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Closing the Gap: Toward Capturing the Value of Aboriginal Cultural Industries

Prepared for the Aboriginal Affairs
Branch at Canadian Heritage

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Acknowledgements

Dedicated to the memory of Norval Morriseau and Alootook Ipellie,
whose work will not be forgotten.

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Executive Summary

If efforts are not made to promote and preserve Aboriginal cultures in Canada, the resulting culture loss will have detrimental effects on the Aboriginal population and on Canada as a whole. Aboriginal cultural industries are one means to rectify this situation. They promote and preserve Aboriginal cultures and pride, provide Aboriginal people with incomes and create wealth in Aboriginal communities. These industries also enrich Canada both socially and economically.

Our environmental scan provides some indication that Aboriginal cultural industries have positive social impacts on Aboriginal people in Canada and Canada at large. Results of the 2004 Ipsos-Reid survey showed that Canadians value Aboriginal culture.

Approximately three-quarters of respondents said that we could learn from Aboriginal culture (77 per cent) and that it contributes to Canadian society (74 per cent) and over half reported that Aboriginal cultures should be viewed as “a vital part of day-to-day life in Canada.”¹ Research participants in this report identified specific positive social impacts Aboriginal cultural industries have on Aboriginal people. These impacts fit into five broad categories developed by the Organisation for Economic Co-operation and Development (OECD): creative expression; cultural pride; cultural preservation; sense of identity and heritage; and reflective ability of artistic cultural industries.² Results from a 2006 Canadian Heritage compilation of public opinion research suggested that while First Nations in Canada value Aboriginal cultural initiatives, they are a higher priority for First Nations people residing off-reserve. This is an important finding given that almost three quarters (73.6 per cent) of Aboriginal people in Canada now live off-reserve.³

The environmental scan shows that Aboriginal cultural industries have significant economic impacts as well. A 2007 study carried out by the OECD put the annual contribution of culture to Canada’s economy at \$37.4 billion, or 3.5 per cent of total GDP,⁵ (down from 3.8 per cent in

Table 1.1

While The Conference Board of Canada’s environmental scan found some information on Aboriginal cultural industries, there were significant data gaps across all areas of investigation. The following areas in particular exhibited a significant shortage or absence of information:

- the social impact of *Aboriginal* cultural industries on Aboriginal people in Canada (more research is required);
- the social impact of *Aboriginal* cultural industries on Canada;
- the economic impact of *Aboriginal* cultural industries on Aboriginal people in Canada; and
- the economic impact of the *Aboriginal* cultural industries on Canada.

¹ In Your Opinion...” Public Opinion on Aboriginal Languages, Cultures and Other Aboriginal Issues (October, 2006). Canadian Heritage, Aboriginal Affairs Branch. p 5.

² Gordon and Beilby-Orrin. *National Accounts and Financial Statistics*, pp. 35–36.

³ Statistics Canada, 2006 Census of Population.

⁵ Gordon and Beilby-Orrin. *National Accounts and Financial Statistics*, p. 6.

2001).⁶ When the definition includes *Aboriginal* tourism (Aboriginal cultural industries, wherein the main source of revenue is generated by tourists — examples include “Aboriginal wineries, cuisine, theatre, historical re-enactments, eco-tourism, and more”⁷—),⁸ this number increases substantially.¹⁰

The approximate \$4.5 billion (direct, indirect, and induced output) of Aboriginal tourism equals 12 per cent of the \$37.4 billion. When Aboriginal tourism is considered a cultural industry and the two are added together, the total GDP contribution becomes \$41.9 billion. The 33,000 paid jobs associated with Aboriginal tourism, plus 605,000 jobs for recognized cultural industries, raise employment in the cultural industries to 638,000.¹¹

Despite these important findings, significant data gaps prohibit capturing the full extent of social and economic value of these industries to Aboriginal people and to Canada. These data gaps are attributed to three main categories of challenges for which several recommendations are made.

Challenges and Recommendations

There are three main categories of challenges related to capturing the value of Aboriginal cultural industries:

1. Defining Aboriginal cultural industries.
2. Collecting data on Aboriginal cultural industries.
3. Analyzing data on Aboriginal cultural industries.

First, a consensus on a standard definition of Aboriginal cultural industries can be developed through a workshop that convenes subject matter experts. The attendees will need to consider which definition of Aboriginal will be applied (e.g., ancestry, status, etc.), whether the arts, tourism, and cultural initiatives should all be included, and whether it is necessary for any or all of the following employees involved in the industry to be Aboriginal: producer, manufacturer, creator, support service worker and distributor. Aboriginal cultural industry subcategories that reflect this standard definition must be added to the North American Industry Classification System (NAICS).

⁶ Statistics Canada, *Economic Contribution of the Culture*, p. 15.

⁷ Webster, discussion paper on Economic Impacts of Aboriginal Cultural Industries, p. 17.

⁸ Aboriginal tourism or Aboriginal cultural tourism is basically a subsector of Aboriginal cultural industries, wherein the main source of revenue is generated by tourists. For this report, the definition for “Aboriginal tourism” will be consistent with the definition used by *Aboriginal Tourism Team Canada* for “Aboriginal Cultural Tourism.” The team defines this term as Aboriginal (First Nations, Métis or Inuit) owned or operated tourism businesses that “incorporate an Aboriginal cultural experience in a manner that is appropriate, respectful and true to the Aboriginal Culture being represented.” (Source: Canadian Heritage.) In this instance, the definition for “Aboriginal tourism” will be consistent with the description provided in Webster’s discussion paper on *Economic Impact of Aboriginal Cultural Industries*. Examples of Aboriginal tourism provided in this paper include: Aboriginal theatre, film, wineries, cuisine, historical re-enactments, eco-tourism, etc. (Source: Canadian Heritage.)

¹⁰ Aboriginal tourism is the only Aboriginal cultural industry for which reliable data exists. However, there is some debate about whether it should be considered a cultural industry. For the purpose of this report, it is considered separately.

¹¹ Webster, discussion paper on Economic Impacts of Aboriginal Cultural Industries, p. 19.

Second, data can be collected through a new survey on Aboriginal cultural industries administered by Statistics Canada or First Nations Statistical Institute. It can also be collected by adding indicators for Aboriginal cultural industries to existing surveys, such as the Census and The Aboriginal Peoples Survey. For example, the addition of “Aboriginal cultural industries” as an option under “Labour Market Activities” item 41 in the Census,¹² could collect data on the number of people working in the cultural industries.

Third, existing data can be built on and analyzed to gain a more complete picture of the extent and contribution of Aboriginal cultural industries. Organizations that have expertise in statistical analysis (see page 38 for a list) can cross-tabulate existing variables (see Appendix D, Table 2.3) with variables added to government surveys and/or variables created by the proposed new survey to more fully capture potential relationships and deepen our understanding of the impacts and drivers of Aboriginal Cultural Industries. Economic analysis and historical trend analysis can be applied to existing data as well. The impact of Aboriginal culture must be taken into consideration in the data analysis, particularly with respect to the interconnectedness of social and economic impacts.

Taken together, these recommendations can allow us to overcome the three aforementioned challenges to better capture and understand the value of Aboriginal cultural industries to Aboriginal people in Canada and to Canada at large.

Further research can help to demonstrate the importance of Aboriginal cultural industries. A 2007 discussion paper on the economic impacts of Aboriginal cultural industries makes the following recommendations for further research on:

1. the factors which distinguish the economics of Aboriginal cultural industries and cultural industries in general:
 - Comparative analyses of mainstream and Aboriginal cultural industries, if necessary using case studies;
 - The role of Aboriginal authenticity and brand in value and demand for Aboriginal cultural products; and
 - The pros and cons – and even factors for success – of the legal system applicable to reserve lands in regards to reserve-based cultural industries.¹³
2. the development of a small project to collect and summarize as many impacts studies as possible about any Aboriginal industries which are remotely cultural in character.
3. the social benefits of these industries, including the impacts upon federally funded programs such as social assistance and employment insurance.¹⁴
4. potential overseas demand, for a broad range of Aboriginal goods and services.¹⁶

¹² Statistics Canada. 2006. *Census 2006 2B*. Statistics Canada Catalogue no. STC/P-PU-005 STC/COP-015-03789. Ottawa.
http://www.statcan.ca/english/sdds/instrument/3908_Q2_V1_E.pdf

¹³ Webster, Andrew. Discussion paper on Economic Impacts of Aboriginal Cultural Industries. Prepared for Aboriginal Affairs Branch, Department of Canadian Heritage (August 2007). p. 35.

¹⁴ Webster, Andrew. Discussion paper on Economic Impacts of Aboriginal Cultural Industries. Prepared for Aboriginal Affairs Branch, Department of Canadian Heritage (August 2007). p. 35.

¹⁶ Webster, Andrew. Discussion paper on Economic Impacts of Aboriginal Cultural Industries. Prepared for Aboriginal Affairs Branch, Department of Canadian Heritage (August 2007). p. 35.

Before meaningful conclusions can be drawn about Aboriginal cultural industries, they must be considered in their own right. This first proposed project can make important distinctions between Aboriginal cultural industries and the culture sector at large. This will allow us to better capture, and thus address, the unique strengths and challenges specific to Aboriginal cultural industries.

Once the factors that distinguish Aboriginal cultural industries have been identified, the parameters for the industries' impacts must be defined. A project that collects and summarizes the data activities for these industries could help to map these impacts—including indirect, direct, and induced impacts.

Of course, some impacts will require special consideration. For example, social impacts are too often overlooked and their relationships to economic impacts are frequently minimized. A study that highlights the social benefits of Aboriginal cultural industries and considers the impacts on federally funded programs will make visible some of these indirect social and economic impacts. This will create a more robust snapshot that will enhance our understanding of their value.

Lastly, there is a need for research that addresses market demand for Aboriginal culture output. It is possible that many Aboriginal culture workers are missing the mark by neglecting opportunities for international business. A project that gauges this demand abroad could help those involved in these industries (including policymakers) to make informed decisions about whether to target an overseas clientele.

Chapter 1

Introduction

Background

There is indication that Aboriginal cultural industries make important contributions to Canada's cultural landscape, however, the extent of this contribution is unclear. We do know that Aboriginal people in Canada are struggling to preserve and revive their cultures. This struggle is intensified by their small population in proportion to Canada's overall population (Aboriginal people make up 3.8 per cent of Canada's population)¹⁷ and the lack of cohesion among Aboriginal groups. The latter is influenced by the diversity of Aboriginal peoples and the fact that their communities are generally isolated from one another. However, their population is growing, with more than 1.7 million Aboriginal people in Canada reporting Aboriginal ancestry in 2006.¹⁸ They are also becoming more unified, drawn together by common goals, such as advocating cultural revitalization, land claims settlements, and national recognition of Aboriginal rights. Further contributing to enhanced cohesion is the fact that the almost two-thirds (73.6 per cent) of Aboriginal people live off-reserve,¹⁹ and the majority reside in urban centres (54 per cent).²⁰ The remoteness of Aboriginal communities is today less of an obstacle to Aboriginal unity.

Aboriginal culture loss has detrimental effects on Aboriginal people in Canada and on Canada as a whole. It manifests itself in alienation, which results in a host of negative socio-economic issues. The erosion of Aboriginal culture threatens to diminish Canada's evolving culture and degrade its social cohesion. Additionally, it would detract from the contribution Aboriginal cultural industries make toward Canada's GDP, in particular through tourism and culture output.

Aboriginal cultural industries help to preserve and promote Aboriginal cultures that provide Aboriginal people with the cultural strength to transcend discouraging socio-economic conditions and enhance their well-being. In preserving these cultures, the industries also help to conserve and enrich Canadian identity and heritage. They provide incomes for Aboriginal people and create wealth in their communities. This contributes to the Canadian economy through direct, indirect, and induced impacts.

In order to make the rigorous assessment of data on Aboriginal cultural industries necessary to substantiate these hypotheses, additional research is required. The significant social and economic impacts that Aboriginal cultural industries have on Canada and Aboriginal people in Canada have not been adequately captured. Considerable information gaps were discovered in the process of researching the social and economic value of cultural industries on Aboriginal

¹⁷ Statistics Canada, *Aboriginal Peoples in Canada in 2006*. (Of the 1,172,790 Aboriginal peoples in Canada, 698,025 are First Nations people [60 per cent], 389,785 Métis [33 per cent], and 50,485 Inuit [4 per cent].)

¹⁸ Ibid.

¹⁹ Statistics Canada, *2006 Census of Population*.

²⁰ Statistics Canada, *Aboriginal Peoples in Canada in 2006*.

people in Canada and Canadians at large. A 2007 discussion paper on the economic impacts of Aboriginal cultural industries reaffirms this shortage of information: “We can confidently say, on the basis of observed activity, that Aboriginal cultural industries in Canada are a rapidly rising star, but a severe shortage of data prevents us from saying much more.”²¹

The inability to capture the value of the culture industry is not new. The need for this data was expressed as early as 1967 at a roundtable organized by United Nations Educational, Scientific and Cultural Organization (UNESCO):

To create cultural policy, one must be able to identify both what already exists and what is lacking. In most countries, the appreciation of these facts is lacking. What part of the population is really affected? What services are available? What types of organizations are offering them? What type of resources do they have? How many staff do they have? What are the costs? For each of the sectors, how much of their support, financial and otherwise, comes from the central government, how much from local levels, how much from private associations, how much from individuals? Who benefits from these cultural interventions? What is the impact the “non-public” players have? What are the results of these cultural interventions . . .²²

While several reports have since addressed these questions, none have adequately done so for the *Aboriginal* culture sector. As a result, this report will serve as an environmental scan and gap analysis, providing a brief overview of the information that exists in this area and identifying the gaps. It makes recommendations to better capture the impacts of these industries by providing resolutions for challenges in defining as well as collecting and analyzing data on Aboriginal cultural industries.

For a glossary of definitions used in this report and a demographic overview of the Aboriginal peoples in Canada, see Appendix C.

To provide context, the report will first profile the socio-economic situation of Aboriginal people in Canada and the historical context for these statistics.

The Socio-Economic Situation of Aboriginal People in Canada

Aboriginal people in Canada experience substandard socio-economic conditions, especially when compared with their non-Aboriginal counterparts.²³ When looked at together, statistics on Aboriginal health, education, housing, water quality, suicide, and income paint a discouraging picture. Crowded homes and poor water quality contribute to chronic health problems. Low levels of educational attainment lead to lower average family incomes. Poverty can be connected to the high rates of alcohol and substance abuse, which contribute to the overrepresentation of Aboriginal people in the criminal justice system. Collectively, these conditions can be linked to

²¹ Webster, discussion paper on Economic Impacts of Aboriginal Cultural Industries, p. 15.

²² Gordon and Beilby-Orrin. *National Accounts and Financial Statistics*, p. 28.

²³ *These conditions emerged out of a complex historical process, marked by ongoing colonization and, therefore, should be considered within this context.*

the high Aboriginal suicide rates.

The fact that the Aboriginal population was in the midst of a serious housing crisis was among the key findings featured in the initial release of 2006 Census findings about the Aboriginal population. The statistics showed that Aboriginal people “were almost four times as likely as non-Aboriginal people to live in a crowded dwelling. They were three times as likely to live in a home in need of major repairs.”²⁴ Water quality is also a concern in many Aboriginal communities, with 16 per cent of Aboriginal people who live in urban areas reporting that they experience water contamination (19 per cent in rural areas) in 2001.²⁵ In that same year, 45 per cent of Aboriginal people reported having suffered from at least one chronic health condition in their lifetime.²⁶

Education levels are also lower for the Aboriginal population. The 2001 Census found that 48 per cent of the non-reserve Aboriginal population (ages 20–24) reported incomplete high school as their highest level of education, compared with 26 per cent for the non-Aboriginal people in this age group.²⁷ The most common reasons provided for incomplete high school education were “family responsibilities” (24 per cent) and “financial reasons” (22 per cent).²⁸ Reported income levels are lower for the Aboriginal population as well. Although statistics show that income levels are rising for Aboriginal people in Canada, the median earning for these individuals in 2001 (\$13,593) is still well below the poverty line.²⁹ A 2007 report by Canadian Heritage showed that there was a substantial average income gap between Aboriginal and non-Aboriginal people over the age of 15 across Canada in 2000. (See Table 1.2)

²⁴ Statistics Canada, *Aboriginal Peoples in Canada in 2006*.

²⁵ Statistics Canada, *Aboriginal Peoples Survey 2001*.

²⁶ *Ibid.*

²⁷ *Ibid.*

²⁸ *Ibid.*

²⁹ Treasury Board of Canada, *Aboriginal Peoples*. “The Métis had the highest median income (\$16,347, up from \$13,502 in 1995), followed by North American Indians off-reserve (\$13,838, up from \$12,664), and the Inuit (\$13,700 up from \$12,089). The on-reserve North American Indian (\$10,471, up from \$9,665) and on-reserve Aboriginal people (\$10,502, up from \$9,693) both had the lowest median incomes.”

Table 1.2 - Average Income Gap between Aboriginal and Non-Aboriginal Populations by Province/Territory (2000 C\$)

Province/Territory	Average Income Gap
Atlantic	\$7,713
Quebec	\$7,142
Ontario	\$11,205
Manitoba	\$10,590
Saskatchewan	\$10,953
Alberta	\$12,499
British Columbia	\$10,575
Yukon (15–24 years of age)	\$4,797
Northwest Territories (15–24 years of age)	\$6,932
Nunavut (15–24 years of age)	\$22,692

Source: Canadian Heritage, Aboriginal Affairs Branch.

When compared with non-Aboriginal Canadians, Aboriginal people are also at greater risk for substance addictions. According to the Canadian Centre for Substance Abuse, Aboriginal youth are two to six times more likely to suffer alcohol-related problems.³⁰ Additionally, almost half of Aboriginal communities that participated in the First Nations and Inuit Community Solvent Abuse Survey reported that solvent abuse was a concern to the community.³¹ Aboriginal people are also over-represented in Canada’s criminal justice system, accounting for 18 per cent of federal inmates, according to a 2006 report,³² even though Aboriginal people made up only 3.8 per cent of Canada’s total population that year.³³ Given all these challenges, it is not surprising that the suicide rate for Aboriginal youth is five to six times higher than that of non-Aboriginal youth in Canada.³⁴

That Aboriginal people have not “fully shared in Canada’s prosperity”³⁵ reflects poorly on Canada. A 2006 report by the Institute for Research on Public Policy stated that “the persistence of these gaps between the living conditions of Canada’s Aboriginal and non-Aboriginal populations . . . remains a stark, undeniable reality, an unflattering blemish on Canada’s purportedly enviable record of social justice.”³⁶

One way Aboriginal people can enjoy enhanced socio-economic standards of living is through becoming involved with cultural industries.³⁷ Aboriginal cultural industries promote a sense of

³⁰ Canadian Centre on Substance Abuse, *Canadian Profile 1999*.

³¹ Statistics Canada, *Aboriginal Peoples Survey 2001*.

³² Mood Disorders Society of Canada, *Quick Facts: Mental Illness & Addictions in Canada*.

³³ Statistics Canada, *Aboriginal Peoples in Canada in 2006*.

³⁴ Mood Disorders Society of Canada, *Quick Facts: Mental Illness & Addictions in Canada*.

³⁵ Treasury Board of Canada, *Aboriginal Peoples*.

³⁶ *Choices*, “Quality of Life of Aboriginal People in Canada.”

³⁷ The Conference Board of Canada notes the significance of these socio-economic trends but recognizes that circumstances vary between Aboriginal communities.

heritage and cultural pride in Aboriginal people. They also provide incomes for Aboriginal people and create wealth in their communities.

Historical Context

The socio-economic conditions in which so many Aboriginal people in Canada live cannot be understood in isolation. Culture loss and alienation are certainly contributing factors. While pinpointing the origins of these issues is a step in the right direction, understanding the process from which they emerged is also essential. Culture loss is product of the complex history of Aboriginal people in Canada.

Aboriginal experience in Canada has differed among groups and nations over space and time. However, some common historical themes can be drawn from these experiences, including assimilation and cultural genocide. The colonization of Aboriginal peoples removed their social and cultural systems and replaced them with Euro-Canadian structures.³⁸ Examples include forced relocations (often resulting in more sedentary communities), the residential school system (under which Aboriginal children were taken from their communities and placed in church-run, government-funded boarding schools), the implementation of policies prohibiting the practice of Aboriginal cultures, and the use of Aboriginal people for social experimentation. All of these historical events have had significant psycho-social and, consequently, economic effects on the Aboriginal population. As a result, Aboriginal people have become largely economically dependent as well.³⁹ This is marked by a considerable wealth disparity between the Aboriginal and non-Aboriginal populations in Canada (with non-Aboriginal people generally enjoying better economic circumstances).

The “multigenerational and cumulative” effects of this historical trauma are manifest in today’s generations of Aboriginal people.⁴⁰ Aboriginal people emerged from this historical process with an identity crisis and inferiority complex.⁴¹ This has been reinforced by the adoption of negative self-images influenced by mainstream society’s often uninformed impressions—impressions that are usually based on limited knowledge, stereotypes, and misinformation.⁴²

³⁸ Frideres, *Aboriginal Identity in the Canadian Context*, p. 17.

³⁹ *Ibid.*, p. 17.

⁴⁰ *Ibid.*, p. 18.

⁴¹ *Ibid.*, p. 17.

⁴² *Ibid.*, p. 18.

Chapter 2

The Social Impacts of Aboriginal Cultural Industries

Background

92 per cent of respondents living off-reserve felt that it is important to have Aboriginal cultures and languages represented in the media to strengthen their own cultural identity.

Results from a 2006 Canadian Heritage compilation of public opinion research suggested that while First Nations in Canada value Aboriginal cultural initiatives, they are a higher priority for First Nations people residing off-reserve. According to the poll, 92 per cent of respondents living off-reserve felt that it is important to have Aboriginal cultures and languages represented in the media to strengthen their own cultural identity.⁴³ However, the on-reserve respondents prioritized issues related to health care, addiction, and education over cultural or heritage related matters.⁴⁴ In other words, they regard issues that threaten their well-being at a more fundamental level to be more important. Forty-six per cent of First Nations respondents living on-reserve said that when it comes to Aboriginal issues, the Government of Canada's number one priority should be education, 21 per cent said it should be reducing drug and alcohol abuse, 19 per cent cited recreation programs and facilities, and 14 per cent said employment.^{45,46}

It appears that Aboriginal cultural industries are held in higher priority for First Nation people living off-reserve because culture loss is a greater threat to them than to their on-reserve counterparts. This is evident in the difference in cultural exposure these two groups experience. Although many Aboriginal people living off-reserve identify strongly with their home communities, the on-reserve Aboriginal population experiences greater exposure to their cultures. Those living off-reserve may feel alienated in this regard. This theory is supported by the fact that language loss is greater off-reserve.⁴⁷

Aboriginal Cultural Industries and Social Capital

Social capital is essentially a measure of social wellness. For the purpose of this report, social capital is treated as the overarching measure of positive social impact. More specifically, it has been defined as “at once economy of scale (strength in numbers) and sense of security within a community where one feels pride of membership.”⁴⁸

⁴³ Canadian Heritage, Aboriginal Affairs Branch, *In Your Opinion...*, p. 5.

⁴⁴ Ibid.

⁴⁵ Ibid.

⁴⁶ Although the respondents of this survey make a distinction here between cultural initiatives and employment, it is important to note that cultural initiatives do provide employment.

⁴⁷ Statistics Canada, *Aboriginal Peoples in Canada in 2006*. (Of the First Nations respondents to the 2001 and 2006 censuses who said they were conversational in an Aboriginal language [approximately 29 per cent], 51 per cent resided on-reserve compared with 12 per cent who lived off-reserve.)

⁴⁸ Webster, discussion paper on Economic Impacts of Aboriginal Cultural Industries, pp. 24–25.

A 2007 discussion paper on the economic impacts of Aboriginal cultural industries states that social capital has been depleted in Aboriginal communities and that this is evident in the prevalence of social problems such as “delinquency, neglect, abuse, theft, vandalism, alcohol abuse, and suicide.”⁴⁹ The paper emphasizes that social capital diminished after the arrival of Europeans,⁵⁰ which implies that culture loss results in the erosion of social capital. Further, it states that Aboriginal cultural industries “require, imply, and generate more social capital. The sense of community is thereby strengthened and Aboriginal culture is affirmed, promoted, and projected.”⁵¹ Social capital also generates positive economic impacts. It is measured using statistics linked to “giving, volunteering, and participating.”⁵² As activities independent of the state, they result in “billions of dollars worth of free labour towards socially beneficial causes.”⁵³ However, because of the expense, social capital is not being measured systematically in Aboriginal communities.⁵⁴

Cultural Revival and Poverty Reduction

The correlation between social capital and cultural revival has important implications. Notably, poverty reduction in general has been shown to be associated with cultural vibrancy, or social capital. The Royal Danish Ministry of Foreign Affairs is one of many international groups to recognize the importance of culture to poverty reduction:

The contribution of culture to poverty alleviation is manifold. It may be direct or indirect. One way in which it works is by stimulating awareness and creativity, thereby emancipating people and empowering them to change their living conditions. Another is by permitting participation in a cultural context by marginalized groups, enabling them to take part in processes of change that affect their community. Yet another is through income-generating production.³⁷

Specific Social Impacts

Equally as difficult to quantify as social capital are the specific social impacts of Aboriginal cultural industries. Much of the existing research relies on self-reporting through surveys, interviews, and consumer reports. However, some organizations have been successful at developing broad categories for the social impacts of the culture sector.

A 2007 study conducted by the Organisation for Economic Co-operation and Development (OECD) listed five categories for the social importance of cultural industries:

- Creative expression
- Cultural pride
- Cultural preservation

⁴⁹ Ibid., p. 26.

⁵⁰ Ibid., p. 26.

⁵¹ Ibid., p. 27.

⁵² Ibid., p. 35.

⁵³ Ibid., p. 36.

⁵⁴ Ibid., p. 27.

- Sense of identity and heritage
- Reflective ability of artistic cultural industries⁵⁵

Based on the research conducted for this report, these categories were proven to be suitable for characterizing the social impacts of Aboriginal cultural industries. As such, they will be used to draw out and discuss related themes and ideas that emerged from the interviews. It should be noted that a great deal of overlap exists between these groupings.

Creative Expression

In a 2007 report by the OECD, Canada's Governor General Michaëlle Jean was quoted as saying "how important creative expression is to the health of a democratic society."⁵⁶

In a 2007 report by the OECD, Canada's Governor General Michaëlle Jean was quoted as saying "how important creative expression is to the health of a democratic society."⁵⁷ This is particularly true for the marginalized segments of society, such as the Aboriginal population. The social impact of creative expression on Aboriginal people is threefold. First, these impacts can be described as "emotional outlet," "voice," and "dissemination of a message." At its most basic level, the act of expressing provides an emotional outlet. Second, one experiences empowerment from having a voice through which to articulate thoughts and feelings. Third, one receives satisfaction from knowing that one's thoughts and feelings are being heard and, in some cases, will influence changes.

Research participants focused largely on "healing" and "voice," two distinct concepts that can be applied to the three aforementioned impacts. These concepts are connected to both actions and outcomes, and they overlap considerably. In the interviews, healing is primarily discussed as product of the emotional outlet aspect of creative expression. However, voice was connected to healing as well. At the individual level, voice provides an emotional outlet and is empowering by virtue of the fact that it influences others. It can also heal others when used as a source of positive inspiration. This can be done on a broader scale through the promoting of more positive and accurate representations of Aboriginal people and, therefore, altering the way in which they are perceived.

Aboriginal artist Jeff Thomas said that many culture workers use their art for rehabilitation and healing purposes.⁵⁹ Thomas suffered a severe spinal cord injury in 1979, which caused him to endure constant pain and discomfort. Expressing himself artistically helped him through the healing process.⁶⁰ Thomas now uses his artwork to heal others. In 2003, he put together an exhibition on residential schools for the Aboriginal Healing Foundations, entitled *Where are the Children: Healing the Legacy of Residential Schools*, in an attempt to "reignite a sense of

⁵⁵ Gordon and Beilby-Orrin. *National Accounts and Financial Statistics*, pp. 35–36.

⁵⁶ Gordon and Beilby-Orrin. *National Accounts and Financial Statistics*, p. 7.

⁵⁷ Gordon and Beilby-Orrin. *National Accounts and Financial Statistics*, p. 7.

⁵⁹ Jeff Thomas, visual artist. Phone interview by Rodney Nelson and Ashley Sisco. October 1, 2007.

⁶⁰ Ibid.

creativity” in others.⁶¹ His show has been helpful to the healing of residential school survivors and the promoting of cultural continuity.⁶²

Aboriginal cultural industries also address a major concern around under-representation of Aboriginal voice in the media.⁶³ Co-founder of Big Soul Productions and an accomplished producer, Laura Milliken of the Kettle and Stony Point First Nation said Aboriginal cultural industries empower Aboriginal people by providing them with a voice.⁶⁴ Milliken’s television shows, such as “Moccasin Flats” and “By the Rapids,” are aired on the Aboriginal Peoples Television Network (APTN). APTN offers Inuit, Métis, and First Nations people a voice in the media to share their cultures, languages, and views with Canadians.⁶⁵ By creating a space for Aboriginal voice (and culture), APTN offsets stereotypes and negative views about Aboriginal people in mainstream media.

“music saved my life” and “kept me out of trouble.”

In an interview with the Conference Board, Milliken stated that “music saved my life” and “kept me out of trouble.”⁶⁶ She explained that when her father first introduced her to the flute at age 10, he provided her with a positive emotional outlet and an alternative to self-destructive activities, such as substance abuse.⁶⁷

Cultural Pride

Aboriginal cultural industries promote cultural pride through a process of learning and teaching. First, the industries allow the artist to learn (or relearn) about his or her culture, which creates cultural pride for the artist. Once a sense of culture is restored and cultural pride is instilled at the individual level, this can be transferred on to others. Cultural pride can be taught to Aboriginal communities, the Aboriginal community at large, or to Canada as a whole. The final stage of this process is the self-perpetuation of cultural pride through the industries—the industries promote cultural pride, and cultural pride promotes the industries.

“The more you know and learn, the more pride and confidence you have,”

For Christina Moore and Brad Henry, a collaborative team of Aboriginal visual artists, their art is a means of strengthening cultural pride. “The more you know and learn, the more pride and confidence you have,” said Moore.⁶⁸ She explained that working with Henry has helped her to

⁶¹ Ibid.

⁶² Ibid.

⁶³ Webster, discussion paper on a Modernised Definition of Aboriginal Cultural Industries.

⁶⁴ Laura Milliken, producer and entrepreneur. Phone interview by Rodney Nelson and Ashley Sisco. October 15, 2007.

⁶⁵ Aboriginal Peoples Television Network, “About APTN.” (2007), [March 5, 2008]. Available online through Aboriginal Peoples Television Network at www.aptn.ca/content/view/21/189/.

⁶⁶ Laura Milliken, producer and entrepreneur. Phone interview by Rodney Nelson and Ashley Sisco. October 15, 2007.

⁶⁷ Ibid.

⁶⁸ Christina Moore and Brad Henry (Peoples of the Longhouse), collaborative visual artists. Phone interview by Rodney Nelson and Ashley Sisco. January 28, 2008.

relearn her culture. She also said the art itself has encouraged them to learn and share stories that are traditionally important in longhouse cultures. Seeking advice and guidance from elders has reconnected them with their communities as well.⁶⁹

“It has given me meaning and purpose...I am a richer person for all the teachings and stories that have been shared with me.”⁷⁰

Catherine Martin gained a greater sense of cultural pride from learning more about Mik'maw culture and traditions, and also by virtue of the fact that others were willing to share sacred stories with her. “It has given me meaning and purpose,” she said, “and has helped me in so many ways in my life to know the ways of our people through listening and learning, to take sacred journeys, and for people to share their sacred teachings with me and trust me to tell their stories with trust and dignity. I am a richer person for all the teachings and stories that have been shared with me.”⁷¹

Cathi Charles Wherry is an Anishnabeque visual artist, curator, writer, arts educator, and art programs coordinator for the First Peoples' Heritage, Language, and Culture Council. She continues to learn from her own practice and from the many artists and cultural workers she interacts with daily. In her experience, she has found that these industries tend to attract those who desire to learn and to teach or share.⁷³

The process is certainly as much about learning cultural pride as it is about teaching it. Many of the research participants stated that Aboriginal cultural industries strengthen Aboriginal communities through engaging others in learning about their culture. Ryan Rice is an artist and curator and a member of the Mohawk Nation. He said communities generally demonstrate a great deal of support for their artists. Rice found that community members attend events when they are invited and exhibit a strong sense of pride in their cultures and communities.⁷⁴ This ultimately creates greater community cohesion. For artists Simon Brascoupé and Jeff Thomas, this process not only engages others but teaches them about Aboriginal culture and heritage. Brascoupé said learning from Indigenous peoples is important.⁷⁵ This creates a sense of pride in the Aboriginal teacher and enriches the student's knowledge so that he or she can take pride in Aboriginal culture. Jeff Thomas said Aboriginal cultures and history are simply not taught in the classroom—but art provides an excellent medium for these lessons.

⁶⁹ Ibid.

⁷⁰ Catherine Martin, artist, storyteller, filmmaker, drummer, singer and performer. Phone interview by Rodney Nelson and Ashley Sisco. January, 28 2008.

⁷¹ Catherine Martin, artist, storyteller, filmmaker, drummer, singer and performer. Phone interview by Rodney Nelson and Ashley Sisco. January, 28 2008.

⁷³ Cathi Charles Wherry, Anishnabeque visual artist, curator, writer, arts educator, and art programs coordinator for the First Peoples' Heritage, Language and Culture Council. Phone interview by Rodney Nelson and Ashley Sisco. January, 28 2007.

⁷⁴ Ryan Rice, artist, curator, and critic. Phone interview by Rodney Nelson and Ashley Sisco. November 21, 2007.

⁷⁵ Simon Brascoupé, visual artist. Phone interview by Rodney Nelson and Ashley Sisco. November 13, 2007.

*“It gives us our identity, or helps to reinforce the fact that we are distinct people in this original land of Mi’kmak . . . This gives us our pride and dignity to survive in spite of the injustices, pain, and sadness that we face as First Nations People.”*⁷⁶

Some artists made no distinction between cultural pride and sense of identity. For example, artist and filmmaker Catherine Martin said, “I am a very proud Mi’kmaw woman and member of the Mi’kmaw Nation. Learning and hearing stories about the past and the present continues to fuel my fire and increase my pride in who I am and who we are in this world.”⁷⁷ For Martin, regaining a sense of identity and cultural pride are one and the same—to be Mi’kmaw is to be proud of one’s culture, and vice versa. As well, cultural pride for Martin is a means to overcoming hardships, healing, and moving forward. “It gives us our identity, or helps to reinforce the fact that we are distinct people in this original land of Mi’kmak . . . This gives us our pride and dignity to survive in spite of the injustices, pain, and sadness that we face as First Nations People.”⁷⁸

Cultural Preservation

Cultural pride often inspires cultural preservation in two ways. For the individual, pride is a source of strength that allows one to overcome hardships and carry on. (Catherine Martin’s comment above speaks to this point.) For the collective culture, survival depends on perceived value. Cultures survive when they are valued because efforts are made to ensure that cultures regarded as important survive.

*“The telling of stories, the singing of songs and chants, and the opportunities to share these with the world has helped in some way to preserve our culture and pass it on to our future [generations].”*⁷⁹

Promoting cultural continuity was a recurring theme among the research participants when asked why their art was important. Catherine Martin expressed this process as twofold. First, the actual cultural content is passed on through the art. Second, the mode through which these images or ideas are passed, or art itself, is preserved. “The telling of stories, the singing of songs and chants, and the opportunities to share these with the world has helped in some way to preserve our culture and pass it on to our future [generations].”⁸⁰ Artists, she added, have a responsibility toward cultural preservation, and it is therefore critical that they receive greater support. “Artists should be supported for who they are and given support to continue with their responsibility as artists to record our history, our stories, our culture—through art, songs, dance, paintings, sculptures, rock drawings—to continue to maintain our connections in the past and into the future.”⁸¹

⁷⁶ Ibid.

⁷⁷ Catherine Martin, artist, storyteller, filmmaker, drummer, singer and performer. Phone interview by Rodney Nelson and Ashley Sisco. January, 28 2007.

⁷⁸ Ibid.

⁷⁹ Ibid.

⁸⁰ Ibid.

⁸¹ Ibid.

Jeff Thomas shared in this notion that Aboriginal artists have a responsibility to their communities and people, particularly in terms of cultural preservation. He said he was raised to practice art with social responsibility and to “balance impact with entertainment.”⁸²

Sense of Identity and Heritage

Sense of identity and heritage is achieved through Aboriginal cultural industries by the same process discussed under cultural pride, as the two are interconnected. The process is didactic—the artist learns (or relearns) his or her identity and heritage and then transfers this knowledge on to others through Aboriginal cultural industries. This promotes a stronger sense of identity for the artists, communities, the Aboriginal community at large, and Canada. In its ideal state, this process is reciprocal and self-perpetuating.

Two outcomes related to sense of identity and heritage emerge from this process. The first is a sense of growth. This was described by many of the research participants as a process of rediscovery and healing. The second is the promotion of such images through Aboriginal cultural industries, which in turn perpetuates the first outcome.

“And my art, my work, has continued to help me maintain my strength and pride in who I am, as I continue to learn, hear, and practice my rights, my traditional ways.”⁸³

When asked about whether her art has given her a better sense of identity, Catherine Martin responded, “Absolutely . . . I know I am Mi’kmaw every second of every breath that I take on this earth. And my art, my work, has continued to help me maintain my strength and pride in who I am, as I continue to learn, hear, and practice my rights, my traditional ways.”⁸⁴

Art, she argues, is simply part of her identity and that of her peoples. “Art has always been integral to our society, as Mi’kmaw rock art, carvings, pottery, beadwork, quillwork, and anything that has survived over time that come from our ancestors speak to us about who we are, and they are messages from the past for us to remember.”⁸⁵

The connection between cultural identity and art was expressed by many of the Aboriginal artists interviewed as one of rediscovery and reaffirmation. Collaborative artists Christina Moore and Brad Henry (who refer to themselves as “Peoples of the Longhouse”) explained that for them this was very much a “journey of rediscovery” and a “reassertion of culture.” In their view, cultural rediscovery is a means to heal culture loss.⁸⁶ The connection between sense of cultural identity and healing has been well documented. One report noted that “the development of

⁸² Jeff Thomas, Visual Artist. Phone interview by Rodney Nelson and Ashley Sisco. October 1, 2007.

⁸³ Catherine Martin, artist, storyteller, filmmaker, drummer, singer and performer. Phone interview by Rodney Nelson and Ashley Sisco. January 28, 2008.

⁸⁴ Catherine Martin, artist, storyteller, filmmaker, drummer, singer and performer. Phone interview by Rodney Nelson and Ashley Sisco. January 28, 2008.

⁸⁵ Ibid.

⁸⁶ Christina Moore and Brad Henry (Peoples of the Longhouse), collaborative visual artists. Phone interview by Rodney Nelson and Ashley Sisco. January 28, 2008.

cultural identity is important for healing Aboriginal peoples . . . many Aboriginal cultural values and traditions are seen as important aspects of their individual and collective wellness.”⁸⁷ Cathi Charles Wherry, who is both an Anishnabeque artist and an administrator of arts programs, explained that this connection applies to Canadian identity as well. “If Canadian society was to really see and acknowledge its history and relationship with Aboriginal people, and recognize the centrality of the original cultures of this land, Canada would be able to get over its ‘identity crisis.’”⁸⁸

“If Canadian society was to really see and acknowledge its history and relationship with Aboriginal people, and recognize the centrality of the original cultures of this land, Canada would be able to get over its ‘identity crisis.’”⁸⁹

Visual artist, Jeff Thomas, asserted that this process is not unidirectional but reciprocal—art impacts the artist’s sense of identity, the artist’s identity impacts the art. He said much of his work deals with how he views himself as an urban Aboriginal person, detached from the reserve but alienated in the city.⁹⁰ Thomas explained that while he was growing up, non-Aboriginal society was largely of the mind that “real Indians do not live in the city.”⁹¹ Part of his political agenda is to “make the invisible visible” and raise awareness of the fact that many (in fact, most) Aboriginal people in Canada live off-reserve.⁹²

Reflective Ability of Artistic Cultural Industries

The reflective ability of artistic cultural industries is well documented. Aboriginal cultural industries allow society to reflect back its perceptions, views, and impressions of Aboriginal people “to inspire, express, and symbolize” collective memory.⁹³

Aboriginal artists can use art to break down common stereotypes and correct misconceptions about Aboriginal peoples, their history, and their role in Canadian society. They can also use their art to promote positive representations of Aboriginal people and create role models for Aboriginal youth.⁹⁴ Increased self-representation can contribute to these ends. Many Aboriginal culture workers have dedicated much of their careers toward promoting more accurate representations of what it means to be Aboriginal today. For example, Jeff Thomas has devoted much of his artwork to raising awareness about the urban Aboriginal population.⁹⁵

⁸⁷ Verniest, “Allying With the Medicine Wheel.”

⁸⁸ Cathi Charles Wherry, Anishnabeque visual artist, curator, writer, arts educator and Art Programs Coordinator for the First Peoples’ Heritage, Language and Culture Council. Phone interview by Rodney Nelson and Ashley Sisco. January 28, 2007.

⁸⁹ Cathi Charles Wherry, Anishnabeque visual artist, curator, writer, arts educator and Art Programs Coordinator for the First Peoples’ Heritage, Language and Culture Council. Phone interview by Rodney Nelson and Ashley Sisco. January 28, 2007.

⁹⁰ Jeff Thomas, visual artist. Phone interview by Rodney Nelson and Ashley Sisco. October 1, 2007.

⁹¹ Ibid.

⁹² Ibid.

⁹³ Webster, discussion paper on Economic Impacts of Aboriginal Cultural Industries.

⁹⁴ Ibid., p. 29.

⁹⁵ Jeff Thomas, Visual Artist. Phone interview by Rodney Nelson and Ashley Sisco. October 1, 2007.

However, while some artists use these industries to endorse more accurate and positive images of Aboriginal peoples, others may reinforce stereotypes. Traditionally, this is manifest in the “romanticizing” and “sensationalizing” of Aboriginal peoples.⁹⁶ According to our research participants, the “expectation” and even “responsibility” others place on Aboriginal artists to create art “traditional” art is also limiting.

The Importance of Aboriginal Cultural Industries to Canada

Aboriginal cultural industries contribute to Canada socio-culturally.

A 2007 discussion paper on the economic impacts of the Aboriginal cultural industries provides a list of the specific impacts these industries have on Canada:

- Stimulates creativity and innovation.
- Builds healthy, dynamic and attractive communities.
- Enhances civic engagement.
- Contributes to livable cities and communities and to economic development.
- Develops understanding of differences and deepen inter-cultural respect.
- Project an image around the world of Canada as a creative, vibrant, and cosmopolitan nation.⁹⁷

74 per cent of Canadians agreed that “Aboriginal culture, languages, and artistic expression contribute to Canadian society.”⁹⁸

The 2004 Ipsos-Reid survey entitled Public Views Regarding Aboriginal Peoples showed that most Canadians (and most, if not all, Aboriginal respondents) value Aboriginal culture. The findings suggest that 77 per cent of Canadians believe that they can learn from Aboriginal culture, heritage, and the unique relationship they have with the land.⁹⁹ Additionally, 74 per cent of Canadians agreed that “Aboriginal culture, languages, and artistic expression contribute to Canadian society.”¹⁰⁰ The survey also showed that 53 per cent of Canadians feel that it is important for Aboriginal cultures to be viewed as “a vital part of day-to-day life in Canada.”¹⁰¹ All these statistics suggest that Canadians understand the social importance of Aboriginal cultural industries to Canada at large. Most of the data collected for this survey pertains to the perceived value of Aboriginal culture output for the purpose of promoting cultural heritage, preservation, and pride. Other sources report that Aboriginal art contributes to Canada’s GDP through the promotion of tourism and international trade. This interest in Aboriginal art abroad is growing.¹⁰² As well, Aboriginal culture is an important part of Canadian identity. “[The]

⁹⁶ Webster, discussion paper on Economic Impacts of Aboriginal Cultural Industries, p. 29.

⁹⁷ Webster, discussion paper on Economic Impacts of Aboriginal Cultural Industries, p. 24.

⁹⁸ Ibid.

⁹⁹ Canadian Heritage, Aboriginal Affairs Branch, *In Your Opinion...*, p. 5

¹⁰⁰ Ibid.

¹⁰¹ Ibid.

¹⁰² McMaster, “First Nations Art Finally Begins to Gain the Spotlight.”

[c]ountry is changing and reinventing itself to include Aboriginals— Art is an expression of that.”¹⁰³

A 2007 report by Phoenix Strategic Perspectives Inc. discusses the perceived value of arts and heritage in Canada based on survey and focus group results with 1,202 Canadians 15 years of age and older.¹⁰⁴ The results of this survey are broken down by measurement, with personal involvement, attendance, and reported attitudes as the indicators. Most of the results are not specific to Aboriginal cultural industries, except where explicitly stated.

Measuring According to Personal Involvement

*In Canada, there are 3,100 Aboriginal artists, which equal approximately 2.4 per cent of all artists.*¹⁰⁵

Sixty per cent of respondents were “personally involved in at least one artistic activity,” with the most popular being “acting, music, or dancing” (27 per cent), or making donations to an arts or cultural organization (27 per cent).¹⁰⁶ In Canada, there are 3,100 Aboriginal artists, which equal approximately 2.4 per cent of all artists.¹⁰⁷

Measuring According to Attendance

*The Canada Council for the Arts said there is “a very encouraging amount of interest” in Aboriginal arts.*¹⁰⁹

Eighty-six per cent of participants “attended at least one type of arts or cultural event or activity in the past year” (live performances, 69 per cent; craft shows, 58 per cent; festivals, 53 per cent).¹¹⁰ Of these events, 25 per cent were based on Aboriginal cultures or traditions.¹¹¹ The Canada Council for the Arts said there is “a very encouraging amount of interest” in Aboriginal arts.¹¹²

¹⁰³ Ibid.

¹⁰⁴ Phoenix Strategic Perspectives Inc., *The Arts and Heritage in Canada*, p. i.

¹⁰⁵ Webster, discussion paper on Economic Impacts of Aboriginal Cultural Industries, p. 16.

¹⁰⁶ Ibid., p. ii.

¹⁰⁷ Webster, discussion paper on Economic Impacts of Aboriginal Cultural Industries, p. 16.

¹⁰⁹ Webster, discussion paper on Economic Impacts of Aboriginal Cultural Industries, p. 16.

¹¹⁰ Phoenix Strategic Perspectives Inc., *The Arts and Heritage in Canada*, p. i.

¹¹¹ Ibid.

¹¹² Webster, discussion paper on Economic Impacts of Aboriginal Cultural Industries, p. 16.

Measuring According to Reported Attitudes

Almost three-quarters of respondents (72 per cent) said that “arts and culture events are important in terms of their quality of life,”

Almost three-quarters of respondents (72 per cent) said that “arts and culture events are important in terms of their quality of life,” with nearly a third (32 per cent) saying that they are “very important.”¹¹⁴ Common reasons provided by focus group participants included means of relaxation/entertainment, edification/education/cultural literacy, and widening of horizons/awareness of other cultures.¹¹⁵ Conversely, those who viewed events in arts and culture as “entertainment/diversions” considered them less important to their quality of life.¹¹⁶ In terms of the value of cultural industries, 95 per cent reported that they “are valuable for bringing people of different backgrounds together,” 94 per cent said “cultural activities make a community a better place to live,” and 90 per cent said “artists need more opportunities to bring their work to public.”¹¹⁷ The focus groups were unanimous in reporting that cultural and artistic activities “contribute to the quality of life in a community and make it a better place to live.”¹¹⁸ Respondents provided the following reasons—fostering sense of community, promoting openness/understanding, tourism/boost to the local economy, excitement/vibrancy, and instilling sense of pride.¹¹⁹

The focus groups were unanimous in reporting that cultural and artistic activities “contribute to the quality of life in a community and make it a better place to live.”¹²⁰

Gaps

Chapter 2 of this study is aimed at capturing the social impact of Aboriginal cultural industries on Canada. While we did find data pertaining to the social impact of the culture sector in Canada, there was a lack of data specific to Aboriginal cultural industries.

¹¹⁴ Phoenix Strategic Perspectives Inc., *The Arts and Heritage in Canada*, p. i.

¹¹⁵ *Ibid.*, Slide 28.

¹¹⁶ *Ibid.*

¹¹⁷ *Ibid.*, Slide 30.

¹¹⁸ *Ibid.*, Slide 31.

¹¹⁹ *Ibid.*

¹²⁰ *Ibid.*, Slide 31.

Chapter 3

The Economic Impacts of Cultural Industries

The Economic Impacts of Cultural Industries on Canada

*It is important to estimate the economic impact of the culture sector because, just like any other productive activity, culture has an effect on a country's economy.*¹²¹

A 2004 report by Statistics Canada states, “It is important to estimate the economic impact of the culture sector because, just like any other productive activity, culture has an effect on a country’s economy.”¹²² The economic impact of Aboriginal cultural industries can be broken down into three groups: direct, indirect, and induced. Direct impacts can be measured according to job creation, income, demand, and sales/revenue of the products. Indirect impacts are the input of various goods and services that must be purchased to support these industries.¹²³ This accounts for job creation, income, and sales/revenues of goods and services within these supporting industries. Indirect impacts include “indirect jobs generated when the spending and wages of organizations circulate through the economy . . . they are also generated when culture sector employees spend their income on items such as groceries, retail shops, personal services, health care, etc.”¹²⁴ They can be measured through the multiplier effect. Induced impacts are defined as “the re-spending of wages and salaries earned by those employed not only in arts and culture jobs, but also in supplying industries. These resulting expenditures then indirectly generate further production of goods and services and yield an added impact on the economy, known as the induced impact.”¹²⁵

Measuring these impacts together can provide a snapshot of the culture sector in Canada.

A Snapshot of the Culture Sector in Canada

*A 2007 study carried out by the OECD put the annual contribution of culture to Canada's economy at \$37.4 billion, or 3.5 per cent of total GDP,*¹²⁶

A 2007 study carried out by the OECD put the annual contribution of culture to Canada’s economy at \$37.4 billion, or 3.5 per cent of total GDP,¹²⁷ (down from 3.8 per cent in 2001).¹²⁸

¹²¹ Singh, *Economic Contribution of Culture in Canada*, p. 7.

¹²² Singh, *Economic Contribution of Culture in Canada*, p. 7.

¹²³ Ibid.

¹²⁴ Ibid., p. 16.

¹²⁵ Ontario Arts Council, *Artfacts: Economic and Employment* .

¹²⁶ Gordon and Beilby-Orrin. *National Accounts and Financial Statistics*, p. 6.

¹²⁷ Gordon and Beilby-Orrin. *National Accounts and Financial Statistics*, p. 6.

¹²⁸ Statistics Canada, *Economic Contribution of the Culture*, p. 15.

When the definition includes tourism, this number is drastically increased. “The approximate \$4.5 billion (direct, indirect, and induced output) of Aboriginal tourism alone equals 12 per cent of the \$37.4 billion. When Aboriginal tourism is considered a cultural industry and the two are added together, the total GDP contribution becomes \$41.9 billion. The 33,000 paid jobs associated with Aboriginal tourism, plus 605,000 jobs for recognized cultural industries, raise employment in the cultural industries to 638,000.”¹²⁹

While these figures reflect a slight decrease in the economic impact the cultural industries have had over six years, the trend over the last decade reveals a general increase. In particular, there was considerable growth in these industries between 1991 and 2004.

Industry Growth

*in 2001 the cultural industries employed 4.1 per cent of the Canadian workforce (611,000 individuals).*¹³⁰

Culture industries contributed over \$38 billion to the Canadian GDP in 2001, which marks a 31.7 per cent increase from 1996 (approximately \$29 billion).¹³¹ Additionally, in 2001 the cultural industries employed 4.1 per cent of the Canadian workforce (611,000 individuals).¹³²

From 1991 to 2004 Canada’s employment in the culture sector grew by 3.1 per cent each year, which is more rapid than the annual growth of the entire labour force.¹³⁴ Between 1996 and 2001, employment in the culture sector grew 18 per cent, which is more rapid than the growth of the employment rate during this time period (12 per cent).¹³⁵

From 1996 to 2003, Ontario employed the most culture workers of all provinces, with a 41 per cent “share of culture employment.”¹³⁶ Québec was the only province to show growth in its share of culture employment (from 24 per cent in 1996 to 27 per cent in 2003).¹³⁷ In 2001 culture sector employees were less likely to hold full time jobs (79 per cent compared with 82 per cent of the total labour force in Canada).¹³⁸ In 2003, the majority of culture employees worked in the

¹²⁹ Webster, discussion paper on Economic Impacts of Aboriginal Cultural Industries, p. 19.

¹³⁰ Vik Singh. Economic Contribution of Culture in Canada. Culture, Tourism and the Centre for Education Statistics. Statistics Canada. Ministry of Industry 2004. p. 28.

¹³¹ Vik Singh. Economic Contribution of Culture in Canada. Culture, Tourism and the Centre for Education Statistics. Statistics Canada. Ministry of Industry 2004. p. 9.

¹³² Vik Singh. Economic Contribution of Culture in Canada. Culture, Tourism and the Centre for Education Statistics. Statistics Canada. Ministry of Industry 2004. p. 28.

¹³⁴ N.A. Crunching the culture numbers. Toronto Star (Canada). (October 23, 2007). Canadian Reference Centre.

¹³⁵ Vik Singh. Economic Contribution of Culture in Canada. Culture, Tourism and the Centre for Education Statistics. Statistics Canada. Ministry of Industry 2004. p. 28. p. 26.

¹³⁶ Economic Contribution of the Culture Sector to Canada’s Provinces. By Culture Statistics Program Culture, Tourism and the Centre for Education and Statistics Division. Statistics Canada. Ministry of Industry: 2007. p.53.

¹³⁷ Economic Contribution of the Culture Sector to Canada’s Provinces. By Culture Statistics Program Culture, Tourism and the Centre for Education and Statistics Division. Statistics Canada. Ministry of Industry: 2007. p.16.

¹³⁸ Vik Singh. Economic Contribution of Culture in Canada. Culture, Tourism and the Centre for Education Statistics. Statistics Canada. Ministry of Industry 2004. p.18.

private sector and self-employment in the culture sector increased in almost all provinces in Canada.¹³⁹

Provincial/Territorial Profile

*In Nunavut, the \$30 million Inuit art industry employs 20 per cent of the local workforce.*¹⁴⁰

From 1996 to 2003, culture output increased for all provinces in Canada, and all regions reported increased exports and imports of these goods.¹⁴¹ In 2003, Ontario was the leading producer, generating 46 per cent of cultural output (approximately \$20 billion), followed by Quebec at 23 per cent (approximately \$10 billion), and British Columbia at 12 per cent (approximately \$5 billion).¹⁴² Prince Edward Island's cultural output grew by 8 per cent, which is more than its overall GDP growth (5.4 per cent).¹⁴³ In Nunavut, the \$30 million Inuit art industry employs 20 per cent of the local workforce.¹⁴⁴

Government Funding

Not surprisingly, the two provinces with the greatest expenditures on culture in 2003, Ontario and Québec, were those that received the greatest amount of government funding. Of the \$7.4 billion in government spending for the culture sector in 2003 (federal—\$3.2 billion, provincial—\$2.2 billion, municipal—over \$2 billion), Ontario received 39 per cent and Quebec received 31 per cent.¹⁴⁶ Federal per capita spending is lowest in British Columbia at \$243 million in 2003.¹⁴⁷

The Canada Council for the Arts has awarded funding to approximately 200 Aboriginal arts organizations over the past few years.

The Canada Council for the Arts has awarded funding to approximately 200 Aboriginal arts organizations over the past few years.¹⁴⁸ It reports that 600 applications were submitted to their 13 Aboriginal programs from Aboriginal artists and art organizations from 2005 to 2006.¹⁴⁹ This does not include the many that applied for the Council's grants in all arts disciplines during that time period.¹⁵⁰ Almost \$450,000 was awarded to 15 Aboriginal art organizations through the Council's Capacity Building program from 2005 to 2006.¹⁵¹

¹³⁹ Economic Contribution of the Culture Sector to Canada's Provinces. By Culture Statistics Program Culture, Tourism and the Centre for Education and Statistics Division. Statistics Canada. Ministry of Industry: 2007. p.17.

¹⁴⁰ Weber, "Inuit art industry enters the digital age, primed for expansion."

¹⁴¹ Statistics Canada, *Economic Contribution of the Culture*, p. 16.

¹⁴² *Ibid.*, p.14.

¹⁴³ *Ibid.*

¹⁴⁴ Weber, "Inuit art industry enters the digital age, primed for expansion."

¹⁴⁶ Statistics Canada, *Economic Contribution of the Culture*, p. 15.

¹⁴⁷ Statistics Canada, *Economic Contribution of the Culture*, p. 16.

¹⁴⁸ Webster, discussion paper on Economic Impacts of Aboriginal Cultural Industries, p. 16.

¹⁴⁹ *Ibid.*, p 16.

¹⁵⁰ *Ibid.*

¹⁵¹ *Ibid.*

Sub Sectors

A Statistics Canada study found that “written media, broadcasting, and the film industry dominated both GDP and employment in the culture sector,” accounting for more than half the GDP and employment (combined) between 1996 and 2001.¹⁵² On average, during this period, written media accounted for 31 per cent of culture sector employment, the film industry accounted for 13 per cent, and broadcasting accounted for 10 per cent.¹⁵³

Activity

The culture sector involves various activities, which can be broken down into the following five categories:

- production
- manufacturing
- creation
- support services
- distribution

From 1996 to 2006, all the activities listed above grew in terms of contribution to GDP.¹⁵⁴ Production provided the largest (\$16.5 billion) contribution to the GDP over this period, with 271,100 workers on average and “accounting for approximately half of both culture GDP and employment.”¹⁵⁵ Manufacturing had the second most significant “share of culture GDP” and creation activity was the “second largest share of culture employment.”¹⁵⁶ The contribution of creation, production, and manufacturing to GDP grew in each year. However, manufacturing was the only cultural activity for which annual growth in employment was reported.¹⁵⁷

Gaps

While we set out to capture the economic impact of Aboriginal cultural industries on Aboriginal people in Canada and Canada at large, an absence of quantitative data inhibited a full analysis.

“there is practically no literature on Aboriginal cultural industries as an economic sector and very little discussion about specific Aboriginal cultural industries besides some initial study of Aboriginal broadcasting.”¹⁵⁸

This finding is corroborated by a 2007 discussion paper on the economic impacts of Aboriginal cultural industries that stated “there is practically no literature on Aboriginal cultural industries

¹⁵² Ibid., p. 28.

¹⁵³ Ibid., p.19.

¹⁵⁴ Ibid., p .22.

¹⁵⁵ Ibid.

¹⁵⁶ Ibid.

¹⁵⁷ Ibid.

¹⁵⁸ Webster, Andrew. Discussion paper on Economic Impacts of Aboriginal Cultural Industries. Prepared for Aboriginal Affairs Branch, Department of Canadian Heritage (August 2007). P. 14.

as an economic sector and very little discussion about specific Aboriginal cultural industries besides some initial study of Aboriginal broadcasting.”¹⁵⁹

While, data pertaining to the economic impact of the culture sector in Canada were found, there was an absence of data on *Aboriginal* cultural industries. Similarly, there was an absence of information on the economic impact of *Aboriginal* cultural industries on Aboriginal people in Canada, with the exception of information pertaining to government funding.

Theoretical Findings

Despite these data gaps, theoretical findings can be derived from the environmental scan when the principle of interconnectivity is applied. This principle indicates that social and economic indicators (both direct and indirect) are interconnected across various levels. The term socio-economic is inherently reflexive of such interrelations, and numerous reports have reaffirmed this phenomenon. Perhaps most importantly, however, is that this interdependence (sometimes termed “holism”) is central to the Aboriginal perspective. “An Aboriginal perspective,” notes one report, “promotes the principle that all things are interconnected, and this philosophy lends itself to encourage healing of interconnected systems.”¹⁶⁰

The environmental scan and interviews show that preservation and revitalization of Aboriginal arts and culture have various positive social and associated economic impacts. Additionally, intergenerational transmission of these effects produce subsequent positive outcomes. This creates a multiplier effect—the positive impacts one person experiences are transferred to others.

The environmental scan conducted for this report identified some direct social impacts of these industries to include greater:

- sense of belonging;
- sense of identity;
- cultural pride;
- self-esteem and positive self-image;
- sense of self-efficacy;
- creative expression;
- reflective ability; and
- healing.

The indirect social impacts of these industries may reduce the occurrence and intensity of social issues, including:

- suicide;
- crime rates;
- drug and alcohol addictions;
- absenteeism in the educational system;

¹⁵⁹ Webster, Andrew. Discussion paper on Economic Impacts of Aboriginal Cultural Industries. Prepared for Aboriginal Affairs Branch, Department of Canadian Heritage (August 2007). P. 14.

¹⁶⁰ Verniest, *Critical Social Work*.

- family violence; and
- dependency on social assistance.

They may also enhance positive social indicators, including:

- individual health;
- community health;
- level of educational attainment; and
- community cohesion.

In turn, these social impacts may produce positive economic impacts for Aboriginal people, including enhanced:

- employment opportunities for Aboriginal and non-Aboriginal people;
- tourism; and
- international trade.

These economic impacts may lead to positive economic impacts for Canada, including enhanced:

- Aboriginal participation in the labour market;
- wealth in Aboriginal communities and among Aboriginal people in Canada in general; and
- GDP in Canada.

These positive economic impacts will, in turn, promote the listed social impacts.

The interconnectedness of social and economic impacts of the Aboriginal cultural industries would be best represented in a diagram that captures the complexity of the reciprocal relations among variables at all levels. The Aboriginal medicine wheel would be a fitting starting point. However, it is not within the scope of this report to develop such a framework, as greater research is required.

Chapter 4

Key Challenges and Recommendations

There are three main areas of challenge related to capturing the value of Aboriginal cultural industries:

1. Defining Aboriginal cultural industries
2. Collecting data on Aboriginal cultural industries
3. Analyzing data on Aboriginal cultural industries.

Table 1.4 summarizes these challenges and poses recommendations. These recommendations are based on the research findings in this report and serve as recommendations to close data gaps. A more detailed account of these challenges and recommendations follows.

Table 1.4 – Challenges and recommendations of capturing the social and economic impacts of Aboriginal cultural industries

Challenge	Resolution
1. Defining Aboriginal cultural industries	a) convene a workshop to develop a definition for Aboriginal cultural industries; and b) add Aboriginal industry sub-categories to the North American Industry Classification System (NAICS).
2. Collecting data on Aboriginal cultural industries	a) develop indicators for Aboriginal cultural industries in the Census and the Aboriginal Peoples Survey; and b) develop a new survey to collect data on Aboriginal cultural industries.
3. Analyzing data on Aboriginal cultural industries	a) conduct a cross-tabulation; b) conduct an economic analysis; c) conduct an historical trend analysis; and d) consider the influence of Aboriginal culture and the interconnectedness of indicators.

Challenge # 1: Defining Aboriginal Cultural Industries

The first challenge is reaching agreement on what we mean by “Aboriginal” for purposes of this analysis. Although a constitutional definition for “Aboriginal peoples” exists, the term is often contested. While officially the term includes First Nations, Métis, and Inuit, some representatives of these groups believe they should be considered distinct. In addition, there is also debate around whether Aboriginal identity be based on: 1) the Indian Act, 2) the demonstration of *any* ancestry (regardless of how distant), 3) blood quantum as they do in the United States, and/or 4) self-identification. Other factors, such as: status and/or non-status; on-reserve and/or off-reserve; and, those residing in Inuit and Métis communities add to the complexity. These are difficult issues, and a true consensus is lacking (although certain definitions are generally deemed more appropriate for particular circumstances). For this report, the term “Aboriginal” will be based on self-identification because it is the least paternalistic or state-imposed manner by which to determine one’s Aboriginal status.

Also lacking a uniform definition is the term “cultural industries.” In the literature reviewed for this report, there were instances in which “cultural industries” included tourism, some in which the term referred to cultural preservation initiatives, and still others that limited it to the arts. In some cases, “cultural industries” included all of these groups, and sometimes the term was restricted to only one or two of the above. As a result, it is difficult to benchmark cultural industry statistics relative to other regions and time periods. In the absence of a standard definition for this term, it is important that variations be accounted for. For example, when comparing statistics on culture output that include tourism to those that do not, it is important to be transparent about the definitional differentials.

Even once definitions for “Aboriginal” and “cultural industries” have been determined, defining “Aboriginal cultural industries” can be challenging. New questions emerge, such as: What makes the cultural industry “Aboriginal” in nature? Is it necessary that the producer, manufacturer, creator, support service worker, and distributor all be Aboriginal? While a constitutional definition is provided for “Aboriginal peoples,” and the North American Industry Classification System (NAICS) has produced a standard definition for “cultural industries,” the government has yet to follow suit in developing a definition for Aboriginal cultural industries. One report found that “Statistics Canada’s search engine returns nothing under “Aboriginal cultural industry,” “Aboriginal creative industry,” or any variation on this sort of industry and Aboriginal identifier. The statistical outputs and analytical reports of this and other departments are striking by their omission of mention of any sort of Aboriginal cultural industries.”¹⁶¹

Measuring, benchmarking, and engaging in dialogue about Aboriginal cultural industries are difficult without a standard definition of Aboriginal cultural industries; the comparability of the data are questionable. When terms are not clearly defined, it is best to explicitly state this is the case so that data analysts can be cautious in how they interpret and apply the information.

¹⁶¹ Webster, discussion paper on Economic Impacts of Aboriginal Cultural Industries, p. 16.

Resolution a: Convene a workshop to develop a definition for Aboriginal cultural industries

In order to collect and analyze data on Aboriginal cultural industries, the government must first develop a standard definition: “This needs inter-departmental co-operation and a federal agency mandated to advance the Aboriginal cultural industries.”¹⁶²

Convening a workshop of experts to discuss ways of agreeing on and defining Aboriginal cultural industries will advance the development of a standard definition.

Factors to be taken into consideration include:

- which definition of Aboriginal will be applied for this purpose;
- whether the arts, tourism, and cultural initiatives should all be included; and
- whether it is necessary for any or all of the following employees involved in the industry to be Aboriginal: producer, manufacturer, creator, support service worker and distributor.

Resolution b: Add Aboriginal industry sub-categories to the North American Industry Classification System (NAICS)

Table 1.5 – recommendations for industry sub-category additions to the North American Industry Classification System (NAICS) and intended outcome

Recommendation	Intended Outcome
Under “71 Arts, Entertainment and Recreation,” sub categories “711 Performing Arts, Spectator Sports and Related Industries,” and “712 Heritage Institutions” ¹⁶³ a sub-category should be added for “Aboriginal.”	To create a sub category in the North American Industry Classification System that for <i>Aboriginal</i> cultural industries that would facilitate the collection of more robust data.

¹⁶² Webster, Andrew. Discussion paper on Economic Impacts of Aboriginal Cultural Industries. Prepared for Aboriginal Affairs Branch, Department of Canadian Heritage (August 2007). P. 16.

¹⁶³ North American industry Classification System 2007: Structure. (April 2007) [January 23, 2008]. Available online at Statistics Canada:
<http://stds.statcan.ca/english/naics/2007/naics07-title-search.asp?criteria=71>

Challenge # 2: Collecting Data on Aboriginal Cultural Industries

In 1972, government policy departments and the culture sector all expressed a need for data on this industry to be collected and made public.¹⁶⁴ Statistics Canada created Canada's Culture Statistics Program (CSP) to address this need.¹⁶⁵ The program currently conducts surveys on:

- heritage institutions;
- public libraries;
- performing arts companies;
- film production;
- film post-production;
- film distribution;
- film exhibition;
- book publishing;
- periodical publishing;
- sound recording (label companies);
- government expenditures on culture;
- television viewing; and
- radio listening.¹⁶⁶

While the CSP has been helpful in providing statistics on the culture sector overall, even here at the aggregate level there are challenges. For example, data weaknesses identified by Statistics Canada for Trade Culture Services include distinguishing between certain categories. “New media,” “digital interactive media,” or “crafts” are not considered distinct industries under the NAICS.¹⁶⁷ Therefore, they cannot be measured as such within “the culture framework” and are instead integrated into other industries,¹⁶⁸ which means that even at the aggregate level we do not have a complete picture of the culture sector in Canada. A 2007 report for the OECD discusses other related challenges, including the inability to capture the direct support of volunteers, the inability to capture the subsector activities of cultural industries, and the inability to sufficiently capture indirect cultural industry activity (when it is secondary to an industry).¹⁶⁹ As well, the underground economy could be added to this list.

The situation becomes further complicated for *Aboriginal* cultural industries because data are simply not being collected. This is largely the consequence of two data collection issues—undercoverage, and incompletely enumerated reserves—that affect both the Census and the Aboriginal Peoples Survey. Statistics Canada states that undercoverage occurs when “a household does not receive a Census questionnaire or when people are missed in partially

¹⁶⁴ Gordon and Beilby-Orrin. *National Accounts and Financial Statistics*, p.p. 35–36.

¹⁶⁵ Ibid.

¹⁶⁶ Ibid.

¹⁶⁷ Statistics Canada. *Culture Statistics Program Trade in Culture Services*, p. 19.

¹⁶⁸ Ibid.

¹⁶⁹ Gordon and Beilby-Orrin. *National Accounts and Financial Statistics*, p.19.

enumerated households. Also, some individuals may be missed because they have no usual residence, or because they did not spend the night of Census Day in any dwelling.”¹⁷⁰ Undercoverage of Aboriginal people is reported to be “considerably higher” than for other parts of the population because of incompletely enumerated reserves,¹⁷¹ which Statistics Canada defines as those that were not counted in the Census because “enumeration was not permitted, or was interrupted before it could be completed.”¹⁷² It is reported that 22 Indian reserves and settlements were incompletely enumerated for Census 2006.¹⁷³ This may be significant for smaller areas and especially for those “registered under the *Indian Act*,” says Statistics Canada.¹⁷⁴

Undercoverage and incompletely enumerated reserves affect the reliability, ability to generalize statistics to the Aboriginal population in Canada, and the accuracy of historical trend analysis. The 1991 and 2001 Aboriginal Peoples Survey looked at both the on- and off-reserve Aboriginal population.¹⁷⁵ However, the 2006 Aboriginal Peoples Survey focused on Aboriginal people living off-reserve only. (A second survey is to be administered to the on-reserve population at a later date.)¹⁷⁶ Statistics Canada states that “the impact of incomplete enumeration will be greatest on data for North American Indians and for persons registered under *The Indian Act*.”¹⁷⁷ This excludes those who live on reserves—almost half the Aboriginal people in Canada in 2006.¹⁷⁸ This gross undercoverage cuts the sample size almost in half, significantly reducing the reliability of the results. It also marks an inconsistency from the 1991 and 2001 Aboriginal Peoples Survey target population, which reduces its suitability for historical trend analysis.

¹⁷⁰ Statistics Canada, *Aboriginal Peoples in Canada in 2006*.

¹⁷¹ *Ibid.*

¹⁷² *Ibid.*

¹⁷³ *Ibid.*

¹⁷⁴ *Ibid.*

¹⁷⁵ Statistics Canada, *How Statistics Canada Identifies Aboriginal Peoples*.

¹⁷⁶ *Ibid.*

¹⁷⁷ Statistics Canada, *Aboriginal Peoples in Canada: A Demographic Profile*.

¹⁷⁸ *Ibid.*

Resolution a: Develop indicators for Aboriginal cultural industries in the Census and the Aboriginal Peoples Survey

Table 1.6 – recommendations for Aboriginal cultural industry indicator additions to The Census 2006

Recommendation	Intended Outcome
Under “Labour Market Activities” item 41, ¹⁷⁹ the addition of “Aboriginal cultural industries” or the addition of an item for “industry,” which contains a drop down with “Aboriginal cultural industries” as an option.	To collect data on the number of people working in the cultural industries.
Under “Labour Market Activities” item 42, ¹⁸⁰ the addition of “Aboriginal cultural industries” or the addition of an item for “occupation,” which contains a drop down with “Aboriginal cultural industries” as an option.	To collect data on the number of people working in the cultural industries.
Under “Labour Market Activities” item 43, ¹⁸¹ the addition of “activities related to Aboriginal cultural industries” or the addition of an item for “activities,” which contains a drop down with examples of such activities as an option.	To collect data on the number of Aboriginal people working in the cultural industries and in specific sub-sectors of these industries.

¹⁷⁹ Statistics Canada. 2006. *Census 2006 2B*. Statistics Canada Catalogue no. STC/P-PU-005 STC/COP-015-03789. Ottawa.

http://www.statcan.ca/english/sdds/instrument/3908_Q2_V1_E.pdf

¹⁸⁰ Statistics Canada. 2006. *Census 2006 2B*. Statistics Canada Catalogue no. STC/P-PU-005 STC/COP-015-03789. Ottawa.

http://www.statcan.ca/english/sdds/instrument/3908_Q2_V1_E.pdf

¹⁸¹ Statistics Canada. 2006. *Census 2006 2B*. Statistics Canada Catalogue no. STC/P-PU-005 STC/COP-015-03789. Ottawa.

http://www.statcan.ca/english/sdds/instrument/3908_Q2_V1_E.pdf

Table 1.7 – recommendations for Aboriginal cultural industry indicator additions to The Aboriginal Peoples Survey 2006

Recommendation	Intended Outcome
Under “Section C - Labour Activity” ¹⁸² an item for “industry” should be added and should contain options for both “cultural industries” and “Aboriginal cultural industries.”	To collect data on the number of Aboriginal people working in the cultural industries and the Aboriginal cultural industries.
Under “Labour Activity” ¹⁸³ an item should be added for “occupation” and should consist of options for various cultural industries (For example, “painter,” “dancer,” “photographer,” “actor,” “writer” etc.) and Aboriginal cultural industries (For example, “Aboriginal painter,” “Aboriginal dancer,” “Aboriginal photographer,” “Aboriginal actor,” “Aboriginal writer” etc.).	To collect data on the number of Aboriginal people working in the cultural industries, the Aboriginal cultural industries and in specific sub-sectors of these industries.

Resolution b: Develop a new survey

In the future, commissioning data collection through new surveys may be one way to address the undercoverage issue. These could be administered via an organization, such as the First Nations Statistical Institute (FNSI). This institute was created to address some of the concerns of First Nations people in Canada about data collection and to increase Aboriginal participation through administering more culturally sensitive data collection protocols. (See Appendix E). However, some Aboriginal people might be hesitant to participate in a survey administered by FNSI due to its relationship, albeit arms length, to the government (Statistics Canada). Another option may be to administer such surveys through one of the following well-known, international statistical institutes: United Nations Educational, Scientific, and Cultural Organization Document Center; United Nations Institute for Statistics; United Nations STATS National Statistical Offices; and Organisation for Economic Co-operation and Development Statistics.

¹⁸² Statistics Canada. 2006. *Aboriginal Peoples Survey 2006 and Arctic Supplement*. Statistics Canada Catalogue no. 8-4500-122.1. STC/HFS-122-0446. Version updated August 18. Ottawa. http://www.statcan.ca/english/sdds/instrument/3250_Q8_V1_E.pdf

¹⁸³ Statistics Canada. 2006. *Aboriginal Peoples Survey 2006 and Arctic Supplement*. Statistics Canada Catalogue no. 8-4500-122.1. STC/HFS-122-0446. Version updated August 18. Ottawa. http://www.statcan.ca/english/sdds/instrument/3250_Q8_V1_E.pdf

Challenge # 3: Data Analysis

Information on the social impacts of cultural industries in general has been captured through surveys, interviews, and consumer reports. However, social impacts can be difficult to define and measure because they are generally based on more qualitative data and are, therefore, more subjective. The definitional differentials and variance in means of measuring social capital could also make it difficult to benchmark social impacts. Additionally, social capital is not being measured systematically in Aboriginal communities because of the expense.¹⁸⁴

The social and economic impacts of Aboriginal cultural industries are interdependent. In other words, neither can be properly understood in isolation. (This is covered in “Theoretical Findings.”) Similarly, the socio-economic impacts of Aboriginal cultural industries on Aboriginal people in Canada are directly related to the impacts on Canada as a whole. Better social conditions for Aboriginal people lead to better social and economic conditions for Canada. Economic prosperity for Aboriginal people will enhance social and economic circumstances for all Canadians. While it may at times be necessary to isolate these impacts for the purpose of illustration, it is important to understand them as a part of a larger interconnected system and to represent them accordingly where possible.

Resolution a: Conduct a cross tabulation

Cross tabulation of variables in the Census, Aboriginal Peoples Survey and/or other government surveys is a means through which the economic impacts of the Aboriginal cultural industries can be profiled. Statistics Canada offers such services, although they can be costly and time consuming. Appendix D, Table 2.3 contains possible variables from the Census 2001 for cross tabulation, by recommendation of Statistics Canada (p. 52).

The sections that follow recommend variables for cross tabulation. These sections focus on the Census 2006 and the Aboriginal Peoples Survey 2006. However, variables from other government documents may be used as well. For both inventories, the variables listed must be cross tabulated with “cultural industries.” This is because none of the existing indicators in either inventory are designed to collect information that is adequately relevant to Aboriginal cultural industries.

Conducting a cross-tabulation of indicators for Aboriginal identity and occupation and/or industry through Statistics Canada is one way to better capture the impact of the Aboriginal cultural activities. However, this may require the addition of items to both the Census and the Aboriginal Peoples Survey, and it would be time consuming and costly.

Although a cross-tabulation of this kind may offer a better indicator of the relative impact of Aboriginal cultural industries on GDP, Statistics Canada cannot guarantee the data will be reliable or accurate in this regard. First, there is a general absence or lack of information on Aboriginal people as well as the industries (and specific occupations) in which they work. Second, the sample may not be sufficient to generalize or infer from. Not only might it be too small, but it could also fail to

¹⁸⁴ Ibid., p. 27.

represent the diversity of the Aboriginal population. Therefore, sample structure would need to be adapted as well. (Cross-tabulation of variables to be added to the Census and Aboriginal Peoples Survey is discussed in the “Next Steps” chapter of this report.)

Census items 15-23 under “Socio-cultural information” capture Aboriginal identity. Therefore, only those completed surveys that indicate Aboriginal identity, in accordance with one of the aforementioned items, are to be considered for cross tabulation.

Additionally, these items will only be of interest for cross tabulation if an indicator is added for “Aboriginal cultural industries.” Exceptions include items 41-43 in the Census 2006, which may collect such data given their open-ended nature. However, it is unlikely that they would provide such specific answers. Please see the recommended additions for the Census in the previous section (p.33).

Table 1.8 – recommendations for Census 2006 indicators for cross tabulation

Recommendation	Intended Outcome
Under “Labour Market Activities” items 34-45 and 49. ¹⁸⁵	To develop data on the number of Aboriginal people work in the cultural industries
Under “Income” items 51-53. ¹⁸⁶	To develop data on income levels for Aboriginal people who work in the cultural industries.

*Under “Labour Market Activities” those surveys that indicated involvement in the Aboriginal cultural industries may be cross tabulated with other variables of interest. For example, those related to income would be important to capturing the economic value of Aboriginal cultural industries. However, it is doubtful that these items will provide sufficient information to produce a cross tabulation with significant and reliable results.

¹⁸⁵ Statistics Canada. 2006. *Census 2006 2B*. Statistics Canada Catalogue no. STC/P-PU-005 STC/COP-015-03789. Ottawa.
http://www.statcan.ca/english/sdds/instrument/3908_Q2_V1_E.pdf

¹⁸⁶ Statistics Canada. 2006. *Census 2006 2B*. Statistics Canada Catalogue no. STC/P-PU-005 STC/COP-015-03789. Ottawa.
http://www.statcan.ca/english/sdds/instrument/3908_Q2_V1_E.pdf

Table 1.9 – recommendations for Aboriginal Peoples Survey 2006 indicators for cross tabulation

Recommendation	Intended Outcome
Under “Section C - Labour Activity” items C1-C9 ¹⁸⁷	To develop data on the number of Aboriginal people work in the cultural industries and reveal labour patterns for Aboriginal cultural workers.
Under “Section D - Income” item D1 ¹⁸⁸	To develop data on income levels of Aboriginal people who work in the cultural industries.
Under “Section E - Health,” item E53189	To develop data on the correlation (or inverse relationship) between employment in the cultural industries and social problems for Aboriginal people (suicide, unemployment, family violence, sexual abuse, drug abuse, alcohol abuse and other social problems).
Under “Section I – Household and Harvesting Activities” divide question I13 ¹⁹⁰ into two items, one to reflect income earned for sale of harvested foods and the other for “arts and crafts.”	To develop data on income levels of Aboriginal people involved in arts and crafts.

¹⁸⁷ Statistics Canada. 2006. *Aboriginal Peoples Survey 2006 and Arctic Supplement*. Statistics Canada Catalogue no. 8-4500-122.1. STC/HFS-122-0446. Version updated August 18. Ottawa, pp. 13–15.

http://www.statcan.ca/english/sdds/instrument/3250_Q8_V1_E.pdf.

¹⁸⁸ Statistics Canada. 2006. *Aboriginal Peoples Survey 2006 and Arctic Supplement*. Statistics Canada Catalogue no. 8-4500-122.1. STC/HFS-122-0446. Version updated August 18. Ottawa, p. 18.

http://www.statcan.ca/english/sdds/instrument/3250_Q8_V1_E.pdf

¹⁸⁹ Statistics Canada. 2006. *Aboriginal Peoples Survey 2006 and Arctic Supplement*. Statistics Canada Catalogue no. 8-4500-122.1. STC/HFS-122-0446. Version updated August 18. Ottawa, p. 28.

http://www.statcan.ca/english/sdds/instrument/3250_Q8_V1_E.pdf

¹⁹⁰ Statistics Canada. 2006. *Aboriginal Peoples Survey 2006 and Arctic Supplement*. Statistics Canada Catalogue no. 8-4500-122.1. STC/HFS-122-0446. Version updated August 18. Ottawa, p. 43.

http://www.statcan.ca/english/sdds/instrument/3250_Q8_V1_E.pdf

Table 2.0 – recommendations for The Métis Supplement 2006 indicators for cross tabulation

Recommendation	Intended Outcome
Under “Section K – Social Interaction,” items K5-K10	To develop data on the number of Métis involved in cultural initiatives as well as the relationship between involvement in cultural industries and social interaction.
Under “Section L – Health” sub section “Mental, Spiritual and Emotional Health,” items L55-L68	To develop data on the number of Métis involved in cultural initiatives as well as on the relationship between involvement in cultural industries and mental, spiritual and emotional health.

Table 2.1 – recommendations for The Arctic Supplement 2006 indicators for cross tabulation

Recommendation	Intended Outcome
Under “Section I – Household and Harvesting Activities” items I1-I5. ¹⁹¹	To develop data on employment and income levels of Aboriginal people involved in cultural industries.
Under “Section K – Community Wellness and Social Interaction” items K1-K2, K10, K15 and K31. ¹⁹²	To develop data on the relationship between involvement in cultural industries and social interaction.

Adapted versions of other surveys, such as the Labour Force Survey, the Family Expenditures Survey(s) and the Whole and Retail Sales Survey(s) might be helpful for the purpose of cross tabulation as well.

Resolution b: Conduct an economic analysis

Conducting a complete economic analysis will better capture indirect and induced impacts of the Aboriginal cultural industries on the Canadian economy. This may be based on the information available through Statistics Canada, information produced through a cross-tabulation, or data collected through a customized survey. The impact of offsetting social program costs should also be factored into the evaluation of the economic impact these industries have on Canada.¹⁹³

¹⁹¹ Statistics Canada. 2006. *Aboriginal Peoples Survey 2006 and Arctic Supplement*. Statistics Canada Catalogue no. 8-4500-122.1. STC/HFS-122-0446. Version updated August 18. Ottawa. p.38.
http://www.statcan.ca/english/sdds/instrument/3250_Q8_V1_E.pdf

¹⁹² Statistics Canada. 2006. *Aboriginal Peoples Survey 2006 and Arctic Supplement*. Statistics Canada Catalogue no. 8-4500-122.1. STC/HFS-122-0446. Version updated August 18. Ottawa.p46,47,48,52.
http://www.statcan.ca/english/sdds/instrument/3250_Q8_V1_E.pdf

¹⁹³ Webster, discussion paper on Economic Impacts of Aboriginal Cultural Industries, p.16.

Tourism and culture output should be considered as well. For a more comprehensive snapshot of the Aboriginal cultural industries, it may be useful to conduct an input–output analysis that assesses government dollars spent on funding for these industries against the economic contribution they make to Canada’s GDP.

Resolution c: Conduct an historical trend analysis

An historical trend analysis can capture trends in Canada’s culture sector over time. This requires longitudinal study, wherein standardized surveys are administered over a substantial period of time. The results for the Aboriginal Peoples Survey 2006 have been released for the off-reserve population. Once, the data has been collected for those Aboriginal people living on-reserve, it will be possible to study trends in the Aboriginal population in Canada over the past decade. (The first survey was administered in 1991.)

Resolution d: Consider the influence of Aboriginal culture and the interconnectedness of indicators

That the influence of Aboriginal culture is sometimes overlooked is another challenge when measuring the impacts of Aboriginal cultural industries. While cultural industries are thought to have economic gain as their primary goal, this does not always hold true for those that are Aboriginal specific. Instead, local employment, cultural empowerment, cultural protection, or reduction of social problems are common goals.¹⁹⁴ While accounting for social and cultural impacts may be more important, they can be difficult to measure. Currently, most of the information that exists on the social impacts of Aboriginal cultural industries on Aboriginal people and on Canada as a whole is based on surveys, interviews, and consumer reports rather than rigorous quantitative analysis.

Recommendations for Further Research

Further research can help to demonstrate the importance of Aboriginal cultural industries. A 2007 discussion paper on the economic impacts of Aboriginal cultural industries makes the following recommendations for further research on:

1. the factors that distinguish the economics of Aboriginal cultural industries and cultural industries in general:
 - Comparative analyses of mainstream and Aboriginal cultural industries, if necessary using case studies;
 - The role of Aboriginal authenticity and brand in value and demand for Aboriginal cultural products; and
 - The pros and cons—and even factors for success—of the legal system applicable to reserve lands in regards to reserve-based cultural industries.¹⁹⁵
2. the development of a small project to collect and summarize as many impacts studies as possible about any Aboriginal industries which are remotely cultural in character.

¹⁹⁴ Webster, discussion paper on Economic Impacts of Aboriginal Cultural Industries, p. 31.

¹⁹⁵ Webster, Andrew. Discussion paper on Economic Impacts of Aboriginal Cultural Industries. Prepared for Aboriginal Affairs Branch, Department of Canadian Heritage (August 2007), p. 35.

3. the social benefits of these industries, including the impacts upon federally funded programs such as social assistance and employment insurance.¹⁹⁶
4. potential overseas demand, for a broad range of Aboriginal goods and services.¹⁹⁷

Before meaningful conclusions can be drawn about Aboriginal cultural industries, they must be considered in their own right. This first proposed project can make important distinctions between Aboriginal cultural industries and the culture sector at large. This will allow us to better capture, and thus address, the unique strengths and challenges specific to Aboriginal cultural industries.

Once the factors that distinguish Aboriginal cultural industries have been identified, the parameters for the industries' impacts must be defined. A project that collects and summarizes the data activities for these industries could help to map these impacts—including indirect, direct, and induced impacts.

Of course, some impacts will require special consideration. For example, social impacts are too often overlooked and their relationships to economic impacts are frequently minimized. A study that highlights the social benefits of these industries and considers the impacts on federally funded programs will make visible some of the indirect social and economic impacts of these industries. This will create a more robust snapshot that will enhance our understanding of their value.

Lastly, there is a need for research to address market demand for Aboriginal culture output. It is possible that many Aboriginal culture workers are missing the mark by neglecting opportunities for international business. A project that gauges this demand abroad could help those involved in these industries (including policymakers) to make informed decisions about whether to target an overseas clientele.

¹⁹⁶ Webster, Andrew. Discussion paper on Economic Impacts of Aboriginal Cultural Industries. Prepared for Aboriginal Affairs Branch, Department of Canadian Heritage (August 2007), p. 35.

¹⁹⁷ Webster, Andrew. Discussion paper on Economic Impacts of Aboriginal Cultural Industries. Prepared for Aboriginal Affairs Branch, Department of Canadian Heritage (August 2007), p. 35.

Chapter 5

Conclusion

Capturing the social and economic impacts of the Aboriginal cultural industries on Aboriginal people in Canada and on Canada as a whole is critical. Culture loss will have detrimental effects on Canada, and on the Aboriginal population in particular, if efforts are not made to promote and preserve these cultures. Cultural industries provide a means to achieving such cultural revival. They promote and preserve Aboriginal cultures and pride, provide Aboriginal people with incomes and create wealth in Aboriginal communities. These industries also enrich Canada both socially and economically.

Significant gaps in the available data emerged when The Conference Board of Canada set out to estimate these impacts. Specifically, there is a lack of research on the impact of Aboriginal cultural industries on Canada's GDP. Without this information, it will be difficult to move forward in building a case to improve government support of these industries.

This report recommends resolutions to challenges in defining as well as collecting and analyzing data on Aboriginal cultural industries. It also makes recommendations for further research.

To develop a standard definition of Aboriginal cultural industries, a workshop must be held and sub categories for these industries that reflect this standard definition must be added to the North American Industry Classification System (NAICS).

To collect data on Aboriginal cultural industries, Statistics Canada or First Nations Statistical Institute must create and administer a new survey and indicators for these industries must be added to existing surveys, such as the Census and The Aboriginal Peoples Survey. For example, the addition of "Aboriginal cultural industries" as an option under "Labour Market Activities" item 41 in the Census²⁰¹ could collect data on the number of people working in the cultural industries.

To analyze data on Aboriginal cultural industries, organizations that have expertise in statistical analysis (see page 38 for a list) can cross-tabulate existing variables (see Appendix D, Table 2.3) with variables added to government surveys and/or variables created by the proposed new survey to more fully capture potential relationships and deepen our understanding of the impacts and drivers of Aboriginal cultural industries. Also, economic analysis and historical trend analysis can be undertaken, taking into account the influence of Aboriginal culture and the interconnectedness of social and economic impacts.

²⁰¹ Statistics Canada. 2006. *Census 2006 2B*. Statistics Canada Catalogue no. STC/P-PU-005 STC/COP-015-03789. Ottawa. www.statcan.ca/english/sdds/instrument/3908_Q2_V1_E.pdf.

Appendix A

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Table 2.2 - Research Participants

Research Participant	Area of Expertise	Interview Date
Simon Brascoupe	Iroquois visual artist.	November 13, 2007
Brad Henry (Peoples of the Longhouse)	Tlingit collaborative visual artist.	January 28, 2008
Catherine Martin	Mik'maw artist, storyteller, filmmaker, drummer, singer, and performer.	January 28, 2008
Neal McLeod	Cree painter, comedian, and professor of Indigenous Studies at Trent University.	November 13, 2007
Laura Milliken	Member of the Kettle and Stony Point First Nation, co-founder of Big Soul Productions and producer.	October 15, 2007
Christina Moore (Peoples of the Longhouse)	Wendat-Huron collaborative visual artist.	January 28, 2008
Ryan Rice	Mohawk artist, curator, and critic.	November 21, 2007
Jeff Thomas	Iroquois visual artist.	October 1, 2007
Cathi Charles Wherry	Anishnabeque visual artist, curator, writer, arts educator, and art programs coordinator for the First Peoples' Heritage, Language and Culture Council.	January, 28 2007

Appendix B

Methodology

This project used two research methodologies:

- A comprehensive literature review.
- In-person and phone interviews with Aboriginal artists and other individuals involved in Aboriginal cultural industries.

Four phases of data collection and analysis were implemented.

Phase One entailed a review of literature relating to cultural industries in Canada and the social and economic value of these industries to Canada and its Aboriginal population. Researchers also consulted literature specific to the social and economic conditions of Aboriginal people in Canada and to the perceived value of Aboriginal cultural industries to both Aboriginal and non-Aboriginal people in Canada. The literature review included:

- social and economic challenges facing Aboriginal communities;
- survey results on perceived value of Aboriginal cultural industries to both Aboriginal and non-Aboriginal people in Canada; and
- statistics on the economic contribution cultural industries make to Canada's GDP.

Phase Two involved field research, including gallery showings, symposia and awards for Aboriginal artists, and other events in the Aboriginal cultural industries. The purpose of this phase was to conduct an environmental scan on Aboriginal cultural industries, and to identify prominent Aboriginal artists and key players in Aboriginal cultural industries as research participants.

The artists profiled in this report were chosen based on the following criteria:

- involvement in an Aboriginal cultural industry; and
- well positioned to discuss the value of Aboriginal cultural industries to Aboriginal people in Canada and to Canada as a whole.

Phase Three involved interviews with Aboriginal artists and other representatives of (and experts in) Aboriginal cultural industries. Interviews provide qualitative data to complement the quantitative data collected in the literature review.

Phase Four included preparation and review of the final report.

Appendix C

Glossary

The Aboriginal Peoples in Canada: Definitions and a Demographic Overview

The Conference Board of Canada uses the term “Aboriginal peoples” in accordance with the definition provided in the Report for the Royal Commission on Aboriginal Peoples (RCAP). The commission based their definition largely on section 35(2) of *The Constitution Act of 1982*. As such, Aboriginal peoples are “the indigenous inhabitants of Canada,” which includes Inuit, First Nations, and Métis people.²⁰² The definition considers “organic political and cultural entities that stem historically from the original peoples of North America” and is not based on notions of race.²⁰³

The Conference Board of Canada recognizes the important distinctions between Aboriginal peoples in Canada. First Nations, Métis, and Inuit are distinct groups that have different languages, cultures, and histories; who reside in different geographical regions of Canada; and who experience different circumstances in their communities. Differences also exist among Nations or groups, between communities, and between individuals. However, a collective Aboriginal identity can be drawn from common historical experiences for these groups, including colonization, the residential school system, land claims, and self-government.²⁰⁴ Also, urban Aboriginal populations are mixed in terms of Nation/group and/or community of origin.

Data from the 2006 Census show there were over 1 million Aboriginal people in Canada (1,172,790 that self identified). That was equal to 3.8 per cent of Canada’s total population.²⁰⁶ This marks a 45 per cent increase in the Aboriginal population over the previous 10 years—nearly six times greater than the 8 per cent increase among the non-Aboriginal population.²⁰⁷ Census data also indicate that more than half of Aboriginal people live off-reserve in urban centres, and this number is growing. In 2006, almost three quarters (73.6 per cent) of Aboriginal people were living off-reserve²⁰⁸ (54 per cent in urban areas, up from 50 per cent in 1996).²⁰⁹

²⁰² Indian and Northern Affairs Canada, *Looking Back, Looking Forward*.

²⁰³ Ibid.

²⁰⁴ Frideres, *Aboriginal Identity in the Canadian Context*, p. 4.

²⁰⁶ Ibid.

²⁰⁷ Ibid.

²⁰⁸ Statistics Canada, 2006 Census of Population.

²⁰⁹ Ibid.

Defining Aboriginal Cultural Industries

The Canadian Framework for Cultural Statistics defines culture as “creative artistic activity and the goods and services produced by it, and the preservation of human heritage.”²¹⁰ This report uses this core definition, also borrowing from two dimensions by recommendation of a study carried out by the Organisation for Economic Co-operation and Development. One dimension is cultural, which includes visual arts, theatre, movie production, and music production. The other is a focus on the processes from creation/production to consumption/conservation of cultural items and products.²¹¹ The definition of “cultural industries” employed for this report does not include tourism. Although some of the statistics used to calculate economic trends in cultural industries do include tourism, the North American Industry Classification System (which is the standard used by Statistics Canada) does not.²¹² This is evident in the exclusion of “establishments that provide both accommodation and recreational facilities, such as hunting and fishing camps, resorts and casino hotels” for the “Information and Cultural Industries” category.²¹³ Additionally, the figures for cultural industries are inflated significantly when tourism is included—the total GDP contribution of cultural industries is \$41.9 billion when Aboriginal tourism is included but \$37.4 billion when it is excluded.²¹⁴

Aboriginal cultural industries are defined as cultural industries (in accordance with the aforementioned definition) that are specific to Aboriginal culture (in accordance with the definition for “Aboriginal” as provided above). Therefore, Aboriginal visual arts, dramatic arts, musical arts, and film all constitute Aboriginal cultural industries. For the context of this report, Aboriginal artists and those involved in Aboriginal cultural industries are determined according to self-identification. Discussion around authenticity is raised in the “Key Challenges and Potential Recommendations” chapter of this report, which provides the rationale behind this system of identification.

Another key aspect of Aboriginal cultural industries is that the economic and social components (and implications) are interdependent. This is reflected in the definition used by a joint venture between UNESCO and the Economic Commission for Europe Working Group on Cultural Statistics which determined that culture “should be an integrated whole, including both the social and economic aspects of cultural phenomenon, e.g., production, distribution, consumption of and demand for cultural goods and services.”²¹⁵

²¹⁰ Singh, *Economic Contribution of Culture in Canada*, p. 7.

²¹¹ Gordon and Beilby-Orrin. *National Accounts and Financial Statistics*, p. 5.

²¹² Statistics Canada, North American Industry Classification System 2007.

²¹³ Ibid.

²¹⁴ Webster, discussion paper on Economic Impacts of Aboriginal Cultural Industries, p. 19.

²¹⁵ Gordon and Beilby-Orrin. *National Accounts and Financial Statistics*, p. 9.

Measuring Social and Economic Impacts

Social Impact

In the context of this report, social impact is measured according to social capital, which is broadly defined as social wellness, or more specifically, “at once economy of scale (strength in numbers) and sense of security within a community where one feels pride of membership.”²¹⁶ It also considers the following five social impacts Aboriginal cultural industries have on Aboriginal people in Canada, as identified by the OECD—creative expression, cultural pride, cultural preservation, sense of identity and heritage, and reflective ability of artistic cultural industries. To measure the social impacts Aboriginal cultural industries have on Canada, this report relied on surveys and interviews.

Economic Impact

Due to significant information gaps, economic impact could not be measured according to share of overall income earned by Aboriginal people in Canada, or by the contribution of the industries to Canada’s GDP. This report does not attempt to quantify the economic impact of the industries to Aboriginal people in Canada. Rather it creates a snapshot of the culture sector in Canada by focusing on its contribution to the GDP, industry growth, provincial and territorial differences, government funding, employment, subsectors, and activities.

²¹⁶ Webster, discussion paper on Economic Impacts of Aboriginal Cultural Industries, pp. 24–25.

Appendix D

Table 2.3 - Possible Variables from Census 2001 for Cross-Tabulation

Table 2.3 - Possible Variables from Census 2001 for Cross-Tabulation

Possible variables from Census 2001 for cross-tabulation include:

- by census agglomeration or census metropolitan areas or by province
- by labour market activity
- by occupation
- by industry
- by commodity
- by income

These variables may be applied to the following groups:

- Aboriginal people on reserve and off reserve;

VISMINEE: 23 Aboriginal self-reporting

VMMFLG:

- 2 Aboriginal blanked and imputed
- 3 Aboriginal blanked
- 26 Aboriginal self-reporting person

BDERR: 1- Aboriginal population derived

ASRR:

- 2 North American Indian only
- 3 Métis only
- 4 Inuit only
- 5 North American Indian and Métis
- 6 North American Indian and Inuit
- 7 Métis and Inuit
- 8 north American Indian and Métis and Inuit
- 9 not applicable institutional residents

Appendix E

From the First Nations Statistical Institute

The institute will provide a number of services that will produce higher quality information and establish greater usage of First Nations statistics for all parties by:

- Developing knowledge and providing access to relevant survey and data collection within the Canadian statistical system.
- Delivering statistical training and promoting data usage (collection, analysis, interpretation, and publication).
- Identifying data users, needs, products, standards, research and analysis priorities.
- Ultimately, providing custom reports, tabulations and specified data analysis, interpretation and publication services.

The institute will have three core activities:

- Providing information for the fiscal institutions—created in the same piece of legislation—to carry out their work.
- Improving the quality of First Nations information in all levels of government.
- Improving the statistical capacity in First Nations communities.²¹⁷

²¹⁷ First Nations Statistics, 2002-2006. www.firststats.ca/home.asp.