FOCUS ON
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Profile of Dancers: from the Cultural Labour Force Survey

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People involved in the culture sector perform diverse activities, ranging from sculpting, dancing, writing and technology-intensive work in film and broadcasting, to the administration and management of the arts, and the archiving and documenting of cultural works. Since these activities span a broad spectrum of institutions and industries (museums, libraries, publishing houses, television and radio stations, sound recording studios, etc.), measuring the size and characteristics of the associated workforce has always been a challenge. Although it did not address all information requirements, the Cultural Labour Force Survey was the largest effort ever made in Canada to create a statistical profile of those involved in arts and culture activities. The survey was commissioned by Human Resources Development Canada to gather information for the development of training and employment programs in the culture sector. Results of the Cultural Labour Force Survey focus on 156,600 people undertaking paid or unpaid but career-oriented work in 1993 as artists, managers, other professionals and technicians in eleven selected areas. Data were collected on the demographic characteristics of workers, their labour market status and employment patterns, education, income and financial support as well as the impact of technology on their careers. (For detailed information from this survey, please refer to *Focus on Culture*, Vol 7 No 3.)

The 1991 Standard Occupational Classification (SOC) was used to classify respondents' occupations. Artists were classified using the following categories:

- painters, sculptors and related artists
- craftspeople
- designers
- directors, producers and choreographers
- musicians and other music occupations
- dancers
- actors and other performers
- writers
- other writing occupations

Data similar to those explored here for dancers are available, on a cost recovery basis, for a variety of other artistic occupations. In addition, data are also available on a number of non-artistic occupations such as managers, librarians, archivists, technicians and clerical workers.

What are the demographic characteristics of dancers? How much do they earn from their chosen cultural activity? How did they learn their craft? What are their perceptions of the impact of technology on their careers? These are just some of the questions which can be answered by analysing the results of the Cultural Labour Force Survey. This article highlights the survey data of 1,300 individuals who reported dance as their primary occupation in 1993. It is important to note at the outset that the data do not represent a profile of all dancers in Canada[1]. The sample

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[1] According to the 1991 Census there were 3,840 individuals whose primary occupation was dance.

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was based only on membership lists of associations, councils and cultural organizations involved in dance. As a result, the data represent only dancers who belonged to those organizations from which Statistics Canada obtained membership lists. These dancers could have significantly different characteristics and work patterns from those who did not belong to these organizations; however, at this time, these data represent the most detailed information available for analysis.

...more women than men dance

Dance is one of the few artistic occupations where considerably more women participate than men. Over three-quarters (77%) of dancers surveyed were women. The only other artistic occupation with an overwhelmingly female constituency was crafts (70%). This was in stark contrast to the 1991 Census data on the cultural labour force as a whole, where the gender distribution was somewhat more balanced, with men in slightly larger numbers. According to the census, the proportion of men and women employed in the cultural labour force was 54% and 46% respectively. This breakdown was similar to that of the total labour force.

...more young, unmarried dancers

The average age of dancers in 1993 was 33, making them the youngest of all the artist groups. The second youngest artist group was designers (38 years of age, on average), followed by actors and other performers (40 years of age). Nine out of ten dancers (87%) were between the ages of 15 and 44. Perhaps as a consequence of their relative youth, dancers were the second most likely group - right behind actors - to report being single (46%). Thirty eight per cent were married while 4% were in common-law unions. Of all artist occupations, only actors reported a lower percentage being married (29%).

...less time than other artists for formal education

Most respondents to the Cultural Labour Force Survey - artists and others - reported receiving some education at the post-secondary level - be it university or otherwise. Forty-five per cent of those surveyed had university degrees, compared with 15% of the total Canadian labour force. About half of the individuals surveyed who reported an artistic occupation stated they had a university degree. Of this group, dancers were the least likely to have a university degree (23%). Seventeen per cent of dancers reported having pursued some university education but had not received a university degree, 15% of dancers had obtained, as their highest level of education, non-university post-secondary level, while 43% of dancers had secondary school or less as their highest level of formal educational attainment. In comparison, only 18% of all artists cited secondary school or less as their highest level of formal educational attainment.

The sector study *Staging the Future: Human Resource Issues in Audio Visual and Live Performing Arts*[2] explains that the lower figures of post-secondary educational attainment of dancers probably reflect the need for dancers to start professional training at a very young age. They may, in effect, have to make a compromise at an early age between pursuing a formal post-secondary education or pursuing training in dance. In fact, when dancers were asked to indicate how they acquired the skills and knowledge related to their profession, the most frequently cited method of education and training was on-the-job training (33%). This was followed distantly by university (12%), and workshops and seminars (also 12%). The sector study stated that learning by doing is very important for all workers in the culture sector.

According to the survey, dancers were the most likely to report that they had wanted to obtain education or training in 1993 that was related to their cultural activities, but had not done so (42%). Craftspeople were the next most likely to report not having had training in 1993 (41%), followed by actors (39%) and designers (38%). The most common reason dancers reported not pursuing education or training in 1993 was the expense (59%), or because they were too busy (20%). These were the two most common reasons reported by individuals involved in other artist occupations as well.

How do dancers fare in the labour market?

Like other artists, many dancers work at more than one job. Individuals whose primary job was dance held an average of 2 jobs per person in 1993, although not all secondary jobs were necessarily related to dance or even to culture. The average number of jobs held by dancers was higher than for all artists, who averaged 1.7 jobs per person, although this did not translate into significantly more weeks worked in a year. Fully 42% of dancers still reported working 20 weeks or less at all jobs in 1993, while just over half (54%) worked over 40 weeks in the year. This latter figure is lower than for other artist occupations except for writers and crafts people, and the same level as for musicians. Although the length of the working week for dancers was by no means unique among artist occupations, almost half of dancers (42%) reported working less than a 20-hour week. On the other hand, fifty-eight per cent of people who reported dance as their primary occupation worked more than a 40-hour week.

While almost 60% of all artists were self-employed only, the percentage for dancers was half that.

Income not in step with that of other artists

According to the sector study, many individuals who choose artistic careers do so because what they do is meaningful to them. Most performers, dancers included, are drawn to their careers by "a drive" or "a passion" for performing. Unfortunately, while career satisfaction may be high, monetary rewards are often low, and particularly so for dancers. The average cultural income of dancers was $14,400 in 1993 compared to $20,300 for all artists. When all sources of income were combined (including those from non-cultural sources), dancers' average total income increased to $16,300. This remained, nevertheless, significantly below the average for all artists ($25,400), and for the entire Canadian employed labour force ($30,200) in 1993.

Since incomes may vary considerably within any given occupation group, it is useful to analyze the median income. This is defined as the dollar value that falls in the middle of all incomes reported, with half the incomes below the median and half above. The median income is a less skewed measure because it is not affected by outliers (dancers whose income was either extremely low or extremely high). The median cultural income for dancers was $11,800, lower than the average of $14,400. The median cultural income for dancers was similar to the median cultural income for all artists ($11,500).

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[2] *Staging the Future: Human Resource Issues in Audio-Visual and Live Performing Arts*, Ekos Research Associates Inc., 1994 (sponsored by Human Resources Development Canada).

The median total income (incorporating all sources of income) did not change very much for dancers from their average total income ($16,800 compared to $16,300); it did, however, remain below the median total income for all artists ($19,400).

Impact of technological change
Compared to other artist groups, dancers were the least likely to report being affected by technological change. One third (34%) of dancers reported being affected by technological change since 1990, about half the percentage reported by all artists (63%). These findings are not surprising given that dance is fundamentally a means of expression directly through the human form which has, as yet, not been replaced by technology. Although the act of dancing may not have been significantly affected by technology, the process of creating choreography and designing stage sets definitely has. Over 80% of the occupational group of directors, producers and choreographers reported having been affected by technological change in the previous three years.

Most artists who reported being affected by technological change since 1990 had not received relevant training, and in this respect, dancers were no different. Three quarters of dancers surveyed reported that they had not received such training compared to 72% of all artists.

. . . and the dance goes on . . .
In summary, dancers are comparatively younger and less likely to be married than many other artists. They often juggle more than one job at a time and receive low financial rewards for their work. As a result of the demands of learning their profession, dancers tend to follow a different path of training and development than many of their artistic colleagues. They are much less likely to obtain a university degree, while on-the-job training is more important. □

Getting to Know NAICS Better

(the North America Industry Classification System)

Mary Cromie, Editor, **Focus on Culture**

The previous issue of *Focus on Culture* introduced the reader to a North America-wide revision, currently underway, of the coding structure used for collecting, compiling and disseminating statistics on Canada's industries (refer to "Introducing NAICS", *Focus on Culture,* Vol 8 No 1). This revision is being undertaken in cooperation with the statistical agencies of the United States and Mexico. It must be remembered that the inclusion of an industry individually in the classification does not automatically mean that data will be available from Statistics Canada at that level. Rather, we are developing a structure that ensures that all existing and new survey activities will categorize establishments with similar production processes in a consistent manner.

The previous article outlined the overall rationale for the revision, specified the criteria to be used for setting up the industry classes and described in detail the new "Information and Cultural Industries" sector. This article outlines the other major cultural sector, "Arts, Entertainment and Recreation". Within this sector, there are three sub-sectors: Performing arts, spectator sports and related industries; Heritage institutions; and Recreation, amusement and gambling.

Performing arts, spectator sports and related industries
Included here are establishments that produce or organize live presentations involving the performances of actors, singers, dancers, musical groups and artists, athletes and other entertainers. Also included are independent entertainers and the establishments that manage their careers. The detail under this sub-sector is significantly expanded from the 1980 industry classification.

ARTS, ENTERTAINMENT AND RECREATION SECTOR

XX	**PERFORMING ARTS, SPECTATOR SPORTS AND RELATED INDUSTRIES**
XXX	Performing Arts Companies
XXXX	Theatre Companies
XXXX	Dance Companies
XXXX	Musical Groups and Artists
XXXX	Other Performing Arts Companies
XXX	Spectator Sports
XXXX	Spectator Sports
XXX	Promoters (Presenters) of Arts, Sports and Similar Events
XXXX	Promoters (Presenters) of Arts, Sports and Similar Events with Facilities
XXXX	Promoters (Presenters) of Arts, Sports and Similar Events without Facilities
XXX	Agents and Managers for Artists, Athletes and Other Entertainers
XXXX	Agents and Managers for Artists, Athletes and Other Entertainers
XXX	Independent Artists, Writers and Performers
XXXX	Independent Artists, Writers and Performers
XX	**HERITAGE INSTITUTIONS**
XXX	Heritage Institutions
XXXX	Museums
XXXX	Historic and Heritage Sites
XXXX	Botanical and Zoological Gardens
XXXX	Other Heritage Institutions
XX	**RECREATION, AMUSEMENT AND GAMBLING**
XXX	Sports and Recreation Facilities
XXXX	Golf Courses
XXXX	Skiing Facilities
XXXX	Marinas
XXXX	Recreational, Sports and Fitness Centres
XXXX	Bowling Centres
XXX	Amusement Facilities
XXXX	Amusement and Theme Parks
XXXX	Amusement Arcades and Other Coin-operated Amusement Devices
XXX	Gambling Industries
XXXX	Casinos, except Hotel Casinos
XXXX	Other Gambling Industries
XXX	Other Recreation and Amusement Services
XXXX	Other Recreation and Amusement Services

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The classification recognizes four basic processes: producing events, presenting and promoting events, managing and representing entertainers and finally, providing artistic, creative and technical input to the production of these live events. Four industries are proposed for performing arts, each defined on the basis of the particular skills of the artists involved in the presentations. While in the previous (1980) version, performing arts companies, promoters and independent artists were all lumped together under one code, "Entertainment Production Companies and Artists", this revised structure provides significantly more detail with separate theatre, dance and musical groups and independent non-music artists. In addition, in line with prescribed procedure, even more detailed coding will be done by Canada than is contained in the NAICS structure shown here. (This five-digit coding is permitted within the North America-wide system, provided that the additional detail can be aggregated to the NAICS four-digit classification.) In Canada, *Theatre companies, except musicals*, and *musical theatre and opera companies* will form two 5-digit industries under *theatre companies.*

The proposed structure makes a clear distinction between performing arts companies and performing artists (independents). Although not unique to arts and entertainment, freelancing is a particularly important phenomenon in this sector, and distinguishing this activity from the production activity is a meaningful process differentiation. This approach, however, is difficult to implement in the case of musical groups (companies) and artists, especially pop groups. These establishments tend to be more loosely organized and it can be difficult to distinguish companies from freelancers. For those reasons, NAICS includes one industry that covers both musical groups and musical artists.

The proposed NAICS structure contains two industries for Promoters (Presenters) of Arts, Sports and Similar Events, one for those that operate facilities and another for those that do not, thereby recognizing the significant differences in cost structures.

Heritage sub-sector
The Heritage Institutions sub-sector includes establishments engaged in the preservation and exhibition of objects, sites and natural wonders of historical, cultural and educational value. The four industries of this sub-sector are Museums (including art museums), Historic and Heritage Sites, Botanical and Zoological Gardens and Other Heritage Institutions. In the Heritage Institutions sub-sector, additional detail is included under the industry labelled *Other heritage institutions*, in the form of two five-digit categories - *Nature parks and conservation areas* and *Miscellaneous heritage institutions.* Under this last category, are exhibition centres, artist run centres and interpretive centres.

Recreation, amusement and gambling sub-sector
The Recreation, Amusement and Gambling sub-sector comprises three main industry groups. The Sports and Recreation Facilities group includes establishments that operate and provide access to facilities where patrons can actively participate in sports and recreational activities. The five industries of this group represent the most important types of facilities found in North America. The Amusement Facilities group contains establishments that operate and provide access to sites and facilities primarily used for amusement purposes. Finally, the Gambling Industries group includes operators of casinos, lotteries, bingo halls and other establishments primarily engaged in gambling related activities.

Changes to classification - making the best of an improved situation
The combination of sport and performing arts in the categories of presenter/promoter remains an important limitation to the 1997 classification. However, the possibility of a split that would distinguish between arts and sport is being investigated. Similarly, there is no distinction made in the classification between commercial and not-for-profit cultural enterprises. However, it is anticipated that the inclusion of nature of business questions in our surveys will permit us to separate these two populations. In terms of the wide variety of individuals included under "Independent artists, writers and performers," ranging from buskers to choreographers to actors to visual artists to magicians to motion picture directors, it must be remembered that any attempt to survey this group of people would be undertaken on an occupation basis, rather than via a common industry code. The heterogeneity of this industry, therefore, will not be a problem as such.

In general, from a cultural point of view, the greater level of detail in the revised structure will be a benefit to all data users (see the accompanying article "*What Does NAICS Mean to You?*"). □

What Does NAICS Mean to You?

If you are working in arts and culture in Canada, then you know that good information is important for measuring the performance of your sector, determining its success or its shortcomings compared to others, evaluating government policies and legislation, and increasingly, dealing with funding cuts and financial constraints. Many of you, in search of this information, come to us at Statistics Canada.

The surveys of the Culture Statistics Program (CSP) are seen by some as the sole source of statistics on arts and culture. More and more, however, we are trying to identify additional existing sources of data relevant to research on arts and culture. Statistics Canada carries out a wide variety of household and business surveys, many of which may contain useful information for our clients. However, we are lacking the necessary search tools to first identify and then extract whatever relevant information is embedded in the numerous databases. For example, we are unable to go to many of the various surveys related to employment and query data on record companies.

This is because, for the most part, surveys at Statistics Canada collect information according to the 1980 Standard Industry Classification (SIC), and in the current system, there is no one industry classification for many of the cultural industries, such as record companies. Instead, these companies are classified to either manufacturing, where their data are aggregated with that of disc and cassette duplicators and musical instrument manufacturers, or to wholesaling. From these (non-CSP) surveys, the information collected for these companies is effectively nonexistent. Likewise, many other areas in the culture sector are also badly served by the 1980 SIC system.

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This is where the conversion to the North American Industry Classification System (NAICS) may come to the rescue of those of you who are wishing to extend your knowledge of arts and culture beyond that available through CSP surveys. The new classification system being developed will identify the various areas of the arts and culture sector as independent industries in the economy. Moreover, the system acknowledges for the first time that cultural organizations deal in intellectual property, not physical goods. So, for example, music publishers deal in copyright, not in sheet music. Similarly, book publishers are in the business of collecting, releasing, distributing, and marketing written works, independent of the format. They are not primarily in the business of manufacturing a physical product consisting of bound paper. Under NAICS, many of the culture industries will move from the manufacturing sector to the new industry group of "Information and Cultural Industries." The manufacture of a particular physical product is no longer their defining activity. Thus, when a book publisher shifts to publishing on CD-Rom, the company will continue to be considered a book publisher.

Cultural industries and institutions are defined in the NAICS in a way which will better reflect the nature of their activities. They will no longer be squeezed into an industrial mould characterized by manufacturing, wholesale, and leisure services. Thus, the data collected under this new system will be more relevant to the needs of analysts in the culture sector. What does this mean for users of our statistics? The real benefit will be the ability to exploit a greater variety of data sources across Statistics Canada. Furthermore, since NAICS will also be used in the United States and Mexico, American and Mexican data on the culture sector will be gathered using the same industry definitions as in Canada. This should greatly facilitate efforts at international comparisons among these three countries.

A note of caution. The existence of these new and improved cultural classifications will not necessarily mean the availability of new and improved data in all areas. The new structure should actually draw attention to areas where no usable data currently exist. Newly classified industries may not be currently surveyed or they may not be well-represented in existing surveys. For example, until appropriate survey vehicles can be developed and current survey frames improved, there will only be limited, if any, information on such industries as Music Publishing and On-line Information Services. For some industries, NAICS may improve the range of data available; for others, it may at best identify the gaps so that we can, in the longer term, try to fill them. We are already working with other government departments and industry associations to find ways to build broader databases for the various cultural sectors. An important part of this process is the work that has been done on NAICS to ensure good industry definitions. This has been done in consultation with many of our data users and we appreciate the effort they have made to assist us.

We are not resourced at this point to extend our survey coverage beyond its present limits. However, over the next few years, we would like to be able to expand to include all components of this new structure. Such a move will depend on the support we receive at that time from the cultural community, which includes of course, relevant government departments at both the federal and provincial levels and the private sector. □

Let's Play Ball . . .

Announcing a New Sport Statistics Program

For generations, amateur and professional sport have been an integral part of Canadian life. Thousands of Canadians play team sports such as hockey, baseball and soccer, while others compete individually in such challenges as tennis or diving, or against their own personal bests by running marathons. Countless Canadians volunteer their time as coaches and organizers for amateur fitness and sports groups. And over the years, Canadians have expanded their attendance at professional sports from hockey and football to baseball and basketball. The importance to Canadians of sport is indisputable; polling data (Decima Research) suggest that "a majority of Canadians (90%) agree that sport is just as much an element of Canadian culture as music, films or literature", and in 1995 at the World Forum on Physical Activity and Sport, Prime Minister Jean Chrétien noted that "physical activity and sport are deeply rooted in Canadian culture". The UNESCO definition of culture very clearly includes sport, a model followed by the Culture Statistics Program's new compendium publication, *Canada's Culture, Heritage and Identity: A Statistical Perspective*, Catalogue 87-211.

From the economic perspective, the numbers are impressive. The value of sports related goods and services purchased in 1992 is estimated to have exceeded $4.1 billion nationally. The GDP, taking into account both direct and indirect impact, reached $9.6 billion for the sports industries in 1992-93. The corresponding number of jobs related directly and indirectly to sport totalled almost 214,000.

Despite the availability of such data, policy makers in the public and private sectors who are striving to develop and promote amateur and professional sport programs in Canada do not have adequate statistics on the impact of sport upon Canadians. This is why Sport Canada and the Culture Statistics Program of Statistics Canada have recently joined forces in a sports statistics research program. The goals of this program are to establish statistical concepts and definitions for the measurement of sport activity, to integrate and analyse existing data on sport from various sources and, where needed, to develop new data collection vehicles to provide complete sport data. These goals will be achieved through consultations held within Statistics Canada and Sport Canada, with other federal departments and provincial ministries, and with the private sector.

We would be interested in hearing from you about both your sport data needs and any sport data you may already have. Your input will be valuable in establishing a well-rounded and rigorous sport statistics program. We will be establishing a national sport advisory committee with representation from all interested partners. For further information, please contact Simon Parcher at (613) 951-1390 or fax (613) 951-9040. □

Economic Impact of the Arts and Culture Sector

Methodological notes and definitions

The latest data and analysis on the economic impact of the arts and culture sector reveal that the arts and culture infrastructure in Canada contributes $29.2 billion directly to the Canadian economy (or 4.7%), with almost 900,000 direct jobs depending on this sector in 1993-94.

There are many possible dimensions along which the arts and culture sector can be classified. For the purpose of assessing the economic impact of this sector, the UNESCO Framework for Cultural Statistics was utilized as the most logical starting point. Given that advertising was already partially included in some of the cultural industries (e.g., periodical and newspaper publishing and broadcasting) it was decided to include the whole of the advertising industry as part of our universe. This, along with the absence of sport, constitute the main departures from the UNESCO definition.

The contribution to the Gross Domestic Product (GDP) is calculated in current dollars using the primary inputs of land, labour and capital. The data are, for the most part, extracted from basic industry surveys, and estimates for indirect economic impact are calculated using a multiplier derived from the Input-Output Tables of Statistics Canada's System of National Accounts.

Economic Impact of the Arts and Culture Sector, 1993-94

	Direct Impact		Direct & Indirect Impact	
Arts and Culture Sector: Canada	Jobs	GDP $000,000	Jobs	GDP $000,000
Written Media	77,400	4,235.9	117,050	5,893.3
Film	36,100	1,019.3	71,175	2,118.1
Broadcasting	54,700	3,511.1	80,950	5,463.2
Record production/Distribution	2,750	248.7	4,400	417.8
Stage Performances	70,600	544.9	96,050	833.6
Heritage	32,150	920.2	45,000	1,269.9
Libraries	34,400	1,097.7	48,200	1,514.8
Visual Arts	36,500	689.5	42,350	944.6
Arts and Culture Education	23,800	581.2	31,200	778.8
Architecture	12,800	405.6	15,350	486.7
Design	13,600	533.0	21,000	852.8
Photography	13,900	241.4	16,100	350.0
Advertising[1]	76,300	1,744.6	118,300	2,791.4
Manufacturing	22,850	1,199.1	31,950	1,784.0
Wholesale	20,650	2,503.7	27,000	3,330.0
Retail	348,250	8,370.7	403,950	11,467.7
Government	22,750	1,337.0	29,900	1,787.2
Total	**899,500**	**29,183.6**	**1,199,925**	**42,083.9**
Share of Total Economy and Total Labour Market (%)	6.9	4.7	9.2	6.8

[1] *Not part of UNESCO cultural framework.*

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Comparison with previous studies and statistics

The 1993-94 economic impact estimates, based on an input-output model of the economy, are the most rigorous, consistent estimates currently available. Users of these latest estimates should be aware that the working definition of culture has undergone a number of important changes since a previous 1992-93 study. This earlier study had estimated the direct economic impact of the arts and culture sector upon the Gross Domestic Product at $15.9 billion with some 460,000 direct jobs associated with sector activity. The 1993-94 study increased the economic impact to almost $30 billion, with nearly 900,000 direct jobs linked to arts and culture.

The 1993-94 estimates now include: cultural equipment; advertising; design; architecture; photography; and improved data on the retailing of cultural goods including books, newspapers, periodicals and other print material, recordings, video tapes, musical instruments, photographic equipment and supplies (thus going far beyond specialized outlets such as bookstores and record stores reported in previous economic impact studies). Lastly, a different source and methodology for employment statistics - the monthly Labour Force Survey - was used, where possible, in the 1993-94 estimates to better capture the impact of contract workers or "freelancers".

The 1993-94 study, despite these improvements, is not definitive. There are still cultural sectors - such as artists performing in night clubs, festivals, and other cultural activities and events (e.g., recording studios, location shooting by foreign film producers, infrastructure of cultural associations) - that are not fully covered due to a lack of data. However, in relation to current figures presented, these data gaps probably account for a small portion of activity

Finally, there was a labour market study of the cultural labour force completed in 1994, which focused on jobs only. Using the 1991 Census as the sole data source, and the Standard Occupation and Industrial Classifications for 1980, it estimated the culture labour force at approximately 670,000. The definition of the culture sector used then included no coverage of manufacturing, wholesale or retail sectors, nor advertising, but did include telecommunications, thus making the framework distinctly different from both the 1992-93 and 1993-94 structures.

For more information

For more information on the Economic Impact Study, please contact Michel Durand, Chief of the Research and Communication Section, at (613) 951-1566, or John Gordon at (613) 951-1565. A detailed report on methodology and definitions is currently being prepared and will be available shortly. □

CSP Data Collection Schedule

1994 (1993-94 data)	1995 (1994-95 data)	1996 (1995-96 data)	1997 (1996-97 data)
Performing Arts (not-for-profit)	Performing Arts (not-for-profit)		Performing Arts (not-for-profit and commercial)
Heritage Institutions		Heritage Institutions	
Gov't Expenditures	Gov't Expenditures	Gov't Expenditures	Gov't Expenditures
Books	Books		Books
Periodicals	Periodicals		Periodicals
Sound Recording (record companies)		Sound Recording (record companies and music publishers)	
TV Viewing	TV Viewing	TV Viewing	TV Viewing
Film and Video (4 surveys)	Film and Video (4 surveys)	Film and Video (3 surveys - not Distributors)	Film and Video (4 surveys)
		Film Distributors Quarterly (pilot) - 1996 data ➔	

□

PUBLICATIONS

New to the CSP

87-211	Canada's Culture, Heritage and Identity: A Statistical Perspective (107 pg)	$30.00

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