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Canadian Framework for Culture Statistics

Conceptual Framework for Culture Statistics 2011



Demography Division
Main Building, Room 1710, Ottawa, K1A 0T6

Telephone: 1-866-767-5611

Fax: 1-613-951-2307



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Note of appreciation

Canada owes the success of its statistical system to a long-standing partnership between Statistics Canada, the citizens of Canada, its businesses, governments and other institutions. Accurate and timely statistical information could not be produced without their continued cooperation and goodwill.

Acronyms

The following acronyms are used in this publication:

ASM	Annual Survey of Manufactures
CFCS	Canadian Framework for Culture Statistics
CIP	Classification of Instructional Programs
CPC	Central Product Classification
IDM	Interactive Digital Media
ISCO	International Standard Classification of Occupations
OCCQ	Observatoire de la culture et des communications du Québec
QCCACS	Quebec Culture and Communications Activity Classification System
NAICS	North American Industry Classification System
NAPCS	North American Product Classification System
NOC-S	National Occupation Classification - Statistics
SCG	Standard Classification of Goods
UNESCO	United Nations Educational, Scientific and Cultural Organization
WIPO	World Intellectual Property Organization

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Executive summary

The 2011 Canadian Framework for Culture Statistics replaces the 2004 Canadian Framework for Culture Statistics. The 2004 framework, Canada's first conceptual model for culture statistics, provided a systematic approach to measurement that has been used by Statistics Canada and many other governments and research organizations. The 2011 framework builds upon the strengths of its predecessor, but has been updated to reflect the changing context and requirements for Canadian culture statistics.

Purpose of the 2011 Canadian Framework for Culture Statistics (CFCS)

The purpose of the CFCS is to provide standard concepts, definitions and categories to facilitate comprehensive, consistent, and comparable statistics on culture and support evidence based decision-making. The CFCS provides a systematic and coherent foundation for data development, gathering, and analysis of the culture sector across Canada, as well as a means to encourage international comparisons. It endeavours to provide a structure that recognizes, and can adapt to, the shifting environment for culture statistics. The framework is intended to foster a standard approach to the measurement of culture by providing a tool that will support research and debate.

Scope of the CFCS

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, dissemination and use of culture products, but also the social and economic impacts arising from this creative chain. The CFCS expands beyond the focus of the 2004 framework, to explore demand as well as supply more explicitly, in order to encourage the measurement of the full scope of culture and its impact on Canada and Canadians.

The primary purpose of this framework is to support the measurement of economic activities related to supply and demand, given that they are the most amenable to statistical analysis. The framework considers all culture creation, whether by amateurs or professionals, to be in scope. Culture products are counted if they are accessible to consumers at some stage in the creative chain through economic transactions or other means.

The framework also promotes the measurement of culture from a social perspective through a discussion of issues related to the demand for culture. Our approach deals with the full scope of the creative chain, from both a social and economic perspective. It is neutral as to the funding and governance that supports culture production and use, treating both the public and private sectors, and the

not-for-profit and for-profit sectors as long as they meet the stated criteria. Finally, the model acknowledges that culture products and activity are found in both the formal and informal economies; quantifying the value of the informal economy is difficult to do at present, but its measurement is an ultimate goal of the framework.

The framework is intended to be flexible enough to allow measurement of culture goods and services that are undergoing constant and dramatic change, whether by transformations in the products themselves, their production or distribution processes, or the manner in which they are used. Previously excluded or emerging products, such as crafts or parts of interactive digital media, are now in scope despite the current lack of tools or categories to measure them. While suitable measurement instruments are notably absent for some areas of culture, this framework is a conceptual model and is not intended to provide these tools. Rather, it is designed to provide the foundation upon which the methodologies to develop and collect data can be built.

The framework is intended to be pragmatic, neutral and objective. It opts for an approach that does not evaluate the aesthetic or intellectual worth of a product, any aspect of its production chain or the motivation behind its production. As a result, a wide variety of culture products is defined as culture, as long as they meet the stated criteria.

Defining culture

The conceptual framework contains an official statistical definition of culture and a set of culture domains that can be used to measure culture from creation to use. It provides a hierarchical structure, as well as terminology and definitions, for the measurement of culture. It identifies the scope of culture, whether or not it is possible to measure all aspects at any point in time.

For the purposes of this statistical framework, the definition of culture is “Creative artistic activity and the goods and services produced by it, and the preservation of heritage”.

The definition casts the net loosely around the meaning of culture, using the criteria to bring precision to the framework. No single criterion is available to determine which goods and services (products) are in scope for culture; a variety of criteria is necessary to pin down those that meet the definition.

To be within the scope of the definition of culture, a good or service must comply with the CFCS definition of culture and satisfy at least one of six criteria, with the most notable representing the requirement for a product’s potential for copyright protection. Other criteria relate to goods and services that support the creation, production, dissemination or preservation of culture.

In the Canadian context, we exclude explicit measures of the environment, tourism, and information technology from the definition of culture. Other statistical programs already measure this subject matter. Issues concerning a related field of sports are discussed in the framework, but sports are not defined or measured as part of culture.

The framework defines the culture sector through domains, which are a set of purpose-built categories. Domains are used to classify culture industries, products and occupations into recognizable groupings that are measurable for statistical purposes. While attempting to be logical and coherent, the categories chosen to describe industries, products, and occupations must bear a relationship to the descriptors used by governments and the players themselves. If the categories are so different from historical and current means of describing culture activities, and bear little relationship to the sectors' own concepts, the data will not be useful. Only by the use of a balanced approach will the framework meet the various uses required of it.

The framework defines six culture domains: **Heritage and Libraries, Live Performance, Visual and Applied Arts, Written and Published Works, Audio-visual and Interactive Media**; and **Sound Recording**. In addition to these culture domains, which are divided into core and ancillary sub-sets, the framework provides two transversal domains that are measured across all culture domains: **Education and Training**, and **Governance, Funding and Professional Support**. Finally, the framework describes infrastructure domains: **Mediating Products** and **Physical Infrastructure**.

The framework rests on the concept of the 'creative chain', a value chain that consists of an initial creative idea, which is usually combined with other inputs to produce a culture good or service, through a series of interlinked stages between production and use. The framework provides definitions of the stages of the creative chain and how culture goods and services are located in the chain. All steps of the creative chain must be in scope for a product to be considered to be core culture. Conceptually, products of ancillary sub-domains (e.g. advertising, architecture) are in scope for culture, from creation up to and including the parts of production that relate to their design; any activities that relate to the manufacturing, construction or production of the final product or its dissemination to the public are not in scope for culture.

The framework defines the culture sector as including all industries and culture products from each culture domain across the creative chain, including the transversal domains, as well as the occupations that produce them. Other types of specialized analysis may include different elements, depending upon the requirements for the research. This is described later in the conceptual framework, and in the guide to classification systems.

Classifying culture

Statistics Canada uses a variety of standard classification systems to categorize much of the data, particularly economic data, which it collects. By using these standard categories, data can be meaningfully compared. Guidelines and the specifics of using these classification systems to measure culture according to the concepts outlined in the CFCS are discussed in a companion publication, the *Classification Guide for the Canadian Framework for Culture Statistics 2011*. The classification guide takes the conceptual framework and starts to bring it to life, for statistical purposes, through the application of its criteria to the standard statistical tools available for the measurement of culture in Canada.

1. Introduction

The purpose of a framework for culture statistics is to provide concepts and definitions to guide the collection of comparable statistics, as well as to support the development of indicators and analytical research in the culture sector. The use of an official statistical definition of culture in a framework is necessary in order to differentiate it from other concepts of culture, some of which are very broad. The 2011 Canadian Framework for Culture Statistics provides a systematic and coherent foundation for data development, gathering, and analysis of the culture sector across Canada, as well as a means to encourage international comparisons.

The present framework replaces the 2004 Canadian Framework for Culture Statistics, which was one of the first national frameworks produced for culture statistics. At the time of its publication, the Canadian framework declared that a framework, while not static, must be stable for a period in order to be useful. As with all conceptual frameworks and classification systems, there is the need for a cyclical revision process. The 2004 framework suggested that, over time, as the framework was in use to design surveys and support analytical work, it would be useful to record its shortcomings and suggest improvements. This scrutiny supported the revision of the 2004 framework, which led to this 2011 Canadian Framework for Culture Statistics (CFCS).

An understanding of culture requires more than a listing of industries, products, and occupations. The framework is a conceptual model intended to define the scope of culture in Canada by identifying a set of culture domains¹ that can be used to support the measurement of culture products from creation to use. It provides a hierarchical structure, as well as terminology and definitions, for the measurement of culture. Its purpose is to provide standard categories to facilitate comprehensive, consistent, and comparable statistics on culture to support evidence based decision-making. Researchers will have a tool to ensure that research and debate are based on a standard approach to measuring culture and its components.

The framework has a role in supporting the development and evaluation of public policy in the culture sector. Government departments and agencies have traditionally worked to promote Canadian content, foster culture participation, encourage active citizenship and participation in Canada's civic life, and strengthen connections among Canadians. The CFCS provides the necessary structure for data collection and analysis that will allow policy makers to understand the status of culture in their jurisdiction and work to develop relevant policies and programs.

The primary purpose of the CFCS is to support the measurement of economic activities related to supply and demand, given that they are the most amenable to statistical analysis. The framework will also promote the measurement of culture from a social perspective through a discussion of issues related to the demand for culture. The approach that follows has a primary focus on tangible culture. There

1. The term 'domain' is borrowed from *The 2009 UNESCO Framework for Cultural Statistics (FCS)* (UNESCO-UIS 2009).

are a few other frameworks, most particularly UNESCO, that discuss the importance of intangible cultural heritage, such as cultural practices and identity.² While this approach is attractive, and worthy of pursuit, we recognize that our ability to quantify the intangible is limited. Therefore, while the issue of intangible cultural heritage will be touched upon, there is no attempt to identify it within the Canadian framework.

The creative chain, which tracks the creation, production and distribution of culture content, is dependent upon the relationship and balance between supply and demand. Consumption must be prominent given that culture products have little impact unless they are used or are available to other creators or the public. The supply system generates the creative content that feeds consumer demand. Conversely, the market for the creative content generates the demand fed by content providers.

While acknowledging the requirement for demand to support the production of content, most frameworks for culture statistics have concentrated on the supply side of the creative chain. Until recently, frameworks at the international (UNESCO, European Union), and national levels (Canada, United Kingdom, Australia, New Zealand), recognized the importance of demand but the treatment was incomplete. In most cases, definitions or conceptual designs for the measurement of use were limited or not discussed, as their frameworks were intentionally supply-side only. For example, Quebec produced a substantive hierarchical classification system used to measure the supply of culture products. Its structure, however, was

based on concepts of supply or production (not on concepts of consumption or cultural practices). As a result, the OCCQ [Observatoire de la culture et des communications du Québec] resolved to only present in QCCACS [the classification system] the economic activities that lend themselves to statistical analysis as seen from a production perspective. (OCCQ 2004, p. 7)

Consequently, most research into culture has tended to concentrate on the supply of culture content to domestic and foreign markets. In Canada, this has meant that information on the use of culture products has been limited to intermittent surveys of consumer spending, attendance and culture participation. The 2004 Canadian framework, while exploring issues related to consumption, such as distinguishing between purchasers and consumers, and recognizing different types of consumers, touched only lightly upon the mechanics of measuring consumption.

UNESCO's Framework for Cultural Statistics (FCS), released in September 2009, has taken a significant step forward through its reasoned discussion of demand and the provision of specific tools to measure it. The UNESCO FCS has recognized that the "challenge for a robust and sustainable cultural statistical framework is to cover the contributory processes that enable culture to be created, distributed, received, used, critiqued, understood and preserved" (UNESCO-UIS 2009, p. 19). UNESCO has also provided an important focus on education and training in the culture sector.

2. UNESCO defines intangible cultural heritage (ICH) as 'practices, representations, expressions, knowledge, skills – as well as instruments, objects, artifacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage' (UNESCO 2003, p. 3).

The Canadian framework is a conceptual model designed to delineate the universe of culture activity in Canada and define the scope of culture for the purposes of culture statistics. The framework identifies the scope of culture, whether or not it is possible to measure all aspects at any point in time. The model must be flexible enough to reflect changes in the economy or the new ways that we produce or use culture products. Unlike the 2004 version, the CFCS uses the definition and specific criteria as the sole condition for inclusion or exclusion of products in culture. The lack of existing categories within Statistics Canada's classification systems does not justify the exclusion of any particular good or service from the definition of culture. Previously excluded or emerging products, such as crafts or parts of interactive digital media, are now in scope despite the present lack of tools or classes to measure them. While suitable measurement instruments are notably absent for some areas of culture, this framework is a conceptual model and is not intended to provide these tools. Rather, it is designed to provide the foundation upon which the methodologies to develop and collect data can be built.

A classification guide (Statistics Canada 2011), which is published as a companion document to the *Conceptual Framework for Culture Statistics 2011*, provides tools such as lists of codes from the major classification systems used by Statistics Canada, to support the collection, measurement, and analysis of data on culture industries, goods, services, occupations and instructional programs.

1.1 Required features of a framework

In some ways, culture industries and their characteristics, outputs and impacts are different from other industries measured within official statistics. The CFCS acknowledges these differences while situating culture within the broader national statistical system. In order to do so, the framework, which includes the conceptual model and the classification guide, contains a number of elements.

First, the framework includes a definition of culture. The definition of culture is the boundary within the national statistical system, which encompasses culture.

Second, the framework provides a conceptual structure upon which the definitions and tools to measure culture are organized.

Third, while the rationale for a broad view of culture is understandable, the scope of culture should be as mutually exclusive as possible from other distinct and established statistical fields. In the Canadian context, we exclude explicit measures of the environment, tourism, and information technology from the definition of culture. While culture products consumed by tourists, or the use of information technology for culture purposes, are part of culture, they are not separate categories within the culture framework. Other statistical programs already measure this subject matter. The culture framework specifically includes written and published works (newspapers, books, periodicals and other published works), live performances, festivals, film and video, interactive media, sound recording, music publishing, broadcasting, original and reproduced visual arts, crafts, architecture, photography, design, advertising, cultural and natural heritage (museums, art galleries, heritage sites and buildings), archives, and libraries. It also includes culture education, support of culture by government, unions, associations and other cross-industry non-governmental establishments, and

discusses the important additional domains of mediating products and physical infrastructure. A related field of sports is discussed in this framework, but is not defined or measured as part of culture.

Fourth, the framework refers to the definitions of industries, products, occupations and instructional programs from recognized standard classifications used in Canada. The framework must be flexible enough to be used as industry, product, and occupation evolve, when they are revised at the national or international levels.

Fifth, the framework must meet the test of practicality and usability. While attempting to be logical and coherent, the categories chosen to describe industries, products, and occupations must bear a relationship to the descriptors used by governments and the players themselves. If the categories are so different from historical and current means of describing culture activities, and bear little relationship to the sectors' own concepts, the data will not be useful. Only by the use of a balanced approach will the framework meet the various uses required of it.

Sixth, 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, and dissemination of culture products but also includes their use as well as the social and economic impacts arising from the creative chain. The CFCS expands beyond the focus of the 2004 framework, to measure more explicitly demand as well as supply, encompassing the entire creative chain in order to encourage the measurement of the full scope of culture and its impact on Canada and Canadians.

Seventh, the framework must be flexible enough to allow measurement of culture goods and services that are undergoing constant and dramatic change, whether by transformations in the products themselves, their production or distribution processes, or the manner in which they are used.

Finally, while designed primarily for Canadian purposes to meet domestic statistical needs, the framework must encourage and support the important requirements of international comparability.

1.2 Objectives of the framework revision

This framework revision has the following objectives:

- correct inconsistencies and omissions in the 2004 Framework;
- align terminology and the creative chain concept (described in section 5) to cohere more closely with Statistics Canada standard definitions, while, at the same time, reflect industry and international trends in the description of culture and its various component parts;
- expand and clarify the description of the creative chain, for the purpose of measuring the full range of culture production and consumption;
- modify terminology for consistency and clarity;
- reflect the needs of users and compilers of culture statistics; and
- align definitions and industry structures with the 2009 UNESCO Framework for Cultural Statistics, as much as possible, in order to support the international comparability of culture statistics.

2. The changing context for culture statistics

Since the publication of the 2004 Canadian Framework for Culture Statistics, radical changes have transformed the culture sector, in Canada and abroad, affecting our ability to measure it. Some of the elements that create this changing context for culture statistics are described in this section.

Globalization

Globalization, interpreted as the effect of global popular culture on local cultures and local identities, acknowledges the expanding ties between people, companies, and nations. Commonly, globalization is viewed in terms of the often-negative impacts of global trade on the availability of domestic and local content products in importing nations. At the same time, globalization can enhance national identity by providing opportunities for the dissemination of local products, previously constrained by boundaries and trade restrictions, to new markets around the world. In either case, globalization increases the requirement for new types of data, particularly with respect to the supply and demand for domestic content, the volume of trade in foreign culture products, and the economic and social effects of international trade in culture.

Technology

The enormous role of the Internet and wireless technology in the dissemination and use of products, the introduction of e-commerce, and the ability of individuals to become creators, have all had a profound effect on culture. Digital technology has affected the traditional creative chain, encouraging distributors to tailor their products to meet individual consumer needs. In particular, the availability of new products on multiple platforms from a whole host of new sources geared to users of mediating products, such as portable digital tools, in turn encourages further the market for new culture products. These ‘repurposed’ products, and the new means of dissemination, feed the growing demands of Canadian consumers, who continue to be among the world’s heaviest Internet users.³ The emergence of technology has also allowed individuals to self-publish/produce, market, distribute and sell their creations, diminishing their reliance on traditional means of production, distribution, and marketing. These changes have increased the complexity of the measurement of culture in terms of the sheer number of new products and platforms, and the increasing overlaps between traditional products, industries, and activities. Technology also allows individuals to use more than one culture product at the same time, such as playing a computer game while

3. According to the 2009 Canadian Internet Use Survey (CIUS), 80% of Canadians used the Internet for personal reasons, and three-quarters of Internet users were online every day (Statistics Canada 2010b).

listening to music, or watching streamed television while downloading ringtones. Measurement and analytical techniques are not yet able to take into account many multiple activities, yet they are becoming more common with the ubiquity of consumer tools that increase access to culture products.

Copyright

Worldwide, copyright legislation has had difficulty keeping up with new business models at the same time as culture content and formats are undergoing significant and regular transformations. Copyright issues related to free file sharing and downloading echo earlier concerns connected to audio or video tape copying, and raise issues about the role and rights of the creator. In the 1980s, industry players argued that home taping was killing recorded music (Denisoff and Schurk 1986); in the 21st Century, the impact of new technology on industry profitability remains unclear. The difference is that the issue of ‘home taping’ has expanded to including uncompensated downloading and file sharing, as well as the continuing problem of piracy, not only for music but for a broader variety of culture products, including books, magazines, films, videos, photographs, designs, and digital games. These issues complicate how we design and build tools that can measure the dissemination and use of culture products.

Changing nature of creation

The nature of creators has been expanding, having moved from the traditional and simpler dichotomy of amateur and professional creators, to include large numbers of individuals who are now able to express themselves and reach audiences more readily. New technologies have changed the ways that individuals interact with culture content. The role of creator, which has been sacrosanct in the measurement of culture, is now changed by the new role played by the Internet community where more people can participate in new ways. Individuals may take existing products and use them to create new products, or may use new technologies to create new types of products. An example might be the dubbing of original video footage with new voices or subtitles to change the intent and content of a video product, or the use of snippets of original music to form new ‘sampled’ music products.

The effects are wide reaching, particularly as many of these new products may enter the economic chain. According to research, in 2007, 93% of American teens used the Internet, while more than 64% of online teens were Internet ‘content creators’, sharing self-produced artwork, photos, stories, or videos on-line with others (Lenhart et al. 2007). This number is growing. Content placed on YouTube, for example, whether by amateurs or professionals, makes up a growing share of the audio-visual culture consumed by Canadians. In effect, this type of new content has resulted in the non-monetization of trade for some products, and in the repurposing of existing products for new uses. The repurposing reduces the ability of existing statistical tools to measure this new creation and use; traditional measures focus on time use or money spent, but are less concerned with the measurement of repurposing, the quantity of unpaid product or the frequency of activity. Both conceptually and methodologically, a statistical system must consider these significant issues in order to measure fully both the supply and demand for culture.

Content regulations

Policy and regulation have played an important role historically in ensuring the creation and availability of Canadian and French-language content products for the use of Canadians. These requirements remain today, intended to meet the challenge of producing domestic content in light of Canada's geographic location, the globalization of culture, the effect of the Internet on increased accessibility of foreign content, and Canadians' desire for more and better culture products. The measurement of content through culture statistics is challenging because most surveys focus on the revenue and spending by producers, rather than on the characteristics of the products themselves. Similarly, surveys on the use of culture products or participation focus on the expenditure of time or money rather than on the specifics of the transaction. It is expensive and difficult to measure the content of products, without specialized tools and investment, and without a long tradition of this type of survey methodology in Canada.

Demographic change

Demographic change continues to affect the creation and consumption of culture in Canada. The face of Canada is changing through immigration that exceeds the increases from natural population growth, an aging population, increased ethnic, religious, and racial diversity, greater levels of higher education, and an increasingly urbanized population. Demographic change will place pressure on existing culture institutions to adapt to the changing conditions and requirements of Canadian creators and consumers, and provides challenging opportunities for the development of products geared to the new Canadian marketplace.

Emerging social issues

The relationship between culture and a variety of social issues such as civic participation, health and well being, human capital, and social capital are emerging topics for culture. Researchers have suggested that the well-being of individuals and of society as a whole may be enhanced by culture. The consumption of culture products is said to give rise to social cohesion, due to the development of bonds between consumers of the same type of culture. Similarly, social capital, or networks that strengthen communities, is thought to be the result of the consumption of culture. Finally, a sense of national identity or "connectedness," can also be the result of culture. These issues can be explored through an analysis of culture and society.

Heritage

Heritage has a variety of meanings to Canadians, ranging from the built and tangible evidence of history, such as historic places and heritage institutions, to the history, both tangible and intangible, that represents our personal and collective traditions. Measurement of the tangible evidence of our built, human, and natural heritage provides methodological challenges but is, nevertheless, an important part of current practices used to measure culture in Canada. The measurement of the intangible elements of our history, however, raises other difficulties, which, both

conceptually and methodologically, are not broached systematically in current Canadian statistical practices. This framework acknowledges the importance of intangible heritage to Canadians, but does not attempt to measure it at this time.

Interdisciplinary activity

Many forms of creative activity do not fit easily into a single discipline or industry. Different terms and definitions are used across Canada, with even less comparability internationally for measurement. Common references to this type of activity are interdisciplinary arts, integrated arts and multidisciplinary arts.

Interdisciplinary arts encompasses art forms that involve more than one artistic discipline (music, theatre, dance, film, writing, visual arts) in which the forms are still recognizable but the final work goes beyond the boundaries of a single discipline. Integrated arts combine two or more artistic processes or practices to create a distinct art form. Finally, multidisciplinary arts encompass forms of expression, which use several disciplines and whose practices, language, and works lie outside of recognized artistic forms. According to the Canada Council for the Arts, these growing practices have a broad scope of activity that focuses on pluralistic, hybrid and interdisciplinary art practices. Conceptually, this is still a new field from the point of view of measurement and funding.

Measurement

Practices for the measurement of culture have changed dramatically since publication of the 2004 framework. There has been a long tradition at Statistics Canada for the collection of statistics on the key Canadian culture industries. From the 1980s to 2004, activity-based surveys measured the physical goods of the culture sector (number of films, books published, recordings released), the economic impact of supply and demand (expenses, revenue, employment) and characteristics of the products (language, type, origin). As of 2004, the culture statistics program was redesigned to move from activity-based census surveys to establishment-based sample surveys. This approach ensured that the application of the conceptual structure of the framework was in accordance with the methodology used for business surveys, thus allowing for the creation of a more coherent body of data. This approach, while ensuring the production of a regular, replicable and timely set of data on culture establishments, reduced the availability of some data on the characteristics of culture products.

There have been other changes to statistical practices. The 2004 framework employed the following classification systems to allocate industries, products and occupations: the Standard Classification of Goods (SCG), the Central Product Classification Version 1.1 (CPC), the 2002 North American Industry Classification System (NAICS), and the 2001 National Occupational Classification – Statistics (NOC-S). In all cases, the classifications have changed and the framework requires updating. A new classification system for products, the North American Product Classification System (NAPCS), has replaced the use of the SCG and introduced new classes for services at Statistics Canada. While the provisional NAPCS is not yet used widely at Statistics Canada, it has begun to be employed to classify culture goods and services. In addition, NAICS 2007 has replaced NAICS 2002,

while NOC-S 2006 has replaced NOC-S 2001. Implementation of the classification guide for the conceptual framework will require a pragmatic approach to using classification systems to identify the industries, products and occupations that are in scope for, or fall within, the Canadian Framework for Culture Statistics (CFCS) definition of culture. There will be a need to revise its application of new or revised classification systems on an on-going basis to guarantee the availability of up-to-date tools to measure culture.

Statistical frameworks are never final; they must evolve continually, reflecting the available tools, changing concepts and data requirements, and the needs of a variety of players. The 2004 framework acknowledged that there would be the need for a regular revision process, the CFCS reiterates this approach and encourages those who use this framework to note its shortcomings and possible improvements, to ensure that future iterations benefit from the experiences of its users.

3. Defining culture

The term ‘culture’ is value-laden and can be defined in many ways. Broadly described, culture can include economic systems, political ideologies and processes, ways of life and social mores, educational institutions, social programs, the environment, technological systems, recreational practices, customs and traditions, artistic and heritage activities, transportation and communication industries, and religious and spiritual activities. However, these notions of culture are too general to be useful in delineating the scope of culture for statistical purposes.

3.1 The definition of culture

A definition for statistical purposes establishes boundaries around what is included or excluded. The choice of boundaries can have a significant impact on what one measures. A broad definition will result in data that overlaps with other areas of statistical inquiry (e.g. ethnicity, tourism, education). The framework adopts a distinct definition of culture, which does not embody other fields of activity.

No standard definition exists for culture that is used for statistical purposes internationally. In order to provide a suitable structure, a Canadian definition was developed for the 2004 framework. That definition:

- supported an official statistical concept of culture, rather than other, often broader, concepts of culture;
- explicitly and narrowly defined culture in terms of its goods and services;
- was supported by criteria that defined what is culture;
- was a pragmatic summary of the goods and services that met the stated criteria for culture, and
- was illustrated by appendices that included lists of categories from standard classifications, of industries, products (also known as goods and services) and occupations.

A definition should rest on a fundamental logic that will withstand challenges, yet still to have a long ‘shelf-life’, through a flexibility that will encompass changes in the policy environment or respond to technical improvements in data collection and analysis. The definition of culture must also meet the needs of users. Clearly, if it is to inform only economic activity, public funding, or participation, then the definition might be quite different. The definition must serve several purposes and accord with generally accepted wisdom.

The concepts of creative industries, artistic industries and culture industries have all been examined and ultimately rejected, due either to a focus that was too narrow (exclusions of heritage, design or architecture) or too broad (inclusion of all forms of commercial activity related to the manufacture of tools and equipment). In the end, the revised Canadian framework retains the definition of culture

developed by Statistics Canada in 2004 with one change, the omission of the term ‘human’ from the term ‘heritage’, in order to better describe the broader scope of heritage, including natural heritage, in the Canadian context.

For the purposes of this statistical framework, the Canadian definition of culture is:

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

This definition casts the net loosely around the meaning of culture, using groupings (called domains) which categorize culture goods and services, industries and occupations conceptually to bring precision to the framework. No single criterion is available to determine which goods and services are in scope for culture; a variety of criteria is necessary to pin down those that meet the definition.

3.2 Rationale for the definition of culture

Culture is not an explicitly recognized industry within the Statistics Canada system of economic data; it is ‘synthetic’ as no single industry category embodies all culture activities.

The North American Industry Classification System (NAICS) groups industries based on the similarity of input structures, labour skills, and production processes. The unit of observation of NAICS is the producing unit or the establishment, and the industrial classification is primarily a grouping of producing units, not products. For example, NAICS disperses culture across categories such as “Information and Cultural Industries” and “Arts, Entertainment and Recreation.” Thus, culture is a synthetic industry in that culture activity is located in a number of industries where only portions of activity serve culture.⁴ The framework defines what parts of culture activity are included or excluded in the definition of culture.

Traditionally, culture is defined by the characteristics of its outputs (goods and services) and its creators. While some elements of culture correspond to the industry approach, others do not. The need to study market shares or the demand for products is met by compiling data relating to the products produced by industries and using a product classification based on demand-oriented criteria to group products by markets served. This framework uses the classification of goods and services from the North American Product Classification System (NAPCS).

This framework defines culture goods and services in a relatively narrow way that reflects the classification systems used at Statistics Canada, but also includes some products that meet the criteria but are not available in existing classification systems. The product classification systems provide good coverage for most culture goods and services but they currently do not identify explicitly and define some culture products such as those related to interactive media, or artisanal crafts.

4. “NAICS has not been specially designed to take account of the wide range of vertically- or horizontally-integrated activities of large and complex, multi-establishment companies and enterprises. Hence, there will be a few large and complex companies and enterprises whose activities may be spread over the different sectors of NAICS, in such a way that classifying them to one sector will misrepresent the range of their activities.” (Statistics Canada 2007a, Introduction)

The framework is intended to be neutral and objective. It opts for an approach that does not evaluate the aesthetic or intellectual worth of a product, any aspect of its production chain or the motivation behind its production. As a result, a wide variety of culture products is defined as culture, as long as they meet the stated criteria.

The framework also considers all culture creation, whether by amateurs or professionals, to be in scope. Culture products will be counted if they are accessible to consumers at some stage in the creative chain through economic transactions or other means.

Our approach deals with the full scope of the creative chain, from both social and economic perspectives. It is neutral as to the funding and governance that supports culture production and use, treating both the public and private sectors, and the not-for-profit and for-profit sectors as long as they meet the stated criteria. Finally, the model acknowledges that culture products and activity are found in both the formal and informal economies; quantifying the value of the informal economy is difficult to do at present, but its measurement is an ultimate goal of the framework.

The terminology used to describe culture in the framework has been chosen to reflect long-standing usage at the Culture Statistics Program at Statistics Canada. Thus terms such as ‘culture statistics’, ‘culture industries’ or ‘culture sector’ are used, rather than the terms such as ‘cultural statistics’, ‘cultural industries’ or ‘cultural sector,’ that may be used in other jurisdictions. In cases where the reader finds reference to ‘cultural’ as an adjective, such as in ‘cultural heritage’ it is either because the context requires it, or other sources have been quoted.

4. The criteria for culture products

The purpose of the Canadian Framework for Culture Statistics (CFCS) is to provide the conceptual model to support the measurement of culture products and the industries and occupations that produce them. Possible approaches to measuring culture are varied. They include defining culture according to a traditional fine arts approach, which identifies culture products narrowly according to their artistic, aesthetic or symbolic values. At the other end of the spectrum is a broad anthropological approach, which characterizes culture as including most creative human activity, including language and religion.

The CFCS finds its own path, defining a culture product as originating from the creative artistic activities of its creators and their output. It does not evaluate culture according to intellectual, moral, or artistic values. Rather, to be within the scope of culture (in scope), a good or service must comply with the CFCS definition of culture **and** satisfy at least one of the following six criteria:

1. It has the potential of being protected by copyright legislation, or in other words, be ‘copyrightable’. Examples include a magazine article, script, manuscript, drawing, choreography, book, newspaper column, sculpture, radio program, film, videogame, etc.;
2. It supports the creation, production, dissemination or preservation of culture products, e.g. recording, manufacturing, printing, broadcasting, podcasting, etc.;
3. It adds to, or alters, the content of a culture product (content services), e.g. editorial services, translation, illustration, layout and design, music, etc.;
4. It preserves, exhibits, or interprets human or natural heritage, e.g. historic sites and buildings, archives, museums, art galleries, libraries, botanical gardens, zoos, etc.;
5. It provides training or educational services aimed at individuals who create, produce or preserve culture products; or
6. It governs, finances, or supports directly culture creation, production or dissemination, e.g. services provided by government, unions, associations, copyright societies, etc.

What are goods and services?

The definitions of goods and services have been updated using concepts described in the North American Product Classification System (NAPCS).⁵ The definitions are built upon a new taxonomy for products, which expands the traditional division of products between goods and services to a new breakdown of tangible goods, intangible goods and services (Hill 1999).

5. NAPCS will eventually become an economy-wide classification covering both goods and services for Canada, the United States and Mexico. This provisional version includes products that are characteristic outputs of a range of service-producing industries, a classification that organizes goods and services throughout the economy in a systematic fashion. (Statistics Canada 2007b)

Goods

Goods, whether tangible or intangible, are entities over which ownership rights can be established, which can be traded, and which can be stored. The following characteristics define goods (Hill 1999, p. 438):

- the entire output is owned by the producer;
- it exists independently of its owner and preserves its identity through time;
- it can be transferred from one economic unit to another;
- it may be transported, or transmitted, from one location to another;
- it may be produced and stored for use at a later time;
- it provides a role for specialized distributors to operate between original producers and eventual users; and
- its use or disposal by its producer is separate from its production and takes place afterwards.

Intangible goods consist of originals (e.g. a master), created by persons or groups of individuals, such as authors, composers, architects, designers, film studios, orchestras, etc. who are engaged in creative or innovative activities of a literary, scientific, engineering, artistic or entertainment nature (Hill 1999, p. 438-439). They are separate entities over which ownership may be established and traded, and copies produced, which can result in significant economic return for the owner.

As defined in the North American Product Classification System (NAPCS):

Intangible goods include such things as scientific inventions, and “originals” such as the words in a book manuscript or the images stored on a film master. While they have no physical presence, ownership rights exist for them (established with patents and copyrights), they can be stored, and their ownership transferred. Intellectual property is an important category of intangible good. (Statistics Canada 2007b)

Tangible goods are those with a physical presence that can be seen and measured. Examples include newspapers, books, CDs, DVDs, paintings, or ceramics. Often, a tangible good is the physical expression (or a copy) of an intangible good, and can be sold or distributed separately by its owner or by others. A tangible good may also be an ‘original’, if it is one of a kind, such as a sculpture. In Canada, most tangible goods are classified according to a provisional list of NAPCS goods - referred to as the Annual Survey of Manufacturers List of Goods (ASM).⁶ This list classifies goods according to their industries of primary production, based on NAICS.

Services

Unlike goods, services are not separate entities over which ownership rights can be established and they cannot be traded separately from their production or use. Services involve relationships between producers and consumers, in that a service must be provided to another economic unit (Hill 1999, p. 441).

6 . The ASM List of Goods builds upon the work of the United States Census Bureau’s Numerical List of Manufactured and Mineral Products. (Statistics Canada 2010a)

A service can be one of a wide and complex variety of transactions that often involves some kind of alteration or improvement to an existing product. For example, producing a book requires the publisher to provide the creative services such as editing, proofreading, cover and book design, and a manufacturer that provides the printing and bookbinding services. The services themselves could not be performed without the existence of the original intangible good (the manuscript), while the final product is the tangible good (printed book).

Services are transactions between buyer and seller that benefit the buyer by improving the buyer's state, but cannot be stored or transferred to third parties (Statistics Canada 2007b, Introduction). Often the transactions are at the intermediary level that change the condition or status of the output (e.g. adding a music score to a film), rather than at the stage of final demand. By the time that their production is completed, the consumer must have received the service (Statistics Canada 2000, p. 41).

Two essential characteristics of services are that:

- services cannot be produced without the agreement, co-operation and possibly active participation of the consuming unit(s); and
- the outputs produced are not separate entities that exist independently of the producers or consumers. Service outputs must impinge in some way on the condition or status of the consuming unit(s) and are not separable from the latter (Hill 1999, p. 428).

5. The creative chain

5.1 Defining the creative chain

A value chain, known in this framework as the ‘creative chain,’ has been described as “a sequence of activities during which value is added to a new product or service as it makes its way from invention to final distribution” (Botkin and Matthews 1992, p. 26).

The creative chain consists of an initial creative idea, which is usually combined with other inputs to produce a culture good or service, through a series of interlinked stages between their production and use. A culture product must be created, produced, possibly manufactured or reproduced, and then distributed before it reaches, or is used by, a consumer. This chain of activity includes a number of distinct steps, usually occurring in business establishments. The basic steps of the creative chain are shown in Figure 1.

Figure 1
Basic creative chain for culture goods and services

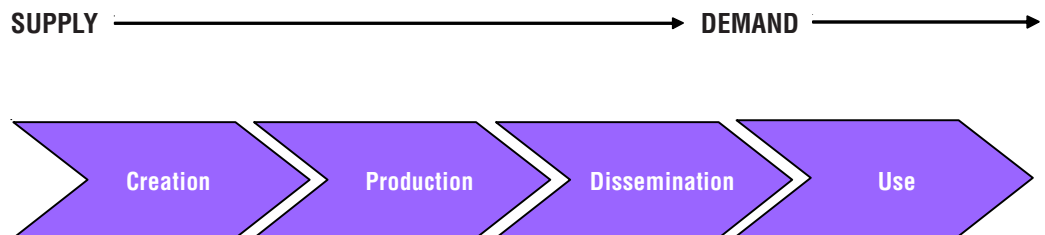
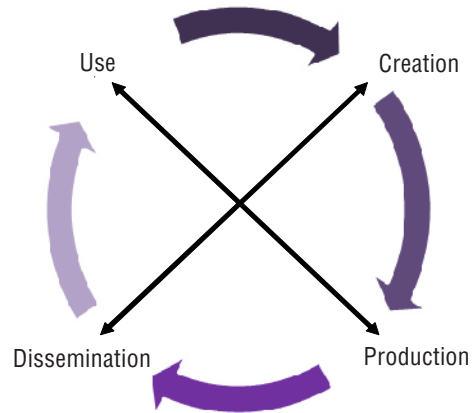


Figure 2 illustrates the circular nature of the creative chain. This model of the creative chain, which could also be called a culture cycle, demonstrates the interrelationships between supply and demand more clearly than the basic model in Figure 1, and emphasizes how use can have an impact on the act of creation. In this model, the creative chain measures not just economic connections, but also the feedback processes at any point on the chain, which in turn can inspire new creation.

Figure 2
Feedback process in the creative chain⁷



The process between the creation of an original product and its use can be simple or complex depending upon the number of stages it goes through and the influence of transversal domains (described later). Some products may not flow through all steps in the creative chain. The simplest form of creative chain is the creation of an original work, such as a painting, which the artist may sell directly to the consumer.

Simple: (original visual art):

- **Creation** – original painting
- **Use (Final demand)** – direct sale by artist to consumer

A more complex model is the movement of an original piece of music from creation to differing points of demand, either intermediate or final. Any or all of these steps (and more) could be included in the creative chain for an original piece of music.

Complex (music):

- **Creation** – composition of the initial product, i.e. a music score/song (including music, lyrics)
- **Creation** – orchestration
- **Production** – sheet music
- **Production** – performance by musician(s)
- **Production** – recording of music performance
- **Production** – design of CD packaging and information materials
- **Production** – manufacture of CD (or related good) and packaging
- **Dissemination** – wholesale or retail distribution of CD
- **Dissemination** – marketing and promotion to increase the value of the product
- **Dissemination** – licensing rights to other platforms, e.g. television programs, video games, feature films, radio program, website, concert DVD, music compilation, etc

7. Figure 2 is adapted from the creative chain model described in the UNESCO Framework for Culture Statistics (UNESCO-UIS 2009, p. 20).

- **Dissemination** – broadcast – radio, television, Internet
- **Use** – Internet download by consumer (free or paid)
- **Use** – consumer purchase or rental of music as CD, DVD, download
- **Use** – consumer listens to music by CD, DVD, download, streaming, etc.

5.2 Stages within the creative chain

The stages of the creative chain (creation, production, dissemination and use) ensure that the structure is consistent with standard Statistics Canada terminology used by the System of National Accounts (SNA). In particular, the stages for production and manufacturing, as described in the 2004 Framework, are merged into one category named “production”. Another step, previously called distribution, is renamed “dissemination”, to distinguish it from the much narrower concept of distribution used in the National Accounts. The Canadian Framework for Culture Statistics (CFCS) creative chain now reflects better the models emerging from other countries and international agencies.

Heritage provides a challenge. The 2004 framework created a separate model of the creative chain to accommodate heritage due to the difficulties of dealing with an industry that does not create culture goods. Physical heritage artifacts tend to be discovered or identified, conserved, interpreted and presented, rather than created. In this case, creation and manufacturing activities are not relevant. In addition, most of the activities involved in the production and the delivery of a heritage service are located within the same establishment, which carries an industrial classification that describes these activities. For the purposes of this framework, most heritage activities will be described in the production and dissemination steps of the creative chain.

5.2.1 Creation

The role of the creator is fundamental to the definition of culture and the creative chain. The creator drives the entire creative chain; without the role of the creator, there would be no culture.

The creation or authoring of an original is the basis for all culture goods or services. An original is any type of expression conceived independently by its creator, often described as an author or an artist. An original is the archetypal intangible good as it is possible to establish ownership rights over it and it provides economic value to its owner (Hill 1999, p. 440). An original is intangible because it begins its development without physical characteristics but, unlike a service, is a discrete entity, which exists separately from its creator or consumer. Ownership of an original may be recognized through copyright, and the original can be bought and sold in the same way, as are tangible goods.

Some key features of originals are that,

Originals have to be recorded and stored on some medium such as paper, films, tapes, disks, etc., in a form, which can be read or used by persons or machines, but the originals must be distinguished from the physical objects on which they are recorded....Originals are entities, which exist independently of their creators and the medium on which they are recorded. (Hill 1999, p. 439)

Copyright protection of the original is a significant criterion for culture products. The Berne convention for the Protection of Literary and Artistic Works, established in 1886, and last amended in 1979, defines the rights of an author of literary and artistic works; the list of works is similar to the culture products found in this framework (WIPO 1979). The World Intellectual Property Organization (WIPO) followed the Berne Convention with a Copyright Treaty (1996) extending the definition of literary and artistic works to include software and databases (WIPO 1996).

The culture content delivered by culture goods or services must be ‘copyrightable’, in that the original creation must be eligible for copyright protection, even if their creator/owner does not claim or employ the right, or if the work is now in the public domain.

The concept of an ‘original’ in the world of technology requires additional consideration. An original can be used to create a new original, in that a sound recording can be remixed to create a new sound recording, a book can be translated to create a new version of the same text, or different choreography can create a new ballet based upon an existing storyline. Conceptually these would all be treated as originals but are a step along in the creative chain.

The creation stage can be summarized as the originating of ideas and content, which can include the making of unique single products, such as a drawing, a craft, or a manuscript.

5.2.2 Production

The production stage consists of taking a creative original and producing a single copy (e.g. script, a master recording or film master) or multiple copies (music recordings such as CDs, lithographs, books, films). Production encompasses all of the steps that lead up to and include the making or manufacturing of a final finished product. This stage can also include, depending upon the product itself, a number of steps, which take the initial creative original from an idea through the stages of modelling such as models, maquettes, mock-ups, prototypes, or other intermediary forms of the final product.

Production is usually dependent upon the use of other goods and services in order to complete the final product. The goods and services used in the creative chain for culture products can include content services (e.g. editing, translation, design, etc.) and manufacturing services (e.g. printing,). Printing is included not because it is a culture service in its own right, but because it meets the second framework criteria: it supports the production of culture products. Printing is a manufacturing service that is required to turn a written text into print, just as a manufacturing service is required to produce a compact or digital disc from a master recording. Based upon the creative chain model, printing is defined as part of the production for the framework’s category for published works.

In addition to production related to new culture goods and services, this stage includes activities related to the preservation and conservation of archives, libraries, cultural and natural heritage. In this sense, the term ‘production’ encompasses the collection and organization of products, both tangible and intangible, for the purposes of preservation. Heritage products are preserved for posterity and, possibly, exhibition and re-use. The production stage includes the

conservation, preservation, and management of products, sites, and buildings that have cultural, heritage or natural meaning and value.

5.2.3 Dissemination

Dissemination represents the distribution of originals and mass-produced culture products to consumers. Establishments that disseminate culture products use a variety of methods including wholesale or retail sales, rental, marketing, and promotional activity, exhibition, the Internet, and radio and television broadcasting. The exhibition and transmission of information about heritage artifacts, collections and sites, are represented within the dissemination stage.

The availability of digital technology has revolutionized dissemination for culture products, increasing opportunities for creators to distribute products directly to consumers. Sometimes production and dissemination stages are found within a single business establishment. New methods of dissemination exist that allow consumers to obtain just-in-time products that previously required manufacturing and warehousing before they could be purchased. An example of this approach is 'print on demand' publishing, which results in the printing of books or other publications only after the receipt of a customer order. These new methods of dissemination complicate the measurement of culture as it becomes more difficult to distinguish between the various steps in the creative chain.

5.2.4 Use

The last stage in the creative chain consists of the use of culture goods and services. Traditionally, the use of culture products has included the purchase, borrowing, and reading of books, magazines, and newspapers, listening to radio, watching television, tickets for movies or live performances, admission to museums or galleries, playing a musical instrument, playing computer games, etc. The 2004 Framework used the terms 'participation' and 'consumption' in the discussion of final demand for culture products. Generally, participation and consumption denote a wide range of activities of individuals and groups in the creation and use of cultural products, including audiences and participants, as well as creators and 'stewards' (Stanley 2004, p. 5-10, 17).

Traditionally, consumption has been measured by spending behaviour (purchasing, subscribing to, or renting culture equipment and content), whereas participation has been counted as the type and number of participants or time spent (e.g. reading, watching television, visiting carnivals, listening to radio, viewing museum exhibits). However, the distinction between these types of demand masks the complexities raised by the imprecise nature of the terminology. One cannot easily put an economic value on culture use given the often no cost access to parks, public libraries, festivals, websites and heritage institutions. Alternately, participation can include involvement in culture activities that may also be measureable through a fiscal lens (e.g. paid drawing or acting classes, dancing at venues that require payment, listening to songs purchased from iTunes, etc.). In acknowledgment of the ambiguity of the traditional terms, whenever possible, the framework will employ the term 'use' to represent the concept of demand, rather than 'consumption' or 'participation'.

The term ‘use’ presents its own problems, however, as it does not appear to represent readily the idea of participating in a culture event. For example, it is difficult to refer to a person who attends a concert as ‘using’ the event, but neither does the idea of ‘participating’ truly represent the idea of listening to a concert. The economic concept behind ‘final demand’, however, is that the ticket represents the attendance in economic terms, while listening or appreciating or learning from the concert represents the event in social terms. In the end, all terminology is awkward. For this framework, the generic term ‘use’ to cover the concepts of participation, consumption, attendance, or activity appears to present the fewest problems.

Types of demand (Use)

In terms of economics, a culture product may be ‘used’ in many ways, either as a final demand product or as an intermediate input into the production of a final demand product.

Final demand, the term used by economists to represent final sales of goods and services to consumers, is what drives the economy. Within an economic system, final demand is attributed typically to four main sources:

1. Households – expenditures on consumer goods and services by individuals and the not for profit sector
2. Governments – public expenditures
3. Foreign – export demand, and
4. Businesses – capital spending

In the case of culture, most final demand sales are to households, governments and export markets. Examples of goods and services consumed directly by households include film and television productions, books, tickets to theatre performances, visual arts, music recordings, entrance to heritage museums, etc.

Intermediate demand (or input), the term used for sales between industries, is dependent on final demand. One business will produce a new product by using goods or services from another industry. Examples of these intermediate inputs in the production process include mixing the sound track for a movie, editing or translating a magazine, or designing the sets for a theatrical production. These goods and services are not consumed directly by individuals but are used to make other products. Some goods and services may feed both final demand and intermediate demand; for example, a book may be a final demand product purchased by consumers (final demand), or it may be an intermediate input used as the basis for a film or television script.

5.3 The creative chain in action

The creative chain does not judge the type of activity undertaken to produce the culture product, just as it does not judge the source of funding or the business model that governs these activities. To be in scope for culture, a culture good or service must comply with the CFCS definition of culture and satisfy at least one of its six criteria.

This means that the industrial processes used to move a product from creation to use are essential to the creation of the core culture product, whether or not the process itself is innately ‘cultural’. The result is that all stages in production, such as translation, editing and printing are in scope for culture if they are part of the creative chain for a culture good or service. The following example, taken from periodical publishing, demonstrates this approach. The publication of a periodical may entail all or some of the following stages:

- **Creation:** production of original content, such as articles, essays, editorial, drawings, photographs, etc. for inclusion in the periodical,
- **Production:** content services such as editing, proofreading, translation, page-setting, cover and other design, advertising content, printing, on-line content design, etc. are undertaken to prepare the periodical for the reader;
- **Dissemination:** the periodical can be made available to the consumer in a variety of formats, such as through the mailing of print copies, technical support for on-line subscriptions, newsstand distribution, or the availability of an electronic version for downloading (free or paid) or on-line viewing.
- **Use:** a consumer can purchase a periodical or obtain it free-of-charge, depending upon the business model of the publisher. Periodicals may be read or used in printed form, on-line or by download, and via different models such as subscription, single copy retail sales, inserted in another product (e.g. with a newspaper), through a library or from another source.

5.3.1 Locating culture goods and services in the creative chain

Culture goods and services are placed in a hierarchical model that distinguishes between core and ancillary goods and services depending on the primary purpose of the final product.

Core culture goods and services are those products that meet the criteria for culture and where the entire creative chain is in scope for culture. Their primary purpose is the transmission of culture content, and they are intended to elicit an emotional or cognitive response, and are eligible for intellectual property right protection. In general, core culture goods and services share a number of characteristics:

- They are the result of some type of creative artistic activity,
- They are protected by copyright or are ‘copyrightable’, and
- They can be produced by any industry. For example, non-culture establishments such as religious institutions or associations are not defined as culture industries, but they may publish books. These books are still core culture products, despite the industry classification of their publisher.

The 2004 framework declared that certain types of goods, such as visual arts, were only core if they were ‘originals’, whereas other types of visual art, covering the wide range from signed lithographs to unsigned posters, were to be classified as ‘other visual arts’, and were deemed to be ‘non-core’. Given that the contents of a visual art product, whether original or a copy, is the result of creative activity and contains intellectual property, all visual art is in scope as a core culture good in the 2011 framework.

Ancillary goods and services are a separate category, as their full chain of activity is not covered by the framework definition or criteria. In the 2004 framework, they were referred to as non-core goods and services. The primary purpose of ancillary products is to provide an artistic creative service, or an intermediary input, into a final product that is not culture. For example, the use or purpose of a final product such as an automobile, advertisement or building is not intended to transmit an intellectual or culture concept. However, ancillary services such as design, architecture or advertising are essential to the creation and production stages in the creative chain for products such as advertisements, furniture and built structures.

The recognition of ancillary products is important in order to measure the creative artistic activity related to the design of products whose purpose is not essentially ‘cultural’. Conceptually, these products are in scope for culture, from creation up to and including the parts of production that relate to their design. Any activities that relate to the manufacturing, construction or production of the final product or its dissemination to the public are not in scope for culture.

In a sense, this distinction may appear arbitrary. Other products, defined as culture goods and services, may also not have the transmission of an intellectual or culture concept as their primary goal (e.g. training films, how-to manuals, and passport photographs). The decision to make this distinction between core and ancillary products is a pragmatic one, which takes into account the need for the framework to reflect a definition of culture that is recognizable, measurable and reasonable. If the framework were to define all products that benefit from design as core culture, the final product of most manufacturing or construction projects would have to be defined as culture. This is neither reasonable nor desirable. Instead, the framework encourages the recognition of the creative artistic activity that is part of the development of ancillary products but not the entire activity chain for the final product.

The relationship between culture products and establishments

Culture products can be produced in any industry in the economy, whether or not it is defined as a culture industry (whose primary activity is the creation, production or dissemination of culture). Similarly, culture and non-culture establishments may produce either culture or non-culture products, or both. While culture goods and services are produced predominantly by establishments whose principal product is culture (i.e. culture establishments), they may also be produced by establishments that are not part of a culture industry (i.e. non-culture establishments).

Figure 3 maps the variety of places where culture and non-culture goods and services are produced. The following list contains examples for each box in the figure’s matrix:

1. A culture establishment (book publisher) publishes culture products (books)
2. A culture establishment (theatre company), whose principal product is culture (theatrical productions) could have a secondary product that is not culture (theatre restaurant meals).

3. A non-culture establishment (automobile manufacturer), whose principal product is not culture (automobiles) can also produce culture services as a secondary product (automobile design services)
4. A non-culture establishment (automobile company) manufactures non-culture goods (automobiles)

A study of culture industries may focus only on culture establishments irrespective of their product lines, while a study of culture products may look at any establishment that produces culture goods and services, whether or not the producer is a culture establishment. Depending upon requirements, some or all of the boxes in this matrix may be included in data analysis.

Figure 3
Supply of culture products by type of establishment

	Culture products	Non-culture products
Culture establishments	1. Culture products produced by culture establishments	2. Non-culture products produced by culture establishments
Non-culture establishments	3. Culture products produced by non-culture establishments	4. Non culture products produced by non-culture establishments

6. Defining the culture sector

6.1 Framework categories

For conceptual and measurement purposes, this framework uses its own unique categories of the different statistical dimensions of culture: product, industry, occupation, and instructional program. We refer to these categories as the domains and sub-domains of culture.

The framework categorizes culture with groupings of domains and sub-domains that are measurable, distinct, and intended to be recognizable to data users. At their highest level, domains allow us to identify a collection (aggregation) of industries, products, and occupations that are similar and provide a useful level of analysis. In most cases, these higher-level domains may be comparable at the international level. Sub-domains are expected to support analysis at a more detailed level.

The revised framework contains fewer and more manageable culture categories than the multiplicity of categories used in the 2004 framework. Some frameworks, such as the Conceptual Framework of Cultural and Communication Activity in Quebec, use a larger number of categories in order to define what they call ‘symbolic goods’ more distinctly (Martin 2002). This approach works well with the detailed culture classification system designed for Quebec (OCCQ 2004), but would not be feasible using the more generic classification systems, such as North American Industry Classification System (NAICS), that exist for statistics at national and international levels.

The Canadian framework uses consistent terminology to describe its categories and to allocate industries, products, and occupations that will assist in the measurement of the culture sector. The framework opts for the term ‘culture sector’, which is widely used and understood by the public and culture stakeholders, but does not represent the same concept as the term ‘sector’ used in NAICS or by the Canadian System of National Accounts.

6.2 Domains and sub-domains

Domains are categories used to group various entities conceptually within the different statistical dimensions of culture measured by the framework. Domains describe or categorize these dimensions, such as industries, products, occupations or instructional programs, but are not defined by any of them.

In some cases, a sub-domain might reflect an existing classification category in its entirety, but in other cases, it may contain only parts or, alternatively, be an amalgamation of more than one category. Domains and sub-domains are conceptual definitions that apply to all dimensions. They do not equal industries.

A **domain** is a category used to group and describe industries, products, and occupations. Generally, a domain suggests that a group of activities are alike in purpose or represent the predominant activity undertaken by a group of businesses. In some cases, the categories reflect existing classification systems used to define industries (e.g. film and video) and the industries themselves are highly intertwined. In other cases, the primary goods and services produced are similar in nature and intent (e.g. visual arts, crafts, and photography) but found dispersed across a number of NAICS industries.

A **sub-domain** is a subsidiary of a domain, which can be used to identify a number of definable related industries, products and occupations that represent a distinct sub-category of a domain. For example, **Books** is a sub-domain in the **Written and Published Works** domain.

As much as possible, the format of a product does not influence its placement in a domain and sub-domain. Almost all traditional culture products have become available on-line. This demands a clear differentiation of industries and products in the framework, not by similarity of format, but by the similarity of content. This goal is to make the framework ‘format agnostic’ or ‘technology neutral’. For example, if the primary activity of a business takes place on the Internet or by some other electronic method, its classification in the CFCS is the same as if the activity was conducted ‘face-to-face’ or by other ‘traditional’ means. In the case of periodicals, a business with an Internet-based periodical as its predominant activity is in the same domain (e.g. **Written and Published Works**) as if the predominant activity is publication of a print periodical.

In order to avoid double counting, each sub-domain is classified only once within the framework, even when there are instances where activities logically span more than one domain (e.g. music is created for use in movies, television, radio, sound recording, interactive games, etc.). This will be particularly useful when classifying businesses, which produce the same content in a multiplicity of formats.

In a limited number of circumstances, format will take precedence. In the case of the **Live Performance** domain, we are interested in the creative activity of the performance, not the original product upon which it is based. Therefore, a novel that is the basis for a script would be considered part of the **Written and Published Works** domain, whereas the theatrical production would be part of the **Live Performance** domain.

The decision to include or exclude an industry or product in a domain can have a significant impact on the results of its measurement. A wide variety of equipment and tools such as movie cameras, artist supplies, musical instruments, theatrical supplies, etc. are used at many stages in the life of a culture product, including their creation, production or dissemination. This framework proposes that these inputs should be measured at the point of the creative chain where they are used. For example, the cost of producing a ballet includes the cost of ‘tools’ such as ballet slippers, stage sets, lighting supplies, musical scores, etc. The cost of using these tools is included in the expenses reported by the individuals and establishments that create, produce or exhibit the ballet and are an integral part of the costs of business.

This approach differs from the UNESCO framework, which measures not only the use but also the manufacture of this equipment in a separately measured domain called “Equipment and Supporting materials.” This is because UNESCO has determined that even though these materials are not essentially ‘cultural’ they are necessary for the existence of these culture products (UNESCO-UIS 2009, p. 30). The effect of the addition of this category is that it measures the manufacture of equipment, such as data processing machines, computers, bookbinding machinery, printing presses, optical instruments, photographic equipment. While the choice to measure equipment and supporting materials has its merits, the Canadian framework has chosen not to replicate this approach for fear of overstating the size of the culture sector. While we recognize these tools as enablers and drivers of the sector, their use is measured as an input into the creative chain, and the cost of this use is included in the relevant domain. As they are not themselves culture products, the production and manufacture of these inputs are not part of culture. The measurement of tools that are employed by consumers to use culture products will be described later in the framework under the heading of **Mediating Products**.

In general, the criteria for allocation to domains are as follows:

- format agnostic (as much as possible)
- usability
- international comparability, and
- the domain is recognizable to culture sector and data users

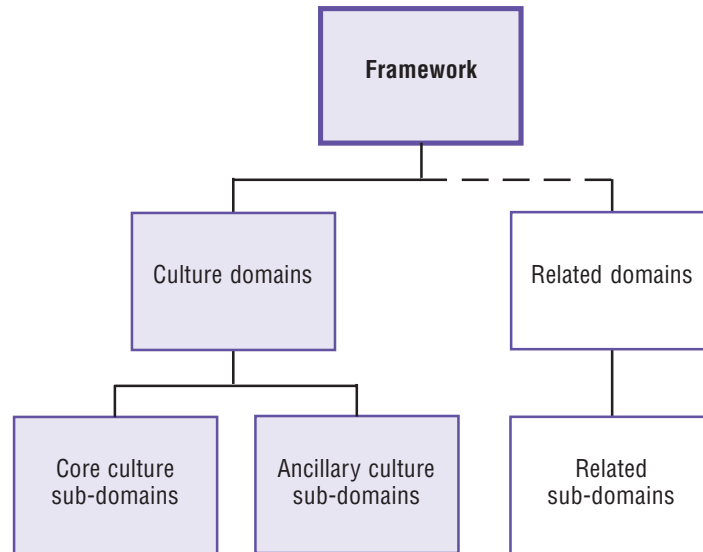
6.2.1 Conceptual components of the framework

Core culture sub-domains produce goods and services that are the result of creative artistic activity and whose main purpose is often the transmission of an intellectual or culture concept. By illustration, the Book publishing core sub-domain includes the creation of a written manuscript, the work of editors and publishers, management of copyright, printing and distribution of books, and the use of books by readers (whether purchased from retail, or borrowed from a library).

Ancillary culture sub-domains produce goods and services that are the result of creative artistic activity (e.g. designs, architectural plans), but their primary purpose is not the transmission of an intellectual or culture concept. The final products, which have primarily a practical purpose (e.g. a landscape, a building, an advertisement), are not covered by the Framework definition of culture.

Related domains, while linked to the broader definition of culture in society, have no culture components according to the criteria outlined in the Framework. Related domains are not included in the measurement of culture but are described in this framework in recognition of their strong links with culture in many Canadian jurisdictions.

Figure 4
Relationships between levels of domains



Transversal domains – A transversal domain supports culture and enables the creative chain to function. The transversal (cross-cutting) domains, which include **Education and Training**, and **Governance, Funding and Professional Support**, produce goods and services that support all core and ancillary culture sub-domains. The industries, products and occupations in the transversal domains are not fundamentally cultural but are an integral part of culture because the culture domains could not exist without them. Alternatively, industries, products and occupations that make up the transversal domains would not be present without the existence of culture.

Infrastructure domains consist of groupings of goods and services that support the use and consumption of culture content. These domains are not essentially part of culture but provide necessary supports for its use (e.g. **Mediating Products** and **Physical Infrastructure**).

6.3 Structure of the framework: Differentiation between domains

The framework contains six culture domain categories that categorize core and ancillary culture industries, products, and occupations:

- A. **Heritage and Libraries**
- B. **Live Performance**
- C. **Visual and Applied Arts**
- D. **Written and Published Works**
- E. **Audio-visual and Interactive Media**
- F. **Sound Recording**

In addition to the six domains that group culture by similarity of content, two other types of domain categorize industries, products or occupations that are directly related to, and cut across, all six content domains.

Transversal domains

G. Education and Training

H. Governance, Funding and Professional Support

Infrastructure domains

I. Mediating Products

J. Physical Infrastructure

Both the transversal and infrastructure domains are conceptually part of culture according to the framework definition and criteria, but they are treated differently when culture is measured. The ways that they differ conceptually from the culture domains, and from each other, are described in this section of the framework. The differences as they relate to measurement are explained in the *Classification Guide for the Canadian Framework for Culture Statistics 2011*.

Figure 5
Domains in the Canadian Framework for Culture Statistics

Culture Domains					
A. Heritage and libraries	B. Live performance	C. Visual and applied arts	D. Written and published works	E. Audio-visual and interactive media	F. Sound recording
Core Culture Sub-domains					
<ul style="list-style-type: none"> Archives Libraries Cultural heritage Natural heritage 	<ul style="list-style-type: none"> Performing arts Festivals and Celebrations 	<ul style="list-style-type: none"> Original visual art Art reproductions Photography Crafts 	<ul style="list-style-type: none"> Books Periodicals Newspapers Other published works 	<ul style="list-style-type: none"> Film and video Broadcasting Interactive media 	<ul style="list-style-type: none"> Sound recording Music publishing
Ancillary Culture Sub-domains					
		<ul style="list-style-type: none"> Advertising Architecture Design 	<ul style="list-style-type: none"> Collected information 		
Transversal domains					
G. Education and training					
H. Governance, funding and professional support					
Infrastructure domains					
I. Mediating products					
J. Physical infrastructure					

Heritage and Libraries

The **Heritage and Libraries** domain consists of four core sub-domains: **Archives**, **Libraries**, **Cultural Heritage**, and **Natural Heritage**. A significant principle behind the services undertaken by heritage institutions is to collect, document, conserve and exhibit collections in order to explain human development, encourage further research and support creative experience. As with the other domains, digital content, such as virtual museums, libraries or archives, are categorized with their ‘real-life’ counterparts in **Heritage and Libraries**, rather than in a separate digital category.

Heritage and library activities can also take place in other domains. An example is the preservation by an author of an original manuscript, or a performing arts company’s retention of its original theatre programmes. The private collections of a wide range of business establishments can often act as the inspiration for new creations. For example, an advertising company may create a new campaign built on earlier advertising efforts, or a publisher may design a new book cover based upon a previous design concept. This type of heritage activity is not easily measured but the concept is important for understanding the scope and impact of heritage.

1. **Archives** are any type of heritage establishments that house archival collections and provide archival services. Archival collections can consist of private and government manuscripts, photographs, sound recordings, videos, films, maps, microfilm, electronic and other types of original historic records collected, documented, preserved, managed, and conserved by institutions entrusted with their care. Archives may house the collections and records of governments, businesses, organizations, institutions or individuals. The role of archives as the collective memory or the storehouse of the nation underlies their importance in support of new creation.
2. **Libraries**, both physical and virtual, are establishments that house published print, microfilm and electronic publications as well as related unpublished originals, such as theses, single copies of manuscripts, pre-published works, etc. Libraries provide reference and/or borrowing services to users, as well as playing a pivotal role in the collection, classification, preservation, and conservation of library materials. The UNESCO framework places libraries in its ‘Books and Press’ domain rather than in ‘Cultural and Natural Heritage’, due to their role in the dissemination of books and published works. Yet, libraries play a significant role in the collection of other types of media, such as photographs, maps, electronic media, as well as in their management and dissemination. The similarity between libraries and other heritage institutions is equally strong due to their collection and research activities. The main issue, however, is that a library can collect materials and never disseminate them, but it cannot disseminate what it does not collect. In the CFCS, libraries are located in the **Heritage and Libraries** domain to recognize their important collection and preservation activities.
3. **Cultural Heritage** focuses on the identification, documentation, and preservation/conservation of artifacts, buildings, monuments, engineering works, and sites that have value of historic, culture, aesthetic, scientific, or social significance (UNESCO-UIS 2009, p. 25). Cultural heritage institutions include:
 - **Museums**, including art museums, public art galleries, museums of human heritage, planetaria, science centres, and virtual museums. A museum can be defined as any “...permanent institution in the service of society and its development, open to the public, which acquires, conserves,

researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment” (ICOM 2004). Museums and related cultural heritage institutions include living museums, virtual museums, and digital collections made available by heritage institutions on the Internet. Commercial art galleries, which exist for the sale rather than preservation of visual and applied arts, are placed in the **Visual and Applied Arts** domain.

- **Historic sites and buildings**, including archaeological sites. Historic sites and buildings can be found in almost any setting and can range in size from a single building to works that span great distances. They may also still be in use today for a variety of purposes, including commerce, habitation, and leisure. To be included, a historic site or building should be listed in a register of places of historic significance. Examples include L’Anse aux Meadows, the Fortress of Louisbourg, Montreal’s Bonsecours Market, Fort Calgary, Toronto’s Distillery District, York Factory, etc.
4. **Natural Heritage** consists of services that encompass the management, description and interpretation of natural, botanical, and zoological sites, which are of outstanding universal value with historic, aesthetic, scientific, environmental, or social significance. The **Natural Heritage** sub-domain includes nature parks and reserves, zoos, aquaria and botanical gardens such as the Vancouver Aquarium, the Royal Botanical Gardens, and the Toronto Zoo, as well as conservation areas, with interpretation functions, that protect natural heritage.

Live Performance

This domain includes live performances of theatre, dance, opera, musical theatre, orchestras, music groups and artists, circuses, puppetry, and multidisciplinary events such as celebrations and festivals. The domain includes promoters and presenters involved with live performances, as well as the physical infrastructure used to house these events where these are facilities dedicated to live performance such as theatres or concert halls. As with all domains, **Live Performance** includes not-for-profit as well as for-profit activities. **Live Performance** consists of two core sub-domains: **Performing Arts** and **Festivals and Celebrations**.

1. **Performing Arts** consist of five groupings:
 - Theatre (except Musical),
 - Musical theatre and Opera,
 - Dance,
 - Music, and
 - Other performing arts.

The sub-domain includes scheduled performance series (e.g. main season) or individual productions (e.g. run-outs, touring). Only live performances are included in this domain; recordings of live performances, such as sound recordings, film, video, radio, television, or digital formats are included in their distinct domains.

2. **Festivals and Celebrations** consist of organized series of live special events and performances, usually in one or a few outdoor venues, or in non-dedicated in-door venues. Sometimes referred to as multidisciplinary events, festivals will often consist of two or more artistic disciplines related to live performance, with each discipline retaining its own identity.

Examples of festivals and celebrations include:

- special culture events such as the Ottawa International Chamber Music Festival, Fredericton’s Harvest Jazz and Blues Festival, and Montreal’s Just for Laughs Festival
- organized community events such as country fairs that present live performances (e.g. Sutton Fair, PEI Old Home Week)
- exhibitions (e.g. Pacific National Exhibition, the Manitoba Royal Winter Fair)
- holidays celebrations (e.g. Canada Day, St. Jean Baptiste Day, National Aboriginal Day)
- special festivals or events (e.g. Tall Ships Nova Scotia, Yellowknife Solstice Festival). Special events that are organized as part of other programming, such as the live artistic performances scheduled for the Olympics or the Canada Games, would be included in **Festivals and Celebrations**.

Film, book, and other festivals that do not consist of live performing arts are located in the domains that they celebrate.

Visual and Applied Arts

The **Visual and Applied Arts** domain includes four core sub-domains: **Original Visual Art, Art Reproductions, Photography, and Crafts**, and three ancillary sub-domains: **Advertising, Architecture and Design**. Commercial establishments, such as commercial art galleries or artist-run galleries, which exhibit, sell or exchange visual and applied arts, are included.

These sub-domains focus on the creation of art works that are visual in nature and may be multi-dimensional. The framework recognizes that the visual arts are open to interdisciplinary practices, which may include performance art, conceptual art, and virtual art. An interdisciplinary category is not feasible, for statistical purposes, so these art forms are categorized according to what is determined to be their primary activity.

Core sub-domains

1. **Original Visual Art** consists of original paintings, sculptures, original and limited edition prints, drawings, mixed media works, installations, engravings, lithographs, original, unpublished artist books, electronic art, and fibre works.
2. **Art Reproductions** include copies of original visual arts produced with the use of technology, such as unlimited edition prints, posters, statuettes, and ornaments.
3. **Photography** includes photographs of any type or content. As with books, the content or medium of the photograph is immaterial as the creative act of photography meets the criteria for core culture. Photographic images contain copyright, which the photographer may retain or sell to others. Images, taken for artistic reasons, may be sold for commercial purposes and vice versa. For this reason, the photograph’s content or objective, whether it is artistic, social, commercial, or educational, is not a relevant factor in its inclusion as part of culture.
4. **Crafts** are original artisanal products that have been “produced by artisans, either completely by hand or with the help of hand-tools, or even mechanical means, as long as the direct manual contribution of the artisan remains the most substantial component of the finished product” (UNESCO and ITC 1997, p. 6). Crafts include a wide range of produced goods, ranging from blown glass, jewellery, and carvings to tapestries, artisan-produced paper, weavings,

and ceramics. They can be produced in a wide variety of materials such as fibre, leather, metal, pottery, textiles, wood, or glass and may be used for functional or decorative purposes.

Unlike the 2004 Framework, **Crafts** are now included, despite the inherent difficulties of measuring this core sub-domain. The challenge relates to the aggregation of crafts in NAICS 2007 with industrial production in manufacturing industries. Conceptually, however, crafts conform to the framework's criteria for culture, and are recognized as works of creative expression.

Ancillary sub-domains

The term 'ancillary' refers to those sub-domains where there will be limits on measurement because they do not meet the framework definition or criteria for culture. While activities in ancillary sub-domains benefit from creative artistic activity, such as design, the final product is not essentially 'cultural'. This is a pragmatic decision that takes into account the need for the framework to include sub-domains that are recognizable as culture. Otherwise, if all products that benefit from design were to be included as core, the result would be a sector that is significantly larger than what is commonly understood to be culture.

For this reason, the framework measures only a portion of the creative chain for the **Visual and Applied Arts** ancillary sub-domains of **Architecture**, **Advertising**, and **Design**. Conceptually, these services are in scope for culture, from creation up to and including the parts of production that relate to their design. Any activities that relate to the manufacturing, construction or production of the final product or its dissemination to the public are not in scope.

1. **Advertising**, like design and architecture, is only in scope for the creative activity undertaken in advertising agencies in the creation of advertising content. The creative design of an advertisement, whether print, broadcast, or electronic, meets the definition of culture. Production is also included because the skills and products used to produce advertising are creative, such as song and jingle writing, script and text writing, acting, singing, drawing, film, video and audio production, casting, design, visual arts, photography, etc. Other advertising activities, such as public relations, media buying, direct mail, telemarketing, leasing of billboards, and ad placement are related to the final non-culture product (the publicity), and are excluded.
2. **Architecture** is concerned with the design of buildings and with landscape design. Creation services that are included in this group include design and construction documents; and plans, studies and other advisory services related to the design of buildings of public and private residential and non-residential buildings, structures, and environments. This sub-domain also includes urban planning. Only the design services of architecture and landscape architecture are included in culture, the physical construction of the buildings or built landscapes themselves are excluded. The built landscape, if designated as an historic site, would rest in the **Heritage and Libraries** domain.
3. **Design** is a creative activity that transforms objects, environments, and services. Design is also a product in itself, in that it is an input into many other final products, including those produced by the live performance, publishing, broadcasting, film, and sound recording industries. The CFCS includes graphic, interior, industrial, jewellery, fashion, website, and other specialty design services. Engineering design is excluded from the definition of culture. Landscape design is included in the **Architecture** sub-domain.

Written and Published Works

The **Written and Published Works** domain represents a wide variety of publishing described in its core sub-domains of **Books, Periodicals, Newspapers** and **Other Published Works**, and ancillary sub-domain of **Collected Information**.

There are international and historical precedents for grouping publishing industries together, especially where steps in the creative chain come together at the wholesale and retail distribution levels. In all cases, written and published works in this domain warrant copyright protection. In Canada, copyright applies to all original literary, dramatic, musical, and artistic works. In addition to books, periodicals and newspapers, copyright protection exists for other published works such as maps, calendars, postcards, pamphlets, and greeting cards. They are included as core culture products as **Other Published Works**.

As long as they meet framework criteria, written and published works are included, regardless of their content or style, so that fiction, children's, academic, reference, professional, technical, scholarly and other types of content are included in this domain.

Written and Published Works includes content in traditional print formats, as well as CD-ROM's, diskettes, audiocassettes, microform, Braille, and on-line and downloadable electronic publications, such as e-zines and audio books, on-line newspapers, and eBooks. The consumer can obtain these products through any number of paid or unpaid means including libraries, subscriptions, new and used retail venues, free distribution, websites, podcasts, RSS feeds, etc.

Core sub-domains

1. **Books:** In an increasingly digital world, there is no longer an internationally agreed upon definition of book. The framework defines a book as a set of written pages, published as a single entity, and which may contain a story, information, poems, photographs, drawings, and other forms of writing, on any subject matter. The concept of books requiring binding and a cover to distinguish them from other types of publications is important in the case of print publications, but is not relevant for books available in non-print formats, such as engraved, digital, or audio formats. Artist's book works, consisting of original unpublished visual art, are not treated as books, but are in the **Original Visual Arts** sub-domain of **Visual and Applied Arts**. Book festivals or fairs, such as the Festival of Words in Saskatchewan and the Salon du livre de l'Estrie, are part of this sub-domain.
2. **Periodicals** are published works that appear in a new edition on a regular schedule, e.g. weekly, monthly, quarterly or annually. The content can cover any subject matter and can be available in print, digital, audio, or other formats. Periodicals can include consumer magazines, academic journals, newsletters, trade publications, or other types of regularly released publications. Periodical trade fairs and festivals, such as MagNet and Word on the Street, are included in this sub-domain.
3. **Newspapers** are a type of periodical publication, released on a regular schedule that contain news, editorial, information, and advertising, and may be available for a fee or free-of-charge, in print, digital or other formats.
4. **Other Published Works** include published materials, in printed or digital form, such as brochures, leaflets, postcards, greeting cards, and calendars. These published works are eligible as culture products because they have copyright protection and are the result of creative activity.

Ancillary sub-domain

Other publications, such as catalogues, directories, and related material, are not core culture products, but are defined as ancillary culture products in the **Collected information** ancillary sub-domain. Their creation and design are included in culture, but their printing, reproduction, distribution, and use are not.

1. **Collected Information** consists of the design and development of published collections of information, either in printed or digital formats, which are eligible for copyright protection. Examples include catalogues, directories, databases, and other publications containing collections of copyrighted information. Because this is an ancillary sub-domain, only the design of these products is considered in scope, not their reproduction (printing, etc) or dissemination.

Copyright covers these types of published works even though the protection is limited. Canada's *Copyright Act* provides the basis for the protection of databases, by extending copyright protection to original literary works, including compilations. The *Act* defines compilations as works "resulting from the selection or arrangement of data." A database may be protected by copyright law if it is a compilation and the compilation is an original work. Early case law in Canada has suggested that labour alone was sufficient to satisfy the requirement of originality. This approach is being argued in the courts,⁸ and is not defined clearly in copyright legislation. For this reason, databases and similar products, such as directories and catalogues, are ancillary rather than core culture products.

Audio-visual and Interactive Media

The **Audio-visual and Interactive Media** domain is split into three core sub-domains: **Film and Video**, **Broadcasting** and **Interactive Media**. Traditionally, the film, video, and the radio and television broadcast industries, and their allied products and occupations are linked in culture frameworks; the CFCS retains this connection by placing them in a single domain, recognizing the growing interrelationships that mark these products from creation to use.

The difficulty of measuring the growing influence of digital media is reflected strongly in this domain. Broadcasters and digital content providers are not contained easily within traditional classification structures during this period of enormous industrial and technological change. Unavoidably, this domain mixes content categories (e.g. film, video, radio programs, television programs, and interactive games) with their means of transmission (e.g. radio, television, and Internet broadcasting). This seeming anomaly reflects the convergence of methods of transmission that is a predominant feature of the digital age, with its explosion of new products and dissemination possibilities.

8. In the 1997 case (*Tele-Direct*), a telephone directory was found to have been assembled according to common standards of arrangement, and, therefore, to have expended only a minimal degree of skill, judgment and labour in the selection or arrangement of the data. Accordingly, the court held that the plaintiff had no copyright in the directory. However, in 1997 a Federal Court of Appeal decision confirmed that copyright in Canada subsists only in compilations that involve a "creative element" or "inventive" labour. As per *Tele-Direct (Publications) Inc. v. American Business Information, Inc.*, [1998] 2 F.C. 22.

1. **Film and Video** are forms of entertainment or education products that typically enact a story, usually with sound, and a sequence of images that give the illusion of continuous movement. Film and video establishments are engaged primarily in activities related to the creation, production, and dissemination (distribution, exhibition, or sales) of audio-visual works. This sub-domain includes the creation and production of feature films, short films, live action and animated films, television programs, documentaries, and videos in all formats including film, video, HD, digital, streamed and downloaded content, as well as dissemination services such as cinemas and film festivals. This sub-domain excludes broadcasting activity.
2. **Broadcasting** includes the programming and services of broadcasters and service providers of a variety of traditional and new types of content. This sub-domain includes those establishments engaged primarily in activities related to the transmission (dissemination) of radio, television and Internet-based programming. Broadcasting has traditionally been treated as a core culture sub-domain because most broadcasters do some in-house production and transmission as well as transmission of the content produced by others. At the same time, broadcasting is also an important distribution vehicle for content creators in the film, video and sound recording industries. This role is now more complex due to the appearance of innovative technologies, which are increasing the availability of distribution channels for culture content. Internet-based broadcasting services are included in the Broadcasting sub-domain, along with traditional services.

Radio, television, and the Internet are in the process of converging as the means of transmission and reception cross over boundaries that existed previously between the systems. Research indicates that Canadians are increasingly turning to the Internet for broadcasting-type content, particularly television programs.⁹ Some Canadian radio and television networks make episodes of conventional programs available on the Internet shortly after their initial broadcast. Internationally, this trend is becoming increasingly clear as three of the broadcast distribution technologies that support the transmission of video (Internet-based video, Internet Protocol Television (IPTV), and wireless mobile video/television) represent the fastest growing subset of Internet and mobile.

The term ‘broadcasting’ is used as a catchall to describe the transmission of radio and television programming. It is important to note that providers of Internet access services are not included in broadcasting as they are not involved in the actual provision or transmission of content, but instead provide the network to support transmission by others.¹⁰ So long as Internet Service Providers (ISPs) maintain a content-neutral approach, they fall outside of the Broadcasting Act and are not subject to policies found in broadcasting legislation. Reflecting this decision, this framework excludes ISPs from the broadcasting sub-domain, as they support the transmission of culture and other types of content, but are not, at present, content creators or producers.

9. Private data suggest that the majority of of Internet traffic by 2013 will be comprised of professionally produced video content (Nordicity 2008, p. 32).

10. In 2009, the Federal Court of Appeal was asked to consider whether the service provided by Internet Service Provider (ISPs) was similar to traditional broadcasting. The application to Federal Court of Appeal for reference by the CRTC contained the question: Do retail Internet service providers (ISPs) carry on, in whole or in part, “broadcasting undertakings” subject to the Broadcasting Act, [S.C. 1991, c. 11 (the Broadcasting Act)]when, in their role as ISPs, they provide access through the Internet to “broadcasting” requested by end-users? In 2010, the court ruled that providing access to broadcasting is not the same as broadcasting. (CRTC: 2010 FCA 178 (2010), Para 13). ISPs enable end-users to gain access to the Internet and enable the delivery of content through the Internet to end-users. The functions and operations of ISPs do not generally differ according to the type of content being delivered to the end-user – whether it be alphanumeric, audio or audiovisual.

For the purposes of the framework, there are three services included in this sub-domain:

- a) **Radio:** Traditional, satellite, pay and specialty radio production programming and related services
- b) **Television:** Conventional over-the-air (OTA) television, cable, satellite, pay and specialty television programming and related services
- c) **Internet:** Programming services and content, such as podcasts, on-line, streamed, mobile, and other types of on-line digital audio and visual products

3. **Interactive Media** is a sub-domain of **Audio-visual and Interactive Media** that includes relevant parts of interactive digital media (IDM). Also known as new media, IDM has been defined as “digital content and environments with which users can actively participate or which facilitates collaborative participation among multiple users for the purposes of entertainment, information or education, and is commonly delivered via the Internet, mobile networks, gaming consoles or media storage devices” (CIAIC 2009, p. 20). Some products that may be broadly defined as interactive digital media by other jurisdictions are deemed to fall within other ‘traditional’ domains in this framework. For example, an interactive on-line museum site will be included as part of the **Cultural Heritage** sub-domain, rather than under the **Interactive Media** sub-domain. This is because the content of a product carries more weight in the determination of placement in a domain, than does the format.

Interactive digital media consists of a variety of heterogeneous activities found at every step of the creative chain, and classified across a large number of NAICS industries. IDM ‘activity clusters’ can be found in industries that are involved with gaming, software design, web design, interactive marketing, animation and other film and television related digital services. Some of these activities meet our definition of core culture industries, while others do not and are ineligible. In particular, much of what is considered IDM is not related to culture, but overlaps more generally with the information technology sector and software development, and is not of interest to the CFCS. To clarify the distinction between the broader universe of IDM, as it is often perceived, and what we specifically include in the framework, we refer to **Interactive Media** (IM) to identify that subset of IDM activities, which are involved in the provision of culture content.

For the purposes of the CFCS, it is also important to distinguish between players active in the provision of content, and those who provide only technical infrastructure and support (such as hosting web-servers, wireless networks or providing Internet access). In addition, on-line websites and portals for interactive culture activity, such as social networks, video sharing portals, and photo sharing websites, are not culture products. Instead, they are tools that provide the infrastructure for creating and sharing a wide variety of culture and other types of content. Content providers are included in the **Interactive Media** sub-domain, while Internet support services and portals are categorized as a virtual infrastructure within a distinct category called **Mediating Products**. These products are described later in the framework.

The **Interactive Media** sub-domain is defined in this framework as the parts of IDM that consist of electronic, video, or on-line games, including console games, on-line games, wireless games, and PC games as well as other related interactive digital edutainment products. At a conceptual level, many of these products meet the criteria for culture because they are protected by copyright and are based upon creative artistic activity.

The interactive games sector straddles two worlds: creative artistic activity and software. The vast majority of the production processes involved in interactive games creation and production are the same as those used in the film industry. They include, for example, animation, cinematography, motion-capture photography, art direction, etc. The minority of production processes are within a software industry category, such as coding and software engineering. The key factor for inclusion in this sub-domain is interactivity.

The United Kingdom and Australia, using a concept of creative industries,¹¹ include culture activities that link creativity with commercial markets. The WIPO (World Intellectual Property Organization) uses a concept of copyright industries,¹² which includes interactive digital software, as well as all other types of software and computer services. The Canadian framework, similar to UNESCO, includes only products that meet the criteria for culture, and specifically excludes operating systems, firmware, and most types of applications software (productivity, medical, business, etc.). Software, computers and game consoles are used either as tools to support the production of content or as mediating products that support the use of content. For pragmatic purposes, they are not defined or counted as culture products in this framework.

Interactive media products will be difficult to measure using existing classification standards; North American Product Classification System (NAPCS-provisional) does not have any categories that disaggregate interactive media from software or other types of electronic products. In addition, as interactive media has much in common with other culture domains – such as animation, lighting design, music creation, voice-overs – these overlaps will make it difficult to tease out the interactive portions. Methodology will have to be developed to allow for the identification or estimation of interactive media to report accurately on the supply and demand for products that meet the definition of culture.

On the other hand, as audio-visual and interactive media formats merge, and as content is increasingly shared (e.g., television shows with interactive blogs, DVD formats, on-line streaming, web phones to share culture content as well as communication) it could become progressively more difficult to disaggregate data for the various formats. This provides even more reason to create an audio-visual category that contains all of these different industries with their interconnected final products.

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11. Creative industries are defined in the UK as those industries “which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property” (European Commission 2006, p. 47). In Australia, creative industries are said to have “a stronger degree of commercial focus rather than the predominantly aesthetic objective of the traditional cultural industries”(Higgs et al. 2007, p. 4).
 12. Copyright industries are industries “engaged in the creation, production and manufacturing, performance, broadcast, communication and exhibition, or distribution and sales of works and other protected subject matter” (Higgs et al. 2007, p. 51). The term copyright industries is also used in Siwek (2009, p. 9)

Sound Recording

The industries, products, and occupations related to sound recording do not fit easily into a single domain as they can include elements of live performance. They can also be inputs into other sub-domains, such as films, videos, and interactive media products. UNESCO includes sound recording as part of music in its 'Performance and Celebration' domain (live culture events). That option encompasses music in its entirety, regardless of format, including both live and recorded sound. The Canadian framework, similar to Quebec and Australia, does not use the UNESCO design, but retains the distinction between sound recording and live music performance used in 2004 in order to satisfy the needs of Canadian users. Following this approach, all activities related to the creation of recorded music, including music composition, music publishing, and distribution, including digital music downloads and uploads, are classified together in **Sound Recording**. Only the performance of music in a live setting (concert, show, festival, recital) is classified elsewhere, along with other live presentations, in **Live Performance**.

Sound recording consists of two core sub-domains:

1. **Sound Recording** is the process of creating, producing and recording of sound signals for reproduction at any subsequent time, on another medium such as magnetic tape, phonograph records, and various digital recording devices. In Canada, the sound recording industry is comprised of activities related to the production of master recordings; the production, release, promotion and distribution of recordings from masters; the manufacture of duplicate recordings; the operation of recording studios; and the distribution of recordings, in any medium, including the down and uploading of music and other recorded sound.
2. **Music Publishing** is the business of acquiring, protecting, administering and exploiting the rights in musical compositions, whether they are in manuscript, print, recorded, broadcast, or performed music. It also includes the composition and arrangement of music. Composers contract with music publishing companies to exploit their songs, with both parties sharing the income generated from this commercial activity. Before the introduction of recordings, composers and publishers earned their income primarily from the sale of sheet music. Today, songs are used commercially in a variety of media, including recordings, radio, television, film, video and the Internet. This is done through the issuance of mechanical licenses, synchronization licenses, performing rights licenses, as well as other licenses authorizing various uses of the songs.

Table 1
Model for the Canadian Framework for Culture Statistics

Culture domains					
A. Heritage and Libraries	B. Live Performance	C. Visual and Applied Arts	D. Written and Published Works	E. Audio-visual and Interactive Media	F. Sound Recording
Core culture sub-domains					
<p>1. Archives: includes archival collections and services</p>	<p>1. Performing Arts: includes live performances by individuals and companies of theatre (incl. musical and dinner theatre), opera, dance, orchestras, music, circuses, magic shows, ice shows, puppet theatre, mime shows, etc. as well as services such as promoters and presenters of performing arts.</p>	<p>1. Original Visual Art: includes original art such as paintings, drawings, pastels, engravings, prints, lithographs, sculptures and statuary, as well as dissemination services such as commercial art galleries.</p>	<p>1. Books: includes all published content and formats, regardless of delivery platform, including print, audio-books and eBooks, as well as dissemination services such as book fairs, literary festivals, reading series, and related events.</p>	<p>1. Film and Video: includes feature films, short films, live action and animated films, documentaries, videos, and interactive movies, in all formats including film, HD, digital, streamed and downloaded content, as well as dissemination services such as film festivals and related events.</p>	<p>1. Sound Recording: includes sound recording services, record production, record reproduction, and distribution, in all formats, regardless of delivery platform, including on-line digital or downloaded music content.</p>
<p>2. Libraries: includes library collections and services.</p>	<p>2. Festivals and Celebrations: includes live performed events, including festivals, fairs and other celebrations with live performances of music, theatre, dance, comedy, improvisation, multidisciplinary events, and services of promoters and presenters of live performed events.</p>	<p>2. Art Reproductions: include copies of original visual arts, produced with the use of technology, such as unlimited edition prints, posters, statuettes, and ornaments.</p>	<p>2. Periodicals: includes all published content and formats, regardless of delivery platform, including print, on-line versions, webzines (e-zines), and other digital and electronic publishing and delivery, as well as dissemination services such as magazine fairs and related events.</p>	<p>2. Broadcasting: includes broadcasters and service providers of traditional, pay and specialty radio content; cable, pay and specialty television programming; and Internet-based broadcast content such as podcasts, on-line, streamed, and digital radio and television programs.</p>	<p>2. Music Publishing: includes music composition and publishing, in all formats, regardless of delivery platform, including print music, on-line digital or downloaded content, sale of rights for performance, recording, reproduction, and other related rights.</p>
<p>3. Cultural Heritage: includes artifacts, collections (incl. antiques) and services such as museums, public art galleries, art museums, historic sites, historic buildings, planetaria, and archaeological sites.</p>		<p>3. Photography: includes traditional still and digital photography services, covering all fields including portrait, wedding, action, and specialty, commercial and industrial services.</p>	<p>3. Newspapers: includes all published content and formats, regardless of delivery platform, including print, electronic, and web-based newspapers, as well as other digital and electronic publishing and delivery.</p>	<p>3. Interactive Media: includes console games, on-line games, wireless games, and PC games as well as other related interactive digital edutainment products.</p>	
<p>4. Natural Heritage: includes collections and services such as botanical gardens, aquaria, zoological sites, and national parks, provincial parks and reserves, conservancy sites, and conservation areas with interpretation.</p>		<p>4. Crafts: includes hand-made artisanal goods from all materials, including textiles, jewellery, pottery, statues, ceramics, furniture, housewares, musical instruments, etc.</p>	<p>4. Other Published Works: includes published materials (in print or electronic form) such as brochures, leaflets, postcards, greeting cards, and calendars.</p>		

Table 1 (concluded)

Model for the Canadian Framework for Culture Statistics

Culture domains					
A. Heritage and Libraries	B. Live Performance	C. Visual and Applied Arts	D. Written and Published Works	E. Audio-visual and Interactive Media	F. Sound Recording
Ancillary culture sub domains					
		5. Advertising: includes design and development of advertisements.	5. Collected Information: includes design and development of catalogues, directories and other publications of copyrighted collected information.		
		6. Architecture: includes residential, non-residential, landscape and urban design services.			
		7. Design: includes graphic, interior, industrial, jewellery, fashion and other specialty design services.			
Transversal domains					
G. Education and Training					
H. Governance, Funding and Professional Support					
Infrastructure domains					
I. Mediating Products (includes tools and virtual infrastructure used by consumers to interact with culture content, e.g. computers, MP3 players, web-phones, eBook readers, etc.)					
J. Physical Infrastructure (e.g. buildings)					

Transversal domains

There are two transversal domains: **Education and training**; and **Governance, funding, and professional support**. Generally, each transversal domain supports all core and ancillary culture sub-domains, and enables the creative chain to function. The industries, products and occupations in these transversal domains are not fundamentally cultural but are an integral part of culture because the culture domains could not exist without them. Alternatively, industries, products and occupations that make up the transversal domains would not be present without the existence of culture.

These domains are represented as transversal to recognize that they are crosscutting and different from those found in single culture domains. For example, the training of culture professionals or the funding of culture programs supports all culture domains so is shown as a transversal category relevant for all domains.

Conceptually, transversal domains are relevant to an understanding of culture. Culture occupations associated with these domains, for example, may be included or excluded in data analysis, depending upon analytical requirements. A study of dance in Canada, for example, could focus on an analysis of dance from creation to consumption, with or without the inclusion of data related to the education and training of dancers, or data related to the governance, funding or professional support for dance companies. The addition of transversal domains creates new opportunities for a fuller picture of culture, but produces considerably different results than analysis of only the core and ancillary culture sub-domains.¹³

The framework encourages the inclusion of transversal domains in the measurement of culture, declaring that they are both in scope for culture. In the end, however, the choice of the scope of any given study of culture will depend upon the requirements of the analyst.

Education and Training

Learning activities support the development, understanding, and reception of culture for the entire creative chain. These activities include the training of culture creators (e.g. dance, theatre, film, and art schools), culture interpreters (e.g. criticism, theory), and culture consumers, at all ages and stages of development. Education is the foundation for the development of diverse and open-minded citizens, and the building of artists and audiences.

The act of learning, whether through formalized education, mentorships, or on-the-job training, has a dramatic impact on the creative act itself. Artists create new works based upon inspiration arising from their experiences and the context of their personal lives, as well as from formal education and on-the-job training. In addition, individuals learn to appreciate culture through arts education and training, with intrinsic and instrumental impacts on individuals and the community.

13. With respect to culture occupations, the Culture Human Resources Council (CHRC) and the Canada Council for the Arts have always used different definitions than Statistics Canada, particularly in the exclusion of some occupations related to manufacturing, such as printing support. Statistics Canada has included creators (core creative and artistic production culture occupations), technical support and culture management, as well as jobs in culture manufacturing (e.g. printing support). While there has been no standard definition of the culture labour force used in Canada, there is a sense of it as the universe of workers and jobs directly related to culture. For policy purposes, the core and ancillary culture sub-domain occupations are the ones used by all to obtain information about education, skills, and training, labour market outcomes, job stability and quality, etc.

Although on-the-job learning is important to culture in that it supports artists in the creation of new works, it is conceptually and administratively different from formal education. It is an integral part of the act of creative artistic activity and would be measurable only as part of the creative chain itself.

Formal education and training, on the other hand, while integral to culture, are considered support services rather than intermediate inputs in the creative chain, and are measured independently within the CFCS. General arts education is important to the development of creators and audiences, in addition to career-related culture education and training. The framework includes instructional programs linked to culture subjects provided by elementary and secondary schools, universities, and other post-secondary educational institutions such as community colleges, trade schools, vocational schools, CEGEPs, technical institutes, dedicated training schools (e.g. National Theatre School, Canadian Film Institute) and other institutions that provide training in relevant specialised culture domains. This transversal domain excludes language training because language is not included in the framework.

Other formal culture education and training for consumers or for future creators is included, including adult continuing education as well as private and public educational organizations for all ages that provide classes in music, theatre, dance, film, visual arts, creative writing, literature, interactive media design, broadcasting, etc.

Governance, Funding and Professional Support

Governance, Funding and Professional Support finance, promote, regulate, or sustain all stages of the creative chain, with a particular emphasis on the supply of culture content. This support is provided by government, business, and the not-for-profit sector. This transversal domain is made up of two basic types of support described below.

Governance: Government departments and agencies, at the federal, provincial, territorial and municipal levels have a major role in culture in Canada through a wide variety of support, including:

- funding (e.g. grants, contributions, loan guarantees),
- legislation,
- policy-making,
- program design and management,
- protection/arbitration (e.g. Copyright Board of Canada),
- regulation (e.g. CRTC),
- research and statistics.

Funding and Professional support from the private sector and not-for-profit organizations is included in this transversal domain. These activities include:

- funding (e.g. foundations, endowment funds, private benefactors),
- administration of copyright and licensing for use (e.g. copyright societies),
- networking,
- research,

- membership support (advocacy, professional and other membership organizations, associations, labour unions), and
- professional support (agents, managers) to culture.

This support is important at all stages of the creative chain and in every domain.

Infrastructure domains

Infrastructure houses culture activity or supports the use (participation and consumption) of culture content. It is singled out from the culture domains to identify support that is not essentially part of culture but is necessary for access to the products of these domains. As infrastructure products do not meet the framework criteria for culture, the creative chain that creates them cannot be included in its measurement. They are defined in the framework separately in order to encourage the measurement of the types of infrastructure, and their size and impact on the culture sector.

Infrastructure is divided into two domains: **Mediating Products** and **Physical Infrastructure**.

Mediating Products

Non-culture goods and services are often essential for a user to experience culture products. These products include MP3 players, television sets, computers, DVD or CD players, game players, eBook readers, web phones, Internet Service Providers (ISPs), telecommunications carriers and websites. In principle, the use of these mediating products is part of the demand for culture.

The 2004 framework did not include explicitly the purchase or rental of equipment or services that mediate between culture products and the consumer. Now, as culture consumption has grown, the range and scope of mediating products have also expanded. The result is that equipment and services are important mediators for most culture experiences. For example, many consumers employ an MP3 player or another handheld device, such as a web phone, to listen to music or view a video, so that these mediating products have become as essential to the experience as the culture product itself. Mediating devices may also require other types of infrastructure to move digital content onto the player, which has resulted in the growth of specialized services and applications, such as iTunes or e-reader software, to enable this activity.

In addition, a virtual infrastructure is now an essential element in the relationship between consumers and culture content. In 2009, 80% of Canadians aged 16 and older, or 21.7 million people, used the Internet for personal reasons (Statistics Canada 2010b). These rates varied by age, with younger Canadians being more active. For example, 53% of home users under age 30 downloaded or watched TV or movies on-line, while 45% of this age group reported contributing content. At present, the use of an ISP is a requirement for access to the Internet, and most (96%) Canadian Internet users reported going online from home. ISPs provide the virtual infrastructure, which is a public access network for users. Traditionally, ISPs are involved in everything from network design and provisioning

to the support of end users but they do not create, produce, or transmit content. Instead, they provide the infrastructure to allow others to transmit content. As discussed in the **Broadcasting** sub-domain description, ISPs are not defined as broadcasters; they are included in this domain as mediating products.

Of potential interest, however, is the development of a new type of service provider, which offers a broader range of services, including content provision.¹⁴ This approach, deemed ‘connectivity plus’ is expected to expand with the creation of new niche-focused ISPs that offer unlimited access to other types of culture content, including copyright protected games and published works for the cost of broadband service (Telco 2.0 2007). If these types of distribution services expand and take hold of the marketplace, their placement in the Framework would require reconsideration. For example, if content provision becomes the primary activity of an ISP establishment, then this would require a rethinking of the industry to which it is classified. In this case, if ISPs meet the definition of broadcasters, it would be necessary to reclassify their activity and products in the framework to the core culture sub-domain of **Broadcasting**.

The measurement of the value of mediating products for culture will consist of the measurement of their purchase and/or use in order to interact with culture content, not the measurement of the manufacture of these mediating products. For example, the cost of purchasing a television set, cable converter, PVR, and Internet access fees would be measured, but the manufacture of the television set, converter box, PVR would be excluded.

Mediating products should be measured separately from the culture domains. One important reason to do this is that demand for these products does not necessarily equate to demand for culture. In many cases, an increase in the sale of mediating products (such as HDTVs) is a reflection of a change in technology, which may not necessarily reflect a change to the level of consumption of culture product. In addition, these products are not a part of the creative chain. For example, no portion of the sale of a television pays for the content of its programs or ends up in the hands of program creators/producers or broadcaster.

The measurement of mediating products is complicated by the rapidly changing technology behind their design and use. Consumer use of mediating products changes over time. For example, dedicated readers, originally designed to read eBooks, have now been adapted to support the consumption of other texts, such as periodicals and newspapers, as well as videos, photos and other images. Multipurpose devices, such as Smart phones, designed originally as communications devices, can now be used to read eBooks, listen to music or watch videos. Digital frames or tablets, which are replacing picture frames as means to view photographs, can now store and display large quantities of

14. A British based MSP (Media Service Provider) called Playlounder has expanded the role of an ISP to content provision. It calls itself the world’s first network provider for licensed music, which works in partnership with ISP clients to offer subscribers unlimited legal music bundled with their broadband access for a fixed monthly fee. This approach is intended to cover the increased costs that wide-spread use of broadband incurs. The goal is to have the content charges cover the extra traffic and licensing costs carried by ISPs. See <http://www.mediaserviceprovider.com/> Viewed 26 Feb 2010. In this example, the new product would not be an Internet access fee, but some form of Internet subscription and would be included in NAPCS 519011.35 (Publishing and broadcasting of other content online).

photographs and other types of digital artwork. Undoubtedly, as the technology changes and new tools are made available, mediating products will take an even larger role in the distribution and consumption of culture products.

Individuals also use specialized tools when their activities merge into the act of creation. Amateurs use cameras, art supplies, musical instruments, and recording equipment to produce culture works that they can share with others. In some cases, their products enter the public domain through public exhibitions, community facilities or, in the on-line world, through social networking sites. These on-line sites for interactive activity such as social networks (e.g. Facebook), video (Youtube), photo sharing websites (Flickr) and other web portals are part of the **Mediating Products** infrastructure. They are mediating products, rather than culture products themselves, that provide the infrastructure for creating and sharing a wide variety of culture content.

Physical Infrastructure

Similar to the mediating products used to create and consume culture content, physical infrastructure is not a culture product in itself, but is a support for culture. Physical infrastructure includes the built structures, venues, and spaces that house the recording studios, performance spaces, rehearsal halls, film studios, conservation labs, studios, exhibition halls, warehouses, and other production and training facilities that are so important to the creative chain.

It is valuable to measure the value of the stock of culture infrastructure in Canada, the level of investment in its construction and maintenance, the age of existing infrastructure, and the share of government and private capital expenditure on construction and maintenance (Waltman Daschko 2008). Analysis of data on physical infrastructure will support a better understanding of the culture sector and its activities. As demonstrated by existing research, valuation of the growth and change in capital investment in physical infrastructure over time is an important measure of the health of the culture sector (Duxbury 2008). This framework provides a structure across domains to support this type of analysis.

Dedicated facilities whose primary function is the provision of space to culture such as museum buildings, heritage sites and buildings, theatres and cinemas are included in their respective sub-domains. Multi-use buildings and other non-dedicated space such as convention centres, sports arenas, and commercial buildings housing culture establishments, that cannot be allocated to any particular sub-domain, are included in **Physical Infrastructure** only.

An analysis of total physical infrastructure used for culture would, by necessity, include the relevant data from facilities included in both the individual culture sub-domains along with data on the facilities captured in the **Physical Infrastructure** domain. A complete analysis should integrate data from all relevant domains to produce a full picture of physical infrastructure used by culture establishments.

However, measurement of physical infrastructure is not a simple matter as definitional problems abound. In some cases, a heritage building may house a performing arts space and/or a commercial art gallery so a decision about where the building fits (e.g. **Heritage and Libraries**, **Performing Arts**, or **Visual and Applied Arts** domains) must be made. Multi-use properties are also a measurement challenge, particularly the classification of non-culture facilities used to house culture activity, such as venues where musicians perform, offices where computer games are developed, or multi-use centres that house choir practices. In whatever way these measurement challenges are met, the value of physical infrastructure is an important measure that provides insights into culture activity. The approach of the CFCS to include physical infrastructure as a domain reflects growing interest in the culture sector for more data and analysis of culture infrastructure in Canada.

7. Measurement of the culture sector

In general, basic measurement of the culture sector will quantify all culture activity and culture product in each culture domain across the creative chain, including the transversal domains, as well as the occupations that produce them. In summary, the domains for basic measurement are described as follows:

Core culture sub-domains produce goods and services that are the result of creative artistic activity and whose main purpose is the transmission of an intellectual or cultural concept.

Ancillary culture sub-domains produce goods and services that are the result of creative artistic activity (e.g. designs, architectural plans), but their primary purpose is not the transmission of an intellectual or cultural concept.

Transversal domains produce goods and services that support all core and ancillary culture sub-domains. These crosscutting domains are **Education and Training**, and **Governance, Funding and Professional Support**.

Culture researchers measure culture from a variety of perspectives. For instance, much research is carried out from an industry perspective – looking at the performance of specific culture industries, such as book publishing. This might also include looking at the work force of that industry (both culture and non-culture occupations). Another perspective is the product approach where research focuses on measuring the total supply and demand of culture products, including both production and import. A third important perspective is related to the labour force and focuses on culture occupations and culture workers. This perspective is not limited to culture industries, as it would also examine unemployed culture workers and those who work in non-culture industries. For example, culture labour force analysis might examine the activities and outcomes for all graphic designers (working or not, in any industry).

The domain-approach of the Canadian Framework for Culture Statistics (CFCS) supports all of these approaches. For most purposes, the framework recommends that the basic measurement of the culture sector include all core and ancillary sub-domains as well as the transversal domains (as described in Figure 6).

Figure 6
Measuring the culture sector

$$\text{Culture} = \text{Culture domains (Core culture sub-domains + Ancillary culture sub-domains)} + \text{Transversal domains}$$

While not included in the basic measurement of the culture sector, depending upon analytical requirements, infrastructure domains may be included in the measurement of culture.

Infrastructure domains consist of groupings of goods and services that support the use and consumption of culture content. They are not part of the basic definition of culture but provide supports for its production and use (e.g. **Mediating Products** and **Physical Infrastructure**).

Guidelines and the specifics of measuring culture are discussed in a companion publication, the *Classification Guide for the Canadian Framework for Culture Statistics 2011* (Statistics Canada 2011).

8. Related activities

8.1 Sports

A discussion of sports is included in the framework document but the domain is distinct from, and will be measured separately from, culture. Generally, in Canada, sports have been associated with culture, due in part to the historic linking of many provincial ministries of culture with government bodies for sports. In addition, Canadians have linked sports activities with culture based on wide historical societal involvement in activities such as hockey, skiing, canoeing, skating, swimming, etc. Many Canadians would argue that hockey has an integral relationship to culture, with its activity, language, and visual design representing the country to ourselves and to others. This approach is not unique to Canada; with countries as diverse as Japan and Spain recognizing the important links between their own sport and culture.

While there are definite interests in measuring sport in the Canadian context, we do not propose including sport within culture. Instead, the framework recognizes sports as a related activity, rather than as a core or ancillary culture sub-domain. We recognize that some sports, like ice dance and its routines, are creative and artistic, and may be copyrightable, but we identify sports as a separate related domain because sports are generally not considered part of culture. This is in keeping with the 2004 version of the Canadian framework and the existing Quebec conceptual culture framework. This approach also mirrors that taken by UNESCO, which classifies Sport and Recreation¹⁵ under their Related domains, as they have a ‘cultural character’, but their main components are not culture.

15. The CFCS suggestion for a parallel sports framework differs from UNESCO. It refers only to sport, and excludes ‘recreation’, because recreation provides definitional and measurement problems that are not within the scope of this project. Recreation is a broad term that can include, depending upon the jurisdiction, all facilities and services related to a variety of amusement, hobby and leisure-time interests.

Model for a Sports framework

Sports domains

Organized sport: includes team or organized sports activities (amateur and professional), including the hosting of sporting events.

Informal sport: includes recreational sports and physical activities such as aerobics, bicycling, badminton, fishing, golf, hiking, jogging, riding, rowing, skating, skiing, swimming, tennis, etc).

Transversal domains

Education and training

Governance, funding and professional support

Infrastructure domains

Mediating products

Physical infrastructure

For the purposes of this discussion, sport is an individual or group activity, often pursued for fitness in leisure time, which involves the testing of physical capabilities. However, sports can also be undertaken for the purposes of fun or competition.

Many different methods exist to classify sport. Sport Canada distinguishes between professional sports, those sports where participants may be paid or receive prize money for their appearance or performance, and amateur sports. The Australian Bureau of Statistics conceptualised sports and physical recreation activities for a participation survey as high, moderate, or low intensity taking up free time (amateurs) and contracted time (professionals) (Australian Bureau of Statistics 2008, p. 14).

There is need for further research to construct a similar framework for sports statistics. Such a framework could include consideration of the presentation, promotion, and organization of organized sports, recreational sports, and spectator sports, such as professional sports and amateur events staged in Canada. This would ensure that the economic and social impacts of sports and signature events such as the Canada Games, the Olympics, the Pan-American and Commonwealth Games would be recognized.

8.2 Culture tourism

The Canadian framework does not explicitly include fields of activity, such as tourism, that are already measured in other frameworks (Statistics Canada 2007a). Tourism is a consumer activity that is linked intimately with the culture sector, in that culture provides many of the culture activities enjoyed by tourists. Tourism is already part of a well-established internationally accepted methodology that measures the economic impact of tourism through tourism satellite accounts. Those accounts are able to provide data about the role of culture in tourism.

Culture activities of tourists in Canada are already captured in the culture domains defined by this framework. For example, a tourist visiting a heritage institution or attending a concert is counted in the **Heritage and Libraries** or **Live Performance** domains respectively. Tourism statistics, as a distinct measurement tool, measures the demand of domestic or international visitors for goods and services. Their expenditures on culture goods, as well as their expenditures on accommodation, travel, food services, etc, and the number of visitors and purpose of visits are captured in tourism statistics. These data, in conjunction with data on the overall use of culture products from the point of view of culture supply, may be sufficient to provide data for analysis of culture. For this reason, this culture framework will not duplicate the work of tourism statistics.

9. Occupations

An occupational classification is a tool for organising all jobs into a clearly defined set of groups according to the tasks and duties undertaken in the job. The United Nations uses the International Standard Classification of Occupations (ISCO) while Statistics Canada uses the National Occupational Classification for Statistics (NOC-S). The basic principle of classification of the NOC-S is the kind of work that is performed.

Occupations are...identified and grouped primarily in terms of the work usually performed, this being determined by the tasks, duties, and responsibilities of the occupation....An occupation is defined as a collection of jobs, sufficiently similar in work performed to be grouped under a common title for classification purposes...This approach to the grouping of occupations ensures a certain homogeneity within groups and permits a distinction between groups. (Statistics Canada 2006, p. 2)

Culture occupations in this framework are those that involve “creative artistic activity and the goods and services produced by it, and the preservation of heritage.” This means that a culture occupation is one in which the bulk of the work undertaken in any specific occupation is related to the creative chain for a culture good or service. This definition supports the UNESCO 2009 framework definition of culture occupations. Unlike the 2004 framework, the Canadian Framework for Culture Statistics (CFCS) allocates occupations, as it does products and industries, to the framework domains and the creative chain. Similar to 2004, occupations are grouped according to similarities, but the categories have been expanded beyond Creators, Technical support, and Management support to include Government and Education occupations that support the creative chain for culture products.

The addition of the **Education and Training** and **Governance, Funding and Professional Support**, extends beyond what we traditionally consider the culture labour force to include support occupations that provide services to culture creators and consumers, such as government policy analysts and researchers, and educators in schools and postsecondary institutions. Conceptually, these types of occupations are relevant to an understanding of culture, but are not necessarily central to the activities and products of the culture sector. Based upon the type of analysis undertaken about culture, these occupations may be included or excluded, depending upon analytical requirements.

The classification guide to the CFCS will provide explicit examples, with specific occupational codes, for each type of occupation while this conceptual framework provides general examples to help distinguish between the different types of culture occupations. These may or may not be defined in the standard classification for occupations.

Creative occupations involve the creation, production and dissemination of culture goods and services. Examples of creative occupations include librarians and curators, producers, actors and musicians, artists, photographers, architects, designers, artisans, writers, editors, translators, film editors and game developers.

Technical support occupations provide technical support for culture goods and services. Examples of technical support occupations include technicians, engineers, assistants, stage managers, site interpreters, photographic processors, camera operators, gaffers, grips, casting agents, etc.

Manufacturing support occupations provide support for the manufacture of culture goods. This category does not exist for all domains, as it is found primarily in the **Written and Published Works, Visual and Applied Arts, Audio-visual and Interactive Media, and Sound Recording** domains. Occupations include photographic and film processors; desktop publishing operators; printing press and printing machine operators; camera, plate making and other pre-press operators; binding and finishing machine operators.

Management support occupations provide management support for the creation, production or dissemination of culture products. The positions are managers in each of the culture domains included in the framework.

Government occupations related to culture include occupations that are responsible for, or work within, culture programs at all levels of government. Occupations include research analysts, policy analysts, consultants, program delivery officers and managers in government programs related to culture policy, programs or research.

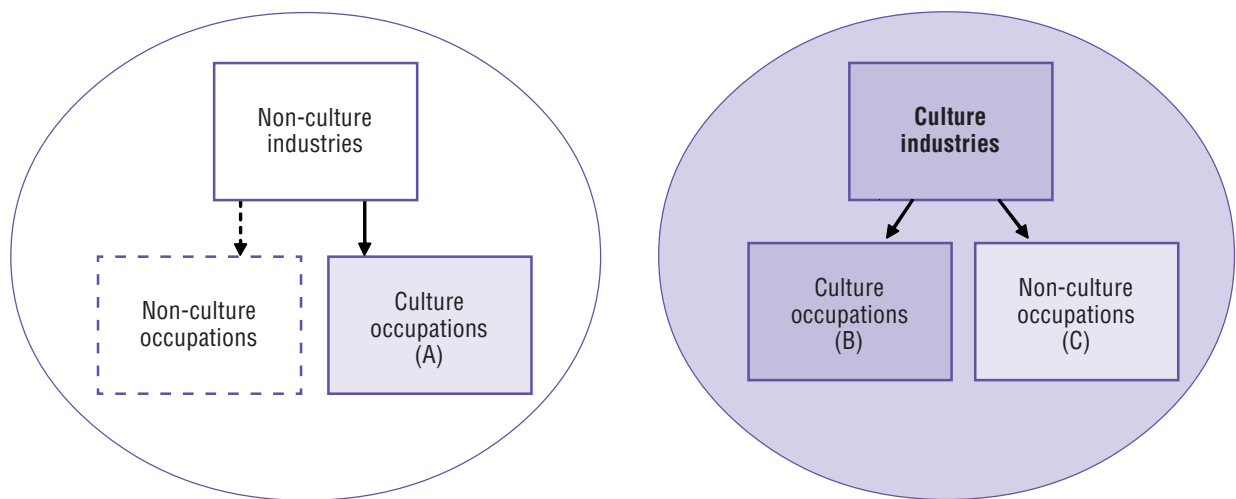
Education occupations related to culture include occupations hired or retained by educational institutions, such as university, college, secondary, or elementary school teachers involved in the teaching or management of educational programs related to culture.

The difficulty in producing a fulsome account of culture occupations is two-fold. The range of occupations involved in the creation of culture products is vast and cuts across many industries and occupational groupings. Some occupations, such as writers, may work in any number of industries, and it is not easy to allocate them to any specific sub-domain. In addition, while the primary occupations of individuals are well captured in labour force surveys, it is more difficult to obtain information about the second or third jobs that some individuals may engage in. For the culture sector, this is an issue of some significance. That is because, for many culture workers, it is the secondary job that provides the culture employment, so that information on the creative occupation of the worker is usually not available.

An important aspect of culture occupation research relates to the fact that workers in culture occupations, such as design, may work in a non-culture industry, such as a branch of manufacturing. Research has shown that culture workers are employed across the Canadian economy and have a large role in the production of a variety of goods and services in the non-culture sector. In 2001, the non-culture sector of the economy employed over half of all culture workers (Schimpf 2008, p. 14-15). Hence, information about the demand for culture workers outside of the culture sector is essential for an understanding of patterns in culture employment.

Figure 7¹⁶ illustrates a way of looking at the relationship between culture occupations and culture industries and domains. This approach could be used in addition to, rather than as a replacement of, other ways of analysing culture, as described earlier, that look at industries and products. The graphic describes the location of culture workers in the economy. It differentiates between culture and non-culture industries, and culture and non-culture occupations. An example of a non-culture occupation that provides support for a culture industry could be a bookkeeper working for a film production company. An example of a culture occupation in a non-culture industry could be a designer working in the automobile industry.

Figure 7
Culture occupations



The model proposed by the CFCS, and mirrored by these other approaches, supports a more comprehensive analysis of the larger role of culture occupations in the Canadian economy. Generally, Canadian research on the culture labour force has counted workers in culture occupations in all industries (A+B), but has not distinguished between them in an analysis of culture occupations in non-culture industries. The CFCS model will support the measurement of all employment (both culture and non-culture) in culture industries (B+C), as well as supporting culture labour force analysis that can measure culture occupations in both culture and non-culture industries (A + B).

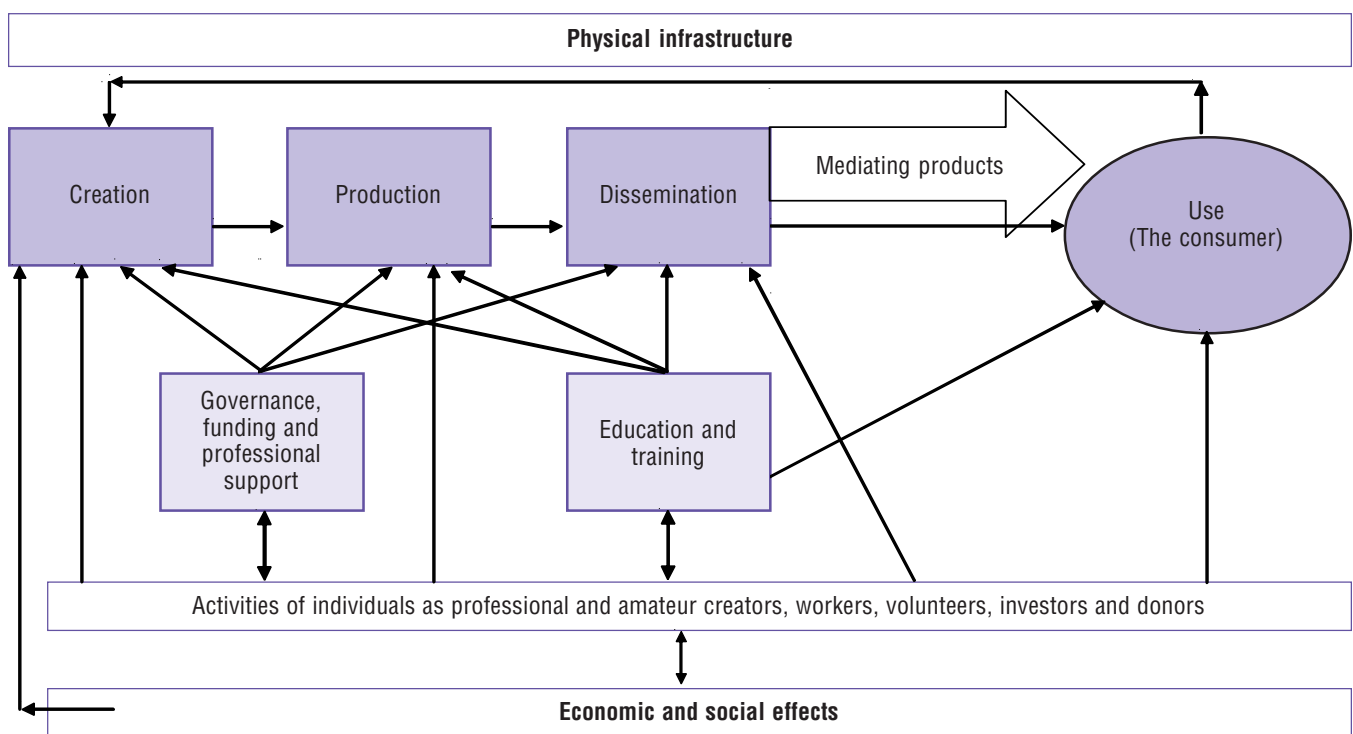
16. Figure 7 is an adaptation of two models. One is a model used in the 2009 UNESCO Framework for Cultural Statistics (UNESCO-UIS 2009, p. 32.) the other is the Creative Trident approach developed by the National Endowment for Science, Technology and the Arts (NESTA) in the United Kingdom. This second approach contains two primary dimensions to define occupations and categorize them by their industry, so that groups either work in the 'cultural sector' or are embedded outside the 'cultural sector'. See Higgs and Cunningham (2008).

10. Participation of individuals in the creative chain

Individual Canadians participate in culture at all stages of the creative chain: as creators, as supporters, and as audiences. Participation in creation and production may be as professional artists, as paid employees, or as amateurs or volunteers. Individuals may provide support to culture through donations, investment, or volunteerism. Traditionally, the supply-side of a culture framework measures individuals who are creators, while the demand-side measures the involvement of individuals as audiences and purchasers.

At every stage of the creative chain, the participation of individuals has economic and social effects. There is a great deal of interest in understanding the impact at the stage of use through the measurement of the monetary and social value of culture to the consumer. Understanding the link between production and use, in turn, supports policy-making and program design. For policy and planning purposes, it is important to measure the impact from both an economic and social perspective. Figure 8 demonstrates graphically the various ways that individuals interact with the creative chain.

Figure 8
Participation of individuals at all stages of the creative chain



For each domain, there are different types of activity, including involvement in the activity itself (creative expression), the support provided by others, and the audience. The usual distinction in data collection and analysis is between attending (audience), expression (doing), and purchase (spending).

Table 2
Creator and consumer activities by domain

Domain	Individual as creator or producer	Individuals as consumers
A. Heritage and Libraries	Amateur historian, collector, genealogist, researcher.	Visiting museums, historic sites, galleries, botanical gardens, etc; use of libraries or archives; use of electronic media for information or virtual visits; use of catalogues etc. for digitized information.
B. Live Performance	Playing an instrument, singing, dancing, acting, puppetry	Attending concert, ballet/dance, opera, theatre, festival, circus, multidisciplinary performance, etc.; use of electronic media for information or virtual visits
C. Visual and Applied Arts	Drawing, painting, photography, crafts for own use or for sharing	Visiting exhibitions, craft fairs
D. Written and Published Works	Writing novels, plays, poems, short stories, journals, articles	Reading books, newspapers, magazines in print or electronic form
E. Audio-visual and Interactive Media	Recording, sharing or making own recordings of visual material, writing blogs, producing videos, uploading videos or Interactive content onto Internet.	Attending movie theatres, watching television, watching DVDs, watching recorded content on PVR or computer, listening to radio or music, using MP3 player or web phone for music or podcasts; playing interactive games or video games
F. Sound Recording	Composing music, recording, sharing or making audio recordings	Listening to recorded music

Table 2 demonstrates how, beyond their professional activities as creators and workers, there are many ways that individuals interact with the creative chain. In summary, they are:

1. 'Purchasing' with or without payment (buying products, free downloads)
2. Consuming/using content (listening, reading, watching)
3. Attending (performances, festivals, museums)
4. Sharing (file-sharing, copying, loans (library), on-line (photo websites)
5. Amateur participation/performance (acting, set design, teaching)
6. Interactivity (generating content, playing interactive games)
7. Learning (education, training, self-taught)
8. Creating (creation for personal use, such as pottery, photography, on-line social networks)
9. Using mediating products (television, CD player, computer, radio, MP3 player)

Usually, the characteristics of the audience are measured by their habits (e.g. viewing performances, listening to recordings), while the creative activity of individuals is measured through activities such as taking a course, producing a painting, etc. Expenditures on goods and services (e.g. purchases of CDs and DVDs, movie or theatre tickets, museum entrance fees) reflect the role of the purchaser. Other information can be collected about individual support for culture, such as volunteering and giving.

The impact of volunteering, both on culture production and on the volunteers themselves, is a subject of interest. For example, volunteers may help at a live music performance by providing a variety of support by acting as technicians, ticket sellers, ushers, stagehands, prop makers, etc., thus reducing expenses related to production. Volunteer participation may allow individuals to develop knowledge and skills, which in turn can result in the future sale of labour, as the individuals may then be adequately trained and have an interest in selling their labour or products to other players in the creative chain.

10.1 Individuals as creators

Traditionally, individuals participated in the creation stage of the creative chain either as professional artists whose work was performed or reproduced and delivered to an audience, or as amateur artists whose work was for personal or family consumption and which rarely reached a public audience.

New technology has played a singular role in expanding opportunities to individuals to create culture content and deliver it to audiences. Moreover, the lines between creation and use have been growing closer as the work of producing and disseminating content diminishes. There has been a dramatic transformation in the way that individuals use culture products, so that it can be said that, “participation is the new consumption” (Trendwatching.com 2007). Most notably, tools created as labour saving devices, such as computers, have changed from being tools for consumption into tools for expression and participation. Trend-watchers suggest that there are two main drivers fuelling this trend: the creative urges that each individual undeniably possesses, and the availability of ever cheaper, ever more-powerful, content-creating tools, so that, “Instead of asking consumers to watch, to listen, to play, to passively consume, the race is on to get them to create, to produce, and to participate” (Trendwatching.com 2004).

The Internet brings together the creator, the consumer and the producer. The creation of culture products by individuals takes place in every culture domain in the framework. Social media is a tool that lets an individual share information and network with others over the Internet. Currently, individuals load personal photos, videos, and commentary on social networking sites, create games and other interactive content for other on-line users, and amass private collections of products for sharing with others. In Canada in 2009, 31% of home users reported downloading or watching TV or movies, while 27% reported contributing content by writing blogs, posting photographs or joining discussion groups (Statistics Canada 2010b). Since then, there has been an upward trend toward increased uploading and sharing of multi-media content on the Internet, with a shift from individuals as consumers to an expanded role as creators. The Internet is becoming more and more central to the personal creation and consumption of culture content.

An exploding area of activity is citizen journalism or DIY journalism, where individuals provide analysis, news reports, and images to other consumers on their own blogs and websites without the usual editorial filters. Access to Web 2.0¹⁷ technology has ensured, in the words of the CBC that “the tools of journalism are

17. Web 2.0 is a social and interactive web that facilitates collaboration between people. It differs from Web 1.0, the early web, which was a one-way presentation of information where people read websites but had limited interaction with them.

no longer the exclusive preserve of journalists” (Basen 2009). Even news media sources welcome input from Canadians, encouraging them to send photos, videos, and stories to their news desks.¹⁸ Content is now partly created by those individuals who also function as audience. The result has blurred the role of the consumer versus the creator and thus our ability to measure those stages in the creative chain that were previously distinct.

10.2 Individuals as consumers

The CFCS is interested in more than just consumption as an economic measure of demand. The framework is also intended to encourage the measurement of the characteristics of consumers. Different types of people consume different types of culture products. The consumer may require some education or knowledge, which is also measureable, that is required to fully appreciate or use culture products. In addition, the use of culture gives rise to some social and economic effects, some of which have an impact directly on the individual while others accrue to the broader community. All of these characteristics and effects, related to use, are part of the measurement goals of the Canadian Framework for Culture Statistics (CFCS).

From the perspective of culture creators, the purpose of creation may not be consumer demand or market forces. While use may have an impact on creation, many acts of creation are inspired for reasons other than consumer feedback or demand. Even so, the importance of art for its own sake does not deny the possibility of direct and indirect benefits from culture, even if the artistic work was not produced originally with social and economic benefits in mind.

Researchers tend to consider the audience or consumer from either a commercial or a social perspective. An economic approach analyzes varieties and level of demand, placing an emphasis on numbers and values of purchases, advertising revenues that are tied to commercial ratings, and how audience trends affect the marketing and production of culture goods. A social approach may focus instead on access to and consumption of culture by various groups. Research questions can be about who consumes what kinds of culture content, if there are barriers to access for different communities, or if seeing a film or reading a book change a person’s life. Focusing only on an economic or social approach leaves little room for a consolidated understanding of individuals and their complex relationship to culture. Far preferable would be an approach that provides a more comprehensive look at the many factors that influence the use of culture products in a rapidly changing Canada.

The framework applies the same domains to the use of culture products as those employed to describe their supply. As noted earlier, there is added complexity when the domains are applied for the measurement of use, due to changes in how individuals consume culture, and the limited tools available for measurement purposes. New techniques or survey instruments are required to measure the culture products developed and disseminated by individuals, using Web 2.0 and other technologies.

18. CBC News, *Your Voice*, <http://www.cbc.ca/news/yourvoice/>.

Although consumers represent the final stage in the chain, they have a central role in the development and growth of culture products. While the act of creation is often not itself determined by market demand, the production and dissemination of culture products is very much influenced by the interests of consumers.

Consumption patterns can be explored not only by profiling consumers of culture, but also by ascertaining the motivation for consumption or non-consumption. The availability of a product does not preclude an individual making the choice not to consume. It has been suggested that while creators, producers, and distributors are integral to the process of change in the culture and information sectors, audiences and consumers, who traditionally hold an ‘outside’ role in this decision-making process, will “largely determine the shape of cultural participation to come” (Foote 2002, p. 209-210).

Consumers and would-be consumers alike exert the same power, whether they choose to spend (or not to spend) time or money on the efforts or exhibitions of creative artists.... Thus, through their demonstrations of changing tastes and preferences, audiences and consumers provide feedback on the several uses and gratifications to be found in viewing, listening, and/or buying various cultural productions. (Foote 2002, p. 210)

In an ever-changing environment, it is difficult to monitor changes to consumption patterns and the effect of these changes on Canadian creators and consumers. This difficulty is intensified by the fact that there are serious gaps in the existing data available regarding the behaviour of Canadian consumers. Despite years of surveys and analysis, there is still little information available about the relationship between consumers and culture products. There is still much to learn about how consumers obtain culture products, how they are used, why they choose some products or activities over others, and the impact of these choices.

The framework will support a broad-based analysis of culture consumption through its coverage of all culture products as well as the activities, institutions and occupations that support them. It is clear that the same factors that affect the patterns of consumption have an impact on the creators, as well as the establishments that foster them.

10.3 Distinction between the purchaser and consumer

The social effects that accrue to either individuals or societies do not always relate to the economic agent that purchases the good or service; there is a distinction between the use of a culture product and its demand. For example, a corporation may purchase a painting that is viewed (used) by individuals such as employees and clients. There may be some social effects arising from the use of this painting but these are a result of individuals viewing the work of art. While the corporation may receive some positive effects, the legal entity that purchased the product will not change its behaviour due to the purchase but this purchase will have an economic impact.

To understand the economic effects, the culture sector can be examined from a perspective that is aligned more closely to the notion of final demand from the System of National Accounts. In this context, demand is divided amongst the economic agents that purchase the good or service:

- Personal expenditure: includes purchases made by individuals.
- Business investment: includes the investment in culture products by businesses, such as the purchase of culture products for use by employees or clients (e.g. art in the cafeteria).
- Government spending: includes the final demand for culture products by government, such as works commissioned by the government.
- Foreign demand: includes the demand for culture content by persons, businesses, and governments outside of Canada. To determine the economic impact of culture, we are interested in exports net of (minus) the imports.

While there may be different economic agents who purchase culture products, in the end it is an individual who consumes them. A corporation, for instance, cannot appreciate a culture product by itself, only individuals, who are in a position to interact with the work, can appreciate it. An example is a company that purchases a statue for its office building that is viewed by its workers or by the public. In this respect, the framework considers use, not in terms of the company, but from the standpoint of the viewer of the work. Similarly, in the case of a city-funded presentation of a play, the final ‘use’ is not the city paying for the production (final purchaser), but the audience watching it.

10.4 Measures of culture demand: Users and uses

Most research on Canadian culture has focused on the activities of culture establishments and the supply of culture content to the Canadian marketplace. Information on the use of culture content has been limited to intermittent measures of time use, activity, spending or attendance. There has been limited detailed information about the availability of culture content, how consumers discover culture products, how they gain access to and use these products, or the impact of these culture products on their lives. More recently, due in part to the growth in new technologies, a greater focus has been placed on these issues.

Understanding culture requires a number of demand indicators based on knowledge of the goods and services consumed, the characteristics of the consumer, and the extent to which individuals consume these goods and services (quantity, value, frequency, and time). Analysis benefits from the use of a variety of measures.

10.4.1 Characteristics of users

Individuals who consume culture products have their own characteristics. Demographic measures such as age, gender, birthplace, language, ethnic origin, race, religion, geography, income (particularly disposable income), educational attainment, training, occupation and employment status, home ownership, living arrangements, community size, mobility patterns, disabilities, etc, help to uncover the characteristics of audiences, participants, and consumers. An individual’s demographic background can influence spending and participation; correlating demographic characteristics with rates of participation can increase our knowledge about the culture practices of subgroups of Canadian society. This information can also be used to produce profiles of consumers of specific products, or to create analyses of groups of typical consumers.¹⁹

19. Ontario has used this approach to analyze travel markets and create profiles of types of tourists (Government of Ontario).

10.4.2 Costs of use: time and money

Statistical programs that focus on expenditures by consumers and participants at paid culture activities can capture the economic and social dimensions of culture. Surveys of culture consumption typically follow three basic approaches: expenditure, activity or time-use surveys, although administrative data may also be used.

Expenditure-based surveys collect data on spending behaviour. Activity-based surveys consist of a questionnaire or telephone interview to gather data on participation in various activities over a specified timeframe. These two types of surveys are the most common. A third approach, time-use surveys, asks respondents to report their activity, by specified time slots, into a diary. This allows for documentation of the type and frequency of culture activity. One benefit is that time-use surveys allow for the measurement of simultaneous activities, such as listening to the radio while cooking a meal. Non-market activity data, which can be used to develop a profile of the culture consumer, has been called “a more accurate reflection of the importance of culture in people’s lives,” (Ogrodnik 2000, p. 7) because not all culture activities require a monetary expenditure, but all activities, whether monetized or not, require time.

10.4.3 Measures of use

Measures of use include rates of participation, frequency, intensity, duration, behaviour, and possibly quality, of an individual’s use of culture goods and services.²⁰ Data on rates of participation, duration, frequency, and intensity are available from Statistics Canada surveys while other measures, such as behaviour, motivation and quality, are not commonly available from standard surveys.

The framework includes all elements of participation in culture activity or practices, whether they are through paid employment or attendance at formal (i.e. performance in a theatre or subject to fees) or informal culture events (community events) not subject to monetary transactions, or through culture activities at home.

Other characteristics may be analyzed to increase our understanding of the use of culture products. These characteristics, suggested by the ways that other organizations or countries analyze culture participation, might include the following measures of analysis:

- Formal and organized or informal and unstructured free time
- Regular or irregular activity
- Takes place inside the home or outside the home
- Unpaid or paid activity
- Internet-based or ‘live’ activity
- A single activity or multi-tasking
- Passive or active activity

20. In general, the Statistics Canada General Social Survey (GSS) explores the culture choices of an individual through its time-use cycle, while the expenditure data from the Statistics Canada’s Survey of Household Spending (SHS) reports on a group of individuals living together in one household.

- Contracted time or committed time or necessary time
- Attending or receiving activity
- Professional or amateur production

Some of these categories are collected in standard surveys, while others can be determined through analytical techniques. Even so, it is impossible to create a complete picture of all of the measures of use from one statistical tool, or provide a full and coordinated analysis from such a variety of sources designed with different goals. Time-use surveys can collect most of these characteristics, but a comprehensive survey of culture practices, that measure type of activity, spending, participation and motivation, has typically been beyond the capacity of most nations due to its complexity. Instead, data are gathered, usually through separate surveys on attendance, spending, and creation. Without linkages between the datasets, or consistent design of samples or surveys, it is difficult to produce a comprehensive analysis.

10.4.4 Access

Information about access to culture products, and the infrastructure that supports them, enables a better understanding of the link between the supply and use of culture products. It is clear that the lack of products, facilities, or services in any given area affects the level of potential consumption; if no live theatre exists in a community, it is unlikely there will be much attendance at live performances. Conversely, the “definition of ‘real or relevant choice’ can differ quite significantly from what a pure number count of available cultural content might suggest” (Foote 2002, p. 217). For example, the availability of a museum in a community does not guarantee attendance. Similarly, lack of a museum does not necessarily mean lack of interest in attending; it just reflects an unmet need.

10.4.5 Motivation and barriers to activity

The lack of opportunity, access, proximity to culture events and facilities, time, technology, and support, as well as economic restrictions can all result in non-participation. It is important, however, to know whether the non-participation is the result of barriers to access, or a lack of interest. Many factors can affect what and how Canadians use or reject culture products. 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 specific type of product, or whether they will participate in culture at all. As such, motivation and barriers to use are important measures to understand the use of culture products.

11. Social and economic benefits of culture

The Canadian Framework for Culture Statistics (CFCS) establishes a conceptual foundation for the measurement of both the economic and social dimensions of culture. It goes beyond recognizing the economic activity of formal or institutionalized culture to include the informal non-market activity of culture creation and use.

The direct and indirect economic effects of culture are measured by calculating expenditures by consumers on culture goods and services, including purchases of consumer products or spending at activities that charge fees. Economic effects can be studied through a culture satellite account, which allows for a more detailed and replicable means of understanding the economic benefits of the final demand for culture. Economic analysis can measure effects on domestic industries, on the production of specific types of culture products, on trade, and on the occupations that benefit from spending on culture. Producers of culture and artistic products benefit from knowledge of changing trends in consumption in order to maintain and enhance their competitiveness in the global economy. Without the knowledge of the audience or consumer demand, it is difficult to interpret emerging consumer needs, build new audiences and boost sales, a very direct economic outcome.

In addition to measures of the economic impact of culture, the relationships between culture consumption and civic participation, health and well being, and social capital are also of enduring interest. The well-being of an individual may be enhanced by the use of a culture good or service just as the use of the product may also allow the consumer to become more proficient in the use of other culture products; this is defined as 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, also called social cohesion. Similarly, the consumption of culture may create social capital, which represents the networks that strengthen communities. In addition, many studies have linked economic and social benefits by suggesting that significant social benefits, such as a sense of national identity or “connectedness,” ensue from culture, ultimately resulting in indirect economic benefits.²¹

Encouraging culture participation is a common strategic direction for many federal and provincial government policy departments. This is due, in part, because of the argument that culture participation makes important contributions to the connectedness of Canadians, the promotion of well-being, the empowerment of citizens, identity formation, social cohesion, value and behaviour change, and community development.

21. Links between social capital and economic performance at the community or nation level have been suggested by Tom Schuller (2001, p. 21). Additionally, high levels of health and well-being can carry economic benefits for the community and society.

Three basic effects are commonly ascribed to culture participation (Stanley 2005, p. 5-10, 17):

- **Intrinsic effects** are inherent in the culture activity itself and are what make us seek out and want to consume culture products, e.g. a sonata entertains and delights. The value of intrinsic effects is captured only partially by the market through the price of their related commercial transactions (the sale of a book or a ticket, or TV commercials).
- **Instrumental effects** are useful by-products from culture activity that accrue to the participant, such as music used as therapy for the emotionally disturbed or engagement in culture activities that may keep a troubled youth out of jail. The culture product, in this case, is not used for its own sake; rather it is used to achieve some unrelated goal. Instrumental effects can be subject to a cost-benefit calculus concerning return on investment to determine their value in comparison with other methods to achieve the same ends (e.g., drugs, tutoring).
- **Functional effects** reflect how culture can function to sustain and develop society. These effects include, for example, fostering civic participation, contributing to community development, forming and retaining identity, building social cohesion, modifying values and preferences for collective choice, and enhancing collective understanding and the capacity for collective action. These effects, called externalities by economists, are not captured by the marketplace.

It is acknowledged, however, that very little is known about the nature and scope of these effects and much work is necessary before the links can be explained in a coherent fashion.

Many researchers have proposed the need for basic information and analysis that will increase our understanding of the social impact of culture. These include:

- factors that determine the use of culture products
- participation rates for culture activities
- effect of new technologies on culture participation
- factors that motivate participation in a culture activity
- factors that are barriers to participation in a culture activity
- effect of changing demography as a barrier to participation in traditional culture activities
- relationship between culture and health and well-being
- the situation of vulnerable populations with regard to culture practices
- the impact of culture on social integration and the exercise of citizenship

Currently, many of these questions are unanswerable, but the Framework is intended to encourage the development of analytical tools to provide stronger evidence of the social effects of culture. In particular, analysis could support the identification of the social dynamics that contribute to the exclusion, or promote the inclusion, of individuals in society. It could also support research that would identify the ways that cultural capital formation is promoted, and document the linkages between individual and collective benefits of participation.

The Framework can support research to help us better understand the personal, economic, and social impact of participation. A variety of conceptual approaches could be employed including social capital, social cohesion, social participation, civic participation, cultural diversity, the development of identity, citizenship, personal empowerment, social connections, social cohesion, and community belonging. Given the growing importance of culture, and the limited research done to date internationally to understand the value of culture products to the economy and society, the framework has only touched the surface of the demand for culture. More work will be required to expand this conceptual framework as it relates to these concepts and methods of measurement.

12. The relevance of the framework to public policy

The framework reflects the role of public policy in the culture sector. Historically, the objectives of culture policy have been to develop national policies and programs that promote Canadian content, foster culture participation, encourage active citizenship and participation in Canada's civic life, and strengthen connections among Canadians. The framework provides the necessary structure to support policy makers in developing and monitoring cultural policy.

Since its creation in 2004, the Canadian Framework for Culture Statistics (CFCS) has provided a measurement framework to support public policy related to the creation, production, dissemination and use of culture products. Much government support for culture focuses on encouraging economic development of the Canadian supply chain through grants, contributions, and tax credits or regulation to ensure the availability of products that reflect the diversity and originality of Canadian creators. Other policies encourage modification of the behaviour of consumers to achieve certain social outcomes such as supporting minority language communities through targeted funding of minority language culture production, or encouraging a greater sense of national identity through Canadian content products.

Information gathering is an essential part of the proper management of programs and the development of public policies. The CFCS provides a common conceptual tool to support public policy and decision-makers, businesses, researchers and the interested public in understanding, developing, assessing, and evaluating programs and policies.

13. Conclusion

This framework lays out the model for the design and analysis of culture statistics as they relate to the creative chain for culture goods and services. It provides the foundation for developing a coherent set of culture data that recognize the measurement of financial and economic flows associated with the supply and demand for culture goods and services, as well as the social impact of culture. In time, the framework will support the development of indicators and the identification of important data gaps.

This conceptual framework has been designed along with a companion document, entitled *Classification Guide for the Canadian Framework for Culture Statistics 2011*. The guide is intended to provide data users with a tool to map existing standard classification systems according to the definitions and domains outlined in this framework. The Canadian Framework for Culture Statistics (CFCS) provides the conceptual foundation for measurement, while the guide provides the tool to identify the relevant classification codes that will support data collection and analysis.

New methods may be required to measure the rapid metamorphosis of culture creators, audiences, and participants. The development of new electronic tools that act as mediating products for consumers, the growth in new types of culture products, and the ever-changing opportunities for individuals as creators, demand new measurement tools and creative analysis. There is an increasing demand for more nuanced information on consumer expectations and behaviour, for information about non-market sharing ('the grey economy') of culture products, as well as new ways to record the simultaneous consumption of culture products.

The international nature of culture, the globalisation of the world economy, and the fundamental structural transformations experienced in the sector, have also increased the need for comparable data. There are many challenges when comparing culture data internationally. The use of data, designed for national purposes, for international comparisons is a complicated matter as no country defines culture or culture consumers in exactly the same way. In addition, even surveys of similar industries use different ways of defining respondents, designing sampling techniques, reference periods, formats, and questions. The ability to compare data between surveys of both supply and demand are plagued by methodological differences large and small. This framework is intended to deal with many of these methodological differences at a national level, and attempts to use concepts proposed by UNESCO, to improve our ability to share data at the international level.

These new requirements do not replace the need for regular, consistent, comparable, and replicable data on the basic characteristics of culture products and their users. There continue to be gaps in the data available about both the supply and demand for culture and no consensus about how to fill them. The framework provides an updated structure that can help guide new approaches to classifying and collecting the data that are required to provide a wide-ranging and comprehensive view of the culture sector.

14. Glossary

Ancillary sub-domains – Ancillary culture sub-domains produce goods and services that are the result of creative artistic activity (e.g. designs, architectural plans), but their primary purpose is not the transmission of an intellectual or culture concept. The final products, which have primarily a practical purpose (e.g. a landscape, a building, an advertisement), are not covered by the Framework definition of culture. See sections 5.3.1 and 6.2.1 for a full discussion of this term.

Annual Survey of Manufactures List of Goods (ASM List of Goods) – The ASM List of Goods is a system for classifying goods manufactured in Canada. It was used for the first time on the 2004 Annual Survey of Manufactures (ASM) to classify both goods purchased and goods produced by Canadian manufacturers. The ASM List of Goods is to be integrated into the North American Product Classification System (NAPCS), which will be the standard for classifying both goods and services. The ASM List of Goods classifies products according to their industry of origin, that is, where in the economy they are primarily produced, based on the North American Industrial Classification System (NAICS).

Central Product Classification (CPC) – The international (United Nations) standard for classifying goods and services (products) used in the compilation of the System of National Accounts.

CIP – Classification of Instructional Programs.

Classification of Instructional Programs (CIP) – is used to classify instructional programs according to field of study. At Statistics Canada, a field of study is defined as a “discipline or area of learning or training”. While CIP was specifically designed for the classification of instructional programs, it has also been used to classify courses.

Classification systems – Classification involves grouping data into classes based on some measure of inherent similarity. In the case of statistical classification systems, information categories are created that so that data can be grouped for the purpose of analysis.

Commodities – see Products.

Consumer – is a an individual or household who obtains products or services for personal use and not for manufacture or resale.

Consumption – Traditionally, consumption has been measured by spending behaviour (purchasing, subscribing to, or renting culture equipment and content). For a discussion of the terms consumption, participation and use, see section 5.2.4.

Core sub-domains – Core culture sub-domains produce goods and services that are the result of creative artistic activity and whose main purpose is the transmission of an intellectual or cultural concept. In core sub-domains, the entire creative chain is in scope for the measurement of culture. By illustration, the core sub-domain of **Sound Recording** includes the work of recording studios, the manufacturing of recordings, the distribution of recorded music through the sale or exchange of recorded media of all kinds, and the use of recorded music by consumers at home and at other venues. The **Sound Recording** sub-domain represents all industries, products, and occupations defined as sound recording. See sections 5.3.1 and 6.2.1 for a full discussion of this term.

Culture – Creative artistic activity and the goods and services produced by it, and the preservation of heritage.

Culture sector – consists of the culture domains defined in the framework. Six culture domains described in the framework contain core and ancillary sub-domains, along with transversal domains.

Demand – refers to how much, or the quantity, of a good or service is desired by buyers. The quantity demanded is the amount of a product people are willing to buy at a certain price; the relationship between price and quantity demanded is known as the demand relationship. Price, therefore, is a reflection of supply and demand.

Domain – is a category used to group various entities conceptually within the different dimensions of culture measured by the framework. Domains describe or categorize these dimensions, such as industries, products, occupations or instructional programs, but are not defined by any of them. A domain refers to a grouping of things that are alike in purpose or represent the predominant activity undertaken by a group of businesses. In some cases, the categories reflect existing classification systems used to define industries (e.g. film and video) and the industries themselves are highly intertwined. In other cases, the primary goods and services produced are similar in nature and intent (e.g. visual arts, crafts, and photography) but found dispersed across a number of NAICS industries.

Establishment – An establishment, as a statistical unit, is defined as the most homogeneous unit of production for which the business maintains accounting records from which it is possible to assemble all the data elements required to compile the full structure of the gross value of production, the cost of materials and services, and labour and capital used in production.

Final demand – consists of the final sales of products bought by buyers (consumers, industries, exports and government) for both consumption and investment purposes.

Goods – are tangible and intangible 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.

Industry – an industry is a grouping of establishments according to similarity in the production processes used to produce goods and services. In the NAICS, industries are created by grouping together establishments using the criterion of similarity of output or the criterion of similarity of inputs, processes, skills, and technology used.

Infrastructure – physical infrastructure (e.g. buildings such as theatres, recording studios, etc.) and mediating products (e.g. consumer equipment such as television sets, computers, etc.) are essential for at least one stage of supply in the culture chain. While they provide important support for culture activity, they are not culture products. They may be reported separately as a means of determining their size and impact on the culture sector. Dedicated facilities whose primary function is the provision of space to culture such as museum buildings, heritage sites and buildings, theatres and cinemas are included in their respective sub-domains.

Intermediate inputs – are the purchases of goods and services, by industries and other producing units, for use as inputs into the production of final demand products. Intermediate input is also known as intermediate demand.

NAICS – see North American Industry Classification System.

NAPCS – see North American Product Classification System.

National Occupational Classification for Statistics – NOC-S is based on the National Occupational Classification (NOC), which was developed and is maintained by Human Resources and Social Development Canada (HRSDC). It provides a systematic classification structure to identify and categorize the entire range of occupational activity in Canada. The basic principle of classification of the NOC-S is that of kind of work performed. Occupations are identified and grouped primarily in terms of the work usually performed, this being determined by the tasks, duties, and responsibilities of the occupation.

NOC-S – See National Occupational Classification for Statistics.

North American Industry Classification System (NAICS) – is an industry classification system developed by the statistical agencies of Canada, Mexico, and the United States. It is designed to provide common definitions of the industrial structure of the three countries and a common statistical framework to facilitate the analysis of the three economies. NAICS is founded on supply-side or production-oriented principles, to ensure that industrial data, classified to NAICS, are suitable for the analysis of production-related issues such as industrial performance. The principle underlying NAICS is that producing units that use similar production processes should be grouped together in the classification (i.e. the industry is based on transformation process, and not products.)

North American Product Classification System (NAPCS) – is a classification that organizes goods and services throughout the economy in a systematic fashion. NAPCS is intended to include products of service and goods producing industries. As of 2011, NAPCS is a provisional list, which represents only the products of selected service-producing industries.

Occupation – a collection of jobs, sufficiently similar in the work performed are grouped under a common title for classification purposes. Occupations are identified and grouped primarily in terms of the work usually performed, this being determined by the tasks, duties, and responsibilities of the occupation.

Participation – Traditionally, participation has been counted as the type and number of participants or time spent (e.g. reading, watching television, visiting carnivals, listening to radio, viewing museum exhibits) actively involved with culture products. For a discussion of the terms consumption, participation and use, see section 5.2.4.

Preservation – refers to activities concerned with maintaining or restoring access to artifacts, documents, and records through the study, diagnosis, treatment, and prevention of decay and damage. In the context of this framework, preservation includes conservation, which is the treatment and repair of individual items in order to slow decay or restore them to a usable state.

Products – a neutral term including both goods and services, which may be referred to as ‘commodities’.

SCG – see Standard Classification of Goods.

Services – are not separate entities over which ownership rights can be established and they cannot be traded separately from their production or use. Services involve relationships between producers and consumers, in that a service must be provided to another economic unit.

Social cohesion – is the ongoing process of developing a community of shared values, shared challenges, and equal opportunity as well as the outcome of investments in social and culture programs and in social capital.

Standard Classification of Goods (SCG) – was the standard for classifying goods at Statistics Canada prior to the creation of the NAPCS. The SCG is based upon the international Harmonized Commodity Description and Coding System (HS), which makes up the first six digits of the SCG code.

Sub-domain – is a subsidiary of a domain. It is a category used to identify a number of definable related activities, products or occupations that represent a distinct sub-category of a domain. For example, book publishing is a sub-domain in the **Written and Published Works** domain.

Supply – represents how much the market can offer for a good or service, and the amount of a product that producers are willing to supply when receiving a certain price. The correlation between price and the amount of a product supplied to the market is known as the supply relationship.

Transversal domain – A transversal domain consists of crosscutting activities, products and occupations that support culture and enable the creative chain to function. The activities, products, or occupations in this domain exist because of culture and would not exist without the existence of culture. Most of the activities within these domains are not culture themselves or exclusively culture, but the portions that are considered in scope (e.g. training of culture professionals) will be included in the measurement of culture. The transversal domains are **Education and Training** and **Governance, Financing and Professional Support**.

UNESCO – see United Nations Educational, Scientific and Cultural Organization.

United Nations Educational, Scientific and Cultural Organization (UNESCO) – “UNESCO’s mission is to contribute to the building of peace, the eradication of poverty, sustainable development and intercultural dialogue through education, the sciences, culture, communication and information.” (UNESCO.org).

Use – The last stage in the creative chain consists of the ‘use’ of culture goods and services. The 2004 Framework used the terms ‘participation’ and ‘consumption’ in the discussion of final demand for culture products. The term ‘use’ in this 2011 Framework denotes both participation and consumption of a wide range of activities of individuals and groups with respect to culture products. For a discussion of the terms consumption, participation and use, see section 5.2.4.

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