CULTURAL INDUSTRIES "COMMUNITY OF INTEREST" CONSULTATION: INTERIM SUMMARY OF KEY FINDINGS

May 5, 2011

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for
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1.0 Introduction

The following interim summary of key findings has been gleaned from the consultation survey that has been conducted to date. There have been two group consultation sessions in Regina, one in Saskatoon, plus individual consultations with the following groups or individuals:

Saskatchewan Arts Alliance (Board of Directors)
Saskatchewan Arts Board (David Kyle and Peter Sametz)
Johnson Shoyama School of Graduate Studies (Jeremy Morgan)
SaskCulture (Rose Gilks)
Tourism, Parks, Culture and Sport (Susan Hetu and Justine Gilbert)
Enterprise Saskatchewan (Gord Zakreski)

There has been a broad cross-section of organizations and sectors represented at the consultation sessions to date. There are some common themes in terms of identified issues and opportunities, while at the same time there has been a development of two divergent models for considering where and how to apply the SaskCulture designation of a Cultural Industries "Community of Interest" (COI)

The COI designation is a formal assignment of responsibility to a representative of a broad, community-based sector, such as: Arts, Heritage, First Nations and Métis, and Cultural Industries. The purpose of this consultation survey is to determine the most feasible model for applying and utilizing the formal Cultural Industries COI. This consultation survey is funded by SaskCulture and managed by the Saskatchewan Arts Alliance (SAA) in collaboration with the Saskatchewan Cultural Industries Development Council (SCIDC).

SaskCulture recognizes that both the SCIDC and the SAA have an interest in the cultural industries, as they have a significant overlap in membership. Both organizations have spoken to the issues of the cultural industries through their action plans and representations to government, usually in collaboration with each other. The SCIDC is a non-profit organization that has a primary focus as a non-profit organization to act as a builder and facilitator for the cultural industries community, including networking and joint projects. SCIDC received $450,000 annually initially, and from 2004, $300,000 annually from the provincial government. Three years ago that provincial funding was moved to the Saskatchewan Arts Board (SAB), and public policy and program responsibility for the newly named creative industries was placed in the SAB as a three-year pilot project under contract with the Ministry of Tourism, Parks, Culture and Sport. An evaluation of this pilot project is underway in 2011, while the funding has been extended into the 2011-2012 fiscal year.

In 2010, the SCIDC applied to SaskCulture to acquire the formal Cultural Industries COI designation and for funding to support the activities that accompany this designation. It was observed by SaskCulture that the SAA also had a role to play in the cultural industries and that the SCIDC membership was already well represented in the SAA. SaskCulture then asked the SAA and SCIDC to consult with the cultural industries and arts communities to sort out how best to use the COI designation, and what organizational model would be most effective and appropriate in representing the interests of SaskCulture and Lottery funding. SaskCulture funding for a "COI" designation does not include funding that could be distributed to the sector in the form of third party grants.

2.0 Background

2.1 Saskatchewan Evolution

In Saskatchewan, the thinking around cultural and creative industries has followed a similar pattern to that in Europe and Australia, although its practical use in this province has been limited to more tangible artistically derived outputs. In 1997, the Cultural Industries Development Strategy Committee that was set in motion by the provincial government under the *Responding to the Community* document released its report that contained a definition of "cultural industries". This definition was adopted by SaskCulture in 2004 and remains unchanged since that time. It was a more limited definition than that used currently internationally. It addresses primarily the traditional "tangible" cultural industries en vogue in the 80s, as seen below,

> *In defining the cultural industries for Saskatchewan, the provincial government considered an industrial orientation towards job creation and primary employment, an interest in developing commercial cultural products for specific markets, and a critical mass of activity that would enable the sector to compete in Canada and abroad. Using these criteria, the province defined the cultural industries in Saskatchewan as book publishing, craft and visual arts, film and video, and music and sound recording. These are the four sectors addressed in this Strategy.*
> *Cultural Industries Development Strategy for Saskatchewan, 1997*

SaskCulture then adopted the following definition accordingly in 2004, although it was stated in a more limited way in terms of the cultural industries included, and it addressed only tangible products. It meant, however, that those cultural industries that had economic impact and subsequent market oriented concerns were left out, primarily the performing arts and new media.

> *".... denotes those sectors of the economy in which businesses and individuals earn their income from the development, production and distribution of cultural products to buyers or users.*
> - *Whether they are one-of-a-kind or produced in multiples, the innovative, creative, knowledge-based and commercial products of cultural industries reflect ideas, attitudes, values and opinions; express creativity; provide entertainment; and offer information and analysis.*
> - *These products are defined in Saskatchewan as tangible items like books, CD's, film and video, craft and works of art and intellectual properties..."*
>
> *SaskCulture*

More recently, the provincial government has offered a definition of "creative industries" through the policy and program work of the Saskatchewan Arts Board in its current three-year funding program. The Arts Board definition primarily includes the traditional sectors. A definition of creative industries also appears in the 2010 Cultural Policy, *"Pride of Saskatchewan: A Place Where Culture and Commerce Meet"*, as noted below.

> **The Creative Industries** – the businesses and people involved in the production, distribution and marketing of cultural goods and services that have aesthetic, intellectual, and emotional appeal to the consumer and value in the marketplace. With a supportive environment, the creative industries, such as music, publishing, craft, visual arts, film and multimedia can be competitive and profitable.

In Saskatchewan the provincial government agencies have embraced the creative industries terminology, although the definitions employed also tend to be limited to the traditional sectors that were formerly defined under cultural industries. The more encompassing definitions used internationally have not been used in this province, thus leaving out sub-sectors that generate significant economic wealth and income.

2.2 Cultural and Creative Industries: International

The term "cultural industries" was first used by Adorno and Horkheimer, political theorists and philosophers attached to the Frankfurt School in the 1930s. It was raised that time in terms of concerns with mass consumption and consumerism and its potentially negative effects on creative expression. Since then, it has changed substantively in content and context, as identified by Dr. Andy C. Pratt, London School of Economics and Political Science, in his Baseline Study of Cultural Industries for UNESCO in 2000.

> *The practical origin of the term cultural industries arises from a report produced out of a conference organised under the auspices of UNESCO in 1982. (UNESCO (1982) cultural industries: a challenge for the future, UNESCO, Paris). The report, masterminded by Girard, covered issues such as definitions, impacts, trends in the cultural industries, and policies and strategies. In Girard's introductory paper he positions the cultural industries as a vehicle with which to re-invigorate cultural policy more generally. Additionally, he*

offers a practical definition of the cultural industries that include not only artists but manufacturing, publishing, distribution, retailing, archives and import/export activities. This concept of an interlinked process of production, a chain, or a sector, is one that is borrowed from industrial planning. It is noteworthy that this style of industrial planning has been popular in Girard's home nation, France. (Pratt, 2000, p. 4)

It was also around 1982 that the Greater London Council and the national departments responsible for culture and their granting agencies became increasingly concerned with identifying and validating the value chain that describes cultural industries. This has set up constant debate and tensions in the arts community, wherein the focus for cultural industries has primarily resided. Pratt further describes this tension and the debate which continues in various countries, including Canada, to this day.

Finally, the 'economisation' of the cultural field, and the cultural industries in particular has set up tensions with arts policy and arts practice. First, there is the question of value. Here economic value begins to be measurable for some artefacts, and those without a value label can appear 'valueless'. Art for art's sake is questioned. Thus, many artists feel challenged by the new upstart culture. However, the new culture industries are more complex in their relationship to arts generally. The increasing hybridisation of public and private, commercial and not-for–profit is a new agenda. This problem is encapsulated by artists who may work on commercial projects in the morning and not-for-profit in the afternoon. In other words, they are co-dependent. This will remain one of the biggest challenges for policy making, and data collection in this field. (Pratt, 2000, p.12)

In 2007 Susan Galloway and Stewart Dunlop provided a retrospective on the growth of the definitions of "culture" and "creative" industries (*International Journal of Cultural Policy, Vol. 13, No. 1, 2007)*. Creative industries became a more popular definition in the mid-2000s when it was adopted by the UK Department of Culture, Media and Sport. "Culture industries" was generally used to refer to the mass consumption of those public goods and services that are defined by an individual artistic contribution: primarily book publishing, film and music. "Creative industries" became the *au courant* term adopted by the cultural industries, although the definition started to be used in different places and in different times in different ways.

Historically, cultural industries tended to be thought of as having a public good and benefit aside from their economic, market-driven value. However, the past decade of public funding cuts in western economies, coupled with a more articulate dialogue about the importance of creativity in the digital "knowledge economy", caused those involved with cultural industries to try and bookmark their place in economic use value as well as being a public good with symbolic value.

"Creative industries" started to be used as a descriptor in a much broader sense in the UK, Australia, European Union and UNESCO to include all those industries that have a creative or artistic input in the economic value chain. The emphasis was placed more on products that had intellectual property as an end product. Thus, the definitions started to include such areas as design, fashion, multimedia, software, gaming, furniture making, et al. The terms, "cultural" and "creative" industries became virtually interchangeable, although some differences remain when public symbolic value continues to be explored along with economic use value.

The UNESCO definition for "cultural industries" displays this broader interest in exploring the economic use value of creative (primarily artistic) input.

> ***Produce:*** *tangible or intangible artistic and creative outputs, and which have a potential for wealth creation and income generation through the exploitation of cultural assets and production of knowledge-based goods and services (both traditional and contemporary).*
> ***Use:*** *creativity, cultural knowledge, and intellectual property to produce products and services with social and cultural meaning.*
> ***Include:*** *advertising; architecture; crafts; designer furniture; fashion clothing; film, video and other audiovisual production; graphic design; educational and leisure software; live and recorded music; performing arts and entertainment; television, radio and internet broadcasting; visual arts and antiques; and writing and publishing.*
>
> *UNESCO, Backgrounder on Cultural Industries 2005*

The performing and visual arts had often been included in the cultural and creative industries definitions prior to the 90s, but had been excluded in the search for new economic descriptors for those goods and services that had a place in the new knowledge economy. UNESCO and the UK DCMS put them back in their definitions as they became more encompassing. The market and economic use purposes and issues of the visual and performing arts have proved to be very similar to those of the other cultural and creative industries. They were often thought to have primarily public symbolic use, but it was found that they also had economic use value.

More recently, UNESCO's World Heritage Centre has also included heritage-derived economic use value in their "cultural industries" categorization as well. This calls for discussion around the inclusion of all those economic outputs that have culturally-defined inputs, such as archaeology, heritage architecture, archives, and historic places and stories that have direct economic outputs, such as tourism and book publications. The same, theoretically, could be said for large multicultural festivals in Saskatchewan.

The European Union has also taken a strong interest in how to support a larger framework of the "Creative Industries". They are interested in those creative industry sectors that have the highest market potential. *Figure 1*, below, shows their level of interest in economic sectors with strong innovation and intellectual property potential and, by implication, their definition of "Creative Industries".

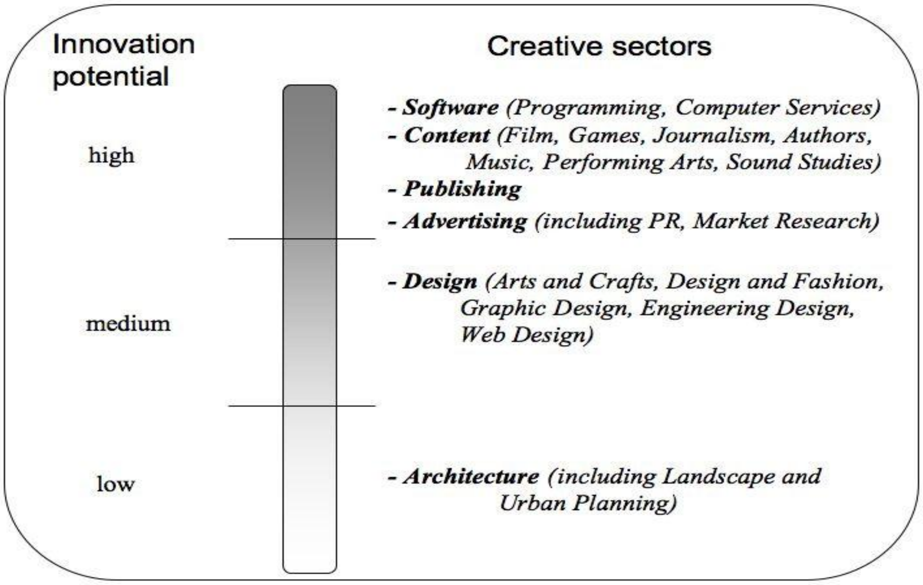

Figure 1

"ECCE INNOVATION – Developing Economic Clusters of Cultural and Creative Enterprises in the Innovation Process", City of Stuttgart, Germany, July 2009

In Canada there has been a strong federal interest in cultural/creative industries. The following excerpt from a Statistics Canada publication indicates why there has been a growing interest as Canadian cultural products have developed a stronger presence nationally and internationally.

> *Our results demonstrate that culture is an indispensable part of the Canadian economy, permeating and adding value across the entire economy. GDP from the culture sector amounted to more than $33 billion (3.8% of Canadian GDP), on average, between 1996 and 2001. Similarly, the culture sector employed more than half a million workers (3.9% of Canadian employment), on average, over the same period. Another important finding of our study is that employment in the culture sector grew faster than that of the overall Canadian economy during this period.*
> *Source: Statistics Canada (2004)*

Statistics Canada then offers the following table to demonstrate what they include in their definition of "cultural industries". It is a broader definition, similar to what is used across Canada for cultural industries, but is more limited than what tends to be considered the "creative industries" internationally.

Text Box 1: Classification of enterprises by type of cultural activity

 Creation – These are establishments involved in the development of a creative artistic idea. This would include, for instance, independent artists, writers and performers (NAICS 71151). Much of this creative activity, however, can be undertaken in other establishments whose primary activity is something other than creation (for example, newspapers).
 Production – These include establishments involved

primarily in the act or process of producing a creative good or service that can be readily identified. Goods are tangible (books, magazines, sound recording) while services are intangible (concerts, theatre performances, or exhibitions at art galleries).

 Manufacturing – These are establishments involved in the mass reproduction of culture core goods (film duplication, printing, visual arts posters) from a master copy.

 Distribution – These include establishments that distribute core culture goods as well as engage in the mass distribution of visual arts and photography to a variety of players such as wholesalers and retailers, radio and television broadcasters, or the Internet.

 Support – In addition, there are activities related to culture that help to finance or support creation and production (copyright collectives, agents, managers, promoters).

Source: *Statistics Canada (2004).*

The most recent work on defining cultural and creative industries was undertaken by the European Commission (EC) in 2010. The EC conducted a comprehensive survey of members of the European Union to assess the array of working definitions and develop one working definition. In 2011 the EC has gone further and held a broad consultation with EU members on the working definitions and their applicability. As a result, the EC has developed a separate definition for the cultural and creative industries.

The economy of culture entails respectively the cultural and creative sectors:
- The "cultural sector". It includes industrial and non-industrial sectors. Culture constitutes a final product of consumption, which is either non-reproducible and aimed at being consumed on the spot (a concert, an art fair, an exhibition) or aimed at mass reproduction, mass-dissemination and export (a book, a film, a sound recording).
- The "creative sector". Culture, in regard to the second definition presented above (ii), may also enter into the production process of other economic sectors and become a "creative" input in the production of non-cultural goods. In this case, these activities will be referred to as "the creative sector".

This approach, consisting of encompassing both the cultural and creative sectors, is broad. However, it enables one to grasp more accurately the economic impact of culture and creativity. The latter is a process of innovation using culture as an input which influences many economic sectors.

- *European Commission, p. 44*

The EC goes on to identify and assess working definitions in key member countries, as well as UNESCO, WIPO and OECD. They believe that a strict definition is not what is needed, but rather a "delineation" of cultural and creative industries for the purposes of assessing their contribution to economic activity. They employ a "radiation" approach of three concentric circles centred around creative ideas: the first one being cultural products entirely due to cultural activity (cultural industries); the second circle comprises the outputs of those industries that use inputs from the first two levels (creative industries); and the third circle are "related industries" that use creative ideas in the production process, but their economic outputs are only distantly related to cultural and creative industries.

EUROPEAN COMMISSION DELINEATION OF CULTURAL AND CREATIVE INDUSTRIES

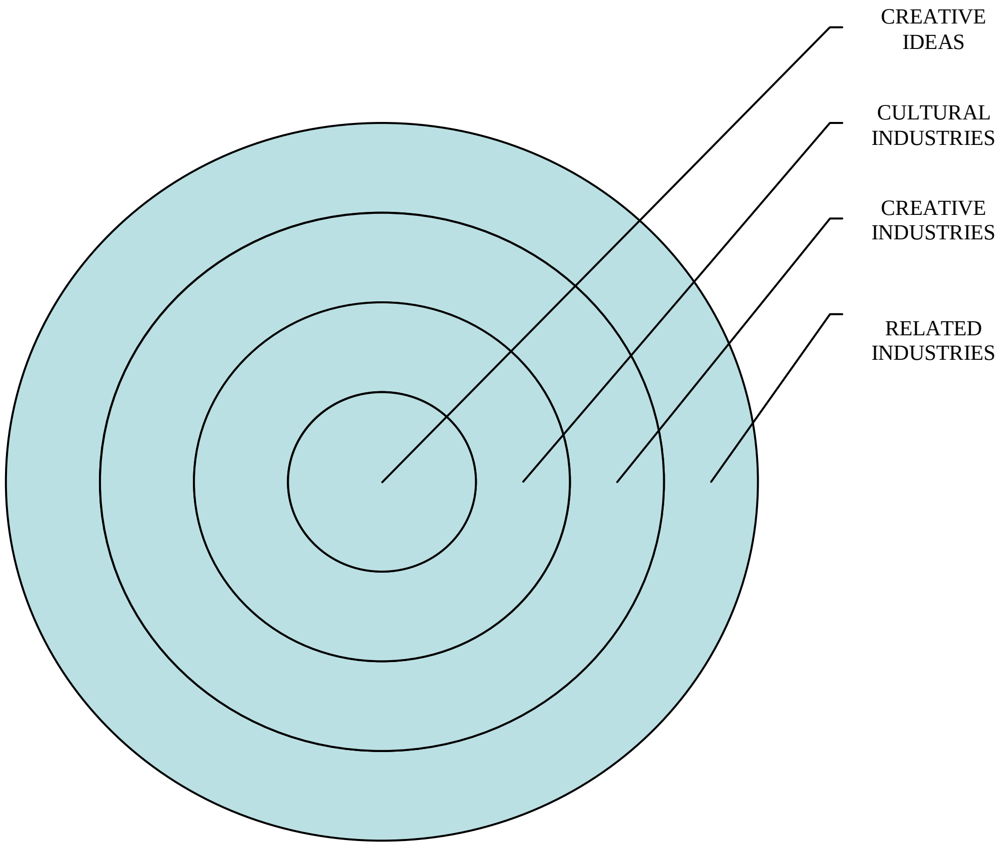

Figure 2

"Cultural industries" are those industries producing and distributing goods or services which at the time they are developed are considered to have a specific attribute, use or purpose which embodies or conveys cultural expressions, irrespective of the commercial value they may have. Besides the traditional arts sectors (performing arts, visual arts, cultural heritage – including the public sector), they include film, DVD and video, television and radio, video games, new media, music, books and press….

"Creative industries" are those industries which use culture as an input and have a cultural dimension, although their outputs are mainly functional. They include architecture and design, which integrate creative elements into wider processes, as well as subsectors such as graphic design, fashion design or advertising.

At a more peripheral level, many other industries rely on content production for their own development and are therefore to some extent interdependent with CCIs. They include among others tourism and the new technologies sector.

GREEN PAPER: Unlocking the potential of cultural and creative industries, European Commission, DG Education and Culture, 2010

2.3 The SaskCulture Definition of Cultural Industries: Implications

For the purposes of the SaskCulture definition of "cultural industries", these subsectors need to be re-examined and updated. This report is concerned with the utility and applicability of the "Cultural Industries Community of Interest" formal designation that is available through SaskCulture. The definition of cultural industries, or creative industries, remains a key question that SaskCulture needs to explore. The clarification of the definition of cultural and creative industries by SaskCulture is critical to determining the practical use of it by community-based organizations that are linked to SaskCulture.

Further, the SaskCulture definition of cultural/creative industries works very closely with the stated intent of the "Community of Interest" designation. In the SaskCulture context, it is also critical to recognize the purposes of a "Community of Interest (COI)" designation.

SaskCulture uses the COI designations to assist one of the broad, community-based sectors to represent and develop the collective interests of the sector in serving their members and the public. SaskCulture describes its interest in cultural communities of interest in the following way.

> *In order to contribute to an effective SaskCulture that is fully representative of, and informed by the cultural community as a whole, SaskCulture contracts services or provides support through the appropriate mechanisms to engage its COIs. These funds include ongoing support for the Saskatchewan Arts Alliance as the mechanism for the Arts COI, support for the newly formed Heritage Saskatchewan and the First Nations and Métis Advisory Circle.*
>
> ***Engage****, Volume 1, Issue 1, October 2010*

COI funding from SaskCulture is not used to distribute grants to the sector. Rather, such funding tends to be used for the following core purposes for community-based activity:

- Provide a collective voice to represent the interests of the sector
- Act as a clearinghouse of information and resources
- Facilitate public awareness and understanding of the services and key issues of the sector
- Facilitate research and networking

SaskCulture has an interest in the market intentions of products derived from cultural inputs, along with the social uses of cultural inputs. Those social uses may include:

- Self-interest and self-improvement
- Educational
- Therapeutic
- Community engagement

The full spectrum of the value chain is described in the diagram on the following page. It shows that cultural/artistic inputs may have both an economic and a social stream. SaskCulture has an interest in both economic and social uses, but it's an interest that exists without prejudice. In other words, the primary interest of SaskCulture in cultural industries is community-based and is grounded in issues of equitable community access. Therefore, SaskCulture's activity and funding exists at the end of the spectrum where cultural opportunity and expression exists.

Summary

As a government agency, the Saskatchewan Arts Board has placed some funding in the economic output stream for the artistically derived outputs that have a direct market interest. In other words, funding has been made available for those agencies that are assisting their members to access the marketplace and earn income or generate wealth.

At the direct market end of the spectrum, an organization like Enterprise Saskatchewan has a primary interest in commercialization of artistic inputs for tangible products and is, therefore, focused on the marketplace. Ancillary government organizations that focus on economic policies or services, like Tourism Saskatchewan and the Saskatchewan Trade and Export Program (STEP), are also at the marketing end of the spectrum.

SaskCulture needs to investigate its definitions of cultural and creative industries in order to determine the basis for a "Cultural Industries COI" and potential funding that might accompany that designation. It needs to be determined what SaskCulture's clear interest is in supporting the "cultural industries" and what model is appropriate in discussing the cultural and creative industries. The options for this model are addressed later in this paper.

However, the definition or delineation used by SaskCulture will be a key factor and that is not directly part of this consultation process. It is recommended, however, that the definition and delineation of cultural and creative industries be further addressed in a workshop setting with the arts/cultural community.

At this point, the current SaskCulture definition of "Cultural Industries" does not include intangible outputs, such as the live performing arts and heritage experiences through tourism. A further review of its "Cultural Industries" definition may be also needed for SaskCulture to be consistent with the public policy and program definition used in the provincial government's recent Cultural Policy. Presently, however, SaskCulture's current working definition of "Cultural Industries" is the operative one for the "Community of Interest" designation models presented in this consultation process.

Further, at some point, the federal and provincial governments may need to hold a national dialogue about cultural and creative industries in order to create a consistent set of definitions that considers international working definitions. This would allow the broad scope of the economic utility of arts and culture to be fully weighed and measured.

CULTURAL/CREATIVE INDUSTRIES:
SASKCULTURE SOCIAL INPUTS/OUTPUTS

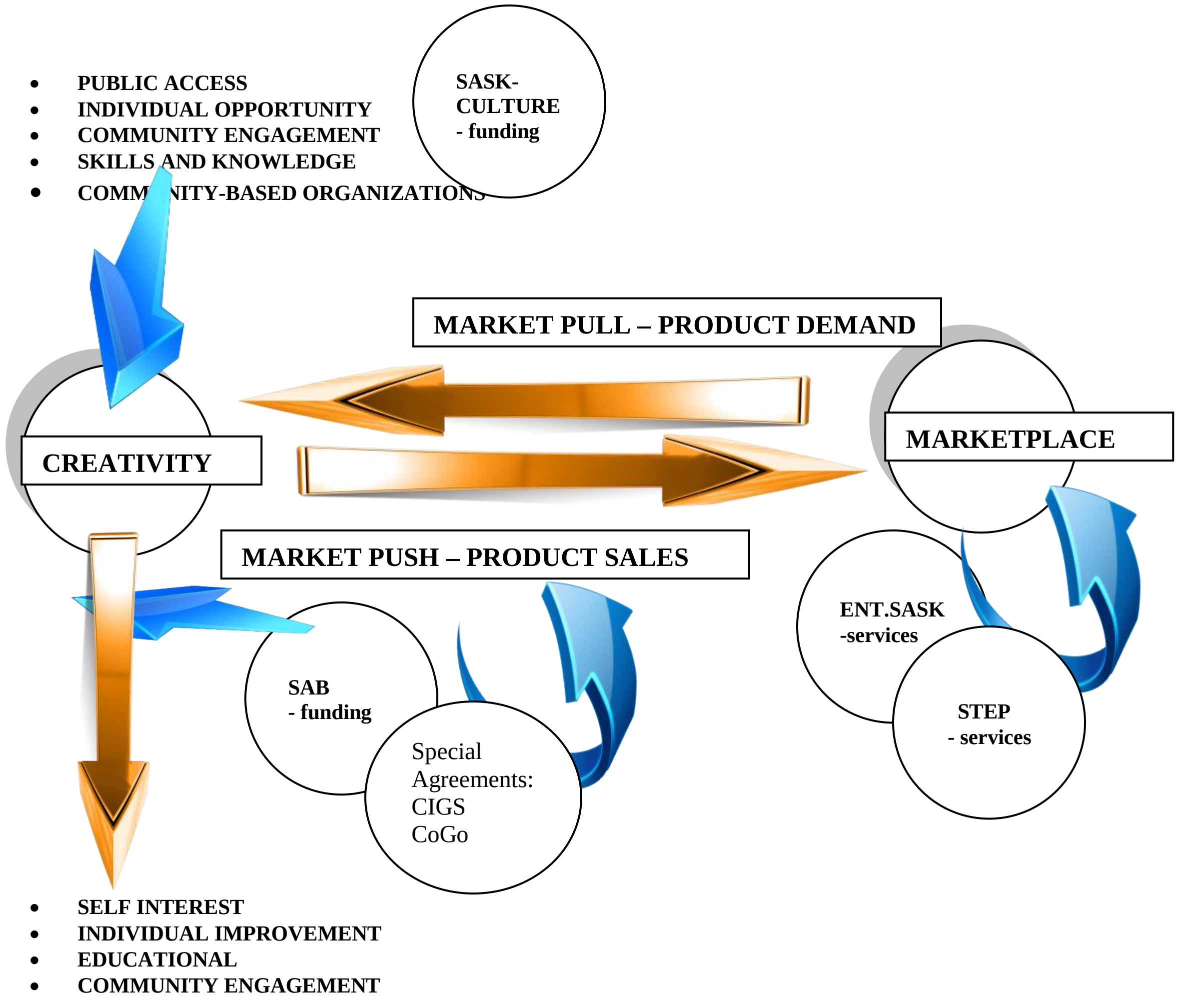

Figure 2

Market Forces: There are two major forces at work, the market push by creators to get their product sold to buyers (audiences or product sales) and the market pull exerted through the demand by the marketplace for Saskatchewan cultural and creative products.
Creative ideas and processes are at one end of the spectrum and the marketplace is at the other with both supply and demand working at the same time to different degrees.
SaskCulture: This funding is designed for community activities and to increase the access of the community to ideas, skills and activities that might lead to different interests, whether they be self-interest, improvement, education, or community engagement, or alternatively, enter directly into the marketplace to seek buyers.
Saskatchewan Arts Board: SAB funding includes funding for support to creative ideas and products and funding for assisting cultural and creative industries to enter the marketplace. Programs brokered through the Arts Board, such as the Creative Industry Growth and Sustainability Fund and CultureontheGo, directly fund marketing initiatives. Other agencies, like Enterprise Saskatchewan and STEP provide services to assist market participation but not funding.

SaskCulture approaches the outputs from the creative process without prejudice. It is interested in the effect market pull (demand) has on creative opportunities and encouragement from potential sponsors and funders. However, SaskCulture's primary interest is in providing opportunity and access to the skills and knowledge an individual or group in the community might wish to pursue for whatever enjoyment that adds to the quality and quantity of our lives.

The Cultural Industries COI designation is in place to foster the inputs that provide opportunity and access for cultural experiences that may also have either economic or social value. However, the funding that may go with this designation resides firmly in the creativity end of the spectrum as shown above.

The Saskatchewan Arts Alliance (SAA) is a community-based organization with open membership that receives funding from the Saskatchewan Arts Board for its advisory services, and SaskCulture to support its COI designation for the Arts Sector. It has a direct interest in the "Creativity" end of the spectrum while providing general support for the cultural industry organizations that are members of the SAA.

The Saskatchewan Cultural Industries Development Council is examining ways in which to redefine itself as a representative organization for tangible arts products: film, sound, media graphics, arts and craft, and book publishing. The range of activities and interests of the SCIDC are found at both the "Creativity" and the "Marketing" end of the spectrum in the foregoing diagram. This new organization under consideration is known as the Association of Cultural Industries (ACI).

3.0 Key Findings

3.1 Trends

- Digitization, social media, and technology infrastructure have overtaken the use and marketing implications of tangible arts products.
- Digital and web-based markets are everyone's concern and are growing as new generations grow up assuming the primacy of a web world that defines their needs as well as their social and economic needs
- Digital societal impact: values are changing; our sense of time and speed of information has accelerated; constantly thinking and anxious about coping strategies
- Loss of control in a digital world: professionalism, intellectual property, quality control
- It's not how to get into the Web game, but how to get noticed in the 'digital sea'
- Younger generations are devaluing art – feel it has no monetary value (i.e., think it should be free)
- Need Saskatchewan arts marketing and promotion (on the national and international scene)
- 'Live' Performing arts are not going digital. Nor do they translate well digitally – with live performing arts you need to be 'in the space' to see and talk to the artist
- No critical writing occurring in this province – no people who write about the work (critically) i.e. to write about it as a specialty; i.e. media journalists who are specialists
- Quality of product has been diminished by pervasive technology
- It is critical to have live engagement with the performing and visual arts – this is what brings community together. This defines 'sense of place'.
- "Art for art's sake" still has a role to play despite increasing pressures for market-defined justification and metrics
- Disconnect between arts organizations that are concerned with digitization and intellectual property rights:
    1. Cultural/creative industries (tangible) are consumption-driven and concerned with IP rights and distribution digital market issues
    2. However, performing arts (intangible) are also affected by and need to participate in resolving the same issues

3.2 Issues and Opportunities

Key Issues	**Opportunities**
Market Share	Export Marketing
World Competition	Digital Delivery Mechanisms
Monetizing	Government as enabler: policies, programs
Profitability	Arts Board Investment Loan Program
Dispersed population	Research

Fracturing of media	Expand the definition
Digital tsunami	High end markets – cottage industries
Intellectual property	Holistic approach
Education: Continued need for skill development, education, and investment in new areas i.e. new media	Developing natural partners
Youth opportunity and access	Innovation and Excellence
Limited Resources	CI incubators – market pull
Skills of artists, catalysts	Trade agreements: national level, cultural diversity
Trade agreements: national level, cultural diversity	Awareness and education programs - customized
Public awareness and literacy	Advocacy
Public policy and program focus: How do SaskCulture and Arts Board drive the economic model – what is the policy? Needs to be more than instrumental so that the arts sector is not confused with the for-profit model. Artists want to make a living, but people who engage in arts activity don't necessarily expect to make a living from their art and need to subsidize it with employment income. Conversely, some transition needed to earn a living. Consistency in definitions	Clarify definitions and policy focus among the funders and agencies (government and nongovernment) Caution that CI definition excludes activity, uses an artificial boundary. CI have both commercial and community components - all artists begin as amateurs.
Stagnation, fragmented sector, in need of holistic approach: - Question of whether tourism muddies the waters by introducing another split of the sector - Focus on traditional CI sectors does not recognize that ALL of the arts have marketing and economic concerns – audience, sponsorship, funding, accountability to government agencies – everyone is looking for market indices to justify continued funding	All parts of arts ecology need support – artists and the sales wing. It's easier for other industries to get government money because there is a product. Concern that when the economic model is used, the sector becomes stuck. There is opportunity for SAA to advocate for all – there should not be a split between amateur and professional – no further splits. Rather see additional money to support the SAA.
Loss of self-determination and community input – disenfranchised.	Community organizations need to clarify their interests.
CI needs: i.e. market innovation, research excellence, are concern for everyone.	

Summary

- The terms "Cultural Industries" and "Creative Industries" lack consistent definition for policy and program purposes and cause confusion in the arts and culture sectors as to which groups are included
- SaskCulture's interest in the Cultural Industries is at the creative end of the spectrum and is concerned primarily with community-based opportunity to participate in and aspire to success in the Cultural Industries, including helping to make the case for enhancing those opportunities.
- SaskCulture's definition of Cultural Industries only addresses "tangible" products and should be expanded to include "intangible" products.
- SAB provides operational support for Creative Industry representative organizations and creative support for artists who feed the Creative Industries, but does not provide marketing and distribution support.
- There are many players in Saskatchewan and it is not clear "who is on first": SAB, Enterprise Saskatchewan, SaskCulture, and municipal government.
- Uneven development of creative industries as sub-sectors
- Market and distribution infrastructure (social infrastructure needed to get creative product to market) is sorely lacking for most cultural industries sub-sectors
- Public education and awareness is needed regarding the state of the province's Cultural Industries and development of public opportunities to participate as consumers
- Professional development and training is lacking for most sub-sectors of the Cultural Industries in terms of marketing, finance and distribution
- Visual and performing arts tend not to be included in the definition of Cultural or Creative Industries, but have similar issues regarding market infrastructure.

3.3 Priorities

Following are the key priorities and the type of Cultural Industries COI that is preferred by the participants.

Priorities	Organization
Advocating	Well-funded
Research/ metrics	Members: open membership
Strategizing	Single voice for advocacy
Meeting and consulting	Engaged with the community
Educating	Public awareness and information; promoting work of the sectors

Professional development	Professional artists need development to learn how to get their products to market
Market access	Knowledge and funding is needed to build cultural marketing and distribution networks

Summary

- Market, financing and distribution is important to all sectors in the arts
- Key functions of any COI designation:
    1. Public education and awareness
    2. Advocacy and research for making the case for public policy and programs
    3. Collective voice
    4. Clearinghouse of information
- Clearly define Cultural Industries and Creative Industries for policy and program purposes. SaskCulture is considering a definition assessment of "Cultural Industries". For SaskCulture purposes, it may be appropriate to consider including all cultural activities that have a direct link to the marketplace besides the Arts, such as Heritage (archaeology, architecture, interpretive centres, museums, archives, and galleries) and Multiculturalism (festivals). The term, Cultural Industries, should also include both tangible and intangible products. "Creative Industries" may be a term that more narrowly points toward the public policy and program concerns for the interaction of the Arts in different subsectors with economic enterprise and the marketplace.
- For those cultural/creative industry sectors that are economically driven, use the Enterprise Saskatchewan study on commercialization of the Creative Industries as an opportunity to make the case for marketing and distribution support.
- Support needs to be provided for the professional artists:
    1. Need R& D to help all artists understand how to access the market
    2. Need to create the product and make it market ready
- Social infrastructure is needed
    1. Agents
    2. Distributors
- Freedom of practice – 'art for art sake'
    1. There is also the preview of 'Art for profit sake' – for those who want it --- but the 2 can work together
- SAB focus on creating products, not marketing them
    1. **1.** The SAB provides funding to make cultural products, but there is no initiative to help sell the product. As a result, a lot of Saskatchewan cultural products "sit on a shelf", such as music.

3.4 Challenges and Models

There are three general models that have been advanced for attaching the Cultural Industries COI designation:

1. Expand the mandate of the Saskatchewan Arts Alliance to act as the Cultural Industries COI for SaskCulture. The SAA already advocates to some extent on behalf of the Creative Industries and it is not a huge step to be more active in making the case for all of the Arts involved in economic enterprise.
    - Pros
        - This option is strongly supported by the Arts community of SAA.
        - Arts representative believe that this option keeps the arts community unified in a collective voice around common market and promotion interests that go beyond the traditional cultural industry sectors.
    - Cons
        - This does not answer the need for more marketing infrastructure and direct-to-market support by the traditional cultural/creative industry sectors.
2. Re-organize the Saskatchewan Cultural Industries Development Council (SCIDC) into the Alliance of Cultural Industries (ACI): The ACI would acquire the COI designation with an emphasis on professional development and training and direct market development.
    - Pros
        - This option is strongly supported by the SCIDC representatives.
        - This option would give the SCIDC interests core funding for a collective voice for their sectors.
    - Cons
        - This option is limited to the SCIDC interested sectors.
        - SAA would still need to speak on behalf of the common market and promotion interests of the arts community it represents.
        - This option does not give the SCIDC interests the marketing infrastructure and direct-to-market support it needs.
3. Bring both SAA and SCIDC into a joint operation within SAA. SAA would provide the advocacy and research base, while the revised SCIDC as the Alliance for Cultural Industries focuses the training and development. This would not be a direct marketing function within SAA and would not use SaskCulture Cultural Industries COI funding for marketing infrastructure. This would

be similar to the Tourism Saskatchewan model, where STEC is incorporated into the Tourism Sask operations but is specifically charged with professional training and development.

- Pros
    - This is seen by some members of both the arts and the SCIDC community as a potential compromise in order to use the strengths of both, and thereby, avoid a potentially counterproductive divergence of the Arts communities of interest.
    - It provides a strong collective voice for the arts community and arts-defined economic activity.
    - Provides potential economies of scale in the collective efforts of the Cultural Industries COI for research, development of policy options, and public awareness.
    - This model leaves the onus for development of marketing infrastructure and direct-to-market policy and resource issues with the broadest community of cultural and creative industries and will be informed by other research and planning efforts: the Cultural Industries Optimal Model developed by ACI, plus the evaluation of the three-year Creative Industries programs by the Saskatchewan Arts Board, and the Creative Industries commercialization study by Enterprise Saskatchewan. STEP has also begun to work successfully with Creative Industries as evidenced by its export work with the Crafts industry.
- Cons
    - Marketing infrastructure and the human infrastructure (such as agents, brokers and arts reviewers or promoters) for a distributive network are still missing in this equation.

4.0 INTERIM RECOMMENDATIONS

1. **SaskCulture needs to clarify and update its practical definition of "Cultural Industries" and confirm the expectations for the role and responsibilities that come with a "Community of Interest" designation.**
    - **This step is required before an organizational representation of the SaskCulture mandate for Cultural Industries can be fully confirmed. The definition should include, for example, both tangible and intangible products that have creative input from the arts. Further consideration should also be given to including a broader definition of "cultural" inputs that have wealth generation and income earning outputs, as well as their social utility benefits.**
    - **The intentions of SaskCulture as described under *Diagram 1*need to be confirmed to allow fully considered choices to be made by the community.**
2. **All things remaining equal, the third option of a collaborative model should be further developed between the SAA and ACI interested parties, and undertaken as a minimum First Step in advancing the interests of a Cultural Industries COI mandate for the arts community.**
    - **As an interim measure, the SAA and ACI interests should work collaboratively under the auspices of SAA and apply to SaskCulture for the COI designation. This would allow work to proceed on the COI roles and responsibilities identified earlier in this document, while at the same time, working with SaskCulture to redefine "cultural/creative industries".**

- **The potential community-based funding that would be attached to the formal Cultural Industries COI designation from SaskCulture would be used efficiently with optimal impact.**

3. **It needs to be recognized that the core work for economic marketing and market infrastructure are not funded by SaskCulture.**
    - **SaskCulture focuses its funding the activities of those community-based organizations that work toward achieving equitable access and opportunity to cultural skills and knowledge for individuals and social groups.**
    - **The core work for the economic side of the cultural/creative industries is to be found in the policy program work of Enterprise Saskatchewan, and, to some extent, in the funding of the Saskatchewan Arts Board.**

5.0 APPENDIX

LIST OF ATTENDEES
For the INTERVIEWS with the
CULTURAL INDUSTRIES COI

Monday, January 31st - Regina
3 pm – 5:30 pm

- Jackie Lay, Saskatchewan Books Awards, Regina
- Joanne Skidmore, Saskatchewan Books Awards, Regina
- Vanessa Bonk, Saskatchewan Motion Picture Industry Association, Regina
- Brenda Niskala, Saskatchewan Publishers Group, Regina
- Heather Nickel, Saskatchewan Publishers Group, Regina
- Patrick Close, CARFAC, Regina

Friday, February 4th - Saskatoon
10 am – 12 noon

- Vince Varga, Mendel Art Gallery, Saskatoon
- Margaret Fry, Saskatchewan Cultural Exchange Society, Regina
- Sheldon Born, Persephone Theatre, Saskatoon
- Markus Miller, Allan Sapp Gallery, North Battleford
- Michael Brokop, Chapel Gallery, North Battleford
- Mark Stobbe, Executive Director, Sask. Craft Council

Wednesday, February 9th - Regina
3 pm – 5:30 pm

- Nik Burton, Coteau Books, Regina
- Michele Sereda, Curtain Razors, Regina
- Judith Silverthorne, Saskatchewan Writers Guild, Regina
- JP Ellson, SaskMusic, Regina
- Curtis Collins, Dunlop Art Gallery, Regina
- Brenda Cleniuk, Neutral Ground, Regina

Wednesday, March 2nd - Regina
10 am – 12 noon

- Stuart Reid, MacKenzie Art Gallery, Regina
- Donna Lee Howes, Festival of Words, Moose Jaw
- Ruth Smillie, Globe Theatre, Regina

Stakeholder Individual Interviews

- Saskatchewan Arts Alliance (Board of Directors)
- Saskatchewan Arts Board (David Kyle and Peter Sametz)
- Johnson Shoyama School of Graduate Studies (Jeremy Morgan)
- SaskCulture (Rose Gilks, Dean Kush)
- Tourism, Parks, Culture and Sport (Susan Hetu and Justine Gilbert)
- Enterprise Saskatchewan (Gord Zakreski)
- Derek Murray Consulting Associates (Derek Murray, Aaron Murray)