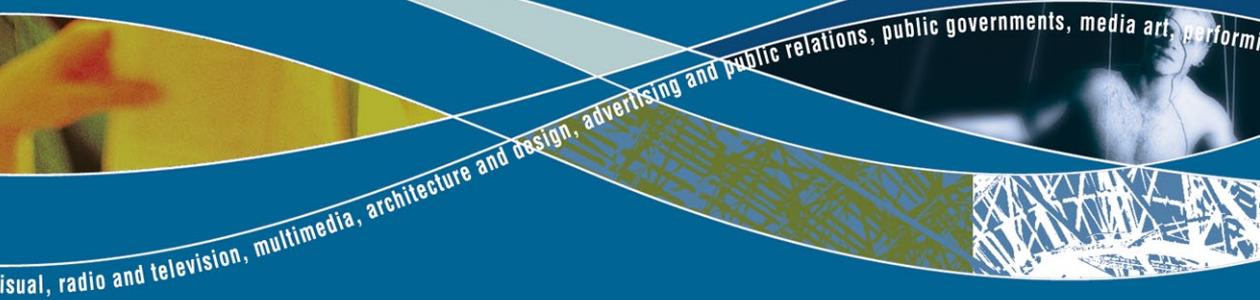


2007

OBSERVATOIRE DE LA CULTURE ET DES COMMUNICATIONS DU QUÉBEC



A SYSTEM OF INDICATORS FOR  
CULTURE AND COMMUNICATIONS  
IN QUÉBEC

**PART ONE:**  
CONCEPTION AND CONCERTED  
DEVELOPMENT OF THE INDICATORS



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## **A SYSTEM OF INDICATORS FOR CULTURE AND COMMUNICATIONS IN QUEBEC**

### **PART ONE: CONCEPTION AND CONCERTED DEVELOPMENT OF THE INDICATORS**

Benoit Allaire, Project Manager

January 2007

from the French

*Le Système d'indicateurs de la culture et des communications au Québec*

*Première partie: conceptualisation et élaboration concertée des indicateurs*

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**January 2009**

# F OREWORD

The Observatoire de la culture et des communications du Québec (OCCQ, - 'the Observatoire') was established having firm mandates to develop an integrated system of statistics accounting for the complete scope of culture and communications; to document the size and importance of culture and communications within a modern society; and to promote understanding of major trends in the international arena.

The short history of developing statistics on culture in Quebec goes back more than 30 years - long before the creation of the OCCQ in 2001. In the 1970s the agency responsible for statistics in Quebec (the BSQ – Bureau de la statistique du Québec at that time) implemented a survey of movie theatres with the collaboration of the Régie du cinéma, a survey still carried out by the OCCQ in cooperation with the Régie du cinéma. This was followed a dozen years later by a survey of Quebec government spending on culture. From 1989 to 1993 the BSQ published *Indicateurs d'activités culturelles au Québec*, an analysis of the prime statistics available for the sector, developed with the assistance of various partners, including le ministère des Affaires culturelles, the Société générale des industries culturelles, and l'Institut québécois du cinéma. Then, in 1997 the BSQ reviewed the approach to this publication in collaboration with l'Institut québécois de recherche sur la culture, publishing a revised edition - which has unfortunately not been continued.

From its beginnings the Observatoire has been focused on carrying out various surveys, primarily on the market and the consumption of major cultural products. Major statistical gaps have been addressed, and the Observatoire has been occupied with analytical studies, bringing better understanding of the sector to those in the sector, and publishing statistical profiles. In 2005 the Observatoire began work on developing a rigorous, scientific system of indicators on culture and communications in Quebec. This required the development of a conceptual framework, of a corresponding logical approach, and setting the research context in order to identify achievable goals – drawing upon the best we have – from what had been begun at the end of the 1980s.

After six years of effort the OCCQ is now approaching the end of its initial challenge to document quantitatively the unfolding of Quebec's culture and developing indicators.

We intend this system of indicators to be able to construct relations among the diverse set of cultural statistics to yield a coherent quantitative overview of Quebec's culture, one which corresponds to the conceptual framework which has been established as the primary reference by the OCCQ.

The cultural sector is in a state of change; cultural offerings are increasing; the evident presence of cultural diversity means considering international exchange is a strategic element; and, our way of life is undergoing the effects of an aging population. For this context the OCCQ is taking upon itself the goal of supplying the cultural sector and public decision-makers a tool which can portray our culture in a broad overview and will thus aid in making decisions. This is our goal in developing these indicators.



Serge Bernier, Ex-directeur  
Observatoire de la culture et des communications du Québec

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Note : L'Observatoire de la culture et des communications du Québec represents a direction of the Institut de la statistique du Québec.

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# I NTRODUCTION

The development of a system of indicators for culture and communications in Quebec is an integral part of the evolution of the Observatoire de la culture et des communications du Québec - OCCQ (the Observatoire).

Since its beginning, the prime task of the Observatoire has been to delineate its subject matter and address the question: "What are the economic and social features of the culture and communications sector in Quebec?"

To respond to this question the Observatoire began by developing and putting forward a conceptual framework<sup>1</sup> to allow both government decision-makers and representatives of professional associations working in culture and communications to delineate the various cultural activities. (Section 3 provides a schematic rendering of this conceptual framework.) Once this conceptual framework was debated, modified and approved by public decision makers and representatives from the cultural sector, it enabled the Observatoire to establish a classification system: the "Quebec Classification System of Culture and Communications Activities 2004" (QCSCCA)<sup>2</sup> which was published in 2003. This system forms the basis for the Observatoire's delivery of statistics. It allows for a coherent quantitative description of the whole range of cultural activity in Quebec.

As much as this is necessary, the development of statistics about culture does not by itself answer key questions about the state of culture in Quebec. What exactly is the state of cultural development in Quebec? Is this deteriorating, or approaching new heights? Are cultural activities becoming more numerous and more diverse? Are they becoming accessible to more and more people? What areas of culture are the weakest? Is the Quebec cultural sector better off, or worse off, than culture in other Canadian provinces or other countries?

Answering such questions requires that we develop an informed synthesis of the existing data, and, possibly, the development of new data. This informed synthesis of data takes the form of a system of cultural indicators.

The OCCQ took on this task, the development of a system of cultural indicators, in 2005. This report presents the first results of our work. It includes the fundamental theoretical elements on which the system of indicators on culture and communications is based, a description of the rigorous process called upon to establish our priority indicators, and reviews the boundaries or elements of "culture" as specified by the OCCQ. Outside of several examples, this report does not provide actual indicator figures. This is the task of the second part of this study (to be published later). Our approach in this report is to go contrary to normal procedure - which would begin with the question and work towards the answer, set out the research context and challenges and then present the research findings. Instead we propose to begin with our results and then work backwards to cover the path we took to achieve them. We think this will aid considerably in coming to understand the ideas and concepts involved.

The first section presents the list of priority cultural indicators which we have retained, the steps taken to make this selection, and the process by which the initial list of indicators was developed (drawing upon the theoretical framework). The second section describes the theoretical thinking applied in making the selection, while the third section recalls the fundamental elements of the *Quebec Classification System of Culture and Communications Activities* and the conceptual framework which underlies its development.

1. Claude MARTIN (2002). *Éléments d'un cadre conceptuel des statistiques de la culture et des communications*. OCCQ, Québec.
2. Institut de la statistique du Québec, Observatoire de la culture et des communications du Québec (2003). *Québec Culture and Communications Activity Classification System 2004*. Québec, ([www.stat.gouv.qc.ca/observatoire/publicat\\_obs/class\\_act\\_cult2004\\_an.htm](http://www.stat.gouv.qc.ca/observatoire/publicat_obs/class_act_cult2004_an.htm)).



# 1 ●

## CONCERTED DEVELOPMENTAL PROCESS

While the idea of developing a system of indicators for culture and communications in Quebec was conceived within the OCCQ team, the development of this instrument was intended from the start to be carried out involving both practicing public decision-makers and representatives of the culture sector.

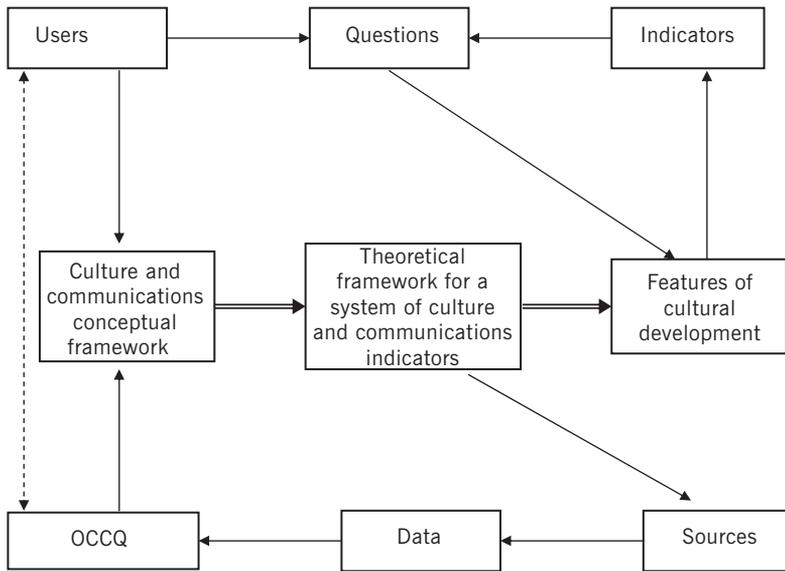
This collaborative process was achieved through three advisory committees of the OCCQ: the board of the Observatory, its advisory committee, and its university researchers consultative committee. The board of the OCCQ is comprised of managers from le ministère de la Culture et des Communications du Québec – MCCQ, from the Conseil des arts et des lettres du Québec – CALQ, the Société de développement des entreprises culturelles – SODEC, as well as the chairs of the advisory committees of OCCQ. OCCQ has advisory committees for each sector of culture and communications and these bring together representatives of professional associations of their sector. The advisory committee of OCCQ is made up of professionals from CALQ, MCCQ and SODEC.

The development of the system of cultural and communications indicators for Quebec has been achieved with this essential contribution from its principle users: this approach illustrates the validity and the fruitfulness of the organizational model of the OCCQ itself, based on an ongoing interchange between researchers and users to achieve practical results.

Figure 1 outlines the logical connections between the tasks involved in the development of the cultural indicators:

- Users have questions relating to cultural development in Quebec
- These questions are addressed by the work of the OCCQ
- This activity produces a conceptual framework for culture and a theoretical framework for the development of indicators
- The theoretical framework determines the selection of sources (surveys, administrative files) and data
- The data are developed by the OCCQ within the guidelines of the conceptual framework, the demands of the theoretical framework for indicators, and the needs of users involved with cultural development
- The indicators are developed by the OCCQ and respond to the users' questions.

Figure 1  
The Steps in Constructing the Indicators

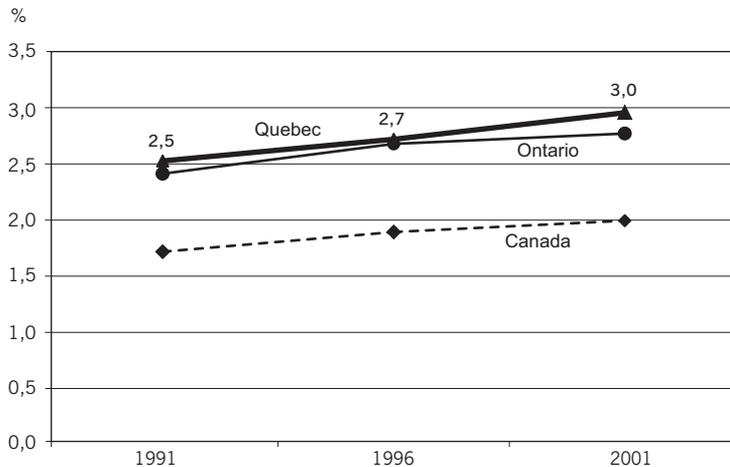


What follows reviews the steps taken to evolve from this first sketch to clearly identify the priorities which the system of indicators must respond to. But first, an illustrative example.

## 1.1 AN EXAMPLE OF A CULTURAL INDICATOR

Figure 2

Change in the relationship between the number of cultural workers and total workers, for Quebec, Ontario and Canada, 1991-2001



Source : Statistics Canada, Census, 97F0012XCB01022.

Prepared by the Observatoire de la culture et des communications du Québec.

The relationship between the number of cultural workers and the total of all workers is a cultural indicator. It provides a relative measure of a key aspect of cultural life in one single figure. However, even if we say that 3% of the Quebec labour force was part of the cultural labour force in 2001, we still haven't learned much. We need to accompany this figure with other information to give it meaning, which helps in its interpretation, and, which also allows us to understand its derivation.

Figure 2, which is in its own way a simple indicator, reveals several comparative features which assist in interpreting the indicator. We can compare the most recent ratio with those from earlier periods and state that the cultural workforce is taking on an ever larger role in Quebec society. We can also assess the size of this labour force relative to the situation in Ontario and for Canada overall. This indicator shows that the presence of cultural workers among all Quebec workers is evidently larger, and increasing more rapidly, than elsewhere in Canada, except for Ontario which finds itself in a situation similar to Quebec.

But, what then does this increase in the cultural labour force mean? The existence of the theoretical framework allows us to respond to this question. It lets us say that Quebec allocates relatively more human resources to cultural development, and this is a positive sign of the vitality of the sector, but it may just as well indicate that this cultural vitality is more and more framed within systemic mechanisms. And, what is cultural development? What is cultural vitality? We will approach these thorny questions later. For now it is sufficient to remember that indicators need to be linked to an explicit theoretical framework recognized by its users.

As well, we can ask is this indicator useful for all cultural professions? Could there not be considerable differences between the changes in size of publishing occupations and those in the performing arts? Any indicator has to be sufficiently robust to allow for such structural comparisons, i.e., among the elements which make up the indicator - allowing us to characterize the efforts dedicated to cultural

development. Or, on the other hand, what sector has lost due to the increasing importance of the cultural labour force? Health? Education? Manufacturing? Finally the indicator must also consider all questions relating to the means by which it is computed, the sources of the data, and the definition of its concepts. For one example, what exactly do we mean by the cultural labour force?

We can see that, no matter what its level of detail, an indicator has to incorporate the information which allows it to be interpreted meaningfully, and which explains its full import.

## 1.2 THE 14 KEY INDICATORS

The different questions noted above were the driving force behind the approach taken by the OCCQ in establishing its list of 14 priority indicators. At this stage our efforts were directed simply at reducing as much as possible a long list of indicators, in a rational manner. The following table briefly delineates the objective of each indicator in relation to the features it addresses. Each of these objectives is in turn linked to one of the three interpretive foci of our model: cultural vitality, cultural diversity or access to culture.

Table 1  
The 14 priority indicators

Economic Indicator	Objective
1. Ratio between the GDP of the culture and communications sector and total GDP	Measures culture's share of the economy. Cultural GDP measures the value of economic resources devoted to culture. Indicates cultural vitality.
2. Cultural products export index	Measures the change in the value of cultural product exports. Indicates cultural vitality.
3. Cultural products price index	Measures the change in the cost of cultural products. Indicates economic accessibility to culture.
4. Cultural industries concentration index (production and distribution combined)	Measures the degree of concentration of the industry to help understand challenges in accessing the market. Indicates economic accessibility.
5. Total cultural products sales index	Measures change in the value of cultural product sales. Indicates evolution in cultural consumption.
6. Share of the total cultural products market	Evaluates the situation of Quebec cultural products in the total of cultural products sold. Indicates cultural vitality and, in the Quebec case, cultural diversity.
7. Make-up of total sales by producing country index	Measures change in the extent of cultural diversity according to country of origin. Indicates the change in openness of Quebecers to other cultures.
Social Indicator	Objective
8. Ratio between the number of cultural workers and the total labour force	Measures the evolution of the strength of the culture labour force. Indicates cultural vitality.
9. Number of distribution establishments per 1,000 residents	Measures the accessibility of culture.
10. Ratio between household spending on culture and spending on leisure	Measures change in the share of household spending on culture as a part of spending on leisure. Indicates cultural vitality.
11. Composite index of attendance at cultural establishments	Measures the attendance at cultural establishments to indicate the growth in participation in culture.
12. Composite index of involvement with cultural activities	Measures the prevalence of different cultural behaviour habits. Indicates cultural vitality.
13. Ratio between time spent on cultural activities and total leisure time.	Measures changes in the social time devoted to culture. Indicates cultural vitality.
14. Relationship between the number of new works and the total supply	Measures developments in new original content in culture supply. Indicates cultural vitality.

(All these indicators are in a graphic describing the evolution of the indicator.)

### 1.3 CHOOSING THE 14

The selection of the fourteen indicators started with a prior list of 22, applying a selection grid incorporating two sets of criteria: descriptive features and quality criteria. The descriptive features came from the work of IFACCA (the International Federation of Arts Councils and Culture Agencies)<sup>3</sup> on the challenge of using statistical indicators for all cultural policies. The list of quality criteria was developed from discussions by OCCQ with its partners starting from criteria enunciated by Robert V. Horn.<sup>4</sup>

First, we need to clarify these criteria, what we take a cultural indicator to be, and what, in fact, an indicator is. The easiest way to understand what an indicator is is by placing this concept in the chain of steps found in quantitative social research. Horn has proposed a simple, clear logical outline – reproduced below – which goes from observations to reflecting on social issues<sup>5</sup>.

*Observations*  
organized systematically provide

*data*  
that contain basic information and can be ordered into

*statistics*  
either quantified at cardinal/fixed interval scales or non-quantified in ordinal ranking, further processed into

*indicators*  
designed to express

*structure or change*  
of phenomena related to which are linked to

*social and scientific concerns.*

What is an indicator? While a powerful statistic can be an indicator by itself, more often an indicator is a composite measure which, on one hand, brings together a total and a scale of reference (for example the number of libraries per 10,000 inhabitants); and on the other hand also has to relate to concepts which are part of a theoretical framework identifying the phenomenon to study. A sophisticated indicator, referred to as an *index*, is an indicator which brings together various indicators which are weighted according to criteria to attach a mathematical value to a social phenomenon which can not be measured directly. For example, the index of human development combines several significant social indicators, such as life expectancy (the average age of death) and educational attainment (average number of years of schooling).

What is a cultural indicator? It is an indicator which measures change over time, geographic variation, or structural change of cultural phenomenon. For example, we may want to assess the financial resources devoted to cultural development by Quebec society (public and private spending per capita) since 1992. Is this spending constant? increasing? or, decreasing? Is it similar across regions? Has the role of public versus private support changed? Cultural indicators must be able to help us answer such questions.

An individual indicator can relate to a broad, even vague feature, which, even if it incorporates normative elements, allows for interpretations and conclusions. Such is the case relating to the issue of cultural vitality and spending on culture. But resources devoted to culture are only one aspect of cultural vitality. Thus it is more constructive to develop an index of cultural vitality which is the result of the combination of several indicators of cultural vitality incorporating a (possibly sophisticated) weighting system designed for this exercise.

3. IFACCA (2005). *D'Art Report 18. Statistical Indicators for Arts Policy*.

4. Robert V. HORN (1993). *Statistical Indicators for the economic and social sciences*, Cambridge University Press.

5. *Ibid*, p.11 (adapted by author).

There are various techniques to construct sophisticated indicators. Often it is necessary to develop indices made up of a number of dimensions. For example, an indicator for attendance at cultural organizations, itself an index of cultural vitality, must take into account the rates of attendance at different types of establishments such as libraries, movies, etc. Considering the issue of cultural diversity, again a number of indicators can be built incorporating measures of concentration, with a high degree of concentration being a possible indicator of a limited degree of diversity. However, the concept of cultural diversity remains an object for further clarification and precision, and the proposals we put forward in this regard are open to improvement.<sup>6</sup>

### 1.3.1 QUALITIES OF A CULTURAL INDICATOR

From what has been said above, we can deduce certain qualities a cultural indicator must have. The following list summarizes these:

- be part of a coherent system, based on a theoretical framework which places culture within the broader social context
- be informative about the trends and changes of the state of culture in terms of both geographic regions and spheres of cultural activity
- be able to recognize and demonstrate the emergence of problems
- be valid in the methodological sense: i.e., a change in the indicator identifies a change in the phenomenon measured
- be based on credible statistics
- be comparable to other indicators (e.g., international) whenever possible
- be comprehensible to the general public even if their derivation is complex
- be agreed to by the cultural sector and related government entities
- be made public regularly and in a timely fashion

Finally, it is preferable to utilize a small number of indicators which carry special significance.

### 1.3.2 DESCRIPTIVE DIMENSIONS OF A CULTURAL INDICATOR

Not only must cultural indicators address the quality issues described above, but they must explain features which allow the indicator to be described and by so doing make evident the relevance and reliability of the indicator. These features, or descriptive dimensions, elaborated by IFACCA, are outlined in Table 2 where they are illustrated by calling upon a fictional example. The specifics of this descriptive dimension has to accompany the publishing of the indicators themselves to assure the true meaning of the indicator is clear and help avoid erroneous interpretations.

6. Recently French researchers have proposed a concept of cultural diversity which is based on three features: variety, balance and disparity. For the analysis of cultural diversity in the film industry these features are considered in the calculation of the Herfindal-Hirschmann index. See: François MOREAU and Stéphanie PELTIER (2004). "Cultural Diversity in the Movie Industry: A Cross-National Study," *Journal of Media Economics*, vol. 17, no. 2, pp. 123-143.

Table 2  
Indicator 'X' – Rate of increase of per capita cultural spending

Descriptive Dimension	Description
Goal	Measure the increase in per-capita spending on culture to provide a better understanding of the growth in financial resources dedicated to cultural activities in Quebec. This is an indicator of cultural vitality.
Definition	Average annual change (in constant dollars) of per capita spending for cultural activities by government, households and organizations.
Metadata	Sources: Survey of Government Spending on Culture; Survey of Household Spending; Survey of Spending on Culture by Non-Government Institutions and Organizations (if possible). Range of the variable: -100% to infinite%
Comparisons	Possible comparisons with other provinces and other time periods. Possible comparisons with other sectors of the economy.
Relevance	An increasing value indicates an increase in cultural vitality.
Structure	The indicator can be broken down in terms of public or private sectors; and in terms of administrative regions. It can also be calculated for each domain within SCACCQ
Limitations	This indicator only partially assesses cultural vitality. The indicator may be valid even though it lacks private sector spending. However, nothing stops us from assuming the contribution of this sector, given it is small, is constant over time.
Presentation	Graph of total expenses per capita and of expenses by sector, together with their growth rates.
Interpretation	Variation in growth by sector and domain with interprovincial comparisons. Links to other indicators of cultural development.

### 1.3.3 THE SELECTION GRID FOR THE INDICATORS

To facilitate the task of selecting the indicators we combined the quality criteria for indicators chosen by the OCCQ and the descriptive dimensions proposed by IFACCA, with the support of the selection grid used by Godin, Gingras and Bourneuf to select indicators for scientific and technological culture. This allowed us to use a rational approach to assess the relevance of each of the 22 indicators which had been drawn from the starting list of 69.

The quality criteria and the descriptive features of the indicators can be grouped into five main categories of selection criteria: theoretical, methodological, analytical, practical and political. Each indicator must accommodate each of the selection criteria.

7. Benoît Godin, Yves Gingras and Éric Bourneuf (1997). *Les indicateurs de culture scientifique et technique*, carried out for the ministère de la Culture et des Communications et le Conseil de la science et de la technologie, Québec.

- *Theoretical*: refers to the internal validity of the indicator, which confirms the fit between the indicator and the feature it represents.
- *Methodological*: refers to the reliability of the indicator, its coherence and its consistency.
- *Analytical*: refers to the comparability of the indicator over time and place.
- *Practical*: refers to the existence and the availability of the data needed to construct the indicator.
- *Political*: refers to the interests the indicator represents and its capacity to affect political actions.

Table 3 shows the classifications of the descriptive features and the quality criteria in relation to the five selection criteria which allow us to establish priorities to evaluate the feasibility and the relevance of the proposed indicators in light of the theoretical model. We could also apply the 5 selection criteria to the 22 priority criteria initially proposed and cut the list significantly. The results of our consultations about priority indicators are summarized in the evaluation grid shown in Table 4. Although this evaluation grid was not used as such during our consultations, the comments we received could be accommodated within them.

**Table 3**  
**Classification of the quality criteria and the descriptive features by the selection criteria**

Selection Criteria (Godin et al.)	Theoretical (validity)	Methodological (reliability)	Analytical (comparability)	Practical (availability)	Political (relevance)
Descriptive Dimensions (IFACCA)	Meaning	Definition Limitations	Comparability Composition	Metadata Presentation	Objective Interpretability
Quality Criteria	Are part of a coherent system based on a theoretical framework placing culture within society as a whole	Are reliable from a methodological perspective: a change in the indicator reflects a change in the activity monitored	Informative about trends and changes in the situation of culture between regions and between different sectors.  Can make international comparisons as much as possible.	Founded upon quality statistics.  Able to be understood by the general public even if their development is complex.  Provided regularly on a timely basis.	Able to identify and highlight emerging problems.  Achieves a high degree of consensus among the players in the cultural sector and related government bodies.

For ease in reading Table 4 the headings of the columns use the summary definitions of the selection criteria in place of the criteria themselves. Furthermore, the validity of the indicators is not specified at the moment. The indicators are taken as valid *a priori* since they correspond to minimum criteria as assessed within the theoretical system of indicators on culture and communications. Verifying the validity of an indicator requires a considerable effort and, eventually, coming back to respond to the original design of the indicator. As an example, do the results of an I.Q. test really measure intelligence? Or, again, are the rates of participation for selected cultural activities really a measure of involvement with culture? We know such discussions can go on and on without an answer. What is important here is to state as clearly as possible the means used to allow us to move from a complex feature such as the value of cultural production to an indicator of gross domestic cultural product.

The symbols in the boxes in the tables indicate our current working assumptions about the validity and the relevance of the indicators:

- ‘-’ indicates that the quality criteria is not satisfied by the particular indicator
- ‘+’ indicates that the quality criteria is accommodated, but only partly and needs additional validation
- ‘++’ indicates that the quality criteria are met completely.

As an example, the validity and the reliability of the relationship between the GDP of the cultural industries and the total GDP (Indicator 4) are somewhat certain, but we still need to verify the reliability of the financial data from the culture and communications sector in light of NAICS (the North American Industrial Classification System) and its correspondence to that of QCCACS.

Comparisons over time are possible, but geographic comparisons are limited to other Canadian provinces or other economic sectors. Most of the data necessary to develop the cultural GDP are available. Finally, the utility of this indicator is evident due to its importance in measuring the economic impact of the culture and communications sectors.

Table 4  
Indicator Selection Grid (working assumptions)

Indicator	Valid	Reliable	Compa- rabie	Data available	Rele- vant
1. Rate of increase in personal spending on culture	+	+	+	+	-
2. Relationship between the number of spaces available for cultural training and applications for admission	+	+	-	++	-
3. Index of the variation of spending on culture according to the language spoken at home	+	+	+	++	-
4. Relationship between the GDP of the cultural industries and the total GDP	+	+	++	+	++

Table 4 (continuation)  
Indicator Selection Grid (working assumptions)

Indicator	Valid	Reliable	Compa- rable	Data available	Rele- vant
5. Relationship between the size of the cultural labour force and that of other sectors	+	++	++	++	++
6. Number of distribution establishments per person	+	++	++	++	++
7. Index of the diversity of cultural workers relative to cultural communities	+	+	++	++	-
8. Cultural industries concentration index (production and distribution combined)	+	+	+	+	++
9. Relationship between the number of new works and total works available	+	+	+	+	+
10. Total cultural products sales index	+	+	+	+	+
11. Share of the national market	+	+	+	++	++
12. Index of the concentration of titles available by region	+	+	-	+	-
13. Cultural products price index	+	++	++	+	++
14. Index of the role of sales of new works by country of origin	+	+	+	+	-
15. Index of the role of total sales by country of origin	+	+	+	+	+
16. Relationship between household spending on culture and other spending	+	+	++	++	+
17. Composite index of attendance at cultural establishments	+	+	++	++	+
18. Composite index of involvement with cultural activities	+	+	++	++	+
19. Relationship between time spent on cultural activities and total leisure time	+	++	++	++	+
20. Household cultural equipment price index	+	+	++	+	-
21. Index of the range of cultural equipment by field	+	+	++	++	-
22. Index of the range of participation in cultural activities by field	+	+	++	++	-

It is worth highlighting that only 13 of these indicators are flagged as satisfying the ‘relevance’ criterion. Also, although it was not part of this list, an additional priority indicator was added in the course of our consultations. This was an index of cultural product exports. This came out of discussions about indicators related to the balance of payments which was part of the initial list of 69 indicators (see 1.5).

## 1.4 THE 22 INDICATORS

The list of 22 cultural indicators itself comes from an initial list of 69. This reduced number represents an important step in the evolution of our model. It involved incorporating normative aspects into the system of indicators. How to determine the economic relevance, the social or political relevance of the cultural indicators? Or, even, how do these relate to the concerns of these fields.

We must be clear as we engage in this exercise that the indicators are not designed to assess the efficiency nor the effectiveness of Quebec cultural policy. The role of this system of indicators is to provide a description of cultural development in Quebec, and to make international comparisons wherever possible. Although the aptness of the concept of cultural development is both disputable and disputed, we have followed the principles of UNESCO on this that the indicators allow international comparison by clearly specifying each step in the construction of national indicators.

Under this approach we have called upon three specifically significant dimensions which have a main role in the development of useful quantitative indicators: cultural vitality, cultural diversity and access to culture.<sup>8</sup> Each of the 69 indicators was classified according to these three “interpretive dimensions,” which were used in the selection of a reduced number of indicators in relation to their interpretive potential, not only their relevance to the theoretical framework. We also expect that these three interpretive dimensions of cultural development be taken into account by a system of cultural indicators.

## 1.5 THE EVOLUTION OF THE SYSTEM OF INDICATORS

The initial list of 69 indicators, the original starting point, was established on a theoretical model derived in part on the conceptual framework behind the QCCACS. This assured the coherence between the system of indicators for culture and communications with the other work of the OCCQ. The theoretical model, which is a simplification of the process of cultural production, is illustrated in Figure 3.

This model, which is based on a basic schema of communication (sender – message – receiver) facilitates the development of indicators appropriate to the structure and conditions involved with the production of culture. The cultural indicator system can be divided into four categories:

- resource indicators
- transmission indicators (the creative chain)
- product indicators, and
- audience and impact indicators.

The “resources” are represented in a fashion different from the others since they exist independent of the processes of the systematic production of culture. They can be looked at as the environment within which this cultural regeneration can happen. The transmitter component finds in the resources component the financial resources, the goods (equipment, inputs), information (expressions, understandings, norms and values, political and legal systems) and human resources to produce and deliver the messages (symbolic products) which are received and taken in by the public whose activities (time, spending, interaction) become resources for the system.

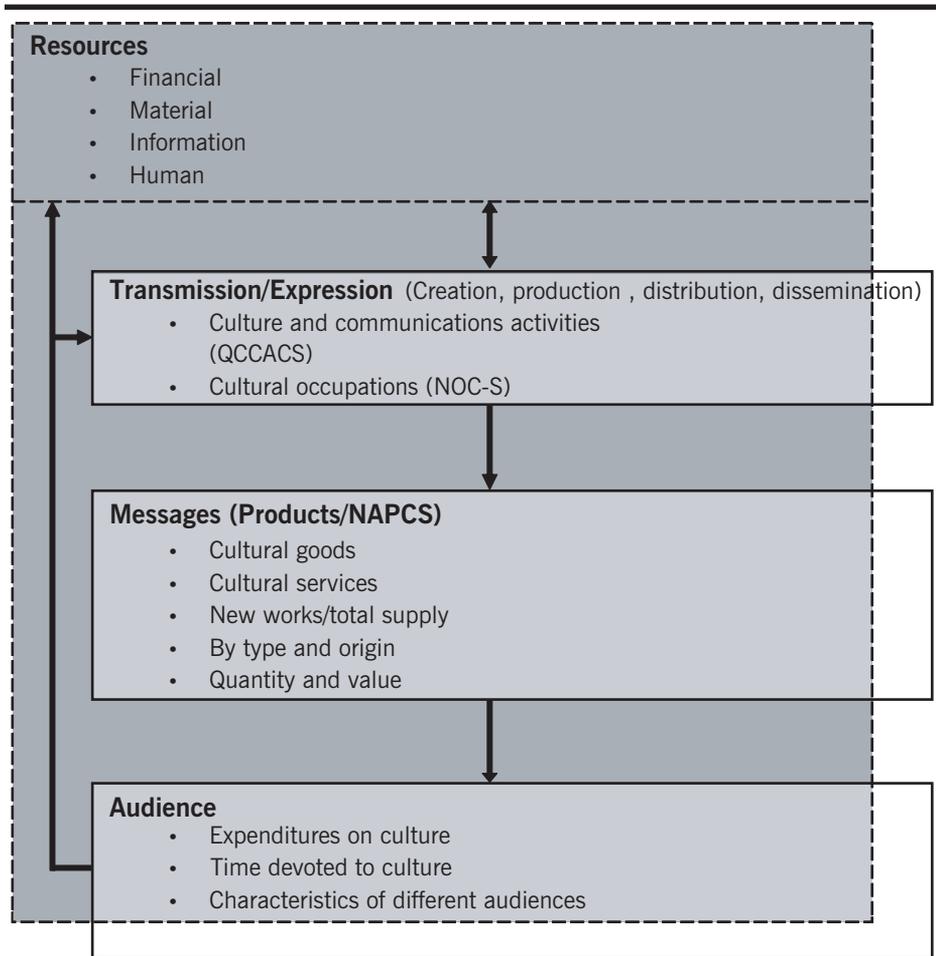
Within this overall schema of the systematic regeneration of culture the Observatoire itself can be found among the information resources called upon by the transmission component and by the public.

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8. These dimensions were adopted by UNESCO following its research into indicators of cultural development. They also included others such as creative activity. Sakiko Fukuda Parr, “À la recherche d’indicateurs de la culture et du développement : avancées et propositions” in UNESCO *Rapport mondial sur la culture (World Report on Culture)*, Paris, Éditions UNESCO, pp. 293-299.

Components of the basic features of these categories are presented below. In theory it is possible to multiply these components considerably, but in practice the model will not be functional without expedient pruning. Thus we propose here only those features which appear useful beyond question, those which we see as not requiring the development of indicators for their sub-components.

Figure 3  
**Structural Dimensions of Cultural Production**  
*(The arrows indicate the direction of the flow of information)*



(NOC-s: National Occupation Classification – Statistics. From Statistics Canada.)

In the following section we elaborate on the defining features of the main indicators.

### 1.5.1 THE RESOURCE INDICATORS

The resources component of cultural activities include financial resources, material resources, intellectual/information resources, and human resources. Financial resources are reflected by public expenditures, household spending and the expenditures of businesses devoted to cultural activities.

Material resources consist of real estate, equipment, and materials required for the production of cultural goods. These can be measured by tracking the spending of cultural establishments to produce cultural goods.

The intellectual/information resources are made up of the collection of immaterial components of the culture sector. Here we can consider as resources anything in the stream of cultural activity. In fact, this idea of intellectual resource can be integrated with that of cultural capital, in the sense that it embodies the interrelationship of the participants and the messages which are current in a society. In many ways these intellectual resources can not be measured directly, but some features can be, quantitatively or qualitatively, such as the regulatory structure for cultural activity, the extent of organization of organizations and businesses and of cultural workers, or the reach of cultural policies. These features can be grouped together as the mechanisms which regulate the cultural activities.

The intellectual/information resources obviously would include the symbolic products which distinguish the content and the products, conveyed and transformed by cultural activity. These could be considered just as much as creation and production resources. As a consequence, it is also relevant to study the training opportunities for cultural workers and their access to knowledge resources.

Human resources are made up of the total of people whose jobs relate to culture. These include those whose occupations are cultural as well as those in other occupations working in cultural enterprises.

### 1.5.2 CULTURAL TRANSMISSION/EXPRESSION INDICATORS

In what follows we consider primarily, but not exclusively, cultural activities which are found within the process of transmission of culture. We do not distinguish market-driven activities from others.

The indicators for cultural expression measure the development of activities involved with the creation or production of "messages" which are primarily linked with symbolic content. These activities are distinguished by the characteristics of their products and are sub-divided according to their field of activity. There are a number of ways of breaking out cultural fields of activity. For what concerns us, for obvious reasons, we have chosen fields of activity which result from a combination of the QCCACS, the classification of occupations found in the NOC-S (National Occupation Classification) of Statistics Canada and the classification of cultural products coming in part from the North American Product Classification System (NAPCS).

The breakdown of functions<sup>9</sup> within each cultural field is not consistent and it is necessary to make appropriate distinctions in the development of indicators for each cultural field, were there time. For example, the roles of production and distribution are not as easy to distinguish in the area of the performing arts as in publishing. For now, we need to define indicators which will allow us to respond to questions which address various aspects of cultural vitality, such as the change in the number of new products created or the change in the number of artists.

9. We are using the term "function" here in the same sense as used in the culture statistics framework of UNESCO: UNESCO (1986). *The UNESCO Framework for Culture Statistics: Paper Prepared for the Third Joint Meeting on Cultural Statistics*, CES/AC, 44/11, 13, Paris, UNESCO.

The role of creation is considered here as a sub-component of the system of generation for which the goal is to renew the form or the symbolic content which cut across culture as part of the conditions necessary for its renewal. As the first step, the features to consider include artists and the conditions for creating art. This means being able to describe the changes in the numbers of artists, their breakdown by discipline, the type of product, the level of their training, their socio-demographic characteristics, as well as other features which remain to be determined.

Calling upon the conceptual framework which is the basis of the QCCACS, the indicators of production relate to the development of processes which allow an original work to be developed into a form which allows it to be made available to the public. Such a process requires the existence of production establishments. It is important to measure these establishments in terms of changes in their size (the number of employees, the value of their production), and their financial performance.

Indicators of distribution and dissemination relate to changes in the means to bring the works created and produced to the public upstream in the communication process. The features to measure here are of two kinds. The first considers the sub-components of the production function which can be compared: the scope and profitability of the business; while the second brings together the sub-components of access to culture. For example, the variation in the size of public libraries tells us about changes in the distribution of culture, while this same measure considered in terms of the number of people served by region, becomes a basic indicator of access to culture.

### 1.5.3 PRODUCT INDICATORS

The indicators for cultural products are involved with the measure of two major dimensions of cultural development: cultural vitality and cultural diversity. Indicators of cultural vitality, seen from the point of view of products, measure the number of new works and the quantity of products delivered to market. For cultural diversity, the indicators measure the proportion that national goods make up of the total of cultural goods in circulation, the relationship between imports and exports, and breakdowns according to the country of origin, genres and ethnic and linguistic groups

We have also to take into account the fact that the value of cultural goods depends on a known price. If we want to assess the value of goods, we have to be able to measure the change in the price of cultural goods. A cultural goods price index is thus an important indicator.

### 1.5.4 AUDIENCE AND IMPACT INDICATORS

The development of indicators of impact should be developed eventually, but this is beyond the scope of the present work. We cite it here only to recognize it in the overall context of the system of indicators. Thus, we are concerned only with audience indicators. This group of indicators can also be considered in two categories: indicators of cultural purchases and indicators which look at involvement with cultural activities. Included in the latter are indicators based upon the use of time devoted to culture.

The indicators of culture consumption, based primarily on household spending on culture, as with various measure of cultural resources, are directed initially at tracking the changes in the place of cultural purchases within the total of household spending and considering this in terms of the types of culture and communications products purchased. There are two other features of cultural consumption: the volume of cultural consumption, and its value. The volume is defined as the quantity of cultural products purchased, while its value is determined by multiplying the quantity by their price.

## 1.6 THE 69

Our starting list of indicators came from breaking up the four structural dimensions into components and sub-components. The indicators which resulted were the starting points for our work. By the end of our consultations some were revealed to be of little use, while others were retained, but perhaps with modifications, for the provisional list of priority indicators. The following list is presented so others can prepare their own assessments of the strengths and weaknesses of the indicators considered.

Tables 5 and 6 present schematically the breakdown of the cultural activities which we have already proposed. Tables 7a and 7b consider the list of indicators according to the aspect of culture to be measured and the interpretive dimension addressed.

Table 5  
The Dimensions of the Culture and Communications System and Their Principal Components

Resources	Transmission	Products	Audience
Financial	Creators and Conditions for Creation	New Works	Cultural consumption
Material	Production Establishments	Quantities of Products Marketed	Cultural Participation
Information	Diffusion and Distribution Establishments	Imports and Exports	Social Impacts of Cultural Activities (not developed here)
Human	Training Establishments	Value of Products Sold	

Table 6  
The Dimensions of the Culture and Communications System, Principal Components and Sub-components

Resources	Transmission	Products	Audiences
<b>Financial</b> <ul style="list-style-type: none"> <li>• Government Expenditures on Culture;</li> <li>• Household Spending on Culture;</li> <li>• Business and Private Sector Spending on Culture.</li> </ul>	<b>Creators and conditions for creating:</b> <ul style="list-style-type: none"> <li>• number of creators;</li> <li>• types of creators;</li> <li>• professionalization of creators;</li> <li>• social characteristics of creators.</li> </ul>	<b>New works</b> <ul style="list-style-type: none"> <li>• number of new works;</li> <li>• breakdown of new works by genre.</li> </ul>	<b>Cultural consumption</b> <ul style="list-style-type: none"> <li>• household spending on culture;</li> <li>• cultural equipment in households.</li> </ul>
<b>Material</b> <ul style="list-style-type: none"> <li>• Property;</li> <li>• Equipment;</li> <li>• Inputs.</li> </ul>	<b>Production establishments:</b> <ul style="list-style-type: none"> <li>• size of establishments (number of employees);</li> <li>• number of establishments;</li> <li>• value of production;</li> <li>• financial performance;</li> <li>• industry concentration;</li> <li>• value-added.</li> </ul>	<b>Quantities of products marketed</b> <ul style="list-style-type: none"> <li>• breakdown by genre;</li> <li>• breakdown by country of origin.</li> </ul>	<b>Cultural participation</b> <ul style="list-style-type: none"> <li>• attendance at cultural institutions;</li> <li>• time devoted to cultural activities;</li> <li>• participation in cultural activities;</li> <li>• doing a cultural activity as a hobby/ amateur.</li> </ul>
<b>Information</b> <ul style="list-style-type: none"> <li>• Legal Framework for Cultural Activities;</li> <li>• Degree of Organization of Cultural Workers and Organizations;</li> <li>• Scope of Cultural Policy;</li> <li>• Content transformed and transmitted by cultural activity;</li> <li>• Means of training for cultural workers;</li> <li>• Access to information resources by cultural workers.</li> </ul>	<b>Distribution and dissemination organizations:</b> <ul style="list-style-type: none"> <li>• size of establishments (number of employees);</li> <li>• number of establishments;</li> <li>• value of production;</li> <li>• financial performance;</li> <li>• industry concentration;</li> <li>• value-added.</li> </ul>	<b>Value of products</b> <ul style="list-style-type: none"> <li>• sales by genre;</li> <li>• breakdown of sales by country of origin;</li> <li>• price;</li> <li>• market share of [Quebec] products.</li> </ul>	<b>Social impacts of cultural activities</b> (not elaborated here).
<b>Human</b> <ul style="list-style-type: none"> <li>• Cultural workers share of the labour force;</li> <li>• number of cultural workers;</li> <li>• renewal.</li> </ul>		<b>International trade</b> <ul style="list-style-type: none"> <li>• balance of payments for cultural goods;</li> <li>• balance of trade for cultural services.</li> </ul>	

Table 7a  
Resource indicators and interpretive dimensions

Dimension and sub-dimension	Indicator	Interpretive dimension
Financial resources	Rate of increase in cultural spending	Cultural vitality
	Rate of increase in cultural spending per capita	
Government expenditures on culture	Relationship between government spending on culture and total spending on culture	Cultural vitality
Household spending on culture	Relationship between household spending on culture and their total spending on leisure	Cultural vitality
	Concentration or variability of household spending on culture by language spoken at home	Cultural diversity
Business and Private Sector Spending on Culture	Rate of increase in cultural spending by businesses	Cultural vitality
	Relationship between business spending on culture and total spending on culture	
<b>Material resources</b>		
Property	Rate of increase in the value of real estate devoted to culture	Cultural vitality
Equipment	Rate of increase in the value of equipment	Cultural vitality
Inputs	Rate of increase in the value of inputs of cultural organizations	Cultural vitality
<b>Information resources</b>		
Legal Framework for Cultural Activities	None	
Degree of Organization of Cultural Workers and Organizations	Relationship between organizations which are members of a professional association and all organizations	Cultural vitality
	Relationship between workers who are members of a professional association and all workers	
Scope of Cultural Policy	None	
Content transformed and transmitted by cultural activity	None	
Means of training for cultural workers	Relationship between the number of openings in cultural training programs and the number of applications	Accessibility
Access to information resources by cultural workers	Relationship between the time devoted to culture by cultural workers and that of the total population	Accessibility
<b>Human Resources</b>		
Cultural workers share of the labour force	Rate of increase in the share of cultural workers in the total labour force	Cultural vitality
number of cultural workers	Rate of increase in the number of cultural workers	Cultural vitality
renewal	Rate of increase in the proportion of cultural workers under 30 years old	Cultural vitality

Table 7b  
Transmission indicators and interpretive dimensions

Dimension and sub-dimension	Indicator	Interpretive dimension
<b>Creators and conditions for creating</b>		
Number of creators	Relationship between the rate of increase in the number of cultural workers and the rate of increase of workers in other sectors	Cultural vitality
Types of creators	Measure of the concentration or diversity in terms of cultural fields	Cultural diversity
Professionalization of creators	Proportion of creators who are members of a professional association	Cultural vitality
Social characteristics of creators	Relationship between males and females Relationship in terms of language spoken Index of diversity in terms of cultural community Relationship between the median level of education of creators and the population	Accessibility Cultural vitality
<b>Production establishments</b>		
Size of establishments	Relationship between the number of employees in culture and communications organizations (production) and all employees	Cultural vitality
Number of establishments	Change in the number of establishments	Cultural vitality
Number of establishments per capita <sup>10</sup>	Number of establishments per capita	Accessibility
Value of production	Relationship between the GDP of the culture sector and total GDP	Cultural vitality
Financial performance	Change in profit margins	Cultural vitality
Industry concentration	Measure of the concentration of the industry in terms of ownership	Cultural diversity
<b>Distribution and dissemination</b>		
Size of establishments	Relationship between the number of employees in culture and communications organizations (distribution) and all employees	Cultural vitality
Number of establishments	Change in the number of establishments	Cultural vitality
Number of establishments per capita	Number of establishments per capita	Accessibility
Value of production	Relationship between the GDP of the culture sector and total GDP	Cultural vitality
Financial performance	Change in profit margins	Cultural vitality
Industry concentration	Measure of the concentration of the industry in terms of ownership	Cultural diversity
<b>Training</b>		
Size of organizations	Relationship between the number of students in culture and communications fields and all students	Cultural vitality
Number of organizations	Change in the number of organizations	Cultural vitality
Graduates	Change in the annual number of graduates	Cultural vitality
Budgets	Index of revenues per student	Cultural vitality
Cost of training	Relationship between the cost of training in culture occupations and other occupations	Accessibility
Diversity of institutions by cultural field	Measure of the concentration of cultural institutions	Cultural diversity

10. The term "establishments" is used as an indicative label: depending on the discipline there will be the prospect of other criteria. For example, in film, the number of screens is a better criterion than the number of establishments to assess accessibility.

Table 7c  
Product indicators and interpretive dimensions

Dimension and sub-dimension	Indicator	Interpretive dimension
<b>New works</b>		
Number of new works	Relationship between the number of new works and the total	Cultural vitality
Breakdown of new works by genre	Measure of the concentration or diversity of the genres of new works	Cultural diversity
Breakdown of new works by country of origin	Measure of the concentration or diversity of new works by country of origin	Cultural diversity
<b>Quantities of products marketed</b>		
Breakdown by genre	Measure of the concentration or diversity of the genres of total works	Cultural diversity
Breakdown by country of origin	Measure of the concentration or diversity of the products marketed by country of origin	Cultural diversity
Number of titles available	Change in the number of titles available	Cultural vitality
Availability of titles by region	Measure of the concentration or diversity of titles available by region	Accessibility
<b>Value of products</b>		
Sales of new works	Number of units of new works sold	Cultural vitality
Sales of new works by genre	Measure of the concentration or diversity of the sales by genre of new works	Cultural diversity
Sales of new works by country of origin	Measure of the concentration or diversity of the sales by country of origin of new works	Cultural diversity
Sales of new works from Quebec [?]	Quebec product share of sales of new works	Cultural vitality
Total sales of cultural products	Index of total sales of cultural products	Cultural vitality
Total sales by genre	Measure of the concentration or diversity of total sales by genre	Cultural diversity
Total sales by country of origin	Measure of the concentration or diversity of total sales by country of origin	Cultural diversity
Total sales of Quebec product	Quebec product share of total sales	Cultural vitality
Price of cultural products	Change in the cultural products price index	Accessibility
<b>International Trade</b>		
Imports and exports of cultural goods	Relationship between the balance of trade in cultural goods with that of other goods	Cultural vitality
Imports and exports of cultural services	Relationship between the balance of trade in cultural services with that of other services	Cultural vitality

Table 7d  
Audience indicators and interpretive dimensions

Dimension and sub-dimension	Indicator	Interpretive dimension
<b>Cultural consumption</b>		
Household spending on culture	Relationship between household spending on culture and other spending	Cultural vitality
Cultural equipment in households	Price index for home-based cultural goods	
Rate of ownership of cultural equipment in households	Rate of ownership of cultural equipment in households	Accessibility
<b>Cultural participation</b>		
Attendance at cultural institutions	Composite index of attendance at cultural institutions	Cultural vitality
	Measure of the concentration or diversity of attendance at cultural institutions by field	Cultural diversity
Participation in cultural activities	Composite index of participation in cultural activities	Cultural vitality
	Measure of the concentration or diversity of participation in cultural activities by field	Cultural diversity
Time devoted to cultural activities	Relationship between the time devoted to cultural activity and total non-work time	Cultural vitality and cultural diversity
Doing a cultural activity (non-career)	Composite index of involvement with amateur cultural activity	Cultural vitality and cultural diversity



# 2.

## THEORETICAL FOUNDATION

The recent establishment of the Observatoire de la culture et des communications du Québec is an important reflection of the strong commitment of those responsible for public policy and of those active in the culture sector to develop a firmer grasp of the state of culture in Québec.

This desire is not new. The blossoming forth of culture in Québec is paralleled by studies and reports which describe the different elements of this growth. These have called upon various perspectives of measurement and targeted arguments derived from the concerns of the actors in different fields, while scientific research on the culture of Québec has itself become established. The desire of the OCCQ to create a system of cultural indicators, one supported by numerous representatives of organizations and individuals from the sector, is yet another step in furthering our capacity to support the sector... but how exactly?

The discussion above has sketched out the groundwork calling upon a series of notions which seem self-evident: indicators, understandings, public authorities, Québec culture, measurement, arguments, players, fields, scientific, institutionalization. What are 'understandings'? What is 'scientific'? What is 'culture'? What does 'measurement' mean? What do these terms actually designate? In this report we cannot answer these questions – proposed naively – but do try to explain how these notions can be called upon in an effort to construct a system of cultural indicators. To do this has required we reflect on both the evolution of cultural statistics and on our understanding of what we mean by cultural phenomenon.

The purpose, and method, of this project has been to apply a rigorous method to the development of a theoretical framework for a system of cultural indicators - actively incorporating the views of key people and researchers working in the Québec cultural sector. This involvement is taken to be fundamental to developing indicators which are seen to be relevant and useful to the sector.

This project has also been guided by the goal, overall, as reflected in the work of Bernard Perret in developing social indicators in France,<sup>11</sup> of objectively describing the state of cultural development in Québec, and allowing for international comparisons in this regard. As such it should not be taken as being directed towards measuring the effectiveness of specific policy initiatives of Québec relating to culture.

### 2.1 WHY DO WE HAVE STATISTICS?

Statistics, and the organizations which provide these statistics both in Canada and in Québec, evolved in relation to the rise of industrialization in the nineteenth century and the emergence of the social state in the twentieth. Initially these statistical agents provided basic data (population figures, agricultural harvests), but their statistics became increasingly complex, evolving to include such things as sophisticated probability models to estimate impacts of social measures. The development of indicators and indices can be found mid-way between these two extremes of statistical products.

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11. Bernard PERRET (2002). « Indicateurs sociaux : État des lieux et perspectives », *Les Papiers du CERC*, n° 2002-01, Paris, Conseil de l'emploi, des revenus et de la cohésion sociale.

The history of the development and application of the “gross domestic product” (GDP) during the 1930s in the United States (which originally was called “national revenues”) helps clarify the situation regarding linkages between the development of indicators, public policy, and social theory. In brief, the development of a figure for GDP required the development of a rigorous accounting of the national value added of different segments of economic activity, which relied in turn upon an economic classification system, on a system of government accounts, on surveys of business investment and on surveys of household spending. Although such data are taken for granted today, most were simply non-existent before the *General Theory of Employment, Interest and Money of Keynes*.<sup>12</sup> In fact, the first calculations of national revenue were developed by university researchers studying the distribution of revenues and their changes over time. Their work was not directed towards a system of national accounts, but responded to a program of theoretical research which leads to the birth of econometrics. Cooperation among those working on mathematical theories of the economy, statisticians, and policy makers was not part of this. Alain Desrosières underlined the challenge of utilizing the tools and language of economic statistics:

In Europe, in contrast, political and administrative officials did not begin to learn and speak the language of macroeconomics and national accounts until during the war (in Great Britain), or after it (France). [...] But if this new language has to be understood, adopted, and used naturally, it was not enough for the mere idea to forge a path. It also had to be able to rely on a dense network of records and stabilized tools. These not only made it credible, they paradoxically led it into oblivion through its inscription in data banks, short-term economic indicators and arguments in daily use.<sup>13</sup>

To add to this distrust of statistics, Desrosières also noted: “According to contemporary accounts, Keynes trusted more on its intuition than in figures provided by statisticians. If a figure did not suited him he modified it, and if, by chance, one satisfied him, he was amazed: “heavens, you’ve found the right figure!”<sup>14</sup>

(In the realm of cultural statistics such an appreciation, by those in the sector as well as by public officials, has unfortunately been too common.)

Thus the linkages between economic statistics and economic theory are weak. On the one hand, the economic statisticians do not want to associate their strictly descriptive analyses with any theory; on the other hand, the economists reject the importance of the statistics as saying anything of relevance to the foundations of the economy or having predictive value. Nonetheless, the absence of theoretical hypotheses does not prevent the evolution of descriptive statistics towards complex tools such as indices, the analysis of time series, and the development of seasonally adjusted data.

Given this scenario there has been no evident link between the production of social statistics and social theory, between the production of cultural indicators and any theory of culture. It is when statistics and theory have found themselves within public debates, that the need for improved dialogue between the two separate worlds becomes clear. What are the objectives of the research? This situation fosters a need for coherence and conceptual specificity to relate to public policy.

12. John M. KEYNES (1936). *The General Theory of Employment, Interest and Money*, Londres, Macmillan.

13. Alain DESROSIÈRES (1998). *The Politics of Large Numbers. A History of Statistical Reasoning*. Cambridge, Harvard University Press, p. 315-16.

14. *Ibid.*, p. 316

This is the driving reason behind our approach to base our program of cultural indicators on a theoretical framework slightly more explicit than those used up till now: but we are without doubt not striving to develop the one and only “culturemetric”. Moreover, ours is not the only conception possible, nor even perhaps the best. We are trying only for it be sufficiently structured and elaborated to allow for valid interpretations, for debate, for clearer decisions in the cultural sector, and, above all, for direction for the production of cultural statistics. Such activities will, in return, allow us to improve our system of indicators and the pertinence of the indicators.

In what follows we present a summary of the theoretical framework that underlies the structure of the system of indicators.

## 2.2 THE THEORETICAL FRAMEWORK FOR THE PROGRAM OF INDICATORS

One of the first tasks for a framework of indicators is to identify the object it is intended to measure, and to outline the realm of social activity which it claims to reflect in as focused a manner as possible. With a view to position this project within existing cultural statistics and within the discussions and dialogue among other producers of cultural statistics, researchers and people who use and call upon data to make decisions, it was not prudent to try to propose a new definition of culture and communications.

Thus our “cultural indicators program” starts from the existing theoretical framework of the OCCQ developed by Claude Martin, which itself is based on the QCCACS developed by the OCCQ. This classification system covers both cultural occupations and cultural products.

This theoretical framework starts from a simple theory of communications, looking at the overall process in terms of a sender, a message and a receiver. The relationships are categorized according to the nature of the message: the messages being cultural products – magazines, recordings, exhibitions, and so on. But how to justify the use of this model to develop cultural indicators? We begin with “what is culture?”

### 2.2.1 CULTURE?

In the now classic work of Kroeher and Kluckhohn on the different definitions and concepts of culture<sup>15</sup> we can set the emergence of the notion of culture at the end of the 18th century in Germany.<sup>16</sup> This appeared in the writings of historians interested in customs, science and arts, moreso than in political events or military victories. It was rather an effort to reconstruct a history of the progress of societies and civilizations. Adapted in French, where there was a different sense, the term “culture” was used by historians to look at this type of progress. Dating from the Middle Ages, when it referred to religious worship, it became applied to working with the earth in French in the 17th century, and then moved on to refer to the development of the spirit in the 18th century. The meaning of culture as covering the development of the intellect of an individual, as understood by Alexis de Tocqueville, was expanded to encompass the development of the collective intellect by the historians von Irwin and Adelung. The French historian Michelet also used the term in this sense in his description of the transition between the late Roman Empire and the early Middle Ages

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15. Alfred L. KROEHER et Clyde KLUCKHOHN (1963). *Culture. A critical Review of Concepts and Definitions*, New York, Vintage Books, Random House.

16. In what follows we call strongly on the synthesis of historical elements of the work of Kroeher and Kluckhohn developed by Guy ROCHER (1992). *Introduction à la sociologie générale*, Montréal, Hurtubise HMH, pp. 101-106.

in his *Histoire de France* (1833): "I like this word... it works, Barbarian. Yes, it carried with it a sense of vigour, something new, lively and rejuvenating... We have, we other Barbarians, a natural advantage: if the upper classes have culture, we have something better, a vital passion..."<sup>17</sup>

"In passing from the German to English, thanks to the work of Edmund B. Tylor, *Primitive Culture*, the notion of culture lost the sense of social progress and became synonymous with civilization and so doing became what is commonly recognized as the anthropological definition of culture: "Culture, or civilization, understood in the ethnographical sense, is the complex grouping which includes understandings, beliefs, art, morals, customs and all the other aptitudes and habits which man acquires as a member of society"<sup>18</sup>."

It is only recently that the term culture in this anthropological sense has entered the French language. Although we may explain this late appearance by contextual factors, such as the preponderance of the presence of the Durkheim model or the decline of French sociology, as Guy Rocher claims, it would seem that the general acceptance of this term as intellectual progress in French has set up an important road block. The French meaning of culture is strongly established, and leads to the ideas of intellectual culture and popular culture. For this reason it is difficult to find here a concept having claims to scientific objectivity.

However, it is possible to carry on, speaking in the manner of Bourdieu, regardless of the distinction between the anthropological conception of culture and the cultural conception of the anthropological distinction. In this regard we can draw on the lessons to be found in the appraisal of William H. Sewell relevant to the evolution of the status of the notion of culture in anthropology<sup>19</sup>. Without going into detail, Sewell chose to approach culture from two points of view: as a collection of concrete activities and as a system of symbolic reference. This approach is appealing to us for a number of reasons, but mostly since it echoes other theoretical ideas about culture. These include the Dumont model and its distinction between primary culture and secondary culture, between culture received and culture produced<sup>20</sup>; and further, the relationship between the "system" and "lifeworld" domains of the social theory of Jurgen Habermas<sup>21</sup>.

We are calling in a large part on this theory to orient our approach to measuring culture which is, being specific, to measure cultural activities.

17. Cited in: Jacques LE GOFF (1977). *Pour un autre Moyen Âge*, Paris, Gallimard, p. 26. The similarities between the comparisons of different cultural levels of completely different worlds of Michelet and Tocqueville are quite striking. In particular, in his account of his trip to Lower Canada, Tocqueville spoke in comparable terms about the differences between the cultivated Americans and the backward Canadians.... For more on this subject read the lecture by Simon Langlois, *Alexis de Tocqueville, un sociologue au Bas-Canada*. Lecture presented February 8, 2006 for l'Association internationale d'études québécoises. (Translation rendered into English.)

18. Cited in : Guy ROCHER, *op. cit.*, p. 105. (Translation rendered into English.)

19. William H. SEWELL (1999). "The Concept(s) of Culture", dans Victoria E. BONNEL et Lynn HUNT (dir.), *Beyond the Cultural Turn. New Directions in the Study of Society and Culture*, Berkeley, University of California Press, p. 35-61.

20. Fernand DUMONT (1968). *Le lieu de l'homme*, Montréal, Éditions HMH.

21. Jürgen HABERMAS (1987). *Théorie de l'agir communicationnel*, t. 2, Paris, Fayard.

### 2.2.2 CULTURAL ACTIVITIES

In the present context we can only provide the broad outlines of the theory of communicative action to set up the bearings for the construction of our system of cultural indicators. Habermas' theory proposes to analyze social activity from the point of view of an ideal setting for communication where the players converse with each other through speech and symbols in a legitimized fashion designed to develop mutual comprehension (intercomprehension). This is communicative action. Such communication is based on a field of references (a horizon) common to the speakers. This horizon, normally unrecognized by the speakers until it appears suddenly in new circumstances or it fails at its task, is designated the "lifeworld".

Communicative action allows the lifeworld to reproduce itself by renewing and transmitting cultural knowledge (science, art and morals in modern society), by integrating individuals into their society, by establishing interdependencies and by allowing for the development of individual identities. To this process of regeneration or "reproduction" (cultural reproduction, social integration and socialization) there correspond three components in the lifeworld: culture, society and the individual. These components of the lifeworld are inseparable and appear simultaneously in all linguistic actions, and each of them is primarily oriented towards the production of one of the components in particular.

What interests us is the cultural reproduction process. In the beginning this process is found in actual communication situations where individuals have direct face-to-face contact. But, in fact, the increasing complexity of society requires a theory which can take into account the forms of communication which people rely on other than face-to-face. This is why the social theory of Habermas develops means of social integration allowing for the communication act without the tasks which it can not effect. These are accomplished by alternate media such as money and power. These media allow in their turn the growth of a system with its own logic, its own demands, relating to the nature of the these media. These become established as the economy and the State. (The influence of Talcott Parsons, the father of systemic functionalism, can be seen here .)

These circumstances finish by imposing themselves on the communication situation and putting themselves in the place of normal expectations of intercomprehension. For example, in primitive societies, dance allows for the dancers themselves to thank the mythical forces which protect the tribe, at the same time as rendering homage to their ancestors, and giving way to their expressive impulse at a time and circumstance put in place by tradition. In modern society dance is a public show which is carried out within the requirements of economic demands and often of cultural policies.

Given that the lifeworld has as its objective to reproduce itself, by its own process of reproduction, we can apply this to the components of the lifeworld: culture, society and the individual. Also, with reference to culture, cultural reproduction offers interpretations sensitive to consensus in relation to society, produces legitimization based on the social order, and in reference to the individual provides models of behaviour for cultural and educational development.

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22. Elaborated especially during the 1940s and 1950s, the extremely complex social theory of Parsons was gradually abandoned by sociologists in the 1960s. Habermas utilizes some of the basic concepts of Parsons in his explanation of social activities which lie outside the norms of communicative action, without placing them in the core of his own social theory.

In contemporary societies the traditional communications contexts have been replaced by systemic relationships for social activities. Also, most of the activities directed towards symbolic reproduction of interpretations of life, the legitimization and the social models are taken control of by the economy and the state. We propose to consider cultural activities as a category of communication action, focusing on the symbolic reproduction of the lifeworld - and in so doing make them distinct from activities which are in the realm of the economy and the State - and are those which respond primarily to the needs for intercomprehension.

The shift in control of the processes of intercomprehension in terms of the cultural reproduction of the social order by media (money, power, mass media) introduces problems of legitimization. In other words, the nature of these media themselves introduces a distortion into communication among individuals, which contributes to a weakening of the base of validity of the content of exchanges. The fact that this situation has to be recognized means we have to adjust to this asymmetry so communication can survive.

From these problems of legitimization in our societies which are based on mass democracy emerge the need for democratic culture. For cultural truths to be valid, they have to be legitimized, and this requires that the cultural reproduction be put in place democratically. This democratic culture is established (i) by accessibility to the means of culture, (ii) by the diversity of legitimate cultural activities and (iii) by cultural vitality, including participation in cultural activities.

It is this normative need, of a cultural democracy, which is at the heart of our system of cultural indicators.

At this stage we have a theory. We cannot measure the lifeworld nor the system just by looking out the window. Arriving at these concepts is not a minor task. We believe, nonetheless, starting from this conception, highly abstract though it is, we can present (taking into account the limitations of simplification) the assumptions which underlie the OCCQ's system of indicators on culture and communications

Table 8

**Theoretical Assumptions of the system of indicators on culture and communications**

1. Cultural activities are considered to be a class of communications activities.  
They are characterized by their focus on the symbolic representation of the collectivity of understandings, values and norms which are an integral part of the life in society.
2. Cultural activities are expressed in two modes of communication: mediated and un-mediated.
3. Mediated activities are those where there is an intermediate stage in communication. (For example, if reading a story to children at bed time is a cultural activity, its means of communication is not comparable to a tour by a storyteller, including promotion of his latest CD, subsequent TV interviews and a listing of his ranking in sales.)
4. In general the system of indicators discussed here addresses mediated cultural activity, mediated in a broad sense which goes beyond mere mass media.
5. The process of mediation of culture takes place due to a combination of resources and circumstances which make up the environment for cultural activities.
6. This combination is made up of financial resources, material resources, intellectual resources and human resources.
7. All these resources are involved to some extent with what is called the "generation system" (système d'émission) in the conceptual framework of OCCQ
8. The outcomes of this system are delivered as goods and services (including rights) destined for the public.
9. These products are both used and re-interpreted by the public and so enforce or challenge the components of its culture, at a symbolic level and in terms of the social conditions and material circumstances for its reproduction.
10. The normative criteria which are at the core of the development of the system of indicators is that of a cultural democracy.



# 3. THE BOUNDARIES OF CULTURE AND COMMUNICATIONS IN QUEBEC<sup>23</sup>

Defining the boundaries of culture – what is cultural and what is not cultural – has been at the heart of debates which animate the field of cultural statistics for a long time. The fundamental nature of this question escapes no one. It is on the outline of these boundaries that we develop cultural statistics, and in our particular case, indicators, which allow comparisons between time periods, between regions and between societies. Specifying these boundaries is necessarily a compromise between the interests of decisions makers in seeing themselves in the data, and those of responding to desires for comparisons with other regimes. The theoretical framework put forward by the OCCQ gives priority to the needs for knowledge by the key players of the culture and communications sector of Quebec, while taking into account the importance of keeping in line with international practice in the area of cultural statistics.

The mandate of the OCCQ is to develop an integrated statistical system that covers the entire sector of culture and communications<sup>24</sup> and to document both the importance and the role of culture in Québec society. A mandate of this scope calls for the OCCQ to delimit, structure and subdivide its coverage in order to survey it in its entirety while avoiding duplication. Practically speaking, this means the use of classification and nomenclature grids to list and describe the entities on which statistics will be produced. The economic system of the culture and communications sector involves agents, businesses and workers that offer products in the form of goods or services which will be distributed and made accessible for public consumption.

This classification is known as the Québec Classification System of Culture and Communications Activities (QCCACS). The OCCQ uses this classification system and its terminology to perform all statistical production and analysis work, regardless of the segment of culture and communications on which it focuses.

In short, QCCACS is a classification system that provides a hierarchal structure as well as a nomenclature and a set of definitions for the various economic activities relating to culture and communications in Québec for the purpose of entering statistical work into a formal framework that will facilitate analysis. Let us mention that its structure is based on concepts of supply or production (not on concepts of consumption or cultural practices). As a result, the OCCQ resolved to only present in QCCACS the economic activities that lend themselves to statistical analysis as seen from a production perspective.

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23. This section presents extracts from the OCCQ conceptual framework and of QCCACS.

24. Establishments primarily engaged in providing telecommunications services are excluded from OCCQ coverage. However, television signal distributors are included.

Table 9  
The Structure of culture and communications activities

Fields producing symbolic goods*	Culture production process				Products	Audiences
	Reporting Unit	Function				
		Creation	Production	Distribution/ dissemination		
Visual arts, crafts...	Workers				Sales	Preferences
Performing arts					Genres	Interests
Heritage, museums, archives..					Prices	Commitment
Books	Institutions				Imports	Spending
Periodicals					Exports	Equipment
Libraries						Holdings
Sound recording	Businesses					
Cinematography and audiovisual						
Radio and television						
Multimedia, new media						
Multidisciplinary activities						
Architecture and design						
Advertising and public relations						

Authority	Activities	
Federal government	Workers	Employment
Local government		
Education (cult.and comm.)**	Businesses	Financial flows
Rights collectives		
Associations	Organisations	Performance indicators
<b>Place (regions, cities)</b>		
<b>Time</b>		
No data collected except for some distribution entities.		

\* See the Quebec Culture and Communications Activity Classification System for detail on the fields, sectors, and sub-sector.

\*\* The Observatory takes training as a component within each stage of the process in each discipline.

### 3.1 THE BOUNDARIES OF THIS SECTOR

For over 50 years economic statistics have been utilizing classification systems that are earmarked for listing the types of industries. These classifications, which are quite complex in nature, are the subject of continuous development and improvement. This trend has grown as a result of the globalization of markets and the signature of international agreements which made it necessary to formulate classifications that would be common to the different participating countries. However sophisticated and effective these economic frameworks may be, and while they comprise the culture and communications industries, they can only be trusted to a certain extent to structure culture statistics.

This can be explained by the particular nature of the culture and communications sector and by the fact that its production of goods and services does not always follow the same logic as that of conventional economic sectors. The principal activity of the cultural sector is the production of senses. The sector is not single-handedly stimulated or mobilized by profit; it is fired by a strong sense of symbolic retribution for which certain creators and certain establishments are willing to sacrifice revenues and stirred by the need for self-expression which is at the root of its products.

The way in which existing economic classifications have set up their criteria prevents certain types of establishments or organizations from finding out where they fit in. Thus, a minimum production value (in dollars) is required for a given industrial sector to be recognized by the existing classifications, when in fact certain cultural sectors do not even meet this criterion. This brings us to delimit the boundaries of the culture and communications sector in Québec. The boundaries will be defined according to the particular characteristics of this sector. The division of labour in Québec is not the same as that of other societies; thus the way the sector is broken down into different fields will be particular as well.

However, we wish to be able to compare our statistical data with that of other societies and that is why we drew our inspiration from similar work performed in France, at UNESCO, in the European Community, in Canada, in Australia and elsewhere. Different approaches can be used. Within the limits of practicality, we adopted a coherent approach that takes into account the notion of producing senses (or of communicating) as the defining factor while also considering the tradition and political logic that are representative of Québec's position. We also debated certain choices, certain definitions with the representatives of cultural sectors who sit on our advisory committees. We were able to reach a consensus, not unanimous approval.

The list of fields approved for the purposes of QCCACS is in keeping with the times; it reveals a particular era and context. Political reasons, history, the creation of a ministry for culture and communications, government practices, the way in which we asked the Observatoire to organize and structure its advisory committees are as many elements that went into building a list of fields, a list rich in history, a list that is distinctive of Québec.

### 3.2 THE RELATIONSHIP TO ECONOMIC CLASSIFICATIONS

As seen above, it was necessary to develop a classification system for culture and communications activities that reflected the cultural reality of Québec. That is what the OCCQ tried to achieve in creating QCCACS. Nonetheless, it is important to tie QCCACS in with existing economic classifications in order to link the cultural fields to the rest of the economy. This coherence is the *sine qua non* of conducting economic impact studies, among others.

The leading principles of QCCACS are essentially the same as the ones governing the North American Industry Classification System<sup>25</sup> (NAICS). Thus we reproduced, where possible, the same terminology as that used in the NAICS manual. Let us remind you that NAICS contains two sectors related specifically to culture and communications (sectors 51 and 71) in addition to featuring many industries comprising establishments that are related to culture. All the same, certain segments of the culture and communications sector are missing from NAICS because they are engulfed in vast industries (such is the case of fine crafts artists assimilated in NAICS to the industries of wood, glass, etc. or of regional culture councils that NAICS classifies under "Social Advocacy Organizations" or "Other Associations"). NAICS also lacks precision in view of the OCCQ mandate to cover each field of culture (books, live entertainment, cinematography, etc.) while staying within the respective boundaries of each field. In NAICS, certain types of cultural establishments are amalgamated regardless of the specific field to which they belong. Thus, visual artists, actors, writers and many other creators are grouped under industry 711510, Independent Artists, Writers and Performers.

25. <http://www.statcan.ca/english/Subjects/Standard/naics/2007/naics07-index.htm>.

Statistics Canada uses NAICS to produce all its data, including data on culture. The ensuing statistical production is rich in content and constitutes a raw material base that is very important to the OCCQ. The OCCQ uses its own classification system (QCCACS) to analyze and disseminate data originating from Statistics Canada but makes a point of providing a QCCACS/NAICS cross-reference table. This table is appended to the present document.

### 3.3 STATISTICAL UNITS

A statistical<sup>26</sup> unit is the unit of observation or measurement for which data are collected or compiled. Statistics Canada has established a hierarchy for statistical units. The **Enterprise** (or **organization**) is at the top of the hierarchy and constitutes the unit of observation associated with a complete set of financial statements. The **company** falls second and is the level at which operating profit can be measured, at the very least. The **establishment** follows and is the level at which the accounting data required to measure production are available but not necessarily those for measuring operating profit. Finally, the **location** is at the bottom of the hierarchy (and rarely used) and is the unit of observation that is solely defined by the number of employees and for which accounting data are usually unavailable. In the case of most small units (e.g. a shoe repair shop), the establishment and the enterprise cross one another: they are the same entity.

Since QCCACS is used to gather statistics on the production of goods and services, it directs its focus on establishments. QCCACS strives to describe all types of economic activities relating to culture and communications; these activities serve to identify and classify the different types of establishments (or “parts of establishments”<sup>27</sup>). The different types of establishments are classified in QCCACS according to their **principal activity**. Thus casting agencies are defined as “establishments primarily engaged in recruiting extras and actors for motion pictures. (...)”.

Let us mention that **independent workers** (or self-employed workers) are considered as establishments in their own right (because they necessarily have to be taken into account in order for the production of a given sector to be calculated in its entirety). As for wage earners, they do not, in any way, form a statistical unit under QCCACS. However, this does not prevent the OCCQ from performing statistical work on units like workers (self-employed or salaried) when putting together tables on the cultural workforce. Thus, in QCCACS, when a group of establishments is labelled by the occupation of a person, e.g. “90109, Journalists” or “90110, Independent Illustrators”, it refers to journalists or illustrators acting as independent workers: this group does not include salaried journalists or illustrators. As you will recall, QCCACS does not deal with types of occupations but with types of establishments. For example, when the term “independent” is used to qualify illustrators, it serves to specify that we are not dealing with all workers in illustration (of whom some are salaried) but with all establishments specialized in illustration (of which some can be solely composed of one person).

Therefore you will understand that the smallest establishments encountered in a given industry are independent workers. These workers are particularly accounted for in the culture and communications sector. (In point of fact, cultural products are often identified by the occupation of the persons who created them or performed them).

26. <http://www.statcan.ca/english/concepts/stat-unit-def.htm>.

27. The entities indexed in QCCACS are not always establishments, strictly speaking. In certain cases, they can be “parts of establishments”. For example, within group “14401, Educational and Training Institutions Related to the Field of Libraries”, universities providing training in library science and information sciences, such as the *Université de Montréal*, will be included in this group. However, it is not the *Université de Montréal* (establishment) as a whole that is of interest to QCCACS, but only the library science program (run by the *École de bibliothéconomie et sciences de l'information*).

### 3.4 CLASSIFICATION STRUCTURE AND PRINCIPLES

QCCACS is a global system that bears upon all the activities of culture and communications establishments. The sector of culture and communications sits at the top of its hierarchal structure and is divided into 15 fields:

- 11 Visual Arts, Fine Crafts, and Media Arts
- 12 Performing Arts
- 13 Heritage, Museum Institutions, and Archives
- 14 Libraries
- 15 Books
- 16 Periodicals
- 17 Sound Recording
- 18 Sound Recording
- 19 Radio and Television
- 20 Multimedia
- 21 Architecture and Design
- 22 Advertising and Public Relations
- 23 Organizations Dedicated to Representation and Advancement
- 24 Public Administration
- 90 Establishments involved in more than one field of culture and communications

Each of these 15 fields is subdivided into **groups** that reflect the different types of establishments. Where necessary, the group shall be divided into **subgroups**.

It is the **principal activity**<sup>28</sup> of a given establishment that will dictate the QCCACS field and group in which it will be classified. All QCCACS groups are mutually exclusive, thus a given establishment can only be classified in one group. However, since there are establishments whose principal activity affects many cultural fields at one time (e.g. graphic designers), we created an additional code to identify these **multi-field** establishments. All multi-field groups carry a code that starts with 90 and are gathered in QCCACS under the heading “Establishments involved in more than one field of culture and communications”.

Moreover, there are certain cultural establishments that are engaged in secondary activities of a cultural nature even though their principal activity is clearly identifiable. Thus, a museum (primarily engaged in managing collections and presenting exhibitions) could be engaged in a secondary activity that involves presenting live entertainment shows in its auditorium. It stands to reason that this type of multi-purpose establishment should be classified in QCCACS under the group that is in line with its principal activity (13203, Museums). However, these multi-purpose establishments will carry a **secondary activity code** that will be used to consider them in the appropriate field should the OCCQ conduct statistical surveys or put together directories. (For example, this code will make it possible to enter this museum on the list of respondents when conducting a survey on the presentation of live entertainment shows).

28. The principal activity is usually determined by a value added calculation which is based on the sum of salaries and fringe benefits, depreciation and net operating surplus. In cases where salaries are not paid (e.g. volunteer work), the principal activity is determined by the number of assigned human resources (e.g. number of days worked).

### 3.5 FUNCTIONS

A practice developed by UNESCO and used by many countries consists in identifying the types of cultural establishments according to their **function** in the production scheme. Generally speaking, cultural-based goods and services go through three stages before becoming available for public consumption: creation, production and dissemination (or distribution). To this cycle is added the training function (that groups establishments in charge of training persons working in the cultural sector). We retained this classification principle for each of the 15 fields that compose QCCACS; the various listed groups are divided into four categories: creation, production, dissemination/distribution and training.

In actuality, each of these four stages is usually assumed by separate establishments but there are also establishments that can be involved in more than one stage at once. This is the case of both visual artists for whom the creation and production of art work constitute the same activity and of certain theatre companies that assume the production and the presentation (dissemination) of their shows. These establishments are classified under one “function” or the other according to their principal activity or to the activity that constitutes their principal function or that is at the top of their production scheme. Thus visual artists are classified under “creation” even though they also act as producers and theatre companies are classified under “production” even though they also act as presenters (disseminators).

Note that certain foreign classification systems also feature a conservation function but QCCACS did not retain this function since all the establishments involved in conservation activities (museums, film libraries, archives, etc.) are already represented in field 13, Heritage, Museum Institutions, and Archives.

1. **Creation** can be defined as the act or process of creating original art works that generally result in copyrights. A typical example would be writing a manuscript. In many cases, the creation function includes research activities. As far as libraries and museums are concerned, the creation function finds expression through the development and strategic management of offered services (collections, exhibitions).
2. **The Production** of cultural-based goods and services can be defined as putting into action the process that enables to shift from the original work to the work available to the public. Typical examples would be publishing a book, which would include printing, or recording and reproducing a musical composition on disk/tape. The production function can also be identified as the ability to make material and non-material artefacts available to the public. At times, the production function can contain a creative component that usually arises from a previously created original work. In certain QCCACS fields, the production function is missing because it does not constitute a cultural activity. This is the case of field 21, Architecture and Design where creating an architectural work (creation) is a cultural-based activity but the ensuing construction of the building (production) is not.
3. **Dissemination or Distribution** can be defined as the supply, usually public, of goods or services produced in the previous stage. In the case of material goods (books, records, etc.), this function is carried out through the operation of warehouses, transportation vehicles and stores, i.e. “distribution” which separates wholesale from retail. It can also be performed via electronic or non-material means (waves, cable distribution, Internet), i.e. “dissemination” or broadcasting as it were. Moreover, the term “dissemination” applies to the presentation of indoor shows, to the programming of exhibitions and to the holding of cultural events (trade shows, festivals, etc.). The dissemination/distribution function includes promotional activities. In the case of field 16, Libraries, this function is missing because it is integrated into the production function. (In point of fact, the production of services for which libraries are mandated implies that they simultaneously assume the dissemination (circulation) of works to the public.).

4. **The Training** of cultural creators or workers does not fit in directly with the cycle we mentioned above, which deals with the production stages of goods or services. Although, if we slightly broaden the angle to consider the context that presides over the ability to make cultural products available to the public, it becomes rather pertinent to recognize that the training of cultural workers as a function forms an integral part of the culture and communications sector. This function can be defined as the provision of programs and courses with a view to making cultural trades or occupations available.



# C ONCLUSION

In conclusion, the experience of the OCCQ has revealed that there has been no direct link between the production of social statistics and social theory, between the production of cultural indicators and any theory of culture. But when the data and the theory appear together in public debates it becomes clear that better dialogue between these two worlds is needed. At such times researchers have to ask themselves what exactly they are doing, and this necessitates have conceptual clarity and coherence in relating to cultural policy.

This is the main reason why we have tried to base our program of cultural indicators on a theoretical framework which is perhaps a bit more explicit than those which have been developed up to now in the field of cultural statistics. Far be it from us to attempt to develop an impossible “culturemetric.” Nor does our effort imply it is the only approach possible not even that it is the best. We wish only that it holds together sufficiently to allow for interpretation, for debate and for clear decision making for cultural policies, and for guidelines in developing cultural statistics.

Finally, it is important to highlight two key attributes of this work. First, these priority indicators have been selected by decision makers and played from both government and the sector; and, the system of indicators has not been designed to measure the effectiveness nor the efficiency of government cultural programs.

The next step will see the OCCQ carry out the work to produce the 14 priority indicators.



# ANNEX

## NUMBERING SYSTEM AND QCCACS STRUCTURE

The numbering system retained by QCCACS is a five-digit code with a two-digit extension for subgroups. The first two digits represent the field, the third, the function and the last two, the group.

Thus, the code of subgroup *11303.01, Contemporary Art Dealers* can be broken down as follows:

<b>11303.01</b>	Field: Visual Arts, Fine Crafts, and Media Arts
<b>11<u>3</u>03.01</b>	Function: Dissemination/Distribution
<b>1130<u>3</u>.01</b>	Group: Art Dealers
<b>11303.<u>01</u></b>	Subgroup: Contemporary Art Dealers

### 11 VISUAL ARTS, FINE CRAFTS, AND MEDIA ARTS

- 11101 Visual Artists
- 11102 Fine Crafts Artists and Artisans
- 11103 Media Artists
- 11201 Art Work Publishers
- 11202 Visual Arts Production Facilities
  - 11202.01 Artist-Run Centres Dedicated to Visual Arts Production
  - 11202.02 Other Visual Arts Production Facilities
- 11203 Fine Crafts Production Facilities
- 11204 Media Arts Production Facilities
- 11205 Art Work By-Products Publishers
- 11301 Artistic Agents and Consultants in Visual Arts, Fine Crafts, and Media Arts
- 11302 Artist-Run Centres Dedicated to Visual Arts Dissemination
- 11303 Art Dealers
  - 11303.01 Contemporary Art Dealers
  - 11303.02 Art Dealers other than Contemporary Art Dealers
- 11304 Organizers of Visual Arts Events
- 11305 Fine Crafts Products Specialty Shops
- 11306 Art Work By-Products Specialty Shops
- 11307 Organizers of Fine Crafts Events
- 11308 Organizers of Media Arts Events
- 11401 Visual Arts, Fine Crafts, and Media Arts Educational and Training Institutions
- 11910 Visual Arts, Fine Crafts, or Media Arts Establishments n.o.c.

**12 PERFORMING ARTS**

- 12101 Independent Stage Designers and Directors
- 12102 Independent Choreographers
- 12201 Producers of Live Entertainment Shows
- 12202 Technical Service Providers – Performing Arts
- 12301 Booking Agencies
- 12302 Presenters of Live Entertainment Shows
  - 12302.01 Presenters of Live Entertainment Shows – Regular Programme Schedule
  - 12302.02 Organizers of Performing Arts Festivals and Events
- 12303 Lessors of Dedicated Performing Arts Venues
- 12304 Lessors of Other Entertainment Venues
- 12305 Ticketing Networks
- 12401 Performing Arts Educational and Training Institutions
- 12910 Performing Arts Establishments n.o.c.

**13 HERITAGE, MUSEUM INSTITUTIONS, AND ARCHIVES**

- 13101 Establishments Providing Research and Development Services for Museum, Heritage, and Archival Products and Activities
- 13201 Heritage Agencies
  - 13201.01 Archaeological Heritage Agencies
  - 13201.02 Architectural and Landscape Heritage Agencies
  - 13201.03 Artistic Heritage Agencies
  - 13201.04 Ethnological Heritage and Traditional Cultural Practices Agencies
  - 13201.05 Historical and Genealogical Heritage Agencies
  - 13201.06 Heritage Agencies n.o.c.
- 13202 Profit-oriented Heritage Establishments
  - 13202.01 Built Heritage Traditional Trades Artisans
  - 13202.02 Conservators – Art and Heritage Objects
  - 13202.03 Artisan Producers – Local Authentic Products (Terroir)
  - 13202.04 Artisan Contractors – Artisanal Products
- 13203 Museums
  - 13203.01 Art Museums
  - 13203.02 History, Ethnology, and Archaeology Museums
  - 13203.03 Natural and Environmental Sciences Museums
  - 13203.04 Science and Technology Museums
- 13204 Interpretation Sites
  - 13204.01 History, Ethnology, and Archaeology Interpretation Sites
  - 13204.02 Natural and Environmental Sciences Interpretation Sites
  - 13204.03 Science and Technology Interpretation Sites
- 13205 Exhibition Centres
- 13206 Profit-oriented Museum Institutions

- 13207 Archives Centres and Archival Services
  - 13207.01 Archives Centres and Archival Services – Culture and Society
  - 13207.02 Archives Centres and Archival Services – Education and Research
  - 13207.03 Archives Centres and Archival Services – Religious Institutions
  - 13207.04 Archives Centres and Archival Services – Health and Social Services
  - 13207.05 Archives Centres and Archival Services – Government and Municipal Sector
  - 13207.06 Archives Centres and Archival Services – Finance, Economy and Labour
- 13301 Event Producers – Heritage, Museum Institutions, and Archives
- 13302 Heritage Objects Specialty Shops
- 13401 Heritage, Museum Institutions, and Archives Educational and Training Institutions
- 13910 Heritage, Museum Institutions, and Archives Establishments n.o.c.

#### 14 LIBRARIES

- 14201 National Libraries
- 14202 Public Libraries
  - 14202.01 Independent Public Libraries
  - 14202.02 Affiliated Public Libraries
  - 14202.03 Specialized Public Libraries
- 14203 Regional Service Centres for Public Libraries
- 14204 College Libraries
- 14205 University Libraries
- 14206 School Libraries
- 14207 Documentation Centres and Specialized Libraries
- 14401 Educational and Training Institutions Related to the Field of Libraries
- 14910 Libraries n.o.c.

#### 15 BOOKS

- 15201 Literary Agents
- 15202 Sheet Music Publishers
- 15203 Government Publisher
- 15204 School Publishers
- 15205 General Literature Publishers
- 15206 Scientific and Technical Publishers
- 15301 Sheet Music Retailers
- 15302 Book Promoters, Distributors and Promoter/Distributors
  - 15302.01 Book Promoters
  - 15302.02 Book Distributors
  - 15302.03 Book Promoter/Distributors

- 15303 Bookstores
- 15304 Used Bookstores
- 15305 Organizers of Book Fairs and Events
- 15401 Educational and Training Institutions Related to the Field of Books
- 15910 Establishments Related to the Field of Books n.o.c.

## **16 PERIODICALS**

- 16201 Newspaper Publishers
  - 16201.01 Publishers of Daily Newspapers
  - 16201.02 Publishers of Regional and Community Newspapers
  - 16201.03 Publishers of National Weekly Newspapers
- 16202 Publishers of Printed Periodicals
  - 16202.01 Publishers of Magazines and Journals
  - 16202.02 Publishers of Cultural Periodicals
- 16203 Publishers of Virtual Periodicals
- 16301 Distributors of Periodicals
- 16302 Points of Sale - Periodicals
- 16910 Establishments Related to the Field of Periodicals n.o.c.

## **17 SOUND RECORDING**

- 17101 Independent Sound Recording Directors
- 17102 Independent Music Arrangers
- 17201 Sound Recording Producers
- 17202 Record Companies and Labels
- 17203 Sound Recording Studios
- 17204 Sound Recording Pressing and Reproduction
- 17205 Technical Sound Recording Services n.o.c.
- 17301 Sound Recording Distributors
- 17302 Record Stores
- 17401 Sound Recording Educational and Training Institutions
- 17910 Sound Recording Establishments n.o.c.

## **18 CINEMATOGRAPHY AND AUDIOVISUAL**

- 18101 Independent Designers and Directors of Cinematographic and Audiovisual Works
- 18102 Independent Artist Technicians and Artist Designers in Cinematography and Audiovisual
- 18201 Casting Agencies
- 18202 Independent Storyboard Artists
- 18203 Independent Technicians in Cinematography
- 18204 Film and Audiovisual Producers
- 18205 Postproduction Studios and Other Services Related to the Production of Films and Television Programs
- 18206 Dubbing Studios
- 18301 Distributors of Films and Television Programs
- 18302 Videogram Distributors

- 18303 Retail Sale and Rental of Videograms
- 18304 Movie Theatres
- 18305 Organizers of Cinematographic and Audiovisual Events
- 18401 Cinematography and Audiovisual Educational and Training Institutions
- 18910 Cinematography and Audiovisual Establishments n.o.c.

## **19 RADIO AND TELEVISION**

- 19101 Independent Researchers in Radio and Television
- 19201 Independent Hosts in Radio and Television
- 19202 Radio Stations and Services
- 19203 Radio Networks
- 19204 Television Stations and Services
- 19205 Television Networks
- 19206 Specialty and Pay Television Services
  - 19206.01 Specialty Television Services
  - 19206.02 Pay Television Services
- 19207 Independent Technicians in Television
- 19301 Cable Distributors
- 19302 Satellite Broadcasting Distributors
- 19303 Microwave Broadcasting Distributors
- 19304 Other Broadcasting Distribution Establishments
- 19401 Radio and Television Educational and Training Institutions
- 19910 Radio and Television Establishments n.o.c.

## **20 MULTIMEDIA**

- 20101 Independent Designers and Script Writers in Multimedia
- 20102 Independent Art Directors in Multimedia
- 20103 Other Independent Creators in Multimedia
- 20201 Multimedia Producers
- 20202 Independent Project Managers in Multimedia
- 20301 Distributors of Multimedia Products
- 20302 Retailers of Multimedia Products
- 20303 Organizers of Multimedia Events
- 20401 Multimedia Educational and Training Institutions
- 20910 Multimedia Establishments n.o.c.

## **21 ARCHITECTURE AND DESIGN**

- 21101 Architectural Services
- 21102 Landscape Architectural Services
- 21103 Interior Design Services
- 21104 Industrial Design Services
- 21105 Independent Fashion Designers
- 21106 Multidisciplinary Design and Architectural Services

- 21301 Organizers of Events Dedicated to Architecture and Design
- 21401 Educational and Training Institutions Dedicated to Architecture or Design
- 21910 Establishments Dedicated to Architecture and Design n.o.c.

**22 ADVERTISING AND PUBLIC RELATIONS**

- 22101 Advertising Agencies and Services
- 22102 Public Relations Firms and Services
- 22103 Integrated Communication Services
- 22201 Media Representatives
- 22401 Educational and Training Institutions Dedicated to Advertising and Public Relations
- 22910 Advertising and Public Relations Establishments n.o.c.

**23 ORGANIZATIONS DEDICATED TO REPRESENTATION AND ADVANCEMENT**

- 23901 Copyright Societies
- 23902 Sectoral Councils and Organizations Dedicated to Representation
- 23903 Labour Organizations, Corporations, and Professional Associations
- 23904 Organizations Dedicated to the Development or Advancement of Culture
- 23905 Private Foundations
- 23910 Organizations Dedicated to Representation and Advancement n.o.c.

**24 PUBLIC ADMINISTRATION**

- 24910 Federal Public Administration
- 24930 Municipal and Local Public Administration
- 24940 Aboriginal Public Administration
- 24950 International Public Organizations and Other Extraterritorial Public Organizations

**90 ESTABLISHMENTS INVOLVED IN MORE THAN ONE FIELD OF CULTURE AND COMMUNICATIONS**

- 90101 Writers/Composers/Performers
- 90102 Writer/Composers
- 90103 Performers
  - 90103.01 Actors
  - 90103.02 Singers
  - 90103.03 Musicians
  - 90103.04 Dancers
  - 90103.05 Other Performers
- 90104 Independent Playwrights, Screen Writers, and Script Writers
- 90105 Composers
- 90106 Lyricists
- 90107 Authors of Books or Periodicals
  - 90107.01 Writers
  - 90107.02 Other Independent Authors of Books or Periodicals
- 90108 Independent Translators

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- 90109 Independent Journalists
  - 90110 Independent Illustrators
  - 90111 Independent Graphic Designers and Computer Graphics Designers
  - 90112 Independent Photographers in Communication
  - 90201 Music Publishers
  - 90202 Artistic Agents
  - 90203 News Agencies
  - 90301 Superstore Retailers - Cultural Products
  - 90302 Multi-field Venues Dedicated to the Presentation of Cultural Events
  - 90303 Organizers of Multi-field Cultural Events
  - 90304 Other Points of Sale - Cultural Products
  - 90305 Art Works, Art Objects, and Heritage Objects Auction Houses
  - 90306 Independent Curators
  - 90910 Multi-field Establishments n.o.c.



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