting are involved in both production and distribution.

The Culture Sector – continued

Sound recording and music publishing

Creation		Production		Manufacturing		Distribution		Support services	
71113	Musical groups and artists	51221	Record production	33461	Manufacturing and reproducing magnetic and optical media	41444	Sound recording wholesalers (rack-jobbers)	45114	Musical instruments and supplies stores
71151	Independent artists, writers, performers	51222	Integrated record production and distribution	51222	Integrated record production and distribution	45122	Pre-recorded tape, compact disc and record stores	61161	Fine arts schools
		51224	Sound recording studios					71141	Agents and managers for artists, athletes, entertainers and other public figures
		71113	Promoters (presenters) of performing arts, sports and similar events	51223	Music publishers – publishing and printing combined	51222	Integrated record production and distribution	81321	Grant making and giving services
								81331	Social advocacy organizations
								8139	Business, professional, labour and other membership organizations

Performing arts

Creation		Production		Manufacturing		Distribution		Support services	
71113	Musical groups and artists	71111	Theatre companies (including musical theatre and opera companies) and dinner theatres			711321	Performing arts promoters (presenters) without facilities	45114	Musical instruments and supplies stores
71151	Independent artists, writers, performers	71112	Dance companies					61161	Fine arts schools
		71119	Other performing arts companies (including circuses, magic shows, ice shows, puppet theatre, mime shows)					71141	Agents and managers for artists, athletes, entertainers and other public figures
		711311	Live theatre and other performing arts producers (presenters) with facilities					81321	Grant making and giving services
								81331	Social advocacy organizations
								8139	Business, professional, labour and other membership organizations

Visual art (original art)

Creation		Production		Manufacturing		Distribution		Support services	
71151	Independent artists, writers, performers					45392	Art dealers – Retailing of original works of art	61161	Fine arts schools
								81321	Grant making and giving services
								81331	Social advocacy organizations
								8139	Business, professional, labour and other membership organizations

The Culture Sector – continued

Visual art – other (non-core)

Creation	Production	Manufacturing	Distribution	Support services
71151 Independent artists, writers, performers	32711 Pottery, ceramics and plumbing fixture manufacturing Includes organizations engaged in the mass-production of collector plates (Bradford Exchange, Franklin Mint, etc.) and figurines, statues and statuettes: china, porcelain, ceramic, wood, metal).	323113 Commercial screen printing Includes establishments engaged in the manufacturing of mass-produced visual arts goods.	45392 Art dealers - Retailing of original works of art	61161 Fine arts schools 81321 Grant making and giving services 81331 Social advocacy organizations 8139 Business, professional, labour and other membership organizations

Architecture (non-core)

Creation	Production	Manufacturing	Distribution	Support services
54131 Architectural services				81321 Grant making and giving services
54132 Landscape architectural services				81331 Social advocacy organizations 8139 Business, professional, labour and other membership organizations

Photography

Creation	Production	Manufacturing	Distribution	Support services
54192 Photographic services	812921 Photo finishing laboratories (except one hour)		45392 Art dealers - Retailing of original works of art	61161 Fine arts schools 81321 Grant making and giving services 81331 Social advocacy organizations 8139 Business, professional, labour and other membership organizations

Design (non-core)¹

Creation	Production	Manufacturing	Distribution	Support services
54141 Interior design services				
54142 Industrial design services				
54143 Graphic design services				
54149 Other specialized design services				

The Culture Sector – concluded

Advertising (non-core)

Creation ²	Production	Manufacturing	Distribution	Support services
54143 Graphics design services	54181 Advertising agencies		54183 Media buying agencies	
	54185 Display advertising		54184 Media representatives	
541899 All other services related to advertising	54186 Direct mail advertising		54187 Advertising material distribution services	
	541891 Specialized advertising distributors		541899 All other services related to advertising	

Festivals

Creation	Production	Manufacturing	Distribution	Support services
7111 Performing arts companies	711322 Festivals without facilities			81321 Grant making and giving services
71113 Musical groups and artists				81331 Social advocacy organizations
				8139 Business, professional, labour and other membership organizations

Heritage

Creation	Production	Manufacturing	Distribution	Support services
	71211 Museums			81321 Grant making and giving services
	71212 Heritage and historic sites			81331 Social advocacy organizations
	71213 Zoos and botanical gardens			8139 Business, professional, labour and other membership organizations
	71219 Other heritage institutions			

Other information services

Creation	Production	Manufacturing	Distribution	Support services
51911 News syndicates	519121 Libraries			81321 Grant making and giving services
	519122 Archives			81331 Social advocacy organizations
				8139 Business, professional, labour and other membership organizations

1. The cultural output of this industry – the design – is an intermediate input to a non-cultural output. In this instance, production, manufacturing, distribution and support services are not appropriate.
2. A number of industries in production are also involved in creation, including advertising agencies, direct mail advertising and display advertising.

Appendix C

I Culture occupations

a) Creative and artistic production occupations

- C051 Architects
- C052 Landscape architects
- C152 Industrial designers
- F021 Writers
- F022 Editors
- F023 Journalists
- F031 Producers, directors, choreographers and related occupations
- F032 Conductors, composers and arrangers
- F033 Musicians and singers
- F034 Dancers
- F035 Actors
- F036 Painters, sculptors and other visual artists
- F121 Photographers
- F132 Other performers
- F141 Graphic designers and illustrating artists
- F142 Interior designers
- F143 Theatre, fashion, exhibit and other creative designers
- F144 Artisans and crafts persons

b) Heritage collection and preservation occupations

- F011 Librarians
 - F012 Conservators and curators
 - F013 Archivists
-

II Culture support occupations

a) Cultural management

- A341 Library, archive, museum and art gallery managers
 - A342 Managers in publishing, motion pictures, broadcasting and performing arts
 - B413 Supervisors, library, correspondence and related information clerks
-

b) Technical and operational occupations

- B551 Library clerks
 - B552 Correspondence, publication and related clerks
 - C125 Landscape and horticultural technicians and specialists
 - C151 Architectural technologists and technicians
 - C153 Drafting technologists and technicians
 - F024 Professional occupations in public relations and communications
 - F025 Translators, terminologists and interpreters
 - F111 Library and archive technicians and assistants
 - F112 Technical occupations related to museums and galleries
 - F122 Film and video camera operator
 - F123 Graphic arts technicians
 - F124 Broadcast technicians
 - F125 Audio and video recording technicians
 - F126 Other technical occupations in motion pictures, broadcasting and the performing arts
 - F127 Support and assisting occupations in motion pictures, broadcasting and the performing arts
 - F131 Announcers and other broadcasters
 - F145 Patternmakers, textile, leather and fur products
-

c) Manufacturing occupations

- B523 Typesetters and related occupations
 - H018 Supervisors, printing and related occupations
 - H521 Printing press operators
 - J181 Printing machine operators
 - J182 Camera, platemaking and other pre-press occupations
 - J183 Binding and finishing machine operators
 - J184 Photographic and film processors
-

Endnotes

1. In the case of activities, the current standard is the 2002 North American Industrial Classification System (NAICS). For products, the 2001 Standard Classification of Goods is used for goods and the Central Product Classification v. 1.1 (CPC) is used for services. Finally, for occupations, the 2001 National Occupational Classification – Statistics (NOC-S) is used.
2. Statistics Canada, “Canada’s Balance of International Payments and International Investment Position Concepts, Sources, Methods and Products”, Catalogue No. 67-506-XIE, p. 19.
3. Statistics Canada, “Canada’s Balance of International Payments and International Investment Position Concepts, Sources, Methods and Products”, Catalogue No. 67-506-XIE, p. 41.
4. These would include: museum services, preservation services of historical sites and buildings, botanical and zoological gardens and nature reserve services.
5. Dick Stanley. *The Three Faces of Culture: Why Culture is a Strategic Good Requiring Government Policy Attention*, Department of Canadian Heritage, July 2003, Reference: SRA-771.
6. A complete list of culture occupations is outlined in Appendix C.

Culture, Tourism and the Centre for Education Statistics

Research Papers

Cumulative Index

Statistics Canada's **Division of Culture, Tourism and the Centre for Education Statistics** develops surveys, provides statistics and conducts research and analysis relevant to current issues in its three areas of responsibility.

The **Culture Statistics Program** creates and disseminates timely and comprehensive information on the culture sector in Canada. The program manages a dozen regular census surveys and databanks to produce data that support policy decision and program management requirements. Issues include the economic impact of culture, the consumption of culture goods and services, government, personal and corporate spending on culture, the culture labour market, and international trade of culture goods and services. Analysis is also published in *Focus on Culture* (87-004-XIE, \$8, <http://www.statcan.ca:8096/bsolc/english/bsolc?catno=87-004-X>).

The **Tourism Statistics Program** provides information on domestic and international tourism. The program covers the Canadian Travel Survey and the International Travel Survey. Together, these surveys shed light on the volume and characteristics of trips and travellers to, from and within Canada. Analysis is also published in *Travel-log* (87-003-XIE, \$5, <http://www.statcan.ca:8096/bsolc/english/bsolc?catno=87-003-X>).

The **Centre for Education Statistics** develops and delivers a comprehensive program of pan-Canadian education statistics and analysis in order to support policy decisions and program management, and to ensure that accurate and relevant information concerning education is available to the Canadian public and to other educational stakeholders. The Centre conducts fifteen institutional and over ten household education surveys. Analysis is also published in *Education Matters* (81-004-XIE, free, <http://www.statcan.ca:8096/bsolc/english/bsolc?catno=81-004-X>), and in the *Analytical Studies Branch research paper series* (11F0019MIE, free, <http://www.statcan.ca:8096/bsolc/english/bsolc?catno=11F0019M>).

Following is a cumulative index of Culture, Tourism and the Centre for Education Statistics research papers published to date

Research papers

81-595-MIE2002001	Understanding the rural-urban reading gap
81-595-MIE2003002	Canadian education and training services abroad: the role of contracts funded by international financial institution
81-595-MIE2003003	Finding their way: a profile of young Canadian graduates
81-595-MIE2003004	Learning, earning and leaving – The relationship between working while in high school and dropping out
81-595-MIE2003005	Linking provincial student assessments with national and international assessments
81-595-MIE2003006	Who goes to post-secondary education and when: Pathways chosen by 20 year-olds
81-595-MIE2003007	Access, persistence and financing: First results from the Postsecondary Education Participation Survey (PEPS)
81-595-MIE2003008	The labour market impacts of adult education and training in Canada
81-595-MIE2003009	Issues in the design of Canada's Adult Education and Training Survey
81-595-MIE2003010	Planning and preparation: First results from the Survey of Approaches to Educational Planning (SAEP) 2002
81-595-MIE2003011	A new understanding of postsecondary education in Canada: A discussion paper
81-595-MIE2004012	Variation in literacy skills among Canadian provinces: Findings from the OECD PISA
81-595-MIE2004013	Salaries and salary scales of full-time teaching staff at Canadian universities, 2001-2002: final report
81-595-MIE2004014	In and out of high school: First results from the second cycle of the Youth in Transition Survey, 2002
81-595-MIE2004015	Working and Training: First Results of the 2003 Adult Education and Training Survey
81-595-MIE2004016	Class of 2000: Profile of Postsecondary Graduates and Student Debt
81-595-MIE2004017	Connectivity and ICT integration in Canadian elementary and secondary schools: First results from the Information and Communications Technologies in Schools Survey, 2003-2004

**Following is a cumulative index of Culture, Tourism and the Centre for Education
Statistics research papers published to date**

Research papers

81-595-MIE2004018	Education and labour market pathways of young Canadians between age 20 and 22: an Overview
81-595-MIE2004019	Salaries and salary scales of full-time teaching staff at Canadian universities, 2003-2004
81-595-MIE2004020	Culture Goods Trade Estimates: Methodology and Technical Notes
81-595-MIE2004021	Canadian Framework for Culture Statistics