Canadian Heritage Patrimoine canadien

CULTURE STATISTICS STRATEGY NEWSLETTER

Prepared by the Policy Research Group
(Canadian Heritage)

Volume 1, March 2015

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In this Issue...

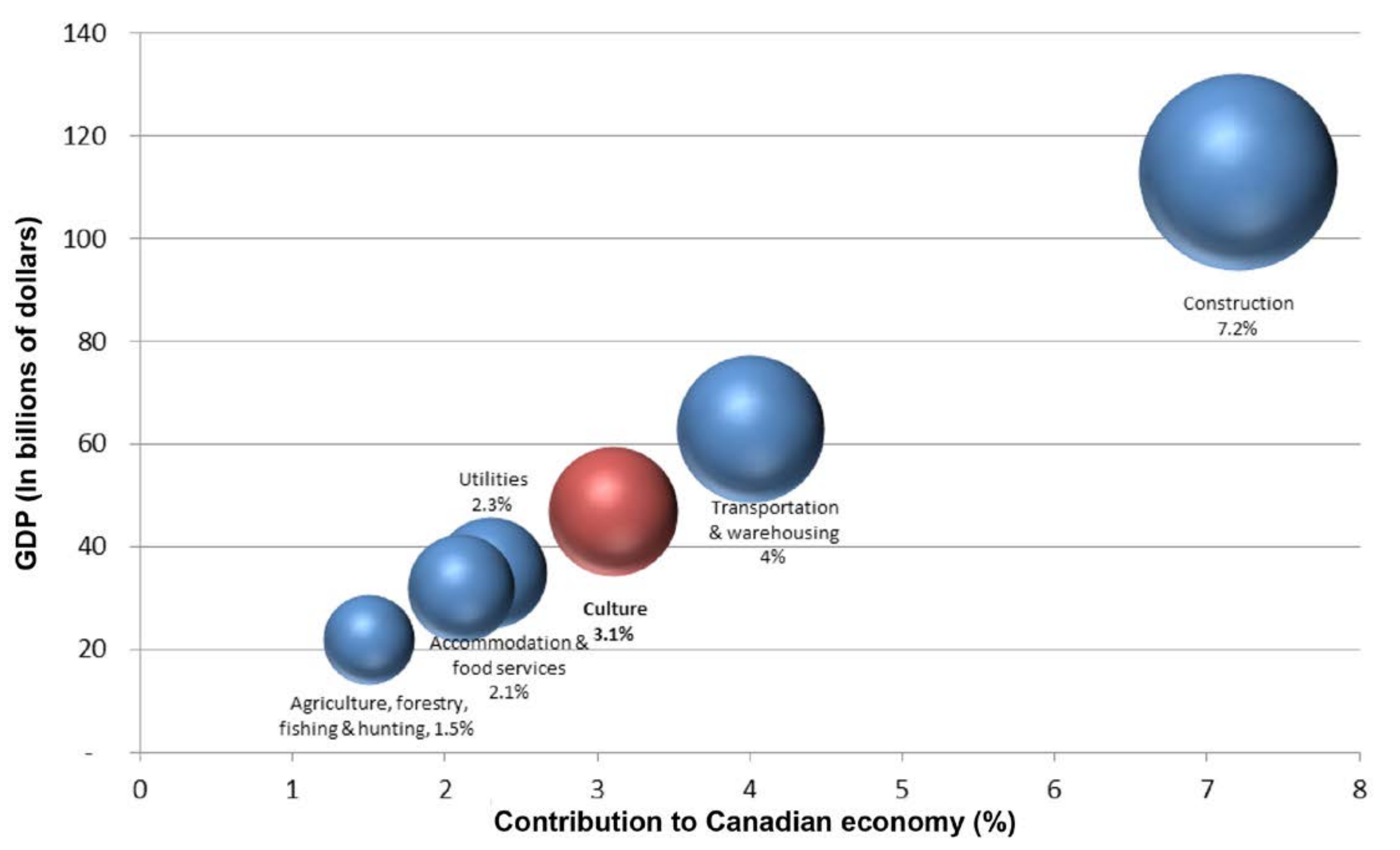
The Culture Sector in the Canadian Economy

The *Culture Satellite Account* (CSA) provides a reliable and accurate measure of the economic importance of culture to the Canadian economy. Canada's culture gross domestic product (GDP)[1] is estimated to be $47.8 billion, or 3.1% of the Canadian economy.

How does culture compare to other Canadian industries? As depicted in Figure 1, the culture industries contribute more to Canada's GDP than the combined *Agriculture, forestry, fishing and hunting* (AFFH) industries, in looking at both CSA data and similar Statistics Canada data for other industries.

Further, culture is larger than the *Accommodation and food services* (AAFS) and *Utilities industries*. However, culture contributes less to the economy than the *Construction* and *Transportation and warehousing industries*.

Figure 1- Contribution to the Canadian economy, by selected industries, Canada, 2010



[1] Gross Domestic Product (GDP) "is defined as the total value of all [end-use] products manufactured and goods provided within that territory during a specified period (most commonly, per year)" (Source: http://encyclopedia.kids.net.au/page/gr/Gross_Domestic_Product).

Summary of *Culture Satellite Account 2010*

The *Culture Satellite Account* (CSA) provides an overview of the economic importance of culture in the Canadian economy through two perspectives: the *product perspective* and the *industry perspective*.

The *product perspective* is the grouping together of culture products – regardless of the industry of their origin. For example, books may be produced in more than one industry, such as those self-published by organizations other than traditional book publishers. In the product perspective, all of the activity related to the production of books is grouped in one place. “Culture gross domestic product (or GDP)” is the measure associated with the product perspective, which captures *only* the economic contribution of culture commodities (i.e. goods and services) to the Canadian economy.

The *industry perspective*, on the other hand, is the presentation of economic activity by industry, which allows for the analysis of the culture and non-culture commodities that comprise each industry. The “GDP of culture industries” measures both the culture *and* non-culture activity of the culture industries, and is linked to the industry perspective.

This latter approach has traditionally been used to present culture statistics given that, before the creation of the CSA, the product perspective was impossible to calculate. We are now able to produce both measures via the CSA.

Culture in Canada

Product Perspective

From a product perspective, Culture GDP at basic prices totaled $47.8 billion, accounting for 3.1% of Canada’s total GDP in 2010. Culture accounted for 647,300 jobs in 2010, contributing 3.7% to total employment.

Culture Output totaled $93.2 billion, or 3.0% of the total Canadian economy. This indicator measures the combined value of culture commodities – of those which are available for use outside of the organizations that created them – *and* of other commodities used in their creation (e.g. printing services for publishing a book). Culture Output also provides a conservative estimate of how the production of culture commodities impacts other sectors of the Canadian economy.

Culture output, culture gross domestic product at basic prices and culture jobs, by domain, from the product perspective, Canada, 2010

	Culture output	Culture GDP	Culture jobs[1]
	millions of current dollars		thousands of jobs
Total, culture	**93,172**	**47,840**	**647**
Heritage and libraries	**1,833**	**781**	**19**
Archives	23	8	0
Libraries	784	255	5
Culture heritage	490	251	7
Natural heritage	536	267	7
Live performance	**3,423**	**1,903**	**52**
Performing arts	3,226	1,793	49
Festivals and celebrations	198	109	3
Visual and applied arts	**20,585**	**10,157**	**168**
Original visual art	148	83	3
Art reproductions	58	32	1
Photography	1,773	1,003	19
Crafts	7,548	2,752	44
Advertising	3,323	1,852	32
Architecture	1,865	1,207	13
Design	5,871	3,229	57
Written and published works[2]	**20,248**	**10,032**	**143**
Books	2,382	1,149	14
Periodicals	3,663	1,720	20
Newspapers	5,456	2,790	37
Other published works	120	58	1
Collected information	1,379	626	7
Multi sub-domain[3]	7,249	3,689	64
Audio-visual and interactive media	**29,552**	**14,797**	**125**
Film and video	8,346	3,443	45
Broadcasting	15,681	8,083	50
Interactive media	5,525	3,272	30
Sound recording	**1,402**	**568**	**13**
Music publishing	345	141	3
Sound recording	1,057	427	10
Education and training	**4,552**	**3,400**	**52**
Governance, funding and professional support	**10,586**	**5,722**	**72**
Multi[4]	**990**	**481**	**4**
Total, sports	**7,205**	**4,486**	**94**
Organized sports	3,093	1,878	51
Informal sports	559	279	6
Education and training	1,953	1,432	26
Governance, funding and professional support	1,600	897	10
Total, culture and sports goods and services	**100,377**	**52,325**	**741**

1. If the number of jobs is below 500 and is not suppressed for confidentiality reasons, the number of jobs is rounded to zero.

2. This domain includes the Multi sub-domain as described in note 3. The value (i.e. output, GDP or jobs) of the other sub-domains may not be completely captured as services such as wholesale or retail would be captured in the multi sub-domain. For example, for the books sub-domain , the printing of books, distribution, wholesale and retail are captured within the multi sub-domain.

3. The Multi sub-domain includes services that cannot be allocated to other specific sub-domain within Written and published works. It includes the printing of books, magazines or art work; translation services; wholesale and distribution, and retail services, etc.

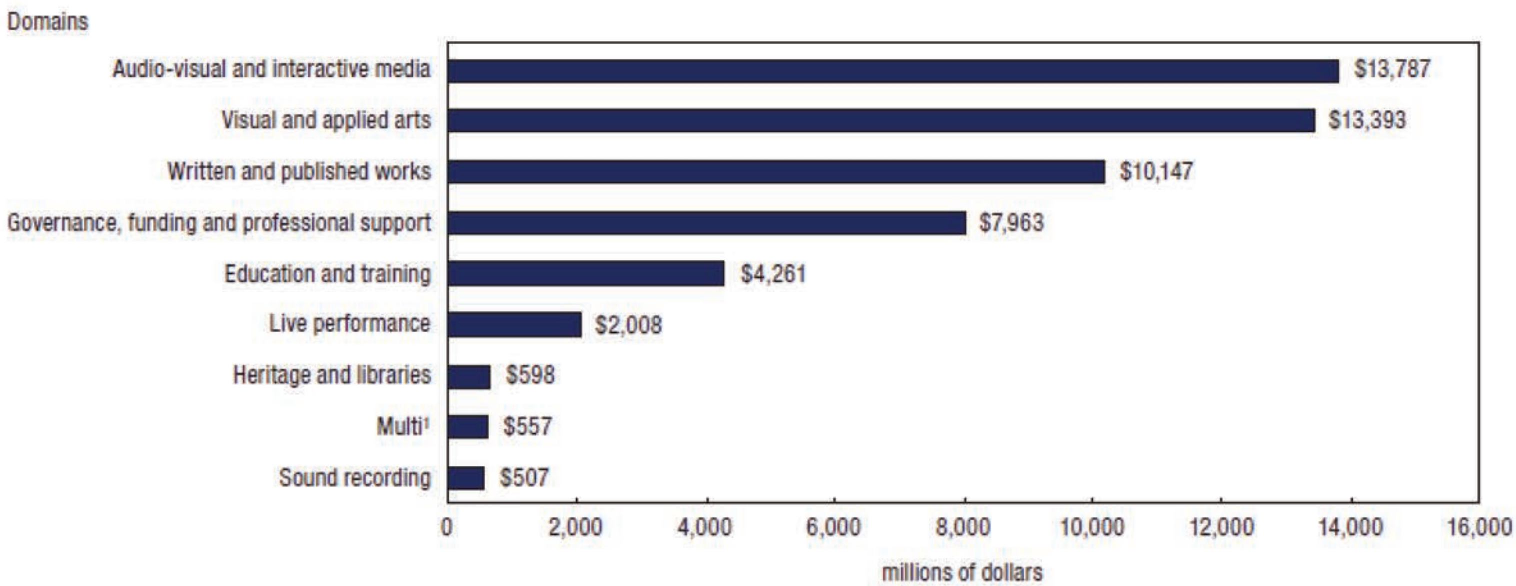
4. The Multi domain includes culture industries that are not associated with any culture domains and sub-domains: the culture portion of convention and trade show organizers; manufacturing and reproducing magnetic optical media; lessors of non-financial intangible assets; internet publishing and broadcasting and web search portal industries. These culture industries all affect more than one culture domain but cannot be easily allocated to a single domain, so they have been aggregated together.

Source: Statistics Canada, Culture Satellite Account 2010.

Industry Perspective

The GDP of culture industries was $53.2 billion in 2010, contributing 3.4% to Canada's total GDP. This measure of GDP includes $40.7 billion of culture commodities and $12.5 billion of non-culture commodities, but all from within the culture industries. Culture industries accounted for 3.2% of the Culture Output in Canada in 2010, reaching $99.3 billion. Culture industries accounted for 703,900 jobs, or a 4.0% share of Canadian jobs. This includes jobs associated with the production of culture *and* non-culture commodities in the culture industries.

Gross domestic product of culture industries, by domain, Canada, 2010 (industry perspective)



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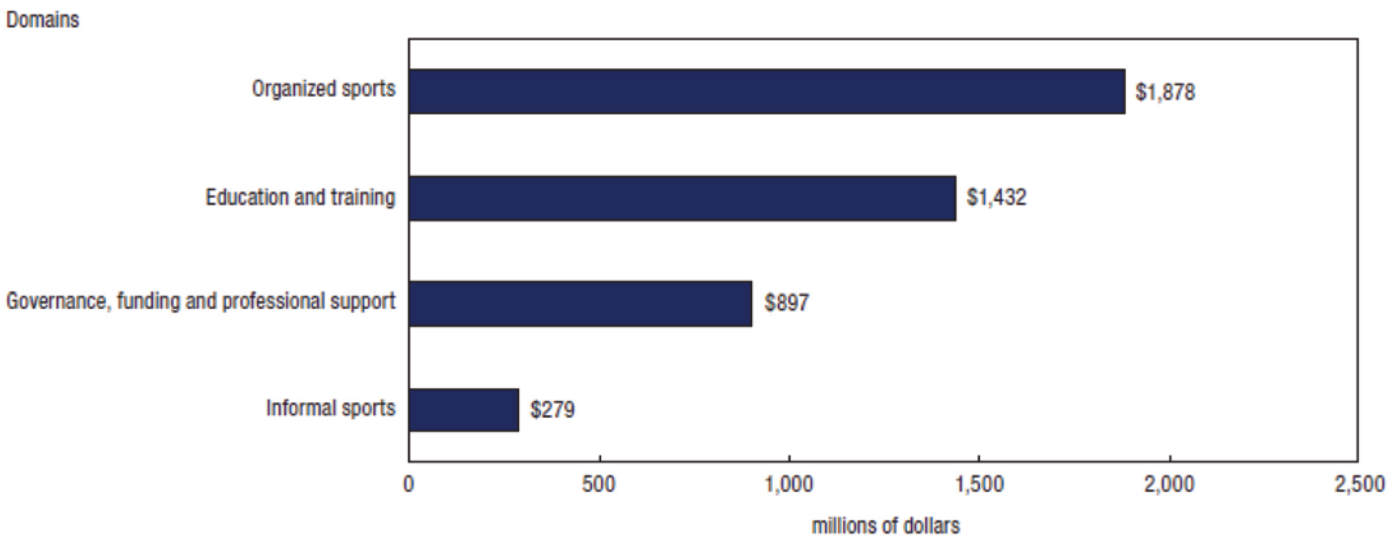
Source: Statistics Canada, Culture Satellite Account, 2010

Sport in Canada

Product Perspective

Sport GDP totaled $4.5 billion in 2010, contributing 0.3% to Canada's economy. Sport Output (similar to Culture Output, but for sport commodities) was $7.2 billion, or 0.2%, as a share of the total economy. There were 93,500 sport jobs in 2010, or 0.5% of the total jobs in Canada.

Sport gross domestic product, by domain, Canada, 2010 (product perspective)

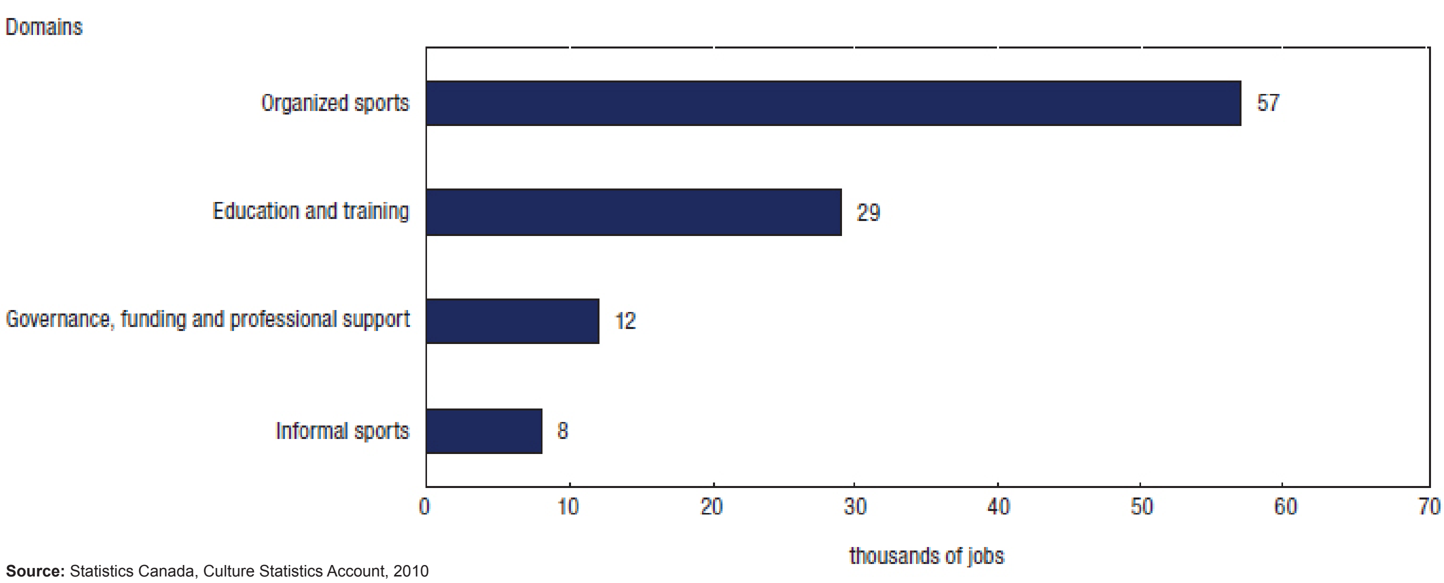


Source: Statistics Canada, Culture Statistics Account, 2010

Industry Perspective

From the industry perspective, the GDP of sport industries was $5.2 billion in 2010, contributing 0.3% to Canada's total GDP. Of this, 85.4% is attributable to the production of sport commodities within the sport industries. Sport industries accounted for $8.3 billion in Sport Output. Of this, sport commodities contributed $7.1 billion, and other, non-sport commodities totaled $1.2 billion.

Jobs in sport industries, Canada, 2010 (industry perspective)



Source: Statistics Canada, Culture Statistics Account, 2010

Labour Statistics and the *Culture Satellite Account*

The *Culture Satellite Account*

The *Culture Satellite Account* (CSA) reports two primary labour statistics. The first is the **total number of jobs in the culture industries**, which represents jobs that produce culture goods and services (e.g. a journalist working for a newspaper) *and* non-culture goods and services (e.g. an accountant working at a newspaper) within the culture industries *only*.

Both of these jobs – the one that is directly linked to culture activity, and the job not linked to culture activity – are included in the estimate of the total number of jobs in the culture industries.

The other labour statistic, the **total number of culture jobs**, is defined as the number of jobs that are related to the production of culture goods and services *only*, but in both culture *and* non-culture industries. Using the example above, only the journalist is included in the estimate of culture jobs.

However, this statistic would also account for the journalist, even if this person were working in an industry that is not traditionally considered to be cultural (e.g. if the journalist wrote articles for the in-flight magazine of an airline company).

The *Labour Force Survey* and the *Survey of Employment, Payroll and Hours*

Statistics Canada has two monthly surveys that measure labour levels and trends: the *Labour Force Survey* (LFS), and the *Survey of Employment, Payroll and Hours* (SEPH).

The LFS provides a picture of overall labour market conditions, and produces statistics on the total number of people employed, unemployed, and the overall unemployment rate. It also reports on groups of Canadians most affected by changes in the labour market.

The SEPH similarly provides a portrait of the amount of earnings, as well as the number of jobs, vacant positions, and hours worked. It should be noted that the SEPH, unlike the LFS, does not survey the self-employed or the unemployed.

The major difference between the two is the measure of *employment* (i.e. the number of people working) in the LFS versus jobs (i.e. the number of occupied positions) in the SEPH. A person who is employed would be counted only once in the LFS, but may be counted more than once in the SEPH if they hold multiple jobs.

The SEPH is similar to the CSA in this way, as they both report on the number of jobs instead of employment, but it cannot distinguish between jobs that produce culture goods and services and those that do not.

The *National Household Survey*

The *National Household Survey* (NHS) also captures labour market information, including data on occupation, industry and income. The strengths of the NHS stem from its large sample size, and the ability it provides to compare labour and income data against other variables such as education, geographical location, age, or for specific populations such as Aboriginal or immigrant populations.

However, while the large sample size and the data gathered in the NHS are excellent, the NHS is expected to be conducted only every five years. Moreover, the industry and occupation classifications used for reporting purposes are very broad and high-level. Consequently, compared to the CSA, it is more difficult to extract labour data specific to the culture sector.

Table 1: Comparisons of labour statistics available for the culture sector

Comparison by	LFS	SEPH	NHS
Type of survey	Monthly sample of ~56,000 households, or ~100,000 individuals (administered by interviewers using computer-assisted telephone interviews).	Monthly census of businesses (from administrative data), plus a survey of 15,000 establishments for the earnings.	Voluntary survey of 30% of households (self-enumeration by individuals).
Population	Non-institutionalized civilian population aged 15 & older.	Non-farm wage & salary jobs.	In 2011, approximately 4.5 million households were contacted, and with a response rate of 68.6% roughly 3.1 million households were sampled.
Major outputs	Labour force, employment, unemployment, by province, and associated rates with demographic details.	Employment, earnings and hours with industry and geographic details.	Labour force status; hours worked, Industry (NAICS); Occupation (NOC); work activity in 2010.
Employment concept	Estimate of employed persons (multiple jobholders are counted only once). Includes individuals absent from work without pay.	Number of jobs (multiple jobholders counted for each non-farm payroll job). Includes only those receiving pay during the reference period.	Within labour force, can also distinguish between experienced (has worked) and inexperienced (hasn't worked) labour force.
Employment definition differences	Includes the unincorporated self-employed, unpaid family workers, agriculture, forestry, fishing and hunting, religious organizations workers, private household workers, international and other extraterritorial public administration and workers absent without pay.	Excludes all of the groups listed in the column to the left, except forestry, logging and support activities for forestry.	Includes employed, self-employed, those on temporary lay-off, and more information about their work activity, or their search for work. Self-employed workers who do not work during reference period classified as 'unemployed' or 'not in labour force', depending on responses to other questions.

Artistic Professions in Quebec, by the Numbers

Since its launch in 2011, the French-language *Optique culture* bulletin of the *Observatoire de la culture et des communications du Québec* has produced three issues dedicated to profiling a group of artistic professions. The first (Issue 3, May 2011) examined writers, the second (Issue 20, July 2012) looked at dancers and choreographers, while the third (Issue 23, May 2013) discussed visual artists. Each profile provides key socio-demographic findings as well as data on earnings, level of training and amount of time devoted to artistic pursuits compared to other employment. It also includes a typology of professionals to illustrate the diversity of situations within the chosen field. Below is a summary of key findings for each professional group.

Visual Artists

Data on visual artists were collected in 2011 by means of a survey sent to 3,222 individuals. The weighted response rate was 64.2%. All data are for the year 2010.

- In most cases, revenue from artistic pursuits was small; the median value was $3,300 and it did not substantially contribute to total personal income. (When production costs are subtracted, the median value drops to a deficit of $162.) Only 20% of visual artists drew the bulk of their income from their art; 16% made more than $20,000; 28%, between $5,000 and $19,999; 36% made under $5,000; and 20% earned no revenue from their art.
- Women made up the majority of visual artists (60%) but were clearly disadvantaged in terms of income from their art (median value: $2,400) relative to men ($5,200).
- Visual artists were relatively older than the average worker in Quebec; among visual artists, only 12% were younger than 35, compared to 37% of the province's active workforce.
- Personal revenues among visual artists varied widely; this was less attributable to the success of their artistic activities than to other income-generating activities.

Writers

Data on writers were collected in 2010, also by means of a survey. In all, 1,899 writers were invited to take part, with a response rate of 70%. Data on revenues are from 2008 while socio-demographic data are from 2010.

- The majority of writers in Quebec (78%) devoted some working hours to activities other than writing for publication.
- Writers' personal revenues in 2008 (median value: $39,387) were above the average for the active workforce over the age of 25 (median value: $29,975). Despite their high level of education (81% of writers have a university degree compared to 21% of the active workforce over the age of 25), their personal revenues were below the average revenues of all of Quebec workers with a university degree ($50,750).
- Writers who dedicated the better part of their working hours to literary creation were proportionately more likely to be low-income earners. For writers who spent at least two-thirds of their time on literary creation, the median income was $27,835, compared to $37,064 for writers who spent between one-third and two-thirds of their working hours on literary creation and $49,129 for those who spent less than one-third of their time on it.

Dancers and Choreographers

Data on dancers and choreographers were collected in 2010 and 2011 by means of a survey sent to 804 individuals. The response rate was 61%. Data on revenues are from 2009 while socio-demographic data are from 2010.

- The professional dance scene in 2010 was predominantly made up of young women living in Montreal. Half of dancers and choreographers were younger than 35, whereas 25- to 35-year-olds constituted 37% of the active workforce in Quebec. Women represented 73% of dancers and choreographers compared to 47% of the active workforce over the age of 25. Montreal was home to 79% of dancers and choreographers, with a further 10% living in the surrounding areas of Laval, Lanaudière, the Laurentians and the Montérégie.
- Overall, the personal revenues of dancers and choreographers were comparatively small: the 2009 median income was $27,600, compared to $34,000 for the active workforce over the age of 16. The majority (64%) of dancers and choreographers in Quebec made under $30,000 from all sources of income; 38% made under $5,000 from their art while another 32% made between $5,000 and $19,999 from it. Only 8% made over $40,000.
- In 2010, dancers and choreographers dedicated on average 54% of their work hours to unpaid professional activities related to dance, including training, career management and volunteering. Women dedicated more of their work hours (58%) to these unpaid activities than did men (44%).

For further information, please consult the website of the *Observatoire de la culture et des communications du Québec*.